

Roy Dommett's Morris Notes
Volume 10

Transparencies for Morris Lectures
Part II

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CONTRASTING
THE COTSWOLD TRADITIONS

by

Roy Dommett

Friend of the Morris Federation

oBadby

Bidford o

THE COLLECTED MATERIAL

oIlmington

Chipping o
Campden

oBrailes

oAdderbury

oHinton

oBrackley

oLongborough

oLower Swell

oOddington

oBucknell

oSteeple
Claydon

oBledington

oAscott

oKirtlington

oSherbourne

oFieldtown

oNorth Leigh

oBrill

oDucklington

oEynsham

oHeadington

oBampton

oStanton
Harcourt

oWheatley

oAbingdon

◇ = MAJOR TOWNS

Stratford upon Avon 

- Dover's Games

Banbury 

Stowe ·

Buckingham 

Stow on the Wold 

 Bicester

 Cheltenham

Kirtlington Lamb Ale ·

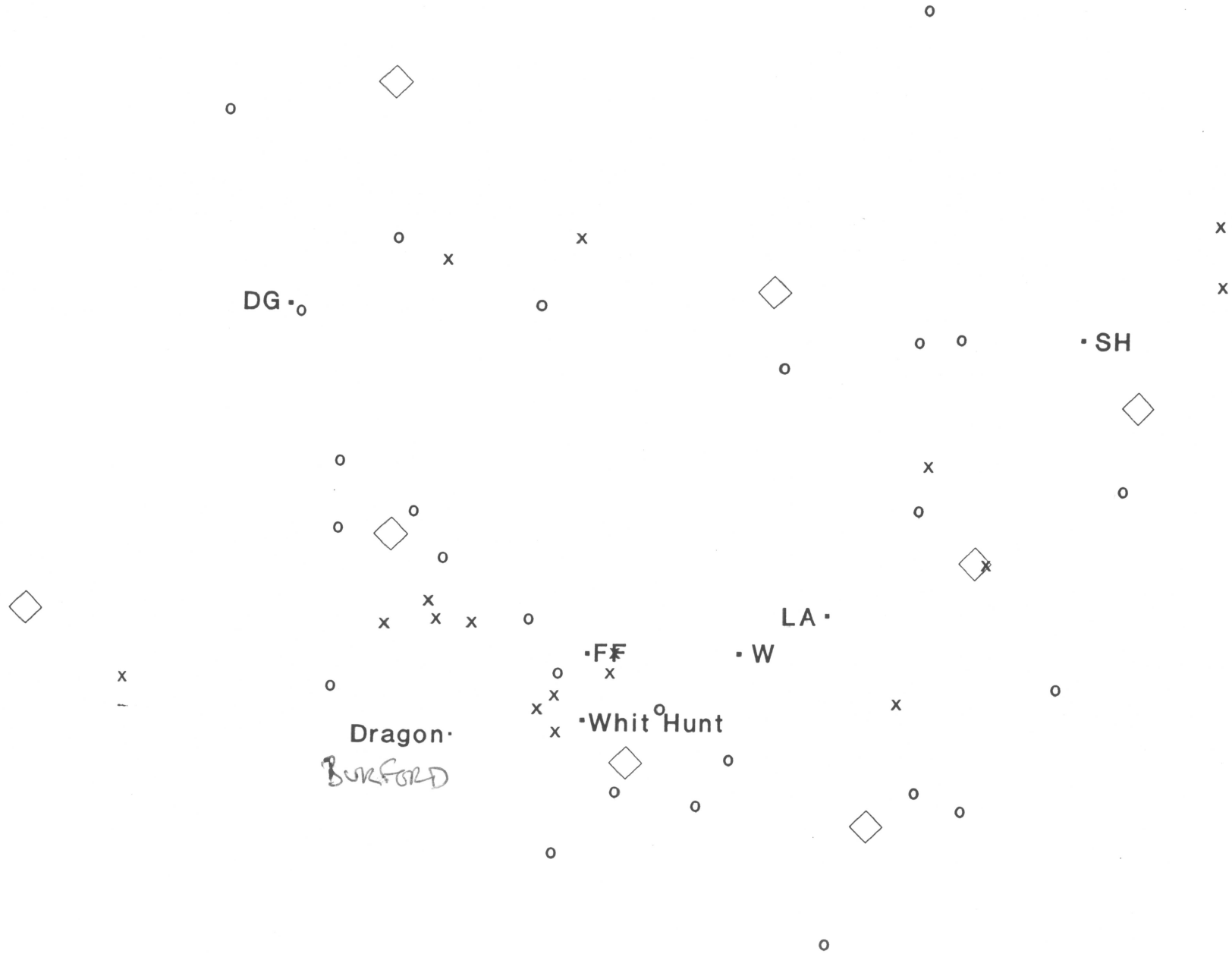
Forest Fair ·

· Woodstock

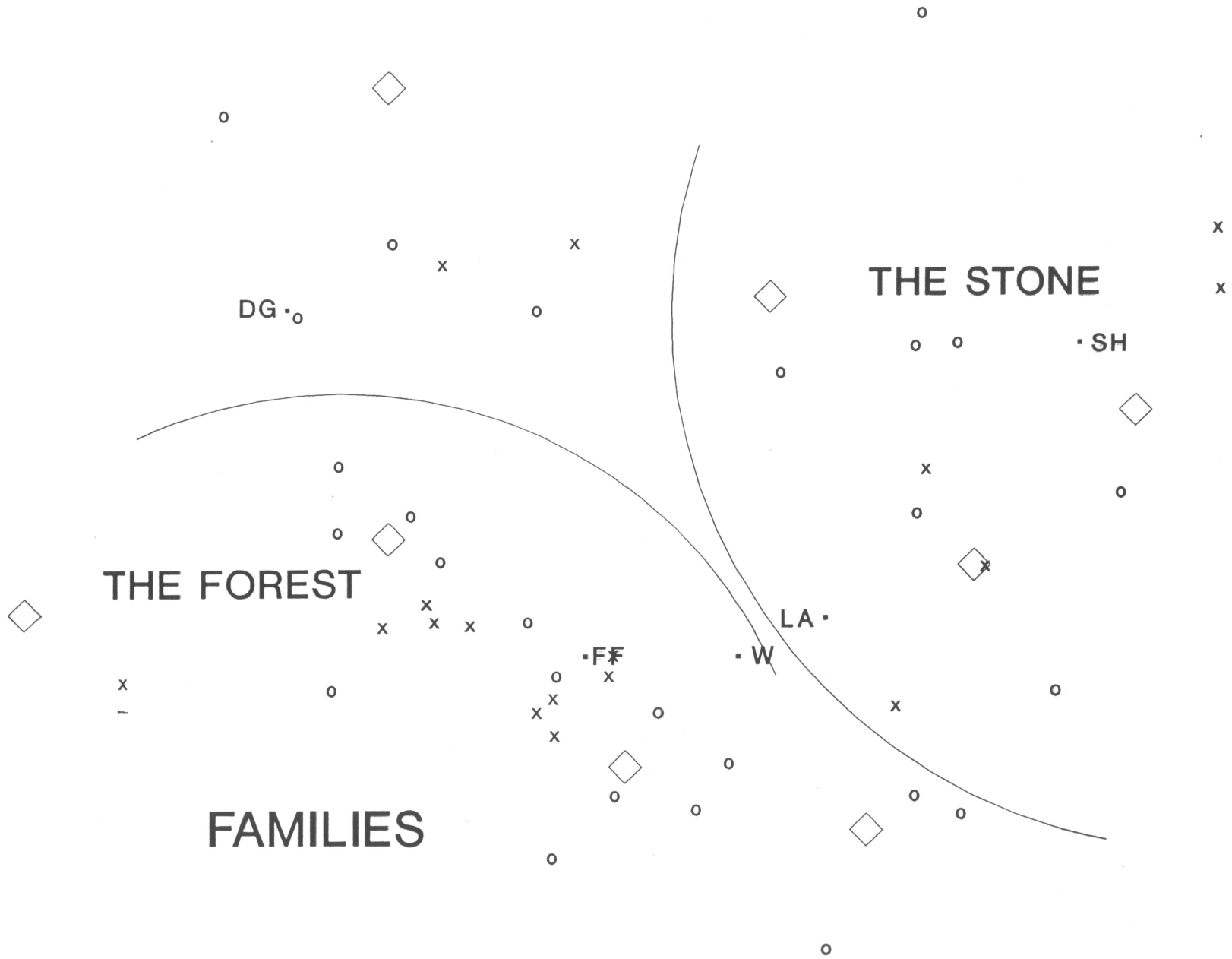
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SOCIAL CENTRES

 Oxford



MORRIS ATTRACTORS



◦Badby

Bidford ◦

USEFUL SOURCES *FOR ANALYSIS*

◦Ilmington

Chipping ◦
Campden

Adderbury ◦ Hinton ◦ ◦Brackley

◦Longborough

◦Oddington

Bucknell ◦

◦Bledington

◦Ascott

Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

◦North Leigh

◦Eynsham

Ducklington ◦

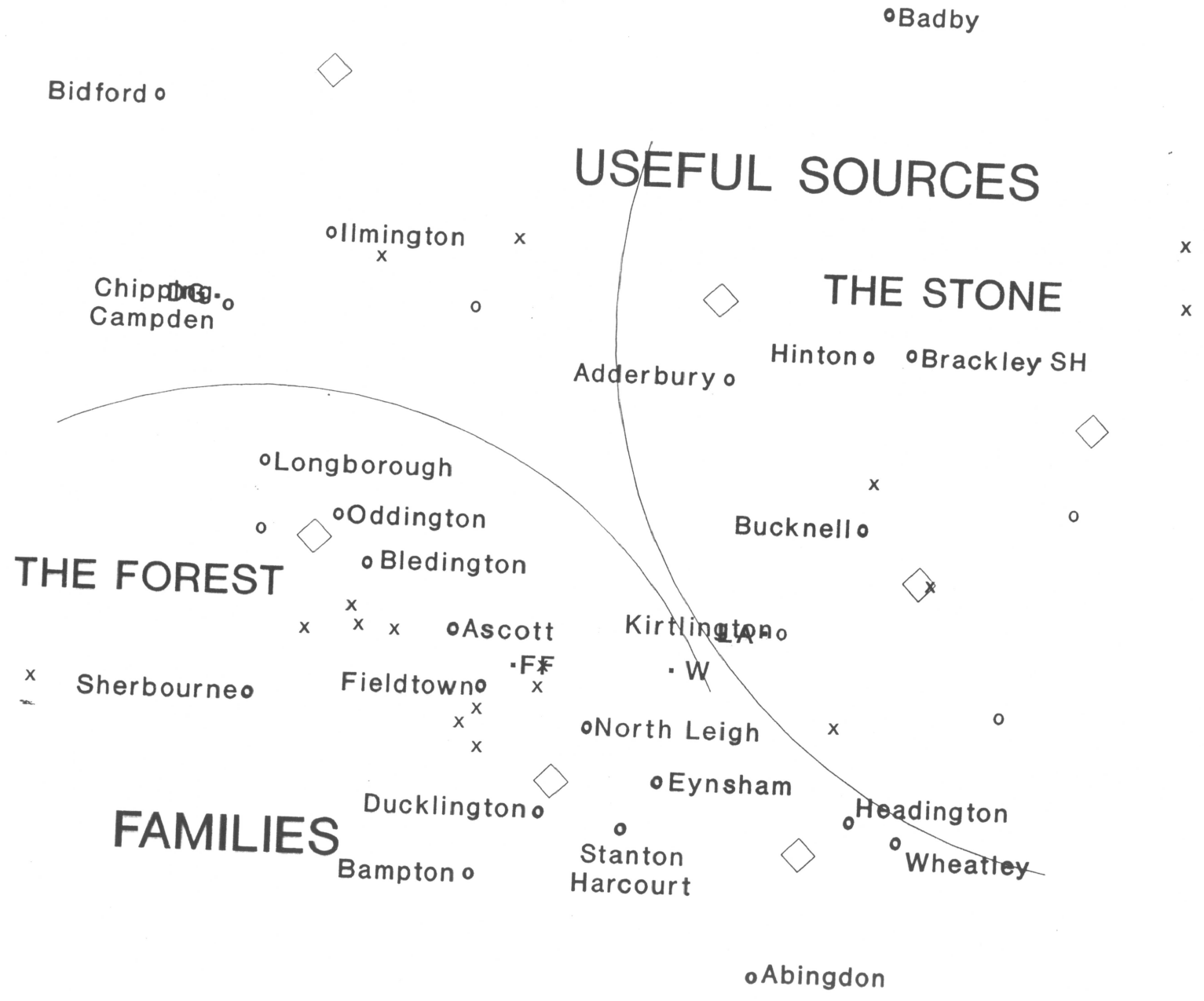
◦Headington

Bampton ◦

◦
Stanton
Harcourt

◦Wheatley

◦Abingdon



◦Badby

Bidford ◦

CONFIDENCE IN THE DATA RATHER SUBJECTIVE

◦Ilmington

Chipping ◦
Campden

Adderbury ◦

Hinton ◦

◦Brackley

◦Longborough

Bucknell ◦

◦Oddington

◦Bledington

◦Ascott

Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

◦North Leigh

◦Eynsham

◦Headington

Ducklington ◦

◦Wheatley

Bampton ◦

◦
Stanton
Harcourt

◦ Abingdon

◻ = High

RELIABILITY OF THE INFORMANTS

FRANKLIN - could not remember all the touches

FIELDTOWN

GOMME - fragments over several visits

WHEATLEY

HEMMINGS - remembered as best they could

ABINGDON

HOWARDS - unmusical but eager to please

BRACKLEY

ROLFES - unsure of movement details

BUCKNELL

C-TAYLOR - difficulty in finding standard descriptions
of capers

ODDINGTON

H TAYLOR - how he wanted it and what he could do

LONGBOROUGH

RELIABILITY OF THE COLLECTORS

ABINGDON - dancers pressurised into additions

BRACKLEY - standardised and rationalised

HEADINGTON - Kimber's comments ignored

ILMINGTON - a reconstruction published

WHEATLEY - considered too simple

BLADINGTON - search for earliest version

POPULAR MATERIAL - comic and vulgar dances ignored

THE TRADITIONAL REPERTOIRE

LISTS FROM 34 VILLAGES

SOME SEVERELY LIMITED OF COURSE

600 SEPARATE USAGES OF TUNES

300 SEPARATE USAGES OF DANCE IDEAS

LISTS AVERAGE 17 DANCES OF WHICH 7 ARE JIGS

PROBABLY 20 OLD & NEW IN REGULAR PRACTICE

NEARLY AS MANY AGAIN REMEMBERED

THE COMMON TRADITIONAL DANCES

TO OBTAIN A BALANCED SET NEED 14 SET DANCES

Trunkles

A processional

2 clapping dances

2 simple dances

3 stick dances

SOME DANCES SATISFY
MORE THAN ONE
REQUIREMENT

3 slow caper dances

3 corner dances

eg Trunkles & Shepherd's Hey

1 tune with two distinct choruses

1 tune used as a set dance & a jig

LESSONS FROM THE TRADITION

1. GREATER EMPHASIS ON JIGS

EXPERIENCED & SKILLED DANCERS EXPRESSED
THEMSELVES THUS RATHER THAN IMPOSING MORE

2. FEWER CORNER DANCES WITH CAPERS SO
AVOIDING EXPOSING POORER DANCERS

3. NUMBER OF DANCES IN PRACTICE NOT HIGH

4. EMPHASIS ON THE RECIPIENT NOT PERFORMER

FIGURES - SOME CHOICES

- FOOT-UP : to move or not
: which way to turn & when to face
- HALF-GYP : how far to cross
: dealing with interfering hands/sticks
- WHOLE-GYP : phasing of body turns
: which way to turn to face across
- ROUNDS : turns into and half way
: how many stations to move
: face across or round at half way
- HALF-HEY : how many beats to travel
: morris, reel, Bucknell, slip, change ends

TRADITION

FIGURES

| O2YS | FOOT UP | HF. CYP | B2B | FR. OVR | WH. CYP | ROUND | OTHER | | HEX | END |
|-------------|----------------|-------------|---------|---------|----------|---------|-------------|------------|----------|---------|
| | | | | | | | FTG | cast | | |
| Abingdon | - | u&in | f&b | one way | ✓ | - | anti.c | cast | sp | in |
| Adderbury | wk rnd | u2x | ✓ | ✓ | - | hd rd | - | FD, PU, PD | wh, CD | up/in |
| Ascot-U-Wy | j | line up gal | ‡ gal ‡ | gal ‡ | - | gal ‡ | ‡ | - | u2x | up |
| Babby | - | cast | in line | ✓ | hd rnd | - | - | - | u&d | up |
| Bampton | spring | u&d | ✓ | alt WC | - | ✓ | ‡ | - | u&d | up |
| Bidford | j | up/in | ✓ | ✓ | - | ✓ | ‡/wh | spiral 2 | u&d | up |
| Bledington | j | u&d | ✓ | - | - | ✓ | ‡ | - | u&d | up |
| Brackley | s.r.r.up | u&d | s by s | ss | sh.out | - | start stick | Ring&in | slip | in |
| Bucknell | j | u&d | - | into in | ✓ | - | in BCG | - | u&d | in |
| Ch Carpden | u j | u, d, in | f&b | one way | ✓ | - | wh | cast | wh | face |
| Ducklington | spring | u&d | - | - | - | - | ‡ | foot out | u&d | up |
| Eynsham | break u, d, in | u&d | f&b | one way | - | - | anti.c | Ring lines | wh | various |
| Fieldtown | hbs | u&d | ✓ | ✓ | - | alt B2B | ‡ | long | u&d (ss) | up |
| Headington | j | u&d/u2x | - | ✓ | ✓ | - | - | - | u2x | in/wh |
| Hinton | - | u&d | in line | ✓ | sh.out | - | - | - | slip | up |
| Ilmington | j | u&d | ✓ | ✓ | cr.&turn | - | ‡/wh | - | u&d | up |
| Kirtlington | hockle | u2x | ✓ | ✓ | ✓ | - | ‡ | - | u&d | up |
| Longborough | j | u&d | ✓ | ✓ | - | ✓ | ‡ | - | u&d | up |
| Oddington | dbl.gal | u&in | ✓ | ✓ | - | ✓ | - | - | u&d | up |
| Sherborne | sh | u&d | ✓ | ✓ | - | ✓ | ‡ | - | u&d | up |
| St Harcourt | j | in | f&b | ✓ | asym | - | wh | - | u2x | in |
| Wheatley | - | up | - | - | - | - | wh & anti | - | wh | in |

NOTES

u-walk round; s rr up=short rear up; dbl gal=double galley; sh=shuffle;
 up; d=down; in=face across in foot up, all into centre at end; f&b=forward &
 back; gal=galley half way through; s by s=side by side; ss=with sidesteps;
 alt=alternative to; hd rnd=hands round; sh out=show out; cr & turn=cross and
 turn; asym=come back other shoulder; wh=whole; PU=processional up etc;
 CD=country dance; u2x=set dance up twice in foot-up, or middles go up both times in
 hey.

OTHER FIGURES THAT HAVE BEEN USED

Three Top

Rotate in backstep in figures

Circular Hey

Galley in Bar 2 of figures

4's on diagonals

Back-to-back along the sides

6 down centre line

Swagger Round

**GETS TO BE LIKE
THE OTHER TRADS**

Rounds or Stars three on sides

Rounds or Stars middles to the right

Cross & Turn

Diagonals Back-to-Back

THE TRADITIONAL TUNES

7 TUNES WERE ALMOST UNIVERSAL

10 OTHERS USED BY MORE THAN HALF TEAMS

10% TUNES UNIQUE TO THE SIDE

Constant Billy

Greensleeves

Jockey to the Fair

Old Woman Tossed Up

Princess Royal

Shepherd's Hey

Trunkles

Balance the Straw

Black Joke

Brighton Camp

Cuckoo's Nest

Hey Diddle Dis

Highland Mary

Lumps of Plum Pudding

Maid of the Mill

Nutting Girl

Old Mother Oxford

Sherborne Jig

Young Collins

2 Locally Unique Tunes

WHY?

FEW MUSICIANS

GOOD MORRIS TUNES HARD TO FIND

NEED ON BEAT STRESS FOR DOUBLE STEP

COMPENSATION WITHIN REPERTOIRES

CONTACTS & COMPETITIONS

NO ANTIQUARIAN DRIVE TO PRESERVE

SO LISTS DROP TO 7 -10 OR EVEN FEWER

IS THERE A CLASSIC MORRIS?

STEPS

Double Step, Subtle Backstep, Sidestep

Plain Capers & Spring Capers

Slows & Galleys

Turn out of feet, energetic sidestep, all turns "out"

FIGURES

Foot-Up, Half-Gyp, Whole Gyp (Back-to-Back or Face-to-Face)

Rounds (Half or Whole)

Heys (Half or Whole)

BUT WHAT IS THE EVIDENCE?

Cecil Sharp was convinced

Playford & 17th Century Social Dance

(not Court Dances)

Words & Sketches are Non-Technical

Legendary mss

Memories of Sharp's Informants

1850's are before real evidence

Are we comparing like with like?

COMMONALITY

COMMON ORIGIN

RECENT ORIGIN

HOW SPREAD?

FREQUENT CONTACT MEANS SOCIALISING

REVIVALS MEAN INDEPENDENCE

LEADERS, FAMILIES & FRIENDS

19TH CENTURY ATTITUDES

◦Badby

Bidford ◦

TRADITIONAL REVIVALS

◦Ilmington

Chipping ◦
Campden

Adderbury ◦

Hinton ◦

◦Brackley

◦Longborough

Bucknell ◦

◦Oddington

◦Bledington

Kirtlington ◦

◦Ascott

Sherbourne ◦

Fieldtown ◦

◦North Leigh

◦Eynsham

◦Headington

Ducklington ◦

◦Stanton
Harcourt

◦Wheatley

Bampton ◦

◦Abingdon

◦Badby

Bidford ◦

DANCING THIS CENTURY

MOSTLY SMALL TOWNS

◦Ilmington

Chipping
Campden ◦

Adderbury ◦

Hinton ◦

◦Brackley

◦Longborough

◦Oddington

Bucknell ◦

◦Bledington

◦Ascott

Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

(at Upton near Didcot)

◦North Leigh

◦Eynsham

◦Headington

Ducklington ◦

◦
Stanton
Harcourt

◦
Wheatley

Bampton ◦

◦Abingdon

| TRADITION | REPERTOIRE | | | | | | |
|-------------|------------|-----|-----|-------------|------|--------|--------|
| | stick | 9/8 | 3/4 | heel toe | jigs | proces | n. off |
| Abingdon | - | - | ✓ | ✓ | ✓ | ✓ | ✓ |
| Adderbury | ✓ | ✓ | ✓ | - | ✓ | - | ✓ |
| Ascot-U-Wy | ✓ | - | - | - | ✓ | - | - |
| Babby | ✓ | - | - | - | - | - | - |
| Bampton | - | - | - | - | ✓ | - | ✓ |
| Bidford | ✓ | - | - | ✓ | - | ✓ | ✓ |
| Bledington | ✓ | - | - | ✓ | ✓ | ✓ | ✓ |
| Brackley | ✓ | ✓ | - | - | ✓ | - | - |
| Bucknell | one | - | - | - | ✓ | - | - |
| Ch Campden | one | - | - | - | - | - | ✓ |
| Ducklington | - | - | - | - | ✓ | - | - |
| Eynsham | - | - | - | - | - | ✓ | - |
| Fieldtown | ✓ | - | - | two | ✓ | ✓ | - |
| Headington | ✓ | ✓ | - | - | ✓ | ✓ | ✓ |
| Hinton | ✓ | ✓ | - | - | - | - | - |
| Ilmington | ✓ | - | - | - | ✓ | ✓ | - |
| Kirtlington | one | - | - | - | ✓ | ✓ | - |
| Longborough | - | - | - | ✓ | ✓ | ✓ | ✓ |
| Oddington | ✓ | - | - | - | ✓ | - | - |
| Sherborne | one | - | - | ✓ | ✓ | - | - |
| St Harcourt | ✓ | - | - | - | - | - | - |
| Wheatley | ✓ | - | - | - | ✓ | ✓ | - |

◦Badby

Bidford ◦

ENDS, GALLEYS & BACKSTEPS

◦Ilmington (?)

Chipping ◦
Campden

Adderbury ◦

Hinton ◦

◦Brackley

◦Longborough

Bucknell ◦

◦Oddington

◦Bledington

Kirtlington ◦

◦Ascott

Sherbourne ◦

Fieldtown ◦

◦North Leigh

◦Eynsham

◦Headington

◻ break

Ducklington ◦

◦Stanton
Harcourt

◦Wheatley

◻ galley &
backstep

Bampton ◦

◦Abingdon

◻ backstep

◦Badby

Bidford ◦ (?)

SLOW CAPERS

(?) ◦Ilmington

Chipping ◦
Campden

◦Hinton ◦Brackley
Adderbury ◦ (?)

◦Longborough

Bucknell ◦

◦Oddington

◦Bledington

◦Ascott

Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

◦North Leigh

Ducklington ◦

◦Eynsham

◦Headington

Bampton ◦

◦Stanton
Harcourt

◦Wheatley

(?) talked about

(?) ◦ Abingdon

◦Badby

Bidford ◦

SINGLE STEP TRADITIONS

◦Ilmington *in the revivals*

Chipping ◦
Campden

Adderbury ◦ Hinton ◦ ◦Brackley

◦Longborough

◦Oddington

Bucknell ◦

◦Bledington

◦Ascott

Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

◦North Leigh

◦Eynsham

Ducklington ◦

◦Headington

◦Wheatley

◻ 1 hop 2 3

◻ Bampton ◦

◦ Stanton
Harcourt

◦ Abingdon

| TRADITION | STEPS | | | | CAPERS | | | |
|-------------|-------|---------|----------------|------|--------|------|------|------|
| | Basic | Back | Break | Side | Pl Cap | Half | Pore | Uart |
| Abingdon | 1h23 | - | ft. te/dj | o | - | - | - | - |
| Adderbury | nd | ne/v | j/PC | o | ✓ | - | - | - |
| Ascot-U-Wy | nd | xback | gal/j | o | ✓ | f | ✓ | ? |
| Badby | nd | - | xft | o | - | - | - | - |
| Bampton | d/s | s/w | L R | o/c | ✓ | 1 | open | - |
| Bidford | ms | - | j | o | - | - | ✓ | - |
| Bledington | nd | sh | hook | c | ✓ | f | ✓ | ✓ |
| Brackley | ms | - | s/l rear up | o | ✓ | - | - | - |
| Bucknell | nd | hockle | j | c | ✓ | f | dc | ✓ |
| Ch Carpden | s | - | R j | - | - | - | - | - |
| Ducklington | nd | s | ‡c/gal | o | ✓ | 1 | tap | ? |
| Eynsham | sp | - | kick up | - | - | - | - | - |
| Fieldtown | nd | hbs | gal/j | o/c | ✓ | - | ✓ | ✓ |
| Headington | nd | s/xback | j/PC | o | ✓ | - | ✓ | - |
| Hinton | ms | - | - | - | ✓ | - | - | - |
| Ilmington | nd | s | j | o | ✓ | - | - | - |
| Kirtlington | nd | hockle | j | c | ✓ | - | - | ✓ |
| Longborough | nd | sh/s | gal/j | c | ✓ | f | ✓ | ✓ |
| Coddington | nd | s | j/d.gal | c | ✓ | f | ✓ | ✓ |
| Sherborne | 1h23 | sh | j/gal | c | ✓ | f | ✓ | ✓ |
| St Harcourt | nd | s | j | c | - | - | - | - |
| Wheatley | ms | - | j | c | - | 1 | - | - |

NOTES:

nd, ms= Morris double, single step; d, s= other form of double, single step; w= walk;
 sp= special step; sh= shuffle; hbs= hop back step; PC= plain caper; L= caper on left;
 xft= Badby break; rear up= Brackley break; ‡c= half caper; o= open; c= closed; .f= furlie;
 1-‡ caper off left foot; dc= double capers; ?= probably exists but not collected.

SOME DETAILED COMPARISONS

GALLEYS - 3 styles at least & variety of endings

BACKSTEPS - from shuffles to hopbacks

Emphasis on downward movements in different ways

SIDESTEPS - open, straight or closed

Turn of the body, arm movements, all different

ARM MOVEMENTS - role in body lift

SINGLE STEPS - pedalling, back pedalling

jerks, kicks, manner in which it is taught

single or double ring of the bells

◦Badby

Bidford ◦

STICK DANCE DISTRIBUTION

◦Ilmington *fines*

Chipping ◦
Campden

Adderbury ◦

Hinton ◦

◦Brackley

◦Longborough*

◦Oddington

*Bucknell ◦

◦Bledington

◦Ascott

*Kirtlington ◦

Sherbourne ◦

Fieldtown ◦

◦North Leigh

◦Eynsham*

several

Ducklington ◦

◦Headington

1 or 2

Bampton ◦

Stanton
Harcourt

◦Wheatley

* rumoured

◦Abingdon*

| HAND MOVEMENTS | | | | | |
|----------------|------------|-----------|-----------------------|-------------|------------|
| TRADITION | Basic step | Back step | Side step | Plain caper | Half caper |
| Abingdon | full wkd | - | lead up/ wide wave | - | - |
| Adderbury | c.wave&up | - | lead low w | low wave | - |
| Ascot-U-Wy | dku | twist | lead tw | dku | dku |
| Babby | wide wave | - | lead wave | - | - |
| Bampton | Flick up | swirl | show | high wave | wkd |
| Bidford | dku | - | form wave | - | - |
| Bledington | c.wave | out | lead c.w | low wave | wkd |
| Brackley | low wave | - | lead low w | low wave | - |
| Bucknell | snatch | out | point | low wave | snatch |
| Ch Campden | alt.arm | - | - | - | - |
| Ducklington | dku | at side | big show | low wave | wkd |
| Eynsham | various | - | - | - | - |
| Fieldtown | dku | out | point | dku | - |
| Headington | strong&dku | twists | twist | dku | - |
| Hinton | wide wave | - | - | wide wave | - |
| Ilmington | dku | dku | lead low w | low wave | - |
| Kirtlington | dku | up | both up | low wave | - |
| Longborough | up & shake | out | lead tw | low wave | wkd |
| Caddington | alt arms | alt arms | alt arms | dku | dku |
| Sherborne | dku | out | lead tw | dku | dku |
| St Harcourt | dku | out | dku | - | - |
| Wheatley | wkd | twists | both dir levels | - | wkd |

Notes:

dku=down and up; wkd=up and down; c.wave=counter wave; wave=movement from elbow; twist=movement from wrist, usually at or above head level; show=sweep of complete arm; point=stretching of arm to full extent.

THE URGE TO BE DIFFERENT

Longborough compared to Bledington

Wheatley compared to Headington

Ascott compared with Fieldtown

Abrupt changes at revivals

The Repertoire moving along

Special Features in the Dances

Reduction in Variety

oBadby

Bidford o

repetitions

NON STANDARD TRADITIONS

ollmington

order in revivals

Chipping
Campden o

each dance
different

Adderbury o

Hinton o

oBrackley

very
long
or very
short

stick dances
singing

flexible order

rounds in
corenre dances
order of figures

oLongborough

oOddington

oBledington

Bucknell o

pad out
with heys

galley left

oAscott

Kirtlington o

tops first
half figures

rounds in
corner
dances

Sherbourne o

Fieldtown o

double length
figures

oNorth Leigh

sing before end

irregular orders

oEynsham

oHeadington

two
styles

jigs as
set dances

Ducklington o

oWheatley

limited
figures

many duplicate
dances

Bampton o

o Stanton
Harcourt

o Abingdon

figures go
with dances

WELL?

HOW DID THEY DANCE?

WHAT DID THE COLLECTORS SEE?

WHAT DID THEY TEACH?

WHAT WAS PASSED ON?

MSS IS ONLY AN OUTLINE

MISSING IS STRESS, EMPHASES ETC

THE TRADITION IS THOSE WHO SHOW IT TODAY

EVOLUTION

Impact of Exceptional Dancers

Importation of New Musicians

Irresistable Tunes

Making a Mark on the Morris

Contact with Other Dancers

Special Occasions

CROSS FERTILISATION

ASCOTT - considered next generation Fieldtown

BIDFORD - help from Ilmington and Bledington

CHIPPING CAMPDEN - memories of Longborough

FIELDTOWN - dances from Minster Lovell & Finstock

HEADINGTON - Kimber collected some dances

KIRTLINGTON - stated very much as Bucknell

COMMON MUSICIANS - Hall, Woods, Potter

COMMON DANCERS - Charles Taylor of Church Icomb

CHANGES IN THE MORRIS

BAMPTON - backsteps, hand movements, heys, sidesteps

BIDFORD - "handkerchief dance & stick dance"

Foreman chose movements when into the dance

BLEDINGTON - "Old" and "Young" sides

EYNSHAM - Dances built round particular figures

special to individuals

HEADINGTON - Kimber and Trafford differences

HINTON - of 1870 became BRACKLEY OF 1920

ILMINGTON - galleys, Sharp, Jubilees, Sam Bennett

THE DRIFT FROM FIELDTOWN

ROUNDS - change from Bampton like to The Rose

HEY - extra turn taught to Travelling Morrice

SLOW CAPERS - endless variety, but not the height

FIGURES - soles on ground, figure eight waves

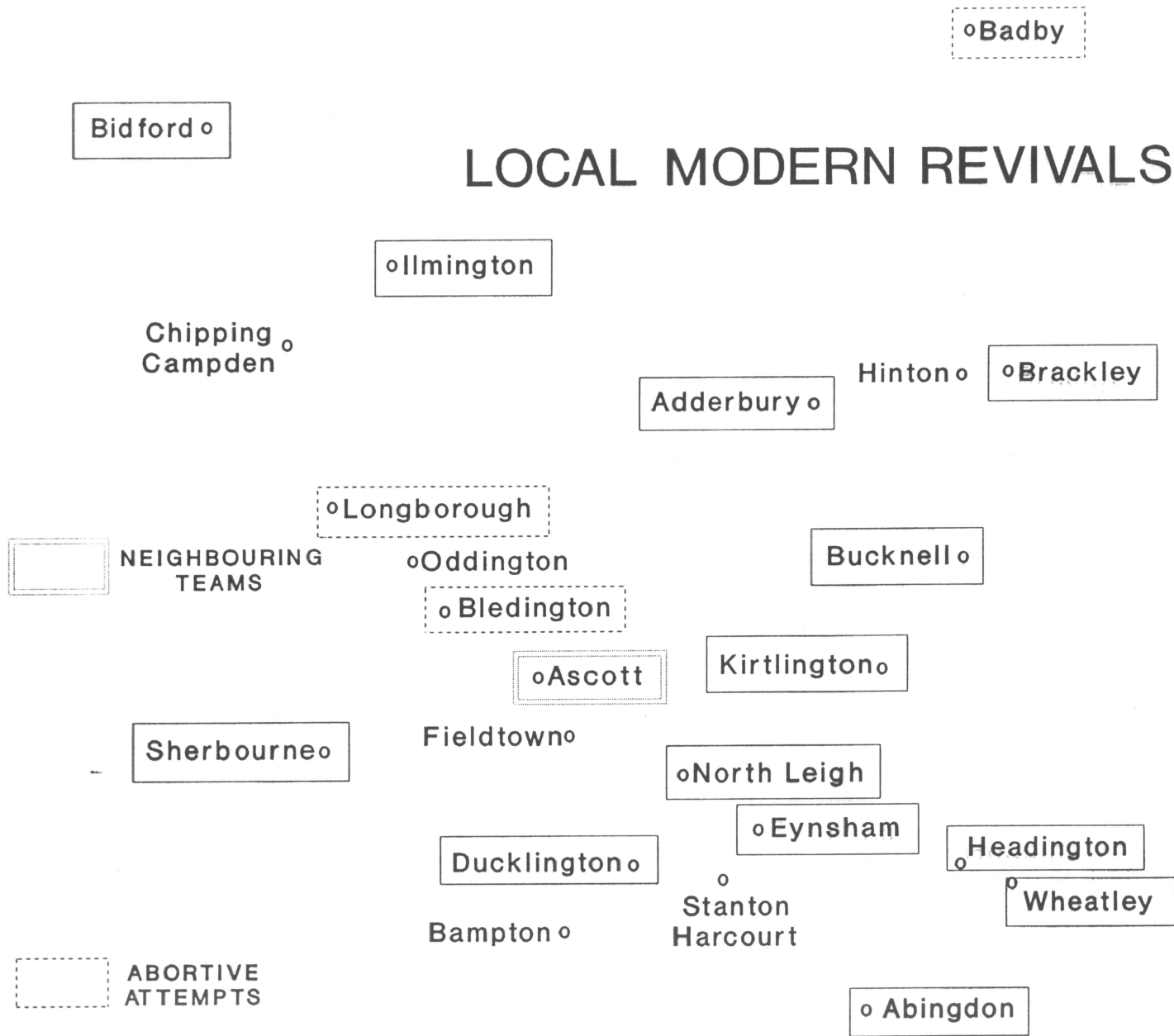
GALLEY - when to or not

HAND MOVEMENTS - become mannered

- SIDESTEPS - open or closed

HANDMOVEMENT IN THE SIDESTEP - endless variety

LOCAL MODERN REVIVALS



MODERN SOCIAL INFLUENCES

20th CENTURY OFF-BEAT IN MUSIC

INFLUENCE OF PSUEDO TRADITIONS

(BORDER, MOLLY, STAVE, CLOG)

COLLECTORS, PUBLICATIONS & WORKSHOPS

THE NEW MUSIC

AUDIENCE APPEAL - REPERTOIRE

TODAY

REGULARLY PRACTICING MORRIS TROUPES
HAVE TO STYLISE & STANDARDISE
& FIND NEED FOR CONTRASTING MATERIAL
HEADINGTON & ABINGDON HAD TWO STYLES
MOST HAS TWO FAMILIES OF DANCES
HEEL & TOE, STICK & HANDK, SET & CORNER
WITHIN SINGLE TRAD DETAILED DANCE TO DANCE
VARIATION
STICKS, HANDKERCHIEFS & FUNNY STEPS!

"THE REVIVAL"

The "traditions" become stylised

Traditional Speeds & Heights Ignored

Stylistic Improvements Introduced

Repertoire & Dance Popularities Different

Reconstructions & New Choreographies Needed

How it was becomes unknown!

WHAT TO PRESERVE?

TRADITIONS NOW HAVE A CONSISTENCY

GENERIC

DRIVE, ELEVATION, SPEED, STRENGTH

SPECIFIC

POSTURE, ARM MOVEMENTS, SLOWS & GALLEYS

IDEAS

SIMPLE, NOT ELABORATE, DANCE NOT DASH

ARTISTIC

WHAT ARE YOU TRYING TO EXPRESS?

CHOOSE THE STYLE TO SUIT

CLUB STYLE

ULTIMATELY DEPENDS ON 6 THAT ARE UP

LONG SWORD & RAPPER BEST WITH FIXED TEAM

CLUB STYLE PERSISTS FOR YEARS

EG WHEN STEADY CHANGE AS AT UNIVERSITIES

BAMPTON VARIES WITH OCCASION

-ADJUST TO ODDITIES OF DANCERS

DEPENDS ON VISUAL MODELS OF MOVEMENTS

FEATURES

TRAD SIDES TOGETHER LOOK QUITE DIFFERENT

IN THE SUBTLE DETAIL AS WELL AS OVERALL

WHO WORKS OUT NUANCES OF EMPHASIS?

WHAT MAKES THE CLUB STYLE?

ARE WE NOT ALL SINGLE TRADITION CLUBS?

HOW ARE THE TRADS & DANCES CHOSEN?

NEED AN AWARENESS OF THE FEATURES

INEXPERIENCE LEADS TO SUPERFICIAL COPYING

MORRIS BAD MANNERS

STANDING IN FRONT OF AUDIENCE

DENIGRATING ANNOUNCING

MEANINGLESS CHARACTERS & ACTIVITY

MORRIS TIME

ONS & OFFS

POOR DANCE DISCIPLINES

