

ROY DOMMETT'S MORRIS NOTES

VOLUME 5: OTHER MORRIS

Edited by

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Introduction to the 2nd Edition of
Roy Dommett's Morris Notes

In February of 1984, I taught a class on the Morris dances of the Cotswold village of Kirtlington for the Country Dance Society of Boston. After one of the classes, a dancer approached me with a ninth or tenth generation photo-copy of a set of notations of Kirtlington dances and pointed out that there were some differences between what I had taught and what was vaguely discernible on these blurred sheets. Recognizing these notes as being an early issue from Roy Dommett's typewriter, I asked the dancer where he had gotten them. "Oh," he said, "they were a copy of a copy that a friend got from someone else."

Over a period of almost thirty years, Roy Dommett has been issuing sets of notes based on his research with the field notebooks of other collectors, his extensive 8mm film archive of contemporary morris dance teams, and his own thoughts enriched and informed by active collecting, teaching, discussing, and lecturing on the English morris. The influence and impact of these notes has been widespread but largely anonymous. Lionel Bacon, editor of the Handbook of Morris Dances (published by The Morris Ring, 1974) gives full credit for Roy's invaluable contribution to the preparation of the widely used manual. In the Foreword, he wrote:

...this book is to be seen as the work of many men; but among them one man stands out as the main researcher of the manuscripts and is the main source of my information on unpublished dances. This is Roy Dommett, whose work on the manuscripts has been indefatigable, and his generosity in making the material available to me has been absolute. (p. ii)

This collection (especially Volumes 1 and 5) includes most if not all of the information given by Roy to Lionel Bacon to assist in the preparation of the "Handbook." But they contain far more than materials culled from the notebooks of field workers. Roy Dommett is almost unique among morris scholars in that his interests are as much for morris dancing as a contemporary phenomenon as they are for the historical aspects of the dance. Roy has notated interpretations of "traditional" repertoire as danced by new or "revival" teams and also contemporary performances by "traditional" teams. The notes contain newly composed dances from many sources including American sides, from women's sides, and also from Roy's own choreographic activities. Perhaps the most significant influence has been the reconstruction of whole dance repertoires from meagre information provided in field workers' notes. Roy has had a hand in developing Cotswold-style traditions which many dancers now use as a basic repertoire. The Ducklington dances as people know them, for example, are almost entirely the result of Roy's collaboration with the Bath City Morris Men over a period of years. The revival of interest in the Border Morris owes a great deal to Roy's careful and deliberate distribution of manuscript materials and ideas as to what to do with them to selected individuals and groups.

In the USA, Roy's approach could be compared to the activities of the folk hero, Johnny Appleseed, who is said to have traveled around the North American continent planting apple trees grown from quality seeds. Once planted, they become the property of the individuals who live with them and nurture them and this has been Roy's strategy. Hence the anonymity of the notes and my motivation for editing my collection together. It is in part a way for me to express my gratitude for Roy's generosity with his work. Based in the USA, I could not have pursued my own activities as a dancer, teacher, and scholar without the 6" high stack of notes given to me by Roy over a period of ten years. Other teachers in this country have been able to avail themselves of the resource because of his willingness to have them copied. In the past, Roy himself only occasionally published any of these materials. The pages of Morris Matters, a publication edited by a very active women's team in England, Windsor Morris, now regularly feature articles of the sort which once would have been mimeographed and handed out at a Halsway Manor weekend in England

or at Pinewoods Camp in the USA. Whether in England, Australia or the US, Roy has encouraged and nurtured dancers whoever they are and wherever he has found them. Through his teaching, knowledge and unlimited enthusiasm, he has left the dancing better than before he came, the clubs healthier and more motivated, and the team leaders better informed.

My sense of fairness was offended by the dancer in Boston who produced a set of Roy's notes without having any idea who was responsible for them. When Brad Foster, Director of the Country Dance and Song Society, asked me soon afterwards if I had an index to Roy's notes, I decided to organize them so that credit would be directed in the right place when copies were circulated. A set of Dommett notes lies in a pile of single sheets in a cardboard box in the headquarters office of CDSS in New York City and I half suspect that if Roy himself has a complete set, it is scattered somewhat randomly around his work room at home.

Published in a limited edition for Pinewoods Camp in August, 1984, the original five volumes represented all of the notes which had made their way onto this side of the Atlantic on the many trips that Roy has made either by way of his business as a senior civil servant or by way of his visits as an ambassador for the Morris. After receiving a copy of that edition of his papers, Roy promptly sent me a package containing about 120 sheets which I had not previously seen. This second edition, then, is the result of merging the new material with the old. The primary effect of this has been on Volume 1 which has been bound in two parts. Much of Roy's recent work has been concerned with commentary on the history and revival of the Morris of the South Midlands. The scholarly efforts to unravel the history of the Morris have increased in the past few years under the guidance of luminaries such as Keith Chandler, Mike Heaney and Tess Buckland. In this context, Roy has tried to keep pace with the need to relate the plethora of new information on what it was like to what is going on today.

The Morris in America suffers in a more severe form from a disease which is surprisingly rampant in England: Ignorance. Most American teams, however, are aware of their lack of knowledge and are desperate for film, video, and written materials which will help them in their efforts to start and maintain Morris dancing in their own communities. I hope this collection of Roy's notes will make it easier for dancers to get access to ideas and information which can help them in their task.

The reader should venture further with a few words of warning and advice from the editor, who has almost made a profession of finding his way around his congeries of Dommettiana. First, they were intended primarily for use by dancers. Roy has not always included references to sources of notations or historical and biographical information. I have not tried to provide the "missing" details. Second, the notes were created over a large number of years, for several different purposes, and on several different typewriters. Where the notes were unreadable for one reason or another, I have had them re-typed. For this service, I am grateful to Edna Newmark and Ann Marie Folan of the University Professors Program at Boston University, who have labored mightily over the eyesight-ruining problem of deciphering complex Cotswold morris notations often from faint photocopies. Almost all of the original notes have been reduced from peculiar English paper sizes to fit the American 8 1/2 x 11 standard. There were times when I considered issuing a magnifying glass with each volume. Third, do not treat these notes as "gospel;" they are intended to challenge misconceptions arising from limited knowledge and to stimulate by providing a pool of good dance ideas.

It is not easy to work one's way through the mass of historical, musical, and choreographic details which are packed into Roy's notes. The dancer or teacher who tries earnestly to become familiar with the contents of these volumes will be rewarded with a taste of the way Roy has been able to strike a productive bargain between the Morris as living phenomenon with a valuable place in contemporary life and its historical and traditional existence.

The volumes are organized with the American dancer in mind. Volume 1 covers what, in England, is now sometimes called the "Morris of the South Midlands" rather than "Cotswold Morris." Roy has talked of it as "Wychwood Morris" after the royal forest in which most of the complex repertoire was located. Essentially, it is the Morris of Whitsun, of short set dances, and of white costumes, ribbons and bell pads. Part I consists of the commentary, background information, and general useful discussion of the practice and teaching of the Morris. Part II contains the dance notations organized alphabetically by the location with which the repertoire is associated. It is now generally acknowledged that the practice of identifying a "tradition," consisting of a single style and a cluster of set dances, with a particular town or village in the South Midlands counties is a potentially misleading and inaccurate fiction. The dancing, as is partly illustrated by the multiple teams currently in Bampton and Abingdon, seems to have been more the property of individuals or families than of towns or villages. Sharp, reflecting the prevailing view of his times, preferred to publish folk songs and dances under a county, town or village label and, for the Morris dances, the labels stuck. Bearing all this in mind, however, dancers have found this practice useful in developing club repertoire and I have used it as the main organizing principle for that reason. The lengthy studies of the Morris at Longborough, Bucknell, Sherborne, Bampton, and Stanton Harcourt and the multiple notations from different time periods in the life of the Ilmington Morris merit special attention in this regard. Part II contains an extensive collection of manuscript information on the Headington Quarry Morris. Included is a draft copy of Kenworthy Schofield's attempt to provide an updated replacement for Sharp's published Headington notations.

The North-West Morris of Cheshire and Lancashire (Volume 2) has received less attention in North America, but this morris of urban parades, of clogs, of rush-carts and of bass drums has begun to attract interest. Roy taught an extensive workshop on these materials in Putney, Vermont in 1978 and prepared a set of notations for that event incorporating Garland dances with the dances of Cheshire and Lancashire. This package of information with its boldly emblazoned title page declaring it to be a collection of "Garland Dances and the Lancs and Cheshire Morris" was the centerpiece of one of my favorite anecdotes about Dommett the peripatetic dancing master. Roy travels on a diplomatic passport because his work with the Royal Aeronautics Establishment involves frequent contact with foreign governments. It is not usual for customs officials to question the personal effects of officials traveling on government business. When Roy opened his briefcase on arriving in New York to reveal nothing but these hefty packages of notations, there was a brief hesitation and a raised eyebrow while the customs officer tried to figure out the relationship between Morris dancing and the governments of Britain and the United States.

Volume 3 on the Garland dances reflects the establishment of several teams specializing in the performance of this repertoire which is from the European continent as well as from England, from women's teams as well as from men's. I have felt free in Volumes 2 and 3 to list repertoire either by town of origin ("tradition"), where possible, or by the name of the club from which it was recorded. Roy's output on the Sword dances (Volume 4) is limited, but nevertheless deserves its own volume because it attracts a different set of dancers.

Volume 5 ("Other Morris") merits a little more discussion. One of the most important ideas I obtained from conversations with Roy and from trying to absorb the consequences of the information contained in his notes is the immense diversity of the Morris. It is not confined exclusively to men; it does not consist entirely of pretty, graceful dances pleasing to the heart of those with delicate sensibilities; it is sometimes very simple and crude. As Roy puts it:

One must not judge all morris by the yardstick of the Cotswold dances which after all is only one flower on the folk tree. Any custom is only as elaborate as necessary to fill the need which occasions it in its community. (Section on Reels, Volume 5: Other Morris, p.3)

The set of notes which I have labelled with Roy's term "Other Morris" reflects the diversity of the English Morris. It includes display dances which are basically recreational country dances partly because they needed to be included somewhere and partly because many of them make fine dances for a display and may actually get used by groups putting on a seasonal or ceremonial dance performance. It includes the "Border" Morris of Herefordshire and Worcestershire and morris forms from locations other than the South Midlands or the North-West or dances from those locations which are not consistent with the prevailing genre. This goes against the trend established by Lionel Bacon in his Handbook, since I have separated the Border Morris, the Lichfield Morris, the East Anglian Molly Dances and the Derbyshire Morris from the Cotswold group of dances. It makes no sense to me to interpret any of the above mentioned repertoire in the same breath as the Cotswold dances because they are variously different contextually, choreographically, and in movement quality from the Morris of Whitsuntide in the Wychwood Forest.

Another editorial decision which is perhaps more controversial and, therefore, in need of explanation is the inclusion in Volume 1, Part II, of detailed notations and tunes for the Morris at Chipping Campden and at Abingdon. They were excluded from the Handbook of Morris Dances edited by Lionel Bacon on the grounds that these are "living traditions" and the "men from those towns claim copyright on the dances and prefer that they remain unpublished." I have chosen to re-issue Roy's documentation of these repertoires for three reasons. First, omission of these notations would severely diminish the usefulness of this collection for scholarly research especially when films and printed descriptions of the dances have been publicly available for several years. Teams from both towns have encouraged Roy and myself and probably others to make visual recordings of public Morris occasions at which they were performing. Roy has, in fact, with the teams' permission, filmed the dancing from both towns over a twenty year period or more. Much of this work at Abingdon was conducted while he was dancing with the Abingdon Traditional Morris Dancers. Given his reputation and personal frankness, it must have been with the knowledge that his purpose was one of documenting the dancing. In the summer of 1979, I was welcomed at practices and tours of the Chipping Campden team and Mr. Hemmings' Morris Dancers in Abingdon to film all of the teams' repertoire to add to my own research archive and to include in a series of videotapes designed to show American dancers the range and high level of performance possible within the Morris.

The second reason, then, is that the evidence shows, I believe, that other teams have largely shunned or avoided performing any of the dances from Chipping Campden or Abingdon out of respect for the wishes of the dancers in those towns rather than because there are no notations available. Other teams who would rather that their dances were not performed by anyone else, such as the Handsworth Traditional Sword Dancers, have actually led public workshops or instructionals in which explicit details of performance have been taught. If people chose to perform dances over which a team makes proprietary claims, the lack of available notations would not stop them any more than the French Maginot Line stopped Hitler's single-minded advance. A public performance of a Morris team is not a state secret and anyone with a little knowledge of Morris dancing, a pencil, and paper could make their own notations from watching the relatively uncomplicated choreography in Abingdon or Chipping Campden.

The third and final reason for including this material along with that from all other locations is that the details of what to dance are only a small part of the network of interactive factors which shape a Morris performance or custom. Who dances, how they dance, when they dance, where they dance, why they dance, and for whom they dance all contribute to the way it looks and to what it means. Has the fact that hundreds of teams perform the "Bampton" dances made the dancing of all three teams in Bampton any less special? Any performance style is like a good wine in that it can only be achieved through a careful process of aging. It is possible that someone may seek to

train a team to imitate or emulate the dancers at Chipping Campden or Abingdon. It would take so long and so much effort to accomplish what has been achieved in those teams that personal and environmental idiosyncracies would inevitably have made it into its own unique Morris, quite likely unrecognizably different from the original. This is the story of the process of learning a craft, skill or art form by imitation whether in a traditional folk context, in the folk "Revival," or in the so-called "fine arts."

This is a lesson I learned in great measure from Roy Dommett. He has never been especially tolerant of any efforts to restrict the dissemination and availability of dance ideas. His notes and his workshops have served to inspire more dancing and better dancing. He would agree, I think, that a film can do little more than inspire a team to practice harder. A notation on a printed page can only be at best a starting point in the long difficult process of creating a dance performance which is satisfying to the dancers, entertaining for the audience, and a source of pride for a community.

Finally, I fully anticipate that Roy already has two or three dozen new offerings which will necessitate additions to this collection. I welcome suggestions and criticisms from any reader.

Anthony G. Barrant
Boston, Massachusetts
July, 1986

SECTION 1: REELS

MORRIS REELS

OTHER MORRIS

One must not judge all morris by the yardstick of the Cotswold dances which after all is only one flower on the folk tree. Any custom is only as elaborate as necessary to fill the need which occasions it in its community. The emphasis may be different. Simplicity of step may be compensated by variety of figure from dance to dance, or by elaboration of costume even to the point of fancy dress, or by increase in the impressiveness of the noise either through using a band or percussion instruments such as tambourines and bones. This compensation should be borne in mind in presenting other morris to the morris world or to the public.

The intrusion of country dance elements into the morris outside the Cotswolds is largely a myth. Molly dancing includes triple minor longways done as whole sets and two of the Winsters dances are recognisably community dances but in general the morris lacks the physical contact, the partner response and the figure movements (particularly the progression) of the social dance. It is the experience of most collectors that ordinary people equate morris and country dance music and movements - this and an ignorance of the existing traditions - probably led to the idea.

MORRIS REELS

STEEPLE CLAYDEN - Buckinghamshire

"OLD MOTHER OXFORD"



Only tune played by Inwood - "Old Mother Oxford".

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

Dance a straight hey, called a "double" ending up as at start.

Normal morris step - Inwood danced with great vitality & spring for a man of 77, throwing his legs further & therefore higher than morris man are used to do & keeping them very nearly straight though hip joints wonderfully loose & flexible.

Then they clapped, in the usual manner as in Shepherd's Hey or None So Pretty. After second "double" ended 1, 2-3, 4-5, 6. 1 & 6 being neutral. Dance continues ad lib.

Stick Dance - sometimes used sticks instead of clapping. Sharp remarked that it was apparently very like the morris at Ludlow & White Ladies Aston.

HEADINGTON QUARRY - Oxfordshire

Kimber's tune for the Morris Reel he called "Bold Huzzar". He also used a version of "Soldier's Joy". No handkerchiefs used.

Travelling step - a quiet morris step based on 3 running steps & a hop. Ordinary hand movements, without handkerchiefs, rather milder than usual for Headington.

Reel step - it is similar to the stationary "polka" step of Morpeth Rant & other country dances. On the first beat of a bar the ball (or heel) of the free foot is tapped on the ground in front of the other foot. Schofield remarked that the toe was well turned out as it is tapped. Sharp noted that the legs were well crossed & the toe of the front foot well pointed. In the reel part the arms are "a Kimbo" (not Swedish fashion) hands on hips, fingers to the front. "For you see you dance with your waist, not anything else".

Other Morris 2.

Reel for Six:- stand all 6 facing up - no once to self. Continuous reel twice through, started progressively by tops casting out & going behind 2nd cu. & between 3rd. (16 bars) Partners face & step (8 bars) Partners change places passing by the right using the same reel step. Hey as before twice through on other side (16 bars) Partners face & reel step with toes again (8 bars) Partners change back as before using reel step with toes (8 bars) Repeat all - using heel in the reel stepping. End with a final hey done once & all-up

Reel for Four:- Stand in line facing up. When music starts Nos. 1 & 3 cast to their left and start the hey-for-four by passing 2 & 4 by the left. Two complete heys to get back to place - end 1 facing 2, 3 facing 4. (16 bars) Reel with toes (8 bars) in the 8th bar 2 & 3 change places by casting to the right. Next 8 bars 1 facing 3 etc. Next hey started by 1 & 3, 2 & 4 passing by the right. In next reel with toes 2 & 3 again cast to right in bar 8 to places. Then repeat heys & reel with heels. End with single hey & jump all facing up.

Reel for Three:- Hey for three - No. 1 casts to the left & passes 2 by the left. No. 1 faces down & 3 faces up throughout the reel stepping while No. 1 first faces No. 1 & in bar 8 turns to face No. 3. Second hey starts by 2 passing 3 by the right. In the next reel stepping 2 faces 3 first & then No. 1 & next hey starts 1 & 2 pass by right. Dance ends with single hey & all face up.

UPTON STODSEBURY - Worcs.

A three handed reel with heys & 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/BROMSBORROW HEATH

tunes - at Mitcheldean - Cock O' the North, Flowers of Edinburgh
- at Bromsborrow - 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 caver 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 hey. At Mitcheldean stepping just replaced sticks. At Bromsborrow stepping done facing partner for 8 bars & then repeated with partners with backs to each other (8 bars)

BRIDE'S REELS

NAMES

"Bride" is very ancient and nobody knows what it means. She was so important that the groom was named after her. He was called the "brydguma" or bridegona, guma being the equivalent of Latin homo, man; therefore the bride's man. In time guma became confused with groom, which once meant a boy or man before it was narrowed down to a man-servant. The wedding guests used to be known as bridallers. The leading bridesmaid was the "best maid" to match the "best man". Unmarried girls used to wear white to a wedding and were called "bridesmaidens". The "honest folk" at a wedding were a married couple related to the bride, the woman equivalent to the Matron of Honour. The brydealu or "bride-ale" was specifically the wedding banquet or feast, later known as the wedding breakfast. A literal break fast when one had to have fasted since midnight to take communion. Bride Ale has contracted to Bridal which sounds like an adjective and it became used as one.

DANCES

The first dance after the meal was often "Bonny Breast Knots" led by the bride and groom, best man and bridesmaid.

Wedding reels for 4, 6 or 8 were usually started by that 4 with the help of the honest folk and close relatives.

The Bride's reels started before the bride and groom went to bed. They were first danced by the bride, best maid, the married woman, the bride's mother and other close female relatives. During the reels the men "swept the bride" with straw brushes made from straw with the grain removed. The bottoms would be bound with one ribbon and the heads in 2's and 3's with separate ribbons. However they were not to touch the bride, only irritate the rest.

There are traditional Scottish tunes - the Bride's March, Woo'd and Married an' a' and The Bride's Welcome Home.

THE ARRANGEMENT

Reels are alternate stepping and reeling and usually only one form of the reel was used in any one place. Within a display, the significance to the dancers is unimportant and it is more effective to string several different forms together. The following combines 4 and 8 handed versions.

THE STEPS

- Travelling: forms of the 1 2 3 hop ie Chasse and Hop-one-&-two which close the rear foot up behind the other on the 2nd beat.
- Setting : Backstep with hop or the Pas de Basque
- Speed : different musicians had various speeds. Fast was 60 bars/min and slow 40 bars/min (60= country dance, 48= normal morris). Could alternate passages.

End each reel with three stamps.

Some of the setting is done with hands linked with neighbours and some facing partner with both hands touching r+l, l+r - arms straight, body upright and not leaning onto hands.

ONCE TO YOURSELF - just two chords.

Starting position



STEPPING 1

In starting position, facing in.



REEL 1 - in 4's



start, right hand in front



circle



end and face

STEPPING 2 - in one line, facing partner



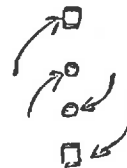
REEL 1 continued



start



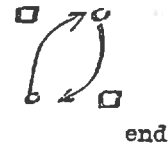
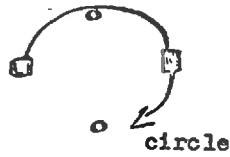
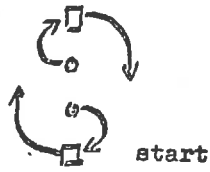
circle



end

STEPPING 3 - in two lines of 4 across the set





STEPPING 4 - in two lines of 4 along set and facing partner, hands touch



REEL 2 - all 8 follow in pairs in a reel of 4 along the set



path of reel

STEPPING 5 - in two lines of 4 along set, facing across, joined hands



REEL 3 - in 4's - into two loops



loops

right hand crosses first, so other waits and dances out of phase.

STEPPING 6 - like 1



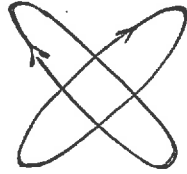
REEL 4 - all 8 in two interlacing loops of 4



starts

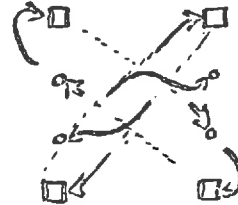


wait a little



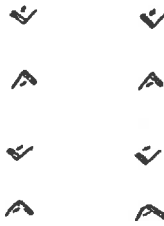
loops

to

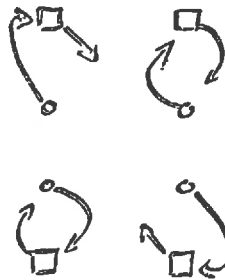


end

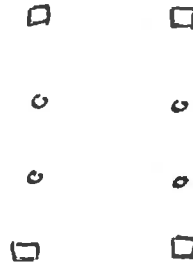
STEPPING 7 - like 3



REEL 4 continued

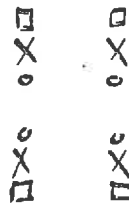


start



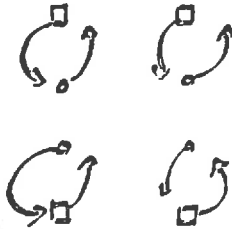
end again

REEL 5 - swing in pairs - go round at steady pace and all 4 at same rate

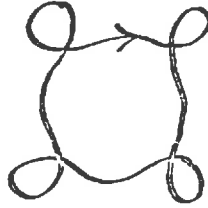


end as at start

REEL 6 - for all 8 - in two halves



start - pass by left



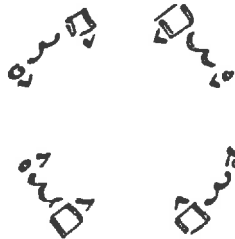
path

do not come off a loop
till someone else
enters

STEPPING 8 - like 3/7 but both hands touch as in 4

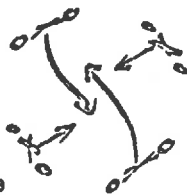
REEL 6 continued to place as at start of reel

STEPPING 9 - face in in a square



join inside hands

REEL 7 - reel of 4 across the set - pairs linked up with arms round waists



this corner
wait a little

start



track

lead off

Dance takes about 3 minutes.

A special person or a newly married (engaged) couple could stand in the middle throughout.

Reel 6 can be used on its own with the couple standing in the middle back to back with arms linked. The musician stops suddenly and they have to attempt to unlink their arms and turn and kiss each other before any of those in the reel can reach them.

"The Drunken Skipper" is a reel in which during the stepping the dancers stagger about as if drunk. After about the 6th bar the tune is slowed down considerably and the apparent drunkenness is increased till they collapse on the floor. Rise on a chord and reel again. The dancers try to fall on top of each other, each trying to be topmost.

The straw brush is a suitable traditional alternative for females to the morris mens' bladder and tail.

SOCIAL DISPLAY REELS

BRIXHAM REEL

REELS

Step dances and reels seem to be the oldest elements of the British traditions although the former must have been strongly influenced by the dancing teachers and the latter by the periodic fascination for things Scottish, although the reels (3 & 4 hand) are no more Scottish than is the Dashing White Sargeant. There is no complete consistent stepping tradition in the south and there are no recognised travelling or stationary steps characteristic of any part of the region although with the help of persons such as Peter Kennedy a system based on observed steps could be constructed.

BRIXHAM REEL - an eight hand reel for 4 couples. (nr. Plymouth)

Music

Form Four couples in circle, men with partner on their right

A1 Join hands & all circle round to the left

A2 Circle back to the right ending in two lines of 4 as for Four-hand-reel each man facing the girl on his left in the circle

B1 Step facing this girl (4 bars) step & change places (4 bars)

B2 Reels of four ending in the changed places.

In repeats of circling, end with men moved one place further round clockwise ie girls in original position. Dance ends with swing partn.

DUMMER'S FIVE HAND REEL

At the turn of the century many young people learnt the elementary skills of social dancing at classes. The series of lessons would often end with a ball or even a series of subscription dances. It was obligatory to wear evening dress, white gloves and patent leather shoes and to use a dance programme so that one could be booked for every dance. The programme would include the new sequence dances then being composed as well as the older waltz, polka and gallop and the Set Dances such as the Lancers and Quadrilles. There would be party dances for fun. To show the teachers skills the pupils would often have learnt special dances for display. One such was a Five Hand Reel, that is a dance for 5 people, learnt at a class covering the Overton, North Waltham, Dummer area.

The reels and step dances were the old social dances of the labouring people of the south. Thomas Hardy as a youth remembered the arrival of the longways dance in Dorset as a dance for ordinary people even though such had been done for a century at the Assembly Rooms by the better classes. Accounts of such polite events as by Jane Austen showed why it had not appealed to a more rambustious clientele.

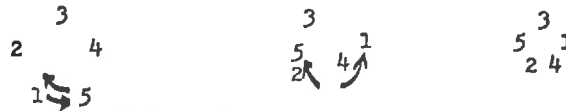
New dance forms brought new ideas that influenced all that followed later. For example the popularity of the waltz and polka steps ensured they became incorporated into the Quadrilles and Longways dances and the "new" movements possible in the Quadrille formation became used in later composed dances in older formations. The Five Hand Reel included a "basket" - a linked arms circular figure from the Lancers that suggests that it is not a particularly old dance.

The music for the dance was the Brighton Camp or similar well known polka played to fit the "stepping".

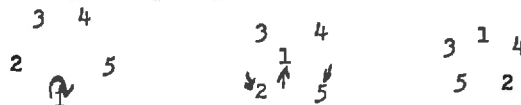
The dance is for five persons and as it does not require partners it can be with any mix of the sexes. They start in a ring with hands joined and dance once round to the left using the usual polka step for travelling in a social dance. Then they drop hands and one of the five turns back to face the other way and weaves in and out the other four, who continue to move clockwise round the circle. The same dancer then goes into the centre of the ring and the others stop and stand facing the centre. The leader faces one of the four and the two of them "step" for 4 bars of music using either a simple step-hop backstep or a polka with the first beat's step behind rather than in front of the supporting foot. The leader turns to face the other way and steps to the opposite dancer. Then these three do a reel of three or figure eight as in Dashing White Sargeant. The leader then falls out into their starting position in the ring and they all join hands and form a five person basket without letting go of their hands. Doing this is the fun part of the dance and needs a little practice, otherwise the music for the movement will be past before the dancers have formed up!

There are two ways of forming the basket. At least they seem different when explained but topologically they are identical.

- a) The leader pulls the right hand person across in front of them while they go two places to their right and duck under the arms so that all the bodies are on the inside and the arms interwoven behind to form the basket. It will be noted that the arm crossing is different for different dancers, sometimes right over or left over or both or neither. This is correct.



- b) The leader raises their right hand, turns to right under it to face out of the ring, and then moves backwards across the ring to stand between the two dancers opposite. The leader's hands are crossed so they pull them apart which makes the leader's original neighbours change places. They duck under the arms to form the basket. With practice this way to form the basket can be done in only two or three beats of the music.



After the basket the dancers either untie by doing the reverse of the above or just let go. Returning to the initial order is not very significant in this dance.

The leader then goes back into the centre of the ring and steps to one of the other two dancers and then the last one. They do another reel of three and a basket to complete the sequence. The next dancer becomes the leader and the sequence starts with the ring and weaving. The dance continues till each has had a turn as leader. It ends on a basket or a ring.

When this dance was first explained it seemed to be a cut-down version of a bigger set dance and as I had never heard of five hand reels it was not taken very seriously. Then I was told of the Flett's work in the north of England which showed that such dances were common, so I started to use it at workshops. Eventually the Reading Cloggies taught it to a WI team from Dummer and they danced it in the village. They were told that they had missed out a key element. The leader of each turn carried a "Jack" which was a small modelled head of a Punch or Jester mounted on a short handle and which was passed on to the next dancer at the end of the sequence. The leader flourished the Jack while stepping in the centre. However the fancy way of forming the basket was not recalled!

The Five Hand Reel has been learnt by several southern display teams because of the lack of other southern dances and because of the needs of displays the dance is often shortened or other ways of forming the basket included. It will even be seen danced in clogs with northern English steps!

FOUR HANDED DANCES

There are several dances for 4 or 5 which if danced by two sets and synchronised and kept short are very effective in display.

DUMPER REEL - a 5 reel from near Basingstoke

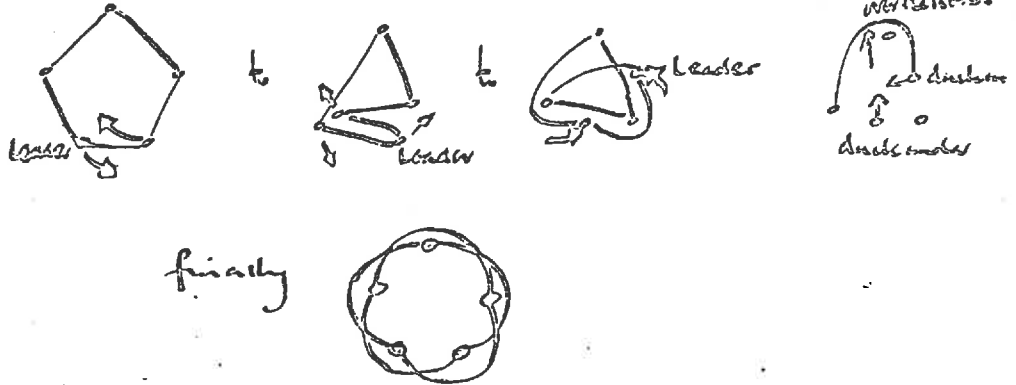
Music: Girl I Left Behind Me.

Form: 4 in a square, 5th in centre facing up holding a "Jack". This is a model fool's head on a short stick.

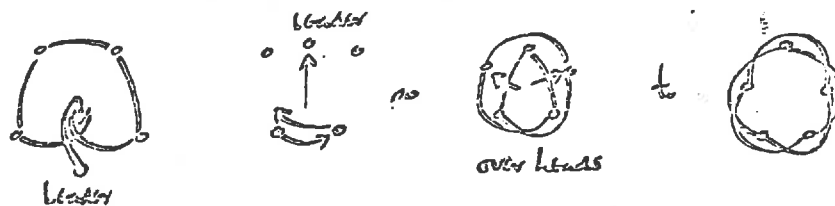
- A1 The 4 dance whole rounds clockwise while 5th steps on spot.
- A2 The 4 step on spot while 5th weaves in and out round the square.
- B1 5th person goes into centre and balances and turns one of the 4
- E2 ditto to person diagonal to that in B1
- A3 These 3 reel of three across the diagonal of the set.
- A4 5 handed basket
- B3 5th person as B1 with one of remaining 2
- E3 ditto with last of 4
- A5 These last 3 reel of three across the other diagonal of the set.
- B5 as A4. End changing "Jack" to another dancer who goes into centre.

Formation of basket: alternatives.

- i. all into bunch, shoulder to shoulder, and join hands behind backs with right arms all on the outside, ie left arms under right.
- ii. all join hands in a ring, leader pulls right hand person across in front of them under their right arm and the leader moves round to the right two places and ducks head under the linked hands in that space. The person on the left of the leader follows and ducks under the arms to the left of the leader's position. The leader's right arm having gone over the heads goes outside the eventual right hand person.



- iii. all join hands in a ring, leader raises left hand and turns back under i (clockwise) to face out, hands crossed left over right. Step backwards to stand between dancers opposite and separate hands, pulling the next dancers to change sides relative to the leader, and raise hands over heads to behind the new neighbours.



CROSS HANDS - a 4 reel from Beaminster, Dorset

Music: Jigs like Pop Goes the Weasel

Form : 4 in a square facing diagonally in.

- A1 Right hands across and back with the left
- B1 pairs swing or turn clockwise and anticlockwise
- A2 Diagonals join both hands across the middle and the 4 rotate to the left and back
- B2 as B1
- A3 Hands four round with hands raised and elbows well bent to left and back
- B3 as B1
- A4 Basket to left and right - form from A2 position and then over heads.
- B4 as B1

Repeat all or add further movements. Waist, elbow or two hand swings. Swings need not always be with same person but can alternate with other side.

LIVELY JIG - a 4 reel from the Cotswolds collected in Ilmington

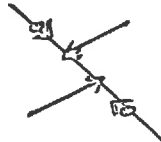
Music: tune of its own

Form : 4 in a square facing in along the diagonals.

- A1 Whole rounds in 4's, round twice clockwise and end as start.
- A2 First corner back-to-back, passing right shoulder first and going across to opposite corners place and back, while other corner steps on spot. Second corner ditto.
- B1 First corner meet and clap, other corner step on spot. First corner dance into line, left shoulders together in a line of 4 with the other corner (2 bars), slap right hands (r+r) on first beat of bar 3 while inactive corners clap both hands together over their own heads, retire to place. Repeat to other side and slap left.
- B2 Second corner ditto.

21 19

27 13



**SECTION 2: WORCESTERSHIRE AND HEREFORDSHIRE
(BORDER) MORRIS**

BORDER MORRIS

The term was coined by Dr Cawte in an article for JEFSS to cover the seasonal performance in the Welsh Border counties of Shropshire and Herefordshire, in England and not Wales, but extended to cover the non-Marches, non-Cotswold county of Worcestershire and even the dance from Steeple Claydon in Buckinghamshire. The tradition should include the dances mentioned elsewhere in the West Midlands, indeed the Lichfield dances can be considered a collection of pairs of dances like the Border traditions rather than a consistent set as in a Cotswold village. The available dance material is very limited and there is no consistency in style or movements. The teams should be thought of as existing for the particular occasion with an absolute minimum of practice, rudimentary costume and compensating for these deficiencies in artistic content by noise from the performers, a large band of percussion instruments and as many dancers as can be mustered. It is a classic example of a custom that is only as elaborate as is needed to be acceptable to its community.

Dances exist for from 3 to 12 dancers. The dance depends on the numbers available as at Brimfield. The dances collected from a particular place sometimes differ quite markedly between informants as at Pershore, reflecting the flexibility from year to year. Sometimes a gang would only ^{have} one dance, sometimes two, or as at Malvern an indeterminate set of figures. The common features are the rather short sticks and sometimes a stick and handkerchief version of the same dance, also usually a high single step akin to the local country dance step. Such detail as starting foot rules, phrase endings are notable for their absence.

The Silurian MM have interpreted the material and this is available in print. They have sought to preserve the traditional style and features as far as they can be deduced. An alternative image has been produced by the Kirkpatricks with the Shropshire Bedlams and Martha Rhodens Tuppenny Dish where the material has been consolidated and systematised, extended and new ideas developed using all the local titbits. Through them there is an image of the Border Morris - boisterous, more than usually exhibitionist, noisy dancers, rag covered jackets all of which seems to owe a lot to the spirit of the past but not the substance.

The limited dance material collected has led to much invention and to teams that are in the "style" but having entirely composed repertoires, some of which are very successful as dances. However it would be wrong to count such as "Border". Alternative descriptions are "Street Dancers", as used by Mary Rose and the teams from Maidstone, or "Dance Troupes" where they are more refined and artistic. Both extremes tap different elements in the English culture. Groups known personally are South Downs, Paradise Islanders, ISCA, Rogue Morris and Lord Pagets and Barley Morris from Penn, showing that the idiom translates to men, women and mixed teams. Many teams have a few Border or Border like dances to broaden their repertoire and exploit the contrast with the Cotswold jumps and capers.

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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

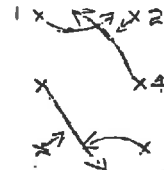
UPTON ON SEVERN

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 anticl. waving handk from wrist, singing "Fanny Frail". At end transfer back again.
- A4 - Hit sticks.

Ad lib. f rom 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.

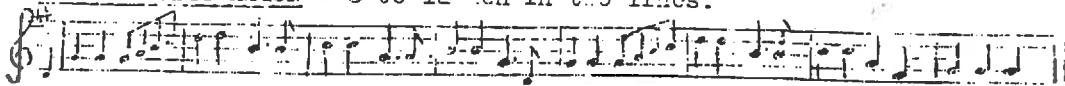
Sticks - partners alternately hit tips right to left and butts left to right for first 4 bars of each phrase.

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,

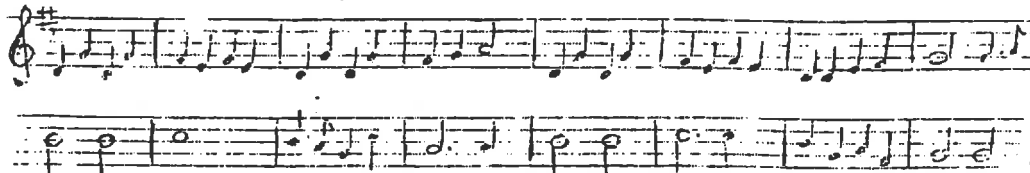
Tambourines:- Much Wenlock, Leoninster W.L. Aston, Upton on Severn

Bones:- Much Wenlock,

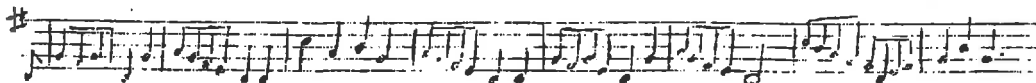
MUCH WENLOCK - Salop - Karpelos col. fro. Baden Minton 30.3.37
 sticks:- 14 " long x 4 " circum. undecorated.

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 Shoopskins" (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)

BORDER MORRIS - 2nd Issue

PEOPLETON

Source: M Karpeles - by letter from same man who sent in White Ladies Aston
Set - 8 men. Step - double step - knee raised high, shin vertical.

STICK DANCE - tune Pop Goes the Weasel - sticks short

CHORUS - bars 1-2 partners hit tips high r to l, low right to left, repeat.

bars 3-4 on sides ditto

bars 5-6 as 1-2

bars 7-8 hip tips in front of face as cross over, passing right shoulder
turn to face back. Hit on "pop".

Do not repeat immediately to place, but repeat figure from wrong side.

FIGURES - each done twice, first in place and then from opposite's

1 8 bars on spot facing

2 back to back across the set both ways

3 4's in circles both ways

4 4's in hands across both ways

5 reel of 4 on sides

6 back to back along the sides both ways

HANDKERCHIEF DANCE - tune Cock O'the North - large coloured handks

In stepping one hand raised at time and held up for most of bar.

CHORUS - bars 1-4 step on spot facing, hands at sides, backstep

bars 5-6 4 plain capers with high waves of hands

bars 7-8 cross over to opposite place with hopsteps & turn to face back.

MUCH WENLOCK

Source; Dave Robinson - version for 8

Formation - 2 lines of 4, 2 v 2 as 4 hand reel

Tune - Not for Joe

Step - single step, short stick over shoulder in r hand in figs

CHORUS ; face in pairs bars 1-7 r to l, l to r in each bar, bar 8 r to l 3 times.

FIGURES

1 reel of 4 to place

2 swing partner, r arm round waist, stick in left out horizontally

3 r hand star - all step to left & $\frac{1}{4}$ turn clock to form

4 swing partner left

5 siding - 4 steps to right, 3 hops back & spring & clash, repeat to left & clash 3x

6 reel of 4 leading into rounds and off

LEOMINSTER

Figures

4 left and right star

5 rounds for 8

BRIMFIELD

For 8 - as suggested by Dave Robinson

Figs

1 setting

2 cross over with other line of 4

3 arm swing

4 star with others in 4's

5 waist swing

6 r & l through in 4's.

MUCH WENLOCK

Collected by Maud Karpeles from Baden Minton aged 37, a miner, on 30.3.37

Old team last came out before the war. Mr. Minton danced with them. He revived the dancing 11 years ago. The men were all workers in the limestone quarries where Mr. Minton used himself to work. They used to come out first on Xmas Eve and dance 6 pm till 12, then on Boxing Day and sometimes everyday afterwards until New Year. It was believed dance was to celebrate the birth of Christ.

Costume

Any fancy dress such as that of an Italian clown, King Jester, Sambo the Black. Some dancers dress as women, Mr Minton said he introduced this. All black faces. No bells. Sticks 14 in long, 4 in round, not decorated.

5 to 8 dancers. Always two "standard" ie bones & melodian player who do not dance. When 8 in troupe, there are 4 stick dancers & 2 with tambourines who also dance. When 7 in troupe, 2 stick dancers, 2 tambourines & a triangle player who does not dance. When 6 - no triangle
With 5 a triangle but no tambourines

In evening Mr. Minton (melodian) & 3 dancers (2 stick & one tambourine) came to the Raven Hotel & showed the dance.

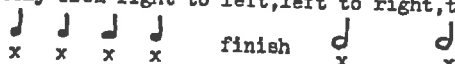


- 1-4 Partners cross over left shoulder & make a half turn right
- 5-8 Cross back left shoulders to places & arm once round with left arms. Tambourines are held up & shaken during crossing.

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 accordian and 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 stick still in a vertical position whilst odds hit alternately from right to left, left to right, tip against tip.



The strikers stick is also held in an 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 the jig time, dancers put in occasional fancy steps such as cross step & hockle step but only indeterminate.

BRIMFIELD MORRIS

Melodian, 4 dancers not particular about number sometimes more sometimes less than 6 - apparently a partiality for 6.

Black faces. Always at Xmas and only then. Always remember it every Xmas, never missed.

Polka a good music. Sometimes Schottisches but taken rather slow. Black faces with white paint.

No bells or handks, but sticks

Figure 8 not hey or chain.

People say no Xmas without m-men and white (?). Used to have a fool

Smocks, breeches, white stockings & gaiters was the old dress with soft hat, felt, Jim Crow hat after style of clerical hat.

6. tambourine man, melodian & 4 dancers - always 4 dancers - used to have a fiddle.

Stick napping.

Tom Payne real musician played last 14 years at Richards Castle. Trill learnt his dancing Chepstow way.

1 v

2 ^

3 v

4 ^

(8 bars)

nap. 1&2, 3&4, 2&3 holding stick still.

(8 bars)

1 & 4 go hey. 2 & 3 still but step always call Ho before hey.

Step 4/1 or 4/2.

Instead of hey 1&2, 3&4, swing round or set or link arms.



1 always passes before 4

(WEDBLEY) MORRIS DANCE

nap in this rhythm 2 strains 16 bars

Women to left } all facing up
& men to right }

2 strains, each 1/2 movement taking up 1/2 strain.

Nap again 2 strains

hands across in 4's, round in one way for 8 bars, back in 8 bars.

Transcribed by R L Donnett

EVESHAM MORRIS

1. MSS and Correspondance by Jack Hargreaves

Music by George Collins collected by Jack Hargreaves

THE EVESHAM MORRIS DANCE

Morris dance for ten

Hit sticks

Right hop left hop 8 x (of each)

Hit sticks

Cross Over

Right hop left hop 2 x

Hit sticks

Right hop left hop 2 x

Transfer stick to left hand

Take handkerchief in right

Dance round waving handkerchief from wrist

At the end transfer handkerchief to left hand and stick to right

Hit sticks

Costume - ordinary clothes, black faces & coloured paper on legs except clown with bladder. 2 collectors & musician (in box hat) playing concertina. The Morris Dance tune was "made up" by Mr George Collins 44 Church St, Evesham (the musician) & was collected by Jack H. on 30.5.40 & following days. The dance round was done singing to the tune Fanny Frail (or Frale)

"Farewell, Farewell

Farewell my Fanny Frail

For I met my little Sally

at the corner of the alley

With my rump a dump a doodle dum a day."

The dance was danced in the streets of Evesham from about 1987 to 1895.

BONNETS SO BLUE

Morris dance for 10

Right hop, left hop 4 x of each waving handks. once to each foot motion 3 x then 2 x down from the wrists finishing up with 2 circular motions.

Cross over right hop, left hop 2x

Cross back

Dance round (3 x) to handkerchief motion.

2. Extract from Evesham Standard 4.5.40

Dick Johns (76), George Collins & Jim Thould survivors of Bengeworth mummers & Morris dancers used to go to Bidford, Sedgberrow & Hinton.

Dick Johns died 1940, George Collins in 1944 aged 84.

3. Contact with Hargreaves

Interview - sticks short, held at end and decorated. Step - hopping, but feet not kicked forward, and knee well raised.

Letter (in reply to sending him Campden notations) - waves - like Brackley at low chest level. Circles - at head level like Headington. Cross Over track like Brackley show-out

Visit to OUMM - Stick tapping tips, right to left, first 3 beats of bar.

Hopsteps. 2 bars of stepping on spot at end of cross over and before rounds. Rounds counter clockwise.

Evesham comment.

- (a) Waves like Brackley - low chest level
Circles at head level normal twist direction.
- (b) Cross over track is like Brackley Show-out or Chipping Campden.
Do not know which shoulder pass. In stick dance it is only half
a cross over - ie 4 bars across & turn to face then approach and
step on spot (on other side). Do not know direction of turn either.
In handkerchief dance it is across and back, 4 bars each half, in
one continuous movement. Do not know if same shoulder each time but
difficult to make it continuous movement if not. More of a 8 bar
 $\frac{1}{2}$ a whole gip?

- (c) sticks short, held at end and decorated.

Step on spot facing front for 2 bars while changing hands of
stick and handk before moving off into rounds.

- (d) The mss suggested that figures are done in 4 or 2 bars when it
is quite obvious 8 or 4 bars is intended. So I have stretched the
mss to fit the tune etc.

- (e) c.c.l.

- (f) Jack Hargreaves was alive in National Folk Week when I last saw him.
He is in a rest home voluntarily and his odd behaviour makes it
difficult to get on with him. He collected the Evesham morris
from Dick Johns (died 1940) and Jim Thould, dancers and George
Collins (died 1944 aged 84) the musician. On 30.5.40 and following
days as a result of a photograph of the Bengeworth Mummers and
Morris Dancers appearing in the Evesham Standard of 4.5.40. Bengeworth
is a part of Evesham - rather like the Bampton morris at one time
belonging to Weald.
I understand from the House librarian of that time, the OUMM about
12 years ago and him that his dances material can be published as
long as he is given credit. He tried to persuade Ralph Vaughan Williams
to arrange the music!

The dances were done from about 1875 to 1895 in Evesham and out to
Bidford, Sedgeberrow and Hinton. George Gollins lived at 44 Church St. Evesham
and is the principal source for all the material.

Costume; ordinary clothes, black faces & coloured paper on legs, except
for proper clown. 2 collectors, musician wore a box hat & played concertina.

The step for both dances was a hopstep described "right hop left hop 8x"
knee raised but foot not kicked forward. Note starting foot implied is
the right.

Talking to Hargreaves was not very helpful but I obtained some information
above that in the letter he wrote to the EFDSS by sending him the notation
of the Campden dances. He had just seen them dance. Hargreaves has some
link with Oxford because one night he came to an OUMM practice and tried
to teach the dances, despite them being so simple, he managed to cover
pages with explanations and drawings and left most men very confused, but
with access to his original letter, with their help, I was able to extract
(afterwards) a little more of his intent.

part of handbook not used.

E V E S H A M

(Wores.)

Sources RD from MSS of J.Hargreaves; Jour EFDSS Dec.1963 (E.C.Cawte).

Characteristics of the tradition

Allied with Brimfield and Bromsberrow Heath, etc. (q.v.). 10 dancers, who were mummers also.

The Dances recorded are 2, one stick and one hkf.

The Figures. DP, CO and Rounds

The Steps. 4-step only

The Arm-movements. "Wave for 6 bars - once to each hopstep then 2 times down from the wrist, finishing up with 2 circular motions". (The Handkerchief Dance only)

THE EVESHAM STICK DANCE (Hkf in lt hand, stick in rt)

Sequence - DF;DP;DF;CO;DF;Rounds;DF (Rep ad lib from DP onwards)

DP - (B music)

CO - (B music) Track as in Headington. 6 bars to cross and turn, 2 dancing facing

Rounds - (C music) Transfer stick to lt hand and hkf to rt, and face round to rt. Sticks held up in middle. Dance round in circle c.cl to places, waving hkf's from wrists, singing Fanny Frail. At end, change hands again

DF - Stick-tapping.(A music). Partners strike tips from rt to lt on first three beats of every bar, stepping throughout.

THE EVESHAM HANDKERCHIEF DANCE

Sequence - DP;CO;WhR(Rep ad lib)

DP - (A music)

(Evesham)

CO - (B music) Cross, turn and face partner, then home again, passing rt shoulders each time (as in Headington), all in 8 bars

WhR - (C music) Clockwise

A MORRIS AT MALVERN

A.R. Williams wrote to the EFDSS describing a performance of the morris at Malvern many years ago. A little short of technical description it evokes the impact of the dancing. The dancers had learnt from older men for use in bad winters or in weather when they could not work. They wore heavy boots, breeches, thick grey stockings or gaiters. Most had a second waistcoat on top with sleeves instead of a jacket, of knitted brightly coloured wools, stripped flannel or moleskin. Woolen wrappers round their neck. Some had hard hats, others slouched felt. Two or three had short drab, tailed coats. Round their ankles, knees, wrists and hats they wore bands of coloured ribbons with strings of bells around ankles and legs. The short sticks had ribbons on the middle.

1. Walk (strut with feet lifted high) in circle
2. with sudden change of tune they ran nimbly round in a circle. The tune changed again, regular intervals being emphasised by a loud sforzando. At these bursts of melody the dancers leapt into the air. The tune quickened again. Hopping lightly from one foot to the other the dancers twirled round as they leaped, waving their staves. Suddenly concertina and dancing stopped with a final loud chord and a crash of the little bells and staves on staves. The men all stood still for a moment as if petrified, their sticks held above heads.
3. In two lines, pairs facing. Raised their staves and held them resting arch-like - slow wailing tune - men slowly clashed their sticks together, stooped, dived at the ground, clashed them together, then leaped into the air so that their bells rang their utmost. They shuffled a little to the side with a twisting heel and toe motion and repeated the slow clashing in the air and the diving and knocking together of sticks at their feet. The movements were all slow except the leap and the final clash, but very precise and determined, thorough and entirely rhythmical. After several repetitions of these strenuous motions the men suddenly relaxed.
4. A lively jiggish measure. Dancers formed up into two rings, one inside the other, facing opposite ways. For a minute or more they danced round so, one ring keeping the outside all the while. At a quickening of the tune, they zig-zagged each man alternately passing in and out before the next one. As they did so they skipped lightly turning out the toes and knees with a fling much like a hornpipe. The staves were flourished in the air, thrown from one hand to the other and occasionally tapped together most often irregularly but at intervals with a simultaneous crash and stamp of the feet. Like the previous dances this one ended with a jerk as though music and energy were cut off at one slash.
5. In two lines. Danced forward with quick springing movements accompanied by plentiful flexions of hands and arms and legs and feet. Passing each other the dancers danced forward till they were back to back several yards apart. At a louder chord from the concertina they all spun round on the toes, danced toward each other and passed again, repeating this half a dozen times with a light click of the staves in passing. Marked by only a slight acceleration of tune, the dance changed so that the men were together in pairs, prancing round each other, a pair keeping together as partners. This dance seemed to allow for considerable variation in each couple's performance as they hopped and skipped, turned and twined and twisted and twirled, joined hands or arms in

different positions, loosed again, tapped staves together, danced back to back or side by side and executed a whole galaxy of fancy steps within the bounds set by the tune of the music.

6. Two lines - no music. Men stood shoulder to shoulder. Setting their faces sternly they marched toward the opposite line of men. The march was made with the greatest dignity and hauteur, every muscle strained, feet were rigid, chins out, heads held up, chests arched, left fists clenched in front and staves grasped in a tight grip before the faces. At the step the knees were raised high, the toes pointed and the feet put down firmly. Then almost touching, the two ranks of men stood facing staring each one to his vis-a-vis with a threatening scowl. They clashed their staves together once, hard and loud and in perfect unity, gave one heavy stamp with the right foot, then assuming a disdainful expression of countenance retreated in perfect order but not turning using a peculiar rear-kicking step. Three times this proud and fierce set of minatory movements were gone through, each half dozen men moving in perfect accord as one body.

7. After this display of masculine bellicosity, the twelve young fellows threw down their staves in a heap and danced round them. The accompanist played a lively jig as fast as he could and the dancers went round in a ring with endless variety of individual motions. They threw their bodies and arms and legs into all manner of postures joining together in twos, threes and fours and separating again, executing as many fancy steps as their wit and ingenuity could devise.

Transcribed by R L Dommett
submitted to Morris Dancer magazine.

Comments on style (from 'Abres on Dances', vol. 1 Part I)

UPTON ON SEVERN

Heys: make into wide figure eights to contrast with Ilmington heys which are in a string - opposites keep together and come in shoulder to shoulder as appropriate.

3 Top: middles to right and then to left - other four must work in pairs

Back-to-back: surge forward on first beat, hold half way till end of 4 bars

"Change" in handk dance - combine with start of back-to-back, 1. with 6,

2 with 4, 3 with 5. Can repeat change and following part of dance to extend whole dance.

Ending - need to start in last two bars.

Sticks - should be a "push" forward of the butts and a "chop" of the tips.

Rounds start with the odds moving forward while evens turn out to face otherway, to preserve spacing.

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. *1 X - 1 X - 1 etc*

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.

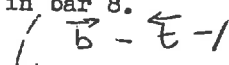
tune: Barley Bree, also used now by Albion and Chingford.
set: 8 men.

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)

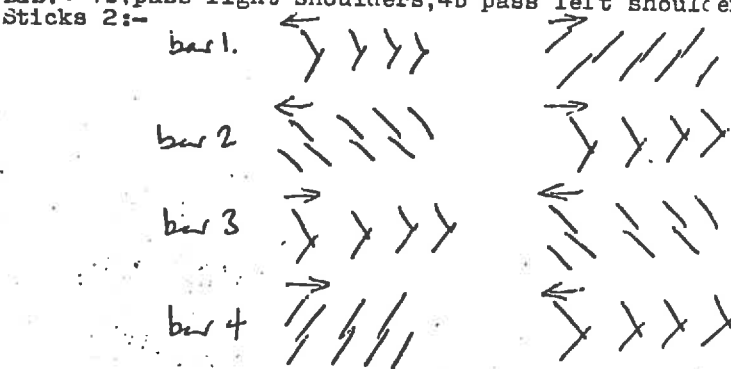
Stick: start each movement with hitting tips r to l on 1st beat of bar.

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 

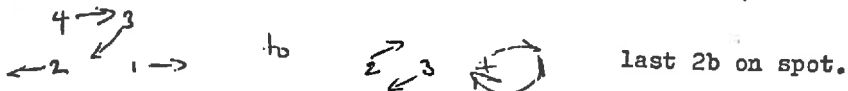
4b hit and dance individual circle counterclock end with stamp.
8b - repeat all.

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



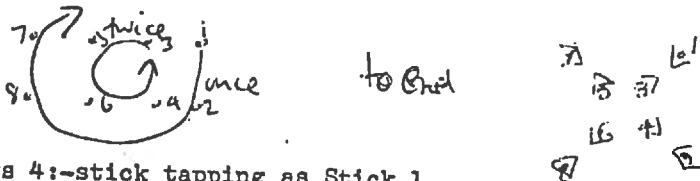
All hits are with tips. (arrow shows direction, clashes indicated as Litchfi Circle round to left. Repeat all.

Four Top:- 1st and 3rd couple move apart while other couples cross passing right shoulders to go into reel of 4.



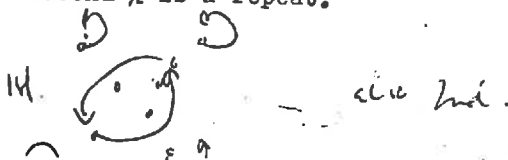
Sticks 3:- high clash tips r to l, low clash tips l to r. 4b then circle. Repeat all.

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: /ē - b̄ - /ē - b̄ - /ē - b̄.

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.

/ēēē - /ēēē - /

WHITE LADIES ASTON

stick tapping

/ē - ē - /ē - ē - /

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.

Brimfield Morris
Volume of Interpretations (Published by the Morris Ring)
BRIMFIELD

- Step - Sharp mentions walking (4/1) and hopping (4/2) in that order in Field Notes.
- Music - Sharp said "Schottisches but taken rather slow" in Field Notes. This is consistent with "Schottisches rather too slow" but not with the remark "schottisches were rather too slow" of Jones.
- Ho - Sharp called it a "hey" but said "Figure 8" in Field Notes. "Ho" is Jones' term. Jones follows myself in getting the figure 8 incorrectly described. The drawing by Sharp clearly shows that 1 and 4 follow the same track so No 4 goes the other side of 3 to what 1 does to 2. It is reasonable to assume the thick line refers to No. 1 so No. 1 goes to pass by right and No. 4 to pass by left. Bacon has it correct. I am sure that if they were to go different ways around the figure 8 Sharp would have noted it. Note that Jones' drawing has two arrows on the path of No. 4 in opposite directions.
- Nap - Sharp says hands on midriff - this physically is not the same as elbows resting on the side of the body unless one is hugging oneself. I try to use the collectors own words as far as possible to best convey what was intended.
- Set - Sharp knew what "set" normally meant and like Karpeles would have clarified it if it was an unusual usage. In the mss Sharp wrote "link right arms then left, or swing". First Jones does not mention the link arms left. (I will not enter into a discussion on the accuracy needed of an "interpretation" in view of some other of Jones' remarks.) I read Sharp's Field Notes as "swing round or set or link arms." Now are all these just different words for the same thing or different things?
I would accept that setting does not fit the character of the dance & is best not done. It may have been used to describe the swing as Sharp does not include it in the later write up. Swing could mean a waist swing, a two hand swing or an elbow swing. Cawte's contribution needs clarification from Cawte. But in the meantime I do not see how it can be sure that it is not 3 movements.
- Tunes - p24 - The tune Jenny Lind was given in the ED&S article because the editor asked for a widely known traditional tune which was not like Little Brown Jug and Grand Old Duke of York. Jenny Lind for those who remember Ethnic was one of the common denominator tunes which according to Reg Hall (who introduced the tune to Francis Shergold at Bampton) were truly universal.

BROMSBERROW

The notation should give some guidance about phrasing in the reel as this is the most difficult thing for dancers - they have to pass everybody twice in 32 steps - that is 3 steps per passing not 2 or 4 which is what normally happens

DILWYN

I do not believe that the Weobley dances were collected from schoolchildren as the only evidence is Jones' article 1954. At the time Sharp was collecting Country Dances from Armscote 2181-9, Madley 2194-6 and Weobley 2197-2201. Sharp's Field Notes show that the order was:

- 1 (2191/2) Brimfield Morris 27.12.09
- 2 (2194) Double Lead Out 28.12.09 Madley
- 3 (2195) Figure 8 (Swansea Hornpipe)
- 4 (2196) Figure 7
- 5 (2197) Figure 8 (Shepherd's Hornpipe) Weobley 29.12.09
- 6 (2198) Untitled
- 7 (2193) Morris Dance
- 8 (2199) Haste to the Wedding

There is no Field Notes on 3 Jolly Sheepskins.
Despite Cawte's remark the Sharp and Leather notations are not quite the same and it is only a presumption about the schoolchildren. One needs to see if there is anything else in the Sharp mss on the pages about the Country Dances but I would believe that when Sharp said men and women there were men and women.
Sharp also said 8 couples.

EVESHAM

Why no details of Evesham? It is danced by Silurian. There are a few difficulties in the Hargreaves letter some of which were sorted out by talking to him, writing to him and his visit to OUMM. One still has to assume that the length of movements is different from that indicated.

Text says Frail or Frale but not Fraile.

PERSHORE

The word hey is used not weave so presume all dancers involved. To make it different it is reasonable to make it progressive from the bottom as emphasis is on "bottom" dancers but it could be just a straight reel.

If all moves are bottom to the top the rest must move down one place if never a return to bottom?

Sticking - mss says all tap sticks at the end of the phrase - it might mean a single clash like Cotswold but it is likely to mean sticking on the bars 5-8 of the musical phrase. But Mr. Annis has the sticks then a move. So one has the choice. It is like the Bidford stick dances with sticking every other 4 bars, once the dance gets going it does not matter. Keel Row or similar 4 bar tunes avoids any problem but there is a question about the order unanswered.

Again it is not clear if it is always the pair physically at the bottom who always move or the pair that start at the bottom - both interpretations must be possible. Silurian should have made it clear that they have chosen to structure the dance with the pair actually at the bottom always doing the move. (presumably to interpret "repeated ad lib").

I met two people who had been involved with the morris - the best source being a Mr Jones who had been a collector with them. He was quite clear on two things

- (a) the stick tapping - done as in mss - very vigorously and hopstepping at the same time. I missed this error in Bacon's book
- (b) the handkerchief dance - hopstepping with circling hand movements at head level on the spot in place of the stick tapping. He did not know about "swinging over shoulder" but admitted he did not remember much detail.
- (c) there were quite a number of different figures but did ^{not} remember or recognise any.

UPTON ON SEVERN

Mrs Schofield told me that her husband was first to collect the stick dance.

Stick Dances:

Tune used included Yankee Doodle.

Sides : In publishing Karpeles relates it to the Grimstock hey which starts with tops going between middles. Grimstock had 3rd couple facing up so that hey starts progressively and a progressive start makes it match three top but there is an assumption about it that is not mentioned.

Handkerchief Dances:

Sketch for "change set" does not match Karpeles & seems to be based on No.2 not moving. Karpeles has 1 & 6 moving directly towards each other & the others adjusting. The effect may be the same but it would be taught differently.

The Bampton flick - is it what we know as Bampton since 1960 or what the EFSS taught for it in the 30's? The phasing of it relative to the steps is different. If the reference is to Sharp's Morris Books then Jones is wrong. If Karpeles was at the period when they believed the hands went up on the first strong beat then Jones is correct. However I am suspicious because Silurian do not dance it like the traditional Bampton side but the more common revival practice.

WHITE LADIES ASTON

I am still convinced that Glover was a vicar & he sent Karpeles a Peopleton notation later.

Flamborough was not being taught in the 30's with a progressive straight hey but one where they all started together - I have the authority of Scholfield and Karpeles for that. However the progressive start works.

Linked Hey - 16 bars only because 8 is rushed - mss does not guide.

Rounds & Sticks - why not 16 bars to match rest of dance?

Agree that Dommett & Bacon wrong to run the different dances together - one is really Pershore, another is unique. Was it really a mss error is forget 7&8 from linked hey?

THE MORRIS RING ARCHIVES - THE BORDER MORRIS

Volume of References

A little more consultation would have made it more complete.

Missing are,

- 1 transcript of Hargreaves mss on Evesham. If not in Vaughan Williams Library may be with editor of English Dance and Song as there was talk at one time of an article based on the letter.
 - 2 transcript of Karpelès mss on Much Wenlock, only letter referenced. As it was collected in 1937 it was in a different part of her notes.
 - 3 transcript of Sharp's Field Notes (on which I based the ED&S article) for Brimfield and Dilwyn.
 - 4 transcript of John Aston's notes on Upton on Severn 1973
 - 5 prints of photos of Brimfield and Upton on Severn
 - 6 the rest of p 91 of Sharp Folk Dance notes with rest of Powell (Peopleton) and Hill (White Ladies Aston) and Brookes (Pershore).
- Has there been a selection process to include only that which has dance material?
- 7 Ordish Papers - transcribed by Helm and in Vaughan Williams Lib include several pieces about Border morris. Perhaps Helm mss in Folklore Lib in London Univ should also be scoured.
 - 8 any material direct from Dr Cawte - he showed me an earlier draft of his journal article and included more specific material. I too have a little.

As the Bacon book is based on material I largely supplied, it would have been worth asking where the bits there that were extra came from.

Bearing in mind how Cawte simplified notations for the Journal article it must be worth a follow up.

THE BORDER MORRIS by E C Cawte November 1958

Notes made from draft article by R L Dommett August 1961

Cawte visited Shropshire and Herefordshire in 1957. He saw 6 dancers and 13 others who were witnesses and others who knew of its existence.

1 NORTHERN AREA- based on Coalbrookdale in mid-Shropshire.

met George Walters who joined Much Wenlock about 1917 (29.v.57) dance came from Homer about 1888

also Nick Rowlands who joined in 1897 (29 & 30.v.57)

Team stopped about 1935 then one performance in 1949 when called Westwood Dance - cross over & stick tapping only

Tune - "Not for Joe"

Broseley, A Lloyd (20.v.57) - much as Wenlock.

Team stopped 1914 - children a few years ago.

Madeley Wood - remembered about 1900.

Dawley - Karpeles found a team

2 WESTERN AREA - in south Shropshire and North Herefordshire

Leominster - Tom Poston joined 1906 (29.v.57) danced till 1920's. A Hodges (29.v.57)

Brimfield - W Griffiths (28.v.57) - dancers in a longways set - leader called out figures - especially remembered a "rounds" figure. Stopped about 1914.

Fred Hamer once found evidence of a dance at Richards Castle.

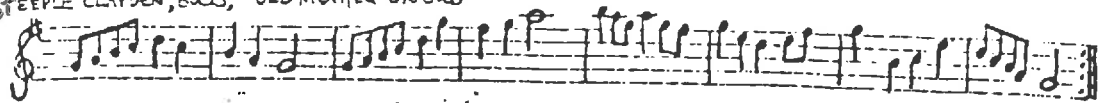
3 EASTERN AREA - White Ladies Aston to Bromsberrow

E Bishop - P Kennedy recording BBC REL 18695

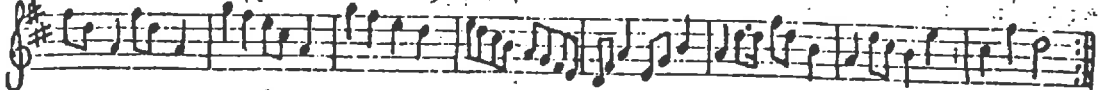
Upton Snodsbury - Karpeles found dance by 3 men consisting of alternate heys & sticks

MISCELLANEOUS TUNES FROM THE SHARP MSS.

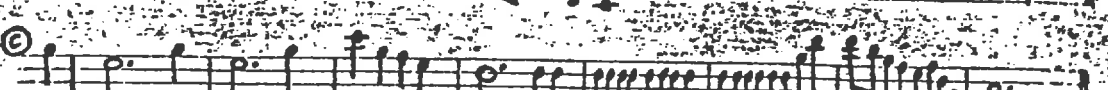
STEEPLE CLAYDEN, BUCCS. "OLD MOTHER OXFORD"



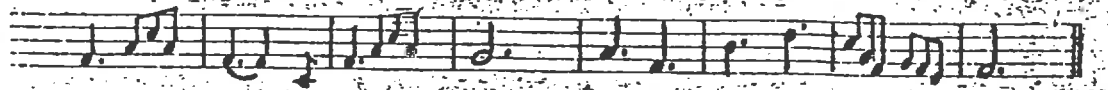
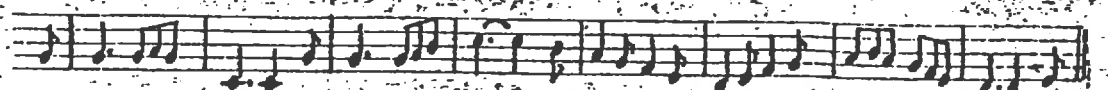
BROMSBORROW HEATH "3 HAND REEL"



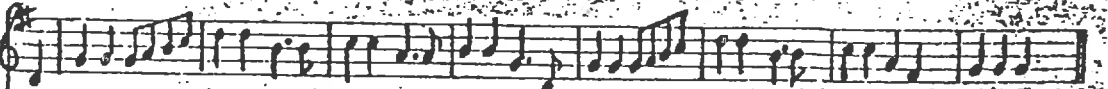
EYESHAM "STICK DANCE"



"HANDKERCHIEF DANCE"



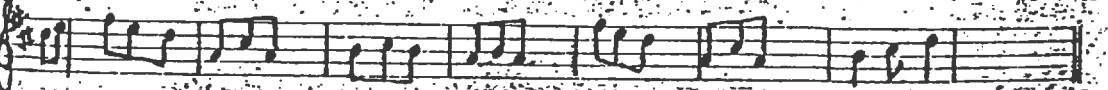
WHITE LADIES ASTON



MUCH WEN LOCK! "Jig"



SUSSEX - "OVER THE STICKS"



SECTION 3: DANCES OF OTHER REGIONS

CADI HA

The Cadi Ha is a song-dance performed during May in some districts of North Wales. Eyewitness accounts appear in "Welsh National Music and Dance" by Gwynn Williams and the "Journal of the Welsh Folk Song Society Vol. 3 Part 1." of performances in the Holywell (Treffynnon) district of Flintshire.

Eight men - straw hats, blackened faces, white shirts, white trousers. Profusely decorated with bows of ribbon, odds blue and evens red. Two white handkerchiefs.

Fool - known as "Bili" - dressed comically, in one instance in a tail coat and silk hat, and sometimes carrying a ladle with which to collect money.

Betty - known as "Cadi" - dressed as a woman.

Branch Bearer - carrying a birch branch, known as "Y Fedwen Haf" or a branch of gorse. Only member of party who does not black face.

Musician - fiddle or concertina.

PROCESSIONAL

Led by Fool, Betty and then the Branch bearer and the dancers. Dancers start in 2 files, 8 ft apart. They advance, crossing over and back diagonally until foreman calls "Halt!"

Face direction going, start left foot, left hand file always in front of right hand, crossing takes 4 bars. Step is 123hop. In 4th bar the stepping is "right, feet together, turning, jump and wave". On the middle beat the dancers jump with both feet and face, throwing up their arms and waving their handkerchiefs with a sharp inward turn of the wrists, while the foreman calls "HWP" (hoop)

SET DANCE

1. Dancers face partners and sing verse 1. The fool leads the betty down between the files and leaves the betty at the bottom and then returns to top.
2. Partners cross over, passing right shoulders and turn left to face front ready for the leap and wave when the foreman calls "HWP". Cross back passing right shoulders etc again. (8 bars)
3. Dancers face partners and sing verse 2. The fool and betty advance and meet in centre, turn with right hands and return to places.
4. Partners dance back-to-back both ways with same step, leap, wave and call as processional.
5. Dancers face partners and sing verse 3. The fool and betty meet in centre, turn left hands and go down to bottom of set.
6. Fool and Betty lead off. Foreman and his partner, followed by the rest, turn inwards down the centre and continue the procession as before.

SONG

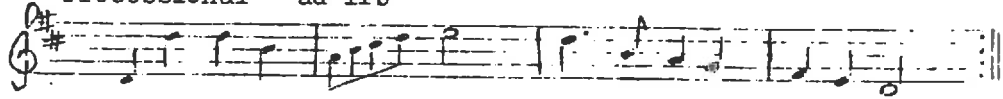
At end of each line (4 bars) all sing or shout "Hwp, dyna fo!" (Hoop, that will do) one or two times.

"Cadi ha, Morys stowt, Am yr uchla'neidio,
A chynffon buwch a chynffon llo, A chynffon Rhisiart Parri'r go.
Fy ladal i, a'i ladal o, A'r ladal gawsom fenthys,
A Chynffon.....
A fi'di gwr y ruban coch, Neidiaf dros y goeden,
A Cynffon"

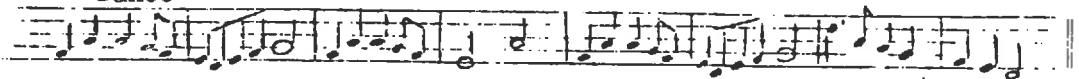
"Cadi ha, Morris stout, For the highest leaping,
And tail of cow and tail of calf, The blacksmith Richard Parry's
too.
A ladle here, a ladle there, the ladle that we borrowed,
Tail of.....
For I'm the red beribbon'd man, O'er the birch a leaping,
Tail of"

CADI HA MUSIC

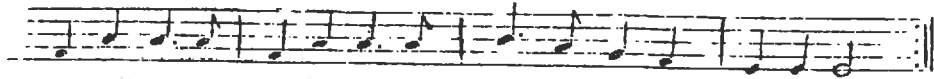
Processional - ad lib



Dance



Song



Call - at end of each line above.



Hwp dyn a fo!

DORSET DANCES

DORSET DANCES : HARDY MSS

Royal Manor Morris asked about Thomas Hardy dances and their public use.

Thomas Hardy wrote to English Dance and Song many years ago describing how the longways country dancing appeared in the villages for the first time when he was a youth. Hardy played the fiddle and made tunebooks from which selections have been published in recent years. There are few notes of the dances themselves although such are mentioned in his books. In the Library at Cecil Sharp House there was a mss of Schofield and Leather describing dances from the T Hardy book in the Dorchester Museum as danced at Millstock about 1840

HASTE TO THE WEDDING

Top Lady & Gentleman go down the figure, the lady inside the couples, the gentleman outside & up again (1st part of tune). They go down a 2nd time, the gentleman inside, the lady outside & up again (1st part of tune repeated). They then join hands with 2nd lady, forming a circle of 3 & dance round & back. The 2nd lady popping under the arms of the other 2 at the 2 dotted notes: & back to her place which is now at the top (2nd part of tune). They do the same with the 2nd gentleman (2nd part repeated). The top couple are not the 2nd couple and they proceed down and up as before, taking the 3rd couple and popping them under severally as with the original 2nd couple. Thus they proceed to the bottom - when the original top couple have reached the 4th place the new top couple starts the figure as at 1st, working their way to the bottom behind the original 1st couple: these when they get to the 4th place being followed in like manner by the next top couple.

THE TRIUMPH

1st lady sets to 2nd gentleman & turn (1st part of tune)
1st gentleman sets to 2nd lady & turn (1st part repeated)
1st lady takes 2nd gentleman by the right hand & leads him down the middle (2nd part)
1st gentleman casts off & follows his partner, all 3 leading back to the top together, the 2nd gentleman joining hands over the lady's head (2nd part repeated)
The two couples dance down the middle (3rd part of tune)
They dance up again & cast off (3rd part repeated)

COLLEGE HORNPIPE

Hands 6 round - that is, the 3 top ladies & 3 top gentlemen join hands and move completely round to places. The same 6 promenade, that is each of the 3 couples join hands crosswise, partner and partner and pass completely round to places. The 3 couples lead down the middle and up again. The 3 couples pousette, that is, each couple joins hands & dance round each other and the other couples to places, the top couple casting off the 2nd couple - Tune begins again and couples 1, 3 & 4 do the same, the top couple works down to the bottom of the dance (See Wilson's Country Dances)

DORSET DANCES

UNDER THE GREENWOOD TREE

Source: dance notations from the Hardy mss in Dorchester Museum transcribed by Leather and Scholfield. Suggested title from book which mentions country dancing most.

Basis : this suggestion takes the notations of Colledge Hornpipe, Haste to the Wedding, The Triumph and the Dorchester Hornpipe which are country dances and arranges them as one sequence as a Morris for display. The departures from the mss are either to ensure an easy flow from one movement to the next or to make it more morrisy. Considerable thought has gone into the transitions but they still need careful realisation.

Set : usual 6 person morris set in two columns. Probably with handkerchiefs.

Step : usual morris double step or a stomping Dorset polka step.

Music : from the published Hardy tunes.

Once to Yourself: face partner in two columns - to show relationship to country dancing rather than facing up as in Cotswold Morris.

1. WHOLE ROUNDS - clockwise for 8 bars, end facing up towards music. Turn easy way into rounds, no pause or turn half way. Centres step out to form circle at start and step in at end to face up in column.

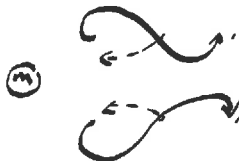
2. OUSIDES - single cast and up middle, taking 8 bars in all. Top pair cast out No.1 to left, No. 2 to right, and, followed by rest of their columns, dance down outside of the set, turn in at the bottom place at the bottom of the set, not immediately the bottom pair have passed going up the centre, and dance back to place up the set, passing over the starting places of the other dancers in their columns. About 4 bars to go down and 4 bars to come up - this for the top pair - the rest dance up to the top before casting and also going right to the bottom before turning in. Do not let it become a circular movement on the sides. End facing up towards the music and then all turn in to face down.

(This movement is suggested instead of linking hands and doing a double cast in pairs around to the left)

3. DOWN AND BACK - all dance down, away from music for 4 bars, side by side with partner, turn in towards partner to face towards the music and back to place ending all facing up towards the music in 8 bars in all.

4. PROGRESSIVE HEY - start a progressive hey from the top by the top pair casting out, passing the 2nd pair by the outside and the bottom inside. Each pair waits till the top pair reach them (ie progressive start to the hey)

(This movement is suggested instead of the country dance pousette in which partners join hands and dance round the other pairs.)



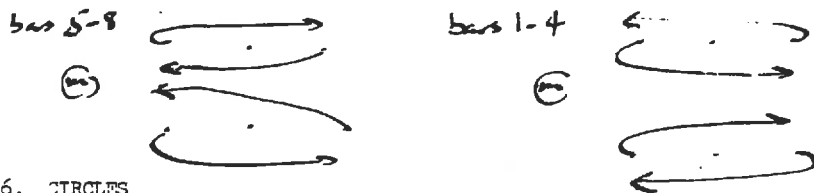
5. PROCESSIONALS

To let the movement flow it is suggested that it starts as indicated as the top pair have time to turn and go the other way while the bottom pair ending move 4 later can flow straight into it without a turn.

Bars 1-4 : top pair go down the centre to the bottom (2 bars) and retire backwards to place while the bottom pair go up the outside and back.

Bars 5-8 : top pair goes down the outside and back while the bottom goes up the middle. In each half the middles stand still.

This produces a movement like the Adderbury processional up and down figures as established by the other end of the set going at the same time.



6. CIRCLES

The 3 on each side form circles holding hands or handkerchiefs and circle round about 2 and a bit times, 1,3&5 clockwise and the other counter clockwise as this should flow best from the previous movement. Nos 1 & 2 end up on the inside of the set, back to back in the centre, facing out. They duck under the link between the other two dancers, while hands are still held and then the other two let go their link so that all can be in a line of three facing out from the set ready for the next movement.

Start

1, 3, 5 so 3 step back for 1, 3, 5 circle

til 3-4 duck through 2-1, 5 and end 3-1-5

7. THE TRIUMPH

lines of 3 dance out from set, 4 bars, turn on spot so that all face in, Nos 1&2 have hands crossed, other two join hands over the head of the middle one to form an arch or "Triumph" and all dance back to centre, 4 bars, ending letting go with Nos 1&2 facing in the centre of the set.

8. TURN CORNERS

1&2 turn by right and pass, 1&6, 2&3 turn by left, 1&2 turn by right in centre again, 1&4, 2&5 turn by left - 2 bars each turn, giving hands to turn. End by 1&2 passing by right shoulders to regain own side, still in centre of set.



THREE QUARTER REEL

Under the Greenwood Tree 3.

3. THREE QUARTER REEL

The pair 1&2 by moving out start a 3/4 hey, ^{going up} 3&4 start by going in down the centre so that they end with 1&2 at the bottom, 3&4 at the top & 5&6 at the middle.



10 - etc - this sequence could be repeated one or two times so that dancers end where they started.

NOTES ON THE FOREST OF DEAN MORRIS FROM SHARP MSS & T.

MAYHILL

Thomas Phelps(73) of Mayhill an old morris dancer Gave it up about 30 years ago. Last time at Guim's Mill(?). Always danced a full week at Whitsuntide and at club feast.

Six men, no sticks, no handks, clapped hands instead. Williams played fiddle, now dead. Had many dances including Greensleeves which was a pipe dance and also a clapping dance.

Tall hat decorated with ribbons round band, round top and diagonally. Shirts covered with ribbons of all colours, back and front. Two sashes crossing diagonally and hanging down sides. Ruggles not bells on legs fastened onto strips of leather and tied on with yellow ribbons. He always bought new ribbons each year. Black trousers.

Fool with tail on end of stick 3 or 4 feet long.

Swordsman with 2 swords danced over them on ground. (Arthur, the Stratford fiddler told me they never did this but danced a very complicated sword dance with a sword in each hand to a tune I took down. This at Ruarden about 7 miles from Mayhill)

Flagman carried a flag 3 or 4 ft square on pole about 4 or 5 ft long. Flag with initials of flagman "R"(Richard) "W"(Williams) Gonders Green embroidered on it. The flag was striped red and white. The foreman of the morris was always the flagman.

Flagman and Swordsman were the top men of the morris, they walked in front side by side with 4 other men in couples behind them as they marched from place to place. Couldn't remember tune (Arthur gave me the Ruarden March Air)

(Elsewhere Sharp has fiddler's name as Henry Allen, the man from whom Sam Bennett got his old fiddle - RLD)

Thos Phelps of Mayhill told me many things. They always danced in Whit week from Monday to Saturday. One year they went to Gloucester, then down other side of Severn to Newnham, came over it where where they spent a night and so back up to Nottswood where they held the wake

Mayhill always used a fiddle. "We didn't go for money, we went for sport." They had 6 dancers, ragman, fool and fiddler. A large white flag yard square blue round edge, R W in red and something white couldn't remember

CLIFFORD'S MESNE

George Baldwin charcoal burner(88) now living at Newent in the Alms House used to be fiddler of the Clifford's Mesne morris. 40 years ago since it lapsed. Tho. Philpotts was fool, bladderman, John Alpin etc. dancers - all dead.

As at Mayhill they processed from place to place in column formation top left being flagman and top right swordman. The former had a large flag peculiar to the village which he waved in time with the music and the latter, 2 swords which he whistled round his head with the lilt of the music. He also danced the sword dance (swords on the ground) to tune of Greensleeves.

Baldwin used to play at all the wakes and gave me some interesting tunes. (CS2506 Polly Put The Kettle On, CS2505 Gloucestershire Hornpipe - country dances) collected 12.8.10

Morris March - this was processional march of Clifford's Mesne morris for whom Baldwin used to fiddle.

Morris Call - This was played to call morris men together. The Call proper is the first 12 bars. The succeeding dance lilt was "just to excite 'em".

Wild Morris - Always played 'em off the green. They went off in same order as came on in the March only quicker and dancing instead of marching.

Morris Book 1 p.22 - the fiddler would go to the highest place in the village street at 6 o'clock on the Monday morning and there solely play the "morris call" to sum on the Morris Men. The purpose of the little snatch of dance melody in the second strain was he told us "to entice 'em to dance"

RUARDEAN

Anne Roberts(85) Her mother used to dress 3 morris dancers every year the flagman G.Harris and one of the Penns. White shirts sleeves and wrists tied with black ribbons about 2 in broad one on wrist, one on elbow. Broad ribbons (4 in) pleated all over shirt back and front.

White cambric flag, trimmed with ribbons. A large rosette in centre, 4 smaller rosettes at each corner of different colours. Flag about yard square not a long stick.

Six dancers, fool with swords, flagbearer. Danced a full week at Whitsuntide and at 3 other wakes in adjoining villages. Had a fiddler but could not remember Arthur coming to play.

High box hats trimmed with ribbons. Velvetreen breeches. White stockings. Danced with handks not sticks. Described a procession with flag and swordbearer at head as at Bayhill.

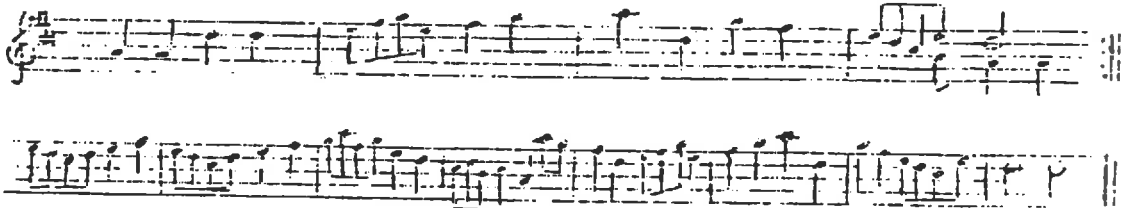
Henry Allen(90) at Stratford on Avon 27.8.09
Sword Dance - Dance of man who accompanied the morris dancers at Ruardean for whom Allen played down to about 1871-2. He held the swords in his hands and manipulated them as he danced. It was very difficult - DID NOT place on ground.
Morris Dance - this was always the opening air "to call 'em together". He also called it a 'march. The morris dancers numbered 6 or 8 - he could not remember. They had a fool or jerriman. A flagbearer and a swordbearer. The flagbearer cut the flag.

John Penn of Newport Mon. 15.4.47 collected by Russell Wortley. Tom Fool in Ruardean Morris and gave details of costume etc. Further information from Martin Penn at Ruardean (Aug 1946 - April 1947) and from Peter Ward at Joy's Green (25.1.46).

They had a processional (Speed the Plough) and 3 dances (Soldier's Joy handclapping dance handclapping collected by Russell Wortley Haste to the Wedding, Greensleeves) They danced at Whitsun (Whit Monday and following days going to Ross-on-Tye, Mitcheldean etc) The Penn brothers said 6 dancers Tom Fool, flagman and fiddler. Peter Ward said they danced 3 a side (10 in all) and Tom Fool (John Penn) and 2 men with 2 swords apiece which they twisted in the air in front of them and above their heads. This was the processional. No Molly or Betty. Last danced in 1884. It only went on for 2 or 3 seasons.

Mrs Watkins (granddaughter of Mrs Roberts who gave a Forest of Dean Morris shirt to Cecil Sharp; actually according to Mrs Watkins she and her mother made it under her grandmother's directions) she told Russell (1.9.57) that her grandmother told her that there was a fight at Pump Hill in which one of the Morris dancers was killed - there was no more Morris dancing after that

Sword Dance



Morris Dance



TRAVELLING MORRICE AND THE FOREST OF DEAN MORRIS

The article by Mike Heaney in Morris Dancer no.12 sweeps up much of what else is known about the morris in the Forest but there are a few items in the logs of the Travelling Morrice.

I saw Rolf Gardiner's copy of the 2nd log for 29 June- 4 July 1925.

RAGLAN - Old Mrs Jones at Raglan Post Office remembered morris at Raglan but long dead.

RUARDEN-Mr Claude Farnell introduced Mrs Watkins who remembered dancing in Ruarden and possessed a real Forest of Dean coat as well as a letter from Sharp about it.

CHEPSTOW-Mr Hughes, the vicar, took them to see an old gentleman. Without hesitation he sang Shepherd's Hey (Bampton!) though he had not thought about it for nigh on 40 years. It appeared that in the 1880's a great pageant was given in Chepstow Castle and some 20 people processed onto the stage to the morris 4/3 step. He demonstrated the step quite successfully. The dancers wore bells, ribbons and carried sticks. More he could not remember but promised to look out some old photographs.

It suggests to me that someone should look for newspaper accounts and the photos.

I later saw Lionel Bacon's copies of the 24th and 28th tour logs for 1946 and 1948

WOOLASTON-ALVINGTON - at Longhope, Mr Roy Workman, his wife's grandfather had been a morris dancer at Woolaston and that they used to dance about Xmas time and had a man dressed as a woman. On one occasion the dancers were putting up at a pub for the night; the landlady said she could just squeeze them in if they didn't mind sharing beds and if the lady would share with the maidservants; as the time passed the uproar was more than the landlady had bargained for !

Later in the summer Mrs Workman herself told Russell something of what her grandfather, who died in 1913 aged 86, used to relate about the morris. He and his brother had taken part in the Woolaston-Alvington team, one of them being the "Mad Moll"; bells and ribbons were worn and Mrs Workman was fairly certain the dancing took place in the summer and not at Xmas time.

Other entries are adequately covered by Russell Wortley's article EDS 1980.

With reference to Mike's comment on my article in Morris Matters, it had been produced a long time before for the Forest of Dean side, and also sent to Russell to jog him into writing an article based on his experiences, the possibilities for which we discussed at a meeting at Cecil Sharp House once. Its value is that it sticks closely to Sharp's own words in his Field Notes.

R L Donnett

IRISH NUMMERS DANCE

The Esperance Morris Book 1 p.4 refers to stick dances collected from 2 Irishmen at Fishguard, South Wales, who had a side there before WW1. It was danced in conjunction with a nummers play. The dance is for 12 but can be performed by 8.

FIRST DANCE

Music: jigs.

Stick: about 15 in long, flat like a long sword and not round, and hit flat to flat.

The handle end is shaped and has a ribbon or tassel attached. The rest position is with the stick sloped across the right shoulder.

Opening:

Once to Yourself - no jump to start dance. (No jumps throughout the dance)

Stepping on Spot - facing partner, start left foot, 8 bars of stepping (1 2 3 hop).

Repetitive Body of Dance: danced Progressively in units of 4.

A. Step, Hit and Change.

Bar 1: With stick on shoulder facing opposite, 1 bar of morris step, starting left foot.

Bar 2: ditto starting right foot.

Bar 3: all dancers stand still in bars 3 - 6. Clash using flat of stick for sound, at level of top of head for visibility.

First beat - partners hit from left to right, sticks sloping up to left, so that stick moves away from body during the action.

Middle beat - partners hit from right to left with stick sloped to right.

Bar 4: turn to face neighbour along the side of the set in the unit of 4 currently dancing and hit as in bar 3. As progression is like a Country Dance, the neighbour is always on the same side till the end of the set is reached.

Bar 5: partners hit left to right as first beat of bar 3 only.

Bar 6: diagonal corners in the 4's hit right to left, as middle beat of bar 3. First corner hits over top of second corner.

Bars 7-8: in the 4's, corners cross with 2 morris double steps, second corner first.

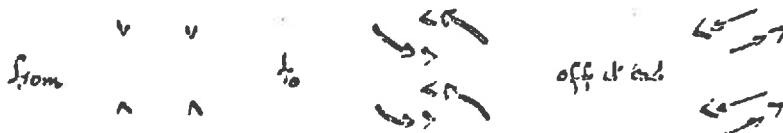
B. Repeat.

Repeat all A to place but now the original second corner hits over the first in bar 6 and the original first corner crosses first in bars 7-8.

hits			x x	x x	x	x		
target			opposite	neighbour	opposite	corner		
rhythm	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪	♪♪♪
feet	double	double	stationary	.....	.....	.....	double	double
track	on spot	.....	turn	turn	.....	.....	cross diagonal	.....

C. Step 4 in line.

Dancers move into a line of 4 across the set facing alternate directions, and step on the spot, starting the move into the next part of the dance in the last bar.



D. Progression.

Each person follows a different track - so from the end of section C,

Beginning

Middle

Finish



As separate tracks



1&3 turn to their left to face back then cross sides with each other to a figure 8, crossing back and progressing on the outside. 2&4 make complete circle to left then while 2 does another circle left 4 does a circle right and both progress by coming through the middle

Dance continues in Country Dance fashion as long as desired or till all back to start. The neutral pairs at the ends of the sets in alternate repeats of the repetitive sequence remain static and stationary for the 32 bars

Finish of Dance:

Stepping on spot for 8 bars of double step, facing partner as in the opening.

SECOND DANCE

Music: jigs.

Once to Yourself: a chord.

Repetitive Body of Dance: danced progressively in units of 4

A. Sidestep, Hit and Cross.

Partners face through bars 1-4.

Bars 1-2: Neighbours change places with sidestep. This is equivalent to the Irish step called "a seven" meaning 7 movements. The first step, assuming moving to the right, is to put the left foot behind the right, right to right side, left behind etc. This is the Irish equivalent to a morris long open sidestep to the right.

(hop on r) / 1 r 1 / 1 r 1 - /



Second pair move up between the first. 1&4 move to their left, 2&3 to their right.

Bars 3-4: Step on spot - the Irish step called "two threes". It is a polka step with the first step behind the supporting foot rather than in front.

eg / r 1 r . - / 1 r 1 - /

The stepping behind in sidestep and ordinary polka is characteristic of Southern England as well



Bars 5-6: Hit partner's and neighbour's sticks as in First Dance bars 3-4. Stand still.

Bar 7 : Diagonals cross with two plain steps.

Bar 8 : face opposite and hit twice, right to left, then left to right.



B. Repeat.

Repeat all of A to place.

C. Step in line and back.

Bars 1-4: like A bars 1-4 but only into line, not to other's place, and the second pair turn to face up the set.



Bars 5-8: repeat to place.

D. Progression.

Pairs face up and down the sides of the set. Step and change places for the progression.



PROCESSIONALS - walking.

OH - In 2 files: at dance spot do several outside casts, and facing out, not up and bow to the audience.

OFF - 8 bars of stepping facing opposite then an outside cast from the top and lead off up the middle

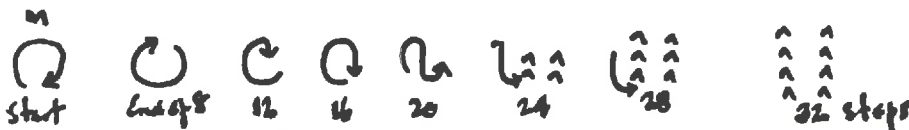
ISLE ON MAN / SERVANTS HIRING DANCE

Source: Woodfidley. Women used to do this at the Hiring Fairs each year.
 Music: slowish jig like Peter O'Tavy in quality.

Start: Assume 8 dancers. Form an almost complete circle, all facing clockwise, with knuckle of left hand on hip and right hand up at side above head level, palm inwards. The left hand can also grasp the skirt and use this to manipulate the skirt in the dance, take hold about half way down the skirt and lift it on the left side to show petticoats.

1. Dance round the circle clockwise. 4 steps with out a spring, starting with the right, and swinging the free foot so that the heel comes back to outside of shin of supporting foot on the off beat - but no hops. This is very steady, step forward on the right, left foot in air forward, back across shin & forward again for the next step. Set moves round circle in jerks. Then 4 similar steps but with definite hops on the off beats. Repeat this sequence of 4 without & 4 with 4 times in all - 32 steps.

The path is round the circle for 8 steps, then the leader goes down the middle, turns to left to face up at the bottom & the dancers come up 2 by 2 to form a column and turn in on the hop of the 32 step to face opposite.



2. In lines of 4 facing. both arms up, curved, palms inward. Peter O'Tavy like stepping. Stand on left foot & swing the right foot, forward, back across the left shin, forward again but diagonally to the right & bring the feet together side by side. Raise the body by going up onto the toes on each swing. Repeat with left foot, standing on the right. All turn clockwise twice on the spot, right foot lead & bring left up behind in the turn. This also takes 4 beats so 12 in all. Repeat starting other foot & turning the other way twice. End with the top pair facing down and the others facing up.

Take 4 beats to move out into a quadrille set. The top and bottom pairs just dance 2 Manx reel steps - 1 2 3 hop, crossing the free foot over the supporting shin. The 2nd/3rd pairs slip to their sides and turn the easy way to face across the set using a Manx sidestep. (like an Irish seven).

3. Grand Chain: All start by a right hand turn of partner once round with 2 Manx steps both hands up, curved arms. Each change of Grand Chain is done by two pas de basque, to the right and to the left, and pass right shoulders, turning body so that right shoulder is leading and almost passing back to back with one Manx reel step leading with the right foot. The next change is a pas de basque to left and right and pass left shoulders, left shoulder leading etc. Assume that tune for this part is in 3 bar phrases. Passes in all to go all the way round.

4. Facing one's partner, all turn in to face around to bottom thus, revert to the stepping of the initial dance round (1), cross at the bottom and move to form a horseshoe facing the audience.



THE LICHFIELD MORRIS

[These copies obtained from Green
Man's Morris and Sword - A.G.B.]

The Original Manuscripts

Ring 0 bells: Morris Dance.
June, Farewell Manchester.

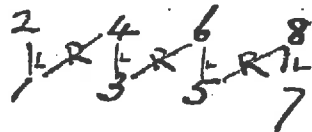
Single steps. each man with two sticks
swung back steps and each movement.

Movements (1) Dance around

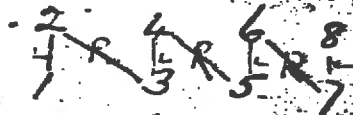
(2) back to back and into line
both ways.

(3) Hey

(4) Heading out to finish
stick striking after each movement.



A.



B

one

A. Strike R with R once
partners strike L with L once

B Strike R with R once.
partners strike L with L once

} Repeat.

Four copers turning out in a circle.

Strike R hand ~~mass~~ ^{mass} L stick 3 times.

Shepherd's Hey Morris jig for Three men
Shepherd's Hey Junes

1) 1st part Double Step, twice R. L. R back Swing back.
2nd part Repeat, opposite feet, caper onto R.
side step L Cross R side step L R. L.
R back Caper onto R
Repeat opposite feet

2) 1st part As 1st part (1) with cross over steps.
2nd part 1st man turn out double step twice
2 and 3 join hands. Swing 1st man forward.
back, throw him forward but on his feet.
Repeat 2 and 3.

3) 1st part As first part No 2

2nd part. 1st man only, double step twice, Caper R. Together
hands on shoulders of 2 and 3 Caper high, feet apart
pass through and all turn in with a caper.
2nd and 3rd man Repeat.
Finish 3rd man held high

The Staff Ride. Handkerchief March Dance

Line The Whipple Jaggle Exercises

Movements as overlap, with up and down hand movements, arms outstretched for swing back steps.

Heading up and down includes crossed side step. Right and left when in line.

Chorus twice after each movement

A. Two sharp handkerchief movements from shoulder level to face of opposite

B Repeat

All drop back R. L. Swing R foot back and caper forward on to it

Last time four capers up.

Milley's Bequest, Morris dance performed by

the dishfied men.

Tune :- The wild rose.

each man holding two sticks.

Double steps, swing backs to end movements, with Gallop over steps.

Movements as for the barefooted Quaker

2nd parts :-

hit ground	with R. stick, butt end	} 1 bar of music
"	" L. " "	
" partner	" R. tip "	
"	" L. " "	

"	partner	"	"	"	tip	"	"	} of no. in
"	"	"	"	"	"	"	"	
L.	R	L						

repeat all that.

Side step R.
" " L.

gally out.

last time to capers up.

The Banqueted Quiver. Morris Dance, also called the Black Jover
 which is the name of the music.

Handkerchief dance, Double step/imp movements :-

- 1 Stepping in line, facing each other
 Gallop over outwards rotation, coper to face down
 Repeat in reverse direction.
- 2 Step to back, step to front
 crossed bot ways, during the steps to place
 Cross over (hand) step to partner, place
 Gallop over, coper to face (opposite direction) repeat
 to place, Gallop out downwards
- 3 2 → 4 6 > 8
 4 ← 3 5 ← 7
 for hand double stepping to place place

front steps 1-4 and 5 8 cross line
 steps 1 and 2, 2 3 and 6 7 cross line
 steps 7 and 4

Repeat, reverse direction

Bombing up



1 2 3 4 face down odds and
 evens moving in pairs around each other
 (in the manner of a back to back)

2nd parts performed alt...

in pairs around each other
Back steps to places

2nd parts performed after each movement
side step movement - forward & back
to places, completed in two bars

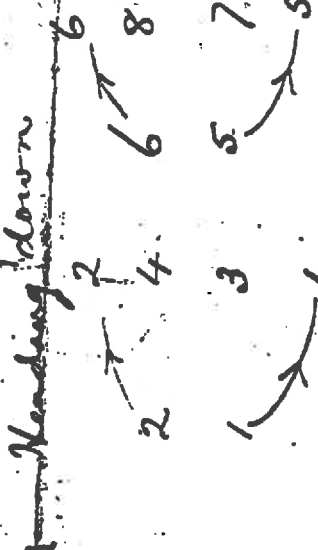
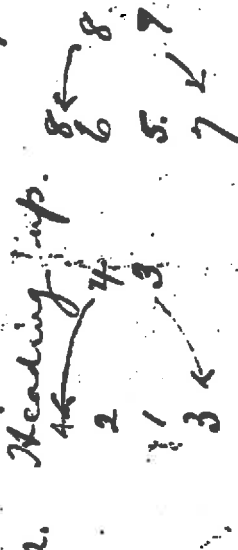
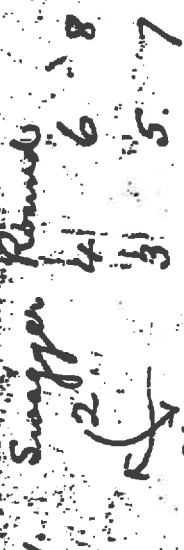
1-4 and 5 & 8 back to back and same
2 3 and 6 - 7 back to back and same

Repeat R L Rt-back, forward, repeat on R
Cot. - L R L back, " " L

The gallop over should be interpreted
as a jump over your

Every back step performed by two
slight hops on one foot while
the free foot swings wide and back
The body must not swing

Vandalls of Haysmerworth, Me. and Dance
June - The Power

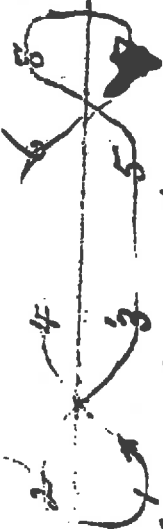


4. Back to back and into line performed both ways



Double footing
each movement ends
with swing back steps

5 M



Chorus after each movement, performed twice.

2 4 6 8 2 4 6 8
 1-A 3-A 5-A 7 1 3 5 7

Strike A

Strike B

Partners - three strikes

Side Step R

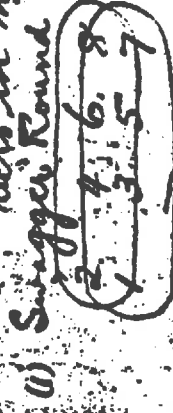
Side Step L

3 Coppers

(B)

11-13 N. W. Morris Dance

June, The Girl I left behind me for 1, 2 and 3
nets in line for 3, 4 and 5.



Scissors half way out home places
L over R apart. R over L caper onto L
sticks held high. Hands apart. One stick cut.

(2) Stepping in line Scissors

1, 2, 3, 4 Turn about, continue stepping. Scissors



(3) Push away sticks

3 4 5 6 double step twice Scissors
R. L. Caper L. R. Caper Advance sticks
high, together, push away, dance to end
places

1, 7; 2, 8 Repeat
Foot or Jack collects the sticks

(4) Push away hands

Repeat to L. R. Caper, Advance fall onto
each others hands, push away.

(5) Push away feet.

Repeat to L. R. Caper. Spring to crouching. Advance

caught by rear man. ^{1st time} Each man is

(6) Heading out ← 6-8 1st time
2-4
1-3
2-7 Scissor Steps



2nd time 4 capers to finish



Crabbling. Morris Dance.

The time is somewhat like Bobby Shifts, but especially altered in 2nd part. Much rehearsal with up & down movements, curdling in capers. Double steps and gallop over to 2nd movements. Gallop over performed always in outward direction, commencing with outable foot e.g. step wide to side with R foot, jump over it with L. ft. turning half about. R. knee will now be bent with L. ft. behind. Step to R. behind L. knee bent forward, and caper upright - 2nd ft. behind movement 3, needing 4 capers.

- (1) Swagger round, gallop over at home places.
- (2) Helling up } without cross-over Steps and being in home.
- (3) Heading down } places before the gallop over.
- (4) Back to back & into line performed both ways.
- (5) Hey.

2nd parts performed 1st by 1. 2. 8. 7. 2nd by 3. 4. 5. 6. 3rd by all together on the spot.

- (2) advance R.L. R.L. Stamping feet, Gallop over to places
- (3) advance with jump R in front L behind together caper high feet apart sideways. together Repeat opposite feet gallop over to place.
- (4) Advance N. L. R. back. caper out it L. R. L. back, caper on to it. gallop over to places
- (5) No in No. 1.

Sitting together Repeat opposite feet gallery

(4) Advance R. L. R. back. caper out it L. R. L. back, caper on to it. gallery over to places

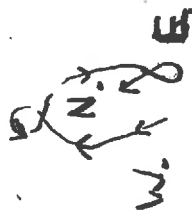
(5) As in No. 1. in second parts 1. 3. 6. 8 use opposite feet to the above.

The Castling is one of the five major dances using gallery over steps and must be executed with vigour.

All the stunts

Solo Morris dance.

There is no music to this dance, it is performed to the
rattle of the bones. "Pop goes the weaver" is whistled as peacocks
A hat is placed at each position elevated so the foot can slip
under the brim.



S.

1st parts.

Start inside. double step twice, gallop over. repeat to
place.

1 st	to	N.	followed	by	A.
2 nd	"	W.	"	"	B.
3 rd	"	S.	"	"	C.
4 th	"	E.	"	"	D.

x, x. jump: knees bent, hands on knees, thumbs
outwards. Spring to L. ft.

to N.

repeat

N.B. xx = two very
small jumps. hardly
perceptible.

" E.
" S.
" W.

x x jump high: soles of feet together, knees bent,
arms out. Spring to L. ft

to W.
" N.
" E.
" S.

repeat

x x jump high arms and legs straight and
wide outwards. Spring to L. ft.

to S.
" W
" N
" E

repeat

kick ft under hat. lift it well high
quickly place it on head.

to E
" S
" W
" N.

repeat

" and throw all the balls high in
the air.

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.

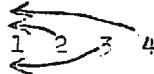
Hey: First corner is a first corner all the time. The call is "First couple cross, second couple cross, pause, change. Second couple cross, first couple cross, pause, change." In the second half of the hey, it necessary to clip the second pause in order to cross and clash on the one caper.

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 oval

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. (23Oct71)

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 ing-backs look more like Kirtlington hockles with knees well apart.

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.

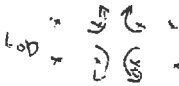
SHERIFF'S RIDE: Heading up & Hey end with a caper.

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.

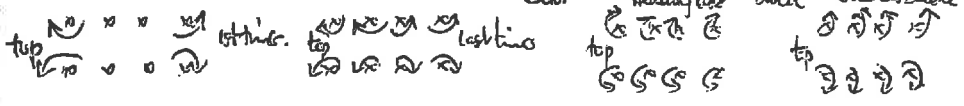
(what is the music for these extra 3 beats? Does not fit the Journal article)

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.



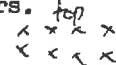
Cecil Sharp House, after Albert Hall 1969

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)

MOLLY DANCING

Some account of the Molly has been given by Needham and Peck in JEFDSS 1933 and Wortley and Papworth in EDS covering Girton and Camberton dances. The Molly was widespread in inland East Anglia although few traces of the dances have been recovered.

The dancing used to centre on two opportunities,

1 Plough Monday. The team could consist of ploughmen dressed as Molly Dancers, led by a Lord and Lady, who was a man, perhaps with a plough. It was said that it took two good women to dress a Molly Dancer and a good deal of time would be taken up the evening before in dressing up. The team would dance during the day and then dance in the evening in the pubs without their costumes and, as desired, including women in the set, treating the dances as social dances.

2 The Village Feast. The pubs would open up the bars for dancing. Perhaps it would be for the Benefit club and the club night consist of a supper and dance but it was quite different from the Molly. The "Feast Dances" would be the same dances as for the Molly but danced mixed. Only men did the Molly in living memory.

Cecil Sharp saw the dancing near Littleport by Ely. 6 men with white shirts, ribbons, sashes and box hats but no sticks or handkerchieves, dancing a "set jig".

Needham and Peck wrote of the dancing around Cambridge and around Ely as separate groups. Around Cambridge at Girton, Histon, Comberton etc the team was 6 dancers, one of whom was a Bessy or Molly, plus a musician and several cadgers. They could carry handkerchieves and wear a form of wide baldrick with many rosettes but no bells. At Girton the dances were, College Hornpipe, Birds a Building, Smash the Window, Double Change Sides, Gypsies in the Wood and Soldiers Joy.

Around Ely the best known because it lasted longest was Little Downham where the 4 dancers dressed in ribbons, flower decorated hats and danced couple dances.

At Haddenham it was said that broom stem dancing was done by the plough party and elsewhere near Ely 4 or 6 handed reels were danced.

Cyril Papworth teaches the dances from Comberton. A broom dance from members of his own family and the Feast dances, Gypsies in the Wood, Birds a Building, Up the Sides and Down the Middle, a 6 hand Reel, the College Hornpipe and We went Go Home Till Morning. He gives a consistent style for the dancing using a "Cambridge Polka", a 123hop which is 3 small steps and a lift, bringing the free knee fairly high in front, but being light on the ground.

The attempt to present the old dances in their villages in the old style has not been very well received as they are about the least spectacular dances that can be offered. Other revival attempts such as the Seven Champions have sought an alternative solution going for heavy boots and a heavy stamping step, slow deliberate stepping and non social dance interpretations of common country dance figures such as the swing. Some attempts such as Royal George have this style but broken away from the Molly repertoire to something of their own that fits better.

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MOLLY DANCES

GIRTON & HILTON - Cambridge shire

team:- 6 dancers - one of whom a Bessy or Molly.
Fiddler or concertina player (perhaps with an umbrella man)
Several collectors or cadgers.
Maybe up to 3 men dragging a plough & others cracking whip
costume:- carried handks & wore a form of baldrick - wide with many
rosettes - but no bells. White shirts & tophats decorated.

COLLEGE HORNPIPE - tune - Sailor's Hornpipe.

Hands 6 - 7 slips clockwise, 7 slips back.
Face up & engage with partner, putting arms behind partners backs
cast off to left & back to place, waving handk in free hand.
Nos. 1 & 4 swing; Nos 2 & 3 swing.
1 & 2 lead down middle & back.
First 2 cus. swing & change places.
Repeat whole till reach original places.

BIRDS A BUILDING

Nos. 1 & 2 cross over giving right hands, Nos. 1 & 3, 2 & 4 change
down the sides & so on to places.
Nos 1 & 2 lead down middle & back.
First two cus swing & change.

Repeat by Nos. 1 & 2 from 2nd place. Carry on till all back home.

SMASH THE WINDOW

Nos. 1, 2 & 4 hands three round & back.
Nos 1, 2 & 3
1 & 2 lead down middle & back.
First 2 cus swing & change etc.

DOUBLE CHANGE SIDES

Nos 2 & 4 lead between 1 & 3 & fall back; Nos 1 & 3 lead between
2 & 4 & fall back.
1 & 2 lead down middle & back.
First 2 cus swing & change.

Step throughout ordinary country dance step - no double steps or
capers.

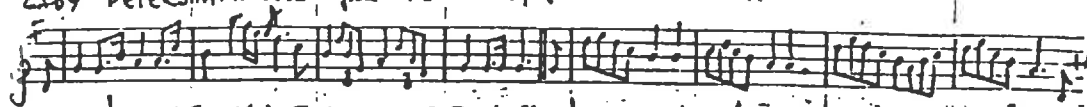
N.B. step-hop w. knee lift.

Clearly any duple or triple minor country dance could be pressed
into use. The costume suggests what FESTIVAL dress for men could
be; a single or double wide baldrick decorated with rosettes &
carrying a handk., over white shirt & dark trousers - as this
seems to be the standard traditional ceremonial dress for the
English.

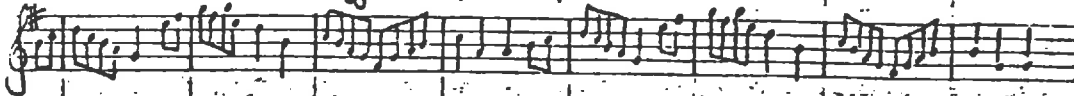
See Section 5: Stave and Ribbon Dances
for Notations

TUNES FOR SOMERSET MORRIS

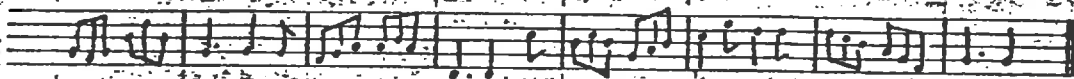
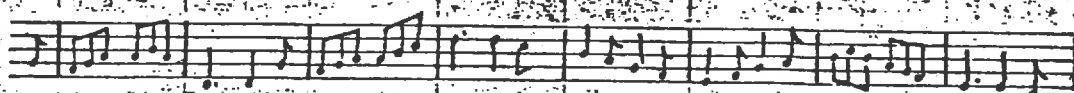
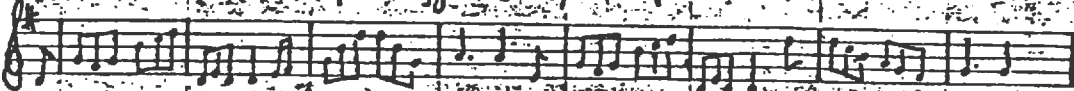
LADY PETERSHAM'S REEL. from 24 Dances as performed at Bath 1764.



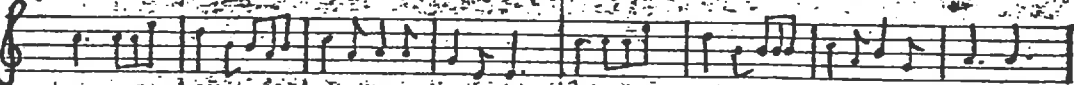
CUCKOO'S NEST C. H. J. Higgins 13.9.07 at Shepton Mallet



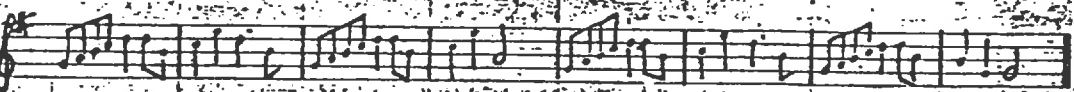
BONNETS SO BLUE C. H. J. Higgins 2.10.07 at Shepton Mallet



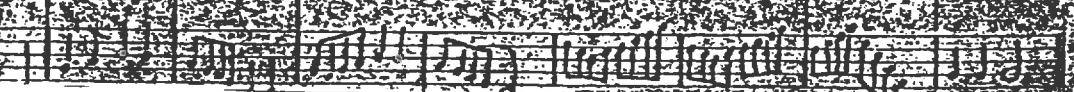
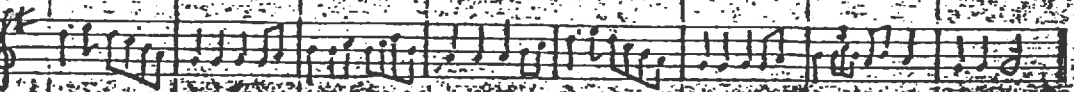
GREENSLEAVES ditto 13.9.07



NORTON HORNPIPE ditto



HORNPIPE ditto



BRICKS AND MORTAR C# 4 Cane at Nettlebridge 14.9.07

Suzuki (cut)

Handwritten musical notation for 'BRICKS AND MORTAR' in treble clef, G major, 4/4 time. The piece consists of two staves of music. The melody is written on the upper staff, and the accompaniment is on the lower staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

GREENSLAVES ditto

Handwritten musical notation for 'GREENSLAVES' in treble clef, G major, 4/4 time. The piece consists of two staves of music. The melody is written on the upper staff, and the accompaniment is on the lower staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

FOUR HAND REEL ditto

Handwritten musical notation for 'FOUR HAND REEL' in treble clef, G major, 4/4 time. The piece consists of two staves of music. The melody is written on the upper staff, and the accompaniment is on the lower staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

STEP DANCE ditto

Handwritten musical notation for 'STEP DANCE' in treble clef, G major, 4/4 time. The piece consists of two staves of music. The melody is written on the upper staff, and the accompaniment is on the lower staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

JIG ditto

Handwritten musical notation for 'JIG' in treble clef, G major, 4/4 time. The piece consists of two staves of music. The melody is written on the upper staff, and the accompaniment is on the lower staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

FLOWERS OF EDINBURGH C# 3 Price at Nettlebridge 29.12.07

Handwritten musical notation for 'FLOWERS OF EDINBURGH' in treble clef, G major, 4/4 time. The piece consists of two staves of music. The melody is written on the upper staff, and the accompaniment is on the lower staff. The notation includes eighth and sixteenth notes, rests, and bar lines.

THE TRADITION IN THE SOUTH : BACKGROUND

South of the Cotswolds and between the "Hooden Horse" of East Kent and the "Broad" of the Gloucestershire-Wiltshire border north of Bath there have been a number of regular customs with associated dancing.

The best known was at Salisbury. During the 19th cent, at an average of every 7 years, the Giant, hobbyhorse and regalia came out with a fife, drums and morris dancers. A walking processional and one set dance for stops, not apparently traditional but worked up for the event. The last time in 1911 the side was dressed as 2 men, 2 men-women and 2 Red Indians and danced to the Oyster Girl. In its time the Bezant at Shaftesbury was justly famous. To pay the lord of the neighbouring manor for the water drawn from the wells at the bottom of the plateau a procession went each year on the Monday before Holy Thursday. Led by a newly married couple, the Mayor and Aldermen and townspeople danced "fantastically" to meet the lord's steward. A very expensively decorated gilded ornament, based on a pineapple shape, called the Bezant and now to be seen in the local museum, was carried along together with a calf's head, a pair of gloves and purse with the money. The procession returned to a feast and a ball but eventually the Marquis of Westminster had to stop it because the town could not really afford the celebration.

Still active is the Faggot Dance at Great Wishford near Wilton. When the Normans established Grovely Forest a deal was made with the local hamlets for maintenance in return for rights to run cattle and pigs and to collect timber and wood. The usual May Day celebration occurred to signify the taking up of the animals to the forest and the gathering of wood to repair the summer huts of the herdsmen. When the Earl of Pembroke became lord of the manor disputes began which were settled at the start of the 17th cent by a charter, which among other things required the villagers to go to Salisbury Cathedral, to read the charter, make affirmation and do their customary dance. For a long time this went with a fair in the Cathedral Close, moving to 29th May after the Restoration, then reverting back to the village in the middle of the 19th cent not to return till after WWII. Four women of the village made a token visit each year. When the village celebrations came under the formal control of the Oak Apple Club, 4 women were allowed to dance in their memory. The present 2 figure dance, to Blue Bell Polka and the Oyster Girl, is probably no older than the turn of the century, but it is done at the Cathedral about 10am and the village at noon.

Good luck visiting for "boxes" with garlands, either on poles or hanging from a cross piece, in May was reasonably widespread although in later years just done by children as at Dogmersfield near Aldershot and around Arlesford. Early writers were scornful of the introduction of Maying with its rural dancing to the detriment of real old English activities. At Arlesford and St. Mary Bourne it was blamed for the decline in morality, but it continued as a festivity into the 19th cent, moving eventually to the anniversary of Waterloo. The May Day procession to and from the forest in the Isle of Wight involved dancing in double column and the carrying of a bough, bent in an arc like a Bacup garland. Up to the middle of the 19th cent guide books told of the procession of the fishermen and ferrymen of Itchen Ferry, now Woolston, behind a large statue of their patron saint, St. Peter, on the saint's day accompanied by a band and dancing. Very Popish. The similarity with Spanish celebrations was noted.

In the South.2.

Cecil Sharp was given the address of a local morris dancer at Faringdon near Alton but he did not appear to have followed it up. At the end of the 18th cent, Puttenham, near Guildford was famous locally for the skill of its dancers. Furlanger was the only dancer at the end who wore the bells in the village and the dancing dropped when he died. On one occasion Furlanger, who was the carter, and two of his friends took a load of carrots up to London. At the house where they were staying the night there was a morris dancing competition and Cranson, one of the party, won the prize. It is suggestive that a recognised form of the morris closer to London was nothing more than a solo performance. Florrie Warren, chief dancer of Mary Neal's Esperance Club, used to do a set of step dance figures collected in Somerset which had been called a morris dance by the source. Exhibitions of solo skill were not uncommon. Baccapipes was done over swords and crossed flails as well as church-warden pipes. In Sussex a 4 handed broom dance was collected from Scan Tester which was often done with walking sticks and could incorporate step dance movements. Clive Carey published another dance for 4, over sticks crossed on the ground, as done by Sussex mummers.

The church accounts at Crondall, near Farnham, tell of money paid to the fiddler of the morris. Local histories show that teams of men dancers with fiddlers were competing for money with the mummers at Christmas around what is now the old parts of Farnborough and Woking in the later half of the 19th cent.

A club in the south attempting to capture a southern flavour must perforce produce something which is a mixture from many sources. The obvious distinctive traditional costume is that of the mummers which had surprisingly large variation across the region. More relevant perhaps were the sashes, ribbons, rosettes and banners of the village Friendly Societies and above all their club staves, often 4 to 6 ft long and decorated with flowers, ribbons or other haberdashery and in the West with magnificent brass poleheads. The Societies usually ended their annual walk with a dance and in some places danced on their rounds. Hunt the Squirrel, 4 hand reels and step dancing have been mentioned. In the area where Somerset, Wilts and Dorset meet several clubs danced. Mrs suggests adapted versions of social dances as the notations are couched in early 19th cent dance terms. In this part of the country the reels and step dancing were the norm of dancing. Thomas Hardy remembered as a boy the arrival of country dances for the common people.

Another form of near ceremonial dance occasionally done where the ribbon dances. At East Coker near Yeovil one was danced, latterly by school children, to the standard English processional tune. Other dances have been collected in Devon, Dorset and Surrey too elaborate to be casual social dances. If the bridge to social dances can be crossed to build up a corpus of southern material for use in displays then there are the 8 hand reel from Brixham, the 5 hand one from Dummer near Basinstoke and a 4 hand reel from the New Forest as well as local variants of Up the Sides and Down the Middle which use stepping. There is a rather vague book of New Forest Gypsy dances. There is also the Sailor's Hornpipe. Ingenuity could make something of the swinging firebaskets used on Nov 5th at Hartley Wintney or of the idea of a group of Gypsies at Poole who not having a mummers play, dressed the parts, introduced themselves in turn and then each did a solo cabaret turn.

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MORRIS DANCING IN THE SOUTH

George Frampton, "May Day in Guildford" M/M 4/3 slightly misquotes Ruth Dugmore's "Puttenham Under the Hog's Back", published Phillimore 1972, perhaps because of the fanciful reconstruction as an illustration on page 83, and this could mislead readers more used to the team dancing of the Cotswold Morris. The source for the book was the papers of the Rev Charles Kerry, curate in Puttenham 1868-74, now in the Derby Public Library. The book says, "at the end of the 18th century this was a favourite pastime and Puttenham was famous locally for the skills of its dancers. Furlanger, the carter, wore bells on his legs and ankles and was always loudly cheered as he danced down the Street. On one occasion he and two of his friends took a load of carrots to London. At the house where they stayed the night there was a Morris Dancing competition and Cranham won the prize. Apparently Furlanger was the only dancer who wore the bells and when he died this picturesque custom was dropped." It is important to note there is no mention of a side.

Daryl Dawson of Derby Crown has been going through the Kerry papers and there is a section "Morris Dancers" in a collection entitled "Fairies, Pharisees & Night Hags, Spells & Divination". Pharisees are bad fairies. From Volume III, p 121 & 123, "Puttenham like most other places had its morris dancers in former times but no one of the present generation remember having seen the performers with bells as was the ancient practice. But Mr Hudson states that Thos Furlanger his fathers carter wore them in the dance - that he was the best dancer in the whole neighbourhood the bells on his legs & ankles keeping wonderful time with the music.

Master Strudwick was one of the most famous of the modern school though he danced without the bells. Cranham says that when he was young they went to London together with a cartload of carrots for the market having looked to their horse & made all things right for the night came to the house where they had agreed to sleep. Here they found a cockney dancing to the strains of an old blind fiddler. After a while Cranham informed the company that there was a countryman present who although he had walked with him 35 miles that day he dare "back" against the Londoner. The challenge was at once accepted & it was agreed that the fiddler (being blind) should be the judge (the parties of course not being made known to the musician). Accordingly Strudwick having taken off his shoes danced first, when he was succeeded by the townsman. When all was over the old fiddler declared that the first man had beaten the second "out & out" both in precision & delicacy of step. The countryman won the day - from Cranham 1869 then aged 79 years old."

The fuller version gives quite a different impression to the book. Where is being cheered down the street? Strudwick not Cranham won a challenge for a bet not a competition.

According to the Broadwood Morris handouts, apparently quoting from the publications of the Sussex Archaeological Society, most of the dancing Lucy Broadwood the folk song collector would have seen was of the social kind at harvest homes and the like. The only occasion she recalled a morris dancer was on May Day 1870 when "there appeared on the carriage drive at Lyne a man with blackened face. He had a white shirt and ribbon and fringes of paper on him. Later, I realised that I had seen my one and only Sussex morris-caperer". Miss Broadwood provided a drawing of this strange character.

It is tantalising. Dancing down a street, dancing without shoes, capering. It does not suggest what we would recognise as step-dancing. It reminds one of the most usual form of the morris in the 15th to 17th cent which was described as highly exotic, acrobatic, savage and danced by a ring of men, each dancing alone for a prize from a lady. Perhaps the south did preserve the oldest form of the morris in England. The earliest illustrations show grotesque gestures and movements - perhaps references to morris in the south are being missed because attention is not being given to solo performances which include bells, leaps and grotesque movements, or they are being confused with step-dancing.

The more usual form of southern celebration is mentioned by William Marshall, the 18th cent agricultural historian who wrote "The Rural Economy of the Southern Counties", 1798. To quote from "Historic Farnham" by Ashton Booth, "another time was Hop Sunday, when the celebrations led to various 'excesses' and the parade of hop pickers..... The finishing frolics exceed even those of Kent. The pole puller is given a shirt (ie lincloth to make one) by the pickers. This he wears sashwise, ornamented with a ribbon. The women likewise decorate themselves with handkerchiefs, ribbons, finery, and the companies then parade through the streets of Farnham - a fiddler at their head - singing and shouting in tones of true licentiousness. The evening is closed usually with dancing and always copious libations. Next morning those living at a distance are sent home in waggons, their various colours flying, forty or fifty in each with a fiddler in the midst and with altogether a sort of glee and merriment which in these decorous times (1791?) is rarely met with."

Has anyone more of these local titbits to build up the picture? R L DOMMETT

Pat. Farnham

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GREAT WISHFORD FAGGOT DANCE

Issue 2

Performed each Oak Apple Day (May 29th) at Great Wishford (formerly Wishford Magna) 6 miles west of Salisbury Wilts.

In the processions the four women walk in a line across with the melodian player, each carrying a Faggot - a small bundle of sticks - on their head pointing fore and aft, horizontal, held by the right hand. The left hand holds a small oak branch.

Dance: for four women standing at the corners of a large square. No apparent starting foot rule observed. In the square stand two facing two, so can consider one has a partner.

Figure 1

The boughs are laid in the centre. The figure is done with the faggot on the head, held by the right hand except where specifically indicated, as some changes of hand are necessary. Hold skirt in left hand at side.

Tune: Blue Bell Polka played rather slow.

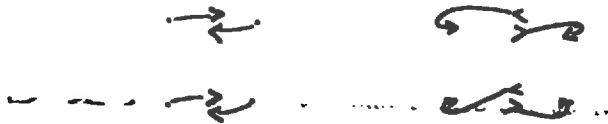
Step: a 1 2 3 hop done at practically walking pace.

O2YS: stand in a square. Honour by making a bow to partner and to opposite on 2 chords

1. Cross over, passing right shoulders and turn right to face back. Repeat to place and go round again. Each crossing takes 6 bars - 24 in all.

2. Top and bottom pairs meet, put inside arms around each other, changing hands on Faggot if necessary, in 4 bars. They then dance as pairs right round the boughs clockwise in a flat ellipse rather than a circle, in 8 bars. Release partner and fall back to place in 4 bars. 16 bars in all.

3. The same pairs turn with a forearm grip by the right, turn in and back with the left. 4 bars to meet, 4 bars each way in the turns, getting round 2 complete turns plus and take 4 bars to get out to place. 16 bars in all.



Note turns seem to be mostly inwards.

4. All 4 do a right and left hand star, 4 bars to go in, 8 bars round each way, turning in at half way, and 4 bars out. In the last 2 bars all do two quick cleft spins on the spot as the music speeds up and end with a bow to partner & to opposite. 24 bars in all. Right hand on Faggot at end.

Figure 2

The Faggots are piled vertically in the centre of the set & the boughs picked up. They are carried vertically in the right hand and the skirt is held in the left hand.

Tune: Oyster Girl played rather slow

Step: a stephop kicking the free foot across but only one to a bar.

O2YS: bow to opposite and then to partner.

1. All 8 stephops to centre of set and 8 stephops back to place. Repeat. 32 bars in all.

2. First corner cross, passing right shoulders and turning clockwise to face back, 12 bars, then step on spot while second corner crosses ditto. First corner back, 2nd corner back, 48 bars in all.

3. Star (hands across) - 8 hops in, 8 hops round in a right hand star, turn in and 8 hops back in a left hand star and 8 hops out to place, turning anticlock near the start of going back so that more than half of it is done moving backwards. When going in the right hand is held out in front ready for the star, the bough being swapped to the other hand on the first beat.

4. Ring - circle to left and back to the right. 8 hops in, circle left for 8 hops going round about half way. In the circle progress on the kick in the direction going and no progress on the kick the other way. Also shake joined hands up and down during the stepping. Return circling to right and retire to place and doing two quick turns on spot in place in the last 2 bars.

End dance by bowing to opposite and to partner.

THE MORRIS AT STEEPLE CLAYDON, BUCKS

Most of our knowledge of the lesser morrises exists because of the industry of Cecil Sharp. Sometimes his Field Notebooks retain a vividness lost in the formal write-up. One such visit was on September 2nd 1922. The formal account is found under Tune 4886 and in Folk Dance IV p 86-87.

Sept 8. Buckingham Union after breakfast, got 3 songs from Robert Hughes (63). Talked with other old men and learned of a morris at Dadford and Steeple Claydon, also of a fiddler Tom Stuckberry at Hillesden. Then cycled to Steeple Claydon. Found John Jennings (73) on the road. Plays piccolo both ways (traverso and à bec) all sorts of dance tunes. Used to go "mumeling" at Christmas and remembered all the words. Played for the morris and once danced with them. Told us of John Inwood, known as "Jocky-um", a morris dancer and a fiddler and son of a fiddler. Had a brother William now dead who played and danced still better.

Went and called on John Inwood (77) a nice old man. Found him digging potatoes. At once came into his cottage, a pathetically small one, and took down a fiddle (half size) which he told us belonged to his father's granfer. After much tuning played a version of Old Mother Oxford which he said was the only tune they ever played when they danced the morris, probably because they played it better than any other. Played several other tunes as he gradually found his fingers which he said were too stiff now to play as he used to. He apologized when he began by saying "I can't put it up very high". I took down The Cockade as well. He said they used to dance at the Phoenix public house, country dances etc. He once won a prize there at a smoking match when he smoked in a church warden pipe two ounces of tobacco straight off "you couldn't tell the time of the clock for smoke."

Then I tackled him on the morris. The 6 men who had bells stood up in file, went through the straight hey (called the "double") to the tune ending up facing in pairs, 1 & 2, 3 & 4, 5 & 6. They then clapped, he couldn't tell us exactly how but apparently something like claps of Shepherd's Hey and None So Pretty. Jennings told me later on that after the second double, they faced 2 & 3, 4 & 5, 1 and 6 being neutral. Jennings also told me they sometimes used sticks. It reminded me of the Worcestershire morris and like it was danced at Xmas. Inwood then danced the morris step with great vitality, springing very clearly and throwing out his legs further and higher than we are used to do and keeping them very nearly straight, his hip joints wonderfully loose and flexible. He told us Crass was another morris dancer now living at Brackley.

We then returned to Jennings who told us of Country Dances, one in which hands across and Butterfly arch movement occurred.

The morris stopped 30 years ago.

In Sharp's mss he said "Apparently very like the morris at Ludlow and White Ladies Aston, evidently very corrupt and more like a reel." The only such dancing we know Sharp saw was at Brimfield. Sharp also expressed the step description differently "with great agility and spring for a man of 77, throwing out his legs further and therefore higher than usual and keeping them very nearly straight, though quite flexible, hip joints wonderfully loose".

WINSTER LORRIS

Costume (c.1908)

Odds ("Ladies") in flowered hats, evens ("Men") in white hats with coloured ribbons. White shirt, 2 coloured scarves crosswise like bal rick, hanging down on each trouser leg. Ribbon round cuffs. Handk tied to middle finger or to bottom of cuff and could be placed in shirt when not wanted. Rosettes on breasts and back. White flannel trousers, no bells. Breat and trunk covered with tinsel and coloured papers. head gear of tinsel and paper flowers the whole very gaudy and very tacky.

Steps

- Reel step - 1 2 3 hop, with very slight hop almost $\downarrow \downarrow \downarrow$
but knee well raised on the hop
- Hop step - knee well raised on hop
- Slip step - used to move sideways circling back-to-back etc:
When moving to side leading foot is raised no more than inch or two and placed about 2 ft to side & weight transferred to it. Trailing foot is then scraped along ground up to leading foot then weight transferred back (dragging feet without spring, shuffle)
- Walking step -
- Jump - jumps are low or mild - the dancer does not leave the ground but merely rises on his toes.

Hands

- Hands Up - swing arms forward and up high just in front and above head.
- Salute or High Twist - one arm slightly curved at elbow is raised and hand waved immediately over the head with one quick circular movement of the wrist, clockwise for the right hand and anticlock for left.
- Arm Raised - one arm raised laterally at side of body at about 60 deg to horizontal quite straight, not bent at elbow.

Photographs

Sharp had a large number of Winster photographs now at Cecil Sharp House. Joe Reins Winster has a photograph album. There exists a short bit of film of them c.1950. More information can still be collected in the village. Further information must exist from the contacts with the Travelling Lorraine (Cambridge) who have had joint shows with Winster over the years.

Recent visits (1966) have shown that the traditional performance was much closer to Sharp's notations than the manner in which they are danced by the "ROSS and Morris Ring Clubs.

LORRIS MARCH

This processional dance leads straight into the Morris Dance, without pause being two parts of the same dance to the same tune.

Tune:- "This is it and that is it", standard 12 Morris tune.

Words:- "This is it and that is it, And this is Polly's dancing
The piper fell and broke his neck, and swore it was a
chancer."

Formation:- column, led by characters.

A music - Lines reel step diagonally across to the other side, odds in front of evens dancers turned about \downarrow inward (2 bars) continue "marching" forward throwing up hands after wild jump in middle of bar 4. Lines cross back evens in front of odds, i.e. left file always in front all in place by end of bar 6 march forward.

B music - as A - continue ad lib till reach place for stationary figure.

Note - no movement consisting of processing forward on own side as done by Ring is traditionally interpolated.

Sharp wrote "Extremely pretty and picturesque to see handkerchiefs waving in air at end of every 4 bars. The King walks in front with drawn sword occasionally waving in time with music. Queen walks by side of musician (melodeon player)."

? 3rd
4th
beat

Winster 2.

MORRIS DANCE

Stationary figure which terminates the processional, same tune. Sharp has hop-steps and slip-steps throughout the dances. Recent informants say reel-step and walk-step. Girls team swung arms up mildly on the hop. No other hand movements in the Morris Dance except the salute which all do every 4th bar, except in the Ring, which has nothing. Believe hop-step for Reel only.

The inclusion of "ends-meet" and "reel" movements depends on number of dancers available as Winster danced with 8 to 16 men.

A1 (a) Ends

Ends meet outside middle of set. Ends turn out and dance toward each other outside the lines, angling a little away from the set, and meet alongside the centre of the set with a mild jump and salute using outside arm. (4 bars) They then turn round, outwards, and proceed back to place still with reel-step, jumping and saluting partner when reaching place (4 bars)

(b) Rest - odds - Ladies side

At same time, odds make $\frac{1}{2}$ turn clockwise to face out, then walk outward 7 steps and a jump saluting with right hand (4 bars) Then make $\frac{1}{2}$ turn anticlockwise and walk back ending with a jump and salute to partner (4 bars)

(c) Rest - evens - Mens side

At same time evens in pairs along the file do a (Sharp reconstruction) Flayford like "siding" but facing out instead of in, called "back-to-back". The pairs turn away from each other and pass each other back to-back moving roughly round in a small circle clockwise into each other's place using slip or walk-step. Ending with a turn so that all face out with mild jump and salute with right arm at same time as those in (b) do a similar jump and salute facing out. (4 bars) Movement is then repeated in reverse to face partner for salute at end. (4 bars)

B1 All this repeated - Ends doing as before, but odds and evens sides change roles

A2 "Zig-Zag" - a right-and-left in 4's.

Second corners, 2 & 3, change places, passing right shoulders, and directly they have passed the centre of the square, 1 & 4 also change places having stepped on spot a little so that it all looks like one movement. Crossing is quite slow as takes 4 bars. Reach opposite place with jump and salute with right arm. All turn clockwise and repeat to place (4 bars) ending with jump and salute to partner.

B2 "Ring" - a hands-round in 4's.

Same pairs of couples join hands at waist level and move slowly round to left (4 bars) and back (4 bars) with walk or slip-step.

A3 "Threading" - reels on sides.

To reel-step and including ends but otherwise as in the Morris Reel.

Dance sequence repeated a few times, ending on the Threading.

MORRIS REEL

Hop-step used throughout this dance and only in this dance. Danced briskly unlike other dances, probably because in jig time.

A1 (a) Ends

Ends meet and salute as in Morris Dance but use hopstep.

(b) "Threading" - reels in 3's.

At same time lines group into 3's, eg. 3 5 7. Reels start by all making $\frac{1}{2}$ turn down to face down, bottom man casts out, passes outside middle man and inside top, following figure 8 path of a reel; Middle man circles as in usual reel; Top man dances to bottom "threading" in serpentine motion.

At mid point of bar 4 all jump and salute outside arm at this time the top man is at the bottom of the reel and facing down, the other two should be facing up. Carry on to place (8 bars)

It is stated that this dance requires at least 8 and needs multiples of 4 although the above description is for 16 and for 12 one could leave out the movement by the ends, for 8 it must surely mean reels of 4 on the sides.

u.b. sharp given to opposite.

B1 Partners Cross

Odds turn to face down evens to face up. Partners cross over to change places with slip-step passing face to face with right arm raised and left on hip. akinbo. (2 bars) Retreat to places on same track still facing same way face to face but with arm positions reversed (2 bars) Repeat (4 bars)

Dance continues ad lib ending on a threading.

MORRIS GALOP

Played quite slowly knees well raised in dance. Mount inf. suggests that A1 A2 are danced at half the speed indicated and take 32 bars not 16

A1 Link hands along the sides of the set lines approach with 2 reel-steps starting right foot and throwing right foot forward in wild kick in hop of second reel step (2 bars) Retire to place with 2 reel-steps ending feet together (2 bars) lines unclasp and cross over to partner's place passing right shoulders with reel-steps braking into an easy walk as they turn clockwise to face front in the fourth bar. Hands naturally at sides except at kick and when passing partner in bar 5 when both hands are raised

A2 Repeat A1 to places. (8 bars)

B1 2Top couple link arms and cast sharply to left followed by the other couples and dance to the bottom of the set casting in and coming up the middle to place and then facing front. The other couples move up to the top before casting and each couple links arms at the top. A hop-step is used in gallop rhythm ♩ ♩ ♩ starting with the right foot (16 bars)

C Top couple swing down the middle of the set (progressive movement) to reel-step, with hands on partners shoulders, while rest clap in rhythm ♩ ♩ ♩ (8 bars)

Dance continues until original couple back at top or earlier if musician wishes. He calls "set" and partners "set" as in Blue Eyed Stranger I.

BLUE EYED STRANGER I

A1 Hands across in 4's but only 2 bars each way and repeated to fill 8 bars - reel-step.

B Arches partners make arches, odds holding hands of evens, and top couple skip hand in hand, down middle to bottom (progression)

A2 Partners "Set" ie. advance to feet in centre, take hold of each other in round dance fashion and turn a waltz on the spot, unlinking and retiring to original positions at end of figure.

As in B1.2 of The Galop the musician can shorten and lengthen B to suit the number of dancers.

BLUE EYED STRANGER II - stick dance. Different tune Sticks 2 ft.

A1 Lines forward and clash sticks once, and retire, repeat (8 bars)

B Single Cast returning up the middle with sticks forming arch.

A2 allowing 16 bars as in Galop

E2 Top couple swing down to bottom of set under the arches, holding butt of own stick in right hand and tip of partner's stick in left.

However Pilling teaches A1 as

r. l. / r. hr. l. r. / l. hl. / r. l. / r. hr. l. r. / l. r. / l. r. /
advance.... retire.... advance pass cross other side

ie. walking step rather than reel-step clash at x, repeat to place, 16 bars in all

SECTION 4: NEWLY COMPOSED DANCES FROM WOMEN'S TEAMS

JACKS THE LAD

As danced by the Corn Dollies from Wantage, composed by Carol O'Rourke.
 Filmed near Didcot 29 June 1980.

Tune : Sailor's Hornpipe

Set ; 4 dancers wearing clogs, stand in a square

Once to Self - stand facing partner across set $m \frac{2}{1} \frac{4}{3}$

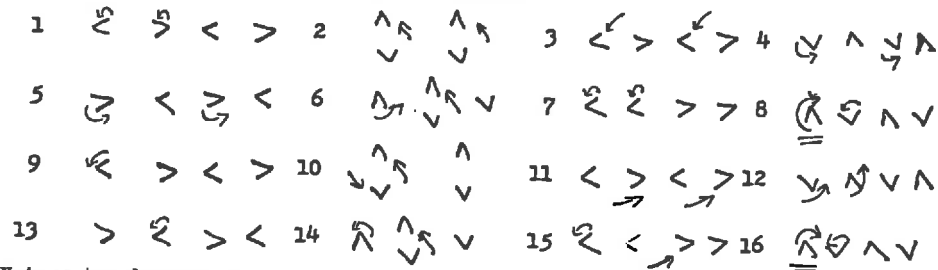
- A1 bar 1 - wave right hand high to side twice: bar 2 - clap both together 3 times,
 bar 3 - wave left hand twice bar 4 - clap both together 3 times,
 bar 5 - wave right hand once and clap right hand with partner once
 bar 6 - wave left hand once and clap left hand with partner once
 bar 7 - wave both hands twice bar 8 - clap both with partner 3 times.

A2 Left and Right hand through - dance round square, pass partner first, pass left
 shoulder and give left hand first, 2 bars for each change, polka step, pass
 neighbour by right giving right hand, etc. Last turn, turn into line of 4 in
 front of music,



with a "12together"

B1/2 Reel of 4. One polka step per movement.



Note - two dancers turn as pair only when back to back, other turns on spot.

In bars 8 and 16 the dancers at the end of the line do $\frac{1}{4}$ turn clockwise when all
 other turns are counterclockwise. Order in line has been reversed.

A3 1-4 line move apart to \hat{m} then tops turn in and bottoms turn out,

5-8 top pair lead down middle (2 bars) and up outside to place (2 bars) while
 other pair go up outside and down middle. All use 1hop23 travelling step
 and hold inside hands going down middle. End facing across to partner.

A4 bar 1 - weight on left foot, twist right foot on heel in front of left, across in
 beat 1, forward in beat 2 and out in beat 3, pause in beat 4

bar 2 - toes together, heels apart, click heels together 3 times
 bars 3-4 repeat 1-2 but other feet etc

bars 5-7 hop steps (6 in all) swinging foot forward and back and kicking sole
 of partners clogs

bar 8 two clashes of own heels together as bar 2.

Repeat all dance to get back to own place.

New Holland

HANDKERCHIEF DANCE

FORM: Longways set of 4 couples.

BASIC STEP: 2 Polka steps, 4 skip steps.

MUSIC: Lass of Richmond Hill.

DANCE:

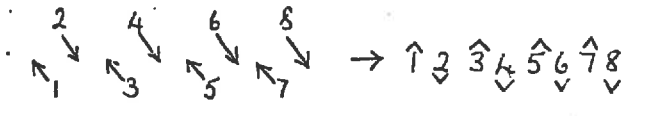
Chorus.

1 polka step to right side twirling hanky in right hand above head, 1 polka step to the left twirling hanky in left hand above head, 4 skips backwards arms at waist height twirling both hankies backwards. Repeat chorus, but instead of straight forward polka steps, make the first step a stamp of foot.

Lines.

2 polka steps forward to meet partners with right shoulders in one straight line, 4 skip steps on the spot, 2 polka steps back to original place, 4 skip steps on the spot. Repeat movement this time meeting partner with left shoulders. Arms on the polka steps should be brought straight down from above head to sides so that the hankies make a swishing noise.

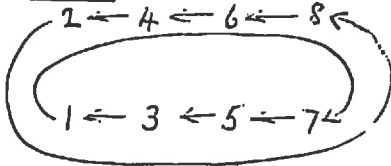
Diagram.



Circle.

Odd numbers make a inner circle taking 2 polka steps and 4 skip steps to get back to original place. Right hanky is twirling above head on this movement. Even numbers form the outside circle and twirl right hanky at waist height on outside of circle.

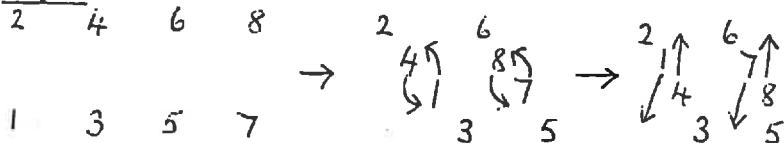
Diagram.



Corners and Turners.

1st corners do 2 polka steps to meet with left hands raised, on 4 skip steps do 3/4 of a turn so that 1 ends up side by side with 2 and 4 with 3, then 1,2,3,4, dance 1 polka step to right hand side followed by 1 polka step to left hand side, 1 and 4 then skip back to original place. 2nd corners then repeat the whole movement.

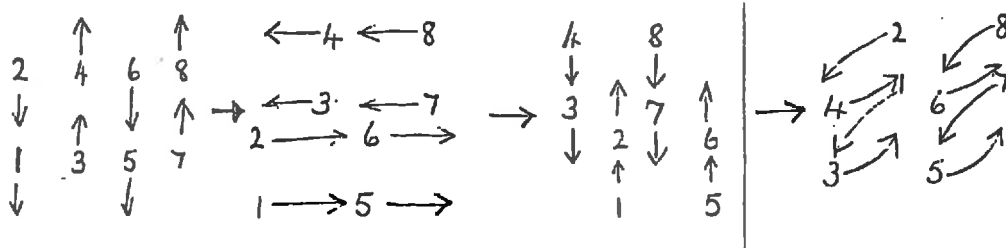
Diagram.



Rectangles.

Each group of 4 describes a rectangle. On the 2 polka steps everyone moves forward facing out of the set as in diagram (a). On the 4 skip steps travel down side of rectangle as in (b). On next 2 polka steps dance backwards as in (c). On 4 skip steps move down second side of rectangle back to original place (d) and (e).

Diagram.



Grand Chain.

1 and 2, 7 and 8 face each other as do 3 and 5 and 4 and 6 i.e. quadrille position, dance 2 polka steps to side facing each other twirling right and then left hand above head. On 4 skip steps pass right shoulders with 2 girls and meet the next girl. Repeat the 2 polka steps to right and left facing new partner and on 4 skip steps pass right shoulders with partner and 1 other girl then meet next girl. Repeat until back to original place in set.

Final Chorus.

Same as chorus, except on the final 4 skips, all skip into a circle and raise hankies above heads.

Calls.

- | | | |
|----|----------------------|----|
| 1. | Chorus. | 8 |
| 2. | Lines. | 16 |
| 3. | Circle. | 8 |
| 4. | Corners and Turners. | 16 |
| 5. | Rectangles. | 8 |
| 6. | Grand Chain. | 16 |
| 7. | Final Chorus. | 8 |

SECTION 5: STAVE AND RIBBON DANCES

A Stave is particularly a symbol of the various Friendly Societies who had an annual Club walk and Feast day with banners and band. An interesting account is given in "West Country Friendly Societies" by Margaret Fuller published by the Oakwood Press for the Museum of Rural Life, University of Reading.

The annual feast day was the climax of the friendly society's year, the only public event in the life of the societies and the procession of members demonstrated their unity and pride of association to their families, friends and spectators who could come from miles around. Everyone shared the festive atmosphere of the day, enjoying the colour, noise and excitement. The directions for procedure and instructions for behaviour were the subject of numerous rules, surprising for an annual event with little connection with the conduct of the society's business. The day usually began with roll call at the club house about 10 am. An orderly procession was formed behind a band, the banners unfurled and all walked to church for a sermon, then to the club house for the feast, often taking an indirect route to include a tour of the district. The feast could be at the public house that normally served as headquarters if it was big enough. Most clubs perambulated the district after the feast, calling on friends and benefactors who each extended hospitality. Later all joined with the public in the enjoyment of music, dancing, sports or a visiting fair.

The common days were Whit Monday and Oak Apple Day, 29th May, but Easter or days in July or August were sometimes used or local traditional festivals like 'Coker Feast Monday', 'Tuesday in Donyatt Flay week' or 'Monday in Odcombe Feast week' were fixed upon.

Members were obliged by their rules to attend the feast day celebrations or be fined a shilling or half a crown. They were exempt only if sick or living more than a specified distance away. They might be fined even if late. The procession would be order as they stand on the roll, with the longest serving members at the front. Some places allowed women and children in the procession, sometimes to represent absent members, sometimes as a relic of the times when they were included in the membership of such societies.

Most of the village societies died with the rise of the national societies and improved social benefits. Many photographs can be found all over the country of processions. Some men's societies still exist such as at Priddy, the Victoria Inn with its feast still on Whit Monday, and South Harting with a procession like a carnival and at Bampton, Oxon. Many more clubs survived in the 1930's such as Crewkerne and Timberscombe and at some places such as Warminster several clubs combined for the day. There were a number of Women's Societies and at least one survives at the Rose and Crown Inn at Nether Stowey and whose feast is on the last Friday before Midsummer's Day. However such societies were never numerous because before the 20th century all a women's goods belonged to her husband or father and there was little point in a benefit club that might not benefit the saver.

There has been no national review of the village societies, their operation or survival.

Interesting accounts exist in Harvey "Club Day, being a description of a Kilmersdon 'Old Club' Annual Parade" published in 1927 and in William Barnes "Whitsuntide an' Club Walken" published in "Poems of Rural Life in Dorset Dialect" 1886. The following comes from the main reference,

Having assembled in regulation splendour of Sunday clothes, cockades, ribbons, staves and banners,

"Zoo off they started, two an' two,

Wi' painted poles an' kots o' blue"

to church behind the band,

"Whiles fifes did squeak and drums did rumble,

An' deep beazzoons did grunt and grumble."

In smaller churches the staves had to be stacked in the porch,

"An' then at church there wer sich lots

O' hats a-hangen up wi' knots,

An' poles a-stood so thich as iver,

The rushes stood bezide a river."

The preacher denounced the very things that the society fined,

"An' Mr. Goodman gi'ed em warnen

To spend their evenen lik' their mornen;

An' not to pray wi' mornen tongues,

An' then to zwear wi' evenen lungs;

Nor vu'st sheake hands, to let the wrist

Lift up at last a bruisen vist;

Vor clubs were all a-mean'd vor friends,

He twold em, an' vor better ends

Then twiten vo'k an picken quarrels,

An' tipplen cups an' empten barrels, -

Vor meaken woone man do another

In need the kindness ov a brother."

At the Feast,

"An' there they meade sich stunnen clatters

Wi' knives an' forks, an' pleates an' platters;

An' waiters ran, an' bear did pass

Vrom tap to jug, vrom jug to glass;

An' when they took away the dishes

They drink'd good healthes, an' wish's good wishes,

To all the gre't vo'k o' the land,

An' all good things vo'k took in hand;

An' woone cried hip, hip, hip, an' hallow'd,

An' tothers all struck in an' vollow'd;

An' grabb'd their drink wi' eager clutches,
 An' swigg'd it wi' sich hearty glutches,
 As vo'k, stark mad wi' pweisson stuff,
 That thought theirzelves not mad enough."

After the unfamiliar experience of so much food and drink,

"An' after that they all went out
 In rank agean, an' walk'd about,
 An' gi'ed some parish vo'k a call,
 An' then went down to Narley Hall
 An' had some beer, an' danc's between
 The elen trees upon the green.
 An' down along the road they done
 All sorts o' mad-cap things vor fun;
 An' danc'd, a-poken out their poles,
 An' pushen bwoys down into holes....."

In addition to presenting a respectable personal appearance, the members of many societies were required by their rules to wear ribbons in their hats. The usual colour was blue. Combe Hay had a cockade of purple and pink ribbons on the hat. Top hats were common and the ribbon would be wound round the top of the crown, with the rosette pinned to the side, with its tails flowing down beyond the brim of the hat. Sashes appear often in photographs but were seldom mentioned in rules. Those preserved in museums are elaborate and in expensive materials. The photos show that they were worn over the right shoulder, often 3 inches wide, crossed ends by the waist and pinned with a rosette.

The Staves only appeared on Feast Day. The "Club Stick" as it was usually called or wand, pole or tipstaff, varied from 4 to 8 feet long and was stained or painted either in a single colour or striped. At Kilmerston the 4 foot stave was painted blue with red and white spiral stripes, decorated with red, white and blue tassels and ribbons hanging from below the polehead. At Wookey, where they met at the Ring O'Bells Inn, the wooden knob was painted red and mounted on a blue pole 6 foot 4 inches long. At Donyatt by Ilminster their 4 foot 4 inch stave had a gilt head with a blue tassel and a ribbon a yard long. The blue ribbon fixed to the blue staves of Hatch Beauchamp had to be no less than one yard and a half.

The length of the pole varies from about the length of an old rifle to the length of a rake handle. Old ones at the Rural Life Museum at Reading are about 6 foot long and tapered, either because they were made from coppiced wood or planed to be so. They were naturally a little flexible and light in weight so that with a substantial pole head the centre of gravity was quite high. They were easy to dance with. Too often the balance can be poor and the stave bounces on the shoulder and bruises. As an implement for dancing the hanging decoration is important and the more the merrier with materials of different weights allowing the haberdashery to flow out behind the dancer.

The use of brass pole heads which make such a fine show was confined to Somerset, south Gloucestershire, south west Wiltshire, north west Dorset and north east Devon. During the 18th century Bristol had a large brass industry and it is believed Bristol was the main source for the brass pole heads. Although the variety of design was enormous, the Reading collection illustrated in the reference book comprises 333 examples, there were two clearly defined types, one consisted of a flat sheet metal shape slotted into a tubular socket or ferrule to fit on the top of the stave, and the other consisted of a three dimensional shape formed in the round with an integral socket. The pole heads would be from 5 to 8 inches high. The shapes included fleur-de-lis, variations on spear heads, halberds, crowns and representational designs deriving their subjects from the names of the meeting places. The majority of the round emblems were urn, ball or acorn shaped. Other examples can be seen in many museums, at Blaise Castle, Salisbury, Bridgewater, Taunton and others. Wooden stave heads were very common, they just did not survive to be collected.

Cutting pole heads from sheet brass is not too difficult although brass sheet is not too cheap. Sometimes a machine shop will produce a punch for a small run of the same shape. However today it is effective to make them of cast aluminium as any secondary school metal working department can do or in mild steel and plate them. Making up an example in wood and card will help in any discussion with workshops.

The Societies usually had banners or flags. The banners betrayed kinship both in design and use with the military standard and were either almost square or of the common rectangular flag shape. They were made of silk with painted or applique decoration and often edged with a fringe. The designs were of two types - those which were heraldic in character and consisting of individual symbols on a plain background and those showing allegorical or historical figures. Early on these were very often locally made and fine examples of folk art but later they became plain ensigns with the Union Jack in the first quarter and the name of the Society across the lower half. The appearance and carriage of the banners were much like those used still by Trade Unions.

Many Societies ended the day with a dance and some included dancing in the activities during the Club Walk. Raymond in "English Country Life" 1934, mentions the dancing of Hunt the Squirrel and the Four Hand Reels. Maud Karpales collected a finishing dance in Wiltshire which was a version of Up the Sides and Down the Middle. At Faulton step dancing is specifically mentioned in a local history. Where formal dancing was done it was derived directly from contemporary social dance. Dancing seems to have featured west of Gillingham, Dorset. A newspaper account described dancing at a wedding at Buckhorn Weston, the men carrying their staves to do a version of the 6 hand reel. The minute book of Fifehead Magdalen states that Haste to the Wedding, Pop Goes the Weasel, the Dorsetshire March and Spithead Fleet would be practiced and danced at the stations on the walk. At Stourton Caundle, pronounced Start'n Candle, a note exists of the agreed first and second parts.

Stave 5

Raymond wrote " when the hour for dancing came there was a certain want of unanimity about the brass but this was amply compensated for by the precision of the big drum. The youth of Sutton (Veny, in Wiltshire) with peonies in their button holes, without invitation, seized the willing maids all dressed in white and frisked and bobbed them round as merry as lambskins. You cannot waltz upon the grass, and they danced the old country dances of long ago which were so much like romps."

The final dance of the evening for the Churstanton Unity Friendly Society was ' the cock and the hen dance' which is said to have started with a row of men facing a row of women with a space of about 10 or 12 feet between. Each side then advanced working heads and arms and pretending to peck each other. They then paired off and carried out further movements. The dance is said to have been very pretty when properly carried out, but, after some years, it was practiced with some vulgarity and banned from then on.

As can be seen the tradition of stave dancing is very thin although dancing is strongly associated with the Club Days. The material from Stourton Caundle can be assembled as separate dances with the first parts as the common figures and the second parts as the choruses. The list of dances from the neighbouring village can be interpreted using published notations of dances with those titles of that period.

Justification

There was a limited tradition. The stave with its size, weight and decoration imposes a style on the dance and the dancing that is different from any other English tradition. Teams in the south of England appreciate having dances with a local flavour however remote. The stave requires care in the dancing and the restraint contrasts well with other dance traditions within a dance troupe type of club. The dances work.

Sides

Known sides are, Bath, Bourne Bumpers, Fleur de Lys and Somerset Maids of the women's clubs, Marlboro and Charlottesville in the USA, and Stalbridge ("Dorset Knobs and Knockers" and Abercorn as mixed sides. Abercorn were the only wholly stave dancing team. A Californian team appeared doing one of the stave dances, using bamboo poles, as background to a Wicker's World TV broadcast !

Roles

Bath use small brass curtain rail finials. Somerset Maids have bought a set of original Friendly Society brass pole heads. Stalbridge used handmade flat wooden emblems. Fleur de Lys have used a gilt, plastic "pineapple" curtain rail finial but have plaited the ribbons for about a foot down the pole before letting them fly free - very attractive. Charlottesville use a flat circular piece of decorated metal which turns out to be a control valve for an indoor stove chimney. Abercorn were going to have used horse brasses mounted in a slot in wooden knob finial.

Experience

Tunes : different dances even within the Stourton Caundle set have different musical requirements and the best rhythm for the club has to be found by trial and error. Slow hornpipes, although traditional are not the best for dancing. The tunes used by Abercorn are,

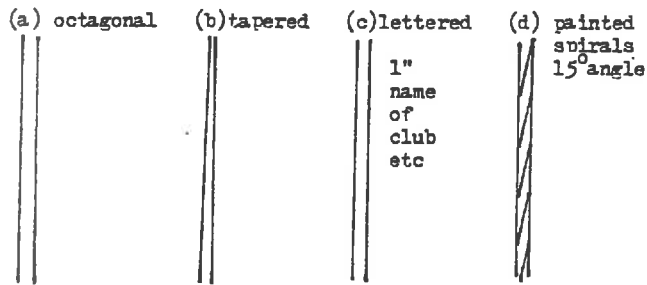
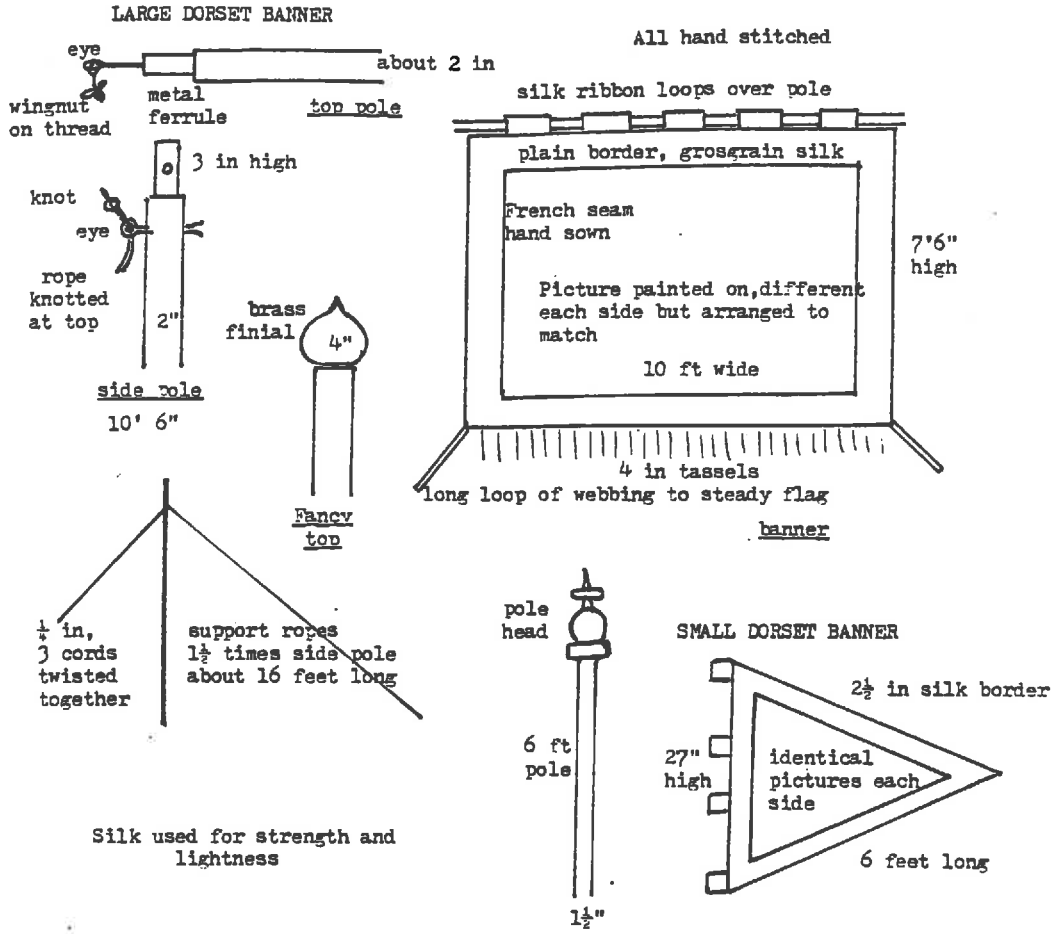
- Stourton Caundle No.1 - Over the Hills and Far Away
- No.2 - Ninety Five
- No.3 - The Bacup Processional
- No.4 - Mad Moll of the Cheshire Hunt
- Fifehead Magdalen - Three Around Three
- Wedding Reel - Spanish Lady.

Step : the hornpipe 123hop - not a morris step but the country dance travelling step with the foot brought up behind the other on the second beat. The style is that of Dorset country dancing with little lift of the body or the free foot on the hop. The backstep where used is the back setting step - like a hockle.

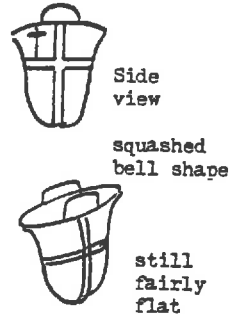
Shoulders : the stave is carried on the right shoulder. With the long staves the end should just clear the tussocks of grass when dancing. The rest position is with the stave on the ground and leaning on it with both hands. Holding staves like rifles with the butt in the hand is a good way of ensuring ribbons tangling in the dance - and it is embarrassing when the dance gums up. It is best to pass left shoulders when there is a choice to avoid staves and their decorations entwining.

Style : the dancing should be lively not sedate. Phrase the movements to make it flow.

FRIENDLY SOCIETY MATERIALS AT THE READING RURAL LIFE MUSEUM



Stave Features at Museum



Sheet metal pole head

STAVE DANCES ~~1st~~ 1st Issue

A Stave is particularly a symbol of the various Friendly Societies who had an annual Club walk with banners and band. There were a number of Women's Societies - at least one still exists at Nether Stowey which meets at the Rose and Crown Inn and whose feast is the last Friday before Midsummer Day. A men's club still exists at Priddy, the Victoria Inn, with its feast on Whit Monday. Several clubs still existed and had their annual walk in the 1930's, for example Crowkerne and Timberscombe and at some places, such as Warminster, several clubs would combine for the day.

The Stavos only appeared on Feast Day. The "club stick" varied from 4 to 8 ft long and was stained or painted either in a single colour or striped. At Kilmersdon the 4 ft stave was painted blue with red and white spiral stripes, decorated with red, white and blue tassel and ribbons hanging below the polehead. In and around Somersetshire the poleheads were often brass emblems. Wooden stave heads were very common, they have just not survived to be collected. At Wookoy, where they met at the Ring O' Bells Inn, the wooden knob was painted red and mounted on a blue pole 6'4" long. At Donyatt by Ilminster the 4'4" stave had a gilt head with blue tassel and ribbon a yard long. Brass heads were used at Combe Hay, Corston, Dunkerton, Kolston, Larkhall, Tinsbury, Tunley and Wellow near Bath. A wide variety of shapes were used - some can be seen in the Blaise Castle Folk Museum and one from Soundwell, Gloucester, in the Holburne Museum, Bath.

The usual colour for hat ribbons was blue. Combe Hay had a cockade of purple and pink ribbons on the hat. Top hats were common and the ribbon would be round the top of the crown with the rosette pinned to the side with its tails flowing down below the brim. Sashes would be worn over the right shoulder, often 3" wide, crossed at the waist and pinned with a rosette.

The Societies usually had banners or flags. Early on these were very often locally made and examples of folk art but later they were usually a plain ensign with the Union Jack in the first quarter and the name of the Society across the lower half.

Interesting accounts exist in William Barnes "Poems of Rural Life in Dorset Dialect" - 'Whitsuntide an' Club Walken' - and Harvey "Club Day, being a description of a Kilmersdon 'Old Club' Annual Parade" pub. 1927. Many Societies ended the day with a dance and some included dancing in the activities during the Club Walk. Raymond in "English Country Life", 1934, mentions the dancing of Hunt the Squirrel and Four Hand Reels. At Faulton step dancing is mentioned in a local history.

Where formal dancing was done it was derived directly from contemporary social, that is country dance. To produce effective display dances some amalgamation is necessary of the available material and the following is a rationalisation similar to that adopted by the Shropshire Bedlams with the Fordor Dance material. It is then impossible to ascribe the dances to a particular place but to the general district where Somerset, Dorset and Wilts meet around Zeals, although to say that restricts it to too small an area.

Set ; normally for 8 in two lines.

Music ; usually hornpipes played sedately.

Step ; hornpipe 123hop - not a morris step but a travelling step with foot brought up behind the other on the second beat.

Stave carried over right shoulder - top of stave can be decorated with a garland of flowers.

Style ; steady - phrase the movements to just fill the music so as to avoid pauses with marking time: it must flow along.

Usual to pass left shoulders to avoid staves and their decoration coming into contact.

Start with left foot.

Notations

Stave Dances 2 (2)

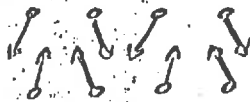
COMMON FIGURES

ONCE TO SELF : Face in in the two lines.

CROSS OVER : as in Speed the Plough - pass opposite by left shoulders, crossing and passing opposite's place, turning to right to face back and repeat to place, passing left shoulders again and turning right into place

ARCHES : odd and even pairs face alternately down and up. The pairs change places and return along the set - the pair going down the set passing on the outside and using their staves to make an arch while that coming up the centre keep their staves sloped over their shoulders and do not duck. The movement is done twice through.

INTO LINE : as in Single Change Sides - into line along the centre of the set shoulder to shoulder, but in pairs not as in a morris half-cyp.



Initial path.



Making Arches.

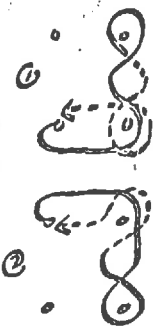


In the repeat.

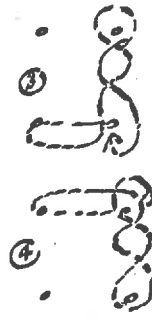
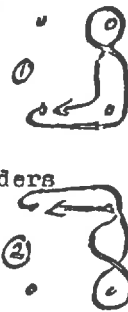
The pairs from each side make and keep an arch with their staves through the half of the figure, in the repeat to the other side different arches are made. The single persons at the ends keep their staves at the slope.

LEAD DOWN : odd and even pairs face alternately down and up the set again. In the first half the odd pairs go down the middle, shoulder to shoulder with their opposite, and retire backwards to place, staves remaining on their shoulders and not used to form arches. In the second half the even pairs go up the middle and retire to their places. The inactive pairs in each half remain stationary and do not mark time.

FIGURE or CAST : all pairs face up. The odd pairs cast out and go down to the evens place, and then make a figure eight across the set and back, returning to place. The even pairs follow the odds but first move up the set towards the odds places, letting them pass left shoulders down the outside.



There are two ways of doing the figure, the odd pair passing right or left shoulders first. The first way is more of a scramble.



DISTINCTIVE FIGURES

The following three movements are the distinctive or chorus movement for each dance, used to follow each Common Figure. The dance ends with a chorus and the dancers stop at attention, in place, facing across the set, stave sloped over right shoulder.

DANCE ONE

All face to left, up and down the set, dance two travelling steps along the line of the set and turn out to face back. dance two travelling steps back to place along the line of the set, turning to face opposite. Turn opposite once round with a left hand elbow grip and return to own place. *ghan.*

DANCE TWO

All face down the set. Odd pairs dance one travelling step to bring them between the even pair, who mark time, to form a line of four across the set all facing down. Then all move down the set one travelling step. Turn on the next two bars so that the odd pair in the middle face out and the even pair on the outside face in, ready for a half reel of four across the set, passing left shoulders first, taking four travelling steps. All face up and move up the set two travelling steps, turn to face out and in as before and second half of reel of four across the set ending in original places. *16 bars.*

DANCE THREE

In fours, circle clockwise half way round to opposite diagonal's place, turning into the movement the easy way. All cross back to places along the diagonals, all passing left shoulders in the middle as close together as possible simultaneously, turning to left in place into a circle anticlockwise to opposite diagonals place and cross back along the diagonals and again passing left shoulders and turning the easy way in ones own place to face front. Particularly important not to have any pauses in this movement so must be phrased very carefully.

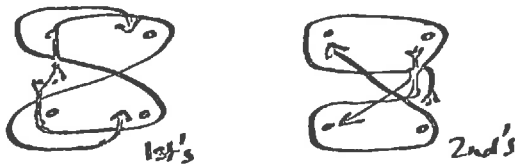
"CHRISTCHURCH FLECTION"

- Set : Longways for 3 or more multiples of 4.
- Implement : decorated staves or boughs.
- Stop : travelling "hop-one-and-two"
- Dance : start facing up.

A1 first pairs cast off, go down outside of set one place, turn in and come up middle to place turning to face in. Second pair also cast out but immediately come up the middle, turn out and go down outside while first pairs come up middle and end facing in in place.



A2 First pairs cross over, passing left shoulders, and go down outside of opposite side of set, turn in and come up middle changing sides and cast out from own place in second pairs place. Second pairs also cross over, a little behind so in echelon, go up the middle, turn out and down the outside, turn in and up the middle changing sides to end in first pairs place.



- B1 All turn to left and go to left, turn out and return to place and go back-to-back with opposite passing right shoulders first.
- B2 All turn to right and go to right, turn out and return to place and go back-to-back with opposite passing left shoulders first ending facing up.



In repeats where there are neutral pairs, they may remain stationary in A1/2 or join in the cast and the cross over in a simplified way, but they must join in B1/2.

DECORATED STAVES OR BOUGHS - "SPITHEAD FLEET" (B) R.

Set : 6 in usual column

Implement - decorated stave or bough over right shoulder throughout.

Step : Travelling - "hop-one-and-two".

Hop on last beat of bar, step forward on first beat, bring other foot up behind on second beat, step forward again on third and hop.

Stationary - "closed-side-step".

Starting in first position with feet turned out, bring a foot in front of other still turned out in same direction, step on rear foot, step on forward foot, hop on forward foot while sliding it back to the rear position.



The body does not turn during the step.

Dance :

A1 First pair cast off into Second place, second pair moving up to first's place. First Pair cross over to opposite side, passing left shoulders and turn to face up.

First pair cast off again from Second place into Third place, third pair moving up into second's place. First pair left hand turn to own side and all face down.

A2 Starting from all facing down, the first pair etc repeat to original place, ending with all facing in.

B1 First pair go down the middle, while the second pair again move up into first's place, cast round the third pair into the second place, lead through the second pair at the top and cast off back to second place. Cross, passing right shoulders and end back-to-back along the diagonal facing first corners.

A3 "Foot contrary corner" - balance steps with hops and turn opposite once round with the left, end facing other corner.

A4 Repeat with other corner, end all facing out.

B2 Lines move out, turn to left to face front, approach and left turn with opposite one complete turn and end all facing down or up as required by next movement.

During A1-B1 the in-active dancers step on the spot as described above, facing up during A1, turning to face down in bar 8, facing down during A2, turning to face front in bar 8, and facing front in B1, turning to face across the set diagonals in bar 8.

The first repeat is lead by the third pair from the bottom and all starting by facing down. The second repeat is lead by the original second pair from the top. The final B2 swing can be a half hey to original or starting places.

<1 <2 <3 2> 1> 3> <2 <3 <4

STAVE DANCE OR COUNTRY DANCE

Collected Seend, Wiltshire by Maud Karpeles 1929.

"BRICKS AND MORTAR" a version of Up the Sides and Down the Middle. (See tune, p.)

Used as a finishing dance for the annual club walk.

Longways for as many as will.

A 1 & 2 First couple followed by rest go down the middle and cast up the outside,

B 1 All step in position facing partner,

B 2 All cross over giving hands in passing, turn to face back & step on spot,

A 1 & 2 Down middle and cast up outside as before,

B 1 & 2 As before..

Repeat ad lib.

"WEDDING REEL" a version of 6 hand reel danced at Buckhorn Weston

Tune - Spanish Lady - after Katherine of Aragon, first wife of Prince Arthur and Prince Henry (VIII) who changed the world and probably helped bring the country dance and the morris to England.

A1 bars 1-4 set steps on spot to opposite

5-8 change sides by middle going between the ends & turning to their left into opposite's place facing back, and ends change over passing right shoulder, so that it looks like half a hey.

A2 ditto: to place.



B1 Dance a figure eight in close pairs. Follow partner and do not let other dances cut between. Important that no.3 dives across quickly so as to let 5 & 6 cross going up as 1 is waiting to come down.



B2 Turn and repeat going the other way round the figure eight - 4 crosses middle first and then 2 and 1.

Repeat all about 3 times.

Dance quite effective with garlands.

ABERCOON STAVE

[R & D's Stave Team in Hampshire]

GENERAL POINTS

Once to Yourself

A long stave is convenient to lean on, as discovered by many a pikeman. During once to yourself the stave can either be stood at the side of the dancer, a sort of "stand at ease" pose, or be held in the normal carrying position. When dancing it is necessary to hold the stave against the shoulder unless the weight of polehead and the tapering of the stave do it automatically. This is best done not by a firm grip in the palm of the hand as would be used to stand the stave up on its own but a pen holder grip. The stave would run between thumb and first finger but be held by the other finger tips. The stave should be lifted sufficiently off the ground that the bottom avoids grass tussocks, but not too high, nor so sloped that the top interferes with other dancers movements.

The Stepping

Travelling - "hop-one-and-two"

A "skip-change-step", step forward on the first main beat, bring the other up to it or just behind, step forward again on the next main beat, and raise the body on a slight hop. Dorset country dancing does not emphasise the hop. An energetic team makes something of the swing of the feet on the first three steps.

Stationary - "closed-sidestep"

Starting in first position with the feet turned out, bring a foot in front of the other still turned out in the same direction, step on the rear foot, step on the forward foot, then hop on the forward foot while scuffing (sliding) it backwards to the rear position. No body turn during the stepping, but can sway forward and back.

Endings

There are a number of possibilities that are better than just stopping.

- a. cross staves with opposite - held up high
- b. cross staves with opposite - butt on the ground and leaned forward
- c. stand to attention or at ease with stave by one's side
- d. cross staves in 4's - tips of emblems almost touching in centre.

Passings

It is quite easy to get dangling ribbons entangled with those of other dancers. To avoid this keep the staves away by passing left shoulders when it is immaterial to the dance whether it is right or left.

Shows

To make a show of stave dances needs a good spiel and some variety in what is done both in the formations and in the number of dancers in a set. Some can be done with 12, others 8 or 6 and some of them with only 4. Further variety is found in having mixed or single sex sets. Finally tunes of different rhythms made for interest.

ABERCORN STAVE

BOOTLACES

Set : 6 dancers in usual column formation
 Source : Spithead Fleet
 Title : it reminded the team of tying the laces of hiking boots.
 Music : "Three Around Three" played (AAB)⁶ lively.
 Start : All face up. All start on the same foot.
 Structure : each pair leads a complete sequence, so three times through. As the progression takes an end to the middle place it is lead from alternate ends.

SEQUENCE

- A1 Inactives face up throughout and step on the spot unless directed otherwise. The first pair cast off on their own side into the second place, the second pair moving up into the first's place. The first pair cross over to the opposite side in the middle, passing left shoulders, and turn to face up, in the second place but on the "wrong" side. The first pair cast off again on the current side into the third place, the third pair moving up into the second's place. The first pair cross over to the opposite side, passing left shoulders, and turn to face up, in the third place and on the "right" side. All then turn in to face down.
 All the casts, crossings and move ups are done as quickly as possible to leave the maximum time for the set to face up etc in the column formation, before the next cast etc. The final cross by the first pair could be a left hand turn.
- A2 Inactives face down throughout and step on spot unless directed otherwise. Starting from all facing down, the first pair repeat the movement of A1 to their original place but ending with all facing in.
- E1 Inactives face across throughout and step on the spot unless directed otherwise. This travelling movement has to be done quickly to complete within the music. The first pair go down the middle to the bottom, while the others dance on the spot, cast around the third pair, go between the third and second dancers on their own side back into the centre of the set, lead up through the second pair and cast back into the second place while the second pair move sideways up into the first's place. The first pair pass right shoulders in the centre and end facing the first corners along the diagonal - no.1 to no.6, no.2 to no.3 - with the first pair now back to back. It is easier if the second pair delay their move up as described till after the lead through, not before.
- A3 "Foot contrary corner". All dance backsteps on the spot for 4 bars. Turn dancer being faced by crossing staves and pushing round clockwise one turn. First pair pass right shoulders in the centre of the set and end facing the other diagonal still back to back in the centre and still on the "wrong" side.
- A4 Repeat with other corner. Come out of the turn, first pair passing right shoulders and crossing back to own side, in the second place, ending facing out, the other dancers also turn to face out away from their opposite by turning towards the middle dancer is "inwards".

Bootlaces 2

B2 (a) All facing out, dance away from set 1 bar, turn 180° to the left to face back on 1 bar, dance on the spot 1 bar, dance back to place 1 bar, take left hand with opposite and turn, pausing at end of 2nd bar, half way round and then onto place in 2 bars and end facing the direction to start the next sequence.

The first repeat is led by the third pair from the bottom and all starting by facing down. The second repeat is led by the original second pair from their progressed position at the top. The dance is ended after three times through will have the set reversed in order at the end.

(b) The ending in the original published notation was a reel of three, going into it the easy way, but the above from a similar dance is found better to dance.

To avoid finishing in reversed order one could use a half hey in the last 4 bars to return to starting place.

The usual backstep in A3/4 is a hopstep, placing the foot immediately behind the one carrying weight and scuffing it forward on the hop, so as not to move forward or backwards on the step. Dorset stepping also includes a sort of backwards pas de basque with the crossing foot behind. In actives in A3/4 face across their own diagonal.

The variations between sides who do this dance are a result of differences in the previously available notation to what is described above or of changes in the teaching of the dance or the memory of what has been taught or in club practice to overcome problems etc. Most of the differences are with the direction of turns in A3 - B2.

The turns in A3/4 can be left hand turns, not using the stave. The stave is an Abercorn habit. The turn can be to the normal travelling step but a "strut" walk is equally effective.

If the passing to reach the corners is by the left shoulder in end of B1 and A3 then it is better to foot it first with the second diagonal (nos. 4 and 5). The turn to face back having danced out in B3 can be to the right and would then balance the left hand turn later. Fleur de Lys prefer to do a whole-gyp rather than a turn at the end, going round face to face but not giving hands or crossing staves. Dorset Knobs and Knockers use left hand turns both with the corners and to pass partner in A3/4. They also use a Border Morris like waist swing for the final turn in B2. Bourne Bumpers simplify the second half by going the easy way into everything so that the active pair do not go round each other in the position changes.

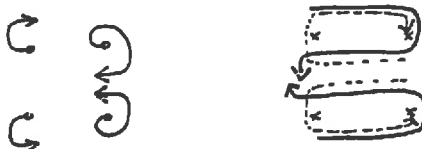
ABERCORN STAVE

CHRISTCHURCH ELECTION

Set : Longways for 2 or more multiples of 4

Start : All face up towards the music

A1 First pairs cast off, go down the outside of the set one place, turn in and come up the middle to place, turning to face across. The second pair also cast out but immediately come up the middle, turn out having gone up one place, and go down the outside while the first pair is coming up the middle and end facing across in place also.



A2 First pairs cross over, passing left shoulders, and go down the outside of the opposite side of the set one place, turn in and come up the middle, changing sides and cast out from own starting place into second pairs's starting place. Face across. The second pairs also cross over, a little behind, so in echelon, go up the middle, as the firsts come down the outside, one place, turn out and go down the outside as the firsts come up the middle, one place, turn in and come up the middle again and change sides, to end in the first pair's place facing across.



B1 All 90° turn to left and dance 2 bars to the left, turn outwards 180° and return to place, 2 more bars. Face across and back to back with opposite, passing right shoulders going across and left coming back, 2 bars each half.
 B2 All 90° turn to right and dance 2 bars to the right, turn outwards 180° and return to place, turning in to face across. Back to back with opposite passing left shoulders going across and left coming back.



In the repeats where there are neutral pairs, they remain stationary in A1/2 but join in the moves in B1/2 or they will be in the way of the others.

ABERCORN STAVE

THE STEP DANCE

- Set : a longways set of 3 pairs.
Source : a combination of figures suggested by the dance list at Fifehead Magdalen, choreographed in memory of the Morrisons of Charlottesville who gave me my first lesson in flat foot clogging.
Title : we were looking for a noisy dance with the emphasis on the sound of the step rather than the music, rather like the Bedlam Morris.
Start : face across
Structure : the following sequence takes the top pair to the bottom, so three times through gets everyone back to their starting place.
Tune : Mason's Apron or Hull's Victory.

DANCE

- A1/2 - "Petronella" or "step and turn" - even though it is turn and step!
Work in own pair, but all dancers active. Dancers start by facing, then move round $\frac{1}{2}$ way to right, making 270° turn clockwise while doing so, and ending face to face along the centre line of the set, in 2 bars using the "travelling step" for this dance. Two bars of "stepping" in this formation. Repeat this movement 3 more times till back in starting place.



- B1 - "Insides" or "Big Arch"
Top pair lead down the middle, everyone follow, 4 bars of travelling step, then cast up the outside to place, using 4 bars of stepping, and perhaps all those going up making arches for the others to go under.
- A3 - "Up and stand and down and stand" - progression of top pair to bottom of set.
Top two pairs face up, dance up one place in distance on 2 bars of stepping, the second pair (behind) stop, face in and stand at ease with stave butt resting on the ground, while the top pair turn in, and dance back down the set on 2 bars of stepping, to end in the middle position. The original top pair (now in middle) and the bottom pair face down and dance down 2 bars moving one place, the top pair stops, faces in and stands at ease, in the bottom place while the bottom pair dances up the centre to the middle place. All face in - top pair has moved to the bottom and the rest moved up one.
- B2 - All step on spot 4 bars with stave butt still on ground. Then step around the stave, held in the same place, going round clockwise.
- STEP - (a) flat footed clog. The step is a 1 2 3 and something. The first step emphasises the body weight going down, the second is ahead of the first foot (ie not like a sidestep but more like a pas de basque rhythm) with a slight body rise, the third repeats the first. The slap down is emphasised for the noise. The 4th beat can be (a) lift of body but no step (b) a slight hop (c) kick of heel on ground in front (d) shuffle of free foot.

ABERCORN STAVE

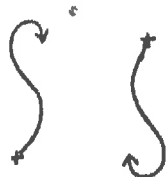
THE STOURTON CAUNDLE SET

- Set : a longways set of 4 or preferably 6 pairs
Source : the mss of "first" and "second" parts from "Start'n Candle"
Titles : either in the order in the mss by number or by title of tune used now.
Start : all face across, standing still
Structure : 5 figures followed by a different chorus for each dance, ending on a chorus. One side now starts with a chorus. Some sides vary the order of figures a little.

THE COMMON FIGURES - "The First Parts"

- 1 ONCE TO SELF : face in, in two lines.
2 CROSS OVER : as in "Speed the Plough"

Dancers pass opposite to change sides, passing left shoulders, and going a little past opposite's place, turning to the right in a loop to face back. The dancers follow a curved path. This is repeated to place, passing left shoulders again and turning to the right to face across in own place. The speed of travel and the turns are judged to avoid any pauses in the movement.



Fleur de Lys dance this rather as Cross and Turn, Ilmington, with a very small circle to turn.

- 3 ARCHES : as in "The Butterfly"

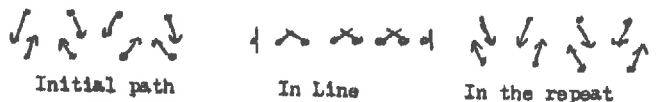
- (a) all dancers face up. The odd pairs cast out and go down the outside to the even pair's place using their staves to make an arch as they go, and turn in, into the even pair's place and shoulder staves, then dance up the middle to their own place, shoulder to shoulder, stave on shoulder, under the arch being made by the other pair. The even pair dance up the middle, staves on shoulders, shoulder to shoulder, cast out and go down forming an arch etc. Repeat all this. Each part movement takes 2 bars, 8 bars in all. Do not duck in passing under but have the staves held higher. Some sides always face in and do not turn put, it does not look good.
(b) alternatively it is done by the odd pair going down the middle and the even pair casting out and coming up the outside and making the arch, etc.

The first is preferred but it depends the team wish is to be confused with the start of "Tops Down" or the "Figure". (a) puts the onus of knowing what figure it is on the odd pair, (b) puts it on the even pair.

- 4 INTO LINE : as in "Single Change Sides" - "into line two at a time!"
Dancers move into a single line along the centre of the set, shoulder to shoulder, but in pairs, not as in a morris half-gyp.

Stourton Caundle 2.

Neighbouring pairs, 1&3, 4&6 etc go in together, making and keeping an arch with their staves between them, through the half figure, so that when in line there is a row of crossed staves along the centre line. In the repeat the staff is crossed with the dancer the other side, ie 2&4, 3&5 etc so that different arches are made. The single dancers at the end of the line on one side of the set or the other have no one to cross staves with so keep them sloped over their right shoulder.



The movement is two bars forward and two back to place, retiring with the ordinary travelling step not a backstep.

5 TOPS DOWN : as in "Double Lead Through" - "downs and ups"

In the first half, the odd pairs dance down the middle for 2 bars, between the even pairs who remain facing across and not dancing, shoulder to shoulder, with staves on shoulders not raised to form arches, and then retire backwards to places with the travelling step not a backstep.

In the second half, the even pairs dance up the middle for 2 bars and retire to place while the odd pairs face across, stationary, not marking time.

When dancing with 8, sides often make this movement symmetrical by either the end pairs dancing in to form lines of 4 facing each other across the centre of the set and then in the repeat dancing to face outwards in lines of 4 or vice versa.



In this case the inactives at least turn to face the same way, and might step throughout on the spot.

6 THE FIGURE : cast into a figure of eight - a common movement in early 19th cent.

All pairs face up. The odd pairs cast out, followed by their even pair, and as soon as the odd passes the even, they turn in to start a reel of 4 across the set, passing their opposite with the left shoulder first. The reel will be done about halfway between the odds and evens positions. Reel across and back and end in one's own place. In practice it is better if the reel starts passing left shoulders as the alternative is more of a scramble round. Again, it is better if no. 1 of the 4 does not finish the reel by passing around the back of no. 4 but outs straight to place having passed their opposite on the way back, so the even pair also goes straight across the set passing left shoulders to place.



THE DISTINCTIVE FIGURES - "The Second Parts"- Abercorn tunes quoted.

DANCE ONE - "Over the Hills and Far Away"

All 90° turn to face to their left, up and down the set, dance two travelling steps along the line of the set, turn out 180° to face back and dance two travelling steps back to place, turning in to face one's opposite and stretching out one's left arm to make a left hand turn all the way round, pausing at the half way point on the opposite side, with the dancers facing up and down the set. It may be an elbow grip although the fuller movement looks better.

Bourne Bumpers start the dance on a chorus and use the order of figures, arches, cross over, tops down line of 4 out then line of 4 in, into line, and figure.

DANCE TWO - "Ninety Five"

In 4's, all turn to face round clockwise, and dance round clockwise to the opposite diagonal's place, turning into the movement the easy way, and turning to face across the diagonal when halfway round. The circle may need to be large so that only a beat or so is on the spot at the end before the dancers cross straight back to place, passing left shoulders in the centre of the square of 4. The passing is done simultaneously and as close together as possible, always allowing the dancer on the right to pass in front and the one on the left to pass behind. Anything else loses the effect. All turn left in place 90° to face around anticlockwise and dance around the circle to opposite diagonal place again around the other half of the circle. Turn in and dance across the diagonal again, but still passing left shoulders in the middle and turning to the right in place to face front, or to the direction needed for the next figure. It is important to phrase this movement to avoid any pauses. To jigs it is an energetic dance.

DANCE THREE - "Tiptoe Polka"

In 4's, odd pairs face down the set and dance one travelling step to bring them between their even pair, who either stand still or step one bar on the spot facing across the set. This line of 4 then moves down with one travelling step, the even pair turning down the easy way to keep in line. The dancers turn to face along the line of 4, the odd pair facing out towards the ends and the even pair facing in from the ends so that each is facing their neighbour. Dance two stationary steps on the spot (or polkas or rants). Half reel of 4, passing left shoulders first with the one being faced, so that the line of 4 is reversed, end facing up, having taken 4 travelling steps. All face up and dance up 2 travelling steps, and turn to face along the line again and two bars of stepping on the spot. The line of 4 is now close to the position of the odd pair. Half reel of 4 across the set ending in original place.

Bourne Bumpers use "Over Hills and Far Away" and some different figures, namely, Cross over (passing left shoulders unlike the right when doing dance one), diagonals cross and back in turn (2 bars each crossing, left shoulders passing) repeated, rounds in 4's clockwise and turn out to come back anticlock, tops down as above, figure.

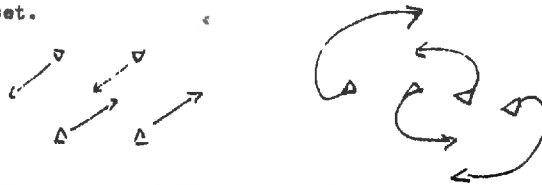
COMPOSED FIGURES - to extend the repertoires

DANCE FOUR - "Mad Moll of the Cheshire Hunt" (Abercorn)

In 4's, 1st corner pass left shoulders in the middle and go on to their opposite and make a complete clockwise turn, "pushing them round" by crossing staves, then the 1st corner pass left shoulders in the centre again and push their neighbour round ending in place. This takes 8 bars. The other corner can repeat if desired. The inactive two dance on the spot waiting for the first turn, but dance around a small circle or loop of their own while waiting for the second turn, so that they keep turning to the right. Some teams just move sideways at this point and do not turn. Desir the inactive corner does a loop to their right before picking up the first push round.

- "Astley's Ride" (Fleur de Lys)

As above but a slight change of emphasis makes it look quite different. All dances move to star diagonally to their right so that neighbouring pairs move almost into one line, then the first corner continues, passing left shoulder, onto their opposite for a turn, and the second corner, at the end of the 4, cast back to their right, ready to meet the first corner for a "push round" along the side of the set.



DANCE FIVE - "Spanish Lady" (Fleur de Lys)

A whole set figure - the top pair lead the set down the middle and up the outside, each pair moving all the way to the top and the bottom of the set, when at the top the top pair form an arch under which the others come and each pair forms their own arch as soon as they reach their own place. It is important to watch the timing so that the last pair come under the arches and reach their place at the end of the music. As usually danced the first arch is formed in bar 9 and the last pair come down through on their own.

DANCE SIX - Grand Chain (Fleur de Lys)

Dancers face 1&2, 3&5, 4&6, 7&8, ie across the ends and along the sides, and dance a grand chain passing right shoulders first all the way round the set.

- Grand Chain (Abercorn)

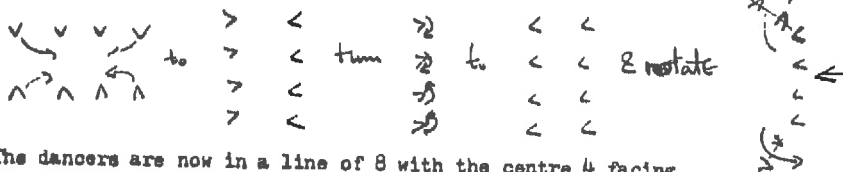
The bottom 3 pairs start a morris hey and the top pair cross at the top and join in the hey on the wrong side, thereby giving it three loops, the top pair cross again at the bottom but the other pairs stay on their own sides.



DANCE SEVEN - "Speed the Plough" (Fleur de Lys)

Source : the movement was extracted from the middle of Minden Rose's dance "The New Cross and Pillory". It has proved very popular with everyone who has seen it or has been taught it.

The top two pairs face down, the bottom two face up to start. The end pairs dance in between the middle pairs in one bar, so they are two lines of 4 facing across the line of the set. The top line of 4 only turn inwards to face up, the other line of 4 dances on the spot for one bar. The top line of 4 splits at the centre and rotates as a pair 180° travelling in an outwards circle to form a line of 8 with the bottom row of 4 who move up, in 2 bars.



The dancers are now in a line of 8 with the centre 4 facing up and the two outer twos facing down. The line of 8 breaks in the centre and the two halves rotate as lines of 4, each dancer going in the direction already facing, going round 180° to face the other way, in 2 bars and reforming the line of 8. Then all the dancers move straight to their starting place in the last 2 bars.

PROCESSIONAL

Fleur de Lys dance in column, stopping travelling to dance first part movements. Abercorn danced single or double column as the occasion demanded.

IDEAS

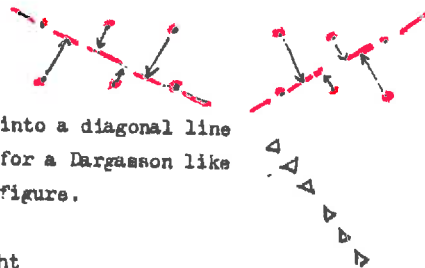
For Six - (a) Into line, but along a diagonal

(b) into diagonal and rotate as a line of 6.

(d) into line of 6 and hey along the centr.



(f) half or whole reels of 4 for half the set.



(c) into a diagonal line for a Dargasson like figure.

For Eight

(e) cast in down the centre in single file, cast out at the bottom onto other side and up to the top on the wrong side, down the centre again in single file, cast up on own side to place.

(g) neighbours cross staves and dip and dive around the set, going across first.

(h) cast from ends into diagonal reels of 4.



ABERCORN STAVE

THE WITAN TREE

Set : 6 dancers in longways formation
 Source : Dorsetshire March interpreted
 Title : within sight of the practice places is the Odiham Hundred Moot or meeting place on Horsedown Common, a two peaked hill, which once had a tree by which one of the Saxon Kings held a parliament.
 Music : "Three Around Three" played (AB)⁸
 Start : All face across. All start on the same foot.
 Structure : chorus followed by a figure, ending on the last figure.

CHORUS - this reverses the set each time, so top pair lead from alternate ends.

- Bars 1-2 Two double steps facing, moving forward a little towards opposite,
 3-4 4hop backsteps - free foot well swung to individual style, retiring away from opposite to starting place, no jump at end,
 5-6 Two double steps forward to nearly meet, and turning at the end of the second to face the end of the set where the top pair are dancing.
 7-8 4 hop backsteps retiring a little, still facing end of set.
 9-12 All single cast led by top pair, to end facing the other way, with the set reversed.
 13-16 As bars 1-4 with the set reversed.



FIGURES

1. Top pair at bottom. All face down and dance a reel of three on the sides, started progressively with the top pair casting out, bottom pair waiting. End facing up and repeat reels, this time led by bottom pair, end facing across.



2. Top pair at top. "Two circles". Either,
 (a) Outside 4 circle anticlockwise for 8 bars going around once and a bit, and then turn outwards and come back clockwise for 8 bars ending in starting place. Keep opposite one's diagonal and preserve the cross formation. The centre pair cross staves and "push 'in round" clockwise two complete circuits or more, turn in and come back anticlockwise with staves still crossed.
 or (b) Middle pair go to their right hand pair and they star, with staves in the centre 4 bars around clockwise. They then change circles, passing left shoulders in the middle of the set and star with the other end pair anticlockwise, also with staves in the centre, the other 2 having to run in to face the other way for the change of direction. This change and circling is repeated twice more, 16 bars in all.



3. Top pair at bottom. The "Figure" for six.

All face down. Top pair lead a cast out followed by the rest, but turn in at the mid point of the set, immediately behind the bottom pair, and start a complete reel of 6 across the set. First pass is by left shoulders and then alternately. A full reel requires the top pair to pass at the start in the centre of the set, to reel to the end of the line, come back and pass each other again in the centre but going the other way, to carry on to the end of the line again, come back and meet each other yet again in the centre going in the original direction and then leading the rest up the middle, in the same direction as the original cast. They then lead an outside cast back to starting place. It is important that the reel is set up and maintains a straight line across the set. To fit into the music, the minimum time must be taken over starting the reel and the top pair should be passing for the second time by bar 9.

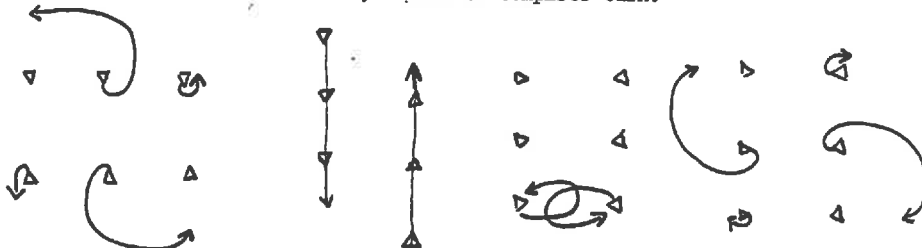


4. Top pair at top. "Change and turn".

All face across. The middles turn anticlockwise, to their left and go behind the dancer on their side on their right and all turn so that the new lines of three are facing to their new right. No. 1 and 6 have to turn outwards, anticlockwise, to face the other way. The two lines then dance forward in the direction being faced half a place so that now the lines are opposite each other, 3 with 1, 5 with 2, 6 with 4. Turn this new opposite with the left hand with a slight pause half way round.

From this new formation repeat to place. The new middles turn to their right, clockwise and go behind the dancer on their left, the lines turn 90° and dance to their original places and then turn their original opposite by the left once around etc. This turn is more difficult as the arm is extended across the body to start. End by crossing staves.

The phrasing is, 2 bars to get to position behind the others who turn on the spot as necessary. 1 bar move to be opposite, 1 bar on spot turning to face, 2 bars to half turn and "hold", 2 bars to complete turn.



RIBBON DANCES : *Issue 1*

Three ribbon dances were collected by Cecil Sharp in the south of England. The formation was longways, Step 123hop. *Dancers at fingertip separation, ribbon 2 1/2 ft.* Partners were linked by a ribbon held up in the right hand and the free end held in the left in front of the body. Could be two held together.

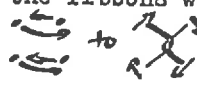
EAST COKER MORRIS DANCE (near Yeovil)

Tune - version of Helston

Set - longways for multiples of 4

A1 Star clockwise

To form star, in first bar the 1st and 2nd pairs change places passing by the left so that the ribbons wrap round and can be held up to form a cross



A2 Star counterclockwise

Turn in to come back if retaining ribbon in right hand and make a smaller diameter cross, or turn out if changing ribbon to left hand to hold up.

Back to place by the inverse of forming the cross, *in last bar.*

B1 Arches - done twice round - 1st and 2nd pairs together.

Pair coming up the set at each change goes over.

B2 Swing and change places

Pair link left elbow for turns, *eyes take the action* facing alternate ways, right hands up and ribbon over the heads, all pairs rotating in synchronism. Pairs travel round each other a half circle progressing counterclockwise.

OFF TO CHARLESTOWN or TRIP TO WEYMOUTH (*neighbours in Dorset*)

Set - longways for multiples of 4

A1 Opposites cross and return as in Speed the Plough country dance.

Pass by the left and turn round to the right in opposite place, path rather dictated by need to keep ribbon up and taut, *opposite*

A2 Circle in 4's round to left and back *pass and turn to place*

Ribbon in outside hand and slack, free end in inside hand and hold neighbours hand so ribbon circle formed.

B1 Top pair separate, walk down outside of set and meet at bottom while rest swing on spot in pairs as in dance above.

B2 Pair move up to the top under the arches

All step.

A3 Star clockwise and back - as above but half length - in 4's.

B3 Top pair swing to the bottom, with swing as above, under the arches while rest clap hands together over their heads.

Ribbon Dances 2

CUMBERLAND REEL

Set - 4 pairs in longways set

A1 Different movement each repeat - see below

A2 Arches - as East Coker

B1 Bottom pair stand and make their arch, single cast from the top of the others coming back to place under the bottom arch

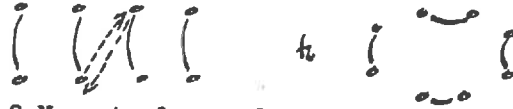
B2 as B3 above, all move up one place

Different figures were used for A1 at whim eg hands-across, hands round, right-&-lefts, ladies chain, basket, balance-&-swing, diagonals cross, turns, and movements for all 8. The following are chosen for the contrast.

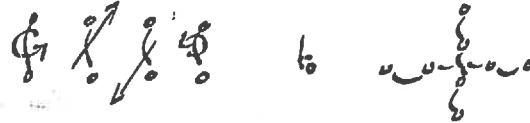
1. Face opposite, step (2 bars) and turn single on spot (2 bars). Both must turn up (or down) to avoid twisting ribbon. Repeat the same (or opposite) way.

2. Diagonals cross. First corners cross passing left shoulder so that ribbons are crossed. Second corners cross passing right shoulder to keep ribbons taut. Cross back passing same shoulders.

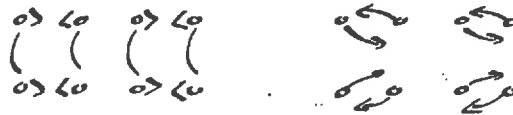
3. Circle for 8. Form circle by one of middle diagonals crossing the set. Circle to left and right either holding ribbon up with either inside or outside hand or slackly in inside hand.



4. Star for 8. Move to form a double star and go round to left and back.



5. Dip and Dive along the set. Pairs face and go under and over the complete length of the set and back. Always go under coming in at the top and over coming in at the bottom. Optional turn out at ends and spins as pass over.



6. End dance with pairs swing on spot as described above.

There is a current need to assemble information and interpretations of all the usable dance traditions in England because of the needs for variety, regionalism or character of the performing troupe. One such limited dance form uses ribbons. Ribbons were used for a dance in a classical ballet about 1840 so it may be assumed that such were also in the general stock and trade of the entertainment organisers of the period. There are a few continental ribbon dances which are shown at international dance festivals which are pretty display items. There is one English longways dance known as the "Ribbon" or "Handkerchief" dance which seems to have been very common as a social dance. It was published by Cecil Sharp in the Country Dance Book and frequently used in displays of children dancing. This particular dance was used in seasonal celebrations as for example as "The Morris Dance" at East Coker, near Yeovil. Sharp noted many social dances in his collecting travels, two of which were mentioned to have been danced with ribbons on occasion. One of these has been found under a very similar name in a printed collection.

Dancing for display is not the same as social dancing. It is quite practical to present dances in their social form but they often lack visual impact because they are essentially participatory. The value of introducing a new feature such as a ribbon is that it allows new movements or new interpretations where the nature of the ribbon and how it is held can be exploited. There has been the need to workshop these dances and try them in the dance troupe environment to establish a genre. The following descriptions relies on such experience. Few sides have taken to the ribbon dances as they do not require robust dancing as does Cotswold or Clog and the linking of dancers like long sword makes it unforgiving of mistakes. Very effective performances are done by the Court Square dancers in Charlottesville, USA and they have composed a dance of their own.

Formation : longways. Partners linked by a ribbon. It is natural to hold this in the right hand but this leads to swings being with the left hand or arm, or movements in which the ribbons can not be held up.

Size of Set and Ribbon : the normal display set would be as for Cotswold morris, finger tip separation both along and across the set. The ribbon needs to be about 8 feet long. It would be held at the quarter points, about 2 foot in from the end, in the right hand, and the left holds the actual free end. Cheap ribbons for practice are a good idea but ones for dancing out need to be of good material, bright, perhaps in club colours and quite wide for ease of handling and visibility. They could be two held together. Foreign teams sometimes carry their ribbon wound around their waists when not in use.

Step : a travelling 1 2 3 hop. As these are Southern dances the hop would have been more of a lift of the body than a proper hop. There are some movements, eg processing up under arches when the choice of foot might be significant so that all are on some rule to be the same.

EAST COKER MORRIS DANCE.

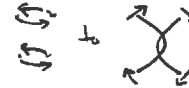
Tune : version of Helston tune. It is enough to do the sequence three times through.

Set : longways for multiples of 4. Need not be progressive but looks better if it is

When there are neutral pairs at the end they stand with ribbon slack not up.

A1 Star Clockwise - go round twice.

To form the star, take all the first bar, the 1st and 2nd pairs change places, passing left shoulders, sideways, along the set, so that the ribbons wrap round and can be held up to show a cross. (It can also be formed in two bars by



diagonals crossing in turn). If all twirl on the spot, to right, once around before moving off it looks good.

A2 Star Anticlockwise - also go round twice.

Turn in to come back if retaining ribbon in right hand and making a smaller diameter cross, or turn out if changing ribbon to left hand to hold up.

Return to original place by the inverse of method of forming the cross in bar 1.

B1 Arches, done twice round, working in two pairs again. Pair coming up the set at each change go over. Time it 1 bar move and 1 bar face opposite. The pair going under lower their ribbon, but do not let it go slack. It looks better if the pair turning in the 2nd place to come up the outside with their ribbon over turn out rather than in, and the two pairs face up and down when travelling rather than across.

B2 Swing and change places, for the progression.

Pairs link left elbow for the swing, facing alternate ways, right hands up and ribbon horizontal over the heads. If the ends are retained in the left hand then it is suggested that the even side take the lead in forming the link as it is quite possible to get them tangled. Do not cross the ribbons, one does an arm over, not round. All pairs travel round each other, a half circle, progressing anticlockwise, all pairs rotating in synchronism. It is suggested that each pair make one complete revolution every 2 bars, and that they time the movement, for example like 1 turn on the spot before moving, 1 turn moving out to the side, 1 turn moving into the set to the progressed place, 1 turn on the spot. Some such rule is essential for appearance. Separate and fall back to place in last bar.

In the first repeat there will be neutrals at the ends.

It will be found easier if dancers are paired off in height.

OFF TO CHARLESTOWN or TRIP TO WEYMOUTH (neighbouring places in Dorset)

Set : longways for multiples of 4, but some moves are for the whole set.

- A1 Opposites cross and return rather as in "Speed the Plough" country dance. The path is rather dictated by the need to keep the ribbon up and taut. Suggest make the path curved, passing one's opposite by left shoulder (2 bars) and turning to face back to the right in one's opposite's place (2 bars). Repeat to place.
- A2 Circle in 4's to left and back. In joining hands, one of each pair change hands on the ribbons, also both slide inner hand towards each other along the

Ribbons 3

ribbon so that the loop between each dancer hands can be swung over their heads and form a ring around the outside of the circle.

- B1 All the pairs except the top swing on the spot, while the top pair separates, holds their ribbon high and walk(dance) down the outside of the set to the bottom carrying their ribbon over everyone's heads. When they reach the bottom the other pairs stop swinging, separate and form arches holding their ribbons up high.
- B2 The top pair, from the bottom, move up to the top again under the arches. This pair can either hold their ribbon up so that it passes close under the rest or more likely, because of the problem of height of ribbons being determined by the shortest pair, hold their ribbon across themselves, taut, at about thigh level. The arches step on the spot.
- A3 In 4's, star clockwise and back. As in East Coker dance but half the length.
- B3 Top pair swing to bottom, with the swing defined above, under the arches, while rest hold up ribbons high, and clap both hands together in rhythm overhead. It may be necessary to hold the ribbon at the end.

If danced as a normal social dance each pair would do alternate sequences with the pairs on either side. It has been found in practice that it is easier to always dance with the same pair so that every other sequence has neutral couple at the ends.

CUMBERLAND REEL - collected in Devon.

Set : 4 pairs in a longways set.

Dance :

- A1 As collected this was a different movement each repeat - suggestions below.
- A2 Arches - as in East Coker Morris.
- B1 Bottom pair stand and make an arch, rest single cast from the top, carrying the ribbons over everyone's heads to the bottom, and then come up the middle to place through the stationary bottom arch, with ribbons down.
- B2 As B3 above, top swing under arches to bottom, and all move up one place.

Court Square found it better to delete the "arches" of A2 and either repeat the movement of A1 or make the halves of the figure 8 bars each.

As a social dance, different movements can be done to A1 at the whim of the MC, eg. star, circle, rights-&-lefts, ladies chain, basket, balance-&-swing, diagonals cross, turns, and movements for all 8 such as circles, stars, dip-and-dive. Some are better for a display dance and the following have been worked up.

1. Diagonals Cross - in units of 4

First corner cross passing left shoulder, 2 bars, so that ribbons are crossed.
Second corner cross passing right shoulder, 2 bars. Return to place, 2nd corner first passing left shoulders and then 1st corner passing right. 8 bars in all.

2. Circle for Eight

Form a circle by one of the middle diagonals crossing the set so that linked

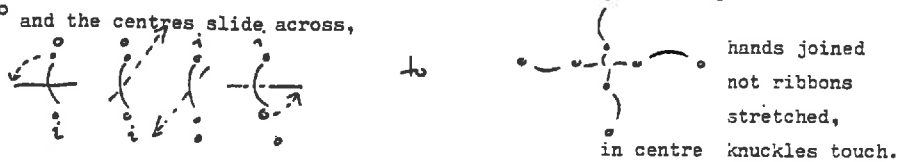
Ribbons 4.

pairs are adjacent. All join hands and circle to the left and back to the right. Arrange to hold the ribbons so that they can hang outside the circle as in previous dance. Probably take 2 bars to form circle and 6 to circle etc.

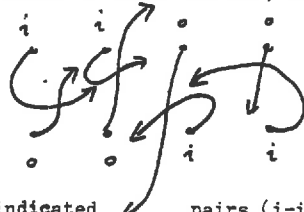


3. Double Star for Eight

The move into the double star can be simple as below, the end pairs rotate 90° and the centres slide across,



or all can appear to start to cross the set, but rotate about the ribbon



constraint till the indicated pairs (i=inside,o=outside) are in position. For the simple method dancers turn on the spot to come back, for the other the pair rotate as a pair, changing places with each other, hence looking more effective. Either way, on the return, getting back to place is the inverse of the first description, ie a simple slide into position.

Both figures 2 and 3 can be done half - ie not coming back but going straight into position for the next figure.

Other possible figures for extending the dance or as alternatives if any of the above are used in other ribbon dances,

4. Spins

Face opposite, step for 2 bars on the spot not turning, and then turn single on the spot, 2 bars. Both must turn up (or down) to avoid twisting the ribbon. Repeat either same way or the reverse.

5. Dip and Dive along the set.

Pairs face up or down and go under and over the length of the set and back to starting place. Always go under coming in at the top and over coming in at the bottom. Optional to turn out at the ends while waiting or to do spins as pass over a pair.

Endings

- A. End with extra phrase of music and partners swing on spot.
- B. End on the Dip and Dive (fig.5) accelerating the music.

C. Court Square end by replacing the last B1/B2 with a half reel and rounds.
 The reel is started from the top, progressively, and the first pairs pass right shoulders so that the two reels are in parallel not mirror to each other. It is done progressively to tie the ribbons together. At the end of the half reel with the set reversed, all go into a circle clockwise for 8 bars. End all face outwards from the circle, feet together.
 To leave, move into longways again and do the reverse of the half hey and lead off.

OFF SHE GOES - composed by Court Square and as filmed.

Set : 4 pairs in a longways set.

A1/2 Star in 4's. While inactive, step on the spot.

- Bars 1-2 1st corner change place passing left shoulder and face clockwise.
- 3-4 2nd corner change place passing right shoulders and face clockwise.
- 5-8 circle clockwise
- 9-12 turn in to face back, not changing hands, circle anticlock to start
- 13-14 2nd corner change back passing left shoulders and face front.
- 15-16 1st corner change back passing right shoulders

B1 Dip and Dive. Progressive from the top, going under first. The ribbon is lowered or raised quickly in the passes. All way round till back to start.

B2 When 1st pair back to top, immediately cast, taking ribbon over the heads, followed by the other pairs. When the top pair get to the bottom they form an arch and the others come under, also forming arches as soon as they are through, so that the row of arches builds up progressively from the bottom and the set ends reversed. The ribbon is held down when coming under the arches.

A3/4 Scissors.

Bars 1-2 1st and 3rd pairs move to left of set (when facing up) and 2nd and 4th move to the right, so that ribbons do not overlap, and turn to face the pair on their side.

Bars 3-4 The facing pairs change places, the outer pairs (1st and 4th) going under and all turn out to face back.

Bars 5-6 The facing pairs change places again, the other pair going over.

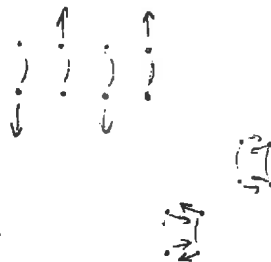
Bars 7-8 All dance back into original set formation.

B3/4 as B1/2.

A5/6 End pairs (1st and 4th) form a star around and over the middles, who form a circle holding hands in the centre. Star is formed as described for East Coker. The star goes clockwise and anticlockwise 8 bars each way and the inner circle goes anticlock then clockwise.

B5/6 as B1/2, ending facing up.

ending : top pair lead off under the ribbons through the bottom of the set.



RUSSIAN RIBBON DANCE

Source : Russian team at Sidmouth International Folk Festival - as filmed.

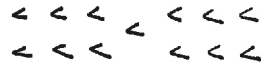
Team : 13 in 6 pairs and one supernumerary

Entry : walk on in pairs with extra dancer in centre.

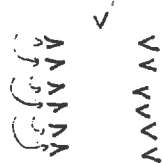
slow walk step, l r l swing free foot forward,

r l r swing free foot forward etc. ("a step")

Pairs walk linked inside arms.



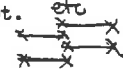



1. walk a complete circle. End with the extra dancer in the centre at the back. The pairs turn as couples to face across forming two lines facing



2. Extra dancer joins back of evens line (left in the drawing) Lines cross over, passing left shoulders, and turn to face up, on 4 "steps" (do not cross back), then "step" on spot 123- four times.
3. One dancer in each original pair, left hand column in entry, inside dancer in circle or 1,4,5,8, etc in column, has ribbon wound around waist, perhaps 12ft+ long. The ribbons are alternately red and green, so 1,5,9 are red, 4,8,12 green. The neighbour, the other dancer of the pair at entry, takes one end of the ribbon, and the one with it wrapped round unwinds it by crossing the set, turning as they go. The step used by all the dancers for this is a rocking step, left foot forward, right foot behind. The ones staying put, face forward throughout, one hand on hip and the other holding the ribbon end at waist level. The one unwinding has both hands on waist above the ribbon, and makes a quarter turn for each rock (2 steps) and takes 24 rocks to cross the set, 6 complete rotations (determines length of the ribbon). End all facing up, each holding an end of ribbon.
4. Up and Down. Alternate ends down down on one knee, Nos 2,3,6,7 etc. The ones standing hold their ribbon end in inside hand above their heads and dance 4 rocks on the spot, then they drop and the other end rises and rocks etc. This is repeated 3 more times, 32 rocks in all
5. Slow Roll. Walking step. Top pair back under down the middle and the rest follow in turn, each pair coming in every two steps, moving up to the front before backing under, taking 8 steps to complete going through. Go completely round 3 and a bit times, 48 steps in all. The spare dancer gives no.1 another ribbon of a third colour when they reach the back, and then feeds this so that it winds loosely over the roll, while moving slowly across the set so that it forms a spiral. Reverse the direction of walking to roll other way and the extra dancer winds in the slack on the extra ribbon. End up in starting place, all hold ribbons up high and mark time for 8 beats.
6. Up and Down with turns. Rather as fig 4, but the standing dancers do a complete turn clockwise on the spot on 4 rocks. Each dancer is up 4 times and down 4 times. 32 rocks in all.

Russian Ribbon

7. Form a star. The back pair lead their files up their left hand side, as seen facing up, no.12 leading them up under the ribbons and no.11 up outside. Those going under, either forward or backward, duck down. The original files of course back down so that the set ends reversed, but the ends moved in to form a circle. It takes 8 walk steps for the bottom to reach the top, and 16 steps in to complete the move.
All mark time 16 steps on the spot facing into the centre, ribbons held at waist level. 
 8. Star, all face clockwise and go round with 6 of the 123 swing "steps", turn in and come back to initial position.
 9. Continue to hold the star, but face alternate ways, no.1 clockwise, no.2 anti etc. Slide sideways with the rocking step, all to left first so that those facing clockwise move out from the centre and the others move in. Then all move to right so that the positions are reversed(not back into one circle). Repeat again so that end with clockwise facing dancers on an inner circle and the others outside. 8 rocks each way, 32 in all.
 10. Dip and Dive in direction facing. Inner ring go under first. Hold ribbon in both hands and raise above head in going over, paths necessarily weave in and out. "step", 123 swing, used, one such "step" per passing. 6 passes, turn in and return on the same path to place. Both hands very low in going under.
 11. All do 2 rock turns clockwise on the spot, all starting facing to the right around the circle, 8 rocks in all.
 12. Reverse of 7 but not quite the same path to unwind. No.12 leads the evens back down under the ribbons, but no.1 leads the odds up. 8 steps for ends to get there, 16 steps in all to get straight, end in column facing up, hands holding ribbons up high. 
 13. Lines(pairs) move sideways, front pair to their right, and rest alternately till the ends are in one line, 6 rock steps into line and 2 on the spot. etc. Rock steps back to place again. 
 14. The three pairs with the green ribbons, lower their ribbons to waist level and face across the set. The pairs with the red ribbons raise them high and move around outside the others, clockwise, with 6 rock steps, done step forward and step to close. Move round 90° so that facing up and down at right angles, lower ribbons to form a grid. 6 rocks on the spot. 
 15. The set rotates anticlock, going round 3/4 of circle with 16 slip steps and repeat back to place.
 16. All move into centre with 6 rock steps, rolling up ribbons as go, 6 rocks on spot.
 17. All turn to face up in a square and hold up a scarf, hidden by the extra dancer beforehand, all on one knee except the back row, scarf at 45° slope. Music stops.
- EXIT - all stand up, 1/2 turn to left, form a block 3 x 4 under the scarf and "step" off.

Comments on Style: From 'Notes on Dances', vol 1 Part I

RIBBON DANCES

Pairs must hold ribbon level and try to get all ribbons at same height,
pairs should try to be matched in their own heights.

In the turns, the even puts left arm through to link.

In general size of set is such that dancers touch finger tips when turned sideways on to opposite or neighbour.

SECTION 6: MAYPOLE DANCES

MAYPOLE DANCING

- Music: 45 EMI 7EG 8559 obtainable from Cecil Sharp House
78 rpm B10422 HMV "Tunes for Maypole Dances"
The Leighton Lucas Orchestra, conductor Leighton Lucas and arrangements
by Leighton Lucas. It is highly orchestrated and tunes as per Shaw book.
Only one record ever produced.
- Pole: Usually pathetically small. Used to be sold at 9 ft and 15 ft. 9 ft is a
minimum but it looks "grotty", 12 ft is better. The tallest seen is at
Great Wishford. Dogmersfield have a good height.
- Mounting: On Grass - have wide metal cruxiform with struts to the pole. The
flats need holes through which very long marquee type tent pegs,
24/30 in long are driven.
On Hard Surface - best to have a hole. Alternatives are,
1. square bottom that fits straight into square hole.
2. spike on bottom that fits into vertical pipe let into ground.
3. two vertical plates with two bolts through the bottom of the pole.
This allows one to take out a bolt and swivel the pole down on the
other.
A GPO metal cover can be used to cover a permanent hole.
Avoid a cluster of children/teachers to hold it down.
- Ribbons: $1\frac{1}{2}$ times height of pole is the minimum, twice is the maximum.
Height of pole determines size of set. Number of ribbons depends on
number of dancers.
Woolen braid keeps width, the wider the better, $1\frac{1}{2}$ in minimum, $2\frac{1}{2}$ in best.
Cotton does shrivel up. Braid is very expensive. Some success has been had
with ribbed cotton like carpet backing which comes coloured.
- Colours: These should be at least three, arranged 1, 2, 1, 3, in sequence so that $\frac{1}{2}$
are one colour, but 4 is better arranged 1, 2, 3, 4, 1, 2, 3, 4, etc.
- Top of pole: three choices,
1. One, fixed for all ribbons
2. One, revolving (Great Wishford) - looks a little odd when it stops.
3. Double ring, one fixed and one revolving on top (Dogmersfield)
The figures look different and so much better with the double circle.
Construction, central spike, gear wheel with wire band around the edge,
ribbons attached by dog lead clips. The fixed ring can be just stapled in.
- Number of dancers: 16 usual number, 24 next best, must multiples of 4, it is a
very tiny dance with only 12. 24 is quite enough. With 32 or 48 the dance
should be in 4 rings with effectively one team inside another.
- Dance: 1. skipping figures - use jigs
2. slow skip-hop figures - use schottisches
3. polkas/hornpipes
4. "tripping" = running (out of fashion)
- Bowing and curtseying is out of fashion

ADVICE

- 1 Consider the motivation for doing the dance, the occasion, the role in a show, eg is it the climax? Chose figures and dance length accordingly.
- 2 Decide how to unravel the ribbons at the start. Suggest done in pairs and then pegged out.
- 3 Decide where to put the best dancers.
- 4 Decide how to teach each figure. With or without ribbons?
- 5 Decide how to untangle when in a mess. Suggest look up and work it out and walk it out - never, never let go.
- 6 When in trouble go back to the start
- 7 Get the dancers used to stopping on command and not to carry on to finish "their movement".
- 8 The Pole needs a top knot of flowers (real or phony) for the sake of its appearance.
- 9 The ribbons should not be twisted except by the plaiting, dancers should be responsible for ensuring they are flat at the start and finish.
- 10 It pays for pairs to be of similar height.
- 11 If initial practice is without ribbons then remember that handling the ribbons has to be taught, eg the raising and lowering on passing.
- 12 Normally the ribbons are handled to keep them moderately taut at all times, slack ribbons (especially in a wind) can produce tangles of their own.
- 13 The length of music for each figure depends on numbers, length of ribbon and how much plaiting is possible etc and must be worked out for each team. (assuming live music - with a record it just has to fit)
- 14 Consider the dance space as having three rings - the outer with the ribbons fairly fully stretched, the inner where they would be shoulder to shoulder, and a middle circle half way between.
- 15 When working in twos or three etc a decision has to be made for each figure whether all ribbons are held by one dancer, whether they all hold them in the same way, whether they are held in outside or inside hands, high or low.
- 16 Contrasting stepping, music, pace as well as the path in the figures make up a "good" dance.
- 17 Holds can be introduced into figures for singing or musical items, facing in or out.
- 18 Figures can be varied by using mirror images of figures, by doing parts of the moves alternately rather than all together, by introducing bows at passings, or by introducing moves that do not change the plait at the half way point before unplaiting such as dancing all together or alternately to the pole and back, or if the top of the pole rotates for all ribbons, just circling.

From: Maypole Dances, W. Shaw,
Curwen and Sons, 1954

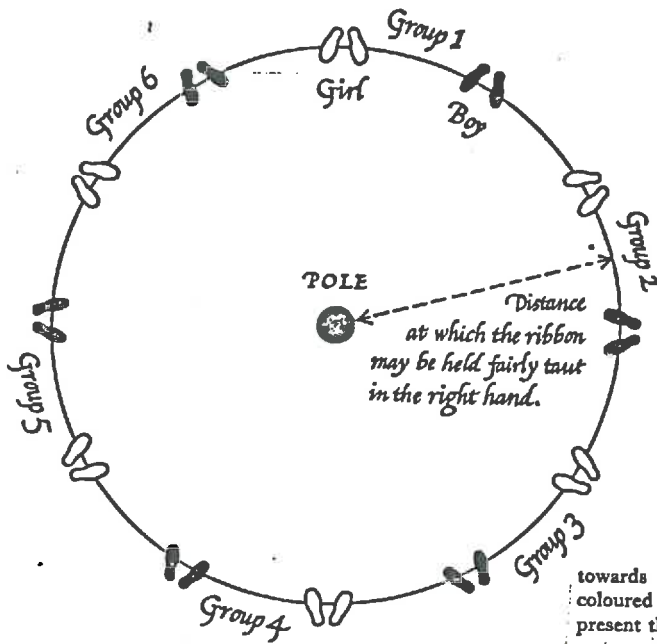
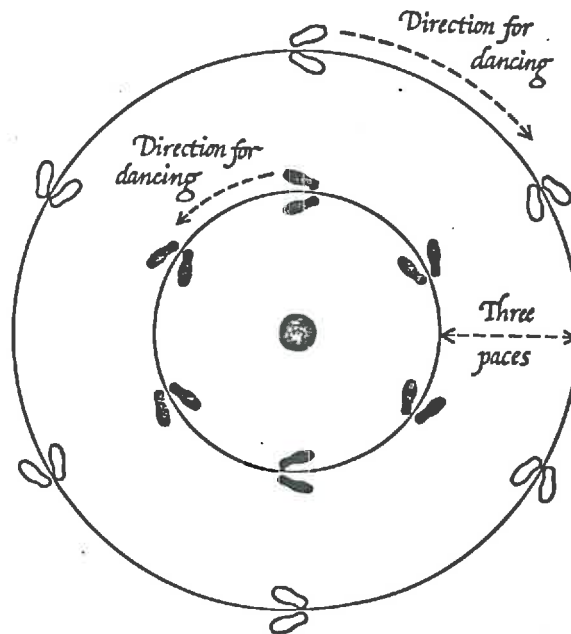


DIAGRAM I
Starting Position

Boys walk towards the pole each taking a pair of the same-coloured braids. They return to their places and present the inner braid to their partner and bow.

DIAGRAM II
Circling, or Barber's Pole
The plaiting is done alternately by girls and boys

Closed Plait. Boys (odd numbers) step in towards the pole three paces and right turn; Girls (even numbers) remain and left turn (diagram II). At the commencement of the tune girls kip round the pole while the boys stand still. When the girls have been once round the pole the boys skip round the pole in the opposite direction. Continue this skipping alternately until sufficient braid is woven round the pole. Stop, turn about and undo plait.



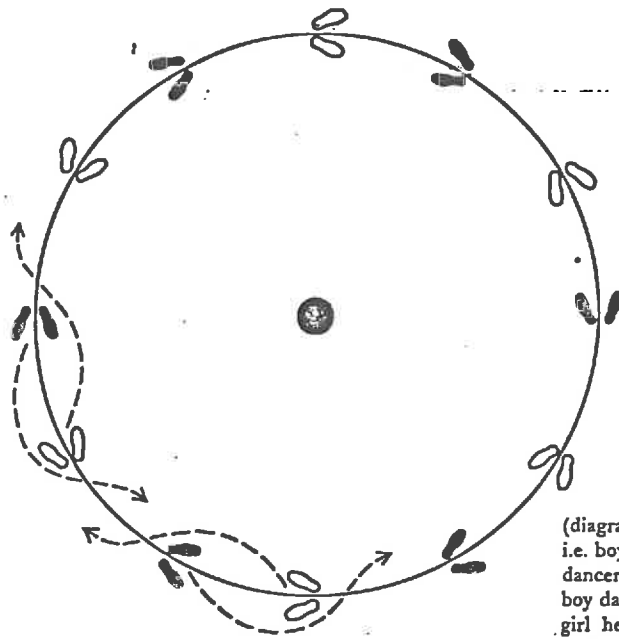


DIAGRAM III
Single Plaiting

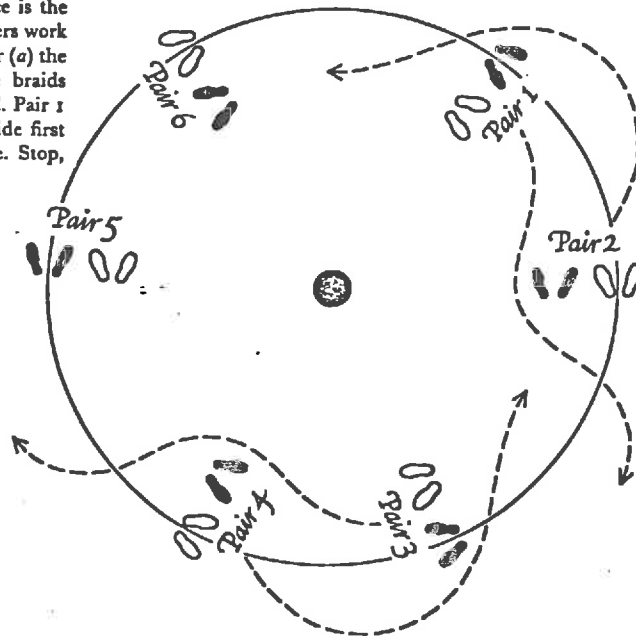
This diagram shows the direction taken by four dancers only, but the plaiting is done by all dancers together

Standing in their starting position (diagram I) partners should turn to face one another, i.e. boys turn right, girls turn left, see diagram III. All dancers dance at the same time (not alternately). Each boy dances outside his own partner and inside the next girl he meets and so on, until he reaches his own partner again. Each girl dances inside her own partner and outside the next boy she meets and so on. The right arm (holding the braid) should be held high above the head when going outside and should be swung down low in front of the body when going inside. This arm movement must be sweeping and rhythmical to achieve an even plait. All stop, turn about and unplait.

The dance is the same as for single plaiting except that the dancers work together in pairs. Partners join hands and either (a) the boy holds both braids or (b) both hold the braids together, the girl using either right or left hand. Pair 1 faces Pair 2 and so on. Even pairs dance outside first then inside, odd pairs inside first then outside. Stop, turn about and unplait.

DIAGRAM IV
Double Plaiting

This diagram shows the direction taken by four pairs, but all six pairs will be dancing at once



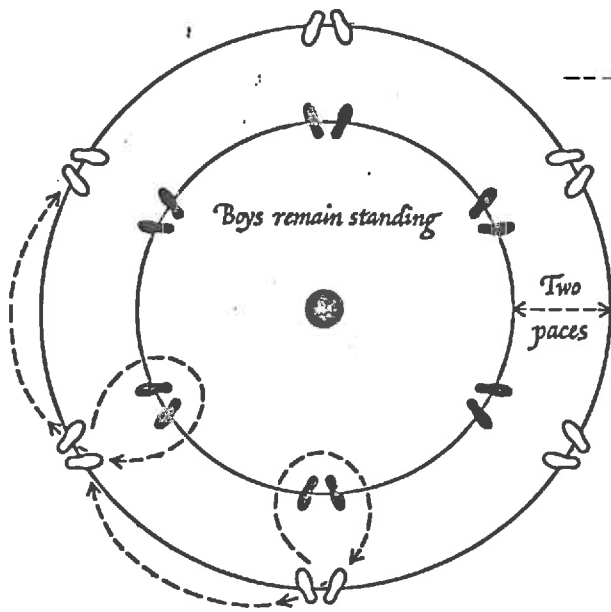


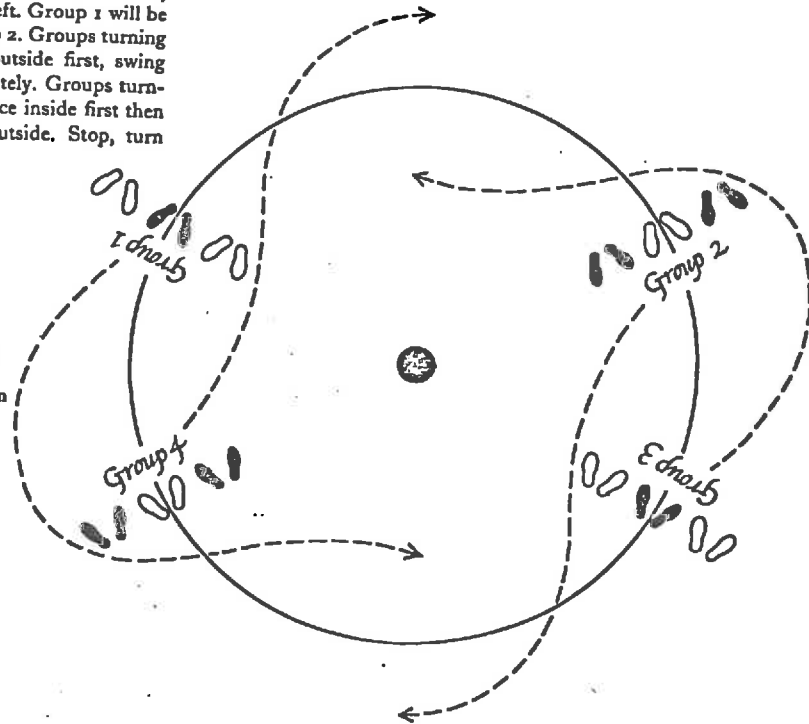
DIAGRAM V
Spider's Web

The movement of one girl only is shown in this diagram, whereas all girls will be dancing at the same time

Open Plait. All stand in a circle facing the pole, as in diagram I. Boys walk in two paces then turn to face their own partners (i.e. with backs to the pole), holding the braid taut above the right shoulder. The spare length of braid looped loosely in the left hand. During the dance the boys remain stationary; girls only, dance. Each girl goes round the back of her partner, see diagram V, to her left and goes on to the next partner on her left, going round him in a similar way. This should continue until she has been round each boy, provided there is sufficient braid. The music is repeated as necessary. Stop, turn about and unplait.

This dance is exactly as for Single Plaiting except that the dancers are grouped in threes. Form threes, arm in arm (diagram VI) group 1 turns right, group 2 turns left. Group 1 will be facing group 4, group 3 facing group 2. Groups turning right hold right arms up, dance outside first, swing arms down and dance inside alternately. Groups turning left, keep right arms down, dance inside first then swing right arms up and dance outside. Stop, turn about and unplait.

DIAGRAM VI
Three's, or Three in Hand
The movement of all dancers is shown



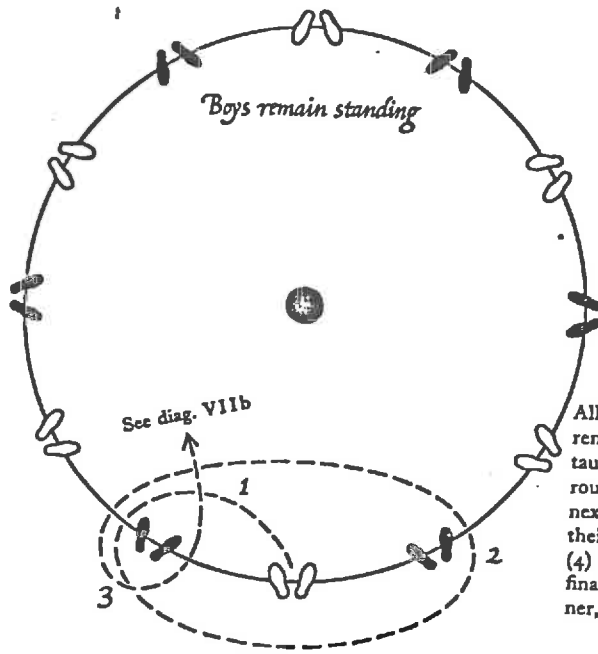


DIAGRAM VIIa
Gipsies' Tent

. Open Plait.
All stand in starting position as in diagram I. Boys remain standing in their places with the braids held taut. Girls only dance, see diagram VIIa. Girls (1) dance round their partners inside first then (2) round the boy next on the right, going outside, (3) back again round their own partners, going inside and, see diagram VIIb, (4) this time on to the boy on the left, going inside; finally (5) back to their own partner, round own partner, going outside first. Stop, turn about, unplait.

The dance is shown in two halves, but the diagrams represent one continuous movement. Only one dancer's movement is shown, but all girls should dance together

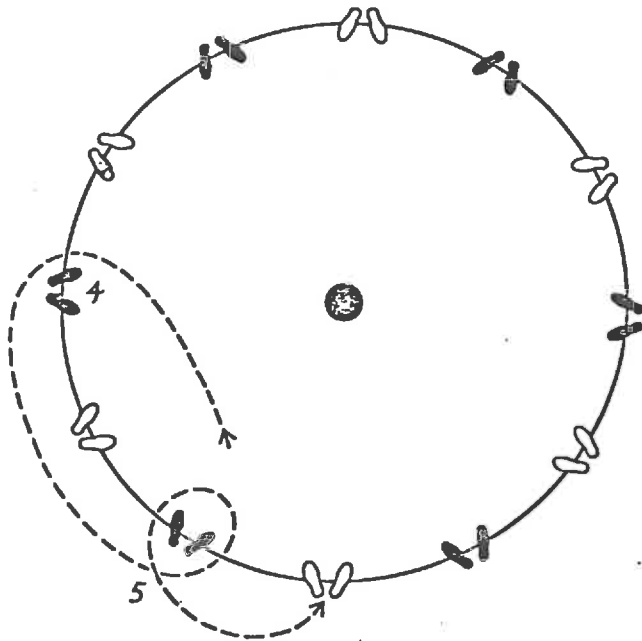


DIAGRAM VIIb
Gipsies' Tent

THOUGHTS ABOUT THE MAYPOLE DANCE

DRESSING IT UP

1. stepping between passes
2. stepping in place at start, in middle and end of figure rather than stand still

OTHER FIGURES

1. ROPES - could divide dancers into sets of 3 or 4 and let them dance reels of $3/4$ rather than the book way - this would produce a real weave of the ribbons as this is how one does it by hand.
2. Asymmetric figures : one half of the dancers all on one side move at one time they could go round and make only one pass - probably could not make many in and out weaves but could look at a barbers pole like move



start alternating as
go in & out together.

3. What about every 3rd dancer moving instead of every other one? (one of 16 fall out)

HAVING THE TOP ROTATE BUT THE BOTTOM FIXED

Any interaction of bottom and top ribbons fixes them

- 1 In top (outer ring) dancers - odds weave forward a place or two then evens weave to unweave it - repeat several times while bottom dancers do something else
- 2 Tops weave an open pattern while bottom do anything as long as kept separate then tops rotate their weave as an entity while rest stand still
- 3 Tops as 1 but this time weave same way so that in effect ropes in twos
Both odds and evens in tops could work at different rate of travel alternately overtaking - could be done at quite a fast pace
- 4 Tops weave barbers pole over bottoms already woven barbers pole?
- 5 Can tops do a close weave without tightening it onto the pole? If alternate top dancers stood still and simple in & out weave would the stationary ribbons hold it off?

ADDITIONAL FIGURES

TAKE RIBBONS: one of each pair walks forward & collects 2 ribbons & gives one to partner.

RING: all dance the same way round the pole in one ring (with rotating head).

CIRCLING II: as Barber's Pole (with rotating head) but both circles move together.

TWO AND ONE: (12 or 24 dancers) divide into twos and singles, twos go to the right etc & all move for a single plait.

ROPES: divide dancers into 4's or 6's. Centre 2 of each set kneel in inner circle, other 2/4 dance round them on a circle to wind the ribbons into ropes.

Before unwind can let other dancers, without ribbons, weave in and out.

THREES II: as Three in Hand but follow each other in a line, hands on shoulder of dancer in front, or just running and following although this tends to mistakes.

FOURS: divide into sets of 4's. Alternate groups dance half circles inside the stationary ones, each 4 always going the same way, neighbouring 4's going opposite ways. To unwind all move together & weave in & out.

SPIDER'S WEB II: stand in one circle. Go round each dancer twice before moving onto the next. Twist with 4 dancers & then stop. Pull braids to tighten them.

SPIDER'S WEB III: start from circle but go to the right, going round partner first.



GIPSY TENT II: 4 dancers work as a group. (a) 2 & 4 go round 1 & 3, inside first, while 1 & 3 mark time. (b) 2 & 3 go round each other while 1 & 4 mark time.



Continue to produce 4 diamonds down centre of each set.

Then 2 & 3 move into the inner circle & hold the ribbons very loosely, while 1 & 4 draw theirs very straight and tight.

FORMAL PLAIT: danced slow & stately with elaborate bows.

(a) girls walk in to pole, face partner and bow, return to place and all bow again.

(b) boy walks round partner & girl to his left

girl walks round partner and boy to her right.

Repeat 3 times, unplait, then repeat (a).



THE CROSS: dancers divide into 4 groups, & run/walk into lines formed into a cross.

March shoulder to shoulder in a firm line round the pole. Pause every 90 deg, continue to place.

WATERWHEEL: evens go to inner circle, odds to middle circle, face to right &

put inside hands on partner's shoulders, ribbon in outside hand, walk round winding into pole, reverse to place & repeat all a few times.

Other variations can be considered - eg inside dancers put left hand on left shoulder in front or dancers are at arm's length rather than hands on shoulders.



SECTION 7: DANCES WITH BROOMS, STICKS AND PIPES

BACCAPIPES

A solo dance or "jig" that exhibits personal skills that is performed over two crossed churchwarden clay pipes. The dance is related to that done over crossed swords, versions of which are known from the Highlands of Scotland, to Cumberland, the Forest of Dean and the Isle of Wight. Of course it could also be done over a pair of any suitable agricultural implement such as flails and once it was seen danced in a pub over a pair of prize winning parsnips!

The idea of clay pipes for smoking tobacco was introduced from America about 1560. The first pipes with long stems, called "Alderman" or "Straws", were made from 1750 and were 18 to 24 inches long. The very long ones, called "Yards of Clay", about 36 inches long were not made till 1850. The name "Churchwarden" was not used till late in the 19th century.

Being readily available the pipes quickly led to competition, in smoking and in other uses. Typically the ground or floor under the crossed pipes would be dusted with flour or sand and the dancers judged by how close they could mark into the vertices of the crossing without touching or disturbing the pipes. Of course touching usually broke the pipe to the cost of the performer!

The usual tune was "Greensleeves" - not the waltz rhythm version now associated with Henry VIII but in a livelier jig or hornpipe rhythm. As dancers could not always find a musician for practice or performance there grew the habit of singing simple rhymes.

Some say the devil's dead, the devil's dead, the devil's dead,

Some say the devil's dead and buried in Cold Harbour.

Some say he's up again, some say he's up again,

Some say he's up again, apprenticed to a barber.

Or,

Greensleeves and yellow lace, get up you bitch and work a pace,

Your father lies in a hell of a place, all for want of money.

The step was either a step-hop on alternate feet or a "heel-and-toe" cross rhythm step. The weight would change from foot to foot on the strong beats in a bar of music and the free foot would be tapped on the weak beat between.

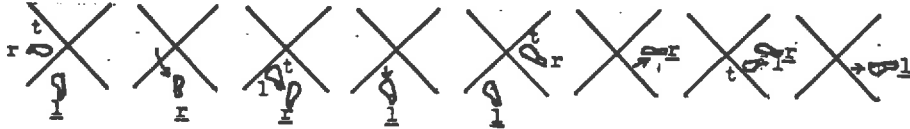
The dance is structured to have a passage of music dancing around the pipes and alternate passages dancing over the pipes. Usually each time the dancer goes into the pipes they would dance a different pattern of taps across the pipes both over the stems and into the vertices, sometimes from one position throughout the passage or progressing around the pipes.

[As danced South of the Thames]

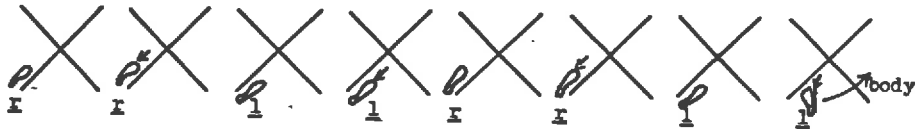
A BACCAPIPES DANCE : 2nd Issue



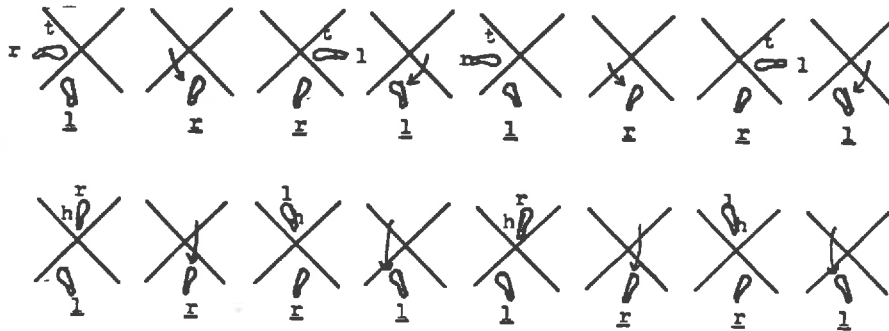
FIRST FIGURE - the following 4 times, moving round anticlock one complete circuit



SECOND FIGURE - the following danced over each point in turn working round anticlock



THIRD FIGURE - the following done twice from the same place, perhaps exit over pipes



FOURTH FIGURE - following pattern, go round pipes twice, double speed to the above.



FIFTH FIGURE - as first but tapping heel into the vertices.

Arrows show where foot slides back, crosses pipes, or body weight is moved.

r = right foot, l = left foot, t = toe, h = heel

As danced South of the Thames

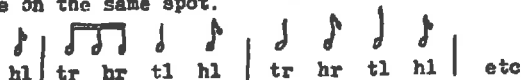
OVER THE STICKS

Collected by Clive Carey from Frank Albery of Bordon Wood and Frank Dawtrey of Iping, Sussex and first published in the Esperance Book II, Autumn 1911. This dance was done at the end of the Tiptoeers performance (Warmer).

Formation: 4 men dance, with hand on hips, across 2 sticks, each about 5 ft long, laid crosswise on the ground (or 4 long narrow sticks with ends into middle)

Stationary Step: the free foot is tapped either across or in front of the supporting foot on the strong beats. The weight is changed to the other foot on the weak beats, the steps being made on the same spot.

Rhythms:



The supporting foot is not lifted on the tap. The effect of the step is pleasantly off-beat. The jump at the end of the phrase is made alighting both feet together.

Travelling Steps: walk and the step-hop.

Music: Oyster Girl, Over the Water to Charlie and similar jigs.

Dance: 2 separate figures were collected which can be danced consecutively and with repetitions. Other figures of similar character could be added.

FIGURE ONE



Bars 1-8: 2 dancers, A and C, stand at the points of the sticks facing into the centre and tap the free foot alternately to the left (with right foot) and right (with left) of the stick.

The other 2 stand beside the other 2 points facing across the sticks, B in the same direction as A and D the opposite, such that the taps can be made across the sticks.

Bars 9-16: all walk $\frac{1}{2}$ round the sticks, starting with the left foot, 2 steps to $\frac{1}{2}$ bar, in the direction already facing. A and C go clockwise keeping to a circle outside B and D who walk anticlockwise. A ends in B's starting place, E in A's etc. The dancers stamp the right foot beside the left on the last beat of the strain in these new places.

Bars 17-24: as bars 1-8, but in new positions and with the appropriate stepping.

Bars 25-32: all walk back to starting position, B and D going clockwise and keeping to the outside etc.

FIGURE TWO



Bars 1-8: all stand at points facing centre and step, tapping free foot to alternate sides of stick, as before.

Bars 9-16: dancers move to next point round anticlockwise, with step hops, starting right foot. Each turns twice round clockwise while moving, ending with a jump on the final beat of the strain.

Bars 17-24: all dance, tapping across the sticks at the points, facing round anticlockwise, left shoulders to centre.

Bars 25-32: A and D, E and C, link right arms and turn each other, keeping between their own points, using step hops, and changing places by the end of the strain. All jump on the last beat, in the new places. A and C will be where they started; B and D will have changed places.

Bars 33-40: dance at points as bars 1-8.

Bars 41-48: step hop, turning, moving round one place anticlockwise as in bars 9-16, each separately.

Bars 49-56: dance across the points, left shoulder to centre as bars 1-24.

Bars 57-64: dancers turn in pairs and change places so that all end in starting position.



Tune reproduced from "Miscellaneous Tunes from the Sharp MSS", Vol. 1 Part I, p. 163.

SUSSEX FOUR HANDED BROOM DANCE

Collected from Scan Tester by members of Chanctonbury Ring MM and explained Aut.74
Formation : four dancers in a square, facing centre.

Implements: used walking sticks or brooms.

Tune : Oyster Girl.

Step : heel and toe step, using heel of forward foot, similar to Sherborne Monk's
March step.

: alternatively used step dance steps and took twice as long for each
movement.

1. Dance with own stick, bottom of walking stick or broom head on ground in centre,
so that ends close together. Hold other end in right hand. Step on spot for phrase.
2. With broom end still on floor, pass other end under left leg and then under right,
going from inside to outside each time. With walking stick, keep handle in hand and
pass stick under leg, parallel to ground but pointing in direction of leg, not at
right angles as in Bampton Fool's Jig. Pass under on the hop.
3. Corners cross - first corners change places with 4 walking steps, passing right
shoulders and turning right to face back. Second corners change with 4 walking
steps. All step on spot for 4 bars (end of phrase). Heel and Toe or a Step Dance
step. Repeat to place.
4. Pass right shoulders on the side rather than corner across the diagonal. Either
neighbours change and back or go round the square, like a right and left through,
but always passing right shoulders. Presumably stepping on spot in bars 5-8 as
in figure 3.

Repeat sequence a few times.

Mike Cherry suggests that first time use heel and toe step, second time a step based
on the shuffle and third time something personal and showy.

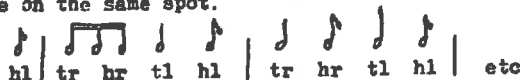
OVER THE STICKS

Collected by Clive Carey from Frank Albery of Bordon Wood and Frank Dawtrey of Iping, Sussex and first published in the Esperance Book II, Autumn 1911. This dance was done at the end of the Tiptoeers performance (Warmer).

Formation: 4 men dance, with hand on hips, across 2 sticks, each about 5 ft long, laid crosswise on the ground (or 4 long narrow sticks with ends into middle)

Stationary Step: the free foot is tapped either across or in front of the supporting foot on the strong beats. The weight is changed to the other foot on the weak beats, the steps being made on the same spot.

Rhythms:



The supporting foot is not lifted on the tap. The effect of the step is pleasantly off-beat. The jump at the end of the phrase is made alighting both feet together.

Travelling Steps: walk and the step-hop.

Music: Oyster Girl, Over the Water to Charlie and similar jigs.

Dance: 2 separate figures were collected which can be danced consecutively and with repetitions. Other figures of similar character could be added.

FIGURE ONE



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Bars 17-24: as bars 1-8, but in new positions and with the appropriate stepping.

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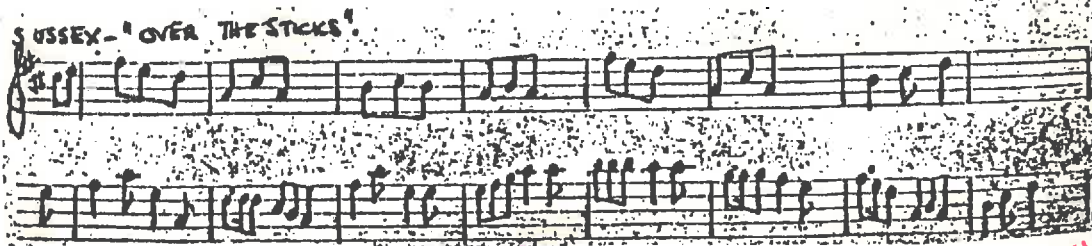
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Bars 57-64: dancers turn in pairs and change places so that all end in starting position.



Tune reproduced from "Miscellaneous Tunes from the Sharp MSS", Vol. 2 Part I, p. 163.

HOP PICKERS BROOM DANCE

Source: member of Keith Leech's Sussex morris side had seen this done 20 years before (c.1964) by his family when they went hop picking at the Guinness hop fields at Bodiam. When the weather was wet the dance was performed using broken hop poles and somebody whistling the tune. This is copied from Morris Federation Research Group Newsletter 6 for June 1984.

Tunes : The Quaker, The Devil (Among the Tailors?), The Sussex Farmer.

Set : One dancer or three dancers.

Chorus: Passing the broom round your legs in a figure of 8 (ie the standard thing) with the bottom on the floor, then suddenly reversing the movement.

Figures:

1. Three steps on one side of the broom, three on the broom, and three on the other side of the broom, all the way up the broom, then turn and come back down the broom.
2. "Swing step" up the broom, then come backwards down the broom with the same step - this backward step looks like the 'Hullichan Jig'.
3. If 3 dancers - link elbows and go round in a circle.

Ending:

At the end of the dance, knock the broom handle three times on the floor, and at the end (straight after the third time) lift it straight up in the air.

Step : No fancy stepping, more of a vigorous stamp.


Assume Swing step is as Fools Jig Bampton and Hurligan step is the backstep in Community Dance Manual 3

SECTION 8: CLOG AND SOCIAL DANCES

THE LANCASHIRE COMPETITIVE CLOG DANCE

Source : Julian Pilling from Fawcett of Failsworth and S Cash of Blackley.

Music : Manchester, Liverpool Hornpipes, or John Brown's Body, Nelly Grey.

Rhythm is broken hornpipe $\frac{4}{4}$  break is $\frac{7}{8}$ 

Structure: start with right foot for 6 bars, finish with a break and repeat starting with left. Movement of foot is small. It is a shuffle done in a semicircle and the stepping is mainly on the toes.

Breaks :

HALF BREAK - to finish step done on right foot.

First Bar. 1. L down
 &. R tap } shuffle
 2. R tap }
 &. R down }
 3. L down }
 &. R tap } shuffle
 4. R tap }
 &. R down }

Second Bar. 1. L down flat foot
 2. Hold
 3. R down flat foot, 5th position
 4. Hold

FULL BREAK - to finish step done on left foot.

First Bar. As above

Second Bar. 1. R down, on toe
 2. R heel beat, raising L leg in front with knee bent
 3. L down flat foot
 4. Hold

FINAL BREAK

First Bar. As above

Second Bar. 1. R down flat foot
 2. L down flat foot in 5th position
 3. R down raising L leg in front with knee bent
 4. Hold

KICK BREAK

First Bar. 1. L down
 &. R tap } shuffle
 2. R tap }
 &. R down }
 3. Spring off both feet
 &. Hit soles together in air
 4. Land on both feet
 &. Hold

Second Bar. 1. L down flat foot
 2. R down flat foot
 3. L down 5th position
 4. Hold

1st Step - single shuffle right, followed by a double beat and then a single shuffle left

First Bar. 1. L toe down
 &. R tap } shuffle
 2. R tap }
 &. R down }
 3. L down }
 &. R down }
 4. L down }
 &. Hold }

Second bar - repeat on opposite feet.

2nd Step - as 1 but two shuffles on each foot taking 1½ bars - 4 in 6 bars.

First Bar. 1. L down
 &. R tap } shuffle
 2. R tap }
 &. R down }
 3. L down }
 &. R tap } shuffle
 4. R tap }
 &. R down }
 Second Bar. 1. L down
 (half) &. R down
 2. L down
 &. Hold

3rd Step - as 1 except half circle of shuffle is around supporting foot and the double beat is done legs crossed.

4th Step - shuffle round supporting leg again.

First Bar. 1. L down
 &. R tap } shuffle
 2. R tap }
 &. R down }
 3. L down }
 &. Hold }
 4. Left hop, swing right leg back to position }
 &. Hold }

5th Step - as 1 but stamp in place of double beat.

First Bar. 1.&.2.&. as before
 3. L down
 &. Hold
 4. R stamp
 &. Hold

6th Step - double shuffle.

First Bar. 1. L down
 &. R tap } shuffle
 2. R tap }
 &. R down }
 3. L down }
 &. R tap } shuffle
 4. R tap }
 &. Hold }
 Second Bar. 1. R down etc

7th Step - treble - as 3rd and 4th round supporting foot - stepping as first bar of Step 2, first 4 round L foot and second 4 back to position

SAILOR'S HORNPIPE

There are several notations available - but mostly of rather difficult variants. Like Morris Jigs the hornpipe existed in many variations a simple one comes from "National Dances" by G.E. Kimmins, 1910. p.16

Basic Step:- 1st beat = step forward with one foot (4th position)
1 bar 2nd beat = bring other up behind (3rd position)
3rd beat = step forward again with 1st foot
4th beat = throw other foot forward raised from ground
& hop on supporting foot.
Arms folded & held well out from body.

Fig. 1:- basic step - 4 times forward, begin right foot. Repeat back.

Fig. 2:- (a) place right heel on ground, the toe turning up (about a ft. to one side & slightly in front of left) at same time hop on left foot. Draw arms to left in imitation of pulling a rope (1 beat)
Place right toe behind left heel, again hopping on right foot (1 beat)
Basic step one, obliquely forward, begin right foot.
Repeat (a) to left, & continue from right to left alternately 4 times, arms fully extended to right.

Fig. 3:- Hop on right & left foot alternately 12 times moving back - while hopping on right foot raise right hand above head & pull down on an imaginary rope, etc. end = spring to right & left, then stamp 3 times - begin right foot.

Fig. 4:- fold arms again.

Point right toe to left toe (5th posit) heel well raised 1 beat
Place right heel to the toe of left foot 1 beat
Repeat right & left alternately, moving forward, 12 times 6 bars
Spring onto left foot, then onto right foot 1 bar
Bring left foot behind (5th posit), Stamp 3 times - begin left 1 bar.

Fig. 5:- (b) step obliquely forward with right foot, hopping on it (2 beats) at same time bringing left foot forward, raised - 1 bar.
Step on left & hop on right foot (pointing right foot behind left ankle - 2 beats, 1 bar.
Step back with right foot & draw left foot in front of right foot, (5th posit) - 2 beats, 1 bar.
Step back again with right foot, & hop on it, raising left ready to repeat (b) to left - 2 beats, 1 bar.

Fig. 6:- Basic step. Repeat to right & left alternately. 4 bars. -
4 times moving forward, begin right foot.
2 times moving backward, begin right foot, then turn to right, springing right & left alternately. Stamp 3 times, begin right.
SALUTE.

PLAYFORD AND THE COUNTRY DANCE

John Playford was born in Norwich in 1623. He was 28 when he published "The English Dancing Master" in March 1651, 4 years after setting up shop in the angle of the porch of the Temple Church and becoming the only music shop of account in London at that time. He had published the official account of the trial and execution of King Charles, but from 1651 he produced little else than music and he set about amassing a stock-in-trade of the musical works published in the previous 100 years. John retired in 1684 and died in 1686 aged 63. On his retirement, his son Henry moved the business to the Temple Change, over against St. Dunstan's Church in Fleet St., from where he sold the 8th to 12th editions. John Young of the Dolphin and Crown at the west end of St. Paul's Churchyard, published the remaining editions after Henry's death in 1706.

The front plate of the book was an illustration from the pornographic book "The Academy of Love" by John Johnson, published in 1641, showing the Young Gentleman, guided by Cupid, arriving at the last stage of his progress. Country Dancing did not form part of that Academy's activities! When the design was redrawn for the 7th edition, Cupid, now playing a violin, was retained, but it is not uncommon to find on surviving copies that he was snipped out by owners of delicate susceptibilities or his person was clothed with pen and ink unmentionables. The new title page for the final edition suggests the Pump Room at Bath.

The production of a book which could be circulated throughout the Kingdom was the answer to the prevailing condition in which many people stayed at home in the country and were cut off from the dancing schools. The book circulated widely, not only in England and France, but among the Puritans and others in North America. Later editions cost 3s. 6d. for about 360 dances. The most important rival collection, Walsh's "Compleat Country Dancing Master" only appeared in 1719. From then onwards till the early 19th century nearly 10,000 notations appeared in print, many repetitions of course, but reflecting that the country dance had become fashionable and had to have the appearance of innovation.

The first to recognise in *The Dancing Master* a source of English melody was Malchair, who interested his friend Crotch sufficiently to include examples in his "Specimens of Various Styles of National Music" in 1807. Thirty years later Chappell brought out "245 National English Airs" and from 1855-9 "Popular Music of the Olden Time". He and later workers have identified many of the tunes, 66 out of 105, in broadside ballads, English MSS collections, eg Fitzwilliam Virginal Book or foreign printed collections. It is unlikely therefore that the editor of the first edition drew on any traditional sources for the music directly.

The tunes were often altered between editions, particularly to eliminate archaic features, especially modal characteristics much prized by the revivalists. Oddly it is often the tune that attracts the revivalist to the dance, in no way does the popularity of a dance in the 20th century reflect its popularity in its day, at least as measured by persistence through several editions. *Ruffy Tufty* appeared in the 1st edition only and the well known version of *Sellengers Round* not till the 4th edition.

Playford 2.

It is suprising that there has been no attempt to further use the vast corpus of Playford and later collections, although it seems incongruous to use collections of Irish and Scottish tunes which themselves draw on such sources without acknowledgment.

The English Country Dance seemed to spring fully developed from Playford's shop but it must have grown from something even though the evidence is scanty. The Sixteenth Century was the end of the old world in which all the forms from the Twelfth Century onwards were gathered up and worked out to their logical conclusion. In 1501 Katherine of Aragon came to marry Henry VIII's elder brother and brought Spanish music and dancing to England. When Henry's sister Mary, the widow of Louis XII, returned, with her lady-in-waiting Anne Boleyn, French fashions became the order of the day. Rounds as dances were mentioned by Sir Thomas Elyot in 1531. The term Country Dances was used in 1560 in a play. In 1600 the Queen liked to watch her ladies dance the "old and new" Country Dances. There was also La Volta and the Galliards. Whilst mediaeval gentlemen could fight in tournaments to show off before their ladies, 16th century gentlemen were deprived of this outlet. Sport as we understand it did not exist, so the Elizabethans became the "Dancing English".

In dancing as in costume and other things affecting social life, there was a clean break during the first quarter of the 17th century with a fresh start on new lines: in 1625 Charles I succeeded his father and married the sister of Louis XIII.

The Gavottes became prominent because after their solo the gentleman kissed all the ladies and his partner all the gentlemen. Gavottes were progressive but not in the Country Dance sense. The top couple did not work their way down the dance set but after the kissing immediately took the lowest place. Ten of Playford's 1st edition included kissing, only 2 of which were revived by Sharp, and it is assumed that this type of dance belonged to an earlier period. Foreign visitors to England in the 16th century observed that kissing was a salutation ubiquitously used and that the habit as a common greeting went out by the mid 17th century. The Galliard became a shadow of its former self with the springs reduced to instep movements and so was forgotten by society, but it contributed to the Cotswold Morris at the revival of Merrie England at the Restoration in 1660.

At Court the simple outdoor dances came indoors and, as it had happened earlier in Italy under similar circumstances, they quickly became figure dances. The disturbed conditions in England in the 17th century favoured the development of domestic dancing with few dancers. The Country Dance was impersonal and made it possible to call in servants to make a set. The existance of rigid distinctions made it easier for classes to mix. There was also less of a difference between town and country. Towns were smaller and products and produce were directly exchanged and fashions and behaviour readily observed. Many of Playford's dances fit comfortably into the average room of the period with the Longways for use in the Long Gallery that was a feature of so many country houses. The countryman's ballroom would be the threshing floor of beaten earth or fitted boards, about 20 ft by 14 ft. Later, when public assemblies had largely replaced dancing at home, the Longways formation was the sole formation, and forms, such as the

Playford 3.

triple minor were popular, both to accommodate socialising and yet another basic change in the fashion of clothes.

From the middle of the 16th century there are literary references to a few Country Dances whose names eventually found a place in Playford, but there is little certain knowledge of the steps or figures used. Only in two cases are there documentary evidence, Turkeyloney and Basileza, in MSS about 1590, when such dances are assumed to be coming to Court. There is little resemblance to the form now associated with Playford and it is reasonable to assume that any original dances, if such really existed, were much altered and improved. The characteristic form of three Introductions followed by a figure repeated or three unique figures has no known antecedent, yet 69 dances in the first edition are of this form, including over half the Longways-for-as-many-as-will. Some dances, for example Chestnut, are common with Wright's Country Dances Vol I c. 1720 without these movements so perhaps they were taken for granted and actually were used even more frequently than the Playford volume states explicitly.

The formations in Playford are Rounds, Squares and Longways for 4, 6, 8 or as many as will although it is unlikely that the Longways for as many as will were done originally with many more than 4 couples - the days of the New England String Dances was still a long way off. It was usual to continue a longways dance till all had returned to their starting place so that even simple Longways would last at least as many minutes as couples in the set.

From the original 105 dances the numbers grew with each edition. Major changes in content were associated with the changes in publisher. Before the 8th edition, 1690, with 220 dances only 5 of the original first edition had been dropped. By the 10th edition, 1698 with 212 dances only 53 survived. The final edition was in three parts, Part 1, 18th edition, 1728 had 357 dances, Part 2, 4th edition had 360 and Part 3, 2nd edition had 200, but 31 dances survived from the first edition. With the changes and omissions over 1000 dances were published, an impossible number to have been in general use. Current fashion was reflected, in the 3rd edition, 1665/7 there were tunes for the "most usual" French Dances.

Up to the end of the 17th century dancing remained domestic and informal and a part of everyday life with a spontaneity in occurrence. At the turn of that century the Country Dance crossed the English Channel and was taken up with enthusiasm in many European countries. Except for a brief period under Queen Anne the Court gave little lead to Society and the English nobility and gentry remained on their estates. The tenantry were often regarded as an extension of the family and festivities at the big house were shared by all in addition to the round of local seasonal festivals. As the century progressed Society started to congregate at places of amusement like Vauxhall Gardens and Ranelagh or at the fashionable spas and watering places such as Bath, where the highest standards of dancing and deportment were demanded. Up and down the country every town and many a village inn had its Assembly Room which was used for public and private balls. As people were now living in comparatively small houses they found it convenient to join forces to hire the local hall.

Playford 4.

Cecil Sharp published a selection of dances starting in 1911, rising to 158 in all, in 4 of the 6 volumes of the Country Dance Books. At the time to be able to describe something as of folk origin conferred upon it a particular merit both moral and artistic and Sharp at the height of his fame was determined that Playford should contribute, even though the dances were not of pure folk form, which may seem surprising considering his firm ruling about traditional song. Maud Karpeles wrote that Cecil Sharp believed that the older dances in the collection were deeply rooted in tradition although certain features may have been added at a later and more sophisticated period while others owe a great deal to the creative efforts of Playford's contributors. This view of a conscious manipulation of traditional material by those who were immersed in the spirit of the dance justified republication along with the artistic beauty of the results. The style of the original notations suggest several hands helped but so far no one has made a serious study of the likely number of collaborators.

The rich variety of form provided by the early editions could reflect a sweeping together of archaic forms. The slow rate of change considered typical of tradition would imply a long history for such diversity to have developed, all unnoticed, and would imply also a more sophisticated folk form than in polite society because one would not expect Society to pick up all the peasant material. Alternatively and much more likely is that it reflects a brief period of intense innovation with very tenuous connection with the roots of inspiration.

The question still remains, where is the Folk in all this? Where did the dances come from and where did the tunes? The literary references can only be extrapolated to the immediate circle of contact of the gentry. More recent tradition only provides negative evidence. Such dances are simple and party like, most of the English ones can be traced to published sources or can be shown to have evolved from such, as for example the separate dances derived from the figures of the Quadrilles. Thomas Hardy remembered as a youth the Country Dance form spreading into the social life at the common level in Dorset about 1840. The Fletts established that it spread into the Highlands and Islands of Scotland in living memory. In this century when dancing can become a pastime or hobby for anyone, it is notable that the standard or complexity of the dance of the enthusiast is akin to that of Playford. By contrast the Playford material contributes little to the recreational leader or caller at a one night stand.

Often those who have written about folk dance are steeped in the Song. Song is personal and shows an ability to persist of a different order to the dance which requires group participation. For example Mervyn Plunkett has shown that the nonsense burdens of ballads in the carol form can often be explained as rationalisations of Mediaeval Latin phrases. The story of folk song gives a false background to understanding the social dance as does the so called ritual dance.

Of all the folk arts, I believe that the content of the social dance is unique in that it is all devolution from higher society. Such a mechanism for diffusion downwards can be demonstrated in other areas so it should not be surprising.

R.L. DONNETT

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LATE 18th CENTURY COUNTRY DANCES WITH SOUTHERN REFERENCES

The second half of the 18th century saw the opening of many of the "Assembly Rooms" in the south. The dances of the period were longways for as many as will, in triple minor, proper form. It is such dances that Thomas Hardy remembered displacing the jigging and reels of the ordinary folk in the first half of the 19th century. The dances can be danced as triples in 3 couple sets, or in 4/5 couple sets as the Scottish now do dances from this period. With slight modification eg making dances duple active couple improper etc the dances are usable today.

Dances continually reappeared with slight alterations - one set:

1767 THE BATHING MACHINE

- A1 1st cu cast off, down into 2nd cu place and hands four round and back with the 3rd (or next) cu.
- A2 1st cu cast off, up to place and hands four round and back with the 2nd cu.
- B1 1st cu only gallop down middle and back to place, casting off into 2nd place.
- B2 "rights & lefts" at the top (ie, at this time, 1st corners cross 2 bars, 2nd corners cross 2 bars, 1st corners back, 2nd back) by 1st and 2nd couple.

1771 DORCHESTER ASSEMBLY

- A1 A2 as above
- B1 1st cu cast off, down 2 cus & all foot it facing partner.
- B2 1st cu lead up to top under arches made by other cus, & cast off one place. (in 3 cu set carry on through 3rd cu to bottom)

1774 LASSES OF PORTSMOUTH

- A1 A2 as above but turn partner once round by right hand before casting & hands round one way only.
- B1 1st cu lead down middle through 3rd couple & cast up one, lead through 2nd couple to place & cast off one to 2nd place.
- B2 rights and lefts at top as above.

1786 PLEASURES OF SALISBURY

- A1 A2 as above
- B1 1st cu lead down middle 2 cus & up middle again to place, cast off one place & lead through 3rd cu & cast up one place to end in 2nd place.
- B2 rights and lefts as above.

Another set adapted to duple minor & active cus improper.

1765 MERRY GIRLS OF BRISTOL

- A1 Right hands across and back in fours.
- A2 1st cu cross over go down outside of set past 2 cus, lead up the middle to place and cast off into 2nd place.
- B1 Hands four round and back with cu below.
- B2 Rights and lefts with cu above.

1774 PORTSMOUTH REVIEW

- A1 Lines go forward and back, Half right & left through with opposite
- A2 Repeat to place
- B1 B2 as above

1795 BRIDGEWATER CAMP

- A1 1st man & 2nd girl foot it (2 bar) & change places (2 bar) 1st girl & 2nd man ditto.
- A2 1st cu lead down middle & back & cast into 2nd place.
- B1 B2 as above.

1780 PORTSMOUTH ASSEMBLY

- A1 A2 as Portsmouth Review
- B1 as Bridgewater Camp A2
- B2 Hands four round and back.

- 1776 CHRISTCHURCH ELECTION - duple, improper
 A1 1st cu cast off down outside & lead up middle to place.
 A2 1st cu cross over & down outside of opposite side & lead up middle to place then cast off into 2nd place.
 B1 Dosido right hand person, dosido partner
 B2 Dosido left hand person dosido partner.
- 1771 SALISBURY ASSEMBLY
 A1 1st cu cast out & go down outside of set & back on same path to place.
 A2 Hands four round and back
 B1 1st cu down middle & back & cast into 2nd cu place
 B2 Right hands across & back with the left
- 1771 SOUTHAMPTON ASSEMBLY
 A1 Hands four round and back
 A2 1st cu lead down middle & cast out up the outside to 2nd place
 B Right hands across & back with left
- 1791 EXETER ASSEMBLY
 A 1st cu cast off & go down outside lead up middle to place & cast into 2nd place.
 B1 Rights and lefts with cu above
 B2 Rights and lefts with cu below
- 1796 PORTSDOWN TELEGRAPH
 A1 1st man set to 2nd girl (backstep) & turn once around to place
 A2 2nd man 1st girl ditto
 B1 1st cu cross over giving right hands into opposite place, cast out down into 2nd place; turn partner till back to proper side in 2nd place.
 B2 Rights and lefts with cu above.
- 1802 TRIP TO PORTLAND
 A1, A2 as Portsdown Telegraph
 B1 1st cu lead down middle & back & cast into 2nd place
 B2 Hands four round and back
- 1802 LUL'ORTH COVE
 A1 1st cu set and swing partner round once with right hand and cast off down one place.
 A2 2nd cu ditto to place
 B1 All go down middle & back 2nd cu making arch in return & 1st cu ducking back under it into 2nd place.
 B2 Hands four round and back.
- 1802 WEYMOUTH FETE - improper
 A1 Set to partner & half right and left through.
 A2 Repeat to place
 B1 1st cu down middle & back & cast into 2nd place
 B2 Pousette or dance round once.
- 1802 SPITHEAD FLEET - 3 cu set
 A1 1st cu cast off into 2nd place, cross over to opposite side, cast down into 3rd place, and turn partner to proper side.
 A2 1st cu return to place on same path
 B1 1st cu lead down middle & cast off round 3rd cu into 2nd place lead through 2nd cu to top & cast off into 2nd place
 A3 "Foot contrary corners & turn" ie balance & swing - 1st man with 3rd girl, 1st girl with 2nd man
 A4 ditto with other corner
 B2 lines face out & lead out to side, turn, lead back & turn (or swing partner)
- TRIP TO WEYMOUTH
 A1 Right and left through & back
 A2 1st cu cross over go down outside & lead up middle to place, then cast off down one.
 B1 Set contrary corner & turn, as A3 for Spithead Fleet
 B2 as A4 Spithead Fleet
 C1 Hands four round at bottom and back
 C2 Rights and lefts at the top (and 1st cu cast to bottom)

SOCIAL DANCES COLLECTED IN THE SOUTHERN COUNTIES

The 19th century social dances that have been recovered can not be considered traditional in the way that the ritual dances are, because like instrumental music and song, it is the technique not the material that is traditional. The social dance of the ordinary people in the south of England has always reflected fashion and novelty but has also preserved good sociable dances of the past. Even today one will meet MCs with no interest at all in "folk" using Strip the Willow Russian Ballet Tempete as well as party versions of late Victorian couple dances.

Many dances have been published by the EFDSS since Cecil Sharp's original Country Dance Book 1. Dances collected in the south include

- CDM 1 - Double Lead Through, Cross Hands or Bonnets So Blue, Speed the Plough Steamboat.
- CDM 2 - Hunt the Squirrel, Bonny Breast Knot
- CDM 3 - Tempest, Russian Ballet Dorset Ring Dance
- CDM 5 - Bonny Breast Knot (Sussex), Wilts 6 Hand Reel, Dorset Triumph Dorset 4 Hand Reel
- CDM 7 - Up the Sides & Down the Middle, College Hornpipe, Soldiers Joy, Haste to the Wedding
- EFD in Primary Schools - Three Meet, Brighton Camp.

COUPLE DANCES

Because we have an "Old Time" dance movement most of the Quadrilles and couple dances are not considered folk although they are so considered everywhere else in the world. The Scots, Irish, Americans & north Europeans have used their equivalent period as the basis of their national dance style and technique where as the English flounder (partly as a consequence of reviving Playford) with the too few relics of older traditions. Meanwhile the Old Time world has thrown away the genuine thing.

There were many couple dances of local fame of which the polkas and schottisches are most likely to be recognised and collected as an example

MARMALADE POLKA - Drayton Berks.

Music Marmalade or other polka
Form Progressive couple dance

- Bars 1-8 Couples polka round room
- 9 All stamp right foot three times
- 10 All shake 1st finger of right hand at partner 3 times
- 11 Stamp left foot three times
- 12 Shake 1st finger of left hand three times
- 13-15 turn partner linking right elbows
- 16 Man moves on to new partner.

This is an English version of the dance, widespread in Northern Europe generically known as the Finger Polka.

REELS

Step dances and reels seem to be the oldest elements of the British traditions although the former must have been strongly influenced by the dancing teachers and the latter by the periodic fascination for things Scottish, although the reels (3 & 4 hand) are no more Scottish than is the Dashing White Sargeant. There is no complete consistent stepping tradition in the south and there are no recognised travelling or stationary steps characteristic of any part of the region although with the help of persons such as Peter Kennedy a system based on observed steps could be constructed.

BRIXHAM REEL - an eight hand reel for 4 couples. (nr. Plymouth)

Music
Form Four couples in circle, men with partner on their right

- A1 Join hands & all circle round to the left
 - A2 Circle back to the right ending in two lines of 4 as for Four-hand-reel each man facing the girl on his left in the circle
 - B1 Step facing this girl (4 bars) step & change places (4 bars)
 - B2 Reels of four ending in the changed places.
- In repeats of circling, end with men moved one place further round clockwise ie girls in original position. Dance ends with swing partn.

Southern Dances 2

DUMMER REEL - a 5 hand reel from nr. Basingstoke

music Girl I Left Behind Me
form 5 persons in a circle

- A1 Join hands and circle round to the left, stopping
- A2 1st person turns back and does a grand chain with the other 4 who continue in the same direction as before releasing hands.
- B1 1st person goes into centre balance and swing one of the other four.
- B2 Balance and swing person opposite that swung in B1
- A3 Reel of three
- A4 5 handed basket
- B3 Same person balance and swing the 3rd person
- B4 Ditto the 4th.
- A5 as A3
- A6 as A4

Repeat from A1 each person in turn leading. End on a basket.

LONGWAYS PROGRESSIVE, duple minor proper

NUTTING GIRL, Dorset. Danced with ribbons it becomes the "East Coker Morris Dance", danced to a hornpipe it becomes "The Butterfly"

- A1 Right and left hands across
- B1 Arches twice over.
- A2 Swing and change

HASTE TO THE WEDDING, Devon -5/6 cu set

- A1 bar 1 1st man and 2nd girl bow
- 2 both stamp and then clap
- 3-4 turn round on spot on heels
- 5-8 swing
- A2 Right and left hands across
- B1 1st cu down middle and back to place
- B2 Cus swing round slowly to change places.

SINGLE CHANGE SIDES Cowley, Exeter.

- A1 Lines cross over to opposite side & retire backwards to place Girls joining inside hands in pairs & crossing between the men.
- A2 Hands four round and back
- B1 1st cus down middle and back to place
- B2 cus swing and change places.

THE ROCK collected from man in Surrey formerly from Devon

- A1 Partners link right arms and turn once around, then with left.
- A2 1st cus lead down middle cast out & walk back to place up outside.
- B1 Hands four round and back
- B2 Swing and change places.

OFF TO CHARLESTON same source - whole set dance

- A1 Partners cross & return as in Speed the Plough
- A2 Hands four round and back
- B1 top couple separate walk down outside of set & meet at bottom
- B2 same cu moves slowly up to the top under arches (with handks if liked) made by all the other dancers. (stepping)
- A3 Right hands across and back with the left
- B3 Top cu waltz slowly down to bottom while rest clap.

As collected short sets, only top 2 cus did A1, A2, A3.

CUMBERLAND REEL same source - whole set dance - "Quakers Wife"

- A1 Arches as in Nutting Girl or Butterfly
- A2 Single cast lead by top cu but bottom cu stand & make the arch
- B1 as B3 above

Both above dances can be done with handks or ribbons linking partners

TEMPETE 4 v. 4 Devon

- A1 lines of four forward and back twice.
 A2 with person opposite (not partner) gallop 8 steps to right and swing on spot 8 steps gallop 8 steps to left & swing again.
 B1 middle four right hands across and back with the left while outside pairs continue to swing.
 B2 lines go forward and back & forward & pass through.

UP THE SIDES AND DOWN THE MIDDLE

Every village seems to have had its own way of doing this simple usually non-progressive dance.

Version 1 (Wilts)

Form Long set of four couples

- A1 Lines of 4 balance right and left twice (cross feet) & then cross over to opposite place & turn to face.
 A2 Repeat to place.
 B1 Top couple swings slowly down centre to bottom & there make an arch while rest of set do a single cast, clapping.
 B2 Couples lead up through arch & all swing.

Version 2 (Beaminster, Dorset)

Form Long set for as many as will

- A1 1st couple leads down the middle followed by the rest in order, and all single cast up the sides to places (man turns toward partner at bottom before casting)
 A2 Repeat with stepping
 B1 1 - 4 partners line up
 5 - 8 Foot-it
 B2 1 - 4 Partners cross over to change places
 5 - 8 foot-it

Repeat all this on opposite sides ad lib.

CROSS HANDS FOUR (Beaminster, Dorset)

Music Pop Goes the Weasel

Form Two couples facing non-progressive

- A1 Right hands across and back with the left
 B1 Partners swing both clockwise and anticlockwise
 A2 Both the men & the girls join both hands across the middle and turn to left and to right.
 B2 as B1
 A3 Hands four round (with hands raised & elbows bent)
 B3 as B1
 A4 Basket to left and right
 B4 as B1

Dance proceeds by repeating or ad libbing to A music

RUSSIAN BALLET, Hants.

Variants of this dance have been published in CDM 3 & "Folk" No.3 However the essential feature of the dance, the kissing which has ensured its survival in tradition has been ignored.

Form Trios of a man with a girl on either side all facing round ballroom direction

Version 1

- A1 Join inside hands & march forward 8 steps
 Man bows to right hand partner & then to left hand partner who curtsey in turn.
 A2 Man swings right hand partner with ballroom hold & then left hand partner
 B1 Double arches - man joins inside hands again, raises right to form an arch with right hand partner. The left hand partner goes through & turns behind man back to her place, the man & right hand partner then turn inwards under their arch.
 Repeat with left hand arch. Repeat all.
 B2 Man kisses his right hand partner, then his left hand one. The man only then does 4 high kicks facing forward on the spot. He walks forward to stand between the next pair of girls.

Southern dances 4

Version 2

- A1 Lines of three walk forward & back twice
- A2 Man arms right hand girl once round & left hand girl once round (man does a figure 8)
Arches as before but done only once
- B1 Kiss as before & walk on to next pair of girls.

Version 3

- A1 Lines of three walk forward 8 steps & retire 8 steps.
- A2 Lines go forward 8; back 4 steps
Arches once through.
- B1 Kiss partners in turn then walk onto next pair.

HASTE TO THE WEDDING Wilts

Form Long set of three couples

- A1 Lines of three forward & back then cross over to opposite place
- A2 Repeat to place
- B1 1st & 3rd cus do right hands across & back while the centre couple cast up to the top of the set.
- B2 All join hands & circle once round to the left.

In repeats of B1 the successive middle couples cast to bottom & top.

SWEDISH COUNTRY DANCE

Form Longways set for 4 or 5 cus (5 preferred)

- A1 Top couple gallop down middle and back
- A2 & B1 Top couple strip the willow to the bottom. Start giving right hand to partner
- B2 man walks round inside of set, holding partners left hand in his right. Girl walks round outside of set. Other dancers may kneel and/or clap
- A3 Partners form arches by joining both hands. 1st couple pass up set to place under arches, ending improper
- B3 1st man alternately pushes & pulls his partner weaving between the couples in a sort of hey to the bottom of the set. As each couple is passed they move in the opposite sense to the 1st couple ie the men push & pull in unison. If desired all the couples could move in unison throughout the figure. 1st couple turns to their own side at the bottom.

An alternate much longer ending

- A3 When making the arches the men hold their partners right hand in their left & the left hand of the girl next down the set (to his right) in his right so that the girls have their arms crossed left over right. When the first couple reach the top they join the arches in the same manner.
- B3 etc. - 1st girl leads the chain down under the arches - it unravels naturally - & leads it off circling clockwise. The last man stands firm & does not turn on the spot so that the set winds up on him in a "snail". When it is wound up, not too tight the last man ducks out anywhere & leads the chain circling clockwise as the snail unwinds from the middle. When unraveled all circle right until 1st couple at the top. The 1st man breaks the circle & leads his partner down to the bottom of the set, the other couples following them in the order that they were circling behind them. It will be found that the progression has happened naturally.

This dance as popular in ballrooms at the turn of the century & was frequently taught by English teachers till 1914 under such names as the "Scandinavian Dance" or the "Norwegian dance". Traditional versions have been published by the RSCDS as Heabridean Weaving Lilt & Foula Reel & by the EFDSS as Stoke Golding Country Dance & Foula Reel.

THREE FROM THE SOUTH

1. HASTE TO THE WEDDING (Wilts - Pat Shaw?)

Music

Form: Long set of three couples

A1. Lines of 3, forward & back then cross over to opposite places.

A2. Repeat to place.

B1.9 1st 3 3rd couple dance right hands across & back with the left while the 2nd couple cast up to the top of the set.

B2. All join hands & circle 6 hands all the way round to the left.

In successive repeats the middles cast alternately to bottom & top.
(as collected the circle was to left and right & there was no cast of the middles)

2. RUSSIAN BALLET (Aldershot Area)

Music

Form Trios of a man with a woman on either side, all facing round balroom direction.

A1. Join inside hands & march forward 8 steps.

A2. Man bows to right hand partner & then to left hand partner who curtsy in turn.

B1. Double arches - man joins inside hands again, raises right to form an arch with

right hand partner. The left hand partner goes through & turns behind man back to her place, the man & the right hand partner then turn inwards under their arch. Repeat with left hand arch.

B2. Man kisses his right hand partner then his left hand partner. The man only then does 4 high kicks facing forward on the spot. He walks forward to stand between the next pair of women.

Another variant of the dance published in CDM 3 & "Folk" No. 3.
Popular in the Aldershot area with or without the swinging because of the missing - an essential feature of what is now a traditional dance so far ignored.

3. UP THE SIDES & DOWN THE MIDDLE

Version 1. (Wilts)

Music

Form: Long set of four couples.

A1. Lines of 4 balance right & left twice (cross feet) & then cross over to opposite places & turn to face.

A2. Repeat to place.

B1. Top couple swings slowly down centre to bottom & there make an arch while rest of set single cast down clapping.

B2. Couples lead up through arch & all swing.

Version 2. (Beaminster, Dorset - Dr. Schofield)

Music - the tune in 6/8

Form: Long set for as many as will.

A1. 1st couple leads down the middle followed by the rest in pairs and all single cast up the sides to places (man turns towards woman at bottom before casting)

A2. Repeat with stepping.

B1. 1-4 Partners line up
5-8 Foot - it.

B2. 1-4 Partners cross over & change places.
5-8 Foot-it.

Repeat all that on opposite sides - ad lib.

Every village seemed to have its own way of doing this simple dance, usually non-progressive.

THREZ FROM THE NORTH

Today a Northern style is recognized with a characteristic step "rant" - and a characteristic progression:

- B1. 1st couple lead down the middle, followed by the 2nd couple who make an arch for the 1st couple to pass under coming back up the set. Both couples dance back to places.
- B2. Both couples dance around each other once and a half (progression) - ballroom hold & ballroom direction.

7. DASHING WHITE SARGEANT

Music - the original, composed by Sir Henry Rowley Bishop in 1826.

Form: Long sets of 4 or 5 couples.

A1: 1st couple cross over, cast off one place on wrong side, turn partner with right hand & finish between 2nd couple all facing up.

A2: All four advance & retire twice, up the hall.

B1/B2: As above.

The well known threesome of the same name (Swing Partners p. 19) was first published as "La dance Florence" ("Scotland's Dances", H.A. Thurston)

8. POLKA COUNTRY DANCE

Music

Form: Long sets of 4 or 5 couples, duple improper. 1st couples have crossed over.

A1: 1st man steps to 2nd woman, then changes places with her while 1st woman & 2nd man do the same. (4 bars). Partners face, step & change places (4 bars)

A2: Carry on round square to places.

B1/B2 As above.

9. QUAKERS WIFE

Music

Form: Longways, duple proper.

A1: 4 bars stepping facing partner, then hands four to the left half round till man on woman's side.

A2: Repeat to place, circling to the right.

B1/B2 As above.

A FAMILY OF DANCES FROM THE WEST MIDLANDS

Both Cecil Sharp & Miss Leather saw & collected country dances current about 1910 in Herefordshire, particularly at Madley & Weobley. Many of the dances were very similar.

Music Shepherd's Hornpipe & Swansea Hornpipe were used.

Form: Long sets of 6 or 7 couples. The dances were collected as triple proper but can be dances as duples. A polka step was used throughout. Sometimes the men did this with a mild stamp & omitting the hop, the women did something of the same sort but more elegantly.

A1/2. 1st couple dances one of the paths given below. If this ends in partner's place it is then repeated to own place.

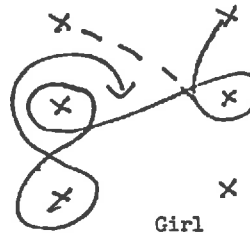
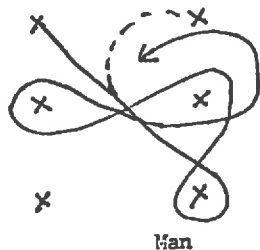
B1 1st couple leads down the middle & back casting into 2nd place.

B2. Couples swing with ballroom hold or dance one round.

4. FIGURE SEVEN - dances in 8 bars.

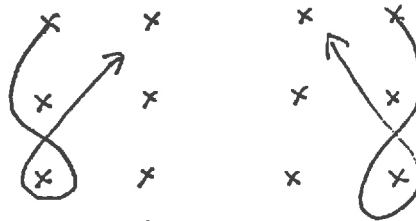
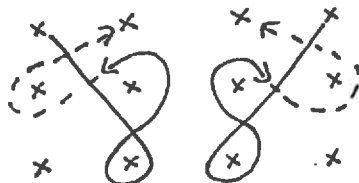
— track given by Leather

- - - alternative start given by Sharp reversing the sexes



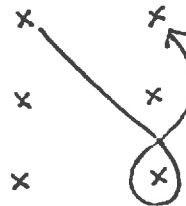
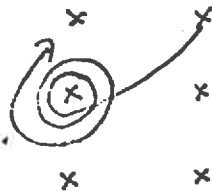
5. FIGURE EIGHT
Version 1.

Version 2. as version 1 but reversing track



path danced in 8 bars
alternative finish with a repeat to places.

6. FIGURE NINE - danced in 8 bars then repeated to places. Each time the person starting from 1st woman's place does the double circle around 2nd man.



DANCES FOR USE AT SIDMOUTH

- Judge's Jig** - imp - 1st cu down mid & back & cast one place - star above - bal & sw one below keeping her on right - $\frac{1}{2}$ prom. $\frac{1}{2}$ r&l:
- Goodbye Girls** - single cast - double cast - bal&sw - top cu down mid & back - prog hey crossing first at top - top cu sw to bottom:
- Elegance & simplicity** - prop or imp - rhnd star $\frac{1}{2}$ with 2nd, 1 hnd star with 3 - $\frac{1}{2}$ r&l with 3, $\frac{1}{2}$ r&l with 2 - down mid back and cast - r&l 4 or lad chain:
- Sold Highlander** - r h star $\frac{1}{2}$ not bak, down outside & back, 1 h star $\frac{1}{2}$ to place - down mid and back cast - r&l 4:
- Canadianancers** - head cu bal&sw prom $\frac{1}{2}$ way through 3rd up mid and sides - fall in, 4 steps for & back ladies round G, gents round Ladies - head cu down centre & others follow - L & G to l & r resp, 2 lines of 4 forw & back & swing:
- Hoops & Sides** - Head 2G and side 2L for & back 2x - forw & circle 4, star back - alle r part, alle l corn dosido part prom corner.
- Maple Leaf** - imp - 1st dosido, alle l one below - down cent 4 in line, back same way - circle 4 - ladies chain:
- Brosy Maggie** - circ - Gay Gord hold - into mid & back, prom to r & back - (prog resation?) - $\frac{1}{2}$ r with part, alle l next - $\frac{1}{2}$ r with part, alle l other corner - bal&sw:
- All around One** - 3cu - for & back, mid cu sw while rest $\frac{1}{2}$ r&l round - repeat - 6 hand star both ways - top cu down mid & back, cast to bot while rest swing up:
- Gipsy Bill** - 3cu - top cu face down, hey sides - prog chain 1st cross with 2 - 1st-2 cu star while 3rd finishing - 1st cu down mid to bot & all sw:
- Salop gallop** - 5cu - A1-4: circ 1, 5-8: ends cast, hold hands, $\frac{1}{2}$ way - A2 repeat 6cu - bot 4 star in 4s r&l top cu x tween stars, to bot - F2: top cu at bot slip up everyone else move down then up: top cu make arch & go over to bot rest ditto:
- Puckin Gd** - dosido one below, 2 G dosido - 2 W dosido, 1st cu sw - down mid & back 4 in line - circ - to l - star - to back:
- Folks CD** - step & change in square 4x etc:
- Strip the Willow (Barra)** - 3cu - 1st cu long sw r & l - stip willow on G side & 1st cu sw to top - strip willow on W side & 1st cu sw to middle - turn corners as in Devonshire B B Knot - 1st cu sw to bottom:
- Money Muskr (Northumberland)** - 3 cu set - schöttische - 1st cu $\frac{1}{2}$ r turn, cast imp to 2nd place - lines set once & 1st cu turn $\frac{1}{2}$ by r so H between 2nd cu - lines across set once & 1st cu $\frac{1}{4}$ turn to mid place proper - 1st cu $\frac{1}{2}$ bott r&l through 3 truns for progression:
- Quakers Wife** - Arches as in butterfly - bot cu arch rest follow next to down outside & up middle with progressive build up of tunnel - 1st cu sw down tunnel & each break into sw as passed:

Keswick Sq 8 - top cu x and back - sides ditto -
 - ladies chain - ditto
 - circle once round & swing all the way back -
 Guildford Sq - 1st cu bal²sw - 1st M 1/2 lad chain with 2nd cu ditto 3rd, ditto
 4th - all 4 lad chain - alle 3. dosido part - sw & grand chain:
 Reaming in the Gloaming - r&l star ; 1st corn x 2nd x - circle 4 to place -
 3/4 grand chain to progress:
 Soldiers Joy (Hants) - 3cu - 1st cu cast do n outside & back - circ 6 1/2 way
 & precn back to place - 1st cu down mid, back, cast to bottom - all sw:
 Chain the ladies - 4v4 - circ l & r - dosido opp. sw part - chain opp 1/2
 chain onside, repeat to place - ~~sw~~ & back & pass on:
 Coming through the Rye - circ circle - face opp. 1/2 r&l & end face part, set
 to part & turn so that M in middle - 1/2 reel of 4 & take partners hands
 1/2 pousette & progress:
 La Flora - star 1/2 round & turn part to change places - repeat back -
 1st 8 bars petronella - circ l&r - pousette.
 Patriot's Jig - as Rifleman)
 Alle 1 corner, sw part - all fore & back & circle 1 with opp 1/2 round then
 pass through - sw the next one you meet, 1/2 r&l across the set - same 2
 1/2 chain, 1/2 r&l once more (ends change over etc)
 Mexican Waltz
 No second chance reel - imp - two progressions - bal & sw. one below & change
 circ l & l star to place with next below - chase w/ 1/2 r&l & back - lad ch
 Hoaring Jenny - circle - 16b - bal r & l to part and clap: b.r+r.b, l+l: turn
 to corner & repeat - turn part right arm, next girl left arm & ori facing
 Snowball Cumberland Sq - Mafia Dance
 Long Set Dance -- 4cu - 5 part tune -- r&l star in 4 - lines forw & back & X -
 repeat - top cu gallop down mid; sep & up outside while bott cu go up
 outside & down mid - top cu sw to bott:
 Waltz Set -- 3cu - 1st cu waltz turn r once at top, bow & cast to middle -
 turn in middle & to bot ditto - 1st cu waltz up mid to top & cast -
 circle l&r joined hands, waltz step in and out ~~turn~~, cross to own side:
 Here we go! - imp - 1st cu bal & cross over changing places - 2nd cu ditto -
 1st corner P2B, 2nd corner P2B - circle l&r - diagonal cross (not back)
 & sw part to correct side :

Chisholm Elect 1776 - imp.
 1st cu down above 7 up middle, was on down way above 6 1/2 middle 2nd cu the 1st
 ad. ditto. Chis. part, left leg, part
 Forest Reel. 4's in
 2 in middle part 1/2 waltz - holding the next etc
 Hamilton Reel - imp.
 6e, 7e, 8e, 9e, 10e (not sure). ft swig.

1. DANCES FOR THE JANE AUSTEN BALL (ALTON)

1. Double Lead Through - duple longways proper
 - A: Men forward and bow; then women forward and curtsy.
 - B: 1st Cu lead down middle and back to place; 2nd Cu lead up middle & back to place.
 - C1: all step on spot facing partner
 - C2: Cus swing & change places.
2. Single Change Sides - duple longways proper
 - A1: lines cross over to opposite sides & return backwards, Women join inside hands.
repeat with men joining hands.
 - A2: Hands 4 round and back
 - B1: 1st Cu down centre & back to place
 - B2: Cus swing and change places.
3. Irish Wash Woman - duple longways proper. (perhaps improper)
 - A1: All chase across the set, Women facing up, men down (4 beats) Rigadoon, repeat to place.
Rigadoon-hop on left foot 4x - right foot extend to side, back of left calf, extend to side as before, in front of shin.
 - A2: 1st & 2nd Cus Allemand & then Allemand reverse - Hulligan swing, look at partner.
 - B1: 1st Cu lead down centre, back & cast off one.
 - B2: Hands 4 round and back.
4. Ashley's Ride - triple longways proper
 - A1: Hey on opposite sides
 - A2: Hey on own sides
 - B1: 1st Cu lead down middle, back & cast off.
 - B2: 1st & 2nd Cu right and left through giving hands.
5. The Royal Volunteers - duple longways improper
 - A1: Down centre 4 in line, 1st cu outside & back, swing to inside.
 - A2: Down centre 4 in line, 1st cu inside & back & cast to 2nd place
 - B1: Hands across right and back with left
 - B2: Diagonals cross & back, women going first.
6. Hunt The Squirrel - duple longways proper
 - A1: 1st Cu cross over pass behind 2nd who move up & turn 2 hands $1\frac{1}{2}$ to 2nd place
 - A2: 2nd Cu the same
 - B1: Reel of 4 across the set, 2nd Cu start on outside
 - B2: Allemand partner in new place.
7. The Triumph - duple longways proper
 - A1: Top Women leads 2nd man down middle while, 1st man crosses over and follows down on women's side: all face up and lead women up in triumph to her place.
 - A2: Top man ditto to 2nd woman etc
 - B1: 1st Cu lead down middle & back
 - B2: Pousette - diamond pattern, alternate push & pull, round $1\frac{1}{2}$ times.
8. The Hoppickers - triple longways proper - 3Cu set & 9/8 time if possible
 - A1: 1st 2 Cus set & half right & left through
 - A2: Repeat
 - B1: Formade three Cus - double cast to left & back
 - B2: Whole pousette - 1st & 3rd couples go round the stationary 2nd.
 - A3/B3: Set, & turn corners.
9. The Alton Machine - triple longways proper - 3 Cu set
 - A1: Women join hands & weave the men, behind 1, in front of 2 & behind 3 & to place
 - A2: Men join hands & weave the women ditto.
 - B1: 1st cu slip down centre & back
 - B2: Allemand 2nd cu & allemand reverse 3rd Cu & end at bottom.
10. Tink A Tink - duple longways proper
 - A1: Set to partner & hands across with right once round
 - A2: Set & hands across left to place again
 - B1: 1st Cu lead down centre & back & cast
 - B2: Right and left through with same Cu.

Alton Dances 2.

11. Jack's Alive - duple longways improper
 - A1: Hands across with right & back with left
 - A2: 1st Cu lead down middle & back & cast into 2nd place.
 - B1: Allemande partner
 - B2: Set to corners.
12. Sir Roger de Coverley - longways for 4/5 Cus
 - 1st corners turn by right hand, 2nd corners ditto
 - 1st corners turn by left, 2nd ditto
 - 1st corners allemande, 2nd ditto
 - 1st corners back to back, 2nd ditto.
 - 1st Cu cross over, go outside 2nd, cross back, go outside 3rd etc to bottom, weaving across the set.
 - 1st Cu slip up set, separate, down outsides, with everyone following, make arch & rest under.
13. The Cushion Dance - cumulative. Music stops while person kneels to ask another to join the dance. Skip between with joined hands. When enough into the Circle Hurligan. Alternate cotting and Hurligan swings.
14. The Bathing Machine - triple longways proper - 3 Cu set
 - A1: 1st Cu cast off down into 2nd place, who move up, & circle 4 with 3rd Cu to left & r
 - A2: 1st cast off up to place & circle to left & right with 2nd Cu
 - B1: 1st Cu cast to bottom & all foot it to partner
 - B2: 1st Cu slip up to top, under arches by other 2 Cus, cast into 2nd place & through 3rd to bottom.
15. Southampton Assembly - duple longways proper
 - A1: Hands 4 round and back
 - A2: 1st Cu down middle, cast out and up out de to 2nd place
 - E: Hands across & back with Cu above.
16. Waltz Country Dance - duple longways improper
 - A: Right hand to opposite, balance forward & back & change places turning under arms repeat 3 more times to place.
 - B: Hands in ring, balance in and out and change places turning under arms 4 times
 - C: Waltz on one place.
- 17/18. Waltzes - Cu dances with arm intertwining figures.
19. Three Hand Reel - line of 3 people - stepping & reels alternately. One in middle steps for 4 bars to each partner Reel is done full plus one place to change the middle.
20. Four Hand Reel - lines of 4
 - First time through as Dorset Four Hand Reel
 - Second time through as Forest Reel - 2 in centre backstep 4 bars, hurligan the next for 4 bars ad lib music getting faster.
21. Five Hand Reel - 4 in a square & 5th standing in centre
 - Jigs - centre steps to one person 4 bars, then to person behind 4 bars.
 - Reels - the centre & the other two reel of 3.
 - Repeat to the other pair then change person in middle.
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VICTORIAN SCOTTISH DANCES

In the 19th century the Country Dance tended to lose their national characteristics and to acquire the more international flavour of the contemporary polite ballroom with absorption of ideas from the Cotillion, the Quadrilles and the Waltz.

10. MEG MERRILEES

Music

Form: Long set of 4 or 5 couples, Duple improper, 1st couples have crossed over.

- A. 1st man turns 2nd woman with a right elbow or short arm swing & then a left. Other two ditto, ending 4 in a line facing down.
- B. All 4 go down middle arm in arm, turn and return the same. 1st couple ending in 2nd's place.
- C. Couples dance round each other - ballroom hold & ballroom direction.

11. MERRY LADS OF GLASGOW (collected J.P. Flett in East Lothian)

Music Buffalo Girls

Form: Longways for 3 or more couples.

- A1: 1st couple swing in centre, ballroom, hold, ending improper.
- A2: 1st couple gallop (or chasse) down centre followed by 2nd couple. 2nd couple make an arch, 1st under & all gallop back, 1st couple still improper.
- B1. Women change places across the diagonal, men change, women go back, men back.
- B2. Basket for 4. 1st couple end in 2nd's place, man retains right arm round partner to carry into the swing while 2nd couple crosses back to own sides.

12. ROYAL ALBERT (collected by J.P. Flett)

Music

Form: Long set of 4 or 5 couples, duple proper.

- A1: 1st couple & 2nd woman basket swing. A three basket is best done with each person having their right arm behind their right hand neighbor's left arm.
- A2. The 5 go down middle arm in arm, the 1st man with the middle with his partner on his left. Retire backwards to place where 2nd man steps into centre to face up the set, facing 1st man.
- B1. Either (a) diagonals cross & recross as above or
(b) ladies chain using ballroom hold & pivot step for the turns.
- B2. Basket of 4 or dance around, to change places.

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