

SECOND DRAFT

SIDMOUTH LECTURE 1994

"THE SOURCES OF OUR DANCES"

INTRODUCTION

This is a performer's view of our essentially English dances, presenting an extended view of the different sources and the backgrounds, only limited by the authors' experience. They are classified under the accepted names for the forms of regional seasonal dance. This document may help dancers to appreciate what of our heritage is out there to use and cherish. The known core of each tradition type may appear to be very distinctive but in reality the dance styles and implements shade gradually into the neighbouring traditions.

Comments, contributions and corrections are welcomed to make this more useful.

Although there can be much satisfaction gained in composing dances, it is also a sound principle to improve an existing one by dancing better, perhaps more expressively and more dramatically, or in a more structured manner, as far the tradition allows. It should not be a concern whether the dance is old or new, but only if it is good and suitable. Teams with poor judgements on dances will make mistakes on choices and interpretation whatever is available. The saving grace is that such groups seldom last because they fail to gain any personal satisfaction. For performance needs it is better to start from actual interpretations rather than collector's notes. The collector alone is responsible for publishing or lodging notations somewhere accessible and to arrange for its preservation in performance. Very seldom is there a record of a "correct" way of performing a dance in existence or of all the details necessary for its replication, other than of its ground patterns. The reality was that dances were often somewhat variable and adjustable in performance.

The dances taught at workshops are important as their leaders normally select the best elements of the material from which they are drawn. Dances at workshops should be considered inspirational rather than preordained. For teams with established non-Cotswold repertoires, it is realistic to expect them to ignore duplicate movements that already occur in dances in their repertoire, and to substitute others. Alternatively existing dances could be periodically reviewed, perhaps combining the best movements in order to keep the number of dances in practice within bounds.

It is commonly, properly and ethically accepted that certain dances are the "property" of the performers. Some of the dances, such as the Great Wishford Faggot dance and the Bacup nuts, are so distinctive that even when avoiding the actual movements in the original any exploitation of the form is recognised as a copy, rather as are any attempts at the late Wilson, Keppel and Betty's Egyptian Sand Dance. The existence of most of the older living traditions is precarious, and the use of their material can be life threatening. Often dances have been collected on such understandings as that either they are passed on or are kept within a particular group. Such wishes have to be respected. Some dances are recovered or reconstructed only with great difficulty and the collectors have some "rights" in obstructing their further uncontrolled propagation. However also to be avoided is over protection. There is a danger that to guard for example the Bacup garland dances the exploitation of the quadrille formation for other dances is

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inhibited. Contact with the tradition is a two way process, it is inspirational to those without their own inherited dances, and it helps to provide the interest that has kept the tradition alive. A caring and sensitive approach is required, although it has to be said that some urban sides do not understand it.

EARLY MORRIS HISTORY

The geographical distribution of Britain's dances was first mapped by Joseph Needham, and then in greater detail by Alex Helm, Dr Cawte etc. Although there can be no significant changes in the areas identified for each type, the picture is being filled out by more regional studies.

The references to early morris were first collated usefully by Barbara Lowe and then expanded and further exploited by John Forrest in *Morris and Matachins*. The *Early Morris Annals* is a comprehensive index of surviving documents that mention the morris from 1500-1750 and which has already been the basis for a number of examinations of specific topics. There is perhaps still an outstanding need for publishing a summary of the accumulated evidence on early costume. New document discoveries continue but cannot overturn the overall picture. Keith Chandler's books cover the Cotswold Morris till 1900. Unfortunately there are no equivalent published studies of performers or leaders elsewhere. Much has now to be done to complete putting these appreciations of the morris into their proper social contexts. There are gaps in that knowledge, eg the general position of women in society in the early nineteenth century before Victorian attitudes developed, when the various traditional dances forms were flourishing. Getting the morris of the twentieth century into focus is an ongoing task, even just to identify and examine the relevant themes.

An obvious approach to establish the roots of a known history is to start from what is sure and work backwards. In this manner the threads that come and go and which change its character can be recognised. The evidence has been studied thoroughly back to Elizabethan times for most social and artistic issues and now a data base exists for the records of the morris.

Unfortunately classical schooling and a religious upbringing concentrates attention on the further past, so too many folk theoreticians made the intellectual leap over the Middle Ages in order to postulate origins. As the vast array of traditional activities could not be related to the early Christian practices about which the people have been educated since the Reformation, the only rational explanation available to them was a pagan origin, whatever that was intended to mean. More recent studies of the growth of dramatic performance, music, song, and festivals have shown that there was a steady elaboration since the Norman Conquest, but that the flowering was in the two centuries from 1350, from the Black Death to the Henrician Great Plundering and the Edwardian destruction of late medieval Catholic practices, followed by a consequential great shift of customary activity into secular usage. That the morris appeared in processions and at games from 1500 is not surprising as the equivalent community behaviour before had been absorbed into the church and guild processions, pageants and the like. It is here that the next search for evidence should concentrate. Furthermore we must seek for the continental analogues as England was on the edge of culture at this early time and greatly influenced by popular fashions from abroad. The degree of contact is greatly underestimated today.

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There is considerable evidence that the pre-Reformation church accepted many beliefs and actions by its people which had analogues in pagan and classical societies, but this is not proof of a continuity of practice, only of a persistence of a common need for which such activity appeared to be a solution. Very similar practices exist again today although seldom recognised as having a similar basic motivation.

The threads that have probably contributed to forming the early morris are many, but none is acceptable as the primary source. They were the traditions of the jester and juggleur, the morisco in Spain, the group military training techniques with music copied from the moors, the being employed as mercenaries in foreign places, the royal and the aristocratic intermarriages, the cultural influence of following closely Burgundian, French, Flemish and even Spanish fashions, the intimate trade contacts with Flanders, Holland, Gascony and Spain, the extensive use of south German Mining engineers, the effect of the Corpus Christi processions by guilds at all levels, the civic pageants and even the King, May and Robin Hood Games.

Although the morris leaps into attention apparently fully developed, we do not know what form it took. In the period 1450-1600 three forms of dance appear in the records, the men dancing independently in a circle around a woman, the dancing two-by-two in procession and the chains of dancers often with hands linked. All those forms have persisted in children's games and still occur to a limited extent in adult celebrations. The early morris was with kerchiefs, never sticks, was danced in elaborate coats because that was compatible with the fashion, but not with blacked faces, and was not associated with a particular period of the year. The Matachin with sticks appeared afterwards but as a distinct form.

What would make the morris different from any previous form of dance expression? Its format and probably the sound of its music. Before 1700 there is insufficient information to tell if there were any regional differences in what was done. After 1700 there is sufficient continuity in the references for it to be a reasonable deduction that Cotswold morris only slowly evolved and never had features commonly found elsewhere by the end of the 19th century. The earliest references to the other "traditions" are all significantly later. The distributions of known sites and of dance content suggest strongly that a diffusion process operated for all.

Even if a seasonal bells, sticks, handkerchiefs or disguising solo or group dance form called something else and hitherto unnoticed and unexploited by the contemporaries was found to have existed in earlier times it would still be essential to show that there was continuity through the late Middle Ages.

A NON-COTSWOLD MORRIS

1 NORTH WEST : LANCASHIRE

The older forms of the dance were associated with processions and rushcarting. By the end of the 19th century stationary or stage versions of dances had been developed and some of the existing notations are of dances that are from this period. It was recognised by Dan Howison and Bernard Bentley that the older dances found in the Manchester area included step-&-turn figures throughout. There are variations in style of the dance across the North West, geographically as well as with time, including the details of stepping, the pattern of arm movements and the choice of implements that were carried. Clogs and breeches became normal morris wear after they stopped being common working wear as such a looking back became expected. There must have been many ways of dancing the polka step in use, as a wide variety of stepping can be seen at any Carnival Morris competition today.

The earliest dance team was probably Godley Hill who went to the Knutsford May Festival in its formative days. There are four notations extant, Graham who saw the side, Esperance Club who brought Robert Brookes to London, Maud Karpeles who encouraged a short revival about 1931 and Crompton who collected it locally and used to dress the part. They differ in detail but all are reflections of the same dance at different dates, and none is a complete notation. Graham also obtained a Failsworth dance, which differs considerably from that given much later to Julian Pilling by one of the dancers actually present. Sharp and Gardiner mss both have a notation of Mawdsley, which dance was taken to a Keswick school and a simpler notation for eight dancers from there has also survived through the Esperance Club. Maud Karpeles collected further dances, Royton and Abram Circle which she published, as well as Knutsford, Mossley, Peover and at least six others. Her Royton combined the two elements of polka'd figures and stepping sequences and appeared at the time as a pinnacle of the NW dance. Manley inherited the tradition, maintaining its flexibility of order and adding several new and ingenious figures. The Royton style has been exploited by others, including an interpretation of a fixed sequence called Oldham by the Manchester MM. Fred Hamer had started to collect a few of the Lancashire dances when he became blind.

In the 1960's a number of collectors in the Lancashire area pooled the results of their activities, eg. Dan Howison, Julian Pilling, Roger Marriott and Bernard Bentley, and their collection of notations existed in a limited number of sets of volumes of mss, including by the Manchester Morris Men. It had not been their intention to publish them, although local revivals were to be given access, but the collection has been exploited since by others for workshops. Julian Pilling classified the known dances into major and minor forms and pointed out that modern teams should not dance just the major items. This urge to do only the "best" bedevils the presentation of all traditions, even though experience shows that simple dances are acceptable to the public as part of a show.

I fell across a few dances in the 1960's, a dance from the Northwich area from a Mrs Hepple at Tilehurst, Reading, a dance from Runcorn and Widnes from Mrs Wilson, a girl guide leader at Bourne End, near Maidenhead, and a dance by a girl's team at a hospital fete near Preston.

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Little has been systematically published. Pru Boswell has covered the older material from the Lancashire Plain and the Horwich area and Trevor Owen some from his own collection. A list of individual dance notations that have been printed and may be accessible is given in the currently out of print Vaughan Williams Memorial Library's Introductory Bibliography by Mike Heaney. Mostly the dances have to be seen in performance by local clubs such as Colne, Horwich, John O'Gaunt, Leyland, Preston Royal, Rumworth, Saddleworth and Whitworth amongst the many men's sides, as well as by the women's and mixed teams. Some individuals have the knack of collecting. Garstang discarded their original set of dances, probably because so many had been copied, and composed new dances. At one time Knutsford, Aston-under-Lyme and Blackrod were widely known amongst modern sides.

Very often recent dances have been arranged to fit around a few collected fragments. It is difficult to tell and doesn't really matter. There appears to be an enormous reservoir of dance ideas.

2 NORTH WEST : CHESHIRE & OTHERS

Whereas the Lancashire morris is essentially an urban form, the older dances from Cheshire are rural. David Robinson has taught a number of Cheshire dances both from his own collecting whilst leading Bollin, and drawn from the Manchester collection accessed and taught by..... (?). The local tradition began with the "Cranford" and "Gaskell" troupes of young women at Knutsford. The members spread out over the plain and the dance was developed with different changes and additions, perhaps as at one place introducing a new figure every year. The interactions between teams probably were the reason for the many different ways of getting into and out of a popular "windmill" figure. Very large sets and sixteen plus dancers to fill the available space was the norm, although seldom seen today in club performances. It is interesting to see adult sides recreating dances only done before by children.

In most places dances went with leaders and not places and could be taken around as they moved. The English Electric Stafford dance is an example, associated with a works team, that was taken south. Wigton is an example of the dances that developed in the industrial part of Cumbria.

The Carnival Morris community is managed by the several Carnival Associations which help organise events and that have no equivalent in the rest of England. There have been large number of teams and hence dancers and dances involved, all in a traditional environment. It is poorly documented and largely ignored by those so far recording the folk world.

3 YORKSHIRE LONG SWORD

Long sword dances have been mentioned in Europe back to the 14th century and in Britain from the 16th century. The earliest "swords" must have been the standard strips of iron which were the basic material used by blacksmiths for most of their work, which included the making of swords at times of conflict. The European dances are poorly known in the UK and this makes interpretation of the English tradition difficult. For example why are there no English dances which raise the fool on the lock from which position he can harangue the crowd?

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There are 27 dances notated well enough for performance, including **Papa Stour** and the **White Boys** dance from the Isle of Man. Only six of these are now active. The full set of dance notations developed by Ivor Allsop are expected to be published on his behalf by Tony Barrand. The dance sets were for eight or six with the former number possibly the older size. The Papa Stour dance was the only one for seven. It is mostly a Yorkshire tradition centred around Sheffield in the south and the Yorkshire Moors in the north. Although most of the Cleveland dances are in mining areas, and those furthest north were encouraged to perform during the between the wars depression, they are also within sight of the sea. Where the long sword and rapper territories met they show similarities in figure choices, an argument developed in an article by Dr Christopher Cawte.

The dance figures are a mix of clashing baskets, linked hilt-and-point movements of various complexities, and different "locks", meshing the swords together so that they be displayed without falling apart. These are combined with other movements such as rolls, and reels and cross overs that are danced unlinked.

Several new dances have been created. Trevor Stone is the most active collector, recorder and encourager of the long sword both in the UK and Europe. There are a few English specialists in other dance rich regions such as northern Spain and the Basque countries. There is another key figure in New York.

4 GARLAND

Garland dances are widespread in Europe, but not very common outside of Austria. They exist in many forms but the oldest are assessed to be those which appear to have once been sword dances and in which due to local laws the garland replaced the swords. The ban led to the use of foliage covered hoops, cooper's barrel hoops and even ropes between dancers. To be more impressive the numbers of dancers involved can be rather large and the dances interminable in length. In most places the garlands are a inverted U-shape, and can be exploited as a frame for the head and top of the body. Some German and Basque garlands are the size of garden archways with spikes on the bottom ends which can be struck into the ground when desired. In Austria many are rigid and small, of "A" frame or "Δ" triangular shape, as well as complete circles. The later is appearing in the West Country. The earliest clear English reference available was in a stage ballet. Earlier references to garlands are to a different type of object that is not a dance implement but something that is carried to accompany a party of dancers or singers, who are perhaps "bringing in the May". These are close in concept to the heavily flowered garlands on a stave pole, such as are used on Tutti Day at Hungerford and also was used by some Friendly Societies instead of permanent stave heads. Garlands could mean also slack streamers or decorated ribbons, like skipping ropes or even flower arrangers or decorators swages.

By the mid 19th century garland dances were appearing as part of the stock in trade of the dance display choreographer, along with plaited ribbon maypole dances and theatrical morris, and might be seen on the stage, in at least one classical ballet, at the pleasure gardens and at revels. The **Brittania Bacup** and the original **Whitworth** garland dances probably date from early in Queen Victoria's reign but most surviving English dances seem to be late Victorian or Edwardian period compositions. A particularly well known one is the "**Victory**" dance from Knutsford which was danced with a slack garland, like flower decorated skipping ropes, now preserved in performance by Poynton Jemmers.

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Garland dances are still part of the repertoire of children's dancing schools and a waltz garland was performed at Knutsford May Day in 1982. This dance was done with small rigid framed garlands which allowed quick and easy change from linked to stand alone formations. Apparently a simple published U-garland dance was circulated amongst Girl Guide troupes after WW I and parties went out collecting along with a maypole. This was in their period of "sharing" dances and games from many cultures and the source is currently unknown. There is photograph of school girls with U-garlands and a team with a plaited ribbon type of maypole at Alton, Hants, at the end of the 19th century.

The only English garland dance to include linked movements is the "Rose" recorded from a college team from the Sunderland area at an inter-college folk event in the early 1960's, and apparently created and taught to the leaders when at school a few years before by an ex-long sword dancer from the Cleveland area north of Whitby who did not believe in women doing the traditional men's dances. Originally intended to be danced by twelve or more, it is now often done with eight with loss of scale, and even by six. English Miscellany used a character carrying a separate object who passed through the figures at appropriate moments to fill out the tune. Although it was done at the fast long sword walk, the dance has been developed in both rapper like running and slow polka stepping versions to suit different club requirements. There are similar linked dances in Spain, Flanders and Provence. The dances in Flanders are geographically closer to the south of England than those of the North West!

English dances seem to include bows, made from the waist but keeping the head up, as at Bacup, Blennerhasset and in the Mayers "Maze" dance at Lancaster. Garland dances have not attracted fancy stepping sequences, although one like a Three Hand Reel was composed by Jean Piper for Minden Rose of Alton. Within a club's repertoire there is always a need for a variety of rhythms and speeds from waltzes to polkas, and it is not unusual for a team to change the collected or acquired material for the sake of the balance within their shows.

A good garland dance uses the garland as part of the dance, rather than carrying it just to look pretty. They can be waved from side-to-side, laid on top of each other, or even used to catch other dancers. However garlands have been added to existing dances such as the reconstruction of **Mrs Hepple's Dance** from Northwich. There are now in circulation a number of composed dances, ranging from the four handed **Sweet Garland** dance, seen danced by Wessex Woods, the five handed dance by Plymouth Maids, the six handed **Tina's Dance** by England's Glory, up to the **Wain** for fourteen. This is one of very few dances with one garland shared by each pair of dancers. It is now a much longer dance than when first seen at Sidmouth danced by a visiting Flemish team as English clubs have added good figures. Several garland dances have been composed in Australia, New Zealand and in the USA. I have seen interesting garland adaptations of Playford dances such as *Newcastle* and *Hey Boys Up We Go*.

Garlands can be made of a variety of materials - plastic domestic water pipe is just about the right diameter and flexibility and was first suggested by Tony Barrand of Boston University, USA. Some teams have used hoola-hoops, but cane is desirable if the garlands are to be clashed, or even wood steamed to a permanent shape if weight is not a concern. A set of garlands in basket wickerwork has been seen. Decoration is very much a matter of the team's personal taste. A light weight seems to be an important criterion, specially if

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someone has to carry eight or twelve of them around.

5 DURHAM RAPPER

Eleven dances have been collected and published, but only one or two traditional sides are now active. Several other teams are known to have existed and their dances might still reappear. The rapper dance is a specialised subset of long sword, with the performers remaining linked for most or all of the dance, which is suitable for indoor practice and performance. It could not have appeared until suitable flexible spring steel became available during the Industrial Revolution. Nowadays suitable material has become difficult to find. The stepping, now considered essential to its presentation, may have been added quite late in its history. The flexibility of the swords has allowed many complex movements to be created and each of the better teams could well have had a knowledge of thirty or more figures, either handed down, stolen or worked out, although many were just variations on a theme. It is assumed that teams on a pub tour would have had a flexible figure order so that the dance could be adjusted to the audiences. Performances in modern shows tend to follow fixed orders to minimise the risk of errors. As the dance spread further from its point of origin it became simpler, more with variations on fewer ideas, a typical diffusion model. There were two recognised dance styles, the "steady-and-let-everything-be-seen", and the "crash-bang-wallop" where it all happened too quickly to be followed.

No full and proper topological analysis has been completed and published of figure possibilities and those that do exist have not been classified, so that possible "missing" movements within the idiom could be discovered.

Dancers tend to need to be able to do the figures instinctively, hence the usual habit to practice only in one position in the set and not to have a large number of spare dancers, so producing what is in effect a club within a club.

6 WELSH BORDER MORRIS

The term, unknown to the public, was coined by Dr Cawte in the *EFDSS Journal* to cover the seasonal performance in the Welsh Border counties of Shropshire and Herefordshire, which are in England not Wales, but extended to include the non-Marches, non-Cotswold county of Worcestershire. There are eleven dance notations in existence but no traditional group surviving to act as a role model. They come from **Brimfield, Bromsberrow Heath, Dilwyn, Evesham, Much Wenlock, Peopleton, Pershore, Pershore Not for Joes, Upton on Severn, Upton Snodsbury and White Ladies Aston**. There is no consistency in style or movements between dances. The typical team at least towards the end should be thought of as existing for a particular occasion with a minimum of practice, rudimentary costume and compensating for deficiencies in artistic content by noise both from the performers and from a band containing as many percussion instruments as could be mustered. Dances exist for from three to twelve dancers and the content could be dependent on the number of men available, as at Brimfield. Early references suggest that the Border Morris differed from others because of the larger numbers involved. The dances collected from a particular place could vary quite markedly between informants, as at White Ladies Aston, reflecting a flexibility from year to year. Sometimes a gang would have only one dance, sometimes two, or as at Malvern and with the Pershore Not For Joes, an indeterminate set of figures. The common features are the rather short sticks and

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a high single step akin to the local country dance step neither of which are followed today. Details like starting foot rules and phrase endings are missing.

The current revival is twenty years old and has introduced the rag jacket costume, blacking faces and noise, and is filling a niche not otherwise occupied by the other accepted traditions, as it involves the more boisterous conduct often frowned upon in the past. The Silurian MM had interpreted the available material and sought to preserve the traditional style and features as far as they can be deduced. An alternative image has been promoted by the Kirkpatricks with the Shropshire Bedlams and Martha Rhodens Tuppenny Dish where the limited material has been consolidated, systematised and extended. New ideas have been developed using all the local titbits. Through them there is a modern image of the Border Morris, boisterous, more than usually exhibitionist, noisy dancers that are rag jacketed, all of which owes much to the spirit of the past but not to the substance. The rag jacket is worn by most sides now that its implication of poverty is now forgotten, and made in bright or exotic materials which did not exist in the historical period. The idiom translates well to men, women and mixed sides. Many other specialist sides have a Border dance or two to broaden their repertoire and to exploit the contrast with the Cotswold jumps and capers.

The limited source material has led to a more than usual degree of invention and there are teams that are in the style with entirely recently composed repertoires, some of which are extremely successful as dances. However it would be wrong to count all such sides as "Border" as a catch-all classification, some must be considered as Street-Dancers or Dance-Troupes with no obvious roots for their dances in the traditional forms.

The Bedlam Morris is a poorly defined historical form which might have been the West Midland dance or related to it. On the Northamptonshire side of the Border Morris distribution it existed separately and alongside the Cotswold handkerchief form and it may be from that or the Matachin that the concept of stick dances diffused south. I would suggest personally that the references could imply that the dances were not done to a melody instrument and relied on the rhythmic effects of stepping noise and drumming to generate excitement, as in native traditions elsewhere in the world.

7 EAST ANGLIAN MOLLY

This has to be seen as two traditions, the old Cambridgeshire style and the new of the Seven Champions. Neither used sticks or wore bells, nor normally carried handkerchiefs..

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 (but only one bad one to undress him?) and a good deal of time would be taken up the evening before going out in dressing up. The team would perform during the day and then dance in the evening in the pubs in their ordinary clothes without their costumes and, as desired, including women in the set, treating the dances as social dances. Only men did the Molly within living memory.

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 consisted of a supper and dance, but it was quite different from the Molly centred occasion. The "Feast Dances" would be the same in form but not necessarily done in the same spirit as for the Molly, particularly as they were then danced mixed.

The Molly was once widespread through inland East Anglia although few traces of the dances have been recovered. Sharp saw the dancing near Littleport by Ely. Six men wearing white shirts, ribbons, sashes and box hats, danced a "set" jig. Some account of the Cambridgeshire Molly dances were first published by Needham and Peck in 1933. They wrote of the dancing around Cambridge and Ely as separate groups. Near Cambridge at Girton, Histon and Comberton the team was six dancers, one of whom was a Bessy or Molly, plus a musician and several cadgers. They would carry handkerchiefs and wear a form of wide baldrick with many rosettes.

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 was at Little Downham, because it was the longest lived, where the dancers dressed in ribbons and flower decorated hats. There was usually only four dancers in the final years so they danced couple dances, including tangos. They claimed to have had country dance figures and a four hand reel. At Haddenham it was said that broom stem dancing was done by the plough party and that elsewhere near Ely four and six hand reels were danced.

Russell Wortley and Cyril Papworth have published on the Camberton dances. Papworth in "*Polka Round*" taught a broom dance derived from members of his own family and the Feast Dances, *Birds a Building, College Hornpipe, Cross Hands Polka* or *Special Molly, Gypsies in the Wood, Six Hand Reel, Up the Middle and Down the Sides*, and *We Wont Go Home Till Morning*. He gave a consistent style for the dancing using a "Cambridge Polka", a 1 2 3 hop which is three small hops and a lift, bringing the free knee fairly high in front, but being light on the ground. A booklet "*...for a bit of sport'...*" by Richard Humphries summarised much of the known information, but also suggests that Sam Bennett's *Lively Jig* was obtained from a local man who had come from Little Snoring near Fakenham in Norfolk.

The first attempts by outsiders to present the old dances in their villages in the old style was not well received, as they were about the least spectacular dances that can be offered. Perhaps the approach was wrong as the successors have been successful. There has been a marked regional interest in East Anglia in the tradition, and many teams can be seen in January at Whittlesey Straw Bear and some locally on Plough Monday tours.

The Seven Champions are as authentic as treacle mines. These are widespread in folk lore, although every place believes it is unique, and the stories are most likely to have been inspired by finding underground tar pits rather than molasses! The team is all about style and discipline, at its best more like a music hall act rather than an amateur road show. They have gone for heavy boots and a stamping step, slow deliberate stepping and non social dance interpretations of common country dance basics such as the swing. Starting from collected dances, their repertoire has developed in so many ways and they are very successful on the Festival and Day-of-Dance circuits.

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8 NORTH DORSET AND WILTSHIRE STAVE & RIBBON

Stave : During a search for mentions of details of rural ceremonial costumes I found in Friendly Society records a little information about the dances done at some of the places that included dance as part of their annual perambulation before their Club Day church service and feast. Club walks are also mentioned in Barnes' poems and in books and some details have been appeared in print.

At **Stourton Caundle** the material is a list of dance first and second parts which translated well into figures and choruses, at **Fifehead Magdalen** a list of titles of dance to be practiced some of which could be traced to printed dance books, and a brief description in a newspaper account of a dance at a wedding outside the church at **Bückhorn Weston**, and finally odd dances described in mss such as Maud Karpeles' **Seend** in Wiltshire.

The material has been given to southern sides who wanted to dance something local, Abercorn, Bath City, Bourne Bumpers, Flaming Morris, Fleur de Lys, Dorset Knobs and Knockers, Magog, Puttenham, Royal Manor and Somerset Maids. Some have been done by Shropshire Lasses and by Ursa Major, whose leader uses them effectively with workshops for young people. They are also part of a few US women's sides repertoires. All these sides include dances which have been modified as well to provide more variety. In Dorset, Somerset and Wiltshire the club staves mostly had a brass stave head, further east they were usually wooden. The surviving South Harting Club uses willow with decorations carved into the bark, but the Nether Stowey women's club only carries posies on their walk. Staves can be from three to six feet in length, made in one or two pieces. Nearly all the mentioned active sides have produced their own special stave heads. Somerset Maids have a set of twelve originals from different places, Dorset Knobs and Knockers have copied the local club's.

Ribbon : A simple "Ribbon" or "Pocket Handkerchief" dance was fairly widespread and at least in the south of England well remembered, both as a social dance novelty but also as used in processions or during displays at fetes. One such notation was published by Sharp in his *Country Dance Books*. At East Coker it was called **The Morris Dance** and photographed. A few other collected dances have been noted as "could be performed with ribbons", and in practice they are unforgiving of mistakes and need a special technique for performance. They have proven difficult but not impossible to invent. Ribbon dances are part of the European tradition, and quite novel dances have been shown by visitors at Sidmouth, including a Russian dance for twelve, another dance rather like a slack garland dance, and a Provence dance with a tall man in the centre acting as a support for one end of every garland, but the figures are not maypole like. Ribbons have been used in the classical ballet.

Maypole : Plaited ribbon maypole dances are another part of the 19th century cultured repertoire. They spread into school use through the White Ladies Teachers Training College from 1880. At the turn of the century there were a number of publications giving figures, sometimes called dances, although only five or six are in the only widely available book by W Shaw. A recent publication is by the leader of the schoolgirl team of Broughton in Hampshire. There are over twenty figures spread through the older instructional booklets found by Anne-Marie Hulme and Roy Judge, and clearly there are many other movement

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possibilities. The largest maypole known had four rings of dancers, although two is normal. It may be noted that few of the surviving figures exploit the rotation that comes with one ring on the commercially available pole. Anne-Marie has shown that closed, pole-wrapping plaits and open tent-like figures can be combined by the inner and outer rings of dancers respectively performing them simultaneously. In practice it is found that as few as twelve dancers and ribbons on a fixed ring somewhere up a flagpole is an adequate minimum, and even as few as six dancers, holding two ribbons each, for stage performances in stage plays such as *Cider with Rosie*.

9 DERBYSHIRE

The dances performed at the wakes at **Winster**, **Tideswell** and **Taddington** do not fit into the other categories. They are processional dances with at Winster other stationary forms. The first two are still active, but the latter is described in an *EFDSS Journal* article, although not with a very explicit notation. Winster was seen and published very early in Sharp's collecting period, and the simple dances were often used in mass displays by the EFDS because of the spectacle value of the numbers of dancers that could be involved. The local Winster tradition has had a number of stops and starts and the dances have changed sufficiently at each renewal for the current team to have more than one version of some of the dances in practice. These differences are insufficient to worry any other side. The **Taddington Club** dance has been described in the *EFDSS Journal*.

10 LICHFIELD in Staffordshire

In the 19th century the morris was employed to form part of the procession of the winning candidate at parliamentary elections. Early this century the local boys truant school provided a team for a processional dance. In the 1950's mss and tunes were received by members of the Men of Mercia Morris. A few details such as the pushing away of feet in *Nuts of May* were confirmed by local informants. The dance notations were interpreted, shown and taught widely. The major difficulty found was interpreting the hey which is now twice the length indicated. The club split over the dances forming the Burton on Trent and Lichfield morrises and now the tradition centres on Green Man and Stafford MM with there being occasional Lichfield Morris outings. The Marlborough side in Vermont, USA is one of best interpreters of the style and is one of the few teams to have added good dances to the corpus. Pig Sty Morris have grafted Basque stickings very effectively.

It was once believed that the old side was gathered to meet some collectors, possibly Charlotte Burne and friends about the end of the 19th century. It was difficult to accept that they would have noted the dances so concisely and such a manner that we could still interpret them at this time, because of a lack then of an agreed morris terminology for another ten years. Unfortunately the paper of the mss has a watermark that was not in use until many years later and so could not be of the age claimed. A potential cuprit has been identified by Roy Judge but is difficult to accept, and the whole issue should be considered for practical purposes as not proven either way.

The dances could be interpreted several ways, in a near Cotswold style, as a Border dance or even as part of the NW tradition, as dances had been brought south into Staffordshire, with appropriate adjustments to otherwise ill described

steps and posture. That the dances appear in pairs could have suggested that the sources were various West Midland dancers from different villages. One dance now in circulation was that made up for an occasion when the reconstructions were being demonstrated to "experts" and they were invited to spot the odd one. Only recently have clubs realised that the relationship of choruses and figures is not cast in concrete, and that more effective displays can be choreographed.

11 FOREST OF DEAN

The tradition in the Forest of Dean was a summer morris, unlike its northern Herefordshire neighbour, and yet different in character to its eastern Cotswold neighbour. What is known, mostly anecdotes, has been published by Russell Wortley in *English Dance and Song* and the relevant extracts from the Sharp mss in *Morris Matters*.

The sources mention a fool, a man-woman, a sword-bearer who would flourish his swords and a flag-bearer accompanying the dancers. The sets could be six, eight or more strong. Although a few tune titles have been noted only the handclapping chorus of one dance has been collected.

B COTSWOLD MORRIS

Many of the "villages" were in fact considered at one time to be small towns with markets and other expected town facilities.

1 ABINGDON

The first outside contact with the Abingdon dancers was by Mary Neal who visited the town and invited the older Hemmings brothers to London to teach at the Esperance Club, and dances were published in the *Esperance Morris Book* Vol.1. The collection was credited to Mrs Tuke who was also the treasurer of the WSPU. Bill Kimber when asked by Sharp to look for traces of the morris claimed it did not exist although later he appeared to have been a close friend of some of the Abingdon men. Sharp saw a side in 1910 and notes and tunes are in his mss. He did not collect from their regular musician Gypsy Lewis. He visited again, this time with Maud Karpeles, after WW I and gained more information, also recorded in his mss, although he apparently confused his informants, and the published Princess Royal is probably a mixture of dances. Sharp arranged for a public collection at a London show to buy William Hemmings a new concertina, although he played a melodian.

A Travelling Morrice tour following an EFDS Summer School met people who knew of the morris but only anecdotes survive in the appropriate TM log. Schofield met Tom Hemmings in 1936 following the Wargrave Ring Meeting and gathered some of the tunes. Major Fryer was made president of the revived Abingdon Club in 1937 and in 1938 circulated some dance notations, deriving mostly from Tom Hemming's memories, and a few tunes collected from local players. Harry Thomas, a one row melodian player, developed his own versions of the tunes in the late 1930's and these were followed by Major Fryer, Len Bardwell and subsequent musicians. Peter Kennedy recorded and published an audio tape of Major Fryer. A notable change at the revival was from a 123h to a 1h23 step. The team gained traditional drawings of notations of some of the dances, including pre-WW I versions for enlarged sets, the so called **Royal Morris**, which have been interpreted and danced on special occasions by Mr Hemmings Morris. There were supposed to be twelve dances in all.

Further dances were remembered, although like *Maid of the Mill*, not necessarily agreed until many of the older dancers had died, and for many years only five or six dances were in practice. Others were created from Jack Hyde's initiatives such as *Constant Billy*, based on a memory of a demonstration by Tom Hemmings while working in the Ock ditch, *Duke of Marlborough*, from a local social dance and the jig *Shepherd's Hey*, an interpretation of Bill Kimber's jig. *Gentleman Jack* was a dance arranged in his memory after his death during a visit abroad by the team. A full description of the broomstick like dance once performed over the Mayor of Ock St's sword to start shows/visits was not recovered. The sources of the dances are now being forgotten or is being replaced in the club by folk lore.

Only Jack Hyde remembered a few old songs or country dances.

2 ADDERBURY

There are two sources. Miss Janet Blunt and her friends collected morris, country dances and songs from William Walton over a number of years and passed copies

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of the mss to other people, including Sharp. The four copy sets surviving differ in detail. She arranged for Sharp to meet Walton when he went up to London in 1919 and Sharp was able to extract detail that Blunt may have missed. Sharp's publication owes nothing to Blunt's mss and he ignored the dances to previously popular songs. There was further information in the Sharp mss that was drawn from by Fred Hamer and published in *ED&S*.

The Blunt notations fail to distinguish between Foot-Ups and Foot-Downs and Processional-Up or Down. Because there was some doubt about the accuracy of the later Sharp published notations, as at Abingdon and Brackley, the Adderbury dances have been reconstructed also only from the Blunt evidence alone, as is performed by the current Adderbury Village team. Most sides ignore the declared flexibility in the dance sequences and the alternative figure orders used.

Adderbury has become a widespread initial teaching tradition and has acquired a number of modern choruses. Tim Radford with the Adderbury club has created a number of new dances which have been published in both his and the Morris Federation booklets.

Songs from the Blunt collection have been drawn from for a book. The country dances contain nothing exciting but have to be read in order to understand the morris notations, otherwise it is quite easy to misunderstand them, as sides have done in interpreting "Cross-Corners" as a corner figure when it was a hands-across or star movement. She also collected many tunes of Basque dances and postcards of their costumes.

3 ASCOT-UNDER-WYCHWOOD

No one particular collector obtained a complete description of a dance. Sharp was introduced to local dancers by Tiddy and Sharp collected in 1911 some set dances and jigs which notations were copied and circulated, eg. as held by Ralph Honeybone. The notations missed the details of the arm movements. However some of Tiddy's youngsters who had learnt the jigs, eg. Ralph Honeybone, Mr Townsend, and even Mrs Edwards, had shown them with various degrees of success to collectors in the 1960's, particularly to the OUMM who had their annual feast in the village in what was known locally as Tiddy Hall and which is hung with pictures of Tiddy's teams, and it is their movements which has been taken as a guide. However their performance of exaggerated cross-back-steps looked as if they had been influenced by the then current EFDS taught Headington style having been their main dancing tradition. Mary Neal and Clive Carey mss has some remarks about the style of the dances, so it must be assumed that they had had contact, perhaps during one of their Cotswold visits. It is from the later that the concept of a left galley in the middle of the other forward and back figures was derived.

Westminster MM had been the first to reconstruct the *Balance The Straw* from the Sharp mss and this in passing on became the source of the modern Fieldtown *Balance the Straw*. Williams mss had a little material which could be interpreted, and the Sharp mss has a long list of dances once done. See the annex of this paper.

The modern interpretations show a number of families, Bath City to Bristol to Kemps Men, Hugh Ripon to Herga and then Coventry from whom a number of

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sides derive, Dommett to Cup Hill and from them to Taunton Dean, also to Ring O'Bells of New York and Glory of the West. Royal Liberty appear to have had an independent start. All these sides have created new dances.

4 BADBY

There was only one source, Ephraim Cox, and one collector, Butterworth in 1913. Fred Hamer made enquiries after WW II but only gained anecdotes. The few dances were accompanied by a list of titles and some tunes from other people. The tradition has been adopted by a number of sides, for example Moulton, Oyster and Windsor, and has had many good choruses added to it.

5 BAMPTON

This has been a continuous tradition, regularly observed, unusual in that several families have been involved concurrently in its transmission, and in having two independent sides since 1926 and three more recently, identified as Shergold's, Woodley's and Wixey's. These sides have significant stylistic differences. It has been a common experience that the details of a dance are a consensus of those dancers out on the occasion and that a wider tolerance of individual style exists.

The earliest published material is some tunes published at the end of the 19th century by Percy Manning. A earlier mss tune book of a William Giles exists which contains melodies that we would recognise as used in the morris. Sharp engaged Wells to come to Stow in August 1908(?) to teach the dances and this formed the basis of his mss and first publication. Alfred Williams collected songs from dancers and published them in *Folk Songs of the Upper Thames*. There were visits to Bampton on the Bank Holidays and Clive Carey recorded the detail of the dancer to dancer variations pre-WW I at Bampton and the tunes during the visits of Bampton dancers to London. Clive Carey's friend another Williams, who's daughters were well known Cotswold cyclists, also made extensive notes on the dances although he lacked a concise notation.

Sharp went to Bampton in 1919 and noted in his mss the obvious changes, the dancing now being much closer in detail to that which has been seen since. There have been a number of short bank holiday accounts published since which usually made the point of the variability in what was seen. The break in 1926 produced two teams whose dancing style and interpretations grew apart slowly. Wells himself had had a number of jigs which he had used of which shortened versions are in circulation, including *Flowers of Edinburgh* which was danced and played simultaneously. He also wrote a valuable history of the tradition as he understood it.

In the mid 1930's Bampton was "rediscovered" as a traditional source. It was realised that the EFDSS taught version was rather theoretical, that it was how it "ought" to have been and was a long way from what was being seen at Bampton. This partly explains the old erroneous story that Bampton "change it every year". There is much in the general dancing in the Bampton style outside of the village that cannot be traced to an origin in the village either in mss notes of observations or on films. The dances and tunes were recollected by Schofield, Peck and Ganniford by visiting the Wells team at Bampton in August 1936. Wells was asked to give Ring Instructionals though he had only been an occasional no.4 dancer and was noticeably different in dancing style from the rest. From these

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contacts Dr Peck, the Ring Recorder, produced a small draft handbook. There were also a number of films taken in the 1930's which have been indexed by Keith Chandler. Using dance title lists produced by Jinky Wells in interviews with old dancers produced memories of dances no longer in practice, some of which were clear enough to be included in Dr Bacon's handbook. Also the music mss has produced a number of tunes that Wells had played. More recently the village teams have revived versions of some of the older dances, although not all have been recovered, particularly a double jig with each dancer having two sticks.

The two sides amalgamated during the war but they broke apart soon after Wells' death. The major observable difference appeared to be in what tune went with each dance. The "Old Uns", who were by then the boys nursery team as Arnold Woodley had been responsible for much of the training, stopped when Arnold started his illnesses and did not begin again until the early 1970's. This revival introduced further differences between the two sides. By then people had started recording with notes and film and collating with earlier mss. Arnold's side split again through an internal disagreement during the weekend in London when invited to an Albert Hall Show along with the Shergold's, and on the following bank holiday the older dancers turned out led by Alec Wixey.

Many recent village dancers have been singers or players, even forming country dance bands, but little of them has been recorded. Wells was taped by the BBC and Peter Kennedy and Bertie Clarke by Russell Wortley. No one appears to have recorded Sam Bennett's versions of the Bampton tunes when he played for the "Old Uns".

The observation of dancers spread over forty years shows that the dancer's age is a dominant effect in changing people's body language rather than any differences in how they had been taught when they joined. There are a few sides who have reproduced the village style well, usually copying the Woodley team. The Royal Ballet School, Frome Valley and Binghamton in the USA are examples. It has not been a tradition to which sides have added dances, although the club at Palmerston North, NZ, have arranged some for nine dancers.

6 BIDFORD

The village side was recreated in 1886 by D'arcy Ferris and danced on and off till WW I. The dances done must have included some based on old Bidford ones, certainly others derived from the Bledington area, perhaps a few from Ilmington, and maybe from other dancers asked to dance with the young men when they first started. Ferris' mss show some attempt to record the material. MacIlwaine and Sharp saw them dance in 1906, which was the first field collection of morris, and some dances appeared Sharp and MacIlwaine's first *Morris Book* and in the *Esperance Book*. Sir Benjamin Stone had photographed the side in action and the originals are in the Birmingham Central Reference Library collection. Graham's book can be interpreted if it is realised that everything is described from the point of view of a watcher not a dancer, that all repetitions within dances are ignored, and that the later dances demonstrated to him were considerably shortened as well. The Library of Congress has recordings of the playing of Robins the musician made by US visitors pre WW I.

In 1955 a local boys side started by using Graham's book and also consulting several people who had learnt or were being taught the dances before WW I.

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They wanted the chorus to occur in the half figures and well as with the half heys, also the sidestep-&-half-hey dance was called *The Handkerchief Dance*, and all the various stick tappings were called *The Stick Dance*, because the foreman could chose or invent the chorus after the start of the dance. These persons defined a manner of performance which was kept up for a few years and which was taught and maintained later by Holden Goldens. With the demise of the local boys side, the tradition was transferred to the Shakespeare men at Stratford on Avon, who have made replicas of the old costumes and dance in Bidford on Trinity Monday. They have a new and powerful interpretation of the dances.

7 BLEDINGTON

Sharp met Benfield and Hitchman, the fiddler and fool, in 1909 and published dances in the first edition of the *Morris Book IV* which were naturally more like the "young" team's more recent style. Tiddy and Butterworth visited the old team leaders and their "old" version was published in the *Morris Book V*, although no supporting mss on the dances has been found. Sharp also saw Richard Bond in 1923 who gave him some tunes.

The TM met Benfield and gathered some tunes and dances. His portrait appears on the cover of Peter Kennedy's *Fiddlers Tune Books* taken from J Robertson's magazine the *Countryman*, still being published from Burford. Benfield had a number of songs. He played different versions of tunes to those that he sang! The TM also talked to other young Bledington dancers, particularly the No.1 George Hathaway, who unfortunately by 1937 was very arthritic, and details of their style of dancing emerged. Some information appeared in the *EFDSS Journal*. The "young" style became popular after WW II through Russell Wortley, although his interpretation of "hooking-to-rule" did not catch on.

8 BRACKLEY

Sharp went to Brackley before WW I in 1910, but found the dancers he met difficult to work with at that time, and he was sent to John Stuchbury at Hinton, presumably as the oldest surviving dancer in the area. Sharp's mss notes old and modern versions of *Shooting*, the former was published in the first edition of *Morris Book III* and performed at least once named in a programme as a Hinton dance as well as a Brackley one. When the volume was revised there were included dances collected in 1922 from Brackley, and some of the existing Hinton material in his mss was changed to be consistent with the more modern style.

Fred Hamer recognised that there was a large difference and in his *ED&S* and an *EFDSS Journal* article included all that was known of both traditions.

Brackley dancers had been met by the TM in 1927, and a special visit by Schofield, Peck and Putterhill made in 1937 gathered information about the dances post WW I. Fred Hamer met the survivors about 1954. Bedford MM became the reference performers of the dances and led a number of Morris Ring workshops. There was a boys side at the college which eventually led to the present Brackley club. Windsor and Phoenix are women's sides who interpret and extend the tradition.

9 BUCKNELL

The dancers in the Bucknell area were discovered by Butterworth in 1912 and his

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notes on the dances and a surviving diary of the collecting existed and have been published. He had difficulties with some aspects of the dances, eg. the backsteps and the heys as well as problems in obtaining any tunes. Powell played the pipe and tabor, but not very well, and frequently drifted off into *Maid of the Mill*. Sharp was asked to come and see what he could make of it. His mss is mostly of detail rather than full dances so it is presumed that the publication in the *Morris Book* was a joint effort. The meetings of the TM with the dancers and Powell over the years has only brought out a little information, mostly snippets about jigs, although for a while Powell made tabors for sale through the EFDS. Unfortunately Schofield's notebook on his Bucknell and Fieldtown collecting was loaned to Arthus Peck and has not been seen. It was later realised by Major Fryer that Powell played a pipe in the Basque tuning and not in that given him by the EFDSS, which was based on Potter's pipe owned by William Wells of Bampton.

The local revival is a women's side whose style is a good reflection of the recorded detail.

10 CHIPPING CAMPDEN

Sharp did not see the men's side dance to record the morris, but the musician Denis Hathaway arranged for a boys side to perform in 1910 and be noted, and their dances were reasonably close to that done by the men since 1932. The dances were supposed to be interpretations from watching Longborough along with some of the old Campden morris. Certainly Longborough figured in the titles of most of the dances given to Sharp, including the stick dance. Until recently the team has had five dances, although the titles appear to have shuffled around compared to the norm elsewhere, and has introduced a *Processional Off* and recovered *Old Woman Tossed Up* in recent years. Campden, like Abingdon, have asked that other sides do not perform their dances in public, a common wish that has been expressed by both Headington and Bampton over the years.

11 DUCKLINGTON

Some dances were outlined in Sharp's *Morris Book* but not in sufficient detail for performance. Mss has scattered information which had to be coordinated but it was short on details of steps and hand movements. Having met a man known to Joe Buckingham of Bampton who claimed to dance his father's jigs and who did perform a *Jockey to the Fair* and part of *Princess Royal*, his movements were grafted on to the mss dances, despite or perhaps because of them being very Bampton like. The mss would indicate a much more Fieldtown like style which path has been followed by the current village side.

12 EYNHAM

A young side was seen by Sharp and then an older side brought together from whom he collected and published the *Eynsham Morris Dance*. The team was seen several times later and Sharp's field notes record attempts to note other dances. During the revival in 1937 after a break of a few years the side regularly performed two dances separated by their mummers play. They said that earlier in the century they had done the morris in the daytime and the mummers after 6pm. Major Fryer saw the side on several occasions and noted the dances done, to find that the order of figures was flexible with many options of what to include or exclude, and that a variety of tunes were in use. Enquiry in the village in the

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early 1960's established that other dances were recognised and some had indeed been at least practiced, such as *Constant Billy*.

The revival of the village side enabled them to recover dances from older men and now there is quite a large repertoire drawn from their memories. The side has also attempted some stick dances.

13 FIELDTOWN

Henry Franklin was the main source of the dances for Sharp. Henry was not completely sure of all the dance details but he knew some dances that derived from neighbouring villages. His dances were unusual in containing some with double length figures.

His much younger brother Alec was seen by Schofield and the TM and he gave them many tunes and dances, some of which were published in the *EFDSS Journal* in 1928 but others may still be missing. Mentions exist of other dances such as a *Jockey to the Fair* which were danced or sung to visitors, but the details do not appear to have survived.

Also met have been survivors of the local boys team who had danced Headington dances and could still form a set and perform forty years later.

Because of the popularity of the tradition some dances, such as *Balance the Straw* and the *Valentine*, which are modern inventions have become almost universal.

14 HEADINGTON QUARRY

This was first learnt from William Kimber at the Esperance Club and notated and published from the dancing of Florrie Warren by Sharp and MacIlwaine. Sharp revised and extended the collection for the second editions and in parallel Mary Neal published the dances as taught by Trafford to the Club in the *Esperance Morris Book*. A booklet was also produced by Miss Herschel based on the dancing of young Dandridge who was being taught by Trafford for that purpose at Headington. In the Sharp-Kimber correspondance it is clear that Kimber looked for dancers and dances for Sharp and that a few of Kimber's dances were strictly not from Headington.

In 1936 Schofield realised that Kimber disagreed with some of the *Morris Books* so he and Ganniford recollected the dances and tunes and produced a draft handbook which did not get published because of the war. When Quarry was formed after WW II a number of changes to the dances and further dances were introduced.

Kimber's morris and country dance tunes were recorded and issued.

15 HINTON-IN-THE-HEDGES

See under Brackley. Whether Hinton and Brackley were separate traditions or the same one but fifty years apart should be no concern as there is nothing that can be done with such information to affect the dances. The "tradition" is of course short on dances and only Swindon has appeared to have developed new choruses.

16 ILMINGTON

The variety of historical Ilmingtons that have happened were not appreciated till recently. Sharp published in 1912 a reconstruction of the morris as he believed it would have been in the 1860's based on the oldest memories and this was the basis of all interpretations until the Morris Federation instructionals. Jockey MM were an influential exponent introducing a more effective cross-&-turn movement. Because of Sharp's public criticism Sam Bennett recollected the dances and taught what he considered was the old form. Schofield taught Sam Bennett's final version of the tradition to Oxford City but it did not spread far until it was taught to Morris Federation sides at workshops. The many variations are described in Dr Bacon's handbook. The Ilmington village team has looked at the tradition as it was after Sharp's interpretation but before Sam Bennett's sides. The indication that the tradition at first included galleys has led to exciting experiments in interpretation.

17 LONGBOROUGH

"Harry" (Henry) Taylor was met by Sharp who learnt the dancers by mimicing. Some were published in the *Morris Book IV*. Clive Carey met Taylor in 1913. Rolf Gardiner met him in 1923 and was told how the dances were collected and about some of the errors that existed in the published material. The TM met him and were taught dances and received tunes from George Joynes who had helped Sharp and had later noted tunes from Taylor's eldest son. Some was published in the *EFDSS Journal* for 1930. Other Longborough, Lower Swell, and Stow dancers were met but none contributed much on the dances.

Butterworth's mss contains some dances labelled "new" which are otherwise unreferenced in any other source, such as a *Staines Morris*, which if authentic should have been valuable ammunition in the pre-WW I statements and arguements. Douglas Kennedy did not think that Butterworth was the sort of person who would have created dances.

That Denis Hathaway of Chipping Campden told Sharp that the stick dance was a *Longborough Stick Dance* suggests that they may have had one, perhaps after he had stopped dancing. Then again there are stories extant about sources misleading Sharp.

Of the modern teams Westminster were noted for their smooth performance and high dance skills (as well as the trained in mime unicorn) and Old Spot for their energy, although the frantic hand waving was not what D Kennedy had meant about Taylor's dancing.

18 ODDINGTON

There was only one source for this tradition, Charles "Minnie" Taylor of Church Icomb. He had on occasion walked over to Ilmington and danced jigs with the men there. He was first met by Clive Carey in 1913 and then by Rolf Gardiner in 1923 and finally by the Travelling Morrice. He claimed to know the Bledington, Longborough and Sherborne traditions as well and from him were gained some of the Bledington dance choruses. Only the information gathered by Carey on Oddington survives, that by the TM has not been found, although it was thought to be with Dr Arthur Peck. Carey found that Taylor's performance was variable

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and the slow capers were noted in a number of forms. Their performance has had to be rationalised for performance and thus there are two or three distinct choices that can be taken.

The tradition was first revived by Thames Valley and they have provided a number of Instructionals in the last thirty years. Other sides who have developed the tradition were Belas Knap who had a set of dances based on the others known in the Stow area, Jorrocks who have a slow and very athletic interpretation, and Sarum.

19 SHERBORNE

There is only one major source, George Simpson, first seen by Cecil Sharp as early as 1908 as he was considered the best dancer. Other collectors and sources have only added titbits, eg. a brother James, Albert Townsend, Thomas Pitts and the youngsters at Upton. Sharp saw Simpson several times and here first learnt the morris by mimicing. It has been suggested that only Simpson used the odd double step. Sharp published some dances and jigs and others were printed later in the early *EFDS Magazine*. Russell Wortley found that Simpson had been recorded as using more elaborate arm movements in one of his jigs and has translated that interestingly into their use in set dances.

Swindon, Pilgrim, and Bowery Boys (New York) have added new dances and Bluemont (Virginia) have explored new formations.

20 STANTON HARCOURT

Thomas Carter working for Percy Manning met a dancer Joseph Standlake at Yarnold about 1901 and collected brief notes on choruses, typically, like Graham at Bidford later, ignoring repetitions. These indications have to be expanded to fit the music and there is room for inspiration. The Williams mss described laboriously a *Nutting Girl* and had a few tunes. As one or two are exactly the same as those collected elsewhere there has to be some doubt as to their correctness for Stanton dances.

21 WHEATLEY

Headington have said that their old gang used to hang around with the Wheatley dancers and had expected the dances to be very similar, but they are not.

Sharp made several attempts in 1921 to collect full dances from A Gomme but by then simple dances missing elements common elsewhere were of little value for publication. Major Fryer with the Wargrave men met an informant at Maidenhead after a show who claimed that their dances were wrong and taught them different stick tapping sequences to their Headington and Adderbury dances. Such material was reconstructed by Thames Valley and taught at Ring Instructionals and also used at early Morris Federation workshops and published as their first Instructional book.

Performance, particularly by the village side, shows that the lack of intermediate forward and back figures is no handicap, especially when they can exploit the existing figure with either ordinary stepping or spring capers. They have added a couple of dances to their repertoire, *The Windmill* and *Ladder Hill*, after local features.

Reconstructions using very little evidence.

There is a difference in character between the morris in the Forest and on the Stone and the flavours ought not to be mixed. Regional characteristics have been explored in another paper.

22 BESSELS LEIGH

A member of the OUMM produced a brief account from a book about this village's life before it was cleared away for a big estate. The morris could have and probably did come from Abingdon, but the wording suggested a different dance style including snappy turns and cross back stepping, which have been incorporated into a tentative reconstruction.

23 BRILL

A number of tunes, including the song *Old Hog or None*, were collected by Sharp in 1912 and used recently by the Long Crendon MM to compose dances for their village play.

24 KIRTLINGTON

Many Neal had Hawtin to dance in London in 1910, but no details of any dances have survived. There was a limited amount of dance mss in Sharp's collection derived from William Pearman in 1922. It was possible to find more in his field notes which defined a *Trunkles*. This information was used by the OUMM who for a period regularly danced at the Lamb Ale. Paul Davenport worked up the available material with Green Oak of Doncaster and his deductions exist in a paper. He contributed later with Tim Radford to establishing the initially small repertoire of the revived Kirtlington village side. In particular he, or a local schoolmaster, contributed the dance for the young girls to perform around the Lady of the Lamb in a rather distinctive revived Greek dance style which remains very popular with those who do it.

The team has been steadily expanding its repertoire of handkerchief and stick dances using tunes locally composed, especially by Barbara Berry of the Portway Pedlars.

25 NOKE

There is a enough mss information in Sharp mss from 1909 to indicate a possible dance notation to a *Bonny Green* tune which has been interpreted by Mike Heaney.

26 NORTH LEIGH

There is enough information in the Sharp mss to suggest the form of the tradition and likely dances and this has been developed by the North Leigh side and reported by Mike Heaney. They have also generated versions of dances known from neighbouring villages.

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New Traditions : There are many. Known to me are,

Bath (Limpley Stoke), Broadwood, Cardiff Men and Women, Chantonbury,
Chelmsford, Dartington (Filkins), Duns Tew, Frome, Headcorn, Kemp's Men,
New Esperance, Plymouth, Redbornstoke, and Sheffield.

C OTHER DANCES OF INTEREST

1 ISLE OF MAN & OTHER DISPLAY DANCES

The **Isle of Man** had a rich dance tradition, two sets of which has been published by Mona Douglas. Others are kept alive by dance troupes on the island and some of which may be seen in Woodfidley's repertoire, including the *Isle of Man's Servant's Hiring Dance*. They include solo jigs, duets, display dances for eight as well as more social dances. The dance *Mona's Delight* is very morris like. There is a morris like dance for six, each with two short willowy sticks which ends with a lock around the musicians head and a long sword dance from the *White Boys*.

The **Irish Mummers** in Wexford usually knew a couple of longways dances with duple minor progressions which would repeat until the leader, distinguished by a bishop's mitre, had gone down the set and regained the top. This was still much shorter than the play which was often so long winded, and in English, that they didn't bother.

The **Welsh** have a number of dances, mostly remembered by a source at Nantgarw, which used to be performed at fairs by semi-professional troupes. The descriptions have been interpreted, but to me they are not to be very close to the originals. However I know that this is very difficult having tried to make a dancable display item from the elements of dances in Thomas Hardy's mss and in a book of Hampshire Gypsy songs and music. One year a team of young Welsh girls performed a garland dance at Sidmouth.

The **Cornish** are also recovering and creating a dance tradition, using local versions of dances such as broomstick and three hand reels. Each year at the Cornish Gorsedd young girls perform a "flower" dance.

2 SOLCS, DUETS etc

The following list are culled from a wide variety of sources and traditions. Some are very old.

Solo : Dances for one are solo "jigs". A fairly comprehensive list includes Cotswold Morris jigs, *Fool's Jig*, the *Captain Pugwash* version with two sticks, *Baccapipes*, various Crossed Sword and other implements dances, Broomstick and related dances including those with walking sticks, other poles and flails, Egg and Candlestick dances, the *Isle of Man Dirk Dance*, Lichfield's *All the Four Winds* with 4 hats, Step dances including hard shoe and clog in various regional styles, various Sailor's Hornpipes, Highland and Irish dances, Sword or Cutlass Drill (eg. as in the Forest of Dean), Baton twirling, Rhythmic gymnastics with apparatus (eg. a stick and ribbon or a decorated hoop), jigging and twirling by a Hobby Horse (eg. Minehead) or a Jack-in-the-Green. There have been seen some improvised dances seen which used such long apparatus as a Friendly Society Stave or a pitchfork. Most of the above can be performed by more than one person simultaneously. There are also suitable jigs from abroad, such as those danced by the Basques or the Hungarians. Most need practiced skills, just as do comparable circus activities, such as stilt walking, unicycling and juggling.

Duets : Dances for two include the double jigs. Cotswold morris jigs can be danced by both persons together, with or without an element of competition, or

by taking turns, either walking round between turns to fall in behind, or by facing through out and alternating, as the Bledington's *Shepherd's Hey*, or even by dancing different movements simultaneously as in the Sherborne tradition. Most of the solo dances mentioned have dual versions. In the past I have seen two dancers from Chipping Campden and I have heard of two dancers at Eynsham creating a double jig by dancing as much of set dance as the two could manage. There are a few display mixed couple dances, eg. one from the Isle of Man. There are comic or fun dances from Europe, eg. *The Ox or Student Dance* from Scandinavia and the Fool's Jig like dance from the Baltic States for two sharing one long pole. The choreography of Irish pair dances is worth study for inspiration. There are also free form traditional dances such as that done by the Teaser and Hobby Horse at Padstow. A dance for two each with two sticks from Wells at Bampton has been lost but such exists from Guam. Even the Maori sitting down stick dances might be considered.

Trios : There are a few recognised morris dances for three, eg. *Shepherd's Hey* from Lichfield and the *Old Man's Dance* from Chipping and Dolphinholme, Lancashire, other than three dancing a solo jig in a ring facing inwards or out, and a number of Three Hand Reels. Some of the Ducklington dances are in effect jigs done as set dances with the figures performed two by two, and they can be done as one side of a set with only half a team.

Quartets : There are a large number of variants of Four hand Reels, including those usually done as social dances, eg. *Sidbury Reel* and *Forest Reel*, but also several that were done with various sizes of sticks. Some teams such as Plymouth MM and Headcorn have developed dances to have complete four handed dance traditions. Some dances for eight can be done in "half". *Lively Jig* from Ilmington, *The Faggot Dance* from Great Wishford and a *Four Handed* from Beaminster are older dances. There is a *Buffoon* with sticks or swords from the Tudor period. There are comic dances such as the Scandinavian *Skobo* and the Victory Morris *Four Old Men's Dance* and a traditional stick dance from the Sussex Mummers like *Over the Sticks* and Scan Tester's *Walking Stick Dance*.

3 SKITS AND HUMOUR

There are a few collected or composed English dances which are intended to be humorous and which exist within the dance traditions already mentioned. Probably many such were ignored by the early collectors. This may have been because the ideas were familiar through party games and stunts or that they were rather rough or even coarse. There is now a much wider range of items available as part of the introducing folk material into the recreational field, with many similar items from Europe, which can be assumed to have been known in England in some form because of the similar cultures and contacts over the centuries.

Such behaviours seem to have existed at least as far back as the Games of late medieval times. Sharp mentions dances or stunts at Adderbury (*Buffoon* and athletic feats), Ilmington (*Buffoon*), Fieldtown (*Mrs Casey, Jug by the Ear*), Headington (*Willow Tree*) which are not just involving the fool or brief actions in the dances such as appearing to jump on one's opposite's feet in *Jockey to the Fair* at Abingdon. Modern comic performances have grown around *Monks March*, *Swaggering Boney* and the *Maid of the Mill* from Eynsham.

4 MEDIA

Just because a dance has been created to support a comedy show or as a comic interlude in a folk based entertainment, that is no reason to ignore it or its ideas as they reflect an image of the morris to which the public is supposed to relate. An example was the morris dance in Dad's Army which became a whole act in the touring stage version. The extracting of ideas for and from such material is probably in the tradition of 19th century theatrical morris. At least one such dance, the *East Acton Stick Dance*, taken from an early Tony Hancock TV show is proving very popular. Others come from Russ Abbot, the Two Ronnies, the Bruce Forsyth Show and even a ribbon dance from a TV production of the Gilbert and Sullivan *Mikado*. These were similar in concept to the humorous dances which were presented by the EFDSS in their Albert Hall Shows in the 1960's.

5 OTHER PLACES WITH DANCES

Abbots Bromley

Six sets of reindeer horns are hung in the local church and removed only for the annual perambulation to Blithfield Hall and back. They have a back-up set for other outings. The originals have been carbon dated to the early middle ages although a dance was first mentioned in the 16th century as used for raising money. The form of rounds, challenge and cross over is similar to surviving accounts of dances elsewhere without horns and so could be the only real Tudor Morris Dance that we have. We tend to forget that the earlier adult games, sports and dances, had more in common with more modern children's than adult activities.

It is simple, repetitive and the team covers many miles in the day. They regularly use a variety of recognisable tunes, but Robinson's evocative tune not for a long time, if ever, as it was unknown within the memory of those alive at Sharp's visit. This tune has been used by the EFDSS and Thaxted for more theatrical presentations where it adds to the magic of the occasion.

There has been little exploitation of this implement, presumably because of the encumbrance of the sets of horns. It is performed at Thaxted following sunset. Rolf Gardiner spoke of doing a more elaborate dance at Fontmell. Thames Valley do one and so does Ellington. The latter had fibreglass copies made of a set in a museum only to discover later that it was on display as the largest spread known! Horns were featured in a children's play on ITV some years ago but although the performers learned by carrying upturned chairs to simulate the horns, on the TV they had the horns attached to their headaddresses, as the prehistoric relics from Stone Carr in Yorkshire may have been used.

Bacup Nutters

The Bacup team dance with garlands and also with wooden nuts. In the dances these are held in the palms of the hands, as well as attached to the knees and to the right hand side of the waist belt. Nutters were more common in the nineteenth century and a similar group is known to exist in Provence. At Bacup they have four forms of the dance, one in a quadrille which is very seldom seen in performance, a full version danced in a line of eight, or shortened sequences in

sets of four, and finally as a processional with two groups of four working along the road sides, alternately stopping and performing extracts from the longer sequences.

Castleton

A simple dance by girls is performed in association with the evening procession on the 29th May in the viillage at the various stops made by the garlanded King and the Queen.

Cockney London

We all recognise what is supposed to be the Cockney style dancing. It appears in routines in well known cine films such as *Mary Poppins*, *Half a Sixpence* and *Oliver*. There may have been dancing associated with the various Jack in Green, the May Morning Milkmaids perambulations, and the "wild bunch" at Hitchen.

Helston

A simple processional dance in couples danced around the town several times during its day, starting at 7 am, 10.30 (children), noon (formal) and 5 pm.

In the mid 19th century there were *Furry Dances* in at least half a dozen other towns. Such dances continue to occur. Newquay now has one in July.

Minstrel Troupes

In the early 19th century the blacked up nigger minstrel was created and until WW I it remained one of the most popular forms of stage entertainment, with its own show structure, style and rules. It contained a mix of song, music, dance and playlets, before the development of the equally well forgotten Concert Parties and Pierrots. In the early 20th century it was commonly done by local amateur groups, often following the death of the local mummers, and was a favourite method of raising funds, and which are also now defunct. The TV Black and White Minstrel Show did not follow the traditional format.

Mummers

Some mummers plays end with a simple dance. That from Keynsham is interesting.

Nantgarw Morris

One of the Nantgarw dances, remembered from just north of Cardiff, was for men only and appeared to be morris like. The dance has been reconstructed a number of times incorporating increasing detail and the most elaborate version is performed by the Cardiff MM.

St Ives

Every five years on the 25th July children perform a dance around a pyramidal monument and process to the town in memory of a local man, John Knill, who left money to support such a celebration.

Salisbury

There was six man dance team that came out up to WW I with the Giant and Hob-Nob where three of the men dressed as women. The surviving tune is a version of *Oyster Girl*. The dance used may have been different for each outing.

The Johnny Jacks were local children dressed in rags and with straw around their shins who shuffled and jigged in the street gutters whilst collecting money.

Shaftesbury

To pay the fee for drawing water from a neighbouring manor the towns people used to process with dancing to meet its balliff carrying the Bezant, now to be seen in the local museum, decorated with shiny things. The subsequent feast became too expensive for the town so it was replaced with what they claim was one of the first modern carnival processions in England. There have been periodic revivals of the older event with participants dressed in appropriate costumes.

Sussex/Surrey Solo Morris

A sole dancer was seen by Lucy Broadwood at her home near Horsham, dancing in a grotesque manner and accompanied by a blowing of his own trumpet.

Dancers are also recorded from Puttenham, near Guildford, but they stopped because one insisted on being buried in the costume.

Yardley Gobion

From the turn of the century there was morris at Yardley led by Thomas Cadd who had used elements of the Brackley morris but also apparently movements learnt when working in the North West, as could be deduced from Mary Neal's description of the basic step. Although something is known about the performances, the collecting of the dances was effectively inhibited by Maud Karpeles publishing Sharp's view of this morris as unauthentic, and now it is too late. There is a dance in circulation which has been interpreted in various styles but which is believed to have been composed in the 1960's, possibly by the OUMM.

Yorkshire Moors

Paul Davenport has collected memories of dancing, with figures like the miscellaneous ones of the Long Sword, and has published suggested possible reconstructions of the tradition.

CONCLUSION

Most people's knowledge of the past is fragmentary and quite insufficient to properly judge the validity of most arguments presented about origins and purpose. One difficulty is that some theorists are ignorant of the breadth of material that is available and relevant. The worst feature is that most people see the differences as evidence of uncertainty, being unable to grasp that much of what has been said had been proven to be wrong or rather doubtful, whereas the situation is unclear because of the current state of finding and interpreting the right information for its very complex background. That they want to believe in certain explanations is a fascinating issue, but little to do with historical accuracy.

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SECOND DRAFT

ANNEX A

KNOWN TUNES OR DANCE TITLES WITHOUT NOTATIONS

in addition to Dr Bacon's handbook

Titles underlined are those for which versions ought to be identified.

1 VILLAGES WITH OTHER KNOWN REPERTOIRE

Abingdon : Other dances believed to have existed were Shepherd's Hey as a set dance and Greensleeves, which was what the 1937 team first called the Squire's dance. There was possibly Lumps of Plum Pudding and Old Mother Oxford, although this is used as an Introduction to Princess Royal. A modern invention is Gentleman Jack (Lord of the Dance).

Adderbury : Hail the Chieftain is mentioned and such a dance has been created by the Adderbury Village team. The Adderbury team dance The Bell, Old Woman Tossed Up, Stourton Wake, and Shepherd's Away, amongst others, using tunes played by the church carillon, titles from former Longborough men interviewed by Blunt at Bloxham and by developing a processional.

Adderbury have introduced Betty Windsor, Cobb's Horse, Cuckoo's Nest and Little Town of Bethlehem.

Ascot-Under-Wychwood : The list is not unsurprisingly very like that at Fieldtown.

There were also the following,

Handkerchief : Blue Eyed Stranger, Dear is my Dicky (double dance), Gallant Hussar (single dance), Glorishers (leapfrog), Lads a Bunchum and Maid of the Mill.

Corner Dances : Old Trunko (*Trunkles*), Old Woman Tossed Up.

Heel and Toe : Marlborough.

Sticks : Constant Billy, Moll in (of) the Wad, Polly Put the Kettle on, Shepherd's Hey.

Jigs : Balancy Straw, Black Joke, Flowers of Edinburgh, Old (*Mother*) Oxford and Princess Royal.

Badby : Titles listed are,

First Morris, Second Morris, Balance the Straw, Bobbing Joe, Broad Cupid, Cuckoo's Nest, Flowers of Edinburgh, Saturday Night, Trunkles, plus two untitled tunes.

Bampton : Jinky Wells used several tunes, not all recorded,

The Dear Old Home, Forestry Keeper's Daughter, Harvest Home, Polly put the Kettle on, The Tinkers Hoard, Tommy Make Room for your Uncle, Wait for the Waggon, When the Sun Goes Down.

Also earlier tunes known from Mannings and Carter were, Black Joke, Bob and Joan, Cuckoo's Nest, Handsome John, Old Woman Tossed Up, Soldier's Cloak, Willow Tree

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Bidford : The following have been listed, mostly likely coming from Trotman who came from the Bledington area.

Black Joke, Cock O'The North, Jockey to the Fair, Maid of the Mill, (Old) Molly Oxford, Morning Star, Saturday Night, Old Trunkles, Valentine, In Wooden Shoon.

Introduced by D'arcy Ferris was Merry Go Round to the Morisque tune.

Bledington : Sharp had Sweet Highland Mary as a stick dance.

Brackley : The old full list was,

Round Morris : Broad Capers (Cupid).

Handkerchiefs : Belle Isle's March, Black Joke, Bonny Green Garters, Cuckoo's Nest, Jockey to the Fair, Lads a Bunchum, Lumps of Plum Pudding, Maid of the Mill, Old Woman Tossed Up, Queen's Delight, Room for the Cuckoo, Saturday Night, Trunkles, 29th May.

Sticks : Balance the Straw, Beaux of London City, Bobby and Joan, Constant Billy, Country Gardens, Greensleeves, Mad Kaiser (Muller or Parson), Rakes of Marlow, Rodney, Shepherd's Hey.

Jigs : Lumps of Plum Pudding, Old (Mother) Oxford, Princess Royal, Shepherd's Hey.

Bucknell :

Set dances : Down in the Meadows, Lads a Bunchum, Rodney, Step Back.

Jigs : Jockey to the Fair, Johnny Long Gone to the Fair.

Ducklington :

Set dances : Old Woman Tossed Up, Shepherd's Hey.

Jigs : Balance the Straw.

Eynsham : The current village side dances,

Brighton Camp, Cock O'the North, Constant Billy, Eynsham Poacher, Eynsham Stick Dance, Feathers, Figure Eight, Highland Mary, Maid of the Mill, Jockey Off.

Fieldtown : Jigs : Greensleeves, Highland Mary, Jockey to the Fair.

Headington : Old dances mentioned were,

Banks of the Dee, Bob and Joan, Cuckoo's Nest, First of May, Jacks the Lad, Lillee Dale, Maid of the Mill, Queen's Delight, To Rodney We Will Go, Saturday Night.

Jigs : Devil Amongst the Tailors, Lumps of Plum Pudding, Princess Royal, Shepherd's Heel and Toe.

Ilmington :

Set : Abraham Brown, Cross Legged Caper Out (Cross Caper), Ilmington High Jinks, The Keeper, Saturday Night, Six and Clasp, The Warwickshire Lads.

Jigs : Lumps of Plum Pudding, Shepherd's Hey.

The village side dance in addition,
Highland Mary, Haste to the Wedding.

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Kirtlington : The following have been mentioned,

Glorishears, Jockey to the Fair, Lumps of Plum Pudding, Princess Royal, Shepherd's Hey.

These are currently danced,

Handkerchief : Bonny Green, Buxton's Court, Crow on the Willow, Glorishers, Lumps of Plum Pudding, Maid of the Mill, Muriel Dashwood, Old Woman Tossed Up, Saturday Night, Trunkles, Tinker's Ditch.

Stick : Forest Feathers, Hollow Tree, Molly Minns, Nuts and Berries.

Jigs : Barbara's Jig, Jockey to the Fair, Princess Royal.

Longborough : *set dance* Leapfrog, *jig* Highland Mary.

Oddington :

Gallant Hussar, Greensleeves, Nutting Girl, Shepherd's Hey, Sherborne Jig.

Sherborne : A set dance done to Greensleeves.

Stanton Harcourt : Constant Billy, Jockey to the Fair.

Wheatley : possible tunes were Lumps of Plum Pudding and Princess Royal.

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ANNEX B

LONG SWORD DANCES

These are the collected dances appearing in Allsop's Book. There are other more modern dances to be seen as well.

Dance	Major Source	Published
Ampleforth	Sharp	Sword Dances Part 3
Askham Richard	Sharp	Sword Dances Part 3
Bellerby	Karpeles	EFDSS J 1928
Boosbeck	Douglas	Three More Yorkshire Dances
Escrick	Sharp	Sword Dances Part 3
Flamborough*	Sharp Neal	Sword Dances Part 2 Esperance Morris Book Vol 2
Goathland*	Ridden	Folk Music J 1974
Greatham	Peacock	EFDSS J 1956
Grenoside*	Sharp	Sword Dances Part
Handsworth*	Sharp	Sword Dances Part 3
Haxby	Sharp	Sword Dances Part 3
Helmsley	Sharp	mss
Hunton	Karpeles	EFDSS J 1928
Kirkby Malzeard	Sharp Kennedy	Sword Dances Part 1 EFDSS J 1947
Kirbymoorside	Sharp	mss
Lingdale	EFDSS and Dommett Films	
Loftus*	EFDSS and Dommett Films	
North Skelton	Sharp Kennedy	mss EFDSS Pub 1931
Papa Stour*	Scott Johnston Johnson	Notes to "The Pirate" The Sword Dance Sword Dance of Papa Stour
Poppleton	Sharp	mss

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Riccall	Pickles Cawte	mss Folk Music J 1971
Salton	Sharp	mss
Skelton	Sharp	mss
Sleights	Sharp	Sword Dances Part 2
Sowerby (Thirsk)	Sharp	mss
Stillington	Sharp	mss
White Boys (Isle of Man)	Stowell	mss
Wigginton	Sharp	mss, dance as at Haxby

* = traditional team. It is asked that these dances are not performed in public although they could be learned for pleasure.