ROY DOMMETT'S MORRIS NOTES

VOLUME 1: COTSWOLD OR WYCHWOOD MORRIS

PART II

Edited by

Anthony G. Barrand, Ph.D.

Boston University

First published in a Limited Edition for the English Dance Week held at Pinewoods Camp, Plymouth, Massachusetts in August, 1984.

Second Edition published by CDSS of America, 1986.

© Anthony G. Barrand and Roy Dommett, 1984

ROY DOMMETT'S MORRIS NOTES
VOLUME 1: COTSWOLD OR WYCHWOOD MORRIS
PART II

Table of Contents

SECTION 10: BACKGROUND AND NOTATIONS FROM INDIVIDUAL TOWNS AND VILLAGES

The Abingdon Morris
- Notations and Tunes 191
- Further Notes on Abingdon: Copy of Material Given to Lionel Bacon 199
- Jigs: Handwritten Notes 207
- The Ock St. Horns - A New Dance 209

The Adderbury Morris: Notations 211
The Ascott-Under-Wychwood Morris: Notations 215
The Badby Morris: Notations and Tunes 217
The Bampton Morris
- Background and Notations (1964) 219
- The Bampton Morris - Another Look 237
- Jinky's Tunes 243

The Bessels Leigh Morris
- Notations: First Issue 245
- Notations: Second Issue 246
- Notations: Third Issue 247

The Bidford Morris
- Notations 249
- Bidford Tunes 253

The Bledington Morris: Notations 254
The Brackley Morris
- Background to Morris at Brackley 256
- Notations 259

The Brailes Morris
- The Morris at Brailes: Background 261

The Bucknell Morris
- Collecting the Morris - Bucknell: A Case History (Background, Collector's Notes and Tunes) 262
- Letter to Lionel Bacon during preparation of the Handbook 275
- Some Notes on the Bucknell Dances - from MSS. 276
- Bucknell Notations 277

The Chipping Campden Morris: Background, Notations and Tunes 279
The Ducklington Morris: Notations 285
The Eynsham Morris
- Eynsham Style: Background, Notations and Tunes 288
- Eynsham in 1982 294

The Fieldtown Morris: Notations 297
The Filkins Morris
- Letter to ED&S Commenting on Article "Morris Dancing at Filkins" by Heathcote Coleman 300

The Headington Quarry Morris
MSS Material on the Quarry Morris: Extracts from Several Sources 302
Sharp MSS (Shaf): RD Handwritten Copies
1908 April 17th to June 27th No.III (Song Texts) 305
1910 August 31st to November 26th No. III
(Comment on Kimber Sr. and Other Musicians) 306
1912 No. 2 (Headington Dance Notations) 307
Tunes: Field Notes Mainly From Kimber Jr. 310
Tunes: RD Copy of Sharp's Copy of Manning MSS
(from Trafford noted by Carter) 316
Ganiford Headington Tunes
Those in 4/4 (Collected by W. Ganiford from Kimber Jr.?) 319
Sheet 2 - Jigs (from Kimber Jr.?) 321
Esperance Morris Material
Esperance Morris Book. Pt. 1:
"With Jockey to the Fair" (Notation and Tune) 322
Esperance Morris Book. Pt. 2:
Background 324
Comparison List of HQ Dances Obtained by Sharp and Neal 326
Trafford's Pre-revival Headington (Notations) 327
(Copied by RD from Esperence Morris Books)
Steps 327
Figures 330
Dances
Carey MSS: RD Handwritten Copy
MSS Extracts 345
Tunes Collected by Clive Carey in 1910 from
Mark Cox of Headington 348
Tunes Collected by Clive Carey from Joseph Trafford 350
Miscellaneous Tunes (Cox, Trafford, and Horwood)? 351
Herschel MSS: RD Handwritten Copy
Notes on Morris Steps by E.D. Herschel, June 1910 352
Notes on Steps 352
Notes on Stick Tapping 353
James Dandridge's Headington Morris (Notations)
(As learned from Joseph Trafford) 356
Tunes Collected by E.D. Herschel from James Dandridge 1910 364
Miscellaneous Tunes (from Dandridge/Trafford?) 367
Miscellaneous Correspondence
Extracts and Notes from Herschel and Manning MSS:
Notes on Steps and Figures 369
Bacon MSS
RD Handwritten Copy of Extracts 372
Letter from RD to Lionel Bacon, 12/3/62 374
Morris Dance Tunes Noted from William Kimber:
Notes from JEFDSS 8(2), 1953 p. 210 376
Schofield MSS
Various Writings re: Headington 377
The Headington Morris: Points of Difference from
The Morris Book 380
William Kimber's Playing of the Headington Quarry
Morris Tunes:

Commentary 385
HQ Tunes - Statement on Kimber's Tunes) 387
Odd Notes on Headington Quarry 389
Schofield's Draft Headington Morris Book: 390
RD Handwritten Copy
Notations 390
Tunes
Set Dances 402
Jigs 405
Oxford University Morris Men:
HQ Morris Notes Used Within OUMM (Notations): 406
Stepping 406
Stick Dances 407
Handkerchief Dances, (a) - type 408
Handkerchief Dances, (b) - type 410
Headington Quarry at Albert Hall 1969 411
The Hinton-in-the-Hedges Morris
Notations: First Issue 412
Notations: Second Issue 413
The Ilmington Morris:
Ilmington Dances: Notations from the
Various Historical Periods 414
Ilmington 1977-82 417
The Kirtlington Morris
Background, Notations and Tunes 421
Kirtlington Morris: Second Issue 423
More Notes on Kirtlington 425
The Longborough Morris
The Background to Longborough: First Issue 426
The Dances: Notations 433
Longborough Morris: Second Issue 434
Longborough: Notations 445
The Lower Swell Morris
Critique of "The Morris at Lower Swell" 448
The Noke Morris: Background 451
The North Leigh Morris: Background 453
The Oddington Morris
Notations 454
The Oddington Dances: Revised 1st Issue 457
Oddington Notes - Belas Knap 30-9-79 458
The Sherborne Morris
Notations 460
Sherborne Workshop 462
Notes about the Sherborne Morris: from Tubby Reynolds 470
The Stanton Harcourt Morris
Notations: Manning MSS 479
The Stanton Harcourt Morris Workshop 480
The Wheatley Morris: Notations 493
The Withington Morris
Notations: 1st Issue 495
Notations: 2nd Issue 496

SECTION 10: BACKGROUND AND NOTATIONS FROM INDIVIDUAL TOWNS AND VILLAGES

THE ABINGDON MORRIS.

Set:-most of dances can & have been done by 4 & some of them by 8.

Step:-1) invariable rule is to start each movement with left foot.
2)feet lifted up & down,not kicked forward or back.
3)step is 1 hop 3 4. Hop done 6 to 9" infront of the other steps to produce a forward & back rock of the body.
4)JTTF is different.

Break:-never in the middle of foot-up.
1) NWWG,GILBM,JTTF have none.
2) CB,CHPB,MM,SD,SL have feet together after hop in last bar of movements ie. /r.hr.ft.-.//
3) PR has a movement rather like that at Campden.
ie. ..../r.hr.l.r./l.hl.ft.-./j.∩ ft.-.//

Handks:-Arms comfortably extended.Swing up from just behind body to about shoulder level & back in each bar.JTTF is different.Occasionally the movement is more from the elbow & the handk goes back over the shoulder.
Nothing particular at the break - arms end down at sides on "ft".

Figures:-regularly recurring figures are Foot-up,Dance-in-position or Back-to-back & all-in.These movements vary from dance to dance.

Once-to-self.
There is NO jump or other movement at end of Once-to-self.

Foot-up = "Face Horns & Face Partner".
1) 8 bars up,8 bars face partner - SD,GILBM,NWWG,PR.
2) 8 bars up,10 bars face - JTTF
3) 8 bars up but no face partner - CHPB.
4) 4 bars up,4 bars face partner - CB,MM.
5) 4 bars moving up 6 to 8ft,then face partner in this new position for 4 bars.Also done in reverse as Foot-down.

Back-to-back = "Cross Over".
1) 8 bars over & 8 bars back - PR.
2) 4 bars over & 8 bars back - CHPB
3) 4 bars over & 4 bars back - CB,SL.
Always done one way only,passing right shoulder in crossing & left shoulder on return.

All-in = "Corners".
1) Set opens out into a big circle,all facing the middle. Then all gradually dance toard centre ending with a caper & hands in air,in a bunch with a yell.Usually 8 bars but JTTF is 18 bars.
2) CHPB & PR - all face centre &"run in" & dance back twice (similar to distinctive figure of CHPB)then run-in 3rd time & step in small bunch.12 bars in all.
ie. /l.r.l.r./l.hl.r.l./r.hr.l.r./l.-.hl.-.//
3) SD is different.

Dances:-

PROCESSIONAL
Team & characters (Mayor,Horns,Fool,Deputy-Mayor etc) form up tidily & process to the tune Girl I Left Behind Me.There is no dance.

CONSTANT BILLY - as practiced.
Foot-up(4),(Sidestep up,Cast down,Back-to-back,sidestep down, Cast up,Back-to-back) 2 or 3 times,then All-in(1).
Sidestep up - long open sidestep towards top of set,both hands circling,leading hand higher,then long sidestep down.
Sidestep down - as above but sidestep away from horns first.
Cast Down - All face up, 1 & 2 cast out & away from each other & followed by their columns go to the bottom of set,so that

Step:-1) invariable rule is to start each movement with left foot.
2)feet lifted up & down,not kicked forward or back.
3)step is 1 hop 3 4. Hop done 6 to 9" infront of the other steps to produce a forward & back rock of the body.
4)JTTF is different.

Break:-never in the middle of foot-up.
1) NWWG,GILBM,JTTF have none.
2) CB,CHPB,MM,SD,SL have feet together after hop in last bar of movements ie. /r.hr.ft.-.//
3) PR has a movement rather like that at Campden.
ie. ..../r.hr.l.r./l.hl.ft.-./j.∩ft.-.//

Handks:-Arms comfortably extended.Swing up from just behind body to about shoulder level & back in each bar.JTTF is different.Occasionally the movement is more from the elbow & the handk goes back over the shoulder.
Nothing particular at the break - arms end down at sides on "ft".

Figures:-regularly recurring figures are Foot-up,Dance-in-position or Back-to-back & all-in.These movements vary from dance to dance.

Once-to-self.
There is NO jump or other movement at end of Once-to-self.

Foot-up = "Face Horns & Face Partner".
1) 8 bars up,8 bars face partner - SD,GILBM,NWWG,PR.
2) 8 bars up,10 bars face - JTTF
3) 8 bars up but no face partner - CHPB.
4) 4 bars up,4 bars face partner - CB,MM.
5) 4 bars moving up 6 to 8ft,then face partner in this new position for 4 bars.Also done in reverse as Foot-down.

Back-to-back = "Cross Over".
1) 8 bars over & 8 bars back - PR.
2) 4 bars over & 8 bars back - CHPB
3) 4 bars over & 4 bars back - CB,SL.
Always done one way only,passing right shoulder in crossing & left shoulder on return.

All-in = "Corners".
1) Set opens out into a big circle,all facing the middle. Then all gradually dance toard centre ending with a caper & hands in air,in a bunch with a yell.Usually 8 bars but JTTF is 18 bars.
2) CHPB & PR - all face centre &"run in" & dance back twice (similar to distinctive figure of CHPB)then run-in 3rd time & step in small bunch.12 bars in all.
ie. /l.r.l.r./l.hl.r.l./r.hr.l.r./l.-.hl.-.//
3) SD is different.

Dances:-

PROCESSIONAL
Team & characters (Mayor,Horns,Fool,Deputy-Mayor etc) form up tidily & process to the tune Girl I Left Behind Me.There is no dance.

CONSTANT BILLY - as practiced.
Foot-up(4),(Sidestep up,Cast down,Back-to-back,sidestep down, Cast up,Back-to-back) 2 or 3 times,then All-in(1).
Sidestep up - long open sidestep towards top of set,both hands circling,leading hand higher,then long sidestep down.
Sidestep down - as above but sidestep away from horns first.
Cast Down - All face up, 1 & 2 cast out & away from each other & followed by their columns go to the bottom of set,so that set ends reversed.
Cast Up - All face down,1 & 2 cast out etc.

Abingdon Dances 2.

CURLY HEADED PLOUGHBOY

"The curly headed ploughboy went whistling over the lea,
If I could only see him, how happy I should be."

Foot-up(3), (Back-to-back(2), Run-in in pairs) 4 to 6 times then All-in(2).

Run-ins - Partners run forward to meet with 4 running steps starting with left foot, with hands together in front of tum, Hands meet & are thrown up together on 1st beat of bar 2. Bars 2 & 3 are double steps retiring backwards to place Bar 4 is break (2). All this is done three times - 12 bars in all.

GIRL I LEFT BEHIND ME

Foot-up(1), (½ Hey down, Face partner, ½ hey up, face partner) 4 or 6 times, then All-in(1)

½ Hey - Ends face other end & change places, 1 with 5, 2 with 6, passing right shoulders, taking 4 to 6 bars. Step out phrase facing direction going. Middles step facing each other for 4 bars then join right hands dance once round each other in middle to places.
During this movement all have right hand on right hip & left arms raised high, waving handks from side to side.

MAID OF THE MILL

Mayor stands in middle of set, stationary, throughout.
Practiced over the years in several ways but they all boil down to two different ways of constructing the dance.

A. Foot-up(1), Double Hey, Run-in, Double Corners, Rounds. The whole done several times.
Double Hey - hey as GILBM 1st half but retire backwards along same track to place. ordinary step & hands. Middles step in place throughout.
Run-in - as All-in(2) 1st 8 bars.
Double Corners - 1st & 2nd corners cross simultaneously, all passing mayor by right shoulders, to opposite corner, turn to right & return to place (forwards not backwards)
Rounds - whole rounds anticlockwise.

B. Foot-up(4), Cast, Foot-up, Corners, Foot-up, Whole-rounds, Foot-up, All-in(1).
Cast = "Pillars" - cast out at top, down outside & up middle to place. Top couple followed by rest.
Corners = "Spokes" - all 6 do as double corners above.
Whole Rounds = "Rim" - anticlockwise, singing
"The Maid of the Mill is a sweet pretty girl,
The Maid of the Mill for me, oh!"
All-in = "hub" - All-in(1) or(2). Lift up mayor at end.

In this dance only - jump when facing up with hands in air, body bowed slightly forward. "Honour the Horns".
Figures represent the parts of the Ock St. Water Mill.

NUTTING(or HUNTING) WE WILL GO or NUTTING GIRL

"A hunting we will go my boys, A hunting we will go,
We will catch a fox & put him in a box & never let him go".

(Face-up, Face-partner, Face-down, Face-partner) 2 or 3 times and then All-in(1).

This dance is a leg-warmer traditionally done first by the team after the fool's jig.

PRINCE'S (or PRINCESS) ROYAL

Once to self, Foot-up(1), (Sidestep up, Back-to-back(1), Sidestep down, Back-to-back) 2 to 4 times, then All-in(2)

Sidestep Up - following for odds, evens opposite hands & feet.

1 hand up, r on hip. r up 1 up r up.

Abingdon

Foot-up(3),(Back-to-back(2),Run-in in pairs) 4 to 6 times then All-in(2).

Run-ins - Partners run forward to meet with 4 running steps starting with left foot,with hands together in front of tum, Hands meet & are thrown up together on 1st beat of bar 2. Bars 2 & 3 are double steps retiring backwards to place Bar 4 is break (2).All this is done three times - 12 bars in all.

GIRL I LEFT BEHIND ME

Foot-up(1),(½ Hey down,Face partner,½ hey up,face partner) 4 or 6 times,then All-in(1)

½ Hey - Ends face other end & change places,1 with 5, 2 with 6,passing right shoulders,taking 4 to 6 bars.Step out phrase facing direction going.Middles step facing each other for 4 bars then join right hands dance once round each other in middle to places.

During this movement all have right hand on right hip & left arms raised high,waving handks from side to side.

MAID OF THE MILL

Mayor stands in middle of set,stationary,throughout. Practiced over the years in several ways but they all boil down to two different ways of constructing the dance.

A. Foot-up(1),Double Hey,Run-in,Double Corners,Rounds.The whole done several times.

Double Hey - hey as GILBM 1st half but retire backwards along same track to place.ordinary step & hands.Middles step in place throughout.

Run-in - as All-in(2) 1st 8 bars.

Double Corners - 1st & 2nd corners cross simultaneously, all passing mayor by right shoulders,to opposite corner, turn to right & return to place (forwards not backwards)

Rounds - whole rounds anticlockwise.

B. Foot-up(4),Cast,Foot-up,Corners,Foot-up,Whole-rounds, Foot-up,All-in(1).

Cast = "Pillars" - cast out at top,down outside & up middle to place.Top couple followed by rest.

Corners = "Spokes" - all 6 do as double corners above.

Whole Rounds = "Rim" - anticlockwise,singing

"The Maid of the Mill is a sweet pretty girl,
The Maid of the Mill for me,oh!"

All-in = "hub" - All-in(1) or(2).Lift up mayor at end.

In this dance only - jump when facing up with hands in air,body bowed slightly forward. "Honour the Horns".

Figures represent the parts of the Ock St.Water Mill.

NUTTING(or HUNTING) WE WILL GO or NUTTING GIRL

"A hunting we will go my boys,A hunting we will go,
We will catch a fox & put him in a box & never let him go".

(Face-up,Face-partner,Face-down,Face-partner) 2 or 3 times and then All-in(1).

This dance is a leg-warmer traditionally done first by the team after the fool's jig.

PRINCE'S (or PRINCESS) ROYAL

Once to self,Foot-up(1),(Sidestep up,Back-to-back(1), Sidestep down,Back-to-back) 2 to 4 times,then All-in(2)

Sidestep Up - following for odds,evens opposite hands & feet.

1 hand up,r on hip.r up		1 up	r up.
l.r.l.r./l.r.l.tg./r.l.r.l./r.l.r.tg./		l.r.l.tg./	r.l.r.tg/
chassez to l.	to r.	to l.	to r.

l.up r.up
l.r.l.tg./r.l.r.tg./b.b.b.-./b.b.b.-./b.b.b.-./j.ʃt.-.//
to l. to r. clapping

At each tg (=feet together without a jump) & after the claps in bars 9 & 10 the raised hand is flicked up & out.
In sidesteps some men like to wave raised handks a little.

Once-to-self - men stand facing up & sing

"Old Mother Harvey,Old George Hunt,Went to Nuneham in a punt,
Lost the pole & down they sunk,& they never got to Nuneham."

to a tune rather like Old Mother Oxford.

SALLY LUKER - the "travelling" dance.

Foot-up(5),(Back-to-back(3),Foot-down,Back-to-back,Foot-up) 2 to 4 times then All-in(1).

During Back-to-back,singing,
"Sally Luker,Sally Luker,Sally Luker,my pretty gal,
Dont you tease her,try to please her,
For she is a pretty little gal".

last two lines alternatively,

"First you kiss her,then you leave her,
Sally Luker is my little gal."

SQUIRE'S (or MAYOR'S) DANCE.
Was called Greensleeves till some busybody pointed out that the tune wasn't.

Foot-up(1),(Run-in in 3's,Face-partners) 4 to 6 times then a special form of All-in.

Run-in in 3's - 1,2 & 4, 3,5 & 6 run together in 3's.Middle men to the right.Movement in action exactly as CHPB.Run in with 4 running steps,toss up handks & retire to place with 2 double steps & break(2).Repeat again starting with right foot.8 bars in all.

All-in - ends turn to face each other up & down the set. Middles go to the right & turn to left to be between the ends also facing up & down the set.The two lines of 3 then slowly approach each other ending on a caper,1 facing 5,4 to 3, 2 to 6,hands in air,right feet almost touching in air.

JOCKEY TO THE FAIR - played very fast indeed.
Foot-up(2),(1st corners,2nd corners,Rounds,Jump-in),2 to 4 times then All-in(1) NB.no middles crossing.

Step:-start with weight mostly on left foot & right foot about a foot's length in front.In this position hop on both feet. This is bar 1.Change to left foot in front & hop again.Bar 2.

Arms:-on right foot forward swing arms up so that forearm is vertical & lying along upper arm,handks lying over shoulder. On left foot forward,swing smartly down.
There is a hypnotic effect after movement has been going for a while.

Corners - "back to back" - corners cross to opposite place passing right shoulders.Retire backwards to place passing left shoulders.At one time men put feet together,hands up high & made a slight bow having crossed & when back home. 18 bars in all.

Rounds - all face anticlockwise.Go round anticlock 8 bars as far as possible;turn outwards (to right)without missing a step on first step of bar 9 & return to place,taking 10 bars. If home too soon step in place.

Jump-in - on 1st beat of bar 1 all jump towards partner,without actually treading on him,retire slowly to place in next few bars & step out rest of 18 bars in place.

Abingdon

At each tg (=feet together without a jump) & after the claps in bars 9 & 10 the raised hand is flicked up & out.
In sidesteps some men like to wave raised handks a little.

Once-to-self - men stand facing up & sing

"Old Mother Harvey,Old George Hunt,Went to Nuneham in a punt,
Lost the pole & down they sunk,& they never got to Nuneham."

to a tune rather like Old Mother Oxford.

SALLY LUKER - the "travelling" dance.

Foot-up(5),(Back-to-back(3),Foot-down,Back-to-back,Foot-up) 2 to 4 times then All-in(1).

During Back-to-back,singing,
"Sally Luker,Sally Luker,Sally Luker,my pretty gal,
Dont you tease her,try to please her,
For she is a pretty little gal".

last two lines alternatively,

"First you kiss her,then you leave her,
Sally Luker is my little gal."

SQUIRE'S (or MAYOR'S) DANCE.
Was called Greensleeves till some busybody pointed out that the tune wasn't.

Foot-up(1),(Run-in in 3's,Face-partners) 4 to 6 times then a special form of All-in.

Run-in in 3's - 1,2 & 4, 3,5 & 6 run together in 3's.Middle men to the right.Movement in action exactly as CHPB.Run in with 4 running steps,toss up handks & retire to place with 2 double steps & break(2).Repeat again starting with right foot.8 bars in all.

All-in - ends turn to face each other up & down the set. Middles go to the right & turn to left to be between the ends also facing up & down the set.The two lines of 3 then slowly approach each other ending on a caper,1 facing 5,4 to 3, 2 to 6,hands in air,right feet almost touching in air.

JOCKEY TO THE FAIR - played very fast indeed.
Foot-up(2),(1st corners,2nd corners,Rounds,Jump-in)-2 to 4 times then All-in(1) NB.no middles crossing.

Step:-start with weight mostly on left foot & right foot about a foot's length in front.In this position hop on both feet. This is bar 1.Change to left foot in front & hop again.Bar 2.

Arms:-on right foot forward swing arms up so that forearm is vertical & lying along upper arm,handks lying over shoulder. On left foot forward,swing smartly down.
There is a hypnotic effect after movement has been going for a while.

Corners - "back to back" - corners cross to opposite place passing right shoulders.Retire backwards to place passing left shoulders.At one time men put feet together,hands up high & made a slight bow having crossed & when back home. 18 bars in all.

Rounds - all face anticlockwise.Go round anticlock 8 bars as far as possible;turn outwards (to right)without missing a step on first step of bar 9 & return to place,taking 10 bars. If home too soon step in place.

Jump-in - on 1st beat of bar 1 all jump towards partner,without actually treading on him,retire slowly to place in next few bars & step out rest of 18 bars in place.

JIGS - only Broomstick Jig,often done over the Mayor's sword. Traditionally done by fool,who was usually a step dancer,at start of show.Tune-Pop Goes the Weasel.Other set jigs,if they ever existed,were only a faint memory in 1937.

Abingdon Dances 4.

Historic Material.

There is much that is tantalisingly close to "normal" Cotswold morris & there is a temptation to rationalise the vagarities. However many of the oddities are seen in Campden, Eynsham, Wheatley & the Worc. morrises. Hasty & inadequately informed judgements on the tradition should be avoided. A point to note in using MSS material is that tunes & dances are often shuffled around. For Examples:-

1) Sharp MSS F.D.IV p.118. 21.9.22.
CHPB is now danced as GILBM

2) Neal Esperance Book Vol 1.
Sally Luker is now Jockey TTF. NB the description of step for the corner movement, when danced, is very close to current JTTF step.

Step from descriptions:-

Polka step, stamping vigourously all the while, with a semi-circular movement out & in of the free leg on the hop, with perhaps some kicking of the foot backward. The dancer moves from side to side with each step. To the right when beginning with the right etc.

Comments on dances:-

CONSTANT BILLY.
Included handclapping b.-.b.-./b.-.$\frac{r+l}{l+r}$.-./ done twice.

CURLY HEADED PLOUGHBOY
A ½ hey replaced last of the three "run-ins".

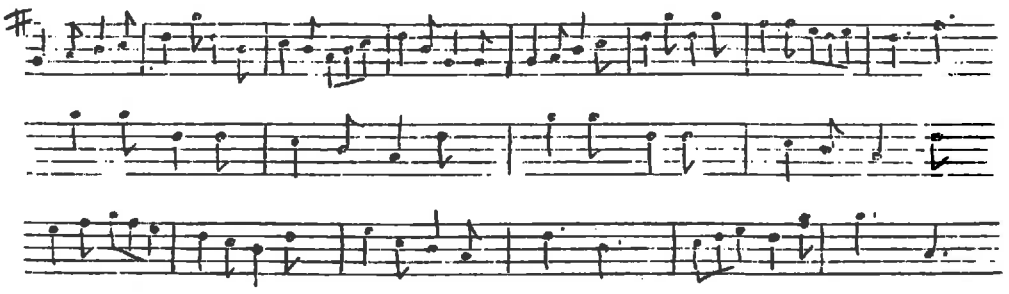
JOCKEY TO THE FAIR
Hand movements may once have included circles as well as up & downs - possible original of Sharp's movement?

PRINCESS ROYAL
The dance collected by Sharp & Neal independently in 1910 but not the dance collected & published in 1922, was as done today except for the last 6 bars of the sidestep movement which were

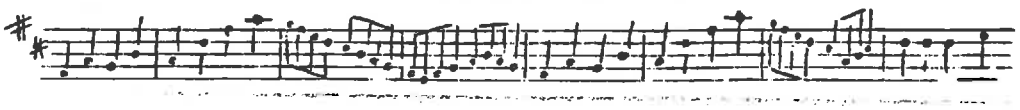
b. b. wave r. or b. -./b. b. wave r. or b. -./ ½ hey //
clapping.

Odd steps have been noted.
1) A caper similar to Bucknell double caper.
2) A ½ caper like that at Bledington l.Ω r.l./

Jockey to the Fair ABAB.... ♩. = 110

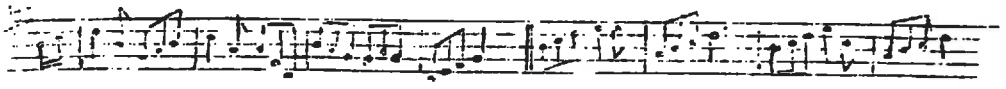


Squire's Dance A then ABAB..... ♩= 96

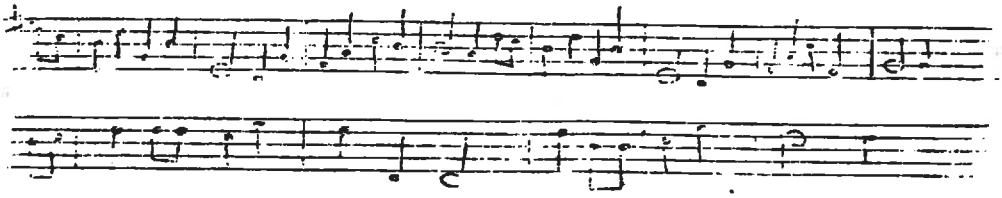


Abingdon

Constant Billy AABA



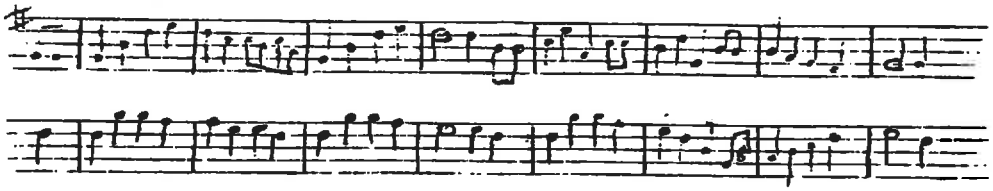
Curly Headed Ploughboy A then ABAB.....



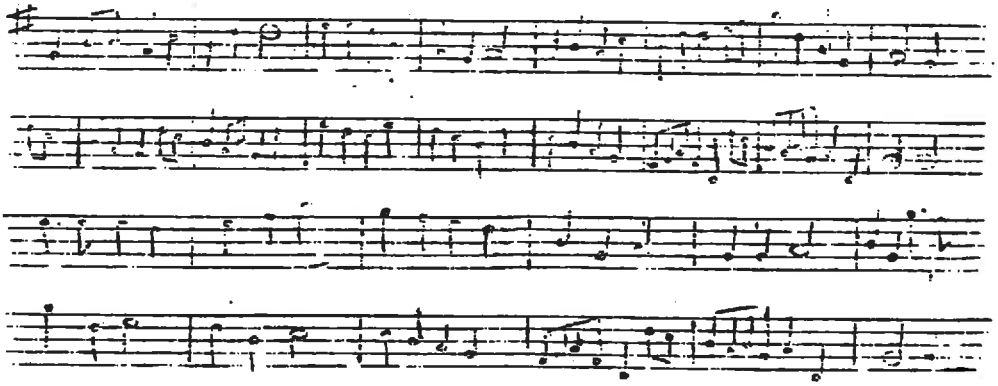
Maid of the Mill AABA



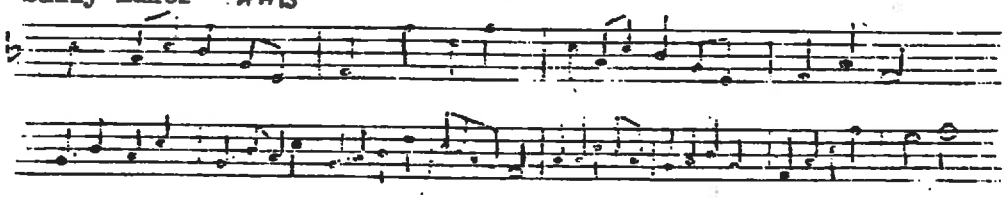
Nutting Girl A then ABAB.....



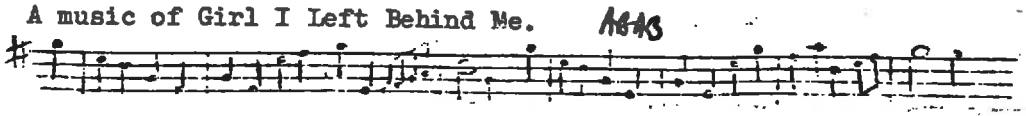
Princess Royal A then BBCBBC.....



Sally Luker AAB



A music of Girl I Left Behind Me. AABB



FURTHER NOTES ON ABINGDON

Copy of material given to Lionel Bacon

Set:-The team dances with 4 when forced. It often dances with 8. It is uncommon to dance two sets facing, it is more usual to dance in one long set, I have seen up to 14 in Princess Royal. Some dances such as Squire's Dance can not be done by more than 8, others such as Constant Billy and Maid of the Mill degenerate into a scramble even with only 8.

Step:-In the hop the free foot is raised up along the other till the heel is just below the knee, thus the thigh is quite high. Naturally the men normally do not put this amount of effort in. Of recent dancers some were brought up under the influence of Bampton and others of Oxford City and these relapse into the more usual morris step.
At one time the men practiced the step among a line on the floor such as a floorboard making the step and hop ahead of the line and the other steps behind. This is another feature often forgotten in performance. During the step the body should rock naturally about a line through the waist.

Handks:-The swing of the arms used to be taught by Jack Hyde as a full swing. He himself danced with a straight back and fairly straight arms, probably influenced by Kimber. Ray Hemmings went to the other extreme always dancing as in Jockey with the hands going up close to the shoulders, arms very bent at elbows. In the last few years (late 60's) under the influence of those brought up near Bampton the swing has become not very far back, but forward till hands vertical, palms forward, arms well raised.

Figures:-
Once to Self:-hands down at side, it is difficult to avoid making a preparatory swing back of the hands on the last beat as the men are insistent on a good strong first movement to the dance.
Foot-up:- add to 5) Duke of Marlborough
All-in:-4) Maid of the Mill - dance into middle with 2 bars of step not a run-in, back to place with 2 bars, into middle with step again.

Between dances it was the custom to stand still, men changed places etc. as quickly as possible after a dance. Now it is the custom to walk round in a circle at end of dance, anti-clockwise, once only, with hat off and raised in right hand.

Traditionally, when visiting big houses etc., the show started by the Mayor saying "The fool shall show the dancers their steps & my son shall dance over my sword". The fool then danced broomstick steps over the sword. The team started with Nutting Girl. In their final dance the men began by pretending to dance as if very tired until called to life by the fool or other character.

Dance:-

PROCESSIONAL
Traditional order - Horns, Mayor, Deputy Mayor, Fool, Music, Team (2 by 2)

CONSTANT BILLY
This dance is as recovered by Jack Hyde from Tom Hemmings one day when Tom was ratting in the dried-up Ock river.

In sidestep leading foot forward a little, trailing foot brought up behind it - the direction of travel being sideways always facing ones partner. Hands circle in same direction and about same diameter as Headington. Sidestep ends with ft. tog in place to ease turn into the cast. Music hesitates slightly here to help men into the turn to face up which would otherwise be rushed and untidy.

Recently the sidestep has become a slip step and the circles are both at the same level. The difficulty during performance is getting the lines parallel at the end of the cast. The jump half way through back-toback has become exagerated as in Princess Royal. The hand clapping mentioned before on p.4 was discussed by Jack Hyde at Marlow some years ago before it came into the side's repertoire.

CURLY HEADED PLOUGHBOY
Hands thrown up palm to palm. Distinctive movement often done only 3 times in a dance. The "run-in" step is danced with free foot lifted up a little behind — as if one has been stepped.
All-in after a back-to-back. Previous note p.2 is wrong.
The form of all-in used to be called "The Rose"

Abingdon

Ken Bardwell and now John White frequently get the repeats of the music of this dance wrong so that the men have to get the back-to-back over in 8 instead of 12 bars. It has put the dance into disfavour with the team. Because the dance consists of forward and back movements only there has been serious discussion on the possibility of bringing in the 4 bar hey of the Cecil Sharp notation to replace the 3rd run-in - the middles would not turn.

GIRL I LEFT BEHIND ME — remembered by Tom —

In Hey -"wave left & pass by right". The middles wave right hands when dancing on spot & wave left hand when turning opposite. Ends should take the full 8 bars in changing ends so that all turn front together. We still often see the ends changing in 4 bars and marking time for the other 4 bars, facing up or down while middles turn.
Although the ends only waved the left hand, while the middles waved right while stationary and left when turning, it was agreed for the Albert Hall and subsequent that all should wave left throughout. The older men still follow the older rule.
Note that one passes opposite side to that which is waving to avoid being slapped in the face! The middles are supposed to move apart a little to let the ends pass but they often do not. The ends should pass in bar 4. The wave is from the wrist, palm facing forward, it is not a circular movement.

MAID OF THE MILL

At present done as Foot-up(4), Cast, Foot-up, corners, Foot-up, Whole Rounds, Foot-up, Cross-over, Foot-up, All-in; representing Pillars, Spokes, Rim, Iron Straps, Blades & Hub.
Cross-over - being danced as a cross & turn ie. half a whole gyp but possibly is a back-to-back.
Whole-rounds - at end, odds turn out, ie to their right, to face up.
All-in - dance into middle & back, not run-in.
Charlie would like to put the final figure of "into Mayor & back twice" between "Cast" and "Spokes" & then use All-in(1) at end.
"Order of movements represent parts of Mill & the order they are put together".

The dance is easier if Mayor stands in middle as he should.
Percy Hemmings still maintains dance should end on whole rounds.
Dance is now performed both in 6/8 which is way the dancers prefer, and in 3/4 which was the way the side used to try and practice it.
In 3/4 the music is not played to emphasise the waltz but played very evenly. The men still dance the normal 4 beat step so the stepping goes across the rhythm of the tune as the rule of "one step to each note" is applied. The tune is played quite slowly to allow the men to get the step in tidily. The ft.tog becomes a mild jump throughout.

The dance was recovered from an old dancer in 1937-8 who had learnt it from Tom Hemmings father in an elaborate version as one of the 7 dances of the "Royal Morris" danced before the Prince of Wales (Edward VII). The arguements over the structure of the dance prevented the recovery of other dances from Tom. The form of the dance was not settled till some time after the deaths of Tom and James Hemmings and Major Fryer, after the first notes were published.
In this dance the break, which was ft.tog, occured every 4 bars throughout but recently this has dropped, keeping only the jump at the end of each figure, but not face-up-and-face-in, to honour the horns.
Cross-over:-now dances cross over 3 bars and all turn clockwise to face back in bar 4, even if have to mark time in bar 3 facing out. In the return, turn the short way, a ¼ turn, to face up.
Cast:-all facing down in column at end of bar 4. Cast in on bar 5. Each couple moves to end of set before casting out.
Corners:-return to place passing Mayor right shoulders again. At end of bar 4 all jump to face partner, at end of bar 8 all turn to face up.

Abingdon

Although often the men turn the longer way, especially 4 & 6.
Rounds:-the rounds should be done wide and therefore fast. The older men have always been instsitent on keeping it open. Very recently it has been decided that the odds should turn inwards to face up at the end rather than outwards. We had a period in which no rule was applied. Recently no singing.

Abingdon cont

cont. from prev. page

applied. Recently no singing.
All-in:- "In-and-out" - open out as far as possible when retiring in bars 3 and 4.

NUTTING WE WILL GO

In this dance the rocking of the body in the step in emphasised rather than allowed to be the natural consequence of the placing of the feet. ~~Recently~~ It has been the practice to gradually accelerate the dance till as fast as possible.

This has proved quite convenient for a dance ina crowded public bar.

In the last decade there have been attempts to use Nutting as a set dance by working in back-to-back as in Constant Billy or the cross-ove as in Maid of the Mill. The sequence most used however was
Face-up(8), Face-in(8), Face-down(8), Face-in(8), Cast as in Maid of Mill
Face-up, in, down, in again and Corners and All-in.
This had led to NUTTING-OFF, the current processional off dance, which was danced to the Maid of the Mill tune at the Albert Hall to avoid appearing to extend the programme! This dance is as above to the cast, the men dancing up the middle in pairs but not stopping in place continue off in pairs following the horns, each with hat raised in righ hands.

Before this crowd, try Sometimes, a round of Nutting & then walk off as a set.

Before the last war the team used "We are the Boys of the Old Brigade" for their processional-on tune. A natural choice for the early days of the revival.

As the original "leg-stretcher" the dance ended with All-in after face-up and face-in. It should be noticed that in several dances the all-in does not occur when the dance has been done symmetrically but after an extra foot-up and in etc. At least it always occurs when the dancers are back in their starting places in the set. It follows back-to-back if there is one in general.

PRINCESS ROYAL

The sidestep is more of a slip-step than an open sidestep as in Constant Billy. Free hand in side-step should be naturally at side. In slip step leading hand up at shoulder height at side of body, arm not very bent. On the 4th beat of the bars of clapping a hand is waved or "tossed-up". In bar 9 the hand used is that that leads the 1st slip step of the B music, in bar 10 the other, and in bar 11 both.

Handk in leading hand is allowed to hand down although sometimes men are carried away and gently wave it. Jack Hyde was the only one of the older dancers to do so and this is confirmed by the old photographs in the scrapbook.

When the younger men came into the side the slip step became very springy but this is disappearing again. It went naturally with hand on hip and waving the leading hand, the older men frowned on these ideas.

"Old Mother Harvey she got drunk, She went to Nuneham in a punt,
The punt pole broke and she fell in, & she never got to Nuneham."
(alternative words from Tom Hemmings).

SALLY LUKER — remembered by Tom
All-in after back-to-back after Foot-up and foot-in. It is now ~~the habit to always sing the first line of the words to the first~~ half of back-to-back and to make the jump at the end of bar 4 more emphatic.

SQUIRE'S DANCE — produced by Percy Hemmings
We were told once that only middles cross feet at the All-in but we normally do it with all doing so.

The ends used to end with feet together.
The run-ins in this dance and Curly Headed Ploughboy, as well as All-i of Ploughboy and Princess Royal all start with left foot every time contrary to what was said before.
This dance was known as "The Aeroplane Dance" because the run-in remin of propellors and was a favourite when raising money for the War Effor
The usual dance done immediately the election results are given.

Abingdon

JOCKEY TO THE FAIR

Half way through corner movement men should jump with hands up. Step should be done on toes. On hop some tap free foot a little to the side.
Rounds should be kept a large circle so that one only gets around to opposite corners place.

Tom had all sorts of touches in the dances eg. in corners crossing in J2TF, he kept his hands rather low except when passing the other man when he raised them high in a sort of salute. On arrival back he nodded to his partner not his corner. Tom wasn't sure or consistent in his "touches" so had to be stopped for the sake of uniformity.

Between the ~~xxx~~ up and down hand movements Tom would sometimes insert small circular waves ie, up, high circle, down, low circle. It is thought in the side that this might have been a memory of the Sharp movement.

It is quite common for the men to try and tread on their partner's feet in the jump-in, "for the laugh" they say!
Fryer and Bardwell both played the dance very fast but White has gradually slowed it down to the speed of the other dances, killing the life. However he now speeds up the last 10 bars of all-in. In this dance as in others the music and the fool walk forward and join in the all-in without stepping or caper. The horns do not move and any attempt to join in with them, even to have them in the middle of the set in Maid of the Mill is severely criticised.
The consensus is that the step was a sidestep rather than a heel and toe.

DUKE OF MARLBOROUGH ("Old Marlborough" or "Marmalade" ~~xxxx~~). Jack Hyde's source of material was E.M. Matthews a concertina player in an Ock St. pub who played a lot of morris tunes from Abingdon & other traditions such as Headington.

Once to self - last 4 bars of B music.

Foot-up (5) "processional" as in Sally Luker.
Partners face, stamp right foot three times, clap r+r 3 times, stamp left foot 3 times, clap l+l 3 times & turn partners by right hand waving left hand as middles do in 2nd half of hey (see GILBM) Half Hey. Stamp & clap & turn. Foot-down as Sally Luker....ad lib...
Ending All-in(1) after foot-up, stamp & clap & turn.

All-in after second foot-up ie. hey down & hey up once only.

IN GENERAL

Break(2) inmiddle of foot-up-&-in in SL, MofM & DofM.
Break in middle of back-to-back, and at end. These breaks are tend-up to be ignored recently

The, missing dances are Shepherd's Hey & Greensleeves. There is now no one from whom to recover them.

MODIFICATIONS FOR 8 OR MORE MEN.

As need arises all the dances have been adapted for 8, 10 or 12 men, particularly recently with the influx of new dancers. The following changes have been taught.
ALL-IN :- for those dances where preceeded by dance facing partner, ie. GILBM, Nutting, Jockey, all-in in one group. Dances with a "run-in" at end, ie. CHPB & PR run-in in 4's if possible. Other dances in 4's for preference.
Some dances can not be done with more than 8, ie. Constant Billy, Maid of the Mill, Squire's Dance, because dance degenerates into a scamble.

Abingdon

Squire's dance - work in 4's not 3's otherwise as for 6.

When more than 6 in dances where middles do something different from ends then all the middles are middles, eg. GILBM and Jockey.

Abingdon

STICK DANCES

One of the Mayorss of Abingdon (as distinct from the Mayors of Ock ST) suggested that the side have a stick dance and as the Town has adopted the club and sends it abroad it was taken seriously.The dance as practiced was

Title:- Beansetting

Tune:-Buttercup Joe in the version that Johnny Grimsdale of the old dancers sings.

Dance:- Foot-up-and-in,5) as in Sally Luker and Marlborough ~~xxxxx~~ ~~xxxxxxxxxx~~

Back-to-back as in Sally Luker

Sticks and turn partner as in Marlborough.

Foot-down-and -in back-to-back, sticks-and-turn;ad lib.

End with all-in after foot-up etc.

Sticks:-short sticks - hit right to left on 1st beat,left to right on 2nd,right to left on 3rd,pause on 4th.Repeat 3times.

The signs are that this year the team has rejected the dance.

Leslie Argyll was the driving force in getting the dance going.There was discussion only of another dance that might use the Jockey step.

THE OCK ST HORNS

The dance I invented I mention incase it is come across.A handk dance.

Foot-up:-long as 1)

"Horns":-1st corners (1&6) pass giving left hands and then turn opposite middle with right hand(1&4,6&3).1&6 thus passing between the other 2 & through opposite corners place.Return to place giving left hand in centre again & right to own middle.Wave free hand as in GILBM.2nd corner repeat giving opposite hands.

"Ribbons":-reels of 3 on tops - 1,2&4;3,5&6;1&2,5&6 passing right shoulder first.

"Pole":-dance facing partner 8bars.

Repeat these 3 with the "Horns" being replaced with "Head" and "Flowers" which are slight variations on the same movement.End with "The Cup":-all-in as in Maid of the Mill

JIGS

Leslie Argyll dances his version of Princess Royal jig.I dance a jig of Abingdon steps to Month of May.Normally the men dance Bampton jigs.There is one distinctive Abingdon dance derived from one of the old dancers.

SHEPHERD'S HEY - jig - as taught by Jack Hyde.

Foot-up (twice) - Three bars of Abingdon step starting left foot & moving a little forward then in 4th bar 2 quick swing-back steps and feet together,hands up with little twists.

Clapping - b.b.touch.-./b.b.touch.-./b.b.un right thigh.-./

un left.behind.b.-.// (twice)

In successive movements touch feet,knees,thighs,chest,head.

Always done by two men dancing side by side at the same time.

The Foot-up have evolved a little and the back step starts on the last beat of bar 3,thus:

l h r l/r h l r/l h r	l/r l tog. -/
forward.....	back....

Note no hops in backstep.

End on a foot-up.

BROOMSTICK

One movement remembered by Jack Hyde from dancing of Percy Hemmings who learnt it from his father Henry Hemmings,a step dancer and one time Mayor of Ock St.

- Lay sword on ground and stand on right side of point facing guard.Dance up & down right hand side of sword with weight on left foot & tapping right foot across,and back.

Abingdon

Starting from this it has been established from the older men that the full dance was:-

Foot-up:facing point,dance with Jockey or Heel-and-Toe step to "Pop Goes the Weasel" for 8 bars.

Tap across from right side:-move up right side of sword 4 bars and back for 4 bars.Weight on left foot.Tap across sword twice in bar 1,tap on near side of sword twice in bar 2,while hopping on supporting foot.Repeat for bars 3 to 6.In bars 7 and 8 tap across,apart,across and spring to change to new position.

Tap across from left side:-move up other side,weight on right foot etc.

Tap across alternately:-bar 1,hopping on left foot,tap right foot across,bar 2 hopping on right foot on left side of sword tap left foot across etc.Dance ends with three crosses in bars 7&8. This changing weight from side to side of the sword is difficult, and Percy was supposed never to get it right.

THE REPERTOIRE

The 4 old dances were,
Curly Headed Ploughboy,Princess Royal,Nutting Girl and Jockey.
These were not forgotten and therefore were never revived.

The dances produced by the 1937 revival were,
Girl I Left,Sally Luker,Squire's Dance and Maid of the Mill

Jack Hyde,who was the antiquarian of the club,extracted Constant Billy and Duke of Marlborough but these have only been worked out in the last few years.

The missing dances are Shepherd's Hey and Greensleeves.The side has danced Shepherd's Hey jig as a set dance with the same dance structure as Girl I Left Behind Me or Squire's Dance,which could well have been the form of the dance,but it was not liked.

When more of the older dancers were alive only 5 dances were regularly done in public.Ploughboy was not done because of the musicians fouling up the tune,Nutting Girl was considered too simple,Maid of the Mill was the cause of arguements on the "right" way to do it.

Abingdon

JIGS

There has been continual discussion on Abingdon Jigs ever since. Singer got involved in 1937. When I first met them there was a common pool of agreed bits of information, although no one danced a jig. James Hennings was supposed to have danced to "Grand Old Duke of York" at one time. The elements that have evolved are

1. a quick backstep as in Shepherds Hey. This derives from Henry Henry, who was noted for fancy backstepping. There are no backsteps as such in the other dances

2. the sidestep with waves as in Constant Billy

3. a half capers that replaces the hop in the normal stepping with a spring. / l Ω r l /

4. a slow caper based on Tom's antics

Seat 1. Spring to r fr. forward & top bend of foot, weight on left behind as Pushing Step / swing up / back on Sun

2 repeat, hopping on left foot — swing down

3. Step onto right foot — swing up

4. Spring onto left.

/ rf rf / R Ω l /
l l

to repeat — one effect

Abingdon.

Ig

FU — as Shop Hung.
3 bar stns, backstep, repeat.

Ig — slip to left Engine
3 half capers, backstep

½ capers — 1 ½ capers, backstep

Ig

capers — 4 slow caps, 3 half caps, backst

Ig

THE OCK ST HORNS - A NEW DANCE

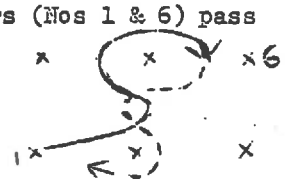
A new dance in the Abingdon style using elements of the Girl I Left Behind Me but introducing weaving patterns.

Once to Self - All face up, stationary, no jump at end.

A1 "Dance to the Horns" - All dance on the spot facing up for 8 bars, turning to face partner at end. There need be no jumps throughout this dance.

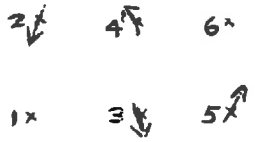
A2 "Dance to Partner" - All dance on the spot facing partner for 8 bars.

B1 "Horns" - First corners (Nos 1 & 6) pass giving left hands and then turn opposite middle with right hand (No.1 with 4, No.6 with 3) 1 & 6 thus passing between the other two & through opposite corner's place. Return to place giving left hand in passing in the middle, and right hand to own middle (No.1 with 3 No.6 with 4) turning to own place. Wave free hand from side to side as in Abingdon heys.

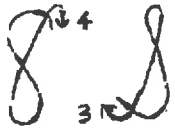


B2 Second corners repeat, giving opposite hands, ie right in the centre & left to the middle men. The movement ends with the men moving in the following directions,





A3 "Ribbons" - Reels of three at top and bottom, Nos 1,2,4 and Nos 3,5,6 together. Nos 1 &2, and 5 & 6 pass first by right shoulders. There is no giving of hands. The ends dance a full figure of eight and the middles the path on the left.



A4 "Pole" - Dance on the spot facing partner as in A2

B3 "Head" - Bars 1 - 4 as B1 bars 1 - 4, first corner changing places
Bars 5 - 8 as B2 bars 1 - 4, second corner changing places.

B4 Bars 1 - 4 as B1 bars 5 - 8, first corner returing to places
Bars 5 - 8 as B2 bars 5 - 8, second corner returning to places

A5 as A3

A6 as A4.

B5 "Flowers" Bars 1 - 4. End four (Nos.1,2,5,6) dance hands across, right hands in middle, about ¾ way round till No.1 beside No.3, No.6 beside No.4. 1 & 4 will be facing up, 3 & 6 down.

Bars 5 - 8. No.1 turns 3 once round by the left, 6 turns 4 ditto but 5 & 2 continue a complete turn by the right.

B6 Bars 1 - 4. 1 & 5, 2 & 6 change places, 5 turns 3 once round by the left, 2 turns 4 once round by left but 1 turns 6 once round in centre by the right.

Bars 5 - 8. 1,2,5,6 reform right hands across in middle and dance once round to places.

B7&8 as B5&6 but with other hands & turning opposite directions.

A7 as A3
A8 as A4

B9 "The Cup" - Dance into the middle and back again.
B10 - Dance into the middle and remain there ending all-in with a caper & hands-up in air.

Step:-There is no indication of starting foot.
There was an uncertainty of whether hop or plain steps in bars 3 & 7 of figures. Probably something unemphatic.
The phrase ending varies from dance to dance.

Handks:-In handk dances the 2 diagonal corners are tied together & carried between thumb & index finger or for some dances slung over 3rd finger.
The hand movements were not very stereotyped but varied considerably, although within certain limits. Arms held in front of body, elbows curved & held well away from the sides very much as in initial position in "dip-in-dip-out" of Eynsham. Counter twists in rather large vertical circles or ellipses are made - down & in on 1st beat - as the hands come up & in to complete the circle they are brought close together in front of body. Falling slightly to that position with an accent on the 3rd beat of the bar.
Wave always accompanies caper.

Sticks:-the sticks when not being actually used are carried in the middle & held vertically a little in front of the body hand at shoulder level, the two arms swinging slightly down & up with the steps. Clash high enough to be clearly seen.

Order of Figures:- the usual full order seemed to be Foot-up, Half-Hands, Processional-Down, Processional-Up, Back-to-Back, Whole-Gip & Whole-Hey. The Adderbury men did not do all the figures in every dance, they danced as many or as few as they pleased. Processional-Down & Up normally occured together. Foot-up was the 1st figure but it was probable that Once-to-self & Whole-Rounds replaced Walk-Round & Foot-up in dances in which Foot-up occured in the chorus. Whole Hey, if used was normally the last figure but usually the dances ended on a chorus movement. Endings were usually a slowing down of the tune in the last 2 or 3 bars or a repeat of a stick tapping movement as fast as possible. In Once-to-self, stationary or walking it was customary to sing & to dance the last 2 or 3 bars so as to be ready for the initial figure of the dance, especially if the last few steps of a figure were to be capers.

Foot-up - whole set dances up & back twice.
Processional-Down - 1st couple dances down the middle, the others moving aside if necessary & fall back to places etc.
Whole-gip - called Hands-round by Sharp. Clasp hands at waist level.
Whole-Hey - done Country Dance fashion. Top two pass by right bottom dancers by left. The movement is continuous without a halt halfway.

Handkerchief Dances.

BLACK JOKE.
Figures extended by 4 plain capers at ½ way & end, always done facing partner.
Chorus:-long open sidestep away from music, ditto back. Handks twist with leading hand. Then foot-up once ending with 4 plain capers facing partner.

HASTE TO THE WEDDING (or RORY O'MORE)
This immediately followed Sweet Jenny Jones at the start of a programme.
Chorus:- a Foot-up to A music. There was a pause in the middle of 6th bar of chorus, the hands being brought down to meet in front of the body with great emphasis & with a greater fall than usual. This was followed by 4 waves ending with the only caper on the middle beat of the last bar. The dance ends with men capering into a tight bunch.

PRINCESS ROYAL
Danced by 4,6 or multiples of 4.16 bars allowed for each fig.
The MSS presents some difficulties in interpretation which can be resolved only by noting that:-

Adderbury Morris 2.

1)Walton occasionally substituted in teaching a single foot-up for 2nd ½ of figures such as Half-hands & Whole-gip.
2)Cross-corners is used eleswhere in Country Dance & Morris notations to mean Whole-gip, Hands-across & what we today call a "star".(this refers to Blunt MSS only)
The figures given are apparently Foot-up, Foot-down, Processional-Up & Processional-Down. The 2nd figure in the MSS is given as

Bars 1-4 1 & 3 ½ of whole gip.
5-8 2 & 4
9-12 ½ of Half-Hands.
13-16 single foot-up.

Notation is given for dance in units of 4 dancers.
Cross corners can be taken as whole-gip with partner or a 4 handed star.(I do not believe Westminster reconstruction)
Figures otherwise apparently double length - probably travel forward 2 double steps, stationary 2 double steps, retire 6 hopsteps & end with 2 plain capers in place. Use another double length figure for figure 2 rather than the jumble above

1st & 3rd chorus:- 1st ½ of Half-hands, open sidestep to right & left clapping thus b.r leg.b.-./b.l leg.b.-./ foot-up once ending with 2 plain capers. Repeat all this doing 2nd ½ of half-hands 1st.
2nd chorus:- as 1st but start with 1st ½ of "cross-corners".
4th chorus:- as 2nd. Instead of foot-up at end all go round in circle with music slowing down, ending all in a small bunch in centre with 2 plain capers.

Clapping Dances.

BUFFOON

The 2nd ½ only of each figure ends with 4 plain capers.
1st chorus:-the following hand clapping once through

b.b./r+r.r+r./b.b./l+l.l+l./b.r+r./b.l+l./b.b./ r+l. r+l. // l+r. l+r.

2nd chorus:- instead of r+r, l+l strike partners breasts with right, left hands respectively. Last 2 bars as before.
3rd chorus:- tweak noses instead of striking.
4th chorus:- strike top of partner's head instead of tweaking.
5th chorus:-raise arms, with a flick of the hands & a bit of a spring.

SHEPHERD'S HEY

In 4th & 8th bars of figures all stand still & clap
b.beh.b.-.//

"Shepherd's Hey Clover too
Rye grass seeds & Turnips too."

1st chorus:- the following done twice,
b. r toe.b.-./b.l toe.b.-./b.un r.b.un l./b. beh. b.-.//
2nd chorus:- touch knee instead of toe.
3rd - touch heart; 4th - touch top of head; 5th - hold up hand.

Stick Dances.

BEAUX OF LONDON CITY

Figures extended. 3 hopsteps forward, 3 stationary, 3 retiring and 2 backsteps & jump in place.
Photographs of Walton in Once-to-self show him carrying stick either at one end as a "beater" or under arm as a shot-gun. Each chorus done twice.
1st chorus:-each corner in turn approaches with 3 steps, starting right foot. On 1st beat dib butts, on 2nd hit tips on ground & on 3rd stand up & strike sticks at head level. After corners all do it with partner.
2nd chorus:- instead of clash, stand straight up, hold stick to shoulder as gun & shoot at corner. Dib, hit & clash with partner in bar 4 as in 1st chorus.
3rd chorus:- as 2nd. but shoot in air, stick almost vertical.
Dance ends with all face up in column at last clash.
(The stances adopted by modern sides would make the firing of a gun impossible without serious personal injury!)

o = odds strike evens
e = evens strike odds.
x = partners clash.

BLUE BELLS OF SCOTLAND

Chorus:- doubles(ie.stick held with both hands) the following twice through.
o.e.e.e./o.e.e.e./o.e.o.e./x.-.x.-.//
1st chorus:- with partners.
2nd chorus:- 1 & 3, 2 & 4, 5 & 6.
3rd chorus:- 1 & 2, 3 & 5, 4 & 6. NB similarity to CBilly.

CONSTANT BILLY

"Oh! my Billy, my Constant Billy
When shall I see my Billy again?
Billy again! Billy again!
Billy again! Billy again!
Oh! my Billy, my Constant Billy
When shall I see my Billy again."

Chorus:-single clash on middle beat of each bar thus.
partners/1&3,2&4,5&6/partners/1&2,3&5,4&6/foot-up once.

LADS A BUNCHUM

"O dear mother what a fool I be,
There are 6 young fellows come a-courting me
Three are blind & the others can't see,
O dear mother what a fool I be."

Chorus:-the following done twice.
e.e.e.-./e.e.e.-./o.e.o.e./o.e.x.-.//
1st chorus - doubles. 2nd chorus - singles.
3rd chorus - "high" - hold sticks in both hands, stand pointing left shoulders to each other, arms face up, odds face down & raise sticks well above heads horizontally & parallel to files. Like Fieldtown Bobby & Joan only not turned completely round. When striking the dancer makes an overhead movement pivoting right hand over left, so as to strike down with his tip onto his partner's butt. Odds strike in bar 1, evens in bar 2, bars 3 & 4 as in 1st chorus.
(Nowadays this movement is done in a much lazier manner)

Photographs show that Walton did all the stick tapping so that the actual point of impact was well above head level. (So as to be seen perhaps?)

SWEET JENNY JONES

"My sweet Jenny Jones is the pride of Llangollen,
My sweet Jenny Jones is the girl I love best."

Blunt has the tune in jig time with normal stepping. Sharp has it in waltz time - danced with plain steps except that on 4th & 16th steps the stepping foot remains in front of the body, the weight being distributed equally on both feet at first & on next beat transferred to the front foot to enable next step to be made on hinder foot. Thus
3/4 r.l.r./l.-.r./l.r.l./r.l.r.//l.r.l./r.-.l./r.l.r./l.-.-.//

Chorus:-the following done twice.
o.e.e.e.o.e.e.o.e.x.
then foot-up done once or twice depending on the stepping used, singing. Alternate choruses doubles & singles.

WASHING DAY

Dance for 6 or multiples of 4.

"Thump! Thump! Scrub! Scrub!, Scrub! Scrub away!
The devil a bit of peace I git! Upon the washing day."

Chorus:-the following done twice.
o./e.o.e.o./e.o.e.o./e,o,e,o./e.-.x.-.//
Alternate choruses doubles & singles.

Adderbury Morris 4.

Sticks & Sing or Dance. - verses either sung or danced.

BRIGHTON CAMP
Tune pauses before 1st & 5th bars on lead-in notes.

"Oh! let the night be ever so dark,
Or ever so wet or windy
I must return to the Brighton camp.
To the girl I left behind me."

Chorus:-the following done twice.
o.e.o.e./o.e.o.e./o.e.o.e./o.-.x.-. /

HAPPY MAN
This was a 4 part song in 3/4 time sung by the Adderbury men hen danced the step was 1 2 hop or possibly as Sweet Jenny Jones

"How happy is that man, thats free from all care,
That loves to make merry o'er a drop of good beer.

With his pipe & his friends puffing hours away,
Singing song after song, till he hails the new day,
He can laugh, dance & sing, and smoke without fear,
Be as happy as a king till he hails the new year.

How happy is the man that's free from all strife,
He envies no other, but travels throughlife...

Our seamen of old, they fear not their foes,
They throw away discord & the mirth they're inclined...."

Chorus:-normally twice through singing & clapping
o.e.o.e.o.... ..till x at end.
When done last time of all it is repeated a 3rd time being done as fast as possible while still maintaining strict tempo.

POSTMAN'S KNOCK
This was a 2 part song. To the verses either a figure was done twice or 2 distinct figures were used.

"What a wonderful man the Postman is! As he hastens from door to door
What a medley of news his hands contain, for high, low, rich & poor.
In many a face, he joy can trace, as many a grief he can see,
When the door is opened to his loud rap-tap & his quick delivery.

Every morning as true as the clock,
Someone hears the Postman's knock. (bis)
No.1 he presents with news of a birth, with tidings of a death No.4
At 13 a bill of terrible length, he drops through the hole in the door
Now, a cheque or an order at 15 he leaves, when 16 his presence both prove
While 17 doth an acknowledgement get, & 18 a letter of love...."

The chorus was first sung through either 1) standing stationary or 2) doing a foot-up twice, then clapped through e.o.e.o./e.o.x.-./ 4 times.
At the end of the dance the chorus is clapped through yet again as fast as possible in strict tempo.

ROAST BEEF OF OLD ENGLAND
Walton gave a 14 bar tune which seems to be a mismemory of the popular song tune.
Chorus:-the following done twice.
o.e.o.e./x.-.x.-./o.e.o.e./x.-.-.-.//

Sticks & Sing only.

FLOWING BOWL
Sing the verses. Sing the choruses then repeat chorus with stick tapping instead, thus -o.e.o.e./o.e.x.-.// 3 times then o./e.o.e.o./ x.-.x.-.// after pause in tune.

JIGS - Jockey to the Fair & Princess Royal - too old to dance them. Could put in almost any steps or capers you likes. The more features you put in the better, so long as you dont step over the tune. Jigs done by 1 or 2 or whole set Cu.at a time. Shepherd's Hey, clap as set dance with foot-up twice before, between & after last clapping.

ASCOTT-UNDER-WYCHWOOD MORRIS

Step:-basic steps danced in usual manner;straight leg etc. Starting foot in jigs given as right foot. Backstep was a cross-back-step done in what may be termed the "old Headington style" ie.a little more exaggerated than the present Quarry team.

Capers:- ½ capers thus r. l.r./ Sharp; r. hl.hl./ OUT
full capers thus:-
1)Sharp r. L./ r. Ju./
db
2)as danced for Tit by Longshaw R. L. / rtb. Ju./
3)as shown to OUT R. L./ R. Ju./

Handks:-Longshaw & other Ascott boys learnt the jig Jockey from W. Pratley via Tiddy's boys teams at Ascott.Longshaw is source of data on hand movements.

Down & up - more or less Headington style - for double step, plain capers ½ capers & full capers.
Circles - "a sharp jerk" - with side step & cross-back-steps. The circles are continuous - one arm at a time in the side step movements.

Order of Figures:-Foot-up, Half-gip, Whole-gip, Back-to-back & Half-rounds.Dance ends with 4 capers at end of ½ hey.

Foot-up - face up 8 bars double stepping,2 bars cross step & jump to face front.
Half-gip - 2 double steps forward,3rd bar cross-step to place & a galley anticlockwise in 4th bar.(odds anti, evens other way) - 2 more double steps forward to other side of partner,& last 2 bars cross-step & jump to place.
Whole-gip - 2 double steps clockwise, 2 bars of crossstep to places - repeat anticlockwise.
Back-to-back - 2 double steps forward,2 bars back crossstep jump as whole-gip.Same repeated in reverse direction.
Half-rounds - double step throughout,jump in bars 4 & 8.
Half-Hey - turn out ,2 double steps,2 bars crossstep & jump.

BALANCY STRAW
Stick dance.Clash at end of each 3th bar of figures,& at end of every 4th bar more possible(not foot-up)
Chorus:-bar 1 - dib 3 times.
2 - bar butt ends together 3x
3 - dib butts 3 times again.
4.- strike tips together 3 times.
5-8 ½ hey.
9-16 repeat to places
In last ½ hey of dance on last caper partners face,evens hold sticks at both ends horizontally & odds strike middle.

BANKS OF DEE
Stick dance as Bobby & Joan at Fieldtown.

PROCESSIONAL
"They used to make their obedience in initial & concluding dance,but not in special dances".

Jigs.

BAGGAGIPES
The dance was practically the same as Bampton except that he repeated each figure backwards ie.anticlockise instead of clockwise.

SHEPHERD'S HEY
Foot-up:- 2 double steps,2 bars of cross step & a jump.Twice.
Clapping:-b.r ankle.b.-./b.l ankle.b.-./b.r ankle.b.l ankle.
b.beh.b.-.// done twice.
In repeats, thighs, breasts & heads.

Ascot dances 2.

JOCKEY TO THE FAIR

For one dancer:-Foot-up, Sidestep, Capers, Sidestep ending with capers.

For two:-2nd man repeats till last sidestep when both men dance together capering at end to face with pause.

Foot-up - 4 double steps, open sidesteps to right & left, 2 bars cross-step & jump.

Sidestep -open side-step right, double step, open side-step left, double step, open side-step right & left, 2 ½ capers & 12 plain capers ending with a Jump.

Capers - 4 full capers, open sidesteps etc as foot-up.

Sidestep (OUM)

- long open sidestep to right and left, both hands up like Headington, short sidesteps to right and left, 2 half capers and 6 bars of cross-back steps.

OUM collected dance as for 4 men - stand in a cross and diagonals dance together, each diagonal alternating.

Sharp collected from Pratley, the Travelling Morrice from Longshaw and F. Jeal (OUM) from Mrs. Jackson. I have talked with Honeybone. Mrs Jackson's version is closer to the Pre-WW I way of doing Headington Jockey than Longshaw or Honeybone and might have been influenced by the EFDS revival team at Ascott run by Tiddy

Miss Mary Neal had one of the Moss family to London - few records survive of her collecting activities but for Ascott there is

Brighton Camp - sidestep and half hey dance.

and an indication that the galley turn in bar 4 of first half of half gip occured in a similar place in Back-to-back and Whole-gip.

BADBY MORRIS

Step:-usual double step.
All Badby figures start 1st ½ with left foot & 2nd part with right foot.

Break:- "leg-across" given as r. xl. -. l. xr. -./ or opposite.
Slight springs only are made, the emphasis being on the swing across of the free leg so as to alight with legs crossed. Body held erect. See each dance for variations.

Hands:-"wide twists" at shoulder level in vertical plane about 6" in front of body & well apart. Almost entirely from wrist. - high circles in the leg-across.

Order-of-Figures:-Cast-up-&-down, Set-Straight, Back-to-back, Hands-around, Whole-hey & all-in.

Down-&-Up - set as a whole casts to right & moves down about 5 yds. In 4th bar all do leg-across. Cast-up to right in precisely the same way, leg-across in position facing front.

Set-Straight - 2 double steps forward into straight line shoulder to shoulder, one double step back to place & leg-across. Repeat other side.

Back-to-Back - as Set-Straight but passing back-to-back in bar 2.

Hands-Round - join right hands at chin level & dance round leg-across in place facing partner. Repeat other way. There need not be a leg across in bar 4.

Whole-Hey - usual track, movement in 3 bars. In Down-&-Up & the end dont face partner for leg-across unless the formula necessitates it. When ending dance on hey do leg-across at end facing up.

BEAUX OF LONDON CITY
Tune is mixture of 6/8 & 9/8. In figures normal 4 bar phrase contracted by ½ bar so that there is no time for leg-across. Dancers put feet together on last beat of the phrase & dib once. Hold stick in middle. Dance ends all-up after last chorus

Once-to-self:- dib on the last beat.

Chorus:- dib & strike followed by dib & shoot.

Dib & strike - partners dib, strike butts from r to l, strike tips r to l. Do this 3 times where upon all stand upright. Then partners wave sticks to & fro in a circular spiral movement, at the same time twirling the sticks with fingers. End by striking tips together.

Dib & shoot - holding stick nearer butt, all stoop & dib butts, strike ground with tips & "shoot" partners or corners, repeat twice, then end as dib-&-strike.

OLD BLACK JOE
Chorus:-sidestep & ½ hey done twice
All face front, move sideways to the left (odds up, evens down) in bars 1 & 2 & to the right in bars 3 & 4. The Butterworth MS gives the sidesteps as being to right first. Twisting right & then sidestep to left to place without a jump.

Once-to-self -- all face up & throw up handks in last bar.

SHEPHERD'S HEY
Chorus:--handclapping or stick tapping & ½ hey repeated to places. Dance ends on chorus.

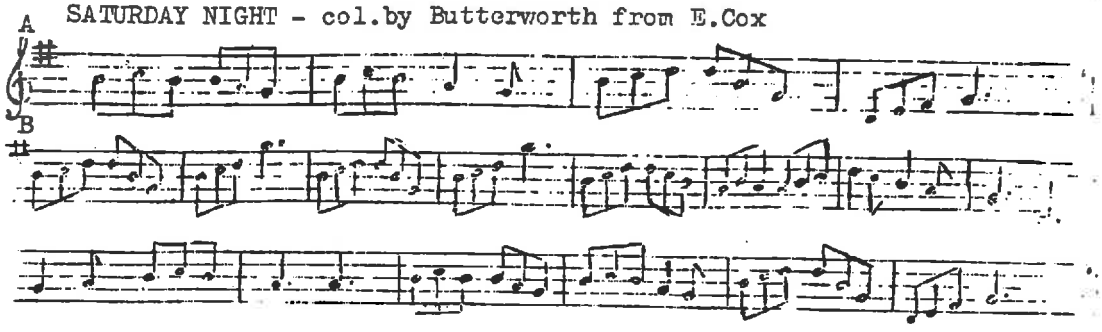
1)Handclapping:-throughout dance end figures with leg-across & clapping thus b.beh.b.-.// Chorus thus -

b.-.r+r.r+r./b.-.l+l.l+l./b.r+r.b.l+l./b.beh.b.-.// + ½ hey.

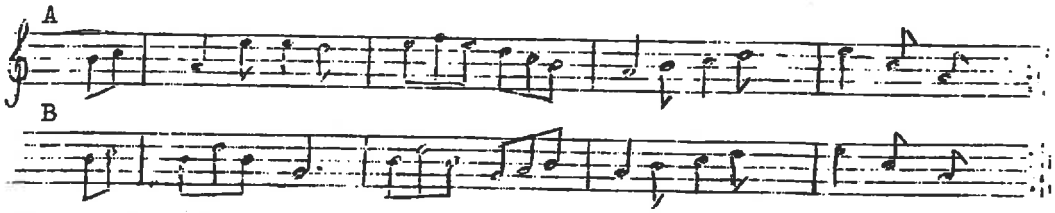
2)Stick dance:-Once-to-self, face front holding stick in middle. hit tips, butts(backhand), tips again. This is also done during leg-across during dance. Otherwise hold stick down straight. At end of strains face partner & do formula sticking with or without crossed-legs. In Hands-round sticks held in X in middle

Tapping is -.-.o.o./-.-.e.e./o.e.o.e./o.e.x.-.//
Sticks held in both hand s for this - "doubles".

SATURDAY NIGHT - col.by Butterworth from E.Cox

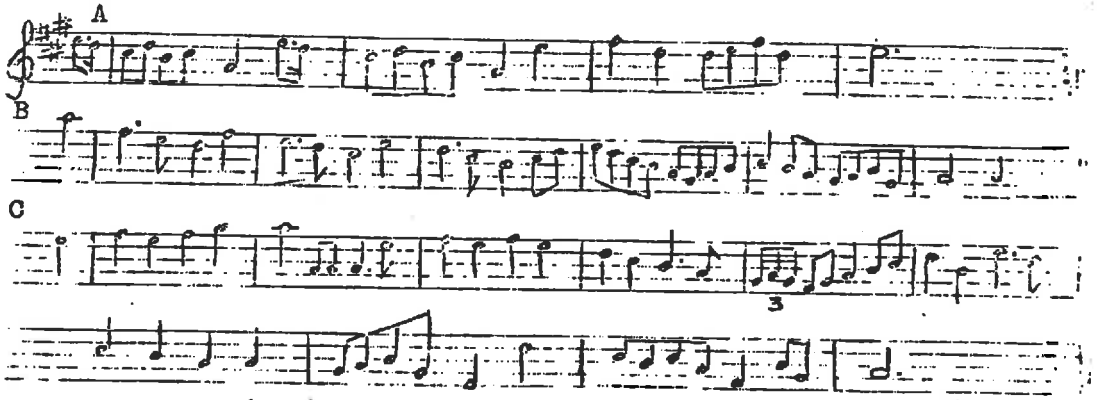


BOBBING JOE - col.by Butterworth from J.Ashby.



Names of Badby dances:-
First Morris, Second Morris, Trunkles, Old Black Joe,
Beaux of London City, Broad Cupid, Shepherd's Hey,
Flowers of Edinburgh, Balance the Straw, Cuckoo's Nest and
Saturday Night.

PRINCESS ROYAL - col.Sharp from Thomas Danley of Sevenhampton as played by his father for the Withington Morris 30.8.09. ShaM 2328.
Note by Sharp - some D's sometimes D sharp.
This is the tune played by Dennis Smith.



THE BAMPTON MORRIS (1964)

Sharp published an account of what W^m (Jinky) Wells had taught to him & his family at Stow-on-the-Wold, 24th to 26th. August 1909 before Sharp had in fact seen the Bampton side. This he did not do till 1912. Unhappily Wells despite his long connection with the morris as fool & musician had seldom danced in the side (one or two times as No.4). The following draws mainly on the notes of Clive Carey (1913) Lionel Bacon's film (1934 & 1937) Arthur Peck (1937), Biggs (1955) & my own personal observations of Whit-Mondays & other tours 1955-64 & conversations with ex-dancers who danced as long ago as 1897 (Arthur Dixey)

For a tradition whose character & charm arises from its fluidity it has proved remarkably stable. Possibly because there have always been men in the side with many years of dancing behind them. 8 or 10 is not considered too young to start the morris & some continue through their 40's. There has also been an unusual tolerance in the morris which enables it to absorb or adjust to, temporarily, the idiocyncracies of dancers. Usually most marked in the dancers with the highest reputations in the village! The problem in describing the Bampton morris is to avoid discussing the styles of individual dancers. Yet here there are several currents of style that can be distinguished - if one knows enough dancers over enough years! Many people claim to be able to tell a Tanner from the way he dances. The "tradition" is a fluid amalgam. It must be reflected that Sharp normally worked from single dancers in each village.

Pre WWI there were regular supervised practices in which the morris was instilled. But it was an age which prized individuality & this was a prominent characteristic of the dancers. Between the wars from 1926 to 1938 there were regularly 2 sides out. The "Old-uns" for whom Sam Bennett of Ilmington usually played derived from the side reconstructed in 1919 by Wells around 2 elderly dancers. The other was Well's rival youth's side. In this period teaching was often very rough & ready. Wells did little training & many dancers had to pick it up as best they could from older men. Since the last war Arnold Woodley (first danced 1938) has done most of the formal teaching & ran the boy's team of the 1950's. In the last few years the teaching or practicing has been almost negligable.

Many people in & out of the village claim that there was a great change in the style from pre- to post-WWI, not so much in steps & movements as in manner & stance. Pre-WW I there was a "straightness" of bearing - of the "chest-out, heads-up" sort that Sharp tried to instil into the revival. After the war came the crouching stance - more earthy or animal. However Arthur Dixey, who first danced to Dick Butler the fiddler before Wells, is remembered today for his "doubling up like a jack-knife" in some movements.

Between the wars the story grew up within the EFDSS that Bampton were a really degenerate lot. This was used to explain the discrepencies between the curiously artificial, even "arty" form of Bampton which the EFDSS promulgated in the late 20's & early 30's. This was largely theoretical (there was much theorising in the Society of those days) & I am quite sure unrelated to anything seen at Bampton. Although the living tradition had a tremendous impact on some people in the mid 30's & since, the influence of the "light daffodil style of Bampton" is still with us. Particularly in the oft expressed view that "Bampton change it every year!".

The following notes are more extensive than for any other tradition because of the mass of data available.

Wells said " they used to play much slower on the whistle & dub, but it was very beautiful & you could grasp every movement".

Bampton dances 2.

Step:-Maud Karpeles has written "It has sometimes been questioned whether Cecil Sharp was on firm foundation in his description of the morris step since most of his informants were old men,& whether the neat precise foot-work which we associate with William Kimber in his younger days is in reality as typical as the more desultory step of the present day Bampton dancers & of the "revived" traditional teams.I can only remind readers that in describing the style of the Bampton dances Cecil Sharp was guided mainly by the performance of an older generation who had dropped out of the team already by 1912.His particular model was an old member of the Tanner family of whom it was said that a woman could place her hand under his feet whilst he was dancing & not be hurt."

The double step was used in all movements up till Wells raised his team in 1926 or 7.This was taught single steps. Since then the two have existed side-by-side.The double step is referred to as "old Bampton style" & is no longer taught to novices but it is still picked up & used by most of the dancers.Mostly as a travelling step when wanting to relax. All use the hopstep to express vigour(today).Many dancers from 1934 to 1954 affected a precise tapping step.Savory described in 1946 as "stepping was solid hop pounds the ground as hard as the step".I have had men say that the 2nd bar of figures & sidesteps was done 1 2 3 -.each step well accented in "old style".Biggs described the step in 1955 as "Bicycling" thus

1 right knee bent back slightly
hl right leg shot forward briskly as left foot slides back 6 inches
r left knee bent back slighlty
hr left leg shot forward as in ordinary morris step as right foot slides back 6 inches.

At the Instructional meeting 12th March 1960 the Shergolds said the Bampton step was the one-hop-two-hop.Their free foot was well raised & went about a foot in front,sometimes there was a pronounced backward kick.The step had to be "crisp". Their stance like many older dancers was very upright,giving impression of weight over heels even though on toes due to having the shoulders back & head held tilted slightly back. Most of the younger dancers of recent years lean forward & their stepping is less definate.

Arnold Woodley taught boys to step by first getting them to hop on the spot,lifting feet straight up & down & then to kick forward & a little downwards on the hop.Arnold is a good dancer & is responsible for the "leggy" style of many young dancers with the free foot stuck forward a bit & dangling. Those who follow the Shergolds seldom get shin in front of knee.Arnold follows the mainstream of the tradition with a slightly squatting stance.

Backstep:-the back step used at Bampton stands out because
1)of its contrast with the rest of the movements
2)of its variability.

Sharp Morris Book III 1st Edit.p24 describes it as "One foot is swung loosely & in a slight curve,behind the supporting foot,so as to cross the legs just above the ankles. As the forward toe is raised to be swung behind the other foot,it should be given a slight but livley turn or twist outward,giving the heel a slight inward movement.This gives the impression that the dancer is giving himself a gentle thrust backward with each step...it is made entirely on the ball of the foot;& at each crossing of the feet a slight & natural inclination of the head & body is made in the direction of the moving foot...there should be no hop in the execution of the back-step." "This step is often used arbitarily by the dancer at the end of an evolution when he has accidentally got out & in front of his proper place." Throughout Sharp gives hopsteps as alternatives to backsteps.

Carey(1913) noted:-Tom & Percy Tanner did little backsteps,one foot close behind the other,almost mincing,2 steps in the bar, with a sort of lift on the toe on the off beats.The others just put one foot behind the other & hopped on each in turn.This the Dixeys also do,who Portlock told me were the best dancers & he is himself said to have done much backstepping which has sinced dropped out.Wells spoke of a backstep on the heel,which looked very much like the morris in Tabourot - it has died out. .....The backstep - the left foot is put down behind the right,almost third position,a very small hop is made on it, scarcely lifting it,at the same time the right leaves the ground & is swung out;then put behind left,almost in 3rd & hopped on.

When the backstep had to be made forwards (eg Gipsy) they sometimes, noted Carey, used an ordinary double step.

Peck records that the Bampton hockle-step is fundamentally the same in all common figures though the position of the feet varies to suit the dancer's direction.In foot-up & Half-hands the hockle is usually a gentle step very gracefully performed. In Gipsies & Half-hey it is often performed in a forward direction;the free foot is placed in front of the other, producing a forward hockle.But if the dancer has got to his place soon enough,he may perform the hockle backwards in these figures also.In rounds the result is usually a walking step.It was noted that although the hop in the course of the hockle was almost supressed,the hop which precedes & introduces the step-&-spring which follows the hockle step is very distinct & emphatic.Elsewhere Peck says....the practice of the present day Bampton dancers.These men show considerable variation between themselves in their execution of the hockle-back.This step to is difficult to describe.It is the twisting of the "free" foot (ie.the foot from which the weight of the body is transferred)which is the confusing factor,& this movement occurs on the weak beats of the music.

In my experience all the older dancers do the hockle step quietly & precisely without any suggestion of hops in jigs. In figures there is usually a body rise on the off beats even if the foot doesn't leave the ground.When really tired the men sometimes lapse into a swaggering walk.The younger dancers do not seem to do the outward swing of the leg & under the influence of Roy Shergold are beginning to hop-step throughout.

Sidestep:-(1913) Tom Tanner in particular gave a noticeable kick across at the end of sidestep,to sound the bells.
In corner dances the sidestep was very quiet & the hop in each bar was very slight & short.The body however swayed a good deal in the direction of the feet.

At Bampton the term"sidestep"is used to cover a wide variety of movements.Peck tried to distinguish 4 types:-

1)closed sidestep - leading foot brought well across,pointed away from own dside & body turned accordingly,as much as 45 deg or more.Usually executed with great vigour & accompanied by a slight bowing of the body.Occurs in jigs & sidestep dances.

2)forward sidestep - 1) in progressive form where dancer can not bring foot so far across body.Heys & corner dances.

3)crossed sidestep - personal variant of 1 & 2.Leading foot brought across the other & quite clear of it but pointed well back towards its own side at an angle of about 45 degs.

4)open sidestep - leading foot not brought across at all but step taken on its own side of the body.Pointing & position according to need.From almost lateral,but pointing forward as Maid of Mill to almost directly forward as in the hey.Does not have to point in direction of travel.

Very occasionally a backward sidestep is seen.

Bampton dances 4.

In recent years the sidestep has been done in corner dances with vigour. The Shergolds use the crossed sidestep with a heavy emphasis on the tap of foot on the ground & the free foot in the hop raised very high behind the supporting leg. The form of sidestep used by the others often depends on the circumstance of the moment but older dancers have usually evolved some individual solution to each movement. Two other recurring styles are

1) missing out of the hop. This usually produces a slight spring, with the emphasis on the downward part of the movement, onto the 1st beat.
2) making the 2nd step behind & further across than the step on the 1st beat. This produces a sideways translation. It is rather like following the 1st step of a closed sidestep by the rest of an open sidestep to the other side.

Starting foot:-Wells told Peck (8.5.37) that in the old days they always used to try to reverse in the 2nd ½ of the figures & he specially mentioned the hey in this connection.....all begin on the left foot on the 1st ½ & on the right foot on the 2nd. When Carey watched the team the dancers usually arranged their steps so that they could start a figure with the left foot. It was the normal practice to start both halves of figures with the left foot however sometimes when a double step was done in bar 3 of Gipsies the 2nd ½ automatically started with the right. In the hey the dancers said "there is no fixed step; you must fit into the music as best you can." Sometimes 2, 4 & 5 would start ½ heys with r foot & adjust end so as to be able to start next movement with the left foot. Corner movements were started with the left foot except fot the centres who used the right so as to be ready with the left at the end.

By the mid 30's absolute uniformity of starting foot was not evident but usually they aimed at starting both ½s of figures & corner movements with the left foot. However once started on the wrong foot this continued as there was no foot together movement & changes of step were never conciously interpolated.

Francis Shergold claims that there is no set foot for starting anything - he usually uses the right foot! Others who were taught in the late 30's say they were taught left foot throughout where possible & it was agreed to teach this to all novices since the war. Oddly in sidestep & ½ hey dances the sidestep starts with the left f ot, but in the corresponding jigs it starts with the right more often than not in the past.

Rhythm:-like all dance traditions there are subtleties in the precise timing of actions. It is well known that morris tunes have to be played in a broken rhythm - such that 4/4 is more like 12/16. It is very evident with the Bampton dancers that the off beat in common time is delayed with the result that for all tunes the dancers do something between 4/4 & 6/8.

The hop before any lunge movement is usually delayed - Becoming a very quick preparatory movement. The step following a lunge is either early or late depending on what follows. eg. Maid of the Mill open sidestep the 2nd step is late, but in the single sidestep movement the 2nd step comes early.

Handks:-The Rev. George Chambers, while he was a curate at Thaxted saw the Bampton side when it was brought to the Globe theatre by Mary Neal. "They were all drunk, but it was wonderful morris". The side danced the way it used to be taught with sb.& sf. in each bar done gently, with wonderful show handmovements.

Carey noted the basic movement as:-

down	up	down	up	mid	quick circle	down	up
l. r. l. hl. /	r. l. r. hr. /	l. hl. r. hr./	l.	r. hr./

Backstep.....

mid = knuckles together at the middle
up = hands go up above the head ready to begin next movement.

Peck wrote that"the Bampton men do not attempt to make their arm-movements as continuous as we do.At certain places they make emphatic & vigorous movements.Like their stepping,their arm-movements produce an effect of greater variety.In the hey Wells simply flicked one hand up on the 1st beat & did nothing more until the capers at the end.Other dancers did 2 such, very much as in Fieldtown." .... elsewhere Peck advises "No attempt is to be made to keep the arms in perpetual & meaningless motion.The arm movements are concentrated at certain well-marked places in the dance".

Because of the variety of hand movements early collectors lumped a great deal under "down & up".Yet comparison of MSS eg bottom of pfevious page over 50 years with the present dancers shows that,if Wells himself is ignored,there has been more stability than is usually supposed.Francis Shergold said at the Instructional meeting that there were no set hand movements.When a dancer got used to dance & tune he would find that hands went up naturally at certain notes or places!This can only mean that being difficult to describe one can only copy.Following Peck one can distinguish

1) "throw-forward" - hand & forearm relaxed & "effort" from the upper-arm.Used on last beat of bar in stepping.
2)"lift" or "hitch" - arms brought no higher than horizontal -"effort" from the shoulders.½ capers & break.
3)"swirl" -during hockle-step there is sometimes a mild swaggering motion of the arms developing into a swirl at the end of the bar.This swirl is done rapidly - the arms pointing downwards are moved out,forward,in,then back & immediately into "lift".
4)"show-&-bow" - with crossed side-step.Hand begins in front of face & goes forward & downwards."Doffing hat".
5)"show-upward" - arm raised in front of body;"unfurled". simplified to "raise-&-drop" often,a "toss".

There have always been men who dance in what I would call a "shy" manner with elbows kept into sides as far as possible. Finally plain capers are usually accompanied by circular waves.Done at shoulder level - it is taught as circles but it usually comes out as rather horizontal ellipses except in corner dances were there are usually vertical ellipses,in fact more of an up-&-down wave.

Order of figures--one always has to distinguish between hey-sides & corner dances.

1)Hey-sides dances.Pre WW I.

A	Foot-up
B	Jig & Hey-sides down
B	Jig & Hey-sides back
A	Half-hands
B	Jig & Hey-sides down
A	Half-hands
B	Jig & Hey-sides back
A	Gipsy
B	Jig & Hey-sides down
A	Gipsy
B	Jig & Hey-sides up
A	Half-rounds
B	Jig & Heyosides down
B	Jig & Hey sides back & all-up.

"In all the straight dances it is possible to dance Gipsy & Half-hands only once".For many years now this has been the regular practice.Thus

Foot-up/chorus/Half-hands/chorus/Gipsies/chorus/Half-rounds/ chorus & all-up.

It has never been the practice for this type of dance to end on the half-rounds.

Bampton dances 6

2) Corner or "Through" dances - Pre WW I.

Foot-up
Corners Half Through
Half-Hands
Corners Right Through
Half-Hands
Corners Right Through
Gipsy
Corners Half Through
Half Rounds & all up.

One of the Half-hands & a Corners Half Through could be ommitted & in Trunkles or Shepherd's Hey it usually was. Nowadays it is the rule. Thus

Foot-up/Half-through/Half-hands/Through/Gipsies/Through/
Half-rounds & all-up.

Figures:-

Once-to-self:-(1913) at end of once-to-yourself dance l. r.r throwing the body to the left with the step on the left foot while the hands go back. A slight spring onto r, while the hands are swung forward - with the slight hop on r which follows (scarcely lifted from the ground) the hands go right up above the head, ready to begin the foot-up. Before starting the hands are held together, knuckles together at the middle.
(1937) a step-&-spring accompanied by a "lift".
(1960-) as 1937 but often the spring accompanied by a wave. Sometimes even a wave on both steps. The wave on last step leads straight into "throw-forward".

Basic-step-sequence:-

up up in swirl lift up
/l. hl. r. hr./l. hl. r. hr./l. hl. r. hr. / l. r.hr./
(a) (b) (c)

the hops at a, b & c often missed out. (c) only really exists in the middle of figures: then it is a small scarcely lifted hop.

Foot-up:-1913-dance facing up, turn outwards at beginning of last bar & dance same down. Turn facing partners at the end.
(1921) the last time Sharp saw the side he noted foot-up as 4/2 throughout. 2 bars 4/2 up, turn inward & face down on 3rd bar. 2 bars 4/2 down, face front, b.s. to place with spring. Always spring on the same foot. This has been confirmed by people who danced in 1919. This continues to be the figure. It is essentially stationary. The back-step in bar 7 noticeably widens the set.

Half-hands:-1st ½ pass right shoulders, 2nd left. Nearly all forward movement in 1st bar. The return is started by last beat of 2nd bar. The spring in bar 4 (this also applies to Gipsies) is nowadays made about a foot to the right so as to make the start of the 2nd ½ of the figure easier.

Gipsies:-(1913) dancers circle round each other, keeping their faces towards the centre so that a turn in practically made on the 2nd ½ of bar 2. Elsewhere Carey has ..the final turn into place is made on 1st step of bar 3.
(1937) as Peck says the hockle can be made forwards or backwards the exact point to turn is indefinate. Certainly the last bar is in position facing partner, very little travel is done the previous bar even if the dancer is still turning.
(1960-) the point of turn is indefinate but on any one day the team all do it at the same step. Usually partners dance quickly round partners &"back" into place.

Half-rounds:- (1913) turn to left & all dance round in a ring to the left - turn outwards before final capers & return dancing to place.
(1937) move round clockwise 2 bars, turn to left, slightly out from the set in bar 3 - with practically walking step.

(1934) men turned in bar 3 & were on the way home in bar 4 so that in place by bar 7 & these two bars like foot-up.
(1946) In rounds whole set starts off tight then turn out on the two "swagger" steps so then in a much larger circle to come back.
(1960) go into it the natural way, turn round in bar 3 & move a little back home on the spring. There is the odd man who regularly turns inwards.

Half-Hey:- always an indefinate figure.
(1912) Charles Tanner dancing no.1, generally turned inwards on left foot. The others turned outwards, generally on left foot, but not invariably. Middles follow the tops.
(1913) 1,2,5&6 turn outwards. 1,2 to 5,6 places. 5,6 to 1,2 passing behind the 3,4 turn to 1,r make a small circle on own & back to place thus to avoid others who pass in front of them. The step is difficult to describe with certainty. Sometime 1 3,6 start with 1 & 2,4&5 who have to turn to the right start with r foot. The hands are always the same. The 1st 3 do high show left, right, left & down & up in last bar. 2nd 3 use opposite hands very often all dancers started with left foot & in thus case all those turning to left swung out left arm to carry them round & those turning to right used the opposite arms from feet. The step approaches to the sidestep in effect.
(1937) The men allowed themselves some liberty in the track of the hey, more than might be expected. This was partly due to there not being a rule as to the way the middles should go with the consequent uncertainty of which of the ends should pass first. The greatest latitude was exercised by the bottoms who would sometimes dance up the middle or right up the out side of the set.
(1950's) Lens side:- did normal morris hey. Had agreed to the rule middles down both ½s of hey except for Greeny-greeny which was to be down then up. The down both times seems to work in side-step dances where it is the "natural" direction but elsewhen they usually followed the bottoms. For one year they tried the rule up both times - couldn't get on with it!
The centres of the last few years have been novices & they have difficulty in following the rule - memory problem! This probably accounts for a lot of the variability over the years. All face after ½ heys for jump.
Foys side:- they adopted a simpler form of the hey sometimes done pre-war. The bottoms turn very quickly & follow up behind the middles so that tops pass behind them instead of in front. This makes a "cast" type of figure. They used shows throughout &all moved forward to places in last bars

All-up:-all face up in last bar with step-&-caper ending with a whoop & arms down. Usually looks very ragged!

It is worth reiterating at this point that bars 3 & 7 of the figures contrast as much as possible with the preceding stepping & following step-&-spring. Anything abrupt & mechanical must be avoided but the contrast makes the following marked & vigorous capers a definate point of emphasis & a point of cohesion in the dancing.

Dances:-

In the years 1890 to 1910 Wells said that 6 very old jigs & 6-handed dances went out. It was also a period in which Music Hall tunes were utilised. Dances were not so rigourously attached to certain tunes & the dances were often varied to suit their convenience. Perhaps all this was a consequence of the enormous number of musicians employed in 2nd ½ of the 19th.century. Under Wells it all crystallised. Wells continued to introduce tunes & it was always considered in the village to have picked up a lot of dance ideas in his travels around the clubs pre-WW I. In recent years there has been a revival of interest in reviving dances & introducing new ones.

Until recently the sides were disciplined to walk round in a circle between the dances.

Bampton dances 8

SIDESTEP DANCES

Wells wrote in 1914 that "4 dances are similar in character. Sidestep & foot-up although each particular dance has different steps in the sidestep."
At this date the tunes used were Brighton Camp, Highland Mary, Johnny So Long at the Fair, Nutting Girl.

(1909) show r. both show l. both
sidestep left/r.l.r.r./sidestep right/l.r.l.r./
or
show left both show right both
r. l. r. l. /r.l.r.hr./l. r. l. r./l. r. l. hl./
ss.———— ss.————

(1913) show l. show r.
l. r. l. r./l. r. l. hl/r. l. r. l./r. l. r. hr./
ss——— fu.....ss——— fu.....
very much turned l turned r.

(1914) face up in col. one bar s.s. then one bar 4/3 then turn & repeat facing down.

(1921) facing up 1 sidestep 1b or 4/3 step, 4/3 step, ½ turn out & 2 bars 4/3 facing down, ½ hey, same thing facing down.

(1937) face up, crossed sidestep, begin to turn down at beginning of 2nd bar on a double step, face down for bars 3 & 4 which are another closed sidestep & double step. In bar 1 lead with r foot, in bar 3 lead with left. The turn in the 2nd bar should cover a fair amount of ground. The direction of the turn is not fixed but tends to be towards the left. Bowing accompanies the sidestep in bars 1 & 3 & the sidestep should be very vigorous. After ½ hey repeat starting facing up.
The stepping implied is

throw f throw f
hl./r. l. r. hr./l. r. l.r./l. r. l. hl./ r.l.r.l/
css———— css————

but Peck's notation is inconsistent & he probably intended Schofield's notation.

(1938) show————up show————up
h./s. s. s. s. /s. s. s. h./s. s. s. s./s. s. s. h./
ss———— ss————

"the dance movements are the simplest of a number of possible alternatives". "the turn at the end of the 2nd bar of the B music (between the two sidesteps) is made inward. Odds start left foot, evens with right foot."

(1946) The whole set turned anticlockwise in the sidestep movement for both halves the first time & then clockwise next time & so on.

After the 1st World War the jig tunes Lumps & Old Tom were introduced as sidestep tunes. The Quaker came in in the early 30's. Frank "Perky" Tanner ("Tanner's in the morris for 300 yrs.") says the Quaker was "after his time". The Forester was introduced in the late 30's. This was known as the Fieldtown dance as the tune came from a fiddler there.
Although there are differences in opinion as to the direction of turns in the sidestep movement individual dancers try to be consistent to themselves & apply to the set dances what they like best to do in the jigs (or is it vice versa?).
Over the years it is clear that some dancers have recognised differences between dances & other dancers either could not remember or could not be bothered with them. Even today most men have to be reminded whether a particular tune is a "double" or a "single" sidestep dance. The two are rhythmically different - "double" has two main beats to the bar & the tunes are jigs (6/8) or hornpipes (4/4) whereas "single" needs the 123 rhythm of polkas, or jaunty tunes.

A futher confusing factor is that Roy Shergold (&others) says that the rule they were taught was left then right - for both the sidesteps & the foot-up. Arnold Woodley teaches lead left both times. Yet Francis Shergold & Peter Allan lead right.

In the mid 50's they were danced thus

SINGLE SIDE STEP - one lunge on 1st beat.

HIGHLAND MARY. THE QUAKER, GIRL I LEFT BEHIND ME, THE NUTTING GIRL.

track	up 4 ft.....turn right	down 4 ft.....face front
hands	show 1. swf	show 1. swf
feet	1. r. 1. hl./r. 1. r. hr./	1. r. 1. hl./r. 1. r. hr./
	ssrb———	ssrb———

DOUBLE SIDE STEP - two lunges (left & left)

THE FORESTER, JOHNNY'S SO LONG AT THE FAIR, LUMPS OF PLUM PUDDING, OLD TOM OF OXFORD.

up 6 ft.....turn r.	down 6 ft... face front.
show 1 swf	show 1 swf
1. r. 1. r. /1.(hl)r(hr) /	1. r. 1. r./1.(hl) r.(hr)/
ssrb———	ssrb———

The hops in bars 2 & 4 were very quiet & often suppressed at this period, more of a jaunty lift of body, feet stay on ground.

At the Instructional meeting the Shergolds taught

Single:- r.l.r.hr./l.hl.r.hl.(r)/l.r.l.hl./r.hr.l.hl.//

Double:- r.l.r.l. /r.l.r.hr. /l.r.l.r. /l.r.l.hl. //

This, starting with left feet, is probably the "old way" which has been superceded by the left foot each time rule.

Recently one can say that the distance travelled is at the whim of the top couple. Depending on the day this is from 2 to 6 ft. Usually the distance travelled in the double sidestep is greater. Sometimes the movement is in the 1st & 3rd bars only but more often move throughout at even speed. All turn inwards to face down from the hop in bar 2 onto 1st lunge of bar 3 & only turn on hop at end of bar 4 if need to go into ½ hey, ie. only that couple at top. The handmovements are
single:- show in bar 1,3 & 2 "ups" in bars 2,4
double:- a crouching stance (b. t not exaggerated) - 2 circles at hip level in 1st bar & an "up" at beginning of bar 2.

Lumps & Johnny so Long are played rather slowly. Girl I Left is played very briskly.

CORNER DANCES

BANBURY BILL, ROSE TREE.

Corners Half Through

(1909) rlrhr/lrlhl/rlrhr/l -r -/lrlhl/rlrhr/lrlhl/R - L -//
corners meet & retire backwards (like half-hands)
Danced with feet slightly crossed & body inclined after the manner of a mild sidestep. Use handks like showing in a mild way.

(1913) lrlhl/rlrhr/lrlhl/rlrhr/lrlhl/rlrhr/lrlhl/R L - /
Sidesteps for 7 bars beginning on left showing alternately left & right. End with capers R, L hands down & up. Corners approach, turn by the left after 4 bars with almost a kick (drawing shows this to be clockwise passing left shoulders without passing.) Turn in places after 7th bar & "kick-in" ie. caper. All kick-in after

(1937) centres have danced with L R hr/. The centres always begin with r foot & show right.

(1937) lrlhl/rlrhr/lrlhl/rlrhr/lrlhl/rlrhr/ L R / L R//
Corners meet, turn away at beginning of 5th bar, returning to their places & all caper cfacing.
Alternativly corners could meet & retire backwards to place with a forward or backward sidestep in bar 4, hockleback steps in bara 5 & 6 & all capering bars 7,8.
Schofield noted turn clockwise to place.

Bampton dances 10.

(1955) open sidesteps, turning to left, back to place turning right in 6th bar. Start as right behind - show left. All do 4 capers in bars 7 & 8. Middles sometimes did a whole gip.

(1960-) the exaggerated stepping in the sidestep is very noticeable - gives the impression of keeping well off the ground. At a team practice 21.5.61 Francis taught that the forward foot should be turned out very much in sidestep & not much ground covered. The middles go round each other to place.

Corners Through - steps as ½ through unless stated.

(1909) corners go right through, ie pass, turn round in bar 4 & retire to opposite place (like gipsies)

(1913) pass each other after 4th bar & "kick-in" inopposite places.

(1937) cross over passing left shoulders, turn to face, all do 4 capers.

(1960-) centres only change places - because of the length of music they usually do 2 open sidesteps in opposite place in bars 5,6 facing each other.

From the 30's till 1960 it was the practice for the first corners to be nos 2 & 5. In 1960 Francis Shergold (normally No.2) had only recently had his ankle out of plaster after a sprain so he fooled. His brother became 1st corner & this has stayed.

THE WEBLEY JIG

The webley was usually danced under Wells as a corner dance. The boys team always did it this way - exactly as Rose Tree except that the corner music was shorter. It was not done very often under wells (the webley Twizzle was done even less) but some men can remember practicing it with ½ capers - on the lines of Shave The Donkey.

SHEPHERD'S HEY (Wells also called Polly Says She Loves Me)

This dance has a progressive foot-up.

Foot-up:- start all face up

8 bars A — 1st couple does foot-up without turn.

" — 2nd couple does foot-up without turn while 1st couple walk down outside of set & stand behind 3rd couple facing down.

" — 3rd couple foot-up while 2nd couple cast round them to stand facing down behind 1st couple.

24 bars A — Repeat all this to place.

(1913) step:-

l.r.lhl/rlrhr/lrlhl/r lhl/rlrhr/lrlhl/rlrhr/ l r //
forward back

Sometimes dancers did backsteps in bar 7. Some also moved up & back a little twice.

As stepped 2nd & 3rd couples moved up one place so that when 3rd couple dancing, the 1st couple was the 3rd's place etc. All face up until last caper of 3rd's bit when all turned to face down.

(1937) step:-

lrlhl/rlrhr/l. r./ l rhr/lrlhl/rlrhr/l. r./l r//

couples turn out on the step-&-spring.

(1960-) 4 bar once to self.

Couples backstep in bars 3 & 7. Tendency to think it funny to tread on peoples toes behind them. Some years one or two convert the bars 3,4 to ½ capers.

Corners Half Through:- this is a 4 bar movement.

(1913) sh.l. sh.r sh.l down up
l.r.l.hl./ r.l.r.hr./l.r.l.hl./ r. l.-.//
turn suddenly

corners advance & where marked turn to place.

Centres start with right foot. All kick in at end l. r.hr in readiness for next figure.

(1921) 2 bars forward turn & 2 bars back.
(1937) corners meet, turn away right, quickly face & all caper.
step:-show r show l show r lift
r.l.r.hr./l.r.l.hl/r.l.r.hr./l. r. //
fss——— fss——— fss——— ALL DO THIS
BAR.

alternate version.
show r show l lift
r.l.r.hr./l.r.l.hl/ r. l. /r. l.
fss——— fss——— hockle

without turn in bar 3 but retire to place.

(1955) 1st corners(2 & 5) start vigorous open sidestep & show
Bar 1 - step in turn left.
Bar 2 - step out towards place.
Bar 3 - 1 bar to get straight.
Bar 4 - everybody step & caper.

No one else seems to have mentioned that the team now does 2 capers, at the end of the 3rd couples last foot-up down facing front before 1st corners go off.

Corners Through:-
Corners cross over & turn on the spring to face front.

BOBBING AROUND (OR JOE) - "jumping half through"

Partners change places with 2 ½ capers do 4 capers facing & ½ hey on wrong side.

l. r.hr./l. r.hr./ L. R. / L R. //

(1913) cross, turning quickly during the 2 hops in 2nd bar. Hands back & forward in ½ capers.
(1937) pass right shoulders.
(1955) cross over, turning right & passing right in 1st bar. ½ caper in bar 2 in opposite place.
(1960-) more or less face partner as best one can in bar 1.

CONSTANT BILLY - "show 'im in"

1st corners, then 2nd corners show-in & then all do 4 capers & ½ hey.
(1914) 1st corner step & caper in 1st bar
2nd corner step, caper & hop.
(1937) 1st two corners in turn lunge towards each other with a springing step onto the right foot & remain in that posture for a moment or two. Hands either show right with bow of body or throw both hands out to side.
(1955) kneel on middle beat of bar with hands wide.
(1960-) got down & up briskly, body fairly upright. Bending front knee & sweeping hands from chest level down & out. Then tired this degenerates into a slight spring with bend almost entirely from waist & hardly any bend of the knee, stopping for a moment with one foot in front of the other, rear leg well bent & crossed behind.

FLOWERS OF EDINBURGH - "knuckle down"

All kneel twice, 4 capers & ½ hey.

apart apart wave wave wave wave
kneel left /kneel right / L. R. / L. R. //

(1913) kneel right first. Hands described as "show both".
(1960) down leg straight behind, hands up, out, apart & down. Down & up quite quickly.

GLORISHEARS - "stamp & clap" - "the oldest Bampton dance".

Partners face stamp, clap & ½ hey.

l. r. / b. b. b. -./ r. l. /b. b. b. -./
stamp stamp

Clap in front of face. Dance done slow & steady - not much effort in step-&-spring at end of ½ hey. No change in 50yrs.

Bampton dances 12

MAID OF THE MILL - "jump & clap"

Partners face, show up & down, jump & clap twice & ½ hey.

show l	show r	out	clap	out	clap
l. r. l. hl. /	r. l. r. hr./	l.	r. hr./	l.	r. hr. /
oss up———	oss down——				

(1913) clap in front of face.
(1937) open sidesteps sideways - travel about 4 ft, leading arm extended. Bar 1 towards music, Bar 2 away. No bowing & arm kept extended throughout the bar. Evens reverse feet & hands so as to go the same way. In repeat up 1st.
(1955) 2 ½ capers usually danced as 4 plain capers.
(1960-) Some men consistently do 4 capers while the rest occasionally do so.

BONNY GREEN GARTERS - "Greeny-greeny"

Final dance of each show. Tune played ad lib & final cadence held back till finish. Here I must point out that the Morris Rings "Morris Man's Farewell" has no connection in tune, figures or movements with the Bampton dance!

(1913) Foot-up
Whole-hey
Half-hands) may be repeated
Caper in circle l to r & then off stage. Caper step is ½ capers, waving left hand at audience.

"As much or as little of the dance as one likes may be done before jump off"

(1914) Foot-up
Whole-hey
Rounds with ½ capers & spiral off.

(1937) Foot-up
Whole-hey
Whole-rounds danced with ½ caper step. The dancers take off their hats & wave them as they dance off. Whole-rounds countinues spirally petering out as the side leaves the pitch.

(1960-) As above. Side breaks off to follow no.1 ; usually about 2 circuits. Hats in outside hands (left)

The New Dances:-

JENNY LIND - "Miss Jenny Lind's Favourite polka"

Introduced in 1963 as a single sidestep tune.

SHAVE THE DONKEY - "Step & Fetch Her or The Triumph".

Introduced in 1962 as a corner dance with ½ capers. Choruses as Shepherd'z Hey but with ½ capers instead of sidesteps. In half-through all make quite a wide sweep. In through middles just change place.

"Sharp the razor, Shave the donkey, Dont cut his tail off,
The pretty little thing."

WEBLEY TWIZZLE - "The Foggy Dew"

Introduced in 1961 - a sort of revival - "This was not the way, quite, that the old ones might have done it but thats the way we will". Tune remembered in village with 6 bar B music. Open sidestep up & down as Maid of Mill - then 3 ½ capers & 2 plain capers for ½ hey. Ends turn round quickly into hey on the first leap or "twizzle"

The Old Dances:-

Over the years dances have come & gone. Some like "Harvest Home" seem to have gone without trace. Some dances have existed in a variety of forms simultaneously.

BOBBING AROUND

Sharp - 1 & 6 show / 2 & 5 show / 3 &4 show / All caper
R. L.

CONSTANT BILLY

Wells said "Constant Billy is the longest dance in the Morris - six handed dance. They used to do it 3 different ways - Jumping through - that's the proper old dance - then, they used to dance him half-through - change hands & come back next time, you see - that was too much trouble for 'em. They got from that to Show 'Im In where you just step in, you see, & wave your handkerchief cross corners"

1) corner dance.
The Shergolds & others of their generation say that Jinky used to talk of doing it as a corner dance & on one occasion they actually practiced it. They remember it the "longest" dance in the morris" as being played 22 times through. This implies that each corner movement was 16 bars long. I have been shown a sort of longside-step (2 bar) movement with hands circling followed by ½ capers. I cant help wondering if this was a Bampton analogue of the Fieldtown Deare t Dicky.

2) partners through.
"that's a long jump & a long jump & turn, its like a twizzle - you know, you turn round quick, then jumping through again"

Peck gives it as:-Partners cross over, passing right shoulders with 2 ½ capers, turn left, cross back again passing left shoulders & ½ hey. 4 ½ capers in all & hey on own side.

3) partners half through.

same as Bobbing Around

4) partners jump

Sharp has partners face, all do 4 ½ capers in place & ½ hey.

5) show - in(1913)

bar 1	1 & 6 show in	r	hand,	1 foot up
2	2 & 5 "	l	"	r "
3	centres "	r	"	l "
4	all dance	l.		r. hr.

after hey sides down, ends change hands but middles use the same. ie rule is to use hand nearest middle.

Between the wars there were some dancers, eg the Whitlocks, who refu sed to show-in & always did a ½ caper as "the proper way"

JOHNNY COMES HOME FROM THE FAIR - Wells called this.

In 1914 team did this exactly as Maid of the Mill <u>without</u> the claps as well as as a sidestep dance.

HIGHLAND MARY

In 1913 this was done as Maid of the Mill without claps as well

SHEPHERD'S HEY

Pre-WW I dances were very often varied to suit convenience For instance Shepherd's Hey danced often just like Rose Tree. This presumably accounts for the confusion in the Morris Book.

In 1913 it was danced with handclapping thus:-
r+r.r+r.-. l+l./l+l.l+l.-.r+r./b.-.r+r./b.-.l+l.-.//

At the same time when the Shepherd's Hey tune was used for the corner dance it was called Trunkles.

Bampton dances 14

STEP AND FETCH HER

Order:-	A foot-up	B cross & back	C whole-hey
	A half-hands	B cross & back	C whole-hey
	A gipsy	B cross & back	C half-rounds & out.

Cross & Back:- partners face, do 2 ½ capers in position, then cross over with a ½ caper & 2 hopsteps, turning on the last of these. Immediately return with 3 sidesteps with shows, turning to face front on the hop of the third sidestep. Step & spring in place.

TRUNKLES

I have been told that Shepherd's Hey was not quite the same dance as Trunkles. "through comes straight after half-through" "show one way then the other & step back to place & go cross the corners with shows & kick-in".
I took this to be as if 1st corners did Shep. Hey ½ through 1937 alternative version immediately followed by a through movement.
Mr. Dixey also said that he thought they did the same movements with ½ capers.

UNDER THE OLD MYRTLE TREE

Notation:-

Foot-up / Handks. / Half-hands / Swing down & back
Gipsies / Handks. / Half-rounds/ Swing to finish.

WEBLEY

Wells taught at Instructional meetings at Cecil Sharp House on 1.2.36 & 13.3.37. At the latter he taught the Webley thus

Short sidestep & show to right & left followed by a half caper & quick turn into hey which is completed in remaining 2 bars (5 bar B music)

This is not really incompatible with what is done today. Wells was a right footed dancer & the sidesteps could still mean sidestep up & down.

Some points I've forgotten.
1. Bacon's film shows that in 1937 in the sidestep dances the 1st sidestep after hey sides down was done down still.
2. Shepherd's Hey called "All Together Two at a Time!"
3. In Maid of Mill over the years some men have made a practice of doing closed sidesteps - eg Barlow Wells. Often this is because being on the even side they have taken the left foot start rule as overriding eg Frank Daniels.
4. Over 50 years there would appear to have been a phase shift in the hand movements - is this real? Or does it reflect the difficulty of writing it down?

Jigs:-

Order:- for one dancer
Foot-up, Jig, Whole-capers, Jig, Half-capers, Jig 1 or 2 x.
- for two dancers
the second dancer performs each figure immediately after the 1st dancer & at the conclusion, after each has danced a jig solo, they both perform a jig once or twice together. This was done side-by-side. Danced without hats or handks.

Half or "Spring" Capers.

noted by Carey as out up wide * = f.b.
l. r. hr.
*

In the r.hr. of half-capers, the slip back on the 2nd r. is very noticeable. In Aug 1912 there were no handmovements done to full capers & to half capers only a slight swing of the arms back & forward. At the end of the foot-up & jig too in l. r.hr./l. r.-./ on 2nd r of 1st bar, l foot kicks back.

Whole or "Open" Capers.

Pre World War One:
Carey noted: full capers : fa./l l. r./ft. : during the 1st l of l l.r., r foot hangs down ; 2nd l, fall behind 1st l & r leg is kicked back bent at knee. This is more marked in some dancers (eg the Dixeys) than others.

Wells wide sw & back wide
fa. -./r.hr.l.-./ft. -.
wide
*

Arthur Dixey mid wide down
l. -./ ft. -. ap. -./ r. hr.
*

John Wells fa. -./ xr. -. l. -./ ft. -.
rb.

In Bacon's film (1937) William Wells did the above. On the hop he swung his left foot back while swinging his left arm forward past his ear, like a slow throw.

(1937) throw apart arms crossed
straddle -. r.hr./ l. -. tog. - /

"there was much variety in the performance of these capers."

In Bacon's film one man did caper, together, apart, in 3's.
Peck notes others doing/apart -.r.hr./ tog ad lib. in 3's.

In the 50's some men did / ju.-.apart.-./r. hr. l.-./ but most dancers dance in 3's, omitting the plain step & beginning & ending on feet together. Francis Shergold described the start of open capers as "always a couple of quick lead-in notes on which the dancers does a little jump to get ready, then jump in with both feet together & then feet apart with a draw out by the musician"

All dancers seem to end whole & half caper movements with the last 4 bars of foot-up.

Foot-up:-
Wells:- 6 bars double step then /l. r. hr./ L R /
Dixey & others pre WW I
6 bars double step then backsteps & capers
/l.hl.r.hr./l. r.l./
bs.———

(1937) 1) foot-up twice as set dances.
2 bars 4/2 /bs.-bs.hop/l. r.hr./ done twice.
(Wells used 4/3)
2) 3 bars 4/2/ l r hr/ one bar 4/2/l r.hr/bs.bs.rh/
l. r.//

In recent years dancers follow 1937(1) but some, Brown & Knights are examples replace backstep in bar 3 by a ½ caper.

Bampton dances 16

Jig:- track,

1) face 90 deg to left for 2 bars, then turn 180 deg to face 90 deg to right
2) face 45 deg to left for 2 bars, then turn 180 deg to face 45 deg to rear of right. Some men start 45 deg to right!

The turns are more or less abrupt. The turns are usually to right first (clockwise) then to left, but some men do the opposite. Presumably depends on when they learnt their sidestep dances. The distance moved in sidesteps is also variable. Some men dance on spot, others move a few feet, others move a couple of yards or more.

One change that has come, essentially since the war is the change from closed to open sidesteps in bars 5,6 of the jig. The direction of these sidesteps depends upon the starting foot, if start jig on left foot then open sidesteps to left first or closed sidestep to right.

JOCKEY (or Jogging) TO THE FAIR

Jig:-"Double" sidestep each way, open sidestep each way, 2 half capers, then foot-up including backsteps & step-&-spring (or occasionally 2 more backsteps) finishing with 4 plain capers with waves (or rarely 2 ½ capers)

LUMPS OF PLUM PUDDING

Jig:-"Double" sidestep each way, open sidestep each way, 2 backsteps & step-&-spring.

NUTTING GIRL

Jig:-"Single" sidestep each way, open sidestep each way, 2 half capers & then ffot-up with back-steps & step-&-spring twice.
Arthur Dixey danced the 2nd half with 6 x 4/3, backsteps & feet together, jump.
Sometimes the jig is done the lst 8 bars repeated.

OLD TOM OF OXFORD

Jig:-"Double" sidestep each way, open sidestep each way, and two half capers. "only jig to end with 2 half-capers".

PRINCESS ROYAL

Jig:- "Single" sidestep each way, 4 bars cross hops, foot-up.
Cross-hops
Wells:- l. r. l. hl./r. l. fa. -./lb. lb.fa.-./rb.rb.fa.-./
ssrb——— x——— x———

(1914) l. r. l. hl./r. l. r.hr. /lb.lb.lb.-. /rb.rb.rb.-./
ssrb—— — sslb——— rl rr rl lr ll lr
(on lb etc. point r toe lst on left side then right & left again of left foot. rb vice versa.)

(1937) lb.lb.lb.lb./lb.lb.lb.-./rb.rb.rb.-./lb.lb.lb.-./
rl rr rl rr rl rr rl lr ll lr rl rr rl

Hold one or both free hands up at shoulder level during cross taps. Spring well off ground botween taps. Spring from feet crossed one way to crossed the other at end of bars 6 & 7.

In jigs one must distinguish between the "low springs" in the ½ capers & step-&-spring of the jig & the "high springs" of the ½ capers in the ½ caper figure.

In 1913 the sidestep movement in jigs usually went

r. l. r. l./r. l. r. hr./l. r. l. hl./r. l. r. hr./
css——— fu..... css——— fu.....

In 1937 often

l. r. l. r./l. r. l. hl./ r. l. r. l. /r. l. r. hr./
Css——— css———

The Odd jigs.

Wells kept alive several odd jigs.It is worth mentioning that Wells danced in a very exaggerated manner.Carey said "almost like a Russian grotesque.L gs very bent & lifted very high - body very much bent in sidestep & showing.In fa. very far apart & knees bent right down - an exaggerated straddle with knees bent."

THE FIDDLER'S JIG - "Flowers of Edinburgh".

Wells had a reputation around the clubs for doing this version of the "Sherborns Jig" whilst playing the fiddle.

Once-to-self:- jump.
Foot-up :- 2 bars 4/3 step, r.hr.l.hl./r. l. /
2 bars 4/3 step, bs. bs. /r. L. //
Jig :- kneel,kneel,/ R. L. /R. L. /
sslb./ssrb./sslb./ r. L.// done twice.
(on Bacon's film Wells does hopsteps instead of ss.)
Half-capers :- r. l.hl./r. l.hl./ R. L. /R. L. /
done twice.

THE FOOL'S JIG - "The Bold Hussar" - from letter D.Kennedy 2.12.37.

"The Keel Row dance tune & time does quite well as its a heel & toe dance.
The first part:foot-up keeping time once over.
Second part :holding the stick in the right hand,you pass over,under the left leg,reverse over & under the right,reverse passes.
Third part :cross over right foot,reverse over three times then passes round back & front of body & over head.
Fourth part :stoop body with stick in both hands,at the ends leaving place between,low down till the hands & stick nearly touch the ground.Left leg through & back,then right ditto.
Fifth part :the tricky bit then comes,to get first left through then right,the two feet are then through; then get them back into position, right back,left back,the stick still in both hands behind your back.
Sixth part :then do heel & toe as half round & finish.

The performers can put a lot of extra changes to suit taste.I used to 40 years ago."

(1909) Wells danced foot-up with hopsteps,crossing legs at each change of feet.Break used through dance /r.l.J.-.//.
In the Jig (2nd part) by way of swagger throw arms wide apart between stick passing."Figures danced in any order".
(1955)Woodley danced it;Foot-up (as set dances)stick held at both ends - no movement,foot-up ended /ft.-.ju.-.//Then "swing step",a little movement of stick.Third the "jig" with little life,hands near thigh.Fourth more swing-step.Fifth ½ capers, Last another lot of swing-step. No repeats.
(1960-)Francis Shergold dances; swing step twice through with twisting of body & serpentine motion of stick,ending each 8 bars with a deliberate heavy jump.Then pass stick under done twice.Third swagger step twice through,½ capers twice through & finish on swagger step done twice.

THE FROG DANCE

"They also did a frog dance low down on the ground like the Russian grotesque step,sitting down on one heel with the other foot stretched out.He described the arm movements as being those of a bird's wings - just thrown out to help you fly"

THE BROOMSTICK DANCE

I have not seen the dance done or talked to a performer but I have been given the following figures by various people.

Bampton dances 18.

1.Lay stick on ground.Start at poin..Dance up & down on one side tappir one foot across & back.Repeat on other side.Repeat all this using outside foot.ie.1st part tap left over if standing on the right,in repeat tap right over still standing on the right.
2.Pick point of broom up & step on spot - broom head still on ground in front of dancer.In repeat roll handle in hands so that head beats a t tattoo on ground - must keep beats on one spot.
3.With head on ground pass the end on handle under legs - stick follows same path as stick in Fool's jig."Under,out,over,in".
4.Step on spot balancing broom in hand on its point,circle left.
5.Pass broom under thighs exactly as in Fool's jig.
6.Twist broom around 1st in front of body"drum major",then over head "helicopter" & finally round body at waist level.
7.Put broom head under armpit - wrap nearest instep around handle & hobble round in circle doing ½ capers as best one can,repeat on other side.Finally one circuit with broom as a crutch,slowly & end tossing broom up with a yell.

BONNY GREEN GARTERS

My sister's going to Abingdon Fair
Bonny Green Garters I'm buying you a pair
A pair here for Mary & a pair for Sue
A pair for Molly & a pair for Lou
And a pair for the girl that I'm after.

CONSTANT BILLY BOY

Oh,my Billy,my constant Billy,when shall I see my Billy again?
When the fishes fly over the mountains,then you'll see your Billy again
Constant Billy,my Billy,my Billy boy,when shall I see Billy again?
When the fishes flies over the water,then shall I see Billy again!

GREENSLEEVES

Some says the devil's dead (3x) And buried in Cold Harbour
Some says he's rose again (3x) Apprenticed to a barber

HIGHLAND MARY

Around sweet Highland Mary's grave we'll plant the fairest of lillies
The primrose sweet & violet blue,likewise the daffodillies
But since this world's been grown so wide,in some lonesome place we'll tarry
Welcome,then come gather me to sleep,with my Highland Mary.

LUMPS OF PLUM PUDDING

Lumps of plum pudding and pieces of pie
Me mother she gave me for telling a lie(or,when I was a boy)
Lumps of this and lumps of that,me mother gave me to make me fat.

MAID OF THE MILL

There's 50 fair maidens,that sports on the green
I gaz'd on them well as you see,
The Maid of the mill is a sweet pretty girl,the Maid of the Mill for me
She's as striaght and as tall as a popular tree,
And her cheeks are as red as a rose,the Maid of .....
She's one of the fairest young girls that you see,
When she's dressed in her Sunday clothes,the Maid of the .....

OLD TOM OF OXFORD

Old Tom of Oxford & young Jim Kent,they married Old Moll & off they went.

QUAKER

Verily heigh!Verily ho!Vivetty vob like the Shaker,
All this world semms awfully wrong & it terribly puzzles the Quaker!

BOB AND JOAN

I wont be my father's Jack & I wont be my mother's Jill,
But I will be some fiddler's wife,then we can muse it at our will
T'other little tune,T'other little tune
Bob at night and bob at noon.

THE BAMPTON MORRIS - ANOTHER LOOK

The first part was written in 1964 partly to see if there were differences between various collectors but primarily to have a first stab at seeing how the MSS material fitted together. It was very much a scissors & paste affair, even the "Dommett" comments are mostly based on letters & conversations; I couldn't resist quoting "fluid amalgam" & "light daffodil" even if I dare not mention the source. The important aspect of the Bampton tradition is the impression it gives - this stays with one for ever - and only the fiddling detail is ever recorded for posterity. Comments on style are negligable & no one has attempted to capture the character - I have done my best with film in 1964 & 1965.

To show the need for a continuing dossier on traditions the following are the notes I have accumulated since that paper was written.

WHITSUN 1964

Jenny Lind danced this year as a double sidestep dance at the Sunday practice but as a single sidestep on the Monday.
In the 1st 2 bars of figures & sidesteps the dancing of
1 2 3 h/ 1 2 3 /, the last 3 steps heavily accented, was called "the old style".

Sonny Townsend - formerly noisy fool of Arnold's team - a good example of another recurring Bampton style. Crouching stance with head thrown back. In foot-up & other figures used cross-over sidestep, without turn of body, consistently. Path for sidestep in jigs was forward to left at 45°, turn left 180°, then turn right 225° to face front: travel about 5'.

Baccapipes - Arnold & Francis quite different structure of dance. Francis has it ABB ad lib with 4 long lead notes between that aren't part of the tune. Step - toe touched on 2nd beat, perhaps slightly in front of hop to give slight suggestion of a 123 step. Track of dancer when over the pipes is to go across the diagonal to dancer's left, then back over a stem to the dancer's right.

INTERVIEW DON CASSELS 21.7.64 re Schofield's teaching.

Schofield taught Bampton neither like the EFDSS way nor Bampton. In particular the "show" was taught as "down & up & out" with body well bent. He had a theory that it was a general rule for hands to be "down" on the beat & "up" for preparatory.

FLOWERS OF EDINBURGH - K.Constable from B.Wells.
Play A B alternately

1. Foot up twice
2. Kneel & caper, sidestep right, sidestep left
3. Spring capers
4. Kneel, caper & sidesteps
5. Straddle capers
6. Kneel, caper, sidestep & caper out.

BAMPTON Tuesday 18.5.65 - Francis teaching Cyril.

Single sidestep - should be lrlhl/rhrlhl/rlrhr/lhlrhr/ but Francis usually did rlrhr/lrlhl/rlrhr/lhlrhr// as he liked to start on the right foot rather than the left which was correct. He called bar 2 "a bit of the old step".

Called once-to-self - "Jump-in" done /ft.-.R hr//.
Taught the preparatory hop or "bounce" before figures, sidesteps etc, but did not say anything about backsteps as such. Said "one jump" at ends of figures ie. step, spring, step, hop.
Said 4 plain capers in chorus of Maid of the Mill.

BAMPTON WHITSUN 1965

Baccapipes - General progression clockwise ie backwards. Heel then Toe.
Order - Foot-up heel, Heel across, Foot-up toe, Toe across.
Step then touch heel or toe on the hop - with toe exaggerated pointing end of shoe touches. Francis was different - he went anticlockwise, but agreed heel before toe. Francis said stand to right of pipes.
Foot-up = dance up past right side of pipes, turn round to right & dance back. Then ditto by second dancer.
Cross-pipes = foot-up (4 bars) up right side of pipes, turn ½ left to face pipes & change music to B part for cross the pipes. (8b)
NB - 4 long notes inserted to get next man in and 1st man out. etc.

Bampton 20.

Great Bampton Flood - early morning Whitsun 1934.
The Shergolds were living down the Buckland road, then young boys, the were carried up to the Square with their garlands. The water was nearly up to the Aston turn. The Woodleys were living down opposite the Elephant & there was 6" of water in the house. Their father went down the stairs into it! It was up to the Elephant's step. Couldn't run thro arches fast enough. Morris team carried for photo only - the photographer wanted them to "make a bit of a splash" -"must have thought one born every day in the country"

Ted Dixey - Arthur's only son (Arthur still alive) - was in morris & danced opposite Arnold Woodley - was stone deaf & had had a hearing aid only once in the morris. Gave it up in 1949 - some sort of dispute. He learnt by watching - couldn't hear tunes or what people in the set told him. He got on Arnold's nerves - Arnold always wished he would be put somewhere else in set.

Arnold said they were taught to start with left foot. When he taught he arranged in order to avoid collisions that the bottoms should "pivot" round & follow the middles. Jinky & his uncle Joe Buckingham always insisted that no backsteps in Old Tom & no ½ capers in Lumps.

MAYOR'S DAY 1965 - stayed with Arnold.

His brother Frank was a dancer but John was not. Arnold was taught by his uncle Joe Buckingham so that he knew all the jigs before he knew the set dances. Jinky only "corrected" - did not teach from scratch. (Uncle Joe was one who played the melodion - tunes simpler than Wells - but knew some tunes from Ducklington)
Arnold each year started from his list of tunes & played for 1 hour every night for 6 weeks before taking the boys out.
Francis poached boys, and could do it easily as the men were obviously getting more money & were therefore more attractive.
Old Tom - Jinky & his uncle always correcting him as no backsteps in the dance only ½ capers.
Baccapipes - always danced it with Reg Whitlock.
Start 2 men standing opposite side of pipes to fiddler.
1. Foot-up with heels. Dance in an arc around left side of pipes, turn round to right (towards pipes) and dance back to place.
2. In with Heels - a few steps then in when on correct foot.
3. Foot-up with toes. Dance in an arc to the right of pipes, turn right, away from pipes & back to place.
4. In with toes.

ANCIENT MEN'S TOUR 1965 in Somerset.

Discussions reminded me to write out that Francis told me once that Jinky started to teach him & his brother a jig for two men each with two sticks. He could not remember the tune, but would recognise it if he heard it again. It had a foot-up, a bit where you clashed with your own sticks & a bit where you clashed with the others.

BAMPTON AT APPLETON FETE 10.7.65

Hand movements:-
Figures - "up" on 1st beat of each half only - in half-gip occ. on 1st beat of bar 2. Rest of time as in heys, a swagger with alternate or contrary arm movements. When backing, as in half-hands, often an inward swirl - direction of counter twists, with arms fairly well extended - particularly noticeable with Roy Shergold.
Half-hey - show at start - the hand at centre of the turn is the "outside" hand - this is the only deliberate movement in the figure.
Sidestep dances - Nutting Girl - Francis does /up - - -/up up - - //
Girl I Left - /low circle, low circle/up - up -// by everybody.
Open capers - Francis, Roy, Peter, no hand movements.
Jigs - Francis when dancing with Roy goes to left first in sidestep but when dancing alone goes to right. When dancing side by side Roy did the orthodox thing but Francis normally does
r l r hr/l r l hl/r l r hr/ l r l r/ l r l hl/ etc.
css to l.....css to r.....
NB. no hop in bar 4 to get Francis onto proper foot for open sidesteps.

Baccapipes:- according to Francis for 2 men — Bampton 21.
AA + 4 notes - Foot-up for No.1 & back
AA + 4 notes - Foot-up for No.2 & back
ABB + 4 notes - Half Foot-up & over pipes for No.1
ABB + 4 notes - Half Foot-up & over pipes for No.2
This is one round of the dance.
1st round - use toes & progress round pipes clockwise
2nd round - use toes & progress round pipes anticlock.
3rd round - use heels, clock
4th round - use heels, anticlock.
End with Foot-up both together I think but must check.

RING SCRAPBOOKS- seen at Oxford Ring Meeting

Pictures of boys team in Bampton 1957, Men's side at Longworth Hall 1927
Wells doing Fool's Jig - well off ground & arms very high at side.
Bampton 1938 - passing broom with head in hand & other end on ground.
Picture of Bonny Green Garters - hats in right hand.

EFDS NEWS No.18. Oct.1928 p.113
"Bampton May 28th 1928" by K.B.C.(the following are notes I made.)

2 teams - the old lot - imported fiddler - teen side - Wells.

Old Lot - No.3 now leader - came in after WW I - did Brighton Camp, Jogging to the Fair. Dances ended with sidestep & ½ hey instead of rounds. Shep Hey - double foot-up each time for each couple & short corner movement. Half-rounds generally flatten themselves out into a straight line before the halfway is reached. Defy anybody to tell what rules govern the hey - middles generally dance in opposite directions. Diversity of footing esp in half gip is truly mathematical.
Arms - vertical "arms bend" to "arms ½ way up stretch" done jerkily without any apparent regard either to the figure or the rhythm.
Shows - quiet vertical curve - not the EFDS flaunting horizontal sweep.
No.3 - leader - flourish of free foot in hop clears away any lingering doubts surrounding the practicability of Bucknell double capers.
No.2 - leans backwards from the hips at an incredible angle - uses 4/2 step throughout except in sidestep.
Sidestep - all execute with much more precision & vigour than ordinary step.
Young Lot - only one or two habitually use 4/3 step. Did Quaker & Tebley Jig.

Wells' Bampton side at Albert Hall at end of 1929.

DAILY CHRONICLE 26.9.12 Interview with Wells.

"Weald-by-Bampton-in-the-Bush"
Uncle Harry(72) knickname "Auld Sarah" danced for 57 years & still squire - learnt in the old rigourous days when the neophyte had to hang to a beam to stretch his knees. Billy learnt from his uncle Charley now dead, who was blind - Billy had same illness.
Wells said "the music is most of it too quick & the old graceful movements are slurred to keep pace with it. You see very little of the old back-stepping now which was as pretty a thing as you could wish"
Wells' list of dances included "The Island Mary's Dell"

TIMES 25.5.26 - photo of Clarke playing for Bampton

BAMPTON WHITSUN 1966 - Sunday Practice.

Maid of the Mill - 4 plain capers
Rose Tree - start corners with left foot forward(only Francis with r)
All except Roy turned to right in half-through corners.
Constant Billy - 4 capers done in circle in "show em in" position.
Half-hands - Roy has odd twist of knees at end of bar 2.
Double sidestep - Roy was odd doing /l.r.l.r/l.hl.r.l/r.l.r.l etc
Hands - at start of figures only & a show(up at 45 deg)at start of hey.
Princess Royal - backstep - free foot swung behind & across behind.
In cross step Peter has both hands up.

MONDAY - team - Roy & Francis Shergold, Frank Purslow, Cyril Smith Peter Allum, Jim Buckingham Bill & Frankie Daniels, Oliver "Jasper" Walsh(Irish family) Terry Rouse (brother of weightlifter). Mascot-Chris Collet; Cake-Bob Allison; Music-Reg Hall; Fool-Sonny Townsend.

Bampton 22.
Fool's comments - "Well how did I do that?"
"Just another little one...."
Fool had a nice line in vulgar gestures.

HANDS - at beginning of bars 1,2,5,6 in foot-up.Only in Foot-up did all go up 2 times - in other figures usually only at start of bars 1,5. Frankie Daniels usually both times.In Hey all do a show (up at 45°) usually the outside hand before the turn - but for the middles this could be either - usually outside hand when facing down (really this is inside hand on the turn)Sometimes,Frankie usually,a 2nd show in bar 2.
In single & double ss there was no real distinction in hands now - hands at best /circle,circle/up - up -/ circles below waist.Circles after a while often became a push forward & back in horizontal plane In GILBI because so fast,often one of each only.
FEET - Francis double step throughout.Roy - turn of knees at end of bar 2 in half-hands.Roy in double sidestep - led left foot both times so l r l r/l hl r - /l r l r/l hl r hr/ In both single & double ss Roy tended to eliminate the hop at the end of bar 2,but not end of bar4 Shergolds in jigs,Foot-up & Sidestep - pronounced forward movement of shin to shake bells & then pronounced tap down
Townsend - in set dances used a sidestep 123 rather than the usual step throughout & did 2 shows in heys.In jigs did closed short side steps with foot straight forward.
DANCES - Webley Through = Shave Donkey - ie 4 bar chorus
Webley Twizzle = middles"twizzle " up & out before going down ie No.3 anticl, No.4 clockwise.
Through dances - all start sidesteps with left foot - pass right shoulders in through.

MAYOR'S DAY 1966

Bampton danced "Knuckle Down" to tune "Just as the Tide was Flowing" More the Hammond than the Sharp tune - not done on WhitMonday but at practice & on tour when Purslow played.

Bodleian Library Manning Mss Nov.5th Bampton

Gunpowder plot shall never be forgot
A stick or a stake for King George's sake
Pray Dame give me a faggot
If you dont give one I'll take two
The better for me & the worse for you.

EFDSS SCRAPBOOKS

Wells article - Weekly Budget 11.6.10

Matinee performance at Globe Theatre 11.5.12.Next day in "Morning Post"

"...The only performers who held themselves a little aloof & indeed seemed comparitively woebegone in their antics were the "side" of morris dancers from Bampton-in-the-Bush.They were the "genuine article" however & with their attendent fiddler,sword bearer & fool had a stirring quaintness all their own....."

Photos - Daily Mirror 25.5.20
Daily News 1.10.21
Daily Graphic 23.5.23
Times 25.5.26
Daily Telegraph 1.5.37
The Car 29.5.18
Home & Country Aug 1922
Daily Graphic 2.6.25
Daily Telegraph 22.5.34
Country Life 30.5.36
(incl Jinky dancing & playing FofE)

EFDS NEWS No.19 JAN.1929

..It was from William Wells that C.Sharp noted the Bampton tunes & dances in the summer of 1909.This was largely accomplished in a house standing in the market square of Stow on the Wold which became the meeting place for the occasion,but the historic event passed almost unnoticed at the time except by the imates of the house,upon whom it made a lasting impression.Unsuspicious bystanders,whatever their age, were apt to become unexpected collaborators on these occasions & by the sweat of their bewildered brows would quickly learn to appreciate the morris tradition...."

On Wells & Bampton at Albert Hall, Jan 3rd 1930

"....although Bampton is the only authentic example of continuous morris, the local performers were of historical, rather than of technical interest..."

BARDWELL PAPERS - folder entitled "Bampton Morris". Contents:-

EFDSS Journal article on Wells 1956 - errors indicated
Peck's booklet with handwritten comments including,
"Bampton show variation on beat on which they begin open & half capers also whether open capers take 3 or 4 beats. ie.

/A h /l t / or A lh/ tog."

"Benfield & Wells did not always modulate the keys of tunes."
Some photographs.
Tunes from Peck - Whitsun 1936 - Banbury Bill Quaker, Old Tom, Jockey to the Fair, Johnny So Long at the Fair.
EDSS Sept 1961 - Old Tom & Jockey
EDSS - Rose Tree
Notations of Rose Tree Old Tom & Flowers of Edinburgh jig.

BAMPTON - Practice 29.3.67

This year practiced weekly since Xmas & 3 times a week before Albert Hall show then weekly till Whitsun. All this practice - in total more than previous 10 years all together - made men think about the dances Some things have been standardised. Francis now starts on left foot.
Heys - up first time, down second - this rule now used in all ½ hey dances.
Young Daniels - like his brother uses 123hop in all movements other than foot-up.
In sidestep dances 1st bit must start left & 2nd bit right" otherwise if dance so that start each half on same foot, the lines go out at the turn."
Jigs - Bobby Wells - crosses feet & arm over in short sidesteps.

Step and Fetch Her - a revival - tune like Shave the Donkey.
Figure - cross over with 4 half capers, turning round to right to face in partners place on 3rd one - cross back with 4 sidesteps, turning left to face front on 4th one. Whole Hey.

BAMPTON - Longworth 5.7.67

I missed the Bank Holiday through being in Australia - first miss since I first went in 1955.

Hands up at end of dance. "Show" to start hey.
Turn a beat slower in foot-up. Hopsteps for backsteps in jigs from younger men.

SHARP FIELD NOTEBOOKS

Wells Aug 1909

Bobbing Around - "As I kissed Jock & Jock kissedme,
As we went bobbing around."

Lumps of P P.-order- Foot-up, Jig, Whole capers, Jig, Half capers, Jig, Foot up (this differs from Morris Books!)

"If you want to be took in, go to they Methodysts. Church Folk beaun't much behind."

"Fool so funny often put out fiddler & dancers, reduced them once to standstill".

Weald inclosure act 1813, Bampton in 1821.

BAMPTON -North Leach Fete 29.7.67

Bampton HQ for many year was the Lamb - at Jubilee about 3 years only.
The BUSH of Bampton-in-the was a large tree where the Town Hall is now.
The Horse Fair was the 24th Aug & the Fun Fair was & still is 25-27th. Shergolds & others remember last Horse Fairs - herds of horses driven in from many mile away - remembered herds of Welsh mountain horses. Early 19th cent maps show that Bampton was centre for large area

Bampton 24
Once to self:- 2 capers
Foot-up:- up up hunch
l hl r hr /l hl r hr / l - r hr /l - r (hr)/etc
turn

Half Hands:- up up
l hl r hr / l hl r hr /l hl r hr /l - r (hr)//
forward in line back to right

NB.get into line in 1 bar - only slight tendency to turn feet out on backstep - in fact hardly a special step at all,spring at end to right side.Some do two quick ups at start of bar 2.
2nd up missing in whole gip & rounds.
Rounds:-turn at 1st beat bar 3 & rest on spot facing back.
All-up:-left foot up in air,both hands up above head & close together.
Hey:-up 1st time,down 2nd - show on 1st beat - inside of turn.
GLORISHEARS - stamp r,stamp left/x x x -/stamp left,stamp right/xxx this is opposite to what I have always seen them do before.
STEP & FETCH HER - Cross over 4 half capers,turn right,cross back 4 sidesteps starting left forward first,turn left.
CORNER DANCES - half through - turn to right back to place.In sidestep vigour on first beat.In through - 4 sidesteps crossing to opposite turn (which way?) to face corner & open sidestep to left & right then 4 capers facing partner.

SIDESTEP DANCES - Old Tom - dble ss.
For each lunge hands do low circle - one in single ss,two in double ss. In the up variously (1) up.....(2)upup - -/ (3) upupup - -/ this often just a waggle on first two beats. "up" is quite high.
The flick in "up" = hands raised with knuckles towards each other, wrists bent & flipped up & out (lower arm sort of uncurls) this for sidesteps only.

All the above as done by the younger dancers as consequence of all this practice.

Sonny Townsend has presented old (100 year old!) cake tin to the Eagle. It matches Sharp's description & measurements exactly but it is not the same sword.Carter bought tin in 1894 for 4/6d & replaced it with a new copy - this looks like the copy.Present sword has a circular guard.Sonny says it comes from his father & grandfather - yet in 1914 it was held by Radbone.Arnold Woodley says it was the old tin that was used by Flux & the "old uns".

NEWSPAPER CUTTING undated but c.1916

Charles Tanner (a drainer by occupation) famous dancer & singer - now bedridden due to ankle trouble through morris dancing.Born 1846 - taught by his father.Was No.1 for many years (40 years).Has been the recipient of many compliments on his fine dancing,especially in respect of his backsteps.
10 Tanners gone to fight in the war (WW I)

NOTES - Nov.1961 - I had lost these.

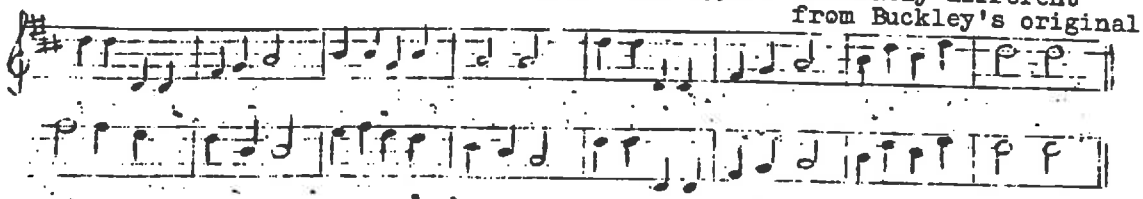
Arnold taught boys to all do a turn & then follow tops as easier form of hey. Sam Bennett used to play for boys esp when at Stratford. Always tended to speed up & end up too fast.Sam wanted Bampton to have his best hobby horse & it was left to Townsend to collect it - but there was some delay before Sonny could get a lorry over there & by then the family had given it to the local school.Sam's photos of 1926 showed that he had brought the hobby over that year.
Arnold suggested getting Bertie Clarke & made all the arrangements - Bertie would either cycle over or be brought by Sonny."Mr.Clarke" could not play Lumps - esp. not as a jig - & had trouble with the repeats in Nutting Girl.
Lumps & Jockey are double sidestep jigs.
Constant Billy used to be a through dance.
Forestry Keeper's Jig - Francis only heard this twice - good tune.
Wobley - done both ways for Wells.

MUSIC STUDENT - Aug.1919 "Dance Tunes" by R.V-Williams.

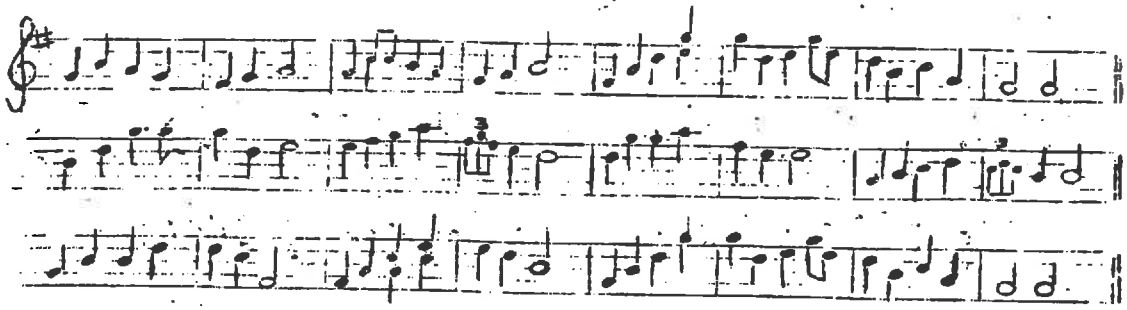
William Wells adapts his music to the idiosyncracies of the dancer.

JINKY'S TUNES - sometimes used for the MORRIS

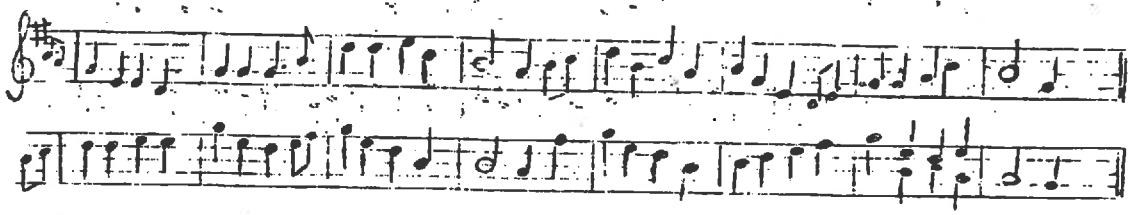
WAIT FOR THE WAGGON - Ganiford & Schofield 1936 - noticably different from Buckley's original



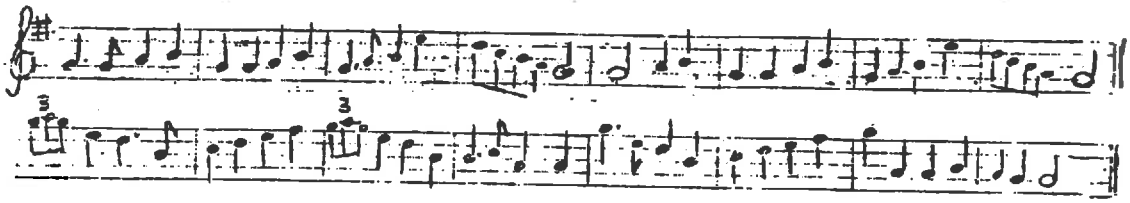
HARVEST HOME - as above.



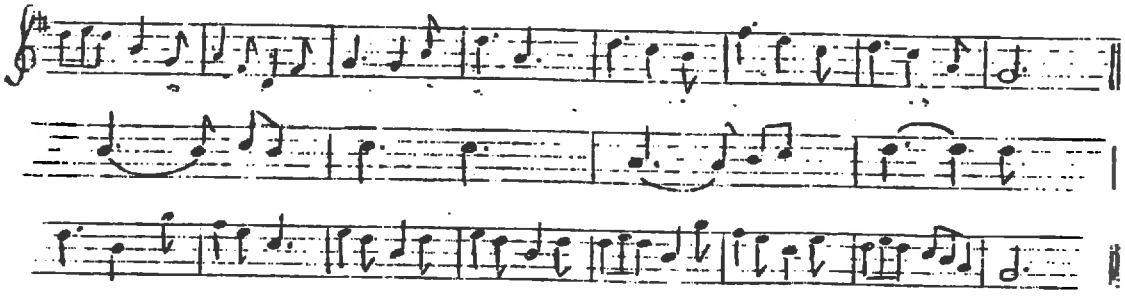
DEAR OLD HOME - Sharp 1909 - words in Folk Songs of Upper Thames.



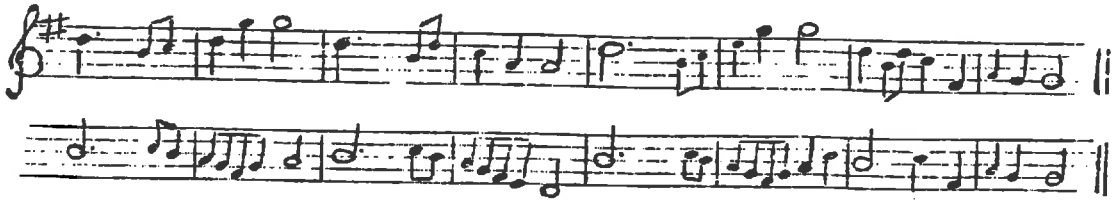
STEP AND FETCH HER - Schofield 1937



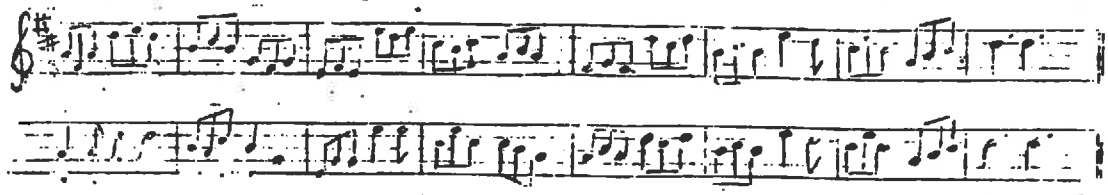
LITTLE BO PEEP - ditto



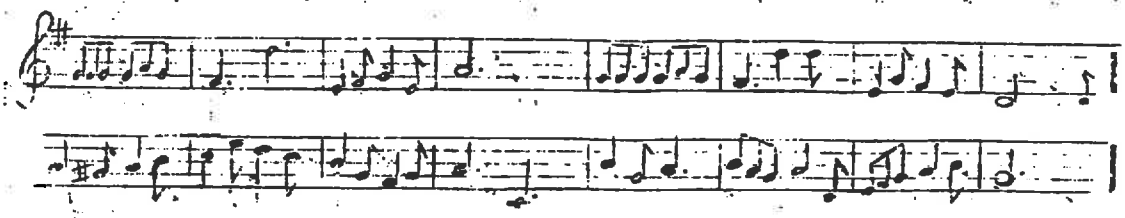
SOLDIER'S JOY - ditto



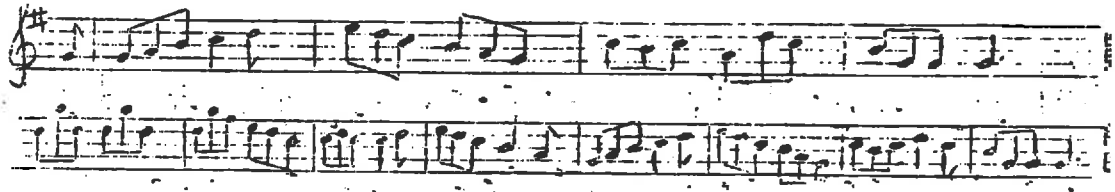
UNDER THE OLD MYRTLE TREE - Sharp 1909



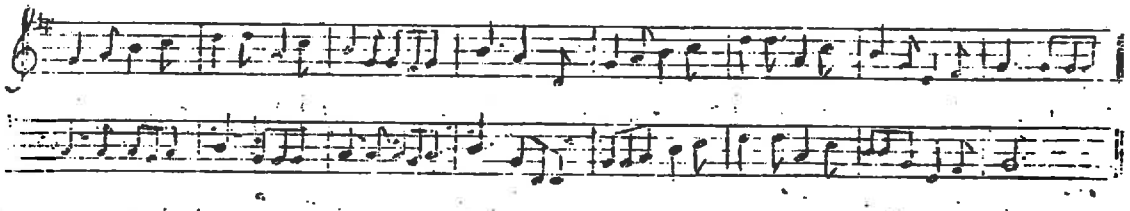
TOMMY MAKE ROOM FOR YOUR UNCLE



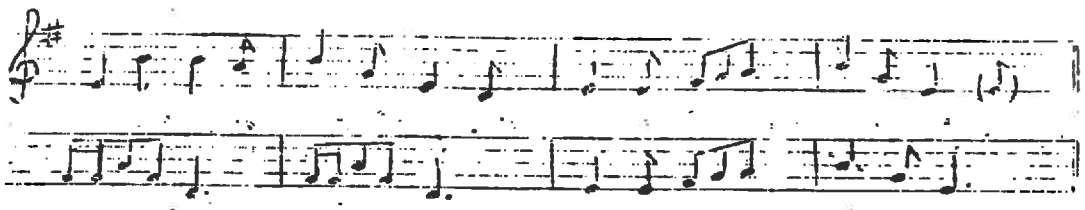
OLD WOMAN TOSSED UP - Giles tunebook c.1840 - words in Williams



WILLOW TREE - Carter from Tanner - 1397 - words exist



BOB AND JOAN - ditto



THE BESSELS LEIGH MORRIS

BESSELS LEIGH 1st issue

Steps : ordinary double step with usual arm swings down and up.
cross back step like old Quarry or Ascott with hands doing near horizontal twists at head level. Cross back starts with heel across instep using foot that has just hopped. No real travel.

Sequence : 2 double steps, 1 bar cross back and step, jump. If turning in the sequence, this is done on the hop at the end of the 2nd bar. If turning on the jump at the end, turn on both feet having landed from the jump.

Start : Outside foot - this gives correct foot for hop on which turn occurs

Once to Self : jump, swinging arms up high, facing up.

Foot Up : bar 1-2 move up a little, turn in to face front on the 2nd hop
3-4 cross backs to partner, face down having landed from j.
5-6 move down a little, turn in to face opposite on hop
7-8 cross backs to partner, end facing front still.

Cast : All face up, each column cast from top and move down to reverse set, lines now a little further apart than at start and cross back step facing down and moving back a little. Each column cast in up the middle to places and cross back steps facing up, turning in to face front after landing from the jump.

Corners : All face across diagonals and start left foot. Cross the diagonal together all passing right shoulder very close in the middle. Go straight and turn right to face back across the diagonal on the 2nd hop and then cross back step to opposite corner's place. Repeat to own place, again starting left foot and passing right shoulders.

Rounds : All face round set anticlockwise, turning the easy way. Start right (outside) foot, turn out to face back on 2nd hop, cross back step backwards round circle. Back to place moving clockwise, turn in to face front in own place on 2nd hop and cross back step facing across set.

Cross Over : All go straight across the set, passing opposite by right shoulder and turn to right to face back on 2nd hop. Cross back step backwards to or past opposite's place. Repeat to place.

Half Hey : Ends face down and up and ends change places along the set moving almost in straight lines, top pair between bottom. Turn in on the 2nd hop to face front and cross back step retiring a little. The centre pair dance one double backwards away from centre of set, then one double step forward and cross backs in line with the ends. Repeat to place, same pair going between.

Ending : four plain capers up with arms swinging down and up.

DANCES

Constant Billy - all face front and open sidestep up and down - more a slip step - with both hands circling at shoulder level. Half hey to change ends, then open side step down and then up and half hey to face.

Curly Headed Ploughboy - all face front and dance a double step, plain caper and a step, and cross back step to place. Repeat.
Move as close to opposite as practical in the first two bars.

BESSELS LEIGH 2nd Issue

Steps:Ordinary morris double step with the usual arm swings down and up. Cross-back-step,like old Quarry or Ascott,feet going about 15/18 ins apart,with hands doing near horizontal twists at head level.For the twists the hands start wide apart and circle forward to meet in front, back towards head then out to side.Emphasis on first part of movement. Cross-back starts using the foot that has just hopped and swinging the heel across the instep of supporting foot.

Start:Outside foot,gives correct foot for hop on which turn occurs.This is left foot for all in both halves of corners/cross over and 2nd half of rounds;for odds in 1st half of foot-up/cast and evens in 2nd half:for 2&5 in 1st half of half hey,1&6 in 2nd half and 3/4 in both halves.

Sequence:2 double steps,1 bar cross-back-step and a step and jump.If a turn in the sequence,this is done on the hop at the end of the 2nd bar, quickly,pivoting on the supporting foot,which is in the centre of the turn.If turning on the jump at the end,turn on the 4th beat of the bar having landed on both feet from the jump,as the preparatory movement for the following movement.About 2ft travel backwards on cross-backs.

Once to Self:facing up,all jump,swinging arms high up.

Foot-up:bar 1-2 move up a little,turning in 90° to face front on the 2nd hop.
3-4 cross-back,step & jump facing opposite,with very little travel backwards,avoiding separating the two lines,turning in 90° to all face down having landed from the jump.
5-6 move down a little to original position,turning in 90° to face opposite on the 2nd hop.
7-8 cross-back,step and jump facing opposite,ending still facing front.Also very little travel backwards.

Cast:All face up.Each column moves up and casts out at the top and moves down the outside to reverse the set,lines now a little further apart than at the start and facing down.Cross-back,step and jump facing down and moving backwards 2ft.Each column move down and cast in up the middle at the bottom and return to original positions facing up.Cross-back, step and jump facing up and travelling backwards a little,turning in 90° to face front after landing from the jump.

Corners:All face across the diagonals of the set towards opposite corner. Start left foot and all cross the diagonal simultaneously,all passing right shoulders,very close,together in the centre.Go in a nearly straight line and turn right 180° to face back across the diagonal on the 2nd hop,and then cross-back,step and jump,backwards to opposite's place,ending the jump still facing back across the diagonal.Repeat to original position,again starting left foot,passing right shoulders and turning 180° to right and end,after jump,facing front.

Rounds:All face around set anticlockwise in a circle,turning the easy way. Start right,outside,foot.Turn out,180°,to face back on the 2nd hop, cross-back,step and jump,backwards round circle moving in original direction.Go back to place moving clockwise in circle,turn in to face front in own place on 2nd hop and cross-back,step and jump,facing across the set.

Cross Over:All go straight across the set starting left foot,passing opposite by right shoulder and turn to right,180°,to face back on 2nd hop.Cross-back,step and jump backwards to or pass opposite's place. Repeat to place,starting left foot etc.

Half Hey:The top pair face down and the bottom pair face up and the ends change places along the set,moving almost in straight lines,the top pair going between the bottom.Turn in 90° on the 2nd hop to face front and cross-back,step and jump facing across the set and retiring a little. The centre pair dance one double backwards away from centre of set,then one double step forward and cross-back,step and jump in line with ends. Repeat to place in same way,same actual pair going between again.

Ending:4 plain capers facing up with arms swinging down and up.

CONSTANT BILLY - all face front and open sidestep up and down set.towards and away from music,with not very much travel,and more of a slip step. Both hands twists at shoulder level.Half hey to change ends.then open sidestep down then up.Half hey to place.

CURLY HEADED BOY - all face front,approach opposites with double step plain caper and step and cross-back to place.Twice.

This construction is based on an account of the morris shown to me by a dancer at Oxford which seemed to suggest a mixture of Abingdon and Headington.

Steps

Ordinary morris double step with the usual arm swings down and up.

Cross-back-step, like old Headington or Ascot, feet going about 15 to 18 inches apart, with hands doing near horizontal twists at head level. For the twists the hands start wide apart and circle forward to meet in front, then back towards head, then out to side. The emphasis is on the first part of the movement. The Cross-back-step starts using the foot that has just been hopped and swinging its heel across the instep of the supporting foot.

Starting Foot

Outside foot rule gives the correct foot for the hop on which the turn occurs. This is left foot for all in both halves of corners and cross-over and the 2nd half of rounds; for odds in 1st half of foot-up and cast and evens in 2nd half; for 2 & 5 in 1st half of half hey, 1 & 6 in 2nd half and 3 & 4 in both halves.

Stepping Sequence

Two double steps, one bar cross-back-steps and a step and jump is the basic sequence. If there is a turn in the sequence, this is done on the hop at the end of the 2nd bar, quickly pivoting on the supporting foot, which is in the centre of the turn. If turning on the jump at the end of the sequence, turn on the 4th beat of the bar having landed on both feet from the jump, as the preparatory movement for the following movement. About 2 foot of travel is suggested on the cross-back-steps.

COMMON FIGURES

Once to Yourself

All face up, all jump, swinging both arms high up.

Foot-up

Bars 1 - 2 move up a little, turning in 90° to face opposite on the 2nd hop.

3 - 4 cross-back-steps, step and jump facing one's opposite, with very little travel backwards, avoiding separating the two lines, turning in 90° to all face down, having landed from the jump.

5 - 6 move down a little to original position at once-to-yourself, turning in 90° to face opposite on the 2nd hop.

7 - 8 cross-back-steps, step and jump facing one's opposite, ending still facing front. Also very little travel backwards.

Cast

All start facing up. Each column moves up and casts out at the top and moves down the outside to reverse the set, lines now a little further apart than at the start and facing down at end of 2nd bar. Cross-back-steps, step and jump facing down and moving backwards 2 feet (towards the music)

Each column then moves down and casts in, up the middle from the bottom of the set, and return to original positions facing up. Cross-back-steps, step and jump facing up and travelling backwards a little, turning in 90° to face opposite after landing from the jump.

Corners

All face across the diagonals of the set towards their opposite corner. Start with left foot and all cross the diagonal simultaneously, all passing right shoulders very close together in the centre, going in a nearly straight line and passing during the 2nd bar. All turn 180° to the right to face back across the diagonal on the 2nd hop, and then cross-back-steps, step and jump, backwards to opposite corner's place, ending the jump still facing back across the diagonal. Repeat to original position, again starting left foot, passing right shoulders and turning 180° to the right and end after the jump facing opposite across the set.

Rounds

All face round set anticlockwise in a circle, turning to face this way the easy way. Start on the outside foot, the right, as going the other way to normal. Dance round and turn out 180° to face back on the 2nd hop, then cross-back-step, step and jump, carrying on the same way round the circle but now moving backwards. In 2nd half return on same path, moving clockwise in circle a little further than travel in first half so that can turn in to face opposite in own place on the 2nd hop, so that the cross-back-steps, step and jump are danced facing opposite.

Cross Over

All dance straight across the set, starting with the left foot, passing opposite by the right shoulder and turn to the right 180°, to face back, on the 2nd hop. Cross-back-steps, step and jump retiring backwards to opposite place. Repeat to original place, starting left foot etc.

Half-Hey

The top pair face down and the bottom pair face up and the ends change places along the set, moving almost in straight lines, the top pair going between the bottom. Turn 90°on the 2nd hop to face front and cross-back-steps, step and jump facing across and retiring a little. The centre pair dance one double backwards away from the centre of the set, then one double forward to form a line with the ends and cross-back etc. Repeat to original places, the same pair going between.

All Up

End facing with 4 plain capers and arms swinging down and up.

DISTINCTIVE FIGURES

"Constant Billy"

All face opposite and dance open sidestep up and down the set, towards and away from the music, with not very much travel and more of a slip step.Both hands twists st shoulder level. Half hey to change ends and repeat all to place, sidestep down 1st.

"Curly Headed Ploughboy"

All face front, approach opp sites with double step, plain caper and step and cross-backs etc to place. Repeat.

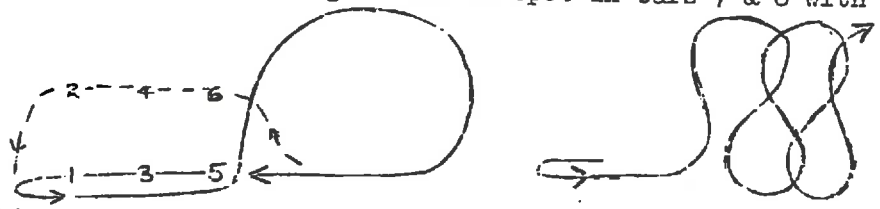
BIDFORD MORRIS

A new morris was raised at Bidford-on-Avon, Warwks. in 1886 and revived in 1904. It stopped with WW I but the dances had been collected and some published by both Graham and Sharp. Then a boys side was raised in 1955 use was made of the published notations to stimulate local memories. Local knowledge mostly confirms Graham but with some significant deviations. Only 4 dances have been revived recently. The following is based mostly on Graham & the local team but use is made of Ferris MSS, Sharp MSS and Neal MSS.

GENERAL - the tradition seems to have been very flexible.

1. Both double and single stepping was customary (cf Bampton) depending more on the dancer & the foreman on each day rather than any fixed rule.
2. The opening figure could be (i) dance facing partner (ii) dance facing up (iii) hey (iv) rounds.
   The final figure could be (i) spiral (ii) rounds (iii) dance facing up quickening the pace.
3. The intermediate figures were half-gip & back-to-back done ad lib.
4. The "sidestep" and "stick" dances were not associated with any particular tunes A wide variety of stick tapping movements were used interchangeably. (cf Ilmington)
5. At the recent revival several local people have insisted that the distinctive chorus movement came before and between the halves of the conventional figures half-gip and back-to-back as well as the heys. This may be a confused memory of chorus and half-hey dances. The problem is confused by the fact that the repeats indicated by Sharp cannot be fitted consistently to any pattern. This may be due to non-standard dance structures, each dance having a different structure as often happens at a revival.
6. There are two forms of the hey, both of which could be used in the same dance. The hey starts from the top each time, not the bottom 2nd.
   (i) morris hey - usual path - ends turn outwards in bar 4. (like Bledington hey without the "hook")
   (ii) in & out hey - topsmove in a little, turning to face down, then swing out going behind middles, swinging in again to bottom place then turn outwards ¾ round on spot to face front.
   Middles step quickly into middle to allow tops to pass behind and step back to allow bottoms to pass in front then step forward to place & dance on spot.
   Bottoms take a wide sweep in turning outwards to start hey then pass quickly between middles & make ¾ turn outwards at top. Hey starts from top again in repeat.
7. End each 4 bar figure phrase with a jump. Jumps at end of half-heys very vigorous.
8. Start every movement with right foot. Single or Hopstep throughout is current team's practice. MSS implies really left foot start
9. SPIRAL & BACK (as Shepherd's Hey description in Graham)
   Odds move forward & cast sharply to left & dance down side of set followed by evens. The line swings across behind evens line & makes a large circle to right coming back to place. Evens step on spot till no.5 reaches top at start and odds step on spot at end till evens have come up alongside.

SPIRAL & MORRIS OFF (as Constant Billy)
Start as above but only ¾ circle, then follow path of overlapping figure eights slowly receeding from dancing pitch. If audience reaction is good enough there is the option to come back to the pitch for another dance.
All make a complete right turn on spot in bars 7 & 8 with a jump.



This figure is confirmed by a photo in the Stone collection in Birmingham Central Ref. Lib. The circumference of the circle must be much longer than the line of dancers.

Eidford 2

SHEPHERD'S AYE

Once to self - face up & jump at end.
Foot-up - face up stepping on spot (4 bars) jump & straight into
½ hey (i) - sticks or handclapping (4 bars)
½ hey (i) - ,,
½ hey (ii) - ,,
½ hey (ii) - ,,
back-to-back to left (4 bars) - sticks or handclapping (4 bars)
back-to-back to right(4 bars) - ,,
spiral to place OR after a figure jump to face up and dance 8 bars at a quickened pace ending with a jump and throwing up hands.

Half half-gips can be inserted before the back-to-backs

Handclapping:-
b. rkn. b. -./b. lkn. b. -. b. unr. b. unl./b. beh. b. -./

CONSTANT BILLY - usually used to lead into morris off.
Once to self - facing partner, jump at end.
Foot-up - step on spot facing partner (4 bars) clapping (4 bars)
½ hey - clapping
½ hey - clapping
(lengthened by including back-to-backs and half-gips)
spiral-off if used as a morris-off OR rounds and all up.

Handclapping:-
b. -. r+r. -./b. -. l+l. -./b. -. beh. -. b. -. r+l l+r. -./

STICK DANCES - Shepherd's Aye & other tunes
Sticks when not used held more or less upright in fists. Stick 18" long, one end having a knob turned & ribbons tied to it round waist of knob. Held at plain end.

A. Sharp & Neal (they had this done twice)
x. x. x. -./x. x. x. -./-. -. -. -. /-. -. x. -./
clash tips..... hold sticks tog.in arch
stationary stepping.....

Clash tips right to left and left to right alternately.

B. Present side - hit tips - no stepping.
x. x. x. -./x. x. x. -./x. -. x. -./x. x. x. -/
rtol ltor rtol ltor rtol ltor rtol ltor rtol ltor rtol

C. Simple rhythm - rhythm pattern used varied considerably from that used by present side, depending on the occasion, down to

-. -. x. -./-. -. x. -./-. -. x. -./-. -. x. -./

however the 3 taps in bar 4 were done more often than not.

D. Hit ground 3 times/3 low clashes of tips/hit ground 3 more times/ then 3 high chashes.

No two-handed grip movements are remembered.
A, B probably Shepherd's Aye : C probably Constant Billy : D possibly Young Collins

SIDESTEP DANCES

Sidestep movement - no sideways travel - long sidestep right foot forward then long sidestep left foot forward, holding up right then left hand, waving handk, while resting other hand on hip. Stone's photos show (i) no turn of body (ii) handk swung towards partner - therefore a sort of counter-twist at about head height (iii) forward foot straight forward, but not crossed sufficiently to be in line with rear foot.
Order:- as Shepherd's Aye with following variations,

A. Old Woman Tossed Up in a Blanket, Young Collins. Play AABB(A, B=8 bars)
Foot-up : step facing partner 8 bars.
Order as Shepherd's Aye but including rounds.
End - face up & quicken pace.

B. Brighton Camp, Billy and Nancy. Play AABB(A, B= 8 bars)
Start face partner (Graham) or half rounds (Sharp)
End with rounds
Sharp collected a normal figure, chorus & ½ hey twice structure.

C. Abraham Brown Most reasonable interpretation of Graham is complete figures(8 bars) interspersed with 8 bars of sidestep.

WE WON'T GO HOME TILL MORNING

This dance is in two parts which follow without pause - each part can be repeated several times although present side does not. The second part uses a Cuckoo's Nest tune. Play $(A_2B_2)_3C_8$ according to Sharp, who has B = 12 bars but this is far too long. Graham does not have B at all and requires $(A)_6C_4$. However in reading and interpreting Graham one must remember that he never indicated repeats of a movement.

First Part - Conflict

A1 - once to self - face partner & jump at end.
A2 - Step facing partner (8 bars) jump at end.
A3 - bars 1-4 : 1st corners approach (1 bar) fight by slapping hands first r+r then l+l (1 bar) retire backwards to place still challenging (2 bars)
bars 5-8 : 2nd corners ditto - all 6 step throughout A3.
A4 - Whole Hey - Mr. Salisbury did not think there was one here, as indicated by Graham, so at present it is optional.
A5 - bars 1-4 : middles as A3.
bars 5-8 : all dance whole gip going round to left only
A6 - Whole rounds clockwise ending with vigorous jump.

Second Part - Reconciliation

C1 - face partner & shake right hands (1 bar) stamp left foot (1 bar) shake left hands (1 bar) and stamp right feet (1 bar) 3 times each. Half Hey.
C2 - repeat to place.
C3 - half-rounds with large jump turning outwards to face back at half way and a large jump at end to face up.
C4 - optional - step facing up with quickened pace.

Sharp's longer B music can be fitted in by putting A2's after the halves of A3 and A5. This would be consistent with Graham. It makes the dance like Campden's Country Dance, with spells of stepping on spot between everything.

PRINCESS ROYAL

Music: play $A_0(A_1B(A_2)^4A_3)^3A_4$ as per Sharp. The slow music is unusual in that the slow part starts in bar 3 (following Graham) rather than bar 1 as is more customary and continues till bar 6.

A_0 - after once to self facing partner step on spot (8 bars) as Ferris says "upright jigging to opposite".

A_1 - whole hey.

B - sidestep - 4 long sidesteps alternately to right and left as described before (8 bars) then long slips to right and left (4 bars) as at Abingdon. Ferris says dance with twist of foot. This and other indications suggest the following method - for sidestep to right - right foot forward and a little to right side heel on ground, and twist foot clockwise about heel while bringing left foot across behind right foot. This produces a certain amount of travel. (Suggest a similar movement in Abraham Brown) SS says hand waved at side, other hand on hip.

A_2 - capers - Graham's "4 jumps" = 4 slow capers, each with a jump like the Fieldtown slow capers. The rhythm is as at Fieldtown with the jump as the 3rd movement of the caper. In the capers the hands are vaguely out and flapped. The caper is given as "hop forward with one foot, then touch ground lightly with the toe and then the heel of the other foot, and jump with both feet." The hop actually comes at the end. The movement is thus:-

ordinary speed /half speed
r. hr. l hl./r. hr. l. hl /.....Qj. hr./.....Qj.hl./
r toe. r heel. f.t.toe. ltoe lheel
in position /cross.....

rtoe r heelQj. hr./ltoe l heelQj. hl./r. hr. l hl./r. Q j. -.//
/a tempo
/opposite corner...turn & face back.

Bidford 4.

NB - weight on other foot while "touching" toe & heel. Spring off (this supporting foot to land on both feet and then hop on the opposite foot to that used to support before.
Dance first 2 bars in place facing across the diagonal - travel across on the 4 capers with most of the movement on the jumps - step the end facing out & turn to face back across the diagonal on the jump.

$(A_2)^1$ = 1st corner cross over $(A_2)^2$ = 1st corner cross back 2nd corner joining in at end.

$(A_2)^3$ = 2nd corner cross over $(A_2)^4$ = 2nd corner back and all join in last 2 bars.

Middles do not cross over.

A_3 - Spiral

A_4 - all face up & step at quickened pace.

BLUFF KING HAL - files 12 ft apart.

Step: - Graham "step slowly"; Sharp "dance soberly"; Present side dance with same step, hands and spirit as other Bidford dances. This is best. Graham says "when arms not linked, hands held up and hands waved". Extant side do a swing back and forward of both arms in each bar for every dance. Feet together at end of every phrase.

Sequence :- Sharp has (A, B, C= 4 bars)

A - advance; A - retire; B - mark time; B - advance; C - retire; C - mark time & change formation if necessary.

Graham has

A - advance; A - retire; B - mark time; B - advance; C - retire and change formation

The dance as it stands is not very exciting - it is slow, repetitive and very long. Yet it is valuable as one of the few dances which rely on pattern for their effect. The following improvements are recommended.

1. Dance with vigour (as extant side does)
2. Eliminate repeats (as extant side does)
3. For consistency make the pattern throughout (rationalising point 2)

A - advance, A - retire, B - advance with linked arms, B - retire with linked arms, C - change formation

4. Musically it is much better to play AACCB

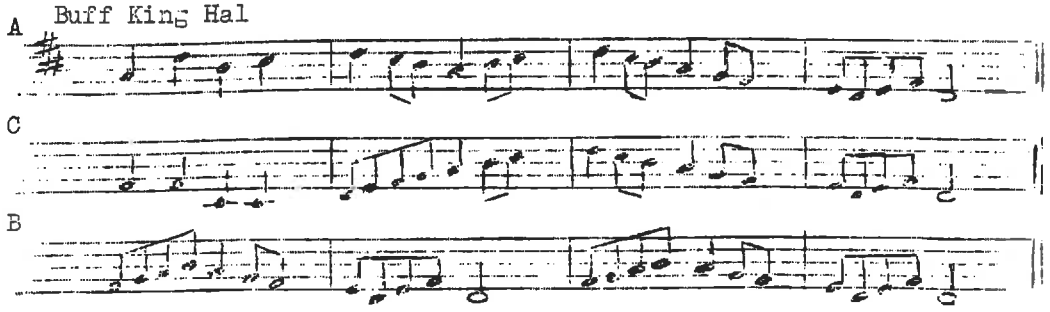
1. Once to self - face up - turn to face in on last beat.
2. Lines advance, nod, retire, link arms, advance, nod, retire & turn to face out, letting go of arms.
3. Lines advance backwards till backs almost touching, nod, retire, link arms and repeat form into one line facing up in order 1 3 5 6 4 2.
4. Single line advance, nod, retire, link arms, repeat and form one ring by 1 linking with 2 and rest holding hands.
5. Complete circle to right (8bars) and circle back(8 bars) and form into two smaller circles odds and evens.
6. The 2 rings holding hands circle twice round to right (8 bars) and back to left(8 bars) breaking hands to form the single line facing up again.
7. Single line advance, nod, retire, link arms, advance, nod, retire and release arms and form a normal set at right angles to original direction - still in normal order, but facing outwards.
8. as 3.
9. as 2. End dance with a bow.

NB - nod not bow in bar 4 of advance and retire.

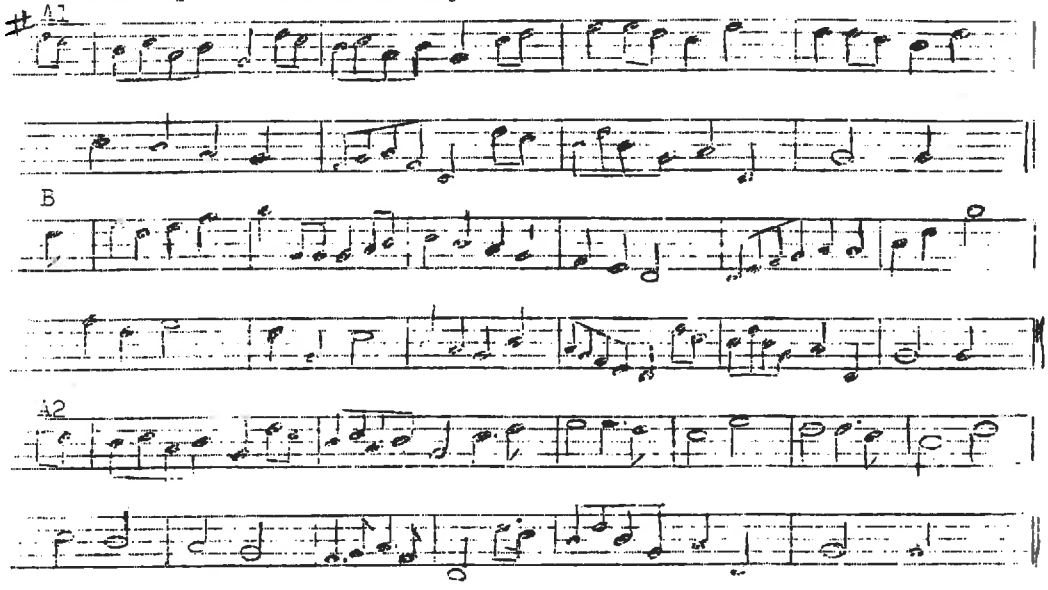
The above is the Sharp/Graham order - if one wants to rationalise further one could make the 2nd half of the dance more the mirror of the first half by for example -

a. in 7 have line face away from top
b. in 7 to 9 have the linked arms movement before the free one.

Buff King Hal

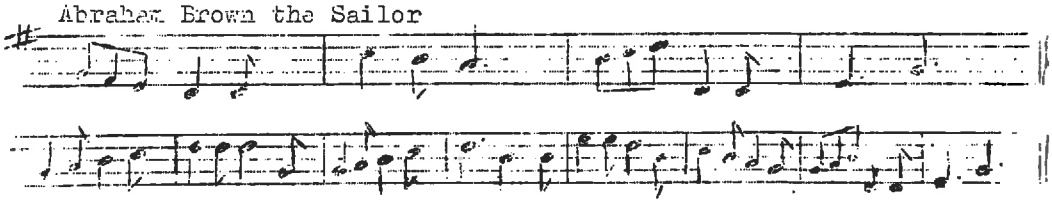


Cross Caper or Princess Royal

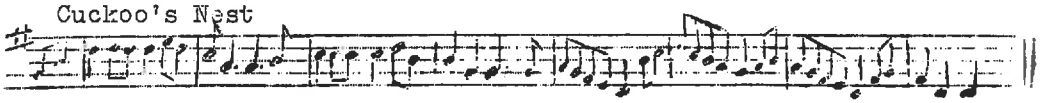


The following tunes were written down by Ferris in 1885

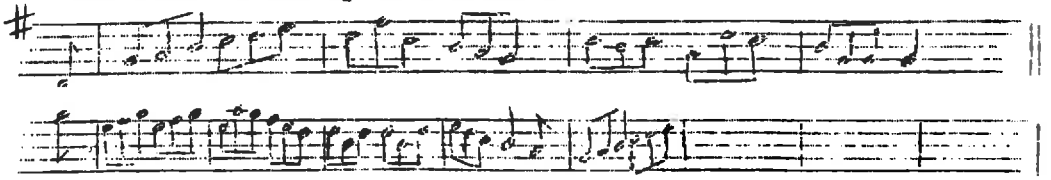
Abraham Brown the Sailor



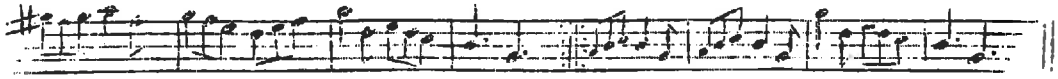
Cuckoo's Nest



Old Woman Tossed Up in a Blanket



Bidford Town Morris - processional in single file.



Sharp & Graham have different versions of above tunes

BLEDINGTON - it is necessary to distinguish between old side and the young side raised by the Fool & Fiddler.
Order of Figures: usually Foot-Up, Half-Gip, Whole-Gip. Half-Rounds. Whole Hey probably used only in Trunkles & omitted in dances with ½ heys. Hooks used by Young Side instead of galleys, hook is the turn not the 2 capers eg. hook into hey. In Half-Gip hook-legs were sometimes used but more often it was done with a back-step something between Fieldtown hop-back-steps & shuffles done at ½ speed. Young side "hooked to rule" in all figures ie turned the same way as in a hey. Dances end with hook-leg and jump.
Processional - Hey Away
2 double steps hook & 2 plain capers - repeat starting other foot. Then 2 ½ capers & 4 plain capers. Danced in one line ad lib. Possibly ending with hook. hey etc as Saturday Night.
Sidestep Dances - Idbury Hill Maid of the Mill, Morning Star, Old Woman Tossed Up. Chorus - sidestep to left, double step, sidestep to right feet together jump or another double step. Young side did a hook moving forward into hey. ½ hey, then repeat to place.
Over the Water to Charlie - sidestep dance but because of tune only a caper in what there is of a 4th bar.
½ capers - Flowers of Edinburgh
2 ½capers then 4 plain capers ½hey & repeat to places
Partners Cross - Gallant Hussar
1st chorus - partners change places with 2 sidesteps & a hook to face front then ½hey on wrong side. Repeat to places.
2nd chorus - 2 ½capers instead of sidesteps.
3rd chorus - 2 forecapers to slow music instead of sidesteps.
4th chorus - 2 upright capers
Corners ½through or 2 by 2 - Bonnets O'Blue, Cuckoo's Nest William & Nancy i) ½through
1st chorus - corners in turn wave (make their bow) then all caper & jump or hook-leg into ½hey. Repeat to places.
2nd chorus - ½capers instead of waves.
3rd chorus - forecapers 4th chorus - upright capers.
ii) 2 by 2 as i) but all face up and do it pair by pair, after ½hey all face down and repeat to place.
Heel & Toe - Monks March, We Wont Go Home Till Morning
Step throughout t H t , t H t / danced as ½through above except after each corner has done his caper, all do a caper.
Corners Through - Trunkles
Salute - corners meet & retire with double step, ½caper, hook back to place and 2 plain capers.
1st chorus - 4 sidesteps across & a hook to rule. Then corners salute again in turn and corners back again with sidesteps.
2nd chorus - ½capers instead of sidesteps.
3rd chorus - forecapers 4th chorus - upright capers.
Leapfrog - Glorisher - without regular figures.
Dance starts with whole-rounds, walked each man in turn bowing at top. hook out at end. Then sidestep & ½hey repeated. Old side, 4 sidesteps alternate directions Young side, very long sidestep (3 bars) and hook into hey.
2nd time through - forecapers at top instead of bowing
3rd time - upright capers at top.
4th time - leapfrog at top - 3 over 1, 1 over 3, 6 over 5, etc.
End dance on sidestep & ½heys.
Sticks or Clapping
Constant Billy - chorus - evens hold sticks horizontally, at chest level near the ends & odds strike on 2nd beat. This reversed. Then clash tips, butts tips butts & ½hey. Repeat to places.
Young Collins - usually done with sticks.
i) sticks (a) dib butts 3x strike tips 3x, dib butts 3x, strike butts 3x. ½hey. Repeat to place Alternatively,
(b) hit tips on ground 3x strike tips low 3x, strike tips on ground 3x again clash tips high 3x ½hey and repeat to places.
ii) handclapping - instead of sticks this may be stepping with it.
b.b.b.-/r+r r+r r+r.-/b.b.b.-/l+l.l+l.l+l.- then ½hey etc.
Progressive dance - Saturday Night
1st part - 2 double steps bakstops, ft together jump, done twice.
2nd part - sidestep to left double step sidestep to right, double step 2 ½capers, 4 plain capers.

Start in order 135642 & enter dance progressively. No.1 starts facing up by himself. Then pass on capers. When No.1 is near top again ie 214365 all hook left into column formation then a whole-hey (possibly rounds and hey) and hook-leg & caper out.



THE BRACKLEY MORRIS

BACKGROUND TO MORRIS AT BRACKLEY

Keith Chandler's article (ED&S 43/1) shows how evidence from one place can illuminate many aspects of the history of the morris while avoiding generalisations.Brackley was a town,so were many places where the morris survived late,also towns form a focus in the history of many village sides.

Bampton,or Bentone,was an important King's manor in Domesday and its market yielded 50s. It remained significant until the decline of the horse fair and its associated industries. The interpretation of the history of the morris must take account of conditions at the time.Bampton-in-the-Bush,as it is called on the first edition of the Ordnance Survey maps, gives the impression of isolation,but the "Bush" was the centre piece of the town where the fire station now stands.

Another possible false impression exists in connecting early references to the morris to local performers.In "Drama in Gloucestershire" by T Hannan-Clark (1928) it is mentioned that Elizabeth I visited Gloucestershire in 1553 and later years and was entertained by morris dancers amongst other things.Master Arnold's Servants were one company of players that were paid 20/- for "bringing in the may" but only 5/- for being the May Day morris dancers.Lord Berkeley had a similar company of players from 1556 till 1610 which toured going to London and in the present context most significantly to Abingdon.These players turned their hands to everything,perhaps all these early references are to professional performances?

Darcy Ferrers was told that Brackley would turn out at 2 days notice by Thos.K Curtis who dealt with Timothy Howard in 1885/6.Later Sharp did not consider this troupe to contain regular traditional dancers.He took the same attitude elsewhere.It is difficult to read into his introduction to Abingdon that a complete side had danced for Sharp in 1910 "of the original dancers only two survive".Presumably he was interested in the dance as it once was not as it was developing.

In an old exercise book in the Ferrers mss is a list of dances that does not quite match that given in the Banbury Guardian two years before.The list starts with Round Morris or Broad Capers.As this is not a stick or a hank dance it could be the opening or closing dance like Bonny Green at Bucknell.Is it the Broad Cupid of the other list?The stick dances are given as Country Gardens,Rosy London City,Rodney,Mad Kaisar or Mad Muller,Robin and Joan,Balance the Straw,Rax Marlow,Greensleeves,Constant Bill and Shepherds Aie.The handkerchief dances are Jockey to the Fair,Queens Delight,Lads a Bunchum,Cuckoos Nest,Room for Cuckoo,29th May,Bell isles March,Bonny Green Garters,Trunkhose,Maid of the Mill and Black Joke.Ferrers was told that some dances were called single and other double.There were 20 or more different names but the same dance goes to 3 or 4 different tunes.Maid of the Mill,Lumps of Plum Pudding,Queens Delight and Lads a'Bunchum were all footing up & stepping and half capers.Lumps is not on the main list and was given in the other list as a jig.Both lists contain 22 titles.Ferrers does not have Saturday Night or Old Woman or the 4 jigs.In 1910 Howard told Sharp that Shooting was called Beaux of ("Rosy") London City.

Sharp learnt of Brackley from material sent by D.S.MacColl which is now recorded in Folk Dance notes Vol 1 in several handwritings about September 1909.Sharp went off with T.Howard,Manor Road,Brackley on the flyleaf of his field notebook.Perhaps it is not realised how many of Sharp's informants were found for him.Howard's and Stutsbury's versions of Shooting are recorded together as if at the same occasion.Stutsbury's versions were 40 years earlier so would appeal more to Sharp.Sharp never seems to have doubted that Stutsbury was a Brackley dancer although in August 1912 Shooting was described in a programme as from Hinton in the Hedges.In his tour of the Northants-Bucks border in September 1922 Sharp visited Hinton and Mrs Smith,then aged 70,told him there had never been morris in Hinton.

Shooting appeared in another furore.The Harrogate Times 7.11.08 reported that dancers from Northants and Warwickshire had been up to London to teach their dances and that on Nov 1st the Esperance Club did a Northants Beansetting.After the Queens Hall Show in May 1910 Sharp wrote to the Morning Post (10.5.10) to complain about its lack of authenticity, classing it along with Sam Bennett's Ilmington as faked,revived and decadent.John Graham defended the Esperance Club (Morning Post 17.5.10) - "the essential point of striking the ground is retained,but it varies in having the sticks clapped overhead instead of while stooping down".Sharp replied (25.5.10) that he had traced the dance to its source which was Shooting and except for the "dibbing" it bore no resemblance whatever to the dance under discussion. The dance in question was from Thomas Cadd of Yardley Gobion.

The little that was collected from Stutsbury is mostly available but not the words for Getting Upstairs - "3 blind horses,2 blind mares,3 blind donkeys a getting upstairs,such a getting upstairs I never did see."

Sharp went back to Brackley in 1922 with Maud Karpeles.They started enquiries at the Brackley Union.They were told of Shady Law,John Paxton,Jimmy Watts(tin whistle and drum) Tuckey (fool with cow's tail and bladder),Timothy Faulkner and Tom Makepiece all dead. Of the living there was Will Giles living in the old town behind the church,Henry and Timothy Howard and Harry Howard at the Union.William Cardcain,known as Curly,was rag-man. Harry Hayward near the Fire Engine House was a dancer and mention was made of Jas Smith at Sulgrave opposite the Manor.Other possible informants were Sarah Giles,living in Ard's Lane near the Town Hall,close to the chemists,also Margery Salmons her daughter who could sing the tunes,Jane Makepiece and Bessie Whitehouse living opposite Nichols' Coach Builders whose husband used to dance.

Sharp wrote (F.D.Notes IV p 92-3,11.9.22) Timothy Howard (71) tried to show us dances at his home in Manor Road,at the back of the Hotel,but was not very succesful,partly because rather stupid,but mainly because so unmusical he could not give me the tunes.I got one or more from Mrs Sarah Giles,widow of Will Giles who died 40 years ago.

In an interview about 1960 Dr Karpeles told how impressed she had been by Howard's dancing and the extraordinary height achieved in the stepping.He performed every dance at great length,padding the usual dance sequence with additional foot-ups or downs and or whole heys as well as splitting the side-by-sides and back-to-backs.A typical full sequence was published by Sharp in MB III (2nd Edit,p92).Howard never repeated a sequence even for the same dance and nearly always ended with Hey-down,Hey-up and Ring-&-all-in.

Sharp started his 1922 investigations at Buckingham on August 8th.At the Union he was told of morris at Dadford and Steeple Claydon.He cycled to the latter and on return through Winslow was told by Mr.Clear that he thought he remembered the morris at Maids Moreton or Tingewick.John Stokes at Dadford said his uncle and father used to join in with the Brackley dancers who passed through Dadford on the way to Stowe House and Maids Moreton.Somewhere about 20 years since they came here.Brackley men used to have for music a tin whistle and small drum slung over his wrist,same man played both.Mr Bagford at Maids Moreton said only Brackley dancers came through his village,last time 20 or more years ago.At Tingewick Sharp was told that Brackley dancers came through.Some came from Fritton and Middleton Cheney.At Westbury Sharp met Mrs Johnson nee Makepiece.Her father used to play pipe and tabor for Westbury Morris and Brackley Morris.Doubtful if Westbury ever had an independent side of its own.Her father died 40 years ago and then Brackley men got another old man to play the "drum and fife".Where is Fritton?

The Banbury Guardian (12.1.50) published two photographs taken on August Bank Holiday 1914 of the Brackley and Whitfield teams.Tim Howard "told the Whitfield men,walked every night to learn 'em". The Rev.H Broughton,vicar of Brackley at that time,was a great enthusiast and conducted regular rehersals,and exhibitions in the town were given about every third week.The names on the Brackley photo from left to right were,T Franklin, T H Rawlins,A Giles,W Mallet(fool),A B Rawlins,T Howard,F Wooton and W Giles.The Whitfield men dressed in smocks and wore top hats with a single coloured ribbon.The photo was recently published in ED&S.The names were,back row,J Ayres,W Billingham,A Coles,C Wynne, H Somerton,front row,E A Kendall,A Blencowe,W Blackwell and W Freestone.

In 1950 one old Brackley lady remembered them back to 1876.The annual procedure was a tour on foot of Brackley,Buckingham,Banbury,Towcester and intervening villages on August Bank Holiday week.They had at that time a piper and a side-drummer,the latter a recent addition.When the great war ended,repeated efforts by T Howard and one or two others of the old troupe were unsuccessful and it faded out.

On 4.9.37 Dr and Mrs Kenworthy Schofield,Arthur Peck and Rev Jack Putterill visited Brackley and saw W Giles and C Blackwell.They obtained tunes from both and figures from Giles.They did not see any other of the dancers then alive.Schofield's mss are mostly in the VW library,Peck's mss are still with his papers in Cambridge,Putterill's mss were stolen while being exhibited at a Thaxted Ring Meeting.Later Jack Saunders got some tunes from Kendall.Their whereabouts are not now known.

The dancers mentioned in 1937 were,team - W Giles (Vine Cottage,Brackley),Tim Howard (dec),Joe Castle,Bert Rawlings (called "Berb",works on railway),Albert Giles (dec), Joseph Franklin(dec),Tom Rawlings (dec).Fool - W A Mullet (Goose Green).Musicians - C Blackwell,A E Kendall (Church Lane).At Whitfield there were A E Blencowe (Post Office), Harry Newbury and W Tyler (concertina).Tyler gave tunes to Sharp on 12.9.22.

Kenworthy collected Shooting "substantially as Bean Setters" and Bean Setters with the corner movement of Shooting.All the dances given to Kenworthy and Hamer later only had 2 or 3 figures to the dance unlike the performance of Howard for Sharp.

Fred Hamer made enquiries about 1951.He met E A Kendall,Church Road,born 71 years ago, father died when he was 13.He learnt tunes from pipe and tabor man from Deddington.

Berb Rawlins lived in Manor Road.He appeared in the 1914 photo,with his father,only because he stood in for his brother Harold.They had one or two extra practices specially for him.He believed that the movements of Boansetting all meant something.Harold Rawlins also lived in Manor road.The tours went from village to village stopping in the locals at night.The last time before 1924 that the Brackley morris turned out was to provide subs for a blind man.Mrs T Howard lived at 36 Manor Road and remembered Stutsbury. Hamer was told of Billingham who also lived in Manor Road(42?) and G S Stevens who came from Middleton Cheney.This is near Banbury and is a suprising distance."Tweezer" Franklin was the fool.

The origin of the town of Brackley is a cluster of farms 2½ miles NW,the centre of the Saxon Parish of Halse.The "Old Town" is a daughter settlement,Bracca's Leah (or clearing) on good soil close to a ford on the Ouse on the Buckingham road,now only a footpath,with a church to St Peter mentioned in Domesday.The "New Town" derived from the short lived castle(Henry III).The market for wool was so successful in the 13th century that the burgesses rebuilt St.Peters,even though the huddle of houses and tangle of streets of the Old Town were never considered part of the borough,and founded St James chapel,at the foot of the castle,demolished in 1836.A hospital dedicated to SS James and John was built half way up the High St.The New Town has only one back lane,Manor Road,parallel to the High St and serving the long narrow burgess crofts on the west side.The hospital was used to endow Magdalen College Oxford (1458) and the Fellows established a free school in 1548.The hospital was used by the Fellows when the plague came to Oxford and now serves as a chapel for the school.Brackley was one of the rotten boroughs,in the keep of the Dukes of Buckingham,and the influence of Stowe House must have extended wide,as did Blenhiem over Wychwood.The town still shows its early medieval form and its development has been arrested despite some prosperity in the 18th century and the arrival of the railway in 1846-7.However there seems to have been enough opportunity for patronage to keep an activity like the morris alive.

It is appropriate that the present revival started at the College under Roger Nichols about 20 years ago under the influence of Fred Hamer's interpretation.They had the priviledge of contact with the surviving dancers even if the information gained was very little.It is a pity that most morris dancers experience of the tradition is only Jockey to the Fair.Bedford Morris Men keep the tradition to the fore and have been the source of instruction for many years.One always thinks of Thaxted and Maid of the Mill. Now amongst the womens sides there is the Windsor Morris.

R. L. Dommett ©1981

BRACKLEY

Early type - "Hinton" c. 1870:

Order of Figures:

Foot-up, Back-to-back, Side-by-side & Show-out. Foot-up-&-down danced stationary. Back-to-back normal morris practice. Side-by-side done into line to the left at start on 2nd 1/2 of figure, pass back-to-back with partners in 2 steps into line again on other side retire at end of tune. Show-out was a Cross-over going as far as possible (15 yds.) turning to face partner & returning at end of bar 4. End facing up. Hopstep throughout.

The Dances:

Shooting

Twirl sticks when possible in dance except Foot-up & Side-by-side Chorus - each corner in turn does: dib butt hit tip on ground shoot at corner dib butt hit tip strike with dorner/dance twirling sticks swaying on steps strike with corner on last beat. After corners set does a whole-hey before the next figure. Show-out ends with dib butt hit tips on ground & clash partners men being on wrong side of set.

Getting Upstairs

Partners clap and 1/2hey repeat to places.

b.b.b.-/r+r.r+r.r+r.-/b.b.b.-/l+l.l+l.l+l./

Lads a Bunchum: hands down & up in Foot-up & Side-by-side, high twists otherwise.

1st chorus - corners in turn starting right foot do 2 plain capers, double step, 2 hopsteps, 2 plain capers & on the 2nd kicking right feet together. After each corner has danced in turn all do 1/2hey & repeat corners this time starting other foot 1/2hey to places.

2nd chorus - shake hands right then left in repeat instead of kicks.

3rd chorus - touch own hat, 1st with right hand then with left in repeat instead of kick.

There was some doubt as to whether the 1/2heys might not be whole. There is no indication of slip-heys & normal morris heys should be inferred. However if use slip-heys, corners in repeats are 1&4 3&2 5&5.

Later version c. 1914:

Order of Figures

Foot-up-&-Down (FU&D), Side-by-side (SBS), Back-to-back (B2B) & Whole-Hey. There was a great deal of flexibility as there were long and short versions of each figure and there was a practice of interpolating Foot-up-&-Down or Down-&-Up or Whole-heys throughout the dance any particular performance would be constructed to a pattern. Dances were varied in length according to the interest they evoked. Figures included "rear-up" footing. Dances ended with 4 capers & all-in. DF = chorus.

Collected orders were -

i. FU&D; DF; SBS both ways; DF; B2B both ways; DF; dance in position & all-in or Hey-down; Hey-up; dance in position & all-in.

ii. as i. but all figures double length, either short or long FU&D and 2nd figure often FD&U.

iii. as ii. but the SBSs & B2Bs separated by choruses.

iv. as i. to iii. but Hey-downs and Hey-ups interpolated. e.g. from iii. FU; DF; FU; SBS; DF; Hey-down or possibly FU; DF; SBS; DF; Hey-up or FD; DF; B2B; DF; Hey-down; DF; B2B; DF; Hey-up; DF; Position & all-in. Sometimes only one SBS or B2B.

v. as i. to iii. but FU&D or FD&U before each figure, e.g. from iii. FU&D; DF; FD&U; DF; FU&D; SBS; DF; FD&U; SBS; FU&D; B2B; DF; FD&U; B2B; DF; Hey-down; Hey-up; Position & all-in. Or instead of last chorus in dances in which men in wrong place or on wrong side, end Hey-up; Hey-down; Hey-up; Cross-over & all-in; or Hey-up; Cross-over; Hey-down; Hey-up & all-in.
In this example SBS & B2B can be doubled at both ends.

The Dances:
Stick dances: recent informants insist that stick dances start with Whole-rounds - probably in place of Foot-up and that they ended dances on the chorus movement.

Balance the Straw - probably the following twice:
/-.-.o.o./-.-.e.e./o.e.o.e./o.e.x.-./ "doubles"

Beansetting
Partners cross 2 at a time doing dib butts 3x & clash butts with partner as pass dib butts 5x then measure out with stick on ground towards next pair to dance. After crossings all face dance & twirl & clash at end. Then without an intervening figure this is repeated by the corners in turn 1&6 going 1st. When going forward to clash in SBS shout "scare the crows".

Bobby & Joan - as Balance the Straw

Captain with his Whiskers
Hopsteps while hitting. Clap tips on 1st beat of each bar. Indication of additional clash, perhaps with butts on middle beat.

Rose Tree - as Captain... but swing arm out on 1st beat & clash on middle beat of each bar.

Shooting
Corners in turn dib butts, hit tips on ground, clash. When all do that with their partner or face twirl dancing & clash at end. Repeat all that.

Corner dances: in all corner movements dancers substituted quick capers for sidesteps & hopsteps at will. They usually did so when they had a large audience & felt energetic.

Bonnets So Blue
Corner dance starting with whole-rounds. Chorus possibly 4 sidesteps, 4 hopsteps & rear-up.

Jockey to the Fair
Chorus - 4 sidesteps, 4 hopsteps, 4 plain capers, 4 hopsteps & rear-up.

Maid of the Mill
Corners approach 4 bars hopstep, twirling fists as though to fight. In next bar take right hands at full strength & turn 1/2 way round & rear-up in opposite place.

Linked handkerchief dances:

Old Woman Tossed Up
Show-out as 2nd figure. Chorus - Hey-down & up then dance in position.

Shepherd's Hey
Partners Show-out then hey ad lib. In hey come in from either end passing under. Show-out again etc.

THE MORRIS AT BRAILES

Brailes is 2/3 miles east of Shipston on Stour on the road to Banbury in Warwickshire.

Cecil Sharp met two old dancers,Edwin Clay who was not very helpful,and William Stanley, aged 81,b.1831.Stanley,like many of the Cotswold dancers,had been found for him,this time by Mrs Stanton of nearby Armscote.He believed he was the last surviving dancer and was in 1912 living in Shipston on Stour.He,unlike most dancers,had not started the morris till aged 40.He danced in the middle but only for 2 or 3 years till the morris broke up.2 or 3 dancers came from Sibford the next village down the Banbury road.Earlier they used to dance against a Sibford side who were reputed good dancers.They did not go beyond the bounds of their own parish to dance.The dancing had stopped about 1874.As soon as the weather and ground was fit in the spring they used to meet and practice in a meadow after work in the evenings.

Clay said that they wore gaiters and bells,rosettes and caps with red ribbons.Stanley said that they wore white shirts but anything they could wear,some of them were very ragged in dress.
The leader wore a long skirted coat,the collar of a different colour to the rest and he wore a box hat,white if he could get it.He carried the spare bells on his hat.
The music was a tin whistle till the last few years when they rose to the dignity of a flute. They never had a drum.
The man who carried the money box was called the King or Master.
They had a man dressed as a woman in a long petticoat with girt big sleeves and a slouch bonnet and ribbon on his shoulders.This character ran in and out among the others and also like the fool made jokes for the crowd.
The fool wore a battered box hat and blacked his face.He wore trousers but no bells.He had 3 or 4 coloured ribbons on his shoulders.The fool had a piece of a calf's skin tied on with string over his shoulder with ragged hairs and legs hanging down in front.The boys would come and catch hold of the legs and try to pull them off.When he was pestered by the boys he would pull the skin in front by pulling the string and thereby wallop the lads with the tail which he had had hanging down his back.He had a stick with ribbons on one end and a bladder tied to a hole in the other with string to give about a foot's play.The fool was remembered for saying "I dont say but what I'm not fond of you but I specially like you a lot better if you'll give me a copper or two".The fool ran in among the dancers when they were busy dancing,then the dancers would cuff him and knock him out of the ring.He had a stick and would pretend he was lame and would have to lay down and then would jump up after the boys.

They had both stick and handkerchief dances.The sticks were plain and about 2 feet long and a good inch in diameter.They had about half a dozen dances.One was a hand clapping dance to the tune The Jolly Waggoneers.Clay mentioned Constant Billy and Shepherd's Hey and that some danced jigs.Stanley added Trunko,Blue Eyed Stranger and that sometimes they danced over the Baccapipes. Molly Oxford was danced as a jig.

The dancers always walked round first.As soon as they were prepared the foreman would say "my men I want you to enjoy yourself and I want these other folks to enjoy themselves."
They had a running dance called "Galley Out" with which they always began.They ran round the ring at a fast pace 2 or 3 times before they settled down to the dance.
In Shepherd's Hey they clapped with their partners and then whole rounds.
The dances lasted as long as they liked,but at the end they all closed in in a small circle like the Headington "All-in".
Stanley talked of Hey Away and remembered the galley and sidestep when Sharp did them.

The Ilmington men said that it was a fight with the Brailes dancers on a speculative tour in 1867 following dancing at the Shipston on Stour Flower show that led to Joe Johnson leaving the village and the morris stopping.

© 1980 Roy Dommett

COLLECTING THE MORRIS - BUCKNELL - A CASE HISTORY

From the collection of Percy Manning, the Oxford Antiquarian, in the Bodleian Library, Oxford. MS.Top.Oxon.d.200

T.J.Carter was a geologist's assistant of 11, New St. St Clements

Charles Shepherd of Wheatley told Carter in Sept.1894 that "Old Tom Hall of Islip" played for the Wheatley morris about 1860.

Carter told Manning in Aug.1894 "Joseph Woods is now an old very deaf and feeble old man. He played for the morris from 16 years of age - a native of Deddington. Began learning at 10 and has played to all the villages for 25 miles round. He also played Whittle and Dub in London 60 years ago when he and his wife went up for hay-making. He was born in 1812." Carter bought a tabor from Woods, made about 1850, which appears in an illustration in Manning's article in Folk Lore. The tabor was lost with the other Manning relics when Cecil Sharp House was bonbed in WW II.

Carter wrote to Manning on 7.6.01,

" Dear Sir,

Mr. Joseph Powell of Bucknell learned to play the pipe and tabor from old Tom Hall of Islip and another man, most likely Old Woods of Deddington as he was a tall old man (so was Woods). Powell and his men visited all the villages round, and only once did he play at Oxford where he got s lot of money. His men danced in top-hats. He tells ne he learned to play over 40 years ago. None of his people could play. but sone of them were dancers. They mostly confined themselves to the Bicester side of the country of course. His side was about as good as any and as a rule about as sober and although they returned hone very tired they were up with the lark in the morning ready for another day's dancing. They started clean and bright each day as their sweethearts were very particular they should appear to advantage. Sometimes they returned home very wet both inside and out. Powell tells me he never attempted to play the pipe and tabor for years until I called on him. Sir, he wished me to thank you and if wanted at any future tine and you would let him know early, he would try and oblige you,

From your obedient servant, "

"Airs played by Powell on pipe and tabor,

Saturday Night, Princess Royal, Shepherd's Hey, Blue Eyed Stranger, Maid of the Mill, Willow Tree, Down in the Meadows."

From the Butterworth MSS - "Diary of Morris Dance Hunting" - in the Library of Cecil Sharp House - unindexed.

Saturday 13.4.12

Bicester - seems a good place to start a hunt from! Came here because trains served better than on the Banbury line: another chance lost by the GWR. Arrived at 5 after halting journey f om Portishead, and put up at the King's Arms.

Data - traces of morris to be expected at Bucknell, Kirtlington, King's Sutton and Deddington. Also Lennard at Lower Heyford is making enquiries for me. Sharp heard that W.Rolfe, ex-leader at Bucknell, is alive and I do not know yet whether he has been there (I soon found out he had not) After substantial tea decided to start out on bicycle at random, leaving Bucknell till after hearing from Sharp. Went into the Fox & Hounds at Launton and got into conversation with William Cartwright, aged about 70. He told ne the following.

There used to be a first-rate side at Launton. Launton & Bucknell were the best sides of the district, and there was great competition between them, which sometimes ended in blows if the rival sides happened to foregather at the same place. Morris at Launton stopped about 50 years back & all the dancers are dead. Cartwright when a boy often accompanied the dancers as one of the folls, of whom there were 2 or 3. They dressed like the dancers & carried tambourines which they beat with cow's tails, to put the company in good humour. The fiddler was a man called Bannister, now dead. Cartwright could not remember any

of the tunes, or even the names of the dances, but he spoke of the morr with the greatest enthusiasm; it was dropped, he said, owing to the lack of interest shown by the younger men. He never heard of morris except at Launton & Bucknell.

Cartwright is a splendid type of the old English peasant and is full of life. Apart from the decline of dance and song he does not seem to regret modern changes very much. He told me he was nearly starved to death during the Crimean War & that scores of children were: bread was then a 1s. a loaf. He also spoke of the barbarity of the old times. His grandfather won his bride by fighting for her on the green at Islip & this was quite a common custom.

After Cartwright left the pub, I got into conversation with a half drunken man who volunteered the following information .... Butterworth dismisses it as nonsense.

Returned to Bicester, and went into one of the smaller pubs where there were 2 men, of whom the elder knew all about the Bucknell morris. Says it stopped about 20 years ago. Mentioned the following dancers still alive - Will Rolfs & other Rolfes, Henry (John?) Coles now at Bicester, Charles Coles now at Middleton. The musician was Joe Pole (Powell) now living at Hankswell Farm (1½ miles from Bicester) who played the pipe and tabor. This sounds exciting. My informant whistled a bit of Shepherd's Hey and tried to show me the handclapping which seemed to be similar to that in None So Pretty.

Retired to bed "3 parts gone", on the whole pleased with the first day's work (only 5 hours) but more than ever astonished at the state of mind of our "cultured" folk of 40 years ago.

Sunday 14.4.12

Bicycled over to Lower Heyford & lunched with the Lennards. They very kindly pressed me to stay with them then & there but I thought it better to stick to Bicester for the present, as being nearer Bucknell.

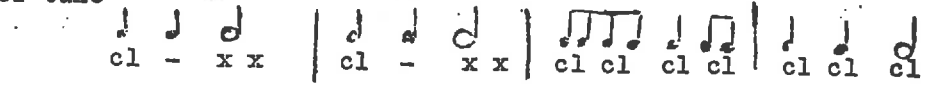
Interviewed Mr. Cato(?) who said he used to dance in the Kirtlington side. They danced Princess Royal as a handclapping jig. He tried to whistle the tune but it turned out to be Shepherd's Hey so I dont fancy him much as an authority. He was very vague in all his information. Said there were plenty of young morris dancers in Kirtlington, but they wanted an older man to lead. Seemed to think he was the oldest surviving dancer. On one occasion he danced with the Bucknell men! I gathered that I should find plenty of morris at Kirtlington but in a decayed form. Cato gave me the following references,

"Buttery" & Caroline Pearman of Kirtlington,
Tom Hall (pipe and tabor) of Noke (dead)

He told me also that the dancers were preceded by a "Lord" & "Lady", the former carrying the "Forest Feather", a framework of sticks decked with ribbons, which were detachable and afterwards used by the girls in a "set dance".

Lennard & self next interviewed Mr. Dew, the Registrar, who talked a lot & referred me to Tom Wakenall, Bucknell (dead) & Tom Green of Bletchington. He also gave me permission to use his name as an introduction to Mr. Parks, master of Bicester Workhouse. I left Lennard & returned to Bicester, on the way calling on Mr. Charles Coles, at Middleton Stoney (aged 72). Said he was a member of the Bucknell side for 12 years, led them for 2 years. Seemed willing enough to help, but his wife was an impediment. She thought married men had no right to concern themselves with such things: possessed a pair of her husband's bells, but was keeping them for the grandchildren, presumably a case of "young people, a warning take by me." Under the circumstances I lay low, especially as it was Sunday, determining to catch him alone some day. He referred me to Joe Pole, the pipe-player, who played for the side many years, and danced as well.

So after tea at Bicester, I rode out to see the latter at Hawkwell Farm. He showed me his pipe and drum of which he was very proud, having recently refused a soveriegn for them. Said he could not play very well now, but tried one or two tunes including Maid of the Mill & Shepherd's Hey. Unfortuneately the notes were so uncertain that I could not write anything down, but he promised to practice for me. Showed me the handclapping in Shepherd's Hey which he did as follows to second part of tune



i.e. Clap, then right hand touches left instep 2 times
Clap, then left hand touches right instep 2 times
then as None So Pretty.

He said the dance (a jig) was danced without anything in the hands He referred me to the Rolfes at Bucknell, especially Eli Rolfe, & John Coles at Bicester.

Rode back to Bicester & called at John Coles' house, saw his son & arranged to call in the morning. Next found out Joe Cartwright the fiddler. Said he used to play dances of all kinds, including waltzes & morris dances for the Bucknell men. Had not played anything for 20 years. Said the clubs had killed dancing in the pubs. Did not think he could remember any tunes now. Prospects not so good today. Apparently getting tunes will be the great difficulty. Pipe & tabor very interesting & picturesque, but requires good playing to be intelligable.

Monday 15.4.12

Spent the day trying to get the tunes to the Bucknell morris. As usual the unexpected turned up trumps (this did not turn out correct). I had been very suspicious of Joe Pole, the pipe-player, because the Rolfes said he only knew a few tunes & when up a tree always drifted into "Maid of the Mill". After a rather blank day, I visited him in the evening & found it was quite true he could only play a few tunes. Moreover he played these so badly that they were impossible to note. But he remembered many tunes which he had never attempted to play, which he had picked up from Nelson, who used to play for the Bucknell men. He has a good memory (not reliable enough) & hummed me several tunes (with some difficulty). In time I hope to recover several tunes from him in this way and the Rolfes ought to be able to supply the steps between them.

GENERAL INFORMATION

Bucknell Morris. The oldest survivor is Charles Rolfe (75) now living at Chesterton. He was in the side when quite a boy for a year or two, but the dancing almost immediately lapsed. He never danced again, and I dont think he remembers much about it. About 9 years later the dances were revived, presumably without any appreciable break in tradition. This revival lasted a good many years, & consistent efforts have been made since to keep the dances alive, the last being actually in 1911, at the time of the coronation of George V. Both Eli & Will Rolfe danced in the revival (frequently as leaders) & it is from them that I hope to recover the steps. They left off about 25 years ago. Others who danced with them are Charles Coles - now at Middleton, John Coles now at Bicester & other younger men. They all seem very shaky about the tunes & I fancy Joe Pole is the only hope there. The original musician was one Nelson, of Steeple Aston, whom all agree to have been a magnificant player of the pipe (other equally famous players were Jim Timms of Bicester & his brother Ned of Kirtlington. Ned Timms was buried with his "drum & fife" beside him: Jim's instrument now belongs to Pole. There was also one Hall of Noke. All are dead). Nelson had one failing: he was sometimes so drunk, that he could not play at all. It was in consequence of these shortcomings that Pole undertook to learn the pipe. As before mentioned he succeeded only partially, but remembers many tunes that he could never play.

Stoke - once a famous morris place. Nelson played for them also.
NOTE. Eli Rolfe has a photograph of the Bucknell side about 30 years ago.

Tuesday 16.4.12

Visited the workhouse: nearly all the inmates are admitted under the head of "senile decay", so there's not much to be got there. One old man mentioned having often seen the Stoke morris: he also said Bucknell was a deadly place for it. Rode over to Stoke and interviewed Jaycock (no good) and Len James (too old). There remain James James & Tom White, I met the latter on the road, hedging & he hummed me a tune or two & promised to have an evening with me at Stoke.

In the evening visited Joe Pole & Eli & Will Rolfe. Pole is no good for the tunes I am afraid. He is too uncertain with nearly all of them, even when humming. I shall have to trust to getting a few from the Rolfes. I also expect to find out a good deal from them about the dances. Will Rolfe was at one time foreman & explains the figures fairly clearly. He is now not very good at stepping but Eli is still quite

Bucknell 4.
active, though older. So I hope to get Will to explain the dances & El to illustrate them. Made a start on these lines tonight - slow work. (The wife of Len James at Stoke Lyne, told me the Stoke men started practicing on May 1st & continued right up to the second week in July, when the village feast & dancing took place. Len said sometimes Ned Timms of Kirtlington, sometimes Nelson played for them. He showed me the tree where they used to tie Nelson up when he was too drunk to stand.) Note Stoke & Bucknell sometimes interchanged dancers when there was a deficiency - they also had a common musician (Nelson) so it is probable the dances are very similar.

Wednesday & Thursday 17 & 18.4.12

I'm afraid after all the Bucknell morris is no go. It was obviously at one time a fine tradition, but the dancers have clearly got into the way of merely demonstrating steps. Some of the steps are quite clear, others are unintelligable & the joins are bad. So I'm afraid its not good enough for publication, although I've a pretty clear idea of what the dances were like. The best chance is with the jigs & I shall have another try with one or two of them. Will Rolfe is all right for tunes though his versions are not especially good, with one or two exceptions.

On Wednesday Joe Pole came over with his pipe & drum & we had a grand gathering at the cross-roads. It was the most pathetic sight to see the 2 old men going round trying to get volunteers to make up a side: they suceeded at last but the result, of course, was chaos. Their enthusiasm & patience all along has been splendid - even now they would gladly take on the job of iniating recruits, if there were any forthcoming. My blessing on them both, but I'm afraid in any case they would not be equal to the task.

(Costume of the Bucknell morris - bells like ours, broad sash round waist, red braces, trousers, pleated shirts, top hat bound round with coloured ribbons, handkerchieves. Squire & Ragman.)

Visited Tom White of Stoke again. He knows some tunes, but I dont think he can dance much. Am going to him again. (J. James no good)

Further Information
Edward Heydon at Hethe (Stoke) - (no good)
John Timms, fiddler - Steeple Aston
Two Eldridges, East Leach nr. Lechlade.
Tom Green, Somerton morris (no good)

Friday 19.4.12

Decided not to do anything further at Bucknell until after seeing Sharp. After deciding to abandon Bucknell for the present I took train to Towcester, via Banbury, having heard rumours of morris there within recent years. A futile expedition : found nothing. Slept at the Pamfret Arms.

Saturday 20.4.12

Rode back westwards to Deddington, sending bag onto Lower Heyford. Lovely day in fact perfect weather all the week. Went through Wappenham, Helmdon, Farthinghoe, Charlton & Aynho. At Farthinghoe heard of morris done there 30 or 40 years back by dancers from Hinton nr. Brackley. Beautiful country, especially round Charlton & Aynho - Wappenham & other places rather remote. On arrival Deddington put up at Crown & Tubs. Rode out to North Aston. Morris used to be done there & at uns Tew, but all dead - piper was Woods of Deddington.

Sunday 21.4.12

Rode through Somerton, Sheldon(?) & Hethe to Bicester. Put up at Kings Arms. Worked various clues without finding anything important.

Monday - Wednesday 22-24.4.12

Stayed with the Lennards at Lower Heyford. Worked all the places round. Amusing expedition to Kirtlington. Lively old lady aged 83, Caroline Pearman & Dickens-like tailor, Hawks, aged 85, both full of information about the old morris & Lambs Ale.

Wednesday 24.4.12

Returned to London after lunching with Tiddy at Oxford.

Review of Information
Launton - no good
Bucknell - Eli & Will Rolfe the best
Stoke Lyne - 6 or 7 men living, only Tom White of any use & he seems to know very little
Towcester - rumours of morris near within last 20 years - Kislingbury near Northampton.
Hinton-in-the-Hedges - used to be a morris ? same as Brackley
Deddington - no traces now - but did not explore much
North Aston & Duns Tew - stopped 50 years ago - all dead
Barton & Glympton- last survivor said to be Ferris now at Oxford did not go to Glympton
Tackley - no survivors
Kirtlington - no survivors of the old lot - Will Pearman, Lambourn Jack Symonds know a bit, but not enough
For inf.re old customs etc.Mrs Caroline Pearman, Mr.Hawks (Tailor) also P.Manning Esq and Willdridge Esq, the Nutteries, Kirtlington.
Stonesfield - morris said to be still going.
Chadlington - try.

John Timms (73) Steeple Aston, native of Launton, dim memories of morris at Launton, plays fiddle, no morris tunes, a few country dances some out of books.(Apparently in this district morris was never danced to the fiddle)

Kirtlington Club - Trinity Monday
Bletchingdon - Whit Monday.

"Memories of the Morris in North Oxfordshire" by Reginald Lennard

A newspaper cutting from Oxford Times c.1963

George Butterworth is now chiefly remembered as a composer of lovely music; but he himself attached almost more importance to the work he did for the revival of English folk dancing, and over 50 years ago I accompanied him on some expeditions he made in North Oxfordshire to record the steps and tunes of Morris Dances before the memory to them quite died out. He was only just in time.

At Tackley we were told that Morris dancing had long ceased: one old man of over 80 remembered seeing some when he was a boy. It was much the same at Stoke Lyne and at Barton, which had once joined with Glympton to form a "side". But we had better luck at Kirtlington and Bucknell.

Even at Kirtlington the regular dancing at the Lamb Ale which used to last for a week, had been discontinued for half a century according to the octogenarian widow of the last of the old dancers - a Mrs. Caroline Pearman, who was herself the daughter of a former piper named Tims. Yet when the Morris no longer played a part in the celebrations of the Lamb Ale an effort had been made to keep a side together; & we found a few middle-aged men who could dance a little. One of them - a son of Caroline Pearman - danced with vigour and enthusiasm, but "Trunkles" and "Jockey to the Fair" seemed to be the only dances he knew. The memory of the old days was, however, still cherished in 1912; when we started Pearman dancing in the Dashwood Arms, the talk about the past became quite lively. We were treated to recollections of a dancer who jumped so high he never came down on the proper beat! A tailor who used to make clothes for the dancers described the dress they wore - white shirts and trousers, with bells on the trousers and red bands crossed at the back and front of the shirts with rosettes at the crossings. High hats were part of the uniform. And some of the old tunes were still familiar in Kirtlington. Quite by chance I heard a young girl humming one of them.

The best discoveries were made at Bucknell. Two of the old dancers were living there - Eli & Will Rolfe, who were brothers, the one over, the other just under 70. From them Butterworth learnt that the repertoire of the Bucknell dancers had once consisted of some 20 different dances, that in Whit-week they used to go on a week's tour - going as far as Buckingham - & that at the end of the week each man was often able to pocket 9s. for each day of the tour. In 1912 that sounded a fine sum, for the farm labourer's standard wage before the 1914-18 war was only 12s a week in Oxfordhsire.

Bucknell 6.

But the brothers had more than recollections to contribute. George got them to dance for him - first individually, each in his own cottage and afterwards both together in the village street, with a piper named Powell from a neighbouring village. Powell was a younger man and Eli Rolfe had a poor opinion of his powers, as he knew only a few tunes and was much inferior to their old piper, whose only fault was that he sometimes got so drunk that he had to be tied to a tree in order to keep him upright enough to play!

Yet, whatever the defects of the new piper, that dancing in the village street was a remarkable thing to watch, and I can best describe the impression it made upon me by quoting what I wrote about it in a memoir of Butterworth which was compiled soon after he was killed in the war:

(the following is the full extract from the book)

"George Butterworth" 1885-1916. Printed privately 1918.

....."but it was during the years immediately preceeding the war that we saw most of each other and became great friends. Composition and the collection of morris dances had become his settled purposes and kept him hard at work without making him "busy" in the fretful, urban way, which was always distasteful to him. I accompanied him several times on expeditions in search of morris dancers. It was a fascinating quest and his skill in discovering the real thing was amazing. He had a genius for avoiding a false scent.

I well remember the first time I met him at Bucknell, near Bicester, which was an important "hunting ground". I found him already at work in a picturesque and ancient cottage with a stone floor and white-washed walls and wheelbacked chairs. An incredibly old man was dancing about the floor, and though sometimes he hobbled and stumbled and paused for sheer lack of breath, he seemed on the whole to have vanquished his years for a space and one felt a ghostly presence of revels that had had their being half a century before. George Butterworth sat by the wall smoking his pipe, mostly in silence and busily noting the dancers steps in a book. Now and then he would put a question or suddenly demand the repetition of a particular figure. But the dancer paid little attention to us and passed from one dance to another as the fragrance of youthful memories inspired him. And George let him have his way for he knew that he had found a first class exponent of the art. Later we called on the old man's brother, who also danced for us regardless of exhaustion and the obvious aniety of his middle aged daughter. But the most amazing performance occured a few days later, a piper, who used sometimes to pipe for the dancers in the old days, had been fetched froma neighbouring village and the two old brothers had come out into the street to dance. They were already at it when I arrived"

(the newspaper cutting starts here)

It was a summer evening; George Butterworth was standing in the middle of the village street, pencil and notebook in hand. He was intent only upon the dancing and entirely oblivious of the crowd of bewildered villagers, who had collected to see the unwonted spectacle. On the road beside him was a heap of notebooks; on the other side also in the road an immense jug of beer, the reservoir from which the dancers drew fresh stores of energy. A little way off, the piper, a man of some 50 or 60 years, was blowing his pipe and beating the little "tabor" or drum which hung round his neck, and producing by these means a most naive and alluring frolic of sound. In the idst the aged dancers were dancing as they had not danced for a generation or more. They carried handkerchiefs which they waved and made great play of, according to the elaborate ritual of the morris. They advanced and retired, they bowed and they capered, they executed intricate figures with the comrades who were present to their minds, though in fact they had lain many years in the neighbouring churchyard.

The old men were obviously elated at finding one who could admire & appreciate their art as it had been admired and appreciated when they were young. They were proudly scornful of the ignorant and astonished crowd of villagers. It was a strange scene and amusing in many ways, but the crowd was much too astonished to laugh, and there was something about it all that was strangely enthralling, for every now and then,

even in this curiously mutilated exhibition, one caught glimpses of an art-form which for all its rusticity and naivete, had a mysterious beauty like that of some of Shakespeare's songs.

George Butterworth went through his papers discarding all the rough work and inferior compositions etc and made his will before he left for the front. His folk dance papers came to R.Vaughan Willaims who in turn presented them to the library of the FDSS at Cecil Sharp House c.1937.

LONDON LAVENDER -- by E.V.Lucas, pub.Methuen, London, 1912.

Chapter 28.pp 220-224.

The Director (Cecil Sharp) in his search for primitive English music had tidings of two old morris dancers in an Oxfordshire village, survivals from the past when the whole of that county fostered the art, and he took me to see them. Never have I spent a more curious evening. We left the train at Bicester late on a golden afternoon and were driven to a little hamlet a few miles distant where the old fellows lived. They were brothers: one was a widower of 70, still lissom, and the other a bachelor of 67, bent and stiff; and with them when we arrived was another elderly man, a little their junior, blowing and beating away at his pipe and tabor as though dear life depended upon it. Unfamiliar music these ancient instruments give forth, and I defy any one hearing it to keep his feet still. They are not the drum and fife by any means, although those are the nearest things to them today, nor are they like the old magic drum and pipes of the "Punch and Judy" man (never to be heard again, alas, with a beating heart); but something between the two, with a suggestion of rollick or even madness added. I heard the sounds while we were still approaching the cottage and had no notion what they were; and the strangeness of their melody was increased by the player's total disregard of our entry, although it was a tune that might have ended anywhere. The pipe and tabor have now passed into the limbo of musical archaisms, but it was absurd to allow them to do so. There are certain effects on the stage that no other instruments could so well achieve, and their invitation to the dance is in a simpler way not less commanding than Weber's. The old fellow played both instruments simultaneously; his left hand at once fingering the three holes of the pipe and supporting the string to which the tabor was suspended, while his right held the little stick with which he unceasingly beat it. For the twain are never separated.

Upon his stopping at last - and I for one could have heard him, uninterfering, for hours - we had a little talk as to his repertory and so forth, until, having changed their boots, the venerable capering brethren were ready. The elder one, Eli, was bright of eye and still very light on his feet; but the younger, Jack, creaked a little. Eli had a gentle smile ever on his curved lips, and as he danced his eyes looked into the past; Jack kept a fixed unseeing gaze on the musician. Together or alone, they went through several of the old favourites - "Shepherd's Hey", "Maid of the Mill", "Old Mother Oxford", "Stepback", "Lumps of Plum Pudding", "Green Garters", and it was strange to sit in that little, flagged Oxfordshire kitchen, with its low ceiling and smoky walls, and watch these simple movements and hear those old tunes. More than strange; for as they continued and the pipe and tabor continued, I became conscious of a new feeling. For the morris dance is like nothing else. It is as different from the old English dance as that is different from the steps of the corps de ballet. It is the simplest thing there is, the most naive. Or, if you are in that mood, it is the most stupid; jigging rather than dancing, and very monotonous. But after a little while it begins to cast its spell, in which monotony plays no small part, and one comes in time to hope that nothing will ever happen to interrupt it and force one back into real life again. The feeling became positively uncanny when old Jack, the bent one, jigging alone, still with his eyes fixed on the musician, but seeing nothing nearer than 1870, began to touch his body here and there in the course of the movements of the dance, every touch having a profound mystical meaning, of which he knew nothing, that probably dated from remotest times, when these very steps were part of a religious or ecstatic celebration of fecundity. Odd sight for a party of twentith century dilettanti in an Oxfordshire kitchen.

The occasion was not only curious but pathetic too;one saw after a while not these dancers so old and past the joy of life,but the dancers as once they were when 40 years ago they would set out in a team every Whitsuntide,six in all,to dance the morris in other villages,and sleep in a barn all so jolly,and drink the good ale provided by the farmers,and each strove to be the most agile and untiring for the sake of a pair of pretty Oxfordshire eyes.Forty years ago! Asked if there were any others who still remembered the steps, they said no."We be the last,us be," said Eli,in his soft,melancoly voice,"All the others be dead." The brothers described,each fortifying the other and helped by the promptings and leading questions of the Director, the ritual of the morris as they remembered it.A lamb would be led about by a shepherd and behind this lamb they danced.At night the lamb was killed and the joints distributed.Most was eaten,but portions were buried in fields.Why,the old men had no notion; they had never heard.But the Director knew,although he did not explain. For upwards of an hour these energetic enthusiasts continued to dance, sometimes without a hitch,and then again with hesitations and arguements as to their next step or movement.What thoughts were theirs? I wondered.Since he had last danced Eli had married,had had children, has seen his children grow up and his wife die.Yet I am certain that as he skipped and capered on those flagstones in the cottage where he was born his personality was that rather of a young man than an old. And then the music stopped and he ceased to wave his handkerchief and spring from foot to foot and he sank into a chair and the light left his face and wistful old age settled over it again.

I congratulated him on his sprightliness and again asked his age, to make sure."Seventy",he said,"I shall be seventy-one in July if I live.If I live,"he added after a while."Of course you'll live,"I said."You're good for many years yet and many more dances."He shook his head.That he thinks of his end a good deal,I am sure; but never morbidly,or with any affectation of sadness,but with the peasant's quiet acceptance of the fact.All his life he has been a tiller of the soil : the same soil,year after year,turning it afresh,sowing it afresh,gathering the harvest afresh,and then beginning all over again - the best school for patience and acceptivity.

And so,after some ale had been bought,we said good-night and drove away,for Oxford and London again,or in other words,for the Twentieth Century.

SHARP FIELD NOTE BOOK 1912.II.

Bonny Green every morning.Bonny Green round shepherd in white smock with lamb on string.
B 1/- Lord and Lady.Plate of cake & quart of ale.Must leave bells on.Kirtlington Lamb Ale week after Whitsun ale.

They only "make one".May know hands-across & hey & that,but they cant dance.

High hats with 3 ribbons round hat,with cockade and ribbons hanging down on left sides left shoulder,evens on right shoulder.Pleated shirts red braces,white cord trousers,bells,sash red white and blue hanging down each side.Didn't each wear same colour.3 ribbons on arm, round wrist,round elbow,around top of arm,with streamers hanging below.

THE MORRIS BOOK PART V by CECIL SHARP & GEORGE BUTTERWORTH 1913.
p.77. The Bucknell Tradition.

Bucknell is a small village in Oxfordshire,about 2 miles from Bicester. It is fully 20 years since the annual Morris Festival in Whitsun week was discontinued,and our knowledge of the dances has been derived from Mr.Eli Rolfs,aged 72,and his brother Will,who is two years his junior.

The Bucknell men usually attended the Kirtlington Morris Festival, or Lamb Ale,which took place in the week following Whitsun week,when they often danced with the Kirtlington men,the dances of the two villages being more or less alike.The Kirtlington men were always accompanied by a shepherd dressed in a clean white smock,leading a lamb decorated with ribbons,round whom it was their custom to dance "Bonny Green" every morning during the festival before they went on their rounds.The lamb was killed on the Wednesday,and eaten at the annual feast,which was held on the last day of the festival and attended with much jollification.There was a barn for refreshment at

Kirtlington, over which a Lord and a Lady presided. Any man wearing Morris bells was admitted on payment of 1s., in return for which he received a plate of cake and a quart of ale.

Mr. Eli Rolfe, himself a first-rate dancer, lamented the fact, as we have often heard other Morris men do, that they never had a team of 6 good dancers. They had always, he said, to include two or three inferior performers - "just good enough to make one, who might know hands-across, the hey, and, perhaps, back-to-back, but who couldn't 'dance!"

The Bucknell men had their own pipe-and-taborer, but he died many years ago. Mr. Jim Pole(Powell), who learned his instrument from the older player, was kind enough, however, to play his pipe and tabor for our 2 dancers, when we were noting down their steps.

The Bucknell Morris men used to wear high hats, with 3 ribbons round the band, and a single cockade with streamers, worn by the odd numbers on the left side and by the even numbers on the right; pleated linen shirts with 3 ribbons tied, respectively, round the wrist, below the elbow, and round the upper arm; red braces, and a sash, hanging down over either hip, usually red, white, or blue, but varying in colour according to the taste of the wearer; and white cord trousers with the usual bell-pads. They used handkerchiefs only - the tradition comprises no stick-dances.

SHARP FIELD NOTE BOOK 1921.

Bucknell

Coles in Middleton Stoney, about 80, used to dance with Bucknell men. Only 3 now living, Eli, & Alfred Rolfe (Wm. is dead) and Joseph Pole the pipe & tabourist.
Eli Rolfe said they used to dance at Stoke Lyne but apparently they danced with Bucknell men & the same dances.
Eli is now 80. Pole is 75.
Photo Wardle of Abingdon.

Mr. Joseph Pole's whit & dub.
Hangs down over thumb.
Length = 11 3/16th in. Brass ring ½ in. deep at end.

TRAVELLING MORRICE

C.M.M. 10th. Anniversary Programme, April 1934.

"The Willow Tree", learnt from Joe Powell by R.K. Schofield.

(It was intended that the EFDSS would publish this - they never did. There was no mention of any collecting at Bucknell in Schofield's papers but it is thought that one of Schofield's notebooks had been lent some time before his death)

C.M.M 25th. Anniversary Booklet, April 1949.

5th. Tour. June 1927. Cotswolds (Adderbury)
Foreman and Logmaster, CONWAY WADDINGTON; Musician, B.M. (Captain Maynard)

18th. Tour. Aug-Sept 1936. West Buckinghamshire
Foreman ROBERT SAUNDERS; Bagman, FRANCIS BOWMAN; Musicians, CLIFFORD SMITH, FRANCIS FRYER; Logmaster, RUSSELL WORTLEY.

JOE POWELL. Musician (pipe & tabor) of the Bucknell Morris. The last traditional English taborer. He also made tabors almost up to the time of his death, at the age of 91, early in 1937. Last seen by the Travelling Morrice in 1936 when he played for one of their dances.
ELI ROLFE. He and his brother WILL were members of the Bucknell side. All three were seen by the Travelling Morrice in June 1927.

There does not appear to have been a written log for the 5th. tour, certainly none is now extant. In order for the C.M.M. to complete their set of early logs it is believed that Dr. Peck was asked to write a brief account based on his diary. Rolf Gardiner has a collection of morris photos from early tours, which may themselves originally derive from Dr. Peck. These include a photograph of Powell playing, taken in 1927. His tabor is hung by a string from his little finger, the strings being more or less tangential to the rim, so that the tabor faces are vertical. He is holding a short stick in the middle. It is believed that Eli joined in a dance. Tunes were obtained.

Bucknell 10.

E.F.D.S.NEWS.NO.6.NOVEMBER 1923 p.130

TABORS. Arrangements have now been made with Mr.Pole, the Bucknell pipe and taborer, for the supply of tabors to the Society. The price will be about 30s. Orders should be sent to Miss Joan Sharp.....

Letter D.N.Kennedy to RLD dated 10.2.61

Joseph Powell made tabors for the "Library" (Joan Sharp was librarian) in the 1920's. My wife gave him one of the pipes manufactured by Louis & Co., instrument makers of Chelsea. She had supplied them with a sample - a very old pipe given to her by Billy Wells (Bampton) the mouthpiece of which she had repaired by Arnold Dolmetsch, before Louis used it as a model. The original is at least 200 years old, still in our possession. Jo Powell played the tabor differently from anyone else I saw. He held the very short stick in the middle and used both ends on the surface with a fast alternating rolling tap.

Letter D.N.Kennedy to RLD dated 2.4.62

I think Powell's pipe must have gone to Cecil Sharp himself. My wife only got her old one some time later from Billy Wells. Sharp was with us when we (wife & self) heard Powell playing the pipe & tabor. I think Sharp must have 'ordered' the tabors from Powell.

Letter Miss Joan Sharp to RLD dated 18.2.61

I never met old Mr. Powell of Bucknell who used at one time to make Tabors for the Society, so I can not tell you anything about his method of playing.

(Miss Sharp was an excellent player of the pipe & tabor - she was recorded playing some morris tunes - she learnt from Cecil Sharp - a photo of her is on the front of EFDS News Nov.1925 holding the tabor but not the stick, as Powell did.)

Letter Russell Wortley to RLD dated 7.12.60

....It is possible that Tom Hall of Islip played for Bucknell before Joe P. Taborers were much in demand & travelled quite a bit in those days, & this, if true, would remove any discrepency between Sharp's statement in Morris Book 5 & the information in Manning's MSS. The first (modern) maypole in Bucknell was brought from Islip! I met Joe Powell once shortly before he died. According to Carter, the Willow Tree was one of his tunes.

It was the Travelling Morrice which camped at Bucknell. We have done so on more than one occasion & Major Fryer joined us there in 1936 (end of August). Joe Powell was then nearly 91.....

English Dance & Song 1, p.58 (March 1937)

We regret to report the death of Joseph Powell last survivor of the Bucknell Morris dancers. Mr. Powell was at one time the pipe & tabor player for the Bucknell Morris Men & was probably the last traditional taborer in this country. He has in recent years made many tabors for the EFDSS.

Journal EFDSS 3, p.152 (1937) "Pipe Tunings" by Francis Fryer.

The tuning of the three holed pipes made & sold in England today is usually if not always based on the major scale. Thus a pipe which plays for example C with thumbhole & 2 fingerholes closed, will play DEF as these 3 holes are successively opened. Another scale in which F natural in the example above is replaced by F sharp is however far more usual in the south of France & in Spain. This is the only scale mentioned in the "Ecole du Tambourin" a French booklet now out of print, written for an organised association of pipe & tabor players (tambourinaires) which existed in Provence in the late part of the 19th.century. It is also the scale to which the late Mr.J.Pole (meaning Powell) of Bucknell was accustomed & Mr. Pole consequently never got on well with a major scale "Louis" pipe which was presented to him in later years. Was his own pipe of English origin? It was possible at any rate up to 60 years ago to buy tabor-pipes "galoubets" imported from France, at Thibouville Lamy's shop in Charterhouse St. Holborn.

Lionel Bacon met Powell in 1936.Powell played on his new pipe for Bacon but Lionel did not make any notes of tunes etc.He could not get on with it - "that damned woman from London!"

Fryer told RLD in 1960 about the incident.Fryer borrowed the pipe to try and change the tuning for Powell as Fryer had a great practical fund of experience with pipes.

Letter Russell Wortley to Francis Fryer 25.10.1936

Just a note to ask you to let me know how things go with old Joe Pole of Bucknell.I wonder if you have been able to alter that pipe for him yet.Arthur Peck has searched Cecil Sharp's notes in Clare Library & finds that there are no Bucknell tunes there at all.so presumably if Pole's tunes have been recorded they must be in Butterworth's manuscript,& we dont know whether that is still in existence.

So I think it is extremely important to get Joe Pole to play again if we possibly can.I enclose "Maid of the Mill" & "Shepherd's Hey", as taken down by Arthur Peck in 1927,but he says he cannot vouch for the accuracy of these tunes.I thought they might serve as a useful guide however & save a little time. Other tunes that Powell knows are:- Trunkles, Blue-Eyed Stranger, Cuckoo's Nest, Old Black Joe etc.(Arthur has the complete list of tunes he has mentioned.

(Butterworth MSS has the tunes and was in Vaughan Williams possession at the time)

THE BUCKNELL PHOTOGRAPH

Cecil Sharp house has an original copy torn out of someone's photograph album & several prints of what is probably another copy of the original belonging to Robert Rolfe of Bucknell which have come to the EFDSS via Russell Wortley.

According to Russell Wortley - photo most likely taken before 1380. The team was

Eli Rolfe (leader)	Joe Bandy	Alfred Rolfe
Joe Powell(p&t)	Joe Coles	Charles Coles
Jim Wakelin & Tom Wakelin (collector)		

Robert is son of Alfred.
Grandfather Samuel Rolfe had 5 sons - Eli,Alfred,Tom,Charles & Will - all dancers.
Norman son of Eli - lived at Bucknell (1951) also Bessie Rolfe a grand-daughter of Samuel.

NOTES by George E.Felton during and subsequent to T[illegible] tour 1951

Bucknell - 1 July 1951 & 2 July 1951.
(a) Mr.Robert (Bob) Rolfe (69) son of Eli Rolfe - No.5 Bucknell
(b) Mr.Norman Rolfe son of Alfred Rolfe - Nos 3&4 Bucknell
(c) ?
(d) Miss Bessie Rolfe (over 80) - daughter of Mr.Alf Rolfe.

(c) said "they got a few of us young 'uns mixed up with 'em".
(a) said the B.men last danced on the occasion of the coronation of Edward VII (in 1902).He learnt "Shepherd's Hey" Jig in rectory barn.
Queen Victoria Jubilee - 1897 (?) in Pound - 1887 ??
(c) said they had a set dance 'Johnny at the Fair' & he remembered 'Shepherd's Hey'Jig & 'Bonnets So Blue' Jig
(d) says they used to get old Bob Pearman from Kirklington to play sometimes (fiddler?)

Sh.Hey(a) 1 can dance (or sing?)	inside ankles	opp.hands ic.	
2 ,, play	,, knees	slap left ankle	
3 ,, dance the Sh.Hey	,, hips	with right hand	
	shoulders	(no 'show')	
	head - same hands(out to side)		

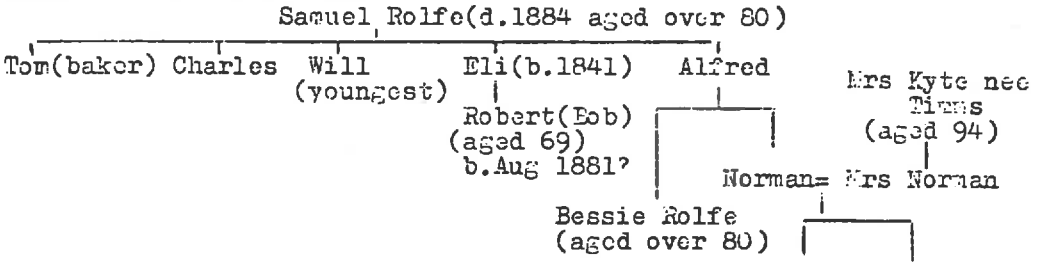
(Then clap same as Adderbury)

Frank Powell,pub-keeper(Trigger Pond) remembers dancers - no relative of Joe Powell.

Bucknell 12.
Photo by Warland Andrew, Abingdon, ca.1870-80.
Eli over 6 ft.
Other dancers: Tom Rolfe(baker), Charles, Wills & Eli & Alf ; my uncles ; All brothers all over 6 ft. All sons of Samuel Rolfe (d.1884). Lived in same cottage for over 200 yrs - now destr ed.

Frank F le, Joe's son, just died aged over 80. The pipe and Tabor were borrowed by a BBC man last year & not returned.

Bucknell - 8th July 1951



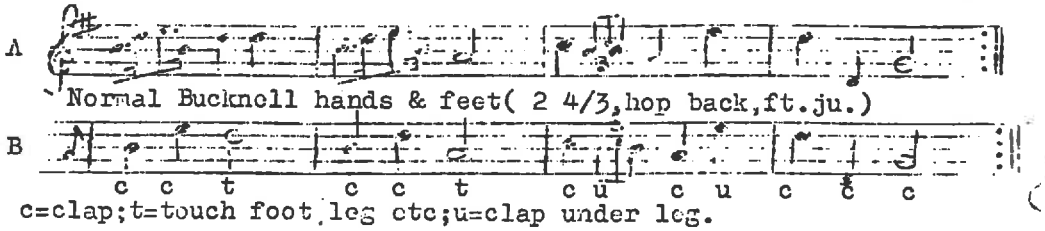
Mrs Kyte aged 94, living at Soulden, saw the Leafield & Bampton Morris men. Leafield mostly in Whitsuntide week - saw Bampton mostly. Bampton "very smart with pleated shirts etc.". She was nee Timms, mother nee Pratley, mother's sister married a Sam Ferriman. Used to live at Brize Norton.
Uncle Robert Pratley. Her house down fr. the lane facing the forest - forest was then much bigger (on main street - looking down turning to the forest - RW?)

"The two Coales" from "Middleton" used to dance at Bucknell.
Bucknell men used to set out on Tue. in Whit-wk for a week's tour, spending one day in each village, returning (all clean) on Sat.

(d) says old Joe Powell used to use cheese-boxes to make tabors.
Mrs Kyte said the Kirtlington men used to roast a lamb and carry it through the village - anyone who contributed could have a slice of it or a piece of cake, whichever they wished.
(d) says:- when the MM came before (1936?) & danced at cross-roads in front of an ancient person he shouted to the men to get further apart & less bunched up or they wouldn't have enough room for the "hey-up", which apparently was the "all-in".
(a) said the men used to wear red braces.
Mrs Kyte said the Bucknell men used to go off for a week's tour starting on the Tue. in Whit. week & stopping for a day at each place (she mentioned Stratton Audley & Gawcott); they used to make a collection & sometimes brought some of it back for their wives - "but not if they were careless".
(a) says there were no stick dances (agreeing with CJS) but knew nothing of a linked handkf. dance.
Joe Powell was sometimes so drunk they had to tie him to a tree to hold him upright!

Letter from Bob Tatman to Laurie Wilson ca.1958.

I regret to say I can give you no authentic information on either Bucknell or Wheatley S.H's. The latter I have never heard of. The nearest I have ever got to learning the former was one occasion 3 years ago (Feb.12th 1955, to be precise) when old Frank Powell had either had too much Bucknell cider or else not enough. On this occasion he danced a little once to himself which went roughly as follows:-



c=clap; t=touch foot, leg etc; u=clap under leg.

The trouble was, he would only dance when he thought nobody was watching. When we asked him questions he would only say he had forgotten. He sang us the tune to the words:-

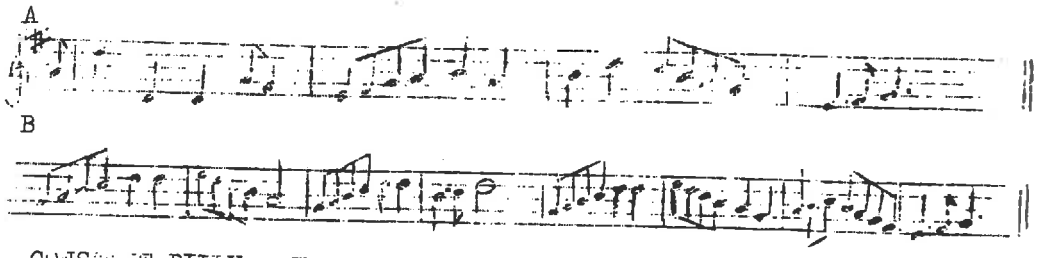
"One can whistle, two can play,
Three can dance the Shepherd's Hey."

He said it was danced as a set dance, or as a solo (for the Cap & Feathers contest!) or as a 3 man dance. We'd never heard of Litchfield at that time, so we didn't really believe him.

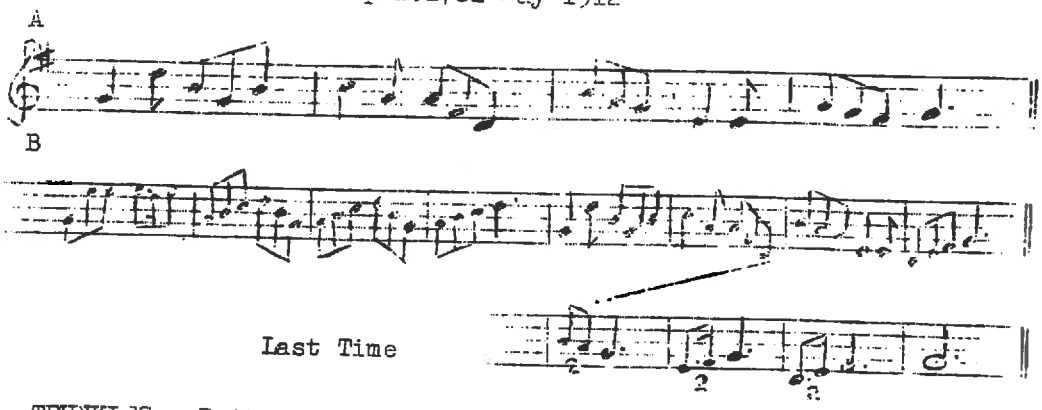
Trivia that I have been told but not written down.

1. In 1951 TM visit Russell Wortley danced Bonnets So Blue & an old man sang the tune - pretty well as Sharp had it.
2. Joe Powell's wife was a little strange - also would not let husband's tattered old tabor out of sight.
3. Robert Rolfe's wife not a Bucknell woman - should not have let photo leave village even for a while.
4. John Coles, Townsend Cottages, Bicester, a Bucknell dancer was visited by Mary Neal, 1912.
5. Butterworth's friend R.V.Lennard still alive at Paines Close, Lower Heyford. Tel. Steeple Aston 461.

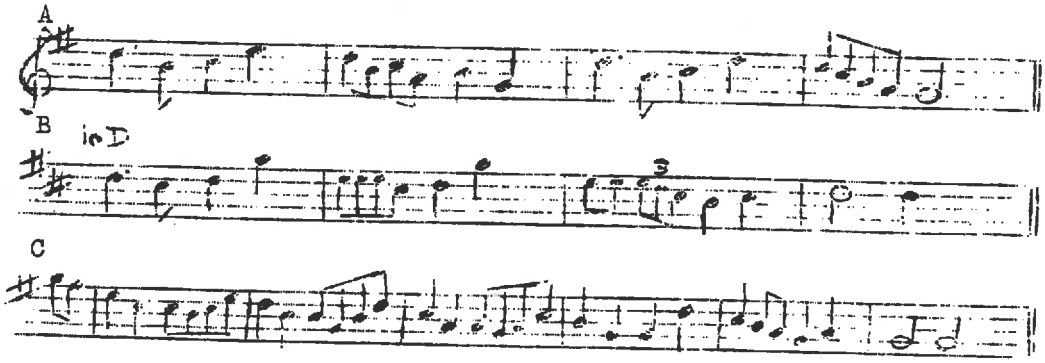
BLUE EYED STRANGER - Sharp T.2784 May.1912



CONSTANT BILLY - Sharp T.2781 May 1912



TRUNKLES - Butterworth MSS.



from a letter to Lionel Baron during preparation of Handbook.

BUCKNELL

I must draw attention to the sheet of notes about Bucknell. There is a suprising amount of information in Sharp and Butterworth. Both give left foot lead, a back-step not really the "Fieldtown" one in the Morris Book, Foot-up turn out after the jump, whole-hey not morris but country etc.

Jigs:

Shepherds Hey.
Butterworth - FU/clap/FU/clap / etc.
clap:- clap, clap, right fingers touch left instep
" " left " right "
" , clap under left, clap, clap under right,
" , clap behind, clap. "as None so Pretty".
In repeats, knee, breast etc. tap to head.
"hitch handks in braces when clapping" (presume throughout dance)
Rollo Woods:- on TM tour said "touch outside on other side". Rollo said stencils of that tour got to Peck but no further.

Peck had Schofields notebook on Fieldtown and Bucknell.

Have you any TM data from the 1927 visit to Bucknell?

Felton on 1951 tour has touch inside of other foot etc.

[whole letter in Vol. 5 pp36-38]

SOME NOTES ON THE BUCKNELL DANCES - FROM MSS.

Order of Figures - the usual order for dances which included half heys was Foot-Up, Hands-Across, Back-to-Back. Schofield proposed the inclusion of Whole-Rounds which was used traditionally only in Bonny Green Garters. The surviving Bucknell men were uncertain of the normal order for corner dances. Perhaps the most likely was Foot-Up, Whole-Hey or Foot-Up, Hands-Across, Back-to-Back, and Whole-Heys ad lib to fill out the dance. Sharp proposed that every alternate figure should be Whole-Hey so that it was always the figure when the men are on the wrong side.

Starting Foot - usual rule was for each movement to be started with a step on to the left foot. Sidesteps were done left foot forward first.

Back-Step - "the back step is like Bampton, but feet touching: heel of front touching toe of hinderfoot, both well turned out. Sometimes a hop on back foot, but not always."

Handmovements - " s.b. & s.f. thus in s.b. - hold wrists over shoulders, forearm to side, elbows bent as much as possible, then straighten arms with a jerk and then arms down, not forward and down".

Double-Capers - "in double-capers, caper on right, then hop on right and while hopping bend left leg sharply back at the knee."
"hands- bend back & up forearm on each step & hop, keep in upper arm to sides."
"jerk - bend back and up very forcibly the forearms wrists over shoulders."

Fore-capers = half capers = ordinary morris step with a spring instead of the hop.

Foot-up - face-up as usual, turning out in 4th bar after the jump.

Back-to-Back - on passing by right, partners stand side by side ie all in one line, then all return on their tracks to places.

Whole-Hey - "country dance"
"hey anticipated by turning in last bar of sidestep"
"in hey either sidestep with r.b. throughout or go down sideways facing other file. Country dance Hey."
"half hey, first half
1 & 3 pass right, 1 & 5 pass left, 5 & 3 pass right,
second half,
1 & 3 pass left, 1 & 5 pass right, 3 & 5 pass left."

Whole-Rounds - "with jump in middle, each turn counterclockwise before facing front. Same at end."
"4/3 step with face front and jump at middle, each man turning counterclockwise before facing front. Then continue in second half precisely the same, turning c.cl. before facing front"
"then whole rounds with turns (evens clockwise, odds counter clockwise)"
I think stepping is,

1. r. 1. hl./r. 1. r. hr./ 1. r. 1. /R. Ju. //

ie. 2 bars double step, a half caper, caper and feet together. Most references say turn outwards both times, certainly face front in column at half way.

Ending - occurs on 2nd ½ hey of last chorus movement, 2nd ½ of Whole-Hey or at end of 3rd crossing of last chorus of a corner dance. It is a Kick-In done thus:-
1) music at half speed for last 2 bars - do 4 double capers facing successively "up, out, down, and in". On the last one moving into a small ring in centre.
2) as 1 but at normal speed and doing a ½ caper + 2 plain capers.

1 = Constant Billy, Bonny Green Garters, Saturday Night.
2 = Blue Eyed Stranger, Maid of the Mill, Queens Delight.

"In uprights, place hands out, with arms bent at elbows and twist at waist level - hands about 2ft from sides. This is used in capers. It is a sort of wave which eventually merges sometimes with the jerk."

BUCKNELL

Order of Figures: for dances which included 1/2 heys, Foot-up, Hands-Across Back-to-back. Schofield proposed the inclusion of Whole-rounds. The Bucknell men were uncertain of the normal order for corner dances. The most likely was Foot-up, Whole-hey or Foot-up again Hands-across, Back-to-back & Whole-heys ad lib to fill out the dance (like Headington Quarry). Sharp's solution of every alternate figure being Whole-hey so that it is always this figure when men are on the wrong side is also satisfactory.

General: Usual rule was for each movement to be started with the left foot. Back-to-back was done into line. The hey was done country dance fashion turning inwards to start & tops passing between middles. The ending on the 2nd 1/2hey of the last chorus, whole-hey or at end of 3rd corners of last chorus was a kick-in thus:

i) music at 1/2 speed for last 2 bars & 4 double capers done turning up out, down & into a small ring in center. This occurred in Constant Billy, Green Garters &Saturday Night at least.

ii) as i. but music at normal speed & stepping a 1/2caper & 2 plain capers. This is Blue Eyed Stranger, Maid of the Mill, Queens Delight.

The Dances:

Circle Dance: Bonny Green Garters

Whole-rounds done with turn outwards 1/2 way & at end, probably with a 1/2caper, caper & feet together. Whole-hey. Whole-rounds with double capers & kick-in.

Sidestep dances: Blue Eyed Stranger, Constant Billy, Cuckoo's Nest, Maid of the Mill, Molly Oxford & Willow Tree.

Chorus - sidestep to right double step, sidestep to left, double step turning to anticipate the hey, then 1/2hey & repeat to places.

Sidestep & Clap - Old Black Joe

Chorus - sidestep dance as above but the extra beats clapped
b.-.r+r.-/b.-.l+l.-/ or wave left hand instead of l+l.

Linked handkerchief:

Handks joined only in heys. Presumably usual figures & whole-heys as chorus. Cambridge Morris Men use Maid of Mill turn & a long sidestep movement for chorus similar to jigs.

Clap or Sticks: Room for the Cuckolds

i) clapping - the following done 2x then 1/2hey & repeat to places. Both hands on lower stomach, both hands on upper stomach, clap both hands together then clap both with partner r+l, l+r; singing coarsely.

ii) sticks - hit ground, pause, hit butts left to right then tips right to left. Do this 2x then 1/2hey & repeat to places.

Progressive: Saturday Night

Basic sequence - Foot-up 2x, sidestep to right & left & 4 plain capers sidestep

to right & left & 4 double capers to slow part of tune. 4 variants of dance:

i) Top couple face up & dance sequence turning on double capers to face middles. Then both couples dance facing & progress past on double capers; this continues with neutral couples dancing facing outwards when neutral until top couple has returned to & danced at the top. Then Whole-rounds ending with kick-in with double capers.

ii) as i. but after top couple have danced at the top they fall out & walk very slowly round set clockwise, while 2nd couple dances facing the music. When 2nd couple have finished, they fall out & the 3rd couple dances alone. When the 3rd couple have finished the set dances Whole-rounds. Back in place they dance the sequence facing partner kicking in on the double capers.

iii) Top couple dance 1st 1/2 of Foot-up facing up then 2nd 1/2 & the sequence facing 2nd couple. When they finish they fall out and move very slowly clockwise round set while 2nd couple repeats. The 3rd couple dance while the 2nd couple fall out. When the 3rd couple finish the set does Whole-rounds etc as in ii.

iv) as iii.) but men starting off in one line & each dances in turn before casting off.

Corner Dances:

Old Woman Tossed Up - short version of Queens Delight possibly.

1st chorus - sidestep to right & left 2 double steps a double step, 2 1/2capers & 2 plain capers.
2nd chorus - 1/2capers instead of double steps.
3rd chorus - plain capers instead of 1st 2 double steps, slow music.
4th chorus - upright capers instead of 1st 2 double steps to slow music. Dance ends with all joining in on a kick-in on quick music at end of last corner movement.

Queens Delight - corner movements may or may not be repeated at will back to place after an intervening figure.

1st chorus - sidestep to right & left, 4 double steps 1/2caper & 2 plain capers.
2nd chorus - sidesteps then 5 1/2capers & 2 plain capers.
3rd chorus - sidesteps then 12 plain capers.
4th chorus - sidesteps then 4 double capers to slow music 2 double steps a 1/2caper & 2 plain capers.
5th chorus - sidesteps to right & left, 2 upright capers to slow music, 2 double steps a 1/2caper & 2 plain capers. End dance all join in on quick music at end of 3rd corners with kick-in.

Trunkles - possibly ?

Salute - corners meet & retire with 2 sidesteps or double steps, 2 hop-back-steps feet together jump & kick feet as at Quarry.
1st chorus - 2 sidesteps bow 2x, 1/2caper & 2 plain capers.
2nd chorus - double steps instead of bows & possibly instead of sidesteps also.
3rd chorus - 1/2capers instead of double steps.
4th chorus - plain capers instead of 1/2capers.
5th chorus - double capers instead of plain capers with music at speed.
6th chorus - upright capers instead of double capers.

THE CHIPPING CAMPDEN MORRIS

CHIPPING CAMPDEN

"The Gloucester Morris is at Campden, they kept it going fairly, or did a year or two ago." H.W.Taunt. May 1908.

The Chipping Campden Morris was discontinued about the end of Dover's Games in the middle of the 19th.Century (1852). There was a revival after 1902 when the Guild of Handicrafts, which had been formed in London in 1888 by C.R.Ashbee a disciple of Ruskin and William Morris, moved to the Old Silk Mill, Sheep St., Campden in 1902. The fiddler for this revival was Dennis Hathaway from Condicote, nr. Longborough, whose grand-father-in-law had been a Chipping Campden dancer, but there was a conscious attempt to capture some of the stylistic features of the Longborough Morris - the deliberate jump, the both hands held up, both hands shaking at wrist (long since changed)

Cecil Sharp went to Campden in 1909 but did not get on there - despite his successes. Sharp did have a notable list of failures - some say he borrowed some bells and never returned them - most say he would not buy the team any beer. Dennis Hathaway got a team of boys together and taught them the dances after a fashion - the older dancers did not seem to care about this. The present dances have been stable since 1919 at least and differ in some ways from what Sharp was shown - probably Hathaway taught the boys "improvements", which would not be unusual. Cecil Sharp saw the boys in 1910 and paid for the privilege. Don Ellis for many years leader of the side and till very recently the organiser danced in this boys side when aged 7. In WW I some were killed and others had died naturally so when they got going in 1919-20 the side consisted of 2 old dancers and 4 of the "boys" - including Dennis' son Bert. In 1919 Campden had a "Jazz" band - a sort of skiffle group with concertina, tin whistle etc.- which the morris associated with and the dancers packed up when the band stopped

In 1929 Miss Mayne of Worcester got the morris interested again and they went to the Malvern Festival where they met George Bernard Shaw. (Miss Mayne was the woman Len Bardwell bought his little English concertina from in 1938). Denis Hathaway had died and his son Bert played. Bert did not dance again until 1960 at Chipping Campden. Bert's second son, Alf, an accordionist, has played with his father since 1964 at least and since 1966 by himself.

Chipping Campden and their fool, Orman Plastid, were "discovered" in 1932 by the Travelling Morrice. Plastid was an ex-circus clown (in the USA) & marvellous but tended to distract the crowds attention from the dancing. A proposed overseas tour of the TM had fallen through and John Coales hurriedly arranged a tour of the northern Cotswolds only to find a side extant, if not very active, at Campden. A joint show was held. Campden were invited to the EFDS New Years Eve Festival at the Albert Hall at the end of that year.

The Travelling Morrice met the Campden side again in 1933, 37 & 1946. The Campden Morris was an important feature of the town's Silver Jubilee celebrations in 1935. Since the war the side has danced in the afternoon at Scuttlebrook Wake. The Wake, held since 1887 was a club day feast which came to replace Dover's Games, and was held on the Saturday at the end of Whitweek - until the government fiddled around with the Bank Holiday date.

The old team was replaced by younger men starting about 1949. In Coronation Year, 1953, the 21st anniversary of the first stand with the T.M. was celebrated with a joint show. Since then the TM has visited Campden effectively every other year, and this through the 50's was a major stimulous to keep the side going - eg in 1959 with no TM tour, they did not dance at all. Since 1960 they have visited Bampton most Bank Holidays - although they have not repeated the fantastic impression they made in 1960. Since then they have frequently been seen at morris gatherings and at the Albert Hall in 1964 - a notable high-spot was a joint Abingdon-Bampton-Campden tour (the "ABC" of morris) on 19th.May 1962. The 3 sides met again at Mayor's Day Abingdon 1967. There is now a boys team again, drawn from sons of present dancers.

Clearly a traditional team so one must view with suspicion the story of their origin recorded by Sharp - it would not be the first place that Sharp was misled at deliberately.

Campden 2.

Costume - no hats.red patterned neckerchief,white shirts with rossettes on each breat & shoulder blade,white trousers with bell pads,boots (shoes on grass)

Stance & Style - stance,up right;when dancing well,upper body rather stiff.Dances are rather energetic but the style is relaxed thus it can appear very scrappy.Those who saw them in 1960 remember them as the most exciting team in the country - the result of plenty of practice,a vigorous step,internal excitement & boots.

Set - up to 20 ft.square depending on space available - in an open arena some movements will cover twice this space - have also seen them dance on 5 ft wide pavement.

Rest Position - feet together,hands up at sides at level of top of head("up" position) arms well bent at elbows,palms forward,handks hanging down back of forearm.

Step - a singlestep (step-hop).Foot lifted,higher than at Bampton & elsewhere,then kicked forward and a little down on the hop.

Rhythm very broken - 4/4 almost 6/8 - the hop is delayed - this allows kick to be vigorous and quick yet comfortable.The step is thus to ring bells once - "chink" - without rebound ie not "chink-cha".

The playing of the tune is very important - the step can not be done unless it is played slow enough & broken enough.The speed is about the slowest of existing traditional sides.

When stepping on the spot the supporting foot moves back a few inches on the hop - producing a characteristic scuffing noise when wearing boots.One is conscious of the dancing on the toes.The step is used continuously throughout the dances even by the "inactives" in corner movements.

Starting Foot - always the left with left hand up.

Hands - opposite hand to feet.Hand raised vertically from down at side so that handk goes straight up to full extent with final flick of wrist.No jerkiness but brisk - not much swinging in front of body.

Phrase Ending -called "jump" hereafter.

	"up"		"up"		"down"	
step hop	together	-./	jump (or step)	∩	together	-. //

Points:-on middle beat of 1st bar feet brought together deliberately. Younger Ellis swings leg out to side and back - as in old fashioned elaborate soldiers salute.Understand this is the proper way,that Ellis exaggerates it but rest under play it. The jump is done with feet together throughout.The hands at the jump remain"up"from the"together"but in practice they do fall & raise due to the body movement of the jump. The "down" is after the beat & gentle.

Turns - usually clockwise (to right) in last (2nd or 4th) bar of movement.

Passing - pass left shoulders first.

Ending - at end face partner either for last movement or on the jump man bowing from waist a little to partner as arms come down.No shout.

Arms - properly nearly fully extended upwards but often only till upper arm horizontal and forearm not far from vertical.

Idiosyncracies - a genius who could move his arms at half the speed of everyone else.Another who will go round outside of musician in rounds.One who is bandy-legged.All had a fondness for cider.

There are no traditional names for movements - each dance is a separate entity.

THE CAMPDEN MEN CLAIM COPYRIGHT FOR THEIR DANCES - PLEASE RESPECT

It may be this that is responsible for there not being any MSS descriptions of the Campden dances that I have come across except Sharp's.

Phrase ending used where ever "jump" used in notations to follow. If stationary before jump - ie in Once to self - then only the last bar.

Hobby Horse - recently dressed in top hat,tails,white shirt & trousers, Horse has white drape with large black spots,head rather small,body a flat plank.Worn recently by Frankie Daniels,the Bampton dancer who is a son-in-law of Don Ellis.
At one time dressed as a jockey.

CONSTANT WILLIAM (BILLY)

Music - A,B,4 bars each - play A then $(BAA)_6$

Once to Self - (A) - facing partner in rest position. Jump to face odds up, evens down.

Whole Rounds Clockwise - "circle" - (BA) 8 bars round in large circle ending by approaching (more like spiralling in) to within reach of partner in column formation, facing partner, then 4 bars (A) stepping on spot ending with a jump. 12 bars in all.

Clap - (B) - face partner & clap thus with partner, standing feet tog.

-.-.r+r.-./-.-.l+l.-./b.-.b behind.-./b.-.$\frac{r+l}{l+r}$.-.//

large arm movements starting with swing out to side.

Cross and Turn - (AA) - cross to partner's side, passing partner by left shoulders, following slightly curved path, curving to left & turning right to face and then approach, to within reach of partner. Usually go as far as music and space allow, turning in bar 4 & approaching so that in 7th bar ready for jump. Sometimes they cross in 2 bars, turn in 3rd, approach in 4th & step it out facing. Always end with a jump.

Clap, cross & turn ad lib. Usually 2 complete circuits. At end, on last cross over only approach halfway so that lines are about as far apart as they were at the start of the dance. At the jump then odds face up & evens down as in Once to self.

Whole Rounds Clockwise - (BA) - 8 bars clockwise ending as started still well apart - 4 bars step on spot facing (A) and stop on the jump.

For Sharp they inserted a whole rounds after each complete cycle of crossing. (In clapping with partner, always hit upwards)

(LONGBOROUGH) STICK DANCE

Music - A,B,4 bars each - play A then $A_3(BAA)_5$ - version "Young Collins"

Stick - spirally wound red, yellow, green ribbons to 9" from top. Stick held at bottom in right hand. Right handk wrapped round right knuckle "to absorb the blow". When not in use the stick is sloped over & resting on the right shoulder - even in the jump Left handk knotted to middle finger of free hand so that it hangs loose down back of hand - free hand is held up, as in rest position, throughout dance, even in stick tapping.

Once to Self - in two lines facing up - close enough for inside hands to be touching - jump in last bar still facing up.

Cast - "Two half circles" - move up a few feet then single cast - 2 lines casting outwards down to bottom, turn in & come up middle in pairs touching inside hands and not falling away (8 bars) then step on the spot (4 bars) facing up till jump, turning to face partner - 12 bars in all (AAA)

Sticks - hit ground well in front and to right of dancer, nearly beside partner's feet 3 times with tip; high clash 3 times at head level; repeat; 4 bars in all (B).

Cross and Turn - as Constant Billy. Complete cycle twice over. On last cross and turn only half approach to be as far apart as starting position in other dances - end with jump to face up.

Cast - from this position cast as at start, coming up middle touching 8 bars (BA) and step on spot facing up 4 bars (A) ending with jump to face partner.

For Sharp they did a stationary foot-up to start and in middle of dance included a figure in which all danced facing front on the spot while 1st cu went back-to-back(8 bars) then 2nd cu back-to-back(8 bars) then 3rd cu went back-to-back (8 bars) - a little like the corner movement of the Country Dance.

At end of dance musician runs tune up to the higher D.

JIGS - In 1962 the Hobby-Horse Rider said he knew a fools jig(which?) and that there was jigging at Campden but none of present side do it. On occasion two men have danced suitable parts of set dances, including the stick dance, as a double jig.

Campden 4.

THE COUNTRY DANCE

Music - A,B,8 bars each - play A then $(AB)_7$ - version of Irish Washerwoman which modulates key.

Considered a very tiring dance.Everyone steps throughout.

Each movement does not end with a jump but is followed by 8 bars(B) step in position facing partner which does end with a jump.

Once to Self - usual distance apart,facing,jump to face up.

Figures - to A music

1.Cast round as in Stick Dance - come up middle in pairs,initially inside hands holding,outside hands up,then drift sideways and back to position (3 bars) Step & jump (8 bars)

2.2nd or 1st corners (depending on who it is) back-to-back passing left shoulder going and right coming back,going right over to other corner's place & retiring backwards.(8 bars) Step & jump (8 bars)

3 Next corner ditto.

4.Middles ditto.Do not pass line of other side.In movements 2-5 there is a fair bit of drift to left before returning - especially in 4.

5.All back-to-back with partners (8 bars) Step & jump (8 bars).

6.Forward and back - 2 bars forward to meet face to face,shouting and throwing up arms in bar 2 (but not jumping)retire to place (2b) and step in position (4 bars) Step & jump (8 bars)turning on jump to face up.

7.Cast - cast round as at start falling back to place & stepping it out facing partner - end facing partner.Men tend to go in a little in moving up before casting out.

For Sharp the corners turned each other with right hand,instead of going back-to-back.

SALLY ON THE RAILWAY

Music - A,B,4 bars each - play A then $(A_2BA_3B)_2A\frac{1}{2}$ - version of Shepherd's Hey.

"Sally on the railway,picking up stones,
Along came the engine and broke her bones.
Oh! cries Sally,that aint fair.
Oh! cried the engine driver I dont care."

"Some really like Sally on the Railway,all forward and back and nothing else!"

Once to Self - stand facing partner at usual distance,jump.

Figure 1,3 - Retire backwards 2 bars,advance to be just in front of partner 2 bars,step on spot in front of partner ending with a jump,4 bars - 8 bars in all.

Figure 2,4 - Retire backwards 2 bars,advance passing partner by left shoulder to partner's place 2 bars,retire on same track passing partner by left again to be as far back as end of bar 2 in 2 bars, advance to be just in front of partner 2 bars,step on spot facing partner and end with jump 4 bars.12 bars in all.Sometimes the long advance and retire take 3 bars with subsequent reduction in bars stepping on spot.

Clapping - between each of the above figures clapping facing partner no stepping - once through only - 4 bars (B).

b. -. under l leg. -./b.-.under r leg.-./b.-.b behind.-./b.-.$\frac{r+l}{l+r}$.-.//

No repeat.Arms out horizontally at side before claps under legs.

Ending - in figure 4 do not advance again at end but stay lines far apart & step it out on the spot,6 bars,ending with jump to face up. Cast round as in Country Dance (8 bars) and end step facing in and jump (4 bars)

For Sharp they did the second figure only,ended with whole rounds and had the handclapping of the next dance.

SHEPHERD'S HEY

Music - A,8 bars - play A then $(A)_{14}$ - A music of Princess Royal.

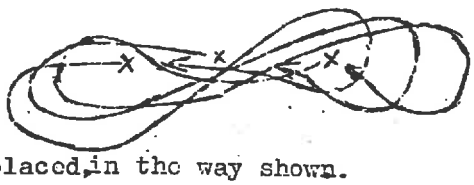
Story is that this dance was forgotten & retaught by an ex-dancer revisiting Campden - consequently half tune lost. However tune was played to Sharp as only 8 bars, although he did not note the dance.

Once to Self - face up, hands up, lines fairly close, jump.
Figures -
1. Move up 2 bars, back 2 bars, a step facing up on spot 4 bars and jump to face front (sometimes take up to 4 bars forward & back)
Clap - face partner and clap thus

-.-.slap.-./-.-.slap.-./b. -.b behind.-./b. -. $\frac{r+l}{l+r}$. -.//

then step on spot facing partner for 4 bars ending with a jump. Always touch to left side first. Slap side of ankle in this, not bending body but lifting leg. Left hand to left ankle etc. Jump at end of stepping to face down.
2. As figure 1 but going down. Jump to face front
Clap - as above but touching side of knee with a sweeping brush of the hand. Step on spot facing and then turn right on the jump to face out. (clockwise)
3. Dance away from partner 2 bars and turn right to face, dance back to face partner 2 bars, a step on spot (4 bars) ending with jump.
Clap - as above but touching sides of thighs, almost bottoms, with good healthy slap. Step facing and end by jumping a foot or so to right, still facing front, to allow passing partner for next figure.
4. Pass partner by left shoulders and cross going as far as possible in 2 bars and turning right to face partner; dance back passing partner right shoulders (ie. still on same side) 2 bars and continuing as far as possible and turning right to face partner again, now on proper side 2 bars, approach to just in front of partner 2 bars; (no jump here) then step on spot for 8 bars ending with a jump. When have a lot of space they make the travelling last 12 bars by making each bit 3 bars long. (the teamwork in this respect is good)
Clap - as above but with a wide sweeping gesture slap front of opposite shoulder ie. hit one's right shoulder with left hand. Step but no jump at end and going straight on into next figure.
5. Step on the spot 8 bars ending with jump.
Clap - as above but slapping side of head above ears. Step on spot but no jump at ending going straight on into next figure.
6. Step on spot 8 bars ending with jump to face up.
Progressive Hey - mirror hey - Top 4 move off up, 2nd couple holding back a little in first bar, bottom couple stepping on spot till 1st couple reach them. 1st couple casts out, having moved up a bit, and then cuts in between the 3rd couple so that 1st couple almost touching when going through, then 1st couple cast out at bottom in a slightly smaller loop and coming up to place in 8 bars.
2nd couple dance a similar path but displaced back a little.
3rd couple do not move off till 1st couple have passed in front of them, they do a small loop at top and a bigger one at the bottom but get back to place somewhat after the 8 bars.
All step out the remainder of 8 bars facing up in same position as started dance, ending with jump to face.

A rough indication of paths.
Note 2nd couple cross a little at start and passes outside of 3rd couple. 3rd couple moves out a little as 1st's go through & then swing in between 2nd's coming down. Loops all displaced, in the way shown.

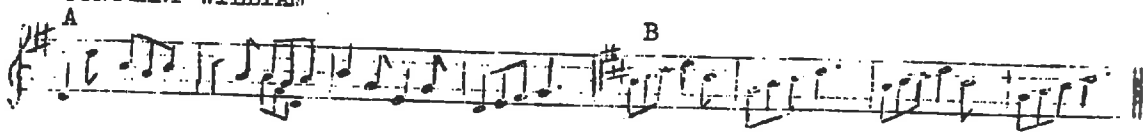


PROCESSIONAL ON

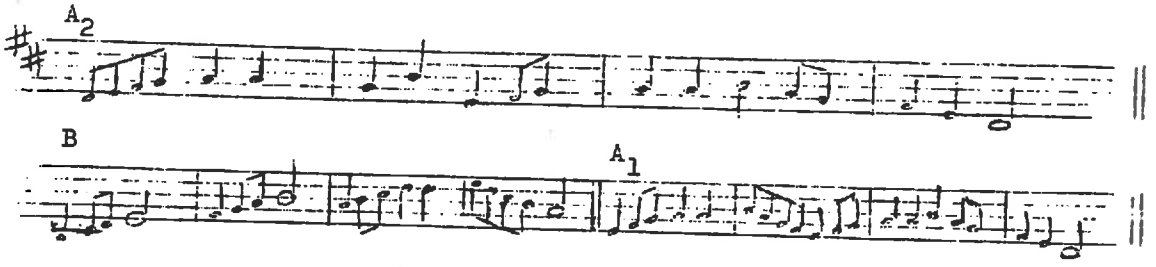
Not seen in recent years but like Longborough "Hey Diddle Dis" in principle - dance in line of 6 and make turns on spot in alternate directions at whim of leader.

Campden 6.
Tunes collected by Sharp, Schofield, Rollo Woods & Dommett. Each had tunes that they did collect very similar.

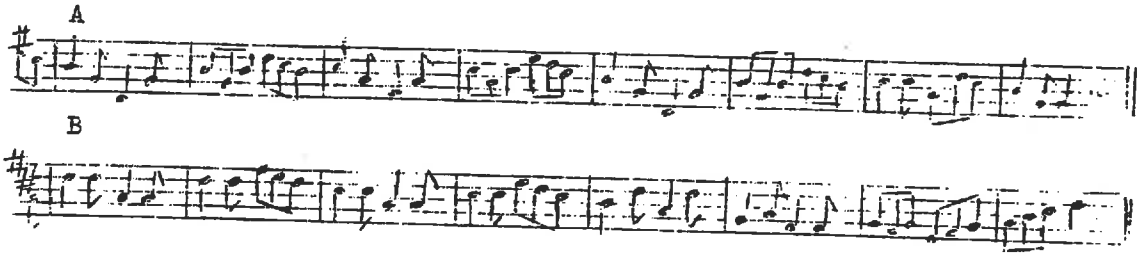
CONSTANT WILLIAM



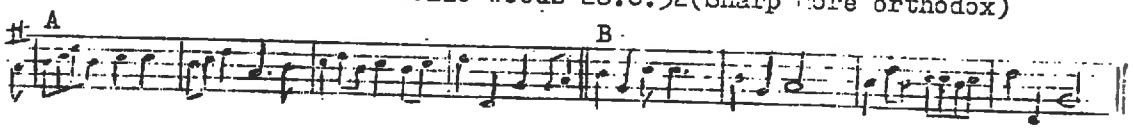
STICK DANCE



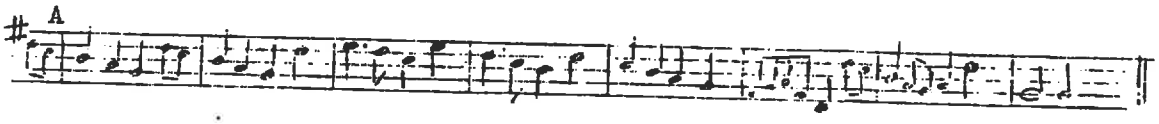
THE COUNTRY DANCE



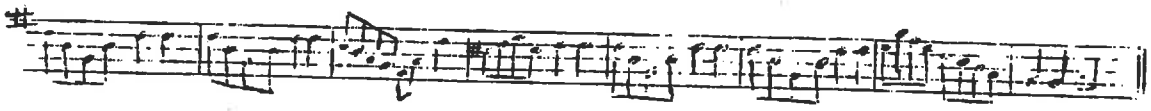
SALLY ON THE RAILWAY - Rollo Woods 28.6.52(Sharp more orthodox)



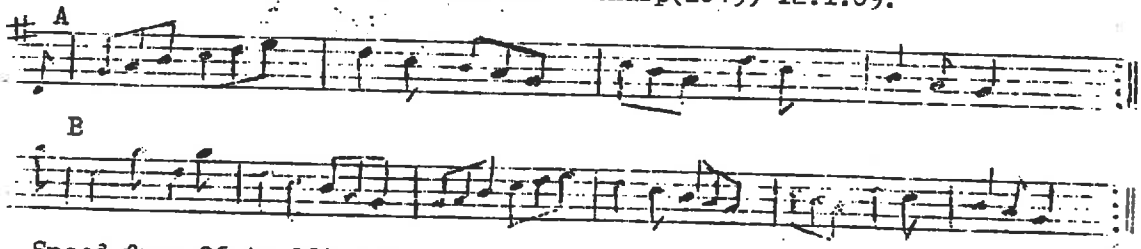
SHEPHERD'S HEY



PROCESSIONAL ON - Rollo Woods 28.6.52



OLD WOMAN TOSSED UP IN A BLANKET - Sharp(2049) 12.1.09.



Speed from 96 to 104 per minute.

BUCKLINGTON(OXON)

STEPS

Classic morris step ("4-step" or "double-step") with fairly straight leg and feet parallel to ground. Arms start coming down at fairly full stretch on the first step and swing back on the 3rd. The handks are flipped up a little on the hop if possible. Left foot start throughout the dances.

Hop-back-step in hey and jigs done very close to ground, the heel of the free foot is twisted forward across in front of the supporting foot, keeping the ball of the foot on or very close to the ground. The ball of the foot is not swung across but is slid straight back. Arms and hands hang by side in back-step without significant movement, palms face forward

Sidestep is open, ie feet not crossed. When sidestepping to left, lead with left foot. A single sidestep is l r l hl. The trailing foot is lifted up behind. The leading arm does one wide sweep per bar. The sweep is across the body from opposite shoulder around, above head and straightening out on own side, carrying on down to waist level, all in plane of body. The sidestep is either done laterally, at right angles to the way one is facing, or travelling around in a roughly triangular path. This latter is always a sidestep to left and to right and retire movement. Sidestep diagonally to left (1 2 3 h) then across to the right on the next two steps (1 2) and retire backwards to starting place (3 h) on the final step and hop.

Half-capers are springing from left foot to right (l ∩ r hr) starting on first beat of each bar and followed by a hop on the landing foot preparatory to the next movement. The lift for the caper should appear to come from the shoulders so that the caper is performed upright, feet no kicked to much forward. The arm movement is mostly below the elbow, up and down and needs a snatch in the preceding bar to lead in. Hands touch in front of chin

"Tap" capers. These are neither slow nor capers. Start with left foot. The music is played in an even rhythm about the same speed as usual. Step on one foot making a deliberate tap, tap the ball of other foot about a foot in front, then a little spring onto this foot, them onto the other again, ie l tap r r l. The free foot goes forward. It was collected as hands executing two little waves at sides on each of last two steps but it is now usual to do one big wave with both hands.

COMMON FIGURES

This is a step & caper not a full half caper

Foot Up (FU) : Start face up for Once to Self. 2 morris steps moving only a little forward, then turn out, odds to left, evens to right, on 2 half-capers, half round, to face down, making a little circle as turn. Then 2 morris steps moving down a little and 2 half capers turning out, evens to left, odds to right, ½ round until facing partner.

Half Rounds (HR) : Dance 2 morris steps clockwise in a whole step circle, going into the rounds the easy way with a ¼ turn to left, not turning out to right. Then turn out to left on a half circle with 2 half-capers making a half turn to face anticlockwise, moving outwards a little. Dance 2 morris steps back to place and turn out to the right with 2 half-capers till facing partner.

Half Hey (HH) and Whole Hey (WH) : Stepping is 2 morris steps and 4 hop-back-steps for each half of the hey. Note there is no feet together movement at end of half hey. The path is that of a normal morris hey with the ends starting by turning out. After 2 morris steps, keep rotating in the same sense until travelling backwards for the back steps. Repeat immediately to place for a whole hey. As collected the middle pair always did half heys towards the music, and whole heys toward the music first half and away the second half. However this can be confusing in some dances and it is suggested that the middle pair always alternate direction.

Starting : When starting to dance from a static pose, either at the beginning of a dance, or coming in for a corner movement or taking turn in jigs, spring in with one half-caper in the last bar.

Finishing : The dances finish with a half or whole hey and the last 4 hop-backs are replaced with 4 plain capers facing the music The arm movements are full swings down, up, down, up with arms extended, and the feet are left, right, left, right. It also makes a satisfactory ending to use 2 half-capers, turning out on the spot and ending facing up.

DANCES

Note that there are normally only 3 repititions of the distinctive movement in each dance so that the dances normally end with the set reversed.

BONNY GREEN GARTERS

No local tune so use Headington suitably adapted.

Order: O2TH,PU,HR with ss,WH,HR with ½ capers,WH,HR with tap capers,WH & finish facing up.

With sidestep - sidesteps instead of double steps. Quarter turn to left into rounds to start. Sidestep to left out from centre of circle while moving round circle, sidestep to right towards the centre, still moving round circle, 2 half capers turning to the left, outwards, half round and moving away from centre to face back. Sidestep to left towards the middle while moving back round circle, sidestep right back out to original starting palce and turn out to right on 2 half capers to face partner.
With half capers - substitute 2 half capers for the 2 morris steps in HR so that movement is continuous half capers.
With tap capers - substitute 2 tap capers - music played evenly for these bars.

THE BOYS OF THE BUNCH

No local tune - commonly use "Lollipop Man" collected in Ducklington by Carey from a dancer.

Order : O2[illegible],PU,Corners,HR,Corners,HR,Corners,WH & finish facing up.

Corners - Danced 1st by 1&6, then 2&5, finally 3&4. Sidestep to left and to right and retire to place in triangular path, one half caper in place and then step and jump to land feet together nearly opposite other corner in middle of set. Then, passing right shoulders, cross with 2 morris steps to other corner's place then turn on 2 half capers to face across the set. The 1st 2 corners (1&6) turn back to their left, 2nd corners (2&5) to their right and the middles (3&4) turn the same way as the tops, ie 3 as 1 to left and 4 as 2 to right. If this presents a problem in memory it will be acceptable to all turn to left. Note that the sidesteps in the corners are done facing along the diagonal of the set and not facing across the set.
At the end of the dance on the last half of the whole hey, all sing either,
"We are the Boys, the Boys of the Bunch" (perhaps girls?) or
"Everyone loves the Lollipop (or Muffin) Man", depending on the tune used.

OLD TAYLOR or TYLER

Order : O2YS,PU,Salute,Corners cross with sidesteps
HR,Salute,Corners cross with half capers
HR,Salute,Corners cross with tap capers,WH to finish facing up.

Salute - by each corner in turn. Sidestep to left and to right, and retire, one half caper on spot & then caper to land on right foot, kicking left feet together in centre of set.
Corners - cross passing right shoulders with 4 sidesteps, hal capers or tap capers and then turn out to face across set as in Boys of the Bunch on 2 half capers.

SET DANCE PERFORMANCE OF JIGS

Order : PU 2 at a time facing up, Jig, Sidestep 2 at a time facing up, Jig, Tap capers 2 at a time facing up, Jig finishing facing up.

Face-up - 1st 8 bars - 1&2 dance, facing up throughout, a 4 bar sequence repeated & turn out on last half capers then while next pair dance walk to bottom of set and stand facing in. The other 2 pairs move up one place, the 2nd pair on the 1st beat, the 3rd by the time the tops reach the bottom.
- 2nd 8 bars - 3&4 as above but walk into the middle place and face in. 5&6 move up on 1st beat of next 8 bars. 1&2 remain stationary at bottom.
- 3rd 8 bars - 5&6 as above, turn on spot at end to face in. Set is now inverted.
Set inverts each such sequence. Pair currently at top start each face up movement.
There are 3 different sequences done in this manner.
1st - 2 morris steps on spot, 2 half capers, repeat. (8 bars in all)
2nd - sidestep to left and right and retire, moving diagonally forward to left then right, and then back to starting place along a triangular path, 2 half capers, repeated.
3rd - 2 tap capers on spot, 2 half capers etc.

NUTTING GIRL - tune from Arnold Woodley's uncle in Bampton.
Jig: Long open sidestep laterally to left and right facing in throughout followed by a half hey. This sequence is repeated back to starting place.

PRINCESS ROYAL
Jig: Long open sidestep laterally to left and right followed by a whole hey. Note no sidestep half way through hey as in Nutting Girl.

JOCKEY TO THE FAIR
Jig: Long open sidestep to left and to right followed by a special whole hey.

The whole hey is started by turning out on the spot with 2 half capers, then doing a change ends, ie the rest of the half hey movement with 4 mild hop steps, travelling forward, arms down by side. Then turning out on spot again with 2 half capers, then rest of 2nd half hey with 4 hop steps, finally turning out again in place with 2 half capers. These turns are called "twizzles". In the last hey the final twizzle can be substituted by 4 plain capers facing up.
Twizzles - the end pairs turn out to face other end of their side of the set as starting a hey. Note there is only this turn, the twizzle in the hey - it is the turn out movement. However the middle pair first twizzle downwards, away from the direction they move off to complete the hey, then twizzle downwards again to start the second half hey, then finally upwards on return to place. That is, follow the tops except at the start.

THE SOLO OR DOUBLE JIGS

These have the same stepping as the set dances but the stepping for the "jig" is done facing up to the music throughout.

INVENTED DANCES

Cuckoo's Nest

All face up - 1st pair short sidestep to left and to right,
2nd pair short sidestep to left and to right,
3rd pair short sidestep to left and to right,
All 2 half capers. turning out to face down.
Repeat, starting with bottom pair.
2nd time through - use half capers instead of sidesteps
3rd time through - use tap capers instead of half capers.

Shepherd's Hey - mentioned by Sharp

Any of the handclapping movements in one of the above dance patterns.

Two stick dance - seen in USA - there are no Ducklington stick dances traditionally.

Dance like Lollipop Man - two sticks hit together in front of head on the 2nd half caper in each movement and sometimes on both half capers.
Corners like Lollipop Man except that bars 3/4 done facing in middle and sticks hit with opposite corner r+r, l+l on the half capers, pass right shoulders in bar 5 etc.
1st time bars 1/2, 5/6 are sidesteps, 2nd time are half capers, 3rd time are tap capers.

Saturday Night - in one line

Use morris step and sidestep sequence movements alternately with progression.

Leapfrog - tune Hey Diddle Dis

Leapfrog hey on sides. Bar 1 - 1&2 over 3&4 who go down in middle of sides of set
Bar 2 - 5&6 over 1&2 who go down etc
Bar 3 - 3&4 over 5&6 etc
Bars 4 - 6 - continue to place
Bars 7 - 8 , all 4 capers facing up.

Clevedon Bridge - single stick each - sticks crossed in O2YS and at end of dance. (6 bar B?)

Fig 1 - FU as usual, up & down. Fig 2 - all do sss l&r + 2 ½ capers 2x facing up
Fig 3 - All do tap capers etc. Fig 4 - whole hey & finish facing up.

Chorus - circular hey, 1 faces 3,5 to 6,4 to2 and start passing right shoulders. Go round to meet starting person with a clash, then hit butts, tips, butts, tips with plain capers, carry on to place.

As collected by Sharp etc galleys used in dances where half capers above.

Notes:
In long sidesteps there are 2 "shows"
In Jigs as Set Dances pair who go 1st in 2nd & 3rd face-up need to wits about them to be ready to start out of the hey facing up, when final movement in hey is backing up set.
Turn out in general on 2nd half caper not the first.
Trunkles salute can have the 2 half capers turning back to place like galley rather than kick feet together.

LLD © 1978

THE EYNSHAM MORRIS

EYNSHAM STYLE

Over the last 50 years a way of performing the Eynsham Morris has developed which suprises many in the Oxford area who knew the Eynsham sides. Although the dancing of morris clubs is entirely their own concern it is worth recording what audiences in S.W.Oxfordshire will expect to see. The information has been gleaned and confirmed from persons too numerous to mention but I must record my thanks to Major.F.Fryer whose assistance proved crucial.

Order of Figures:- the present practice of doing the whole dance in effect twice through is not the traditional way; before the first World War the dance was lengthened by repeating each figure as it occured, up to Whole Rounds. This was in fact how Cecil Sharp noted it (ShaF) but he wrote it up ambiguously (ShaM) and misinterpreted his notes when publishing Morris Book III, 1st edition. This volume was the first attempt to publish collected dances as distinct from publishing instructions for dances already in the Esperance Club repertoire. It is significant that the Eynsham dance was the only one not to be recollected and extensively revised in a later edition of the Morris Book. In the two revivals, 1922-27 and 1937-9, and possibly before, it was more usual to interpolate stationary figures. Because these were to some extent optional and because each dance was done to several tunes there has been some confusion as to the number of Eynsham dances and their structure. There were two regularly danced, one more remembered and a double jig.

During 1937-9 the dances were commonly done in extenso as follows:-

"THE EYNSHAM MORRIS" (nothing we will go)

Foot-up twice	16 bars	A^2
Foot-down twice	16 bars	A^2
Dance facing twice	16 bars	B^2
Corners	24 bars	B^3
Dance facing twice	16 bars	B^2
Back-to-Back	8 bars	A
Dance facing twice	16 bars	B^2
Walk rounds c.cl.	8 bars	A
Walk rounds cl.	8 bars	A
Ring dance in position	16 bars	B^2

"FIGURE EIGHT"

Foot-up	8 bars	A
Morris-hey	8 bars	B
Foot-up	8 bars	A
Dance facing	8 bars	A
Back-to-back	8 bars	B
Foot-up	8 bars	A
Cast	24 bars	B^3
Dance facing	8 bars	A
Line facing up	16 bars	B^2

In "Eynsham Morris" the first and third "Dance facing" twice might be ommited*. In "Figure Eight" the "Foot-ups" may be doubled.

*= as seen by Sharp

Eynsham Style 2.

The origin of "Figure Eight" is obscure; it may have first appeared in 1937 but no one would swear to it. Its special movements, Morris-hey Cast, etc. were in use before 1937 so the dance may have been a repository for remembered movements. I did gather the impression from one dancer that there had been a pool of figures which at various times crystallised into particular sequences, rather like the rapper dances.

The nearest that I have got to the double jig is that it was two men doing the "Eynsham Morris" on their own. I have seen Chipping Campden men treat their "Stick Dance" in similar fashion.

Track of the Figures:-

1. FOOT-UP:- in position facing up. Turn after the "kick-up" in the "break".
2. FOOT-DOWN:- ditto down.
3. DANCE FACING:- ditto facing partner. By the revivals the approach and retire movement seems to have been lost.
4. CORNERS:*- a back-to-back movement done by corners in turn. Three "sidesteps" forward passing left shoulders (not right)& three sidesteps backwards to place (facing forward throughout). All six do the "break" in place. The actual back-to-back is done in bars 3 and 4. Nos.2 & 5 go first, then Nos.1 & 6 and finally the middles. The inactive men stand still for the sidesteps. NB, never turn sideways to return.
5. BACK-TO-BACK:-as corners. Forward passing left shoulders & retiring backwards, not sideways.
6. WALK ROUND:*- whole rounds counter-clockwise first, not clockwise. Swagger step with almost straight legs.
7. RING DANCE:- ends with first half of the "break" and lift spare man or mascot instead of "kick-up".
8. MORRIS-HEY:- known as "figure eight". Usual morris hey with the ends turning out but continuous without a pause halfway and completed in 6 sidesteps. Break done facing up.
9. CAST:- set dances throughout, facing up. Top couple cast out & down to bottom and face up, the others moving up one place (4 bars) then two sidesteps and break facing up (4 bars) Repeated, second & then third couple casting.
10. LINE FACING UP:- move up into single line, facing up, in order 5 3 1 2 4 6 (16 bars)

The Stepping:- the first thing that struck Cecil Sharp when he saw the Eynsham men was their "extraordinary and persistent vigour" while dancing. This has been echoed by everyone who has seen any Eynsham side, and the feature most looked for in doing the Eynsham dance. This is the major deficiency in present day performance. The second feature widely remembered is the "step". Sid Russell said of visiting sides "to start with they didn't have the step right somehow!" The dances were constructed on a phrase of 6 sidesteps followed by a two bar "break", but the sidesteps are very distinctive(they are not a sidestep at all)although obviously related to that elsewhere.

* = as seen by Sharp

Dr.Lionel Bacon wrote " a most vigorous tradition,with large arm & leg movements.All the 1937 team seemed to be very tall & long limbed or was it their Anzac type costume?"
Dr.Arthur Peck wrote " the dancing was an extremely exhilarating sight & the step most vigorous.There is no feeling of decadence about the Eynsham dancing."
The step was technically a "closed sidestep" but the forward foot was seldom crossed.After the hop the free foot is swung slightly out then in & forward and landed with some vigour about 15" to 20" in front of the other foot.A considerable portion of the weight is taken on the forward foot but there is very little or no turn of the body. The body rocks forward & back in each bar.The hop is small & at times negligable.The step reminds of a travelling chasse step when moving. There was plenty of vigour & speed but not much rising from the ground

The old man in 1937 was William Charles Russell,then aged 74, father of Sidney the then Captain,& Cecil and Bert also dancers. William was called "Buff" from having been in the army.Willaim had danced for Carter & Manning in 1902 and for Sharp in 1910 & 1914.His brother Edward had been the squire or "feathers" on these occasions. Ed appears on Nicholson's paintings at Cecil Sharp House & the Southampton Public Gallery & in the drawing illustrating Max Beerbohm's article "A Morris for May-Day" in Harpers Monthly Magazine Oct.1907 William often danced a more open step approaching the normal morris step - this may have been through age but it was though in the village that this might have been an older form of the step.

One persistent characteristic of the Eynsham morris was the idiosyncric behaviour of the dancers.Douglas Kennedy,who remembers seeing th side in 1914 and remembers not being impressed by the divergences,has said that the old men were individual in their dancin even then.One,he remembered,did the corner movement by charging across aggressively & returning cowering,with hands covering face, every time.Douglas considered that the dance as derived from Sharp had the emphases all wrong when compared to the traditional side of 1914 - particularly the corner movement was completely different.The step and phrase ending struck him as the same in 1937 as in 1914.In 1937 Lionel Bacon's film shows that No.5 habitually deleted the hops & No.3 used a simple hopstep in moving figures.

The Break:- film of the Eynsham side suggests that it could have been very difficult for Sharp to decide what the dancers were doing let alone what was intended.Sharp decided that " rb.fa.lb.L." was best,his principle being to select from what he saw not to generalise (Morris Book I p.44).However his Field notes (ShaF.1910.I) refer several times to "f.a. etc.in last two bars" and this was as it turned out the "mainstream" of the tradition.A phrase of stepping starts with left foot forward,so that at the end of bar 6 there is a hop on the right foot.The break starts by putting weight on left foot with right foot out to the side on the first beat,then with slight hop on left foot,bring right foot behind left (or feet together).On the first beat of the last bar,make another slight hop on the left and "kick-up" the right leg.On the middle beat step onto the right foot,ready to start the next phrase with the left.A hop

on the right foot is often interpolated on the final off-beat to help the dancer into the next phrase. In the "kick-up" the free leg was kept fairly straight & raised till almost horizontal. However the phrase was begun, the kick-up at the end was always the same & always the right foot. Sometimes the men did not do the "right to side" but preceeded the kick-up with a feet together only - especially in Once to Self. Dr. Peck recorded that some dancers on occasion would make the fourth movement of the phrase ending the beginning of a r.l.r.hr. sequence, which resulted in their dancing "off the beat" but it did not seem to have any ill effect in practice.

Arms (not hands):- they danced with coloured handks. red, white or blue, each pair matched. In 1937 they were quite certain that there were no fixed hand movements - so each man did as he liked with his arms, mainly movements above shoulder level, not necessarily the same with each arm. In particular;

Sidney Russell - swing down from "up" & out to side, then swing across body till wrists about crossed (1 bar). This reversed to "up". (1bar)
William Russell - from in front of chest swing out & a little down till behind body & back (1bar) small wave out & in (1 bar)
No 3 - both arms together make big circles as in over-arm bowling
No.4 - when dancing facing partner would alternately raise one arm & wave the other across & back in front of him at head level.

In the break the hands, if they do anything at all, are crossed in front of face not over head. The hands are thrown up on the kick-up.

This does not provide a clear guide as to what to do. I have been told & shown that the proper arms should be a sort of double-dip-in but on a much grander scale - certainly not a cissy dancing of handks. I would suggest one either follows this or the movements of the Captain. He has complained that he could never get the men to dance together nor could he get them to do anything definite with the arms so presumably he danced as he thought it should be done. He has run several boys sides at the local school which used to be very keen. He had a team at the Oxford Festival 5th. March 1938 at which there was also a Quarry boys team with Kimber playing and an Abingdon boys team with Major Fryer playing.

Other Dances:- there were supposed to have been other dances and these had been talked about by William Russell As far as could be gathered none of them were in the Cotswold pattern but on the lines of the two above. There was a fragment of a dance in Sha.F.1918. I which led me to enquire about the dance Constant Billy and much to my supprise I was given a dance more or less as Sharp had it.

"CONSTANT BILLY" or "JOCKEY TO THE FAIR"

1. Once to self - stand in line in order 6 4 2 1 3 5 facing music.
   I think at end of tune all do ft.caper.
2. Foot-up, still in this line, ending with the break. (8 bars)
3. Cast-back, all team turning outwards & moving to form a set facing partner, ending with the break (8 bars)

4.Foot-down (8 bars)
5.Foot-up (8 bars)
6.Cast-back.Fig.3 in reverse,turning out to start & ending in a line 2 4 6 5 3 1 facing down.Break.(8 bars)

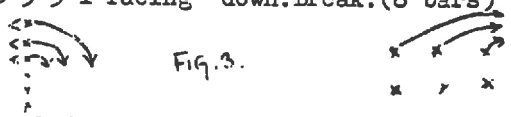


Fig.3.

7. all turn left & go into "walk round" c.cl.Do break in a circle.
8. walk-round clockwise (8 bars)
9. Ring facing centre - each man,starting with the Captain,takes a phrase in the middle,dancing a sort of double caper while rest join hands & dance quietly round him to left & right.

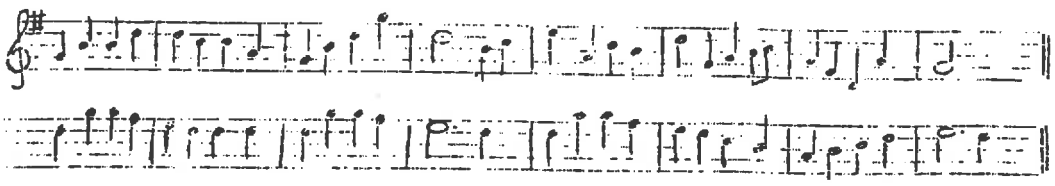
The chances of getting more dances seemed to depend on having some idea that might jog the memories - however I think the chances now are small as the men alive now have only heard of the dances or seen them when boys & never danced them themselves.Also the dancers are about 70 and memories are fading.

Max Beerbohm refered to a first dance for 6 men which was danced 3 v. 3 and a second that was "a circular dance";it might have been the above.The processional was in single file to a steady double step.

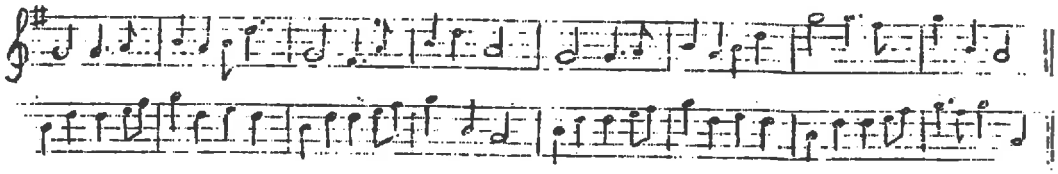
Tunes:- in last century had a piper but since usually a mouthorgan although Ern Edwards often played a melodeon 1937-39.The Eynsham Morris was usually danced to "Nutting We Will Go" and "March Past" and Figure Eight to "Cock O'the North" and "March Past".March Past appears to be "Wha Wadna Fecht for Charlie",a scotish schottische played as a march.I imagine this was a regimental march."Brighton Camp" according to Sharp's MSS,was last used about 1880 - and in any case Sharp published the Barnton tune for the dance.In recent years several tunes such as "Jockey to the Fair","The Fairie" & "Clare's Dragoon's" have been mentioned.This is one aspect that could be followed up with a tape-recorder.

Schofield Collection:-

NUTTING



MARCH PAST



Eynsham Style 6.

Background:- Manning MSS - from T.J.Carter Nov.1902. Side still dancing at Whitsun & Xmas.Side:- Edward Russell (foreman) William Russell,Horace Belcher,Ernest May,Charles Masters,Henry Hedges,George Masters,Fred Harwood & Ben Hares.

Sharp MSS - Sam Moulder leader when seen on 26.1.10 Team in 1914 was Hedges,Ed & William Russell,Evans (player - father & grandfather danced before him),Ayers (Hares?),Aylward(Harwood?), Watkins & George James.Seen on 3rd July 1914.

Sam Moulder was interviewed about 1908 for Oxford Times & said that Cock O'the North & Constant Billy were Eynsham tunes

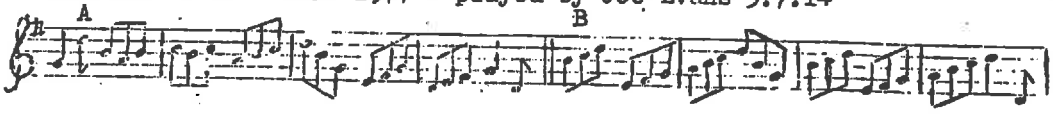
Sidney Russell was born about 1897 and first went round with the side about 1906 when aged 9 to collect pennies thrown into the road for the dancers in a big red handk.At that time they regularly visited Oxford & the neighbouring towns.The side Sharp saw was of old dancers assembled for the purpose,there being a young side in existance which he was not interested in.The side got together after WW I in 1924,two years after Sidney married,but this only lasted till 1927.Because of the lack of interest the smocks were sold in 1930.

Six weeks before the coronation in 1937 Lady Evelyn Mason at Eynsham Hall persuaded the Russells to get a side for the celebrations. Lady Mason had been involved in the folk revival pre-WW I.Plays had been organised at what was her town house in March 1912 (27,Grosvenor Sq.)by Mrs Alfred Lyttelton with dances by the EFDS.

The side was"Buff"Russell & his 3 sons & three brothers Arthur, Perce & Phil Lambourne,Jack Drewitt & Ern Edwards.Of this side it was the old man & the musician who were a constant source of embarrassment to the rest as they kept on wanting to change things - it was an argument about altering the dances that led to the break up of the team in 1939.The two were responsible for the costume.Sidney said that the tunes used to be played slower but in 1937 they insisted in speeding up the step till they were doing it"as fast as humanly possible" -"Buff" always looked forward to his morris but he could not keep up with all the stepping.The side was invited up to London in 1938.They danced twice with Abingdon at the Abbey Park,Abingdon & once in Eynsham.The Travelling Morrice danced with them in Eynsham in 1937 as did Rolf Gardiner's side from Springhead,Dorset.

The Mummers play was revived in 1937 having last been performed before WW I.Sidney Russell had been in this & got the text again from an old mummer,had it typed & taught to the team.The normal show in the last revival was the play "St.George & the Dragon" with a dance before and after.Before WW I the morris men had gone round with the dance during the day at Xmastime till about 5 or 6,had tea and then went out as Mummers about the village "saying the play".The mummers used to wear long coats covered with paper streamers.

CONSTANT WILL - ShaM 2977 - played by Joe Evans 3.7.14



EYNSHAM in 1982

BRIGHTON CAMP - for 8 dancers

AABB	Foot-up,Foot-up,Foot-down,Foot-down
AABB	Corners in 4's,2nd corner then 1st,back to back passing left shoulder first.Twice through
AA	Spots -3 x 4/3 on spot then forward on ft.j,to end right shoulder to right shoulder,retire and repeat same shoulder.
BB	Back to back with partner twice,left shoulder first
AA	All walk round anticlockwise and then clockwise with breaks
BB	Dance facing into centre,moving in and out and in and lift mascot.

HIGHLAND MARY

AA	Foot-up,Foot-down - called "face up,face down"
BBB	Corners,2nd,1st,3rd in turn,cross to opposite corner's place and retire on same track,2 bars to cross,2 bars on spot,2 bars to retire & all Kick Up.Left shoulder going and retiring so it is a half gip track not a back to back.
AAA	Repeat corners
BB	A left shoulder half gip done twice with partner
AA	Foot-up,Foot-down
B	Dance whole rounds anticlockwise and all in on ft.tog at end.

MAID OF THE MILL - around victim in centre of set

AA	All face in in circle,and dance foot-in,on spot,twice
BBB	2nd corner back to back round person in centre of set,then 1st,3rd etc
AAA	Repeat
BB	all to middle and back twice - 3 x 4/3 on spot and forward on ft.tog.j.
AAA	Corners in same order swop places - somewhat larger travel than Back to Back
BBB	Corners back
A	Whole rounds dance anticlockwise & all in and lift centre person

COCK O'NORTH

$(AB)^3$	Cast figure,2 at time,done twice through,4 bars backing down outside of set,2 bars on spot and break.
AB	Spots - into line right shoulder but in repeat left shoulder
ABA	Corners cross,2nd,1st,3rd to opposite corner's place
BAB	Corners back
B	Whole Rounds anticlockwise and all-in

FIGURE EIGHT

A	Foot-up
BB	Whole Hey twice through,top cast out rest wait till reached
A	Foot-up
BB	Partners back to back twice,each time left shoulder

A Foot-up

BBB Cast,2 at a time,

B Up in line of 6 - tops in centre

CONSTANT BILLY

1 Start line of 6 across facing up,dance on spot,

2 Cast back into column facing in,ends of line now at bottom,

3 Sidesteps - slip steps like Abingdon Princess Royal,long open sidestep down,long open sidestep up,short sidesteps down and up,break

4 Repeat.

5 Cast from top to form a line of 6 at bottom facing down

6,7 Walk round anti clock and clockwise

8 Circles - each in turn dances in centre for 6 bars doing what they like, rest join hands and circle with slip step to left and right,4 each way, 2 bars on spot of 4/3 and kick up.

9 Last time clown goes into centre,ring of 6 and end lifting him

JOCKEY OFF - for all dancers

A Line of all dancers facing up,dance on spot,

B Cast back to face in in column

C Foot-down

A Foot-up

B Cast back to line facing down at bottom,

C All turn 180 deg to right and come up to top in one line shoulder to shoulder All turn to right and dance off in single file,possibly serpentine or figure eights as well.

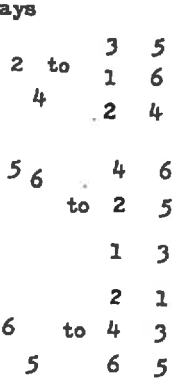
EYNSHAM POACHER

A Sing

AB Foot-up,Foot-down

AB Back to back both ways

A 1 2 / 3 4 to / 5 6



3 5 / 1 6 / 2 4

2 bars into diagonal pattern,2 bars heavy step on spot,2 bars to cross to new order,turn to face front & break.

B 3 5 / 1 6 to / 2 4

4 6 / 2 5 / 1 3

A 4 6 / 2 5 to / 1 3

2 1 / 4 3 / 6 5

B Cross Over - 2 bar to face,2 on spot, 2 to pass left shoulders & turn left to face front,break

ABAB Repeat special movements and the cross over,

AB Walk rounds anti clock and clock

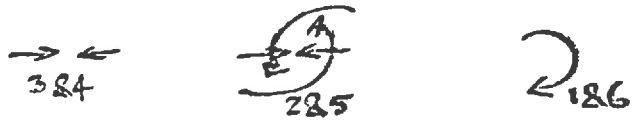
AB Dance in and out twice,4 bar in,2 out and break,repeat,lift dancer at end

FEATHERS - tune the Fairie

A Dance in line of 6 at top facing music

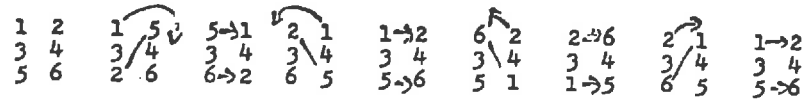
B Cast back from ends & face in

A Centres go forward to meet face to face,2nd corner passes & holds back to back while 1st corner dances round clockwise,all the way.
2 bars into position,2 bars hold on the spot,2 bars out & kick-up.
Middles fall back to starting place,2nd corner carries on and changes corner, 1st corner ends in own corner.



B Into one line down centre of set 5 1 4 3 6 2, left shoulders, top and bottom pairs change sides but centres retire again to starting place.Cross left shoulder,turn to left to face front.

ABABAB Repeat 3 more times,
2nd - 2nd corner (2&5) go back to back & 1st corner goes round anticlock
3rd - 1st corner (1&6) go back to back & 2nd corner goes round anticlock
4th - 1st etc



A from face down cast back to line of 6 at top facing up

B On spot in line of 6 facing up at the top.

FIELDTOWN

Order of Figures:
Usual order was Foot-up, Half-gip, Whole-gip, Half-rounds. Whole-gip was danced as a Back-to-back but also very often in the usual way of facing partner. Face partner at end of 1st 1/2 of Foot-up. In certain dances the figures were double length being extended by 2 double steps & a galley in place. It might have been the normal practice with 8 bar tunes as Dearest Dicky, Glorisher (Leapfrog) & Molly Oxford (Stepback) had them. The order of figures for Glorisher was uncertain but most likely Foot-up, Half-gip, Whole-gip, Whole-hey, Half-rounds & Whole-hey with caper up. The dance was given to Sharp with both normal & double length figures. The dances normally end with caper-out at end of last chorus movement. Molly Oxford (Stepback) would appear to be an exception in ending on the 1/2rounds but this may possibly be wrong. Glorisher is unusual probably because of being a Finstock dance but presumably the 1st Hey could be replaced by Whole-gip done face-to-face & the 2nd Whole-hey omitted.

Processional:
Danced in 1 or 2 lines. Apparently no regular place in the tune for galleys but this was determined by the foreman whose example was followed by the rest. Galleys in alternate directions.

Sidestep Dances - Molly Oxford
Unfortunately Sharp called this Stepback leading to a misinterpretation of the character of the dance. Double length figures & exaggerated Fieldtown hop-back-steps or capers instead of the usual hop-back-steps throughout the dance.

Chorus - long sidestep to left sidestep to right feet together jump then 1/2hey with sidesteps.

Other sidestep dances with normal stepping & length of figures dependent on the tune. A usual reconstruction is The Forester using the Bampton tune which came from Fieldtown - no galleys in dance & order Foot-up, Half-gip, Whole-gip & Back-to-back (no rounds).

Circle Dances:
Glorisher - Sharp had called this Leapfrog not knowing the proper name. Dance given with double & normal length figures.

1st chorus - walk round in circle raising one or both arms in turn at the top ending with all galleying out.
2nd chorus - ditto galleying in turn at the top.
3rd chorus - with 1/2capers.
4th chorus - with whole capers.
5th chorus - walk round doing whole capers & leapfrog at top.
3 over 1,1 over 3,6 over 5,5 over 6,2 over 4,4 over 2

The Rose - order of figures: 1/2rounds; whole-hey with or without galleys; 1/2rounds with 1/2capers; whole-hey; 1/2rounds with whole-capers; Whole-hey & caper-out.

Corner Dances:
Dearest Dicky - double length figures. No slow galleys. Throughout the dance, when corners have crossed they immediately repeat the movement to their place

before the next corners start. When starting from the left hand start with right foot; starting from right hand side left foot.

1st chorus - sidestep to left, double step, sidestep to right, feet together jump, strut across & end with a galley.

2nd chorus - 4 plain capers instead of strutting.

3rd chorus - instead of plain capers etc. the following to slow music - 2 1/2capers then 1st 2 steps of another 1/2caper followed by the 2 hops of a galley to turn front (at normal speed), 2 hop-back-steps & a jump.

4th chorus - as 3rd by 2 whole-capers then 1st 2 steps of another whole-caper etc.

Old Woman Tossed Up -

1st & 2nd chorus -

i) corners cross - sidestep to left & right & left & feet together. Jump 2 double steps & a galley.

ii) after all corners have crossed, corners immediately & in turn do 2 1/2capers followed by 4 plain capers.

iii) corners cross back - as in i.

3rd & 4th chorus - whole-capers in ii) instead of 1/2capers.

Caper in Column: Banks of the Dee

1st chorus - all face up. 1st pair both arms up on 2nd beat, then 2nd pair, then 3rd, then all together, 1/2hey & face down. Repeat starting with 5&6 (from the back) & 1/2hey back to place.

2nd chorus - galley right instead of raising arm(s) - in repeat galley left.

3rd chorus - 1/2caper starting with left foot etc.

4th chorus - whole capers etc.

Banks of the Dee (Butterworth alternative version)

Order of Figures - Whole-Hey, Double-length 1/2 rounds Whole-hey Double length 1/2rounds with 1/2capers, Whole-hey, Double length 1/2rounds with Whole-capers & caper-out.

1/2rounds extended by dancing sidestep to left & right & galley to right. In 2nd 1/2start & galley other foot.

Handkerchief Dances:

Shepherd's Hey - non-standard tune.

Distinctive movement is Hey. Throughout dance all stand still at end of every 4 bar phrase at pause facing partner with arms thrown out straight & horizontal at shoulder level.

Chorus - Whole-hey.

Trunkles - originally from Minster Lovell - play(AABBC)2(AABBD)2.

Chorus - 1st part - partners cross over 2 double steps & galley right then dance facing partner in partner's place, 2 doubles & a galley.

2nd part - partners cross back with 4 sidesteps & a galley left to face.

In repeats of chorus use (ii.) plain capers (iii.) 1/2capers (iv.) whole capers instead of the sidesteps in 2nd part.

Heel & Toe dances: 2 quite different dances collected at different times.

Old Marlborough - Sharp called this Heel & Toe for want of a name.

H H/t t
Step t t H H/ [as Bampton Baccapipes ending phrase with hop-back-steps & jump]

1st chorus - clapping - thighs.b.r+r.r+r./thighs.b.l+l.l+l./ then 1/2hey & repeat to places clapping l+l before r+r.

2nd chorus - instead of clapping with partner clap thighs.b.then turn 1st 2 couples facing down & the other up & crook inside elbows which should almost touch turn outwards & face partner. Clap thighs.b.again & turn to face other way & crook other arm. In repeat after 1/2hey start the other way.

3rd chorus - as 2nd but incline head sideways twice instead of crooking arm.

4th chorus - as 3rd but raise right arm then left. In repeat reverse order.

5th chorus or alternative to any of the above - hit backsides together instead of crooking arms.

At end of dance - all stoop forward from waist arms hanging loosely down.

H H t/ t
Mrs. Casey - step t H H t/ etc. Dance is unusual in that halves of figures are separated by handclapping movement.
DF:/b.b.r ankle.-/b.b.l ankle.-/b.un r.b.un l. behind.b.r+l&l+r.-//1/2hey and repeat. In repeats of clapping touch knees, hips, shoulders & forehead.

Old Marlborough step - final H is a push to change feet - rhythm really
H/ H so H as part of spring.
t t
Mrs. Casey step - like a sidestep, all H in front of supporting feet.

Stick Dances:

Balance the Straw & Young Collins
Dib 3x strike butts together 3x,dib 3x strike tips 3x,1/2 hey etc.
A recently evolved version is - dib twice to right & behind place, hit partners stick, tips right to left & left to right, dib 2x again and hit tips together 3x right to left; 1/2hey etc.

Bobby & Joan
Chorus - odds hold stick above head horizontally with back turned towards evens. Evens hit on middle beat of 1st bar. This repeated with evens turning backs & odds hitting in 2nd bar. Face & clash butts, tips, butts, tips while doing 4 plain capers; 1/2hey & repeat to places.

Country Gardens & Constant Billy
Chorus - evens hold out sticks in front of them held at both ends, as in Bobby & Joan, & odds hit on middle beat of 1st bar. Repeat reversed. Then clash & caper holding stick in middle as in Bobby & Joan etc.

Shepherd's Hey - normal tune - as Bledington Young Collins i)b) in Bacon.

Shooting - a Finstock dance had a Shooting chorus.

Jug By the Ear - probably Jockey to the Fair - handk dance.
Chorus - hold ear of dancer in front and dance whole-rounds.

Coronation Morris - invented
Chorus - one man does solo turn for 4 bars takes a drink from glass held by spare man then all dance 2 double steps & galley right in place. In repeats each man has a turn. Dance ends when all beer gone. Tune: "Here's a Health."

THE FILKINS MORRIS

Dear Editor,

The article "Morris Dancing at Filkins" (EDS Spring 82) includes some interesting comments.The Filkins galley could have always been on the left foot as at Oddington.Based on the tune list deposited in the Vaughan Williams library of 33 teams of which about 12 lists are very full,Cuckoo's Nest is also found at Badby,Blackwell,Brackley,Bucknell,Field Assarts and Headington which makes it one of the universal tunes.Hey Diddle Dix includes some Bonny Green versions and is found at Bidford,Bucknell and Headington,possibly Blackwell and Brackley and perhaps Brailes ("Hey Away" of Bledington) and perhaps even Field Assarts ("The Hay Morris").Bobby and Joan occurs at Badby and the title at Brackley and Headington and it is found in tunebooks so it also is probably a widespread tune.One must beware of evidence based on tune titles without examination of the tune.For example "Old Woman Tossed Up" at Fieldtown is a William and Nancy tune.Also there are three different forms for Maid of the Mill one of which is the Gallant Hussar family.The "feel" of tunes and "internal musical evidence" is entirely subjective,one has only to consider the variety of movements fitted to a particular tune or the variety of interpretation of one dance within the many revival clubs.Examination of the Filkins tunes shows many minims,are these to be taken as pauses or jumps,or just the singing style of the informant?

R L Donnett

10 Attlee Gardens
Church Crookham
Aldershot
Hants.

PS.Harry Taylor of Longborough told Sharp,(Field Notes 1910 I)

"Hey Diddle Dix,my backside you may kiss,
And away goes Longborough Morris"

but it became "face" in the written up mss!

THE HEADINGTON QUARRY MORRIS

Including RLD's copies of manuscript information from Sharp, Manning, The Esperance Club, Carey, Herschell, Bacon, Schofield, and the Oxford University Morris Men.

[RLD] MSS Material on the Quarry Morris

There are three sources - the Manning MSS, the Sharp MSS and the Carey MSS (Carey worked for Mary Neal)

"Saturday Night" or "Monday & Tuesday" - Manning MSS from Trafford c. 1895

"Monday & Tuesday & Wednesday alike,
Thursday & Friday & Saturday night,"

This was the competition dance performed at Kirtlington over 30 years ago by Headington Quarry & other morris sides with sticks & handkerchiefs
"Saturday Night" - 2nd time quicker - sticks & handkerchiefs
The tune collected by Carter is obviously a part of the usual "Saturday Night" tune.

"Fool's Song of the Headington Morris" - Manning MSS from Trafford

"Take an old woman & roast her,
And baste her well with cheese,
Take her out on a cold winter's night
I am sure the lady would freeze.
Take her out the next morning,
Put her in a bundle of straw,
Then set fire to the bottom,
I'm sure the old lady would thaw."

"Shepherd's Heel & Toe" - Carey MSS

9.10.10 - Trafford hummed tune of "Shepherd's Heel & Toe" - a jig.
Trafford's brother danced it - went down on one knee.

The jig would seem from the tune and the comment to be a version of the Sherborne Jig (Sharp Morris Book 4). It seems odd that the jig was not noted which suggests that it might have been rather simple. As a suggestion perhaps :- shake up twice to first part of tune. (sidesteps in repeats?) - 3 capers & kneel, rising on the 3 quavers, done 4 times to second part of tune, done twice as indicated.

"Bonny Green Garters" & "Leapfrog"

"Bonny Green Garters" - Trafford c. 1895 - Manning MSS

This was called the 'shake up' which was danced round & round to form a ring so that set could have room to dance other tunes. Although a short piece it was danced in something like 10 different positions.

"A diddle dis & what do'you call this
Why here comes Headington morris".

Cox (8.10.10) & Trafford (13.5.13) gave the to tune Carey. They differ a little in the 2nd part of the tune. This tune is a typical "Green Garters" cum "Hey Diddle Dis" tune - this is emphasised by the words given. Apparently a "morris on" of sorts. But[:]
letter from Kimber to Sharp - "I shall have some more tunes for you one of these days, but I must get them right before you have them namely, "Leapfrog," "Maid of the Hill," "Willow Tree," "Bob & Joan," "Broomstick" & a few more as soon as I can get them to have another touch at dancing." This was dated 28.1.08

At Easter 1908 Kimber gave Sharp the "Green Garters" tune as well as "Willow Tree" as promised. (The "Green Garters" tune is that used everywhere except at Bampton for the Bampton dance)

Sharp's MSS has -

"Kimber told me that Bonny Green Garters is a leapfrog dance.

Shake up first,
Begin with a ring,
Jump over leapfrog fashion in pairs vis.a.vis. (face to face) each does 2 leaps i.e. 4 to the pair (going round in a ring)

Sharp has the same thing in his Field note books
"Shake up first A1
begin with a ring A2
B2 Jump over leapfrog fashion in pairs vis a vis, each does 2 leaps i.e., 4 to the pair (going round in a circle)"

Trafford gave Carey the "Leapfrog" tune on 13.5.13 and said
Usual figures - leapfrog round in a ring.

Cox's "Bonny Green" is different from Kimber's as Casey has
"Green Garters" - danced when one went to a new place. First walk round & round waving handkerchiefs. Then singing dance R L for 3 bars. Jump at end of first part of tune with hands thrown up.

Kimber's words (Sharp MSS)
First for the stockings & then for the shoes
And then for the Bonny Green Garters
A pair for me & a pair for you
And a pair for they that comes 'arter

Trafford's words (Carey MSS)
First for your stockings & then for your shoes
And then for your bonny green garters.

There is obviously some confusion of dances & tunes - perhaps because the dances have movements of going round in a circle. Two dances can be distinguished[:]

i) Morris On - to the Cox/Trafford "Bonny Green" tune with either the "Hey Diddle Dis" or "Bonny Green" words - the former are surely more appropriate. Dance thus:-
enter site - walk round & round dancing spot - end with 6 capers, step & a jump, singing.
"Hey diddle dis & what d'you call this
Why here comes Headington morris."

ii) Leapfrog - there are two tunes Kimber's & Trafford's. There could be two different dances with a leapfrog movement but this seems unreasonable.
Interpret the dance thus :-
figures - Kimber said start with shake up (i.e. foot-up)
Trafford said usual figures.
distinctive movement - go round in a circle - (like Bledington dance)
If there are the usual figures then this implies that the distinctive movement occurs more than once.
Only "Leapfrog" is mentioned so it must be assumed that this occurs everytime.
"Leapfrog fashion...vis a vis" presumably means that the man who bends down has his head pointing towards the man who is going to jump over him so that if he were to stand up they would be facing each other.
There are two possible interpretations of the order of jumping

i. The most literal interpretation of Kimber's words is that the set divides into pairs (say 1 & 2, 4 & 6, 5 & 3) & on the third beat of each bar one of each leapfrogs. Thus
bar 1 - 1 over 2,4 over 6 & 5 over 3 at the same time.
bar 2 - 2 over 1,6 over 4 & 3 over 5 at the same time.
bars 3 & 4 as 1 & 2 all this done round in a circle so that back in place at end. If this was fitted to Trafford's tune there would be two bars to spare which presumably could be used as the preparatory bars of "How Do You Do Sir?" It fits Kimber's "Bonny Green" tune well if the jump occurs on the first beat of every <u>other</u> bar then there are no bars left over. The jumps occur naturally on the dotted crotchets.

ii. By analogy with the Bledington & Fieldtown dances it might be expected that the jumps occur one at a time. Thus to Trafford's tune - 1 over 2 with a step & a jump & immediately 2 over 1 ditto in bar 1. 4 & 6 ditto in bar 2, 5 & 3 ditto in bar 3. By now the set has gone half way round the circle. All this again in the remaining 3 bars back to place. This would not fit Kimber's tune without leaving 4 bars over as the second part of the tune will have to be played twice.

Perhaps the first way goes with one tune & the other with the second. I favour the latter with Trafford's tune as Kimber's tune is already widely used for the Bampton dance.

<u>OTHER DANCES</u>

"Queen's Delight" - Trafford - a cross corner dance - tune given was just a version of "How Do You Do Sir?"

"Brighton Camp" - Trafford gave Carey a standard "Girl I Left Behind Me" tune - said it was a handkerchief dance.

CECIL SHARP MSS

Shaf. Headington.

1908. April 17th to June 27th III. [Song Texts]

"The Willow Tree"

Once they said my lips were red
Now they're scarlet pale
When I like a silly girl
Believed his fluttering tale

But he vowed he'd never deceive me
And so fondly I believed he
While the stars and the moon so sweetly shone
Over the Willow Tree.

"Bonny Green Garters".

1st for the stockings & then for the shoes
And then for the B. G. G.
A pair for me & a pair for you
And a pair for they that comes' arter.'

Shake up 1st. A_1
Begin with a ring A_2
B_2 Jump over leap frog fashion in pairs as à vis, each does 2 leaps, i.e. 4 to the pair (going round in ring)

ShaF Meadvington

1910 no III Aug 31 to Nov 26. [Comment on Kimber Sr. and other Morrisons]

William Kimber Senr. 61 last Oct 3rd. began dancing Jan 18. led 1st M dancers Jan about 22. danced up to Jubilee year, led side then, never danced since. Played an concertina at odd times for them Jan their man was away. Frank Cummings played Jan you joined. He played for 44 yrs. learnt my tunes from him. He played the fiddle never no music all ear. Stopped about 2 yrs before Jubilee

Geo. Young fiddle for us but he only went out 2 or 3 times. Played at Jubilee No dancing after Jubilee. Then

Shaf. 1912 No. 2.

Headington Dances.

CONSTANT BILLY

Foot up 2x ; Stick & ½ hey ; Cross Over ; Sticks ; B2B ; Stick ;
Whole Hey ; Sticks & All in

In last bar of sticks No. 2 strikes on 1st beat as in bar 2 on 2nd beat
on 2nd beat No. 1 sticks back but hits other end. ie. No. 2. hits No. 1.
left & No. 1. hits 2. right on 2 beats of last bar

For all in after ½ hey 2 capers & strike sticks, odd side striking down
on even side, waist level.
Always hold sticks to begin with at waist level, odd's sticks resting
on the even's sticks. This in all stick dances.

All in in C. Gardens. ends after ½ hey all coming into middle with the 2 capers
Always cross step in shake up except in B-Setting & Rigs O'Marlow.
No jumps in Rigs O'Marlow
No backstep in L. Bunches but 4 capers instead.
All stick dances & B. Eyed St. Shake up to fiddler 2x. as in Rigs O'Marlow,
L. Bunches, How D'y Sir, Trunkle, C. Gardens, shake up both ways.
Always cross step in all these except Rigs (4/2 step) & L. B & there you do 4 capers.
Blue Eyed Stranger 4 bars face partner then ½ chain & then through as before
All in in a ring.

In these bars facing partners you do 2 bars of sidestep with circles
rb. & lb. then one bar of 4/2 & then 2 capers.

In Cross Over you turn quickly in opposite place & do back step
rb. fn. lb. fn. rb. ft.
In L. Bunches do 4 capers not backstep.
Same in B2B. & same in hey. in latter & in Cross done facing partners

LAUDNUM BUNCHES. – Capers in CV & in all movements in place of backstep
Corners ; Cross ; Corners ; B2B ; Corners ; Hey ; Corners All in (4 capers as usual)

TRUNKLES.

In caper corners L. R. In. L. and so on till bress step which is rb. fn. lb. fn. rb. ft. back to places.
In ½ capers backstep in last 2 bars
In In. hands straight up (not as in Esp. Book) but not to hurt yourself. I look upon it as put there to balance yourself.

Shake up & down; ½ corners; corners; Cross Over; ½ corners; Corners to place; B2B; ½ corners; corners with ½ capers; Hey; ½ corners; Corners with ½ capers to places Cross; ½ corners; Corners whole capers; B2B; ½C.; Corners; All in with 4 capers

BEANSETTING in Ring
In 1st ½ even side turn out to right, odds start straight off.
In 2nd ½ odd " to left; evens " away

Tap sticks at waist level, odds always striking evens who hold out sticks horizontally.
Ring; Cross; Dib; B2B, Dib, Hey; Dib All in.

In All in you finish Dib & then stand up face fiddler & cross sticks waist level as at beginning.
NO backstep in B. Setting or in Rigs d'm.

L. Branches capers thus
r l r lw. | l In R | L. R | In R | L R In (l) |
r l r lw | l r l hl | R L | R L |

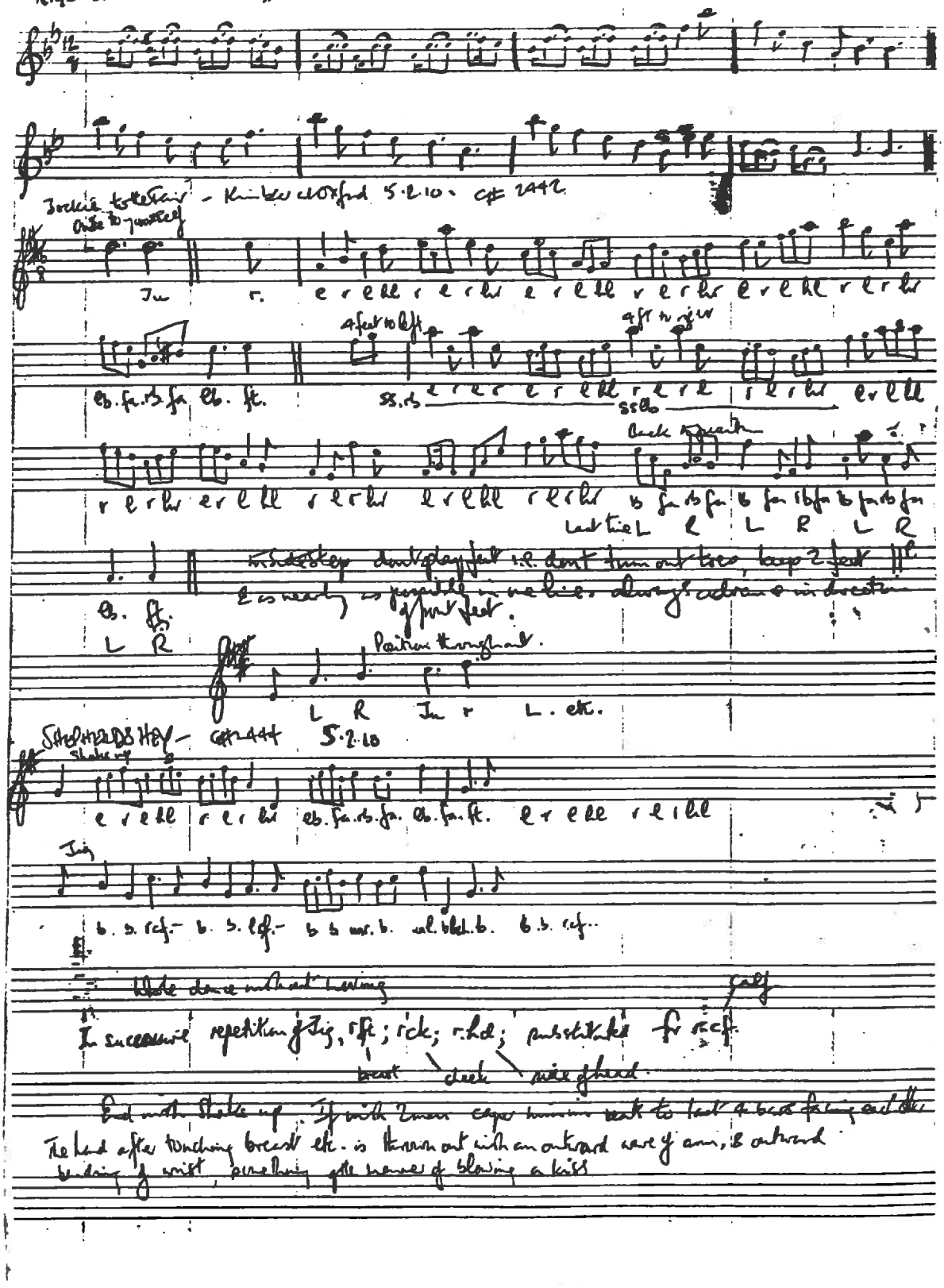
C. GARDENS.
Shake up. up & back. backstep all through.
Ends with ½ hey with 4 capers in ring in middle.

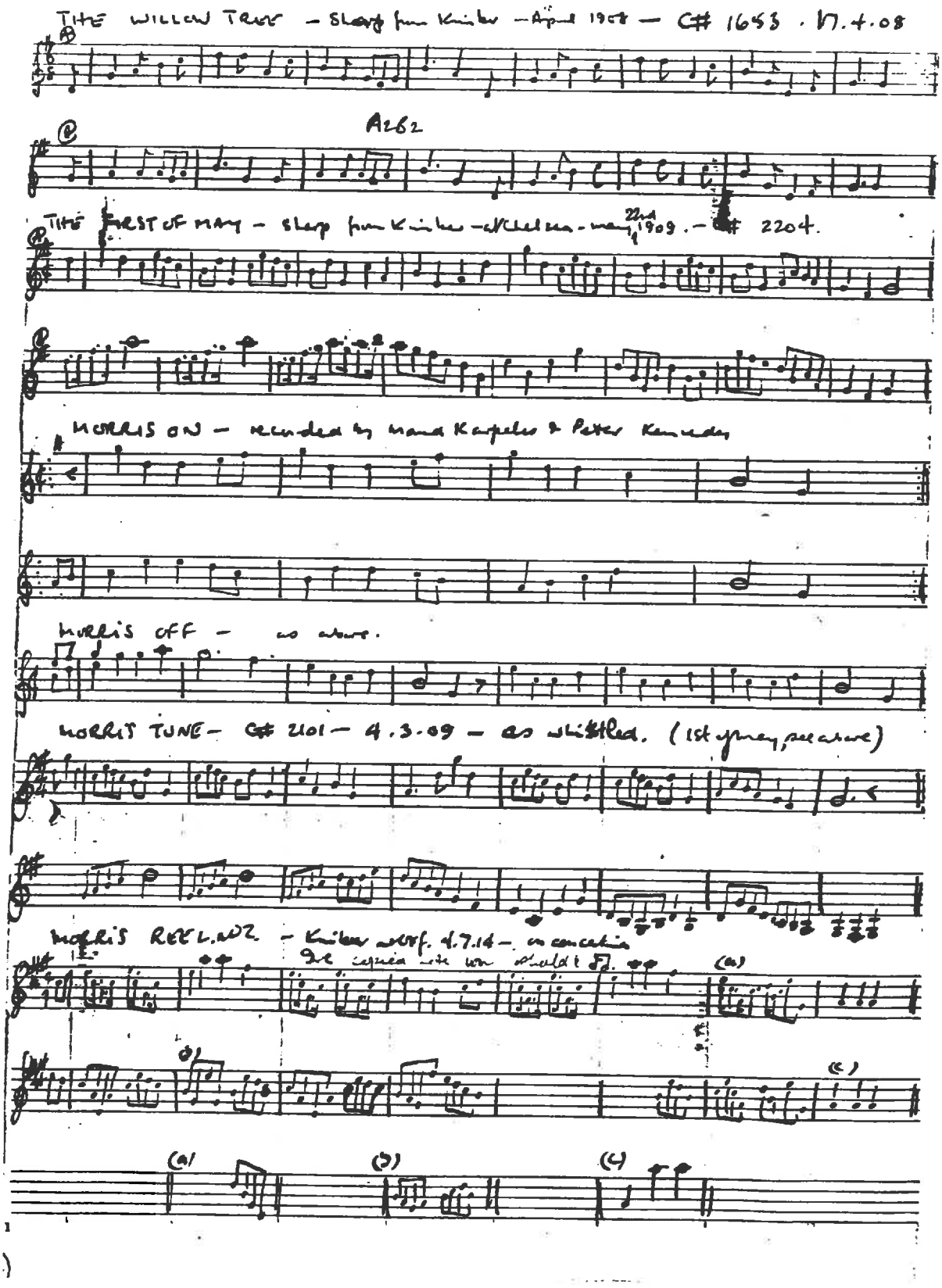
Shake up; Clap & ½ hey 2x; Cross over; Clap & Half Hey 2x; B2B
Clap & ½ hey 2x; whole Hey; Clap & ½ hey 2x ending with 4 capers in ring — slowing down music.

RIGS O'MARLOW.

Shake up 2x
Sticks (same as C Bully, but 2 tapes, & No. 1 last two tapes are
in No 2, left & right ends)
Cross : Sticks : B2B : Sticks : Whiletty, 4 capers at end.

HQ Tunes: C# MSS Mainly from Kimber





THE WILLOW TREE – Sharp from Kimber – April 1908 – C# 1653 . 17.4.08

A262

THE FIRST OF MAY – Sharp from Kimber – Chelsea – May 22nd 1909. – C# 2204.

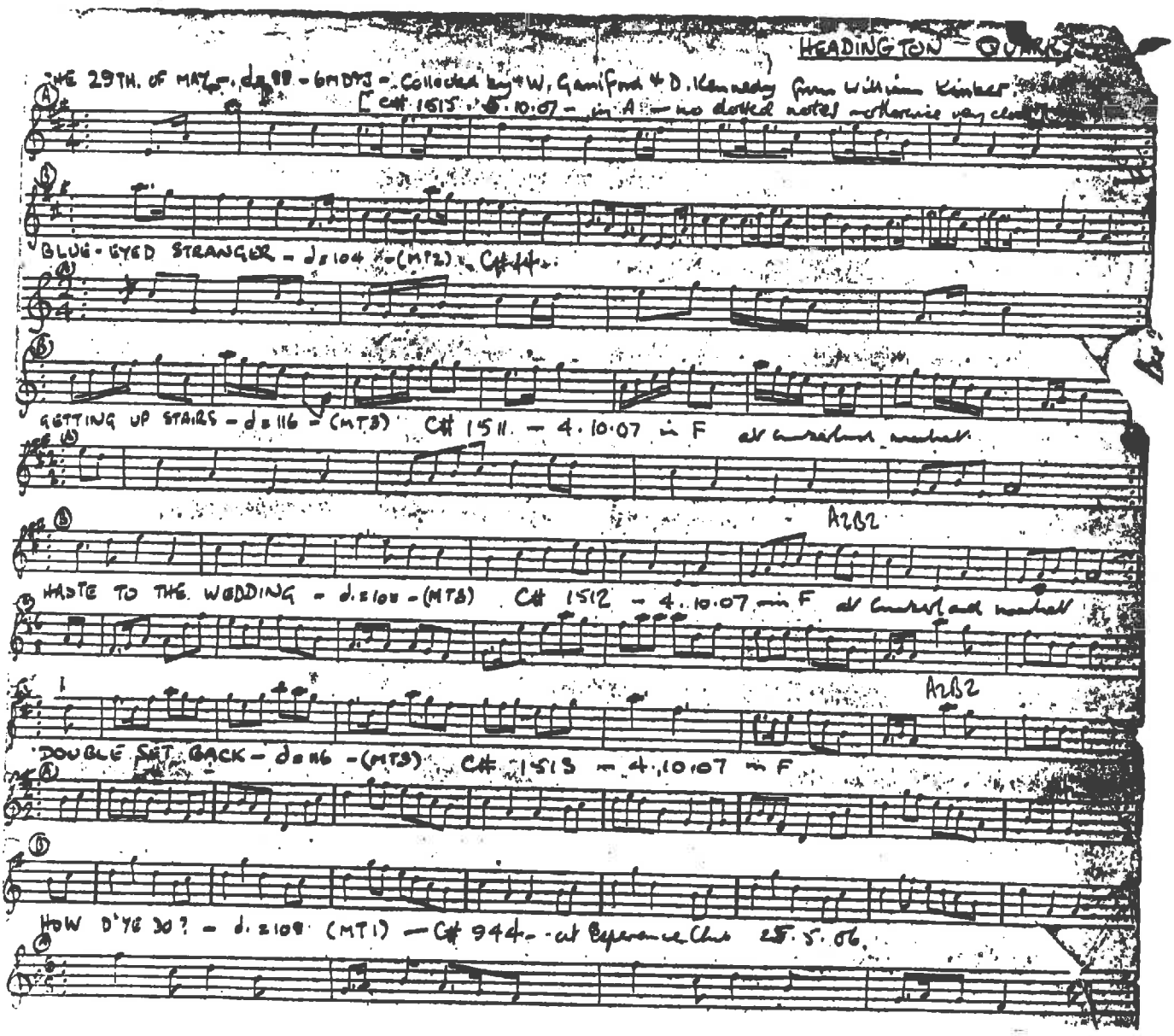
MORRIS ON – recorded by Maud Karpeles & Peter Kennedy

MORRIS OFF – as above.

MORRIS TUNE – C# 2101 – 4.3.09 – as whistled. (1st of May, see above)

MORRIS REEL NO 2 – Kimber [illegible] 4.7.14 – in concertina
[illegible]

(a) (b) (c)



HEADINGTON QUARRY

THE 29TH. OF MAY – d=88 – 6MDTS – Collected by W. Gamiford & D. Kennedy from William Kinker.
[C# 1515 – 5.10.07 – in A – no dotted notes – otherwise very close]

BLUE-EYED STRANGER – d=104 – (MT2) – C# 44

GETTING UP STAIRS – d=116 – (MT3) C# 1511 – 4.10.07 in F at Cumberland market

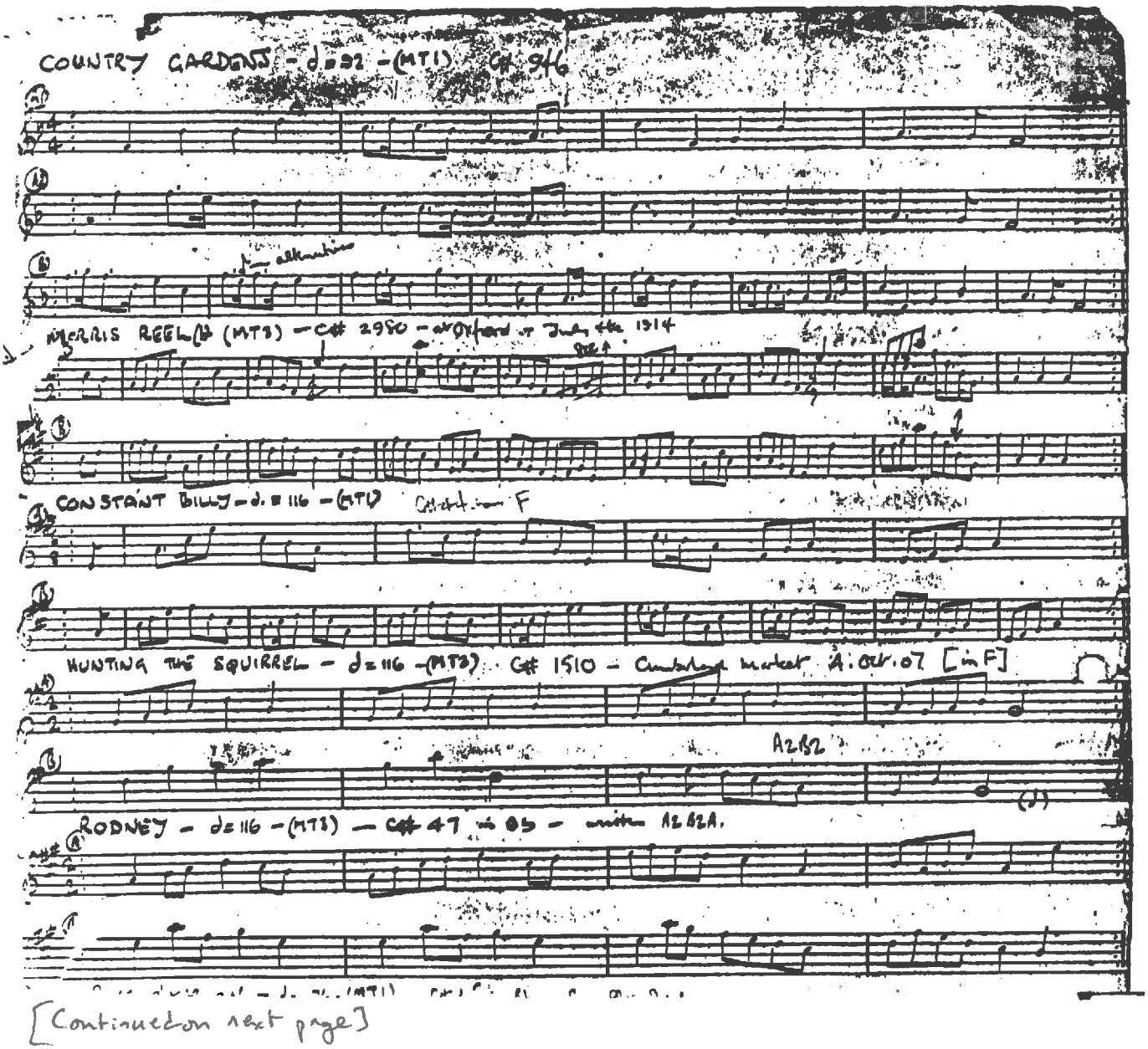
A2B2

HASTE TO THE WEDDING – d=108 – (MT3) C# 1512 – 4.10.07 in F at Cumberland market

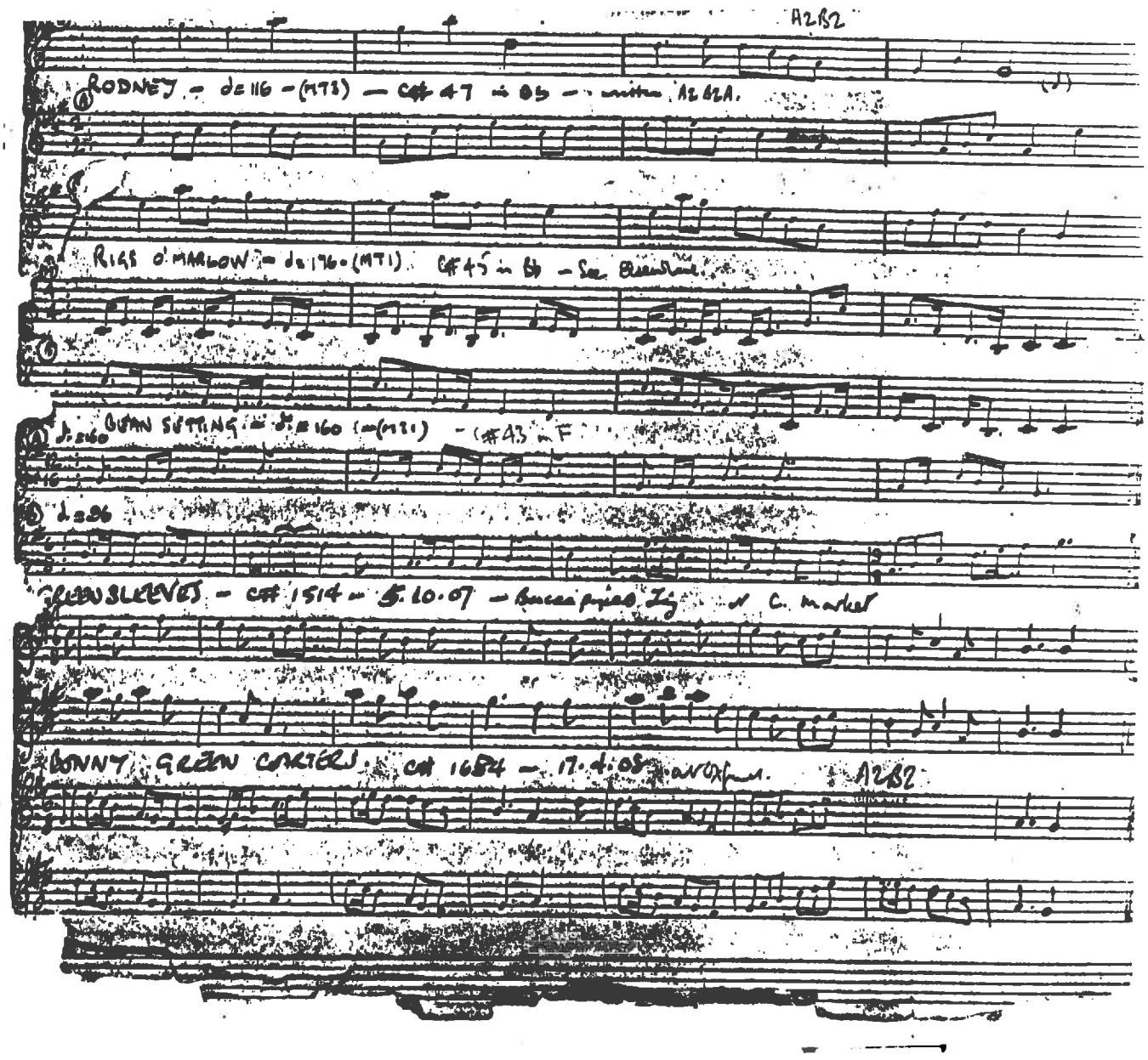
A2B2

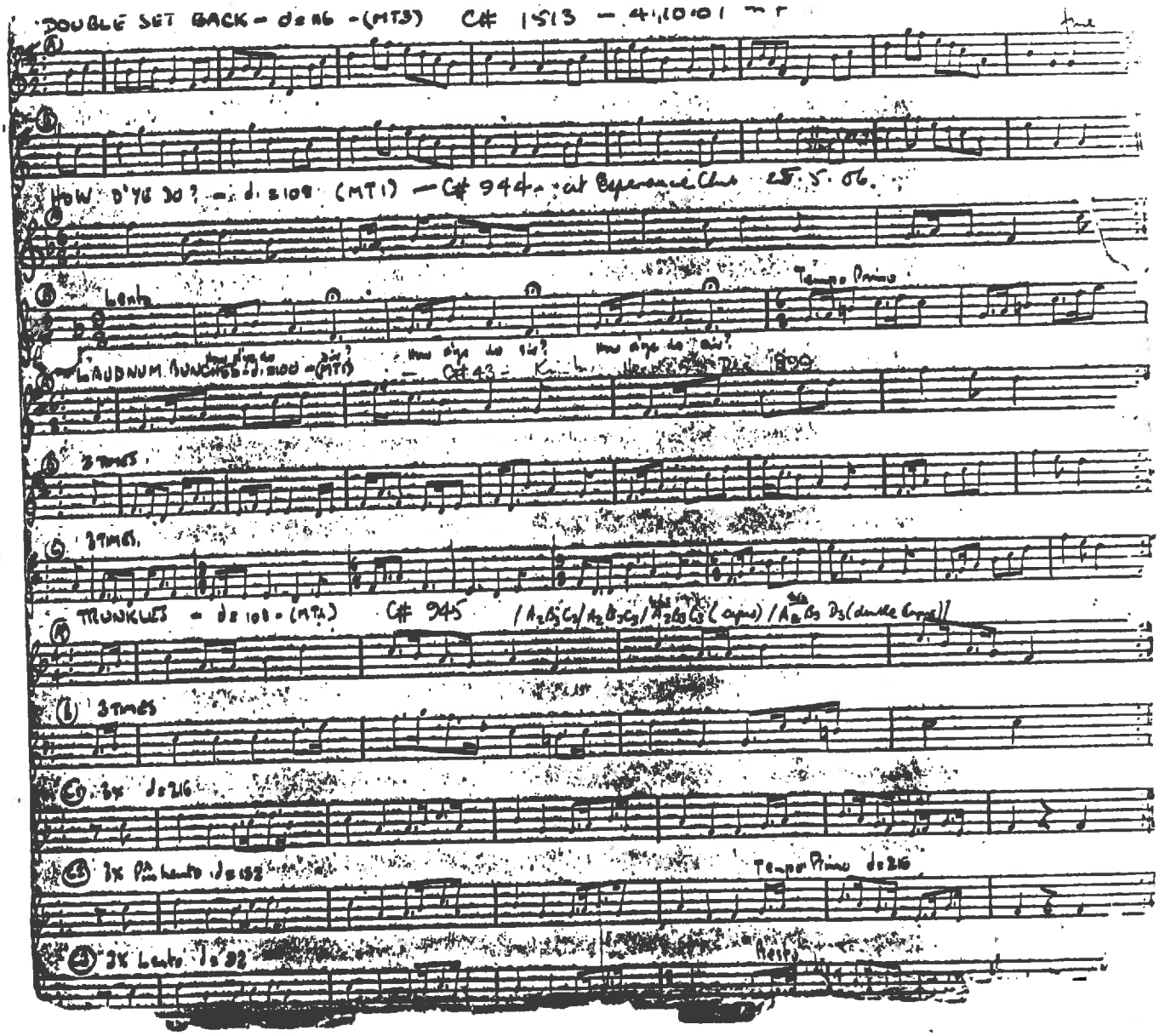
DOUBLE SET BACK – d=116 – (MT3) C# 1513 – 4.10.07 in F

HOW D'YE DO? – d=108 (MT1) – C# 944 – at Esperance Club 25.5.06.



[Continued on next page]


A2B2
RODNEY - d=116 - (MT3) - C# 47 in B♭ - written A2B2A.
RIGS O'MARLOW - d=176 - (MT1) C#45 in B♭ - See Elsewhere
BEAN SETTING - d=160 - (MT1) - C#43 in F
d=96
GREENSLEEVES - C# 1514 - 5.10.07 - Bucca pipes Jig
C. Market
BONNY GREEN COARTERS C# 1684 - 17.4.08
A2B2



DOUBLE SET BACK – d=116 – (MT3) C# 1513 – 4.10.01

HOW D'YE DO? – d=108 (MT1) – C# 944 – at Esperance Club 25.5.06.

Lento

Tempo Primo

LAUDNUM BUNCHES – d=100 – (MT1) – C# 43 – Kimba Hecks 5th Dec 1899

3 TIMES

3 TIMES

TRUNKLES – d=108 – (MT1) C# 945 / $A_2B_3C_3$ / $A_2B_3C_3$ / $A_2B_3C_3$ (cupid) / $A_2B_3D_3$ (double Cupid) /

3 TIMES

3x d=216

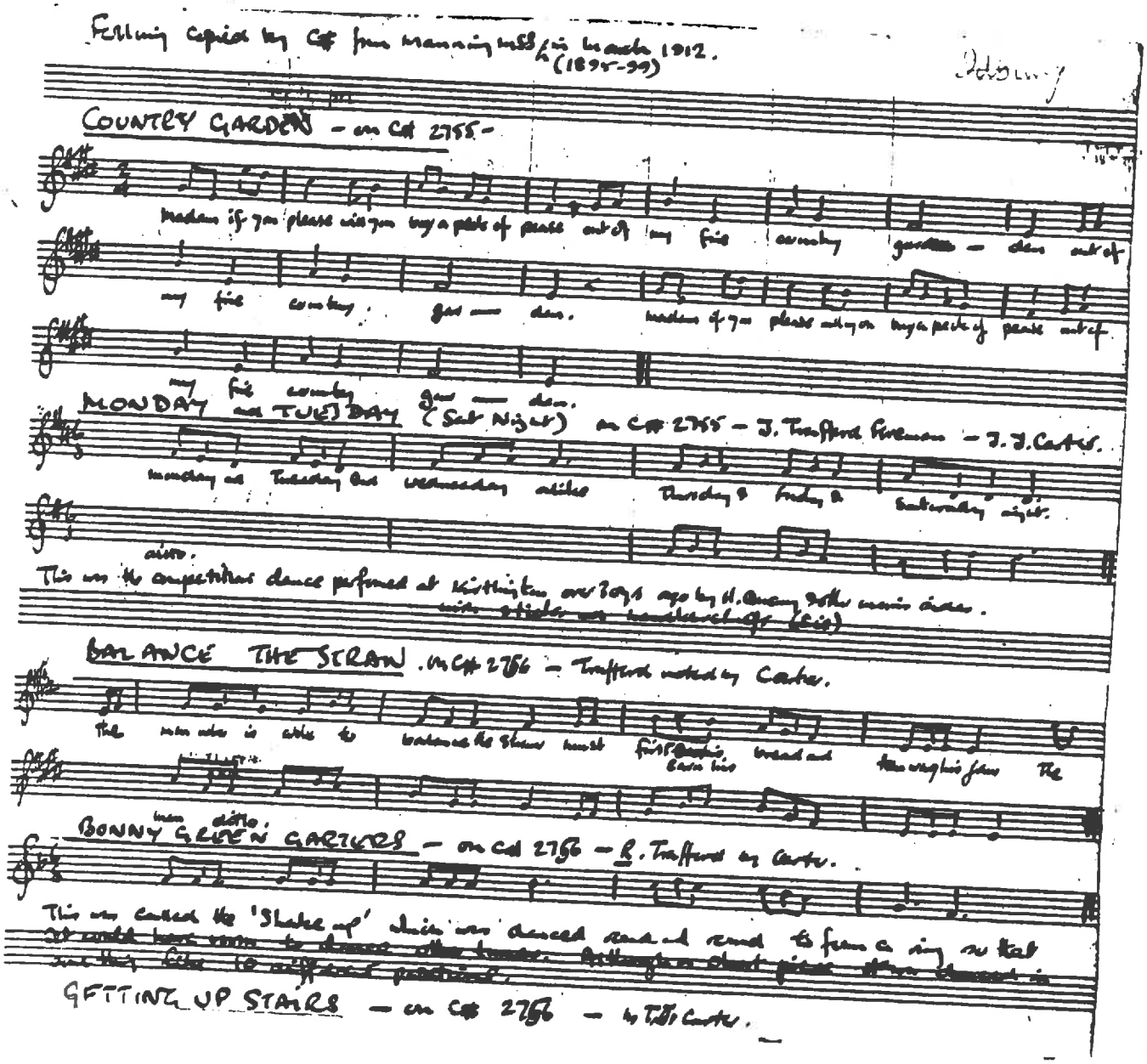
3x Più lento d=132

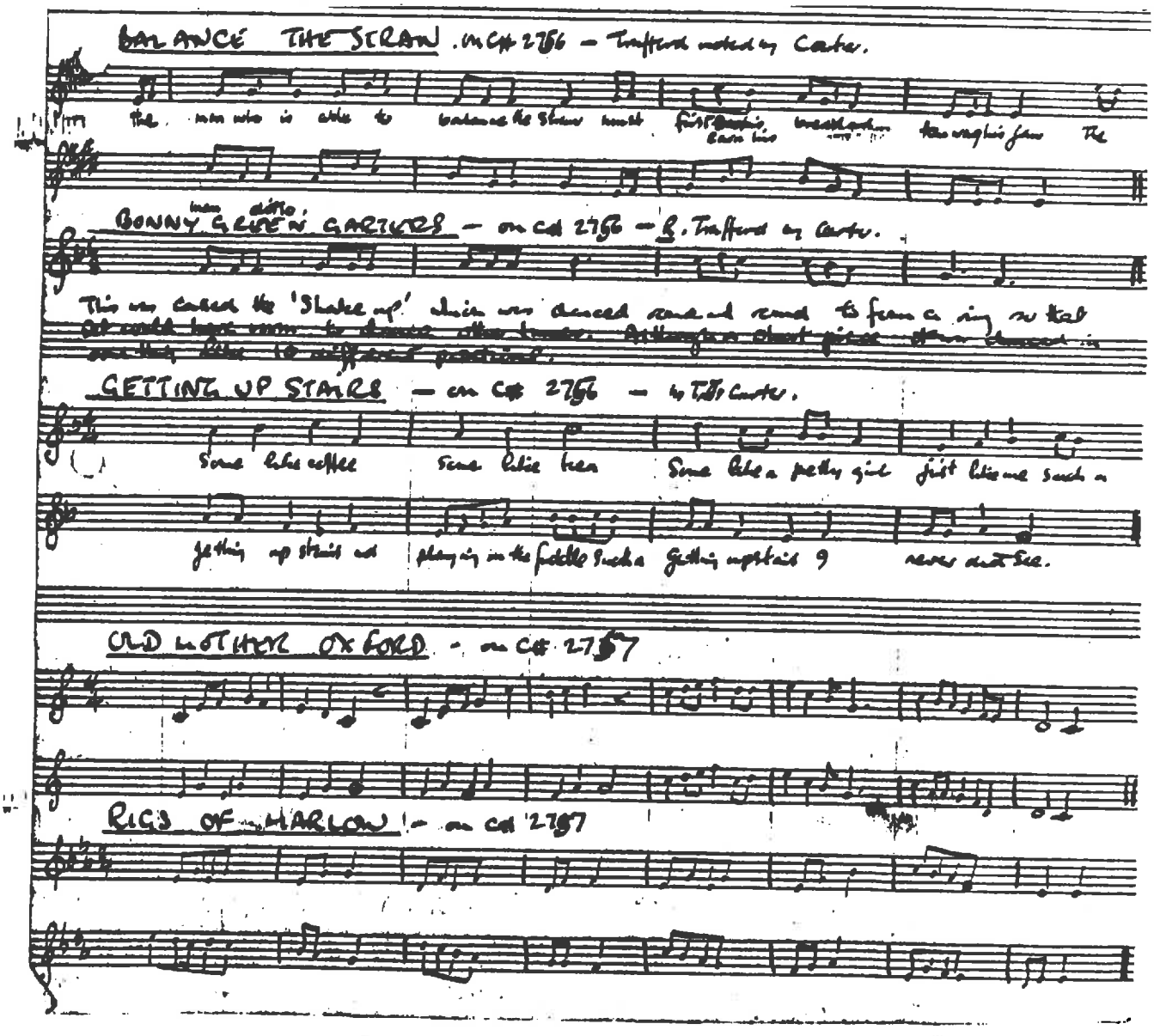
Tempo Primo d=216

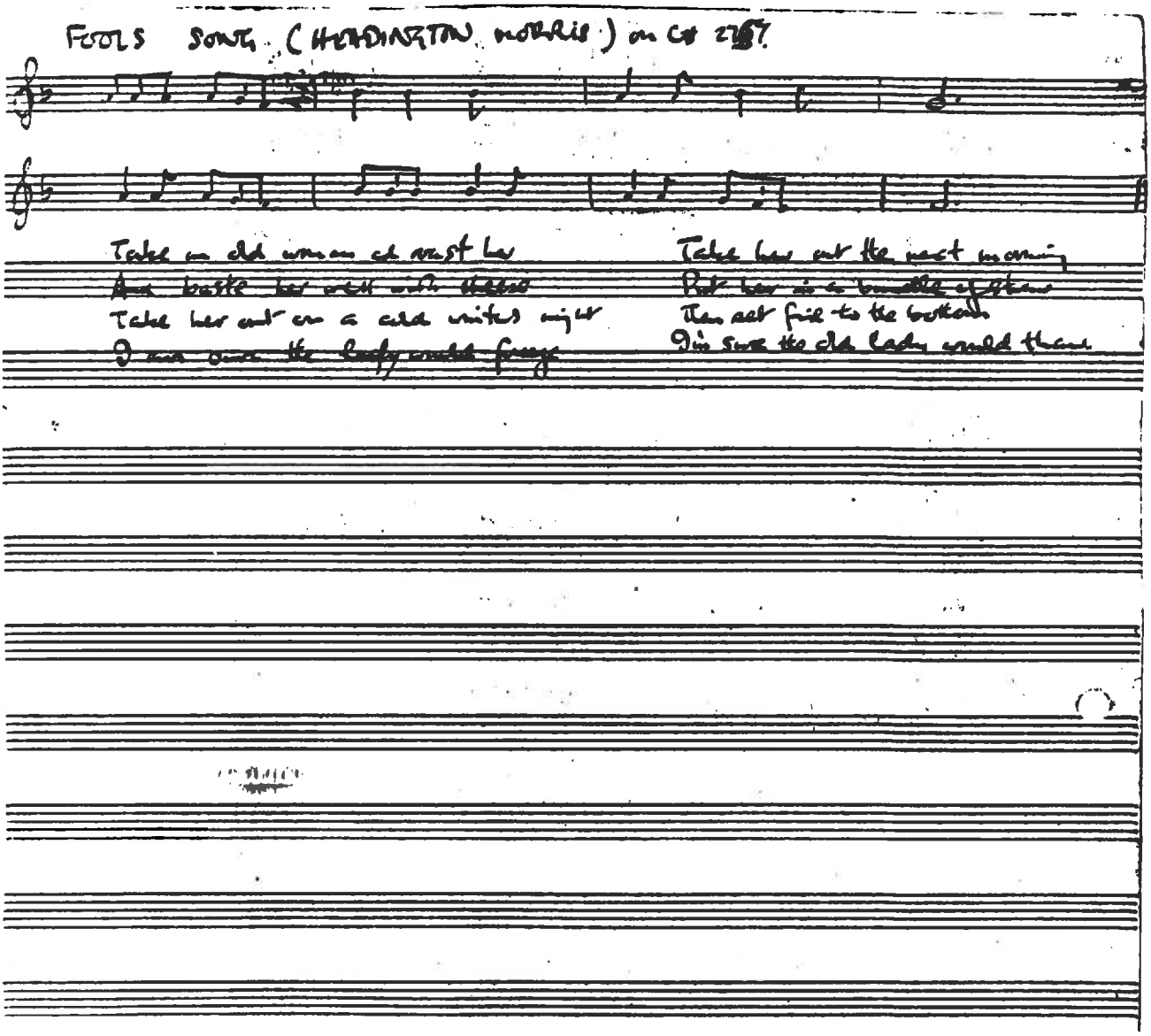
3x Lento d=92

Resto

HQ TUNES : C# copy of MANNING MSS




BALANCE THE STRAW
BONNY GREEN GARTERS
GETTING UP STAIRS
OLD MOTHER OXFORD
RIGS OF MARLOW

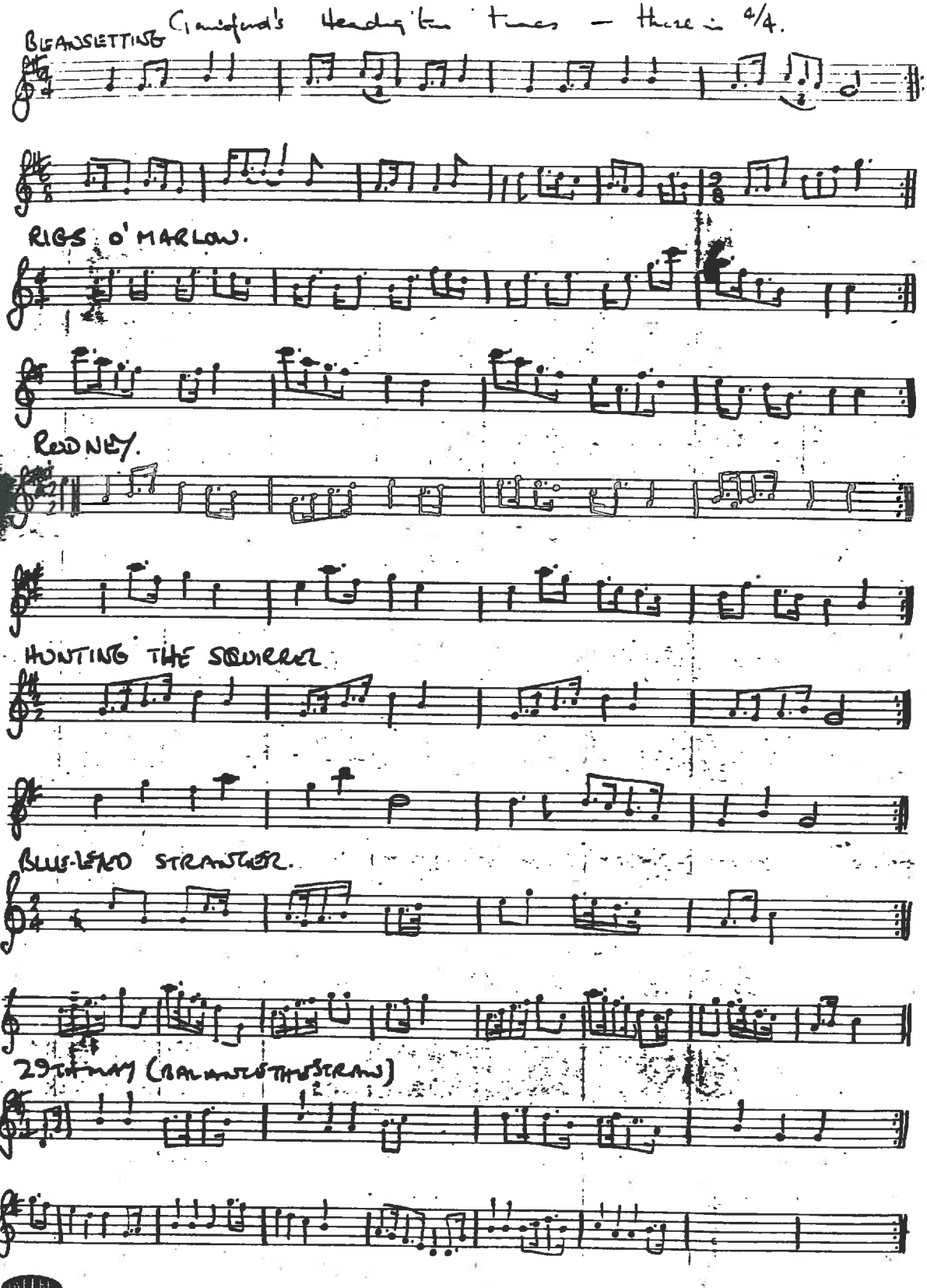


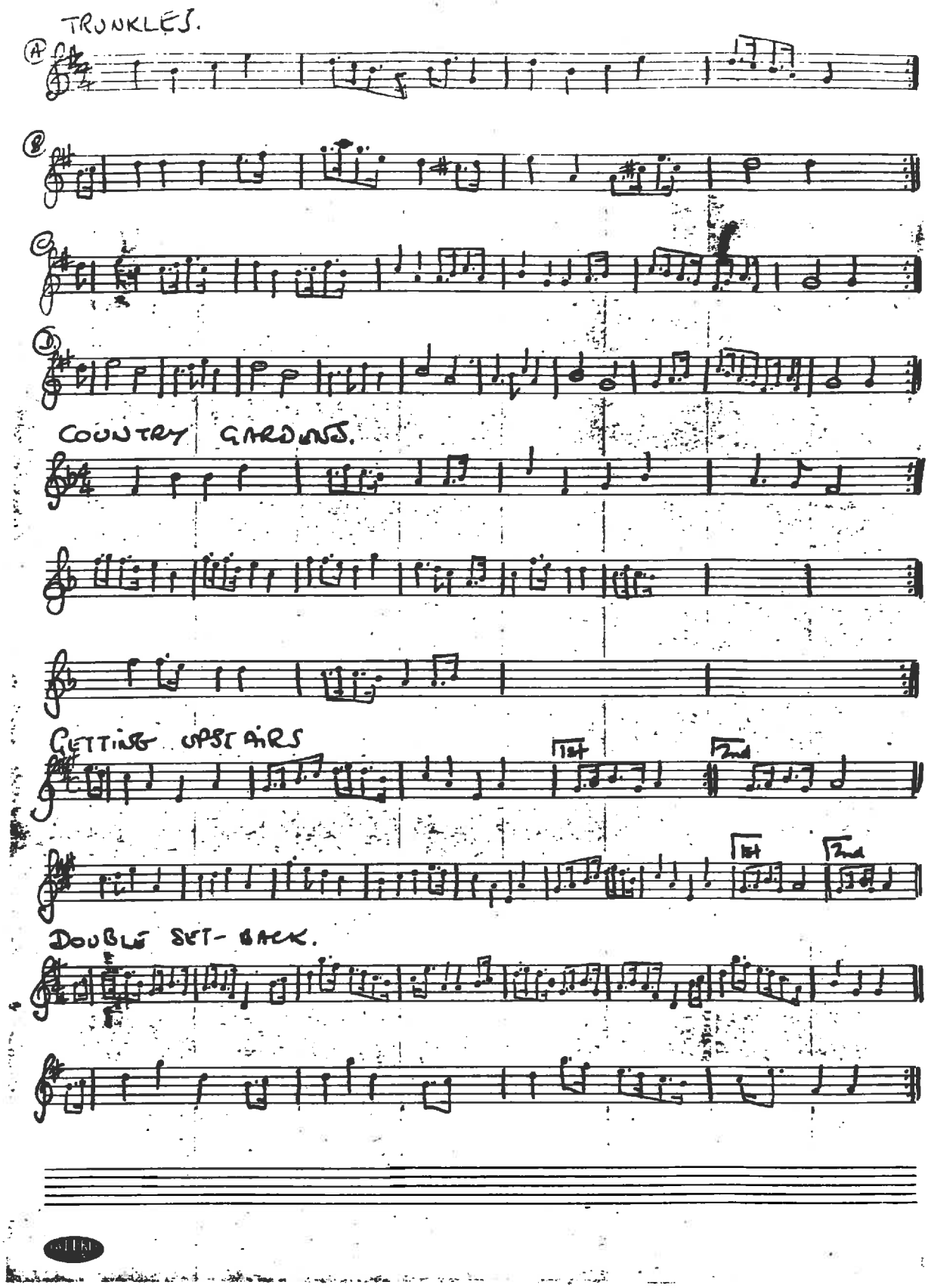
FOOLS SONG (HEADINGTON MORRIS) on C# 2757

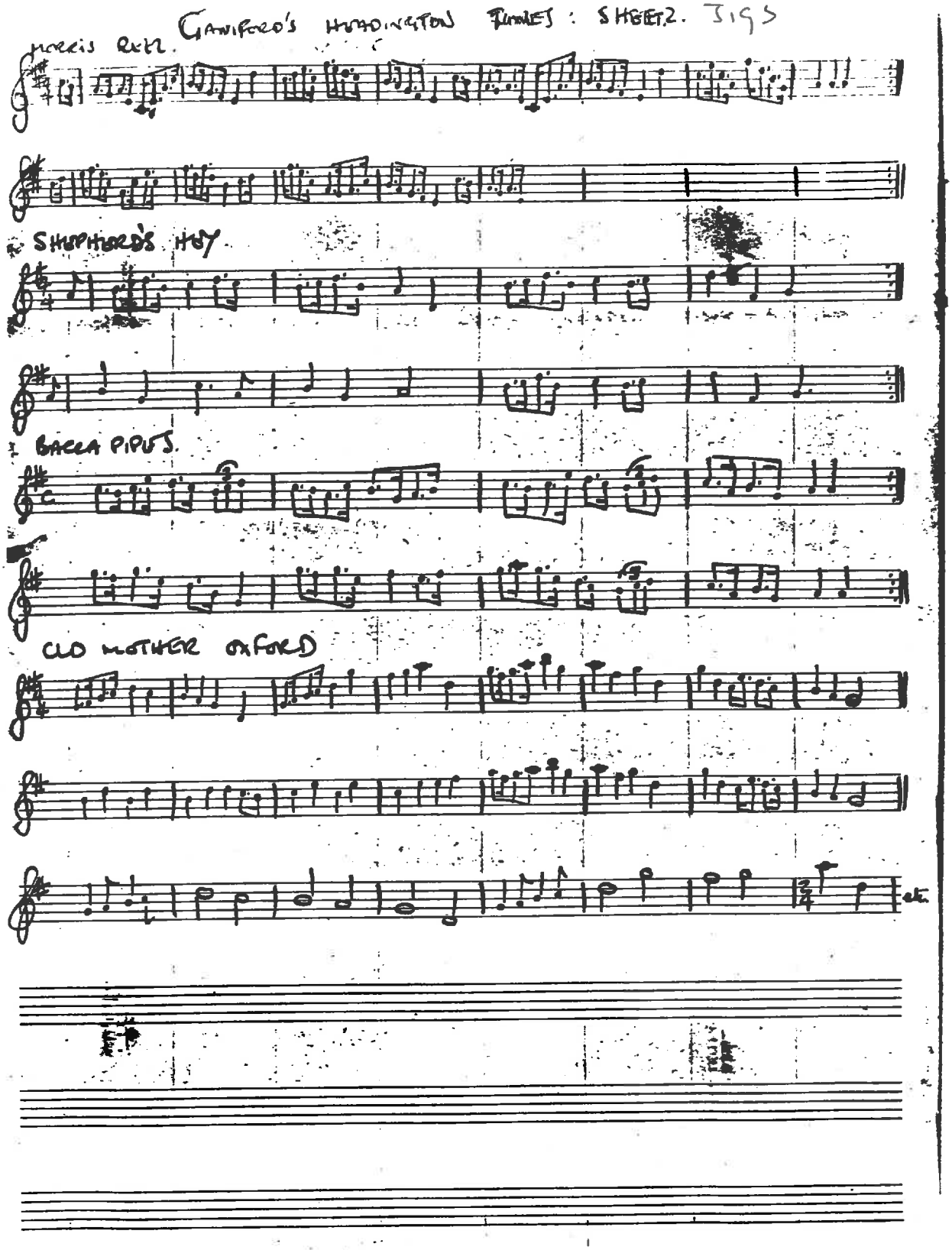
Take an old woman and roast her
And baste her well with cheese
Take her out on a cold winters night
I am sure the lady would freeze

Take her out the next morning
Put her in a bundle of straw
Then set fire to the bottom
I'm sure the old lady would thaw

GANIFORD'S HQ Tunes




TRUNKLES.
A
B
C
D
COUNTRY GARDENS.
GETTING UPSTAIRS
1st
2nd
1st
2nd
DOUBLE SET-BACK.


GAMFORD'S HUNTINGTON TUNES : SHEET 2. JIGS
SHEPHERD'S HEY
BACCA PIPES.
OLD MOTHER OXFORD

ESPERANCE MORRIS BOOK : RD Copy

Esp Morris Book. Pt 1. — [illegible] like C# [illegible]

Rags of Rakes [illegible], Country Garden, Constant Billy as Morris Books.

WITH JOCKEY TO THE FAIR.

FOOT UP — Double Step 6 Bars — Backstep 1.

SIDESTEP — hang sidestep left in front ↖

" " right in front. ↗

6 Bars Double Step.

2 Bars. Single step. backwards

Backstep 1.

CAPERS. — jump as high as possible keeping knees straight.

	d.	u.	d.	u	d.	u	d.	u.	d.	u.	d.	u.	d.	u	d.	
thus	R	L	j	R	L	R	j	R	L	R	j	R	L	R	j	/ Quick hop on L. foot. 2 bars d.s. & backstep 1.
⊙	d.	u	⊙	d.	u	⊙	⊙	d.	u.	⊙	⊙	d.	u	⊙	⊙	
st.	R	L	j	R	L	R	j	R	L	R	j	R	L	R	j.	

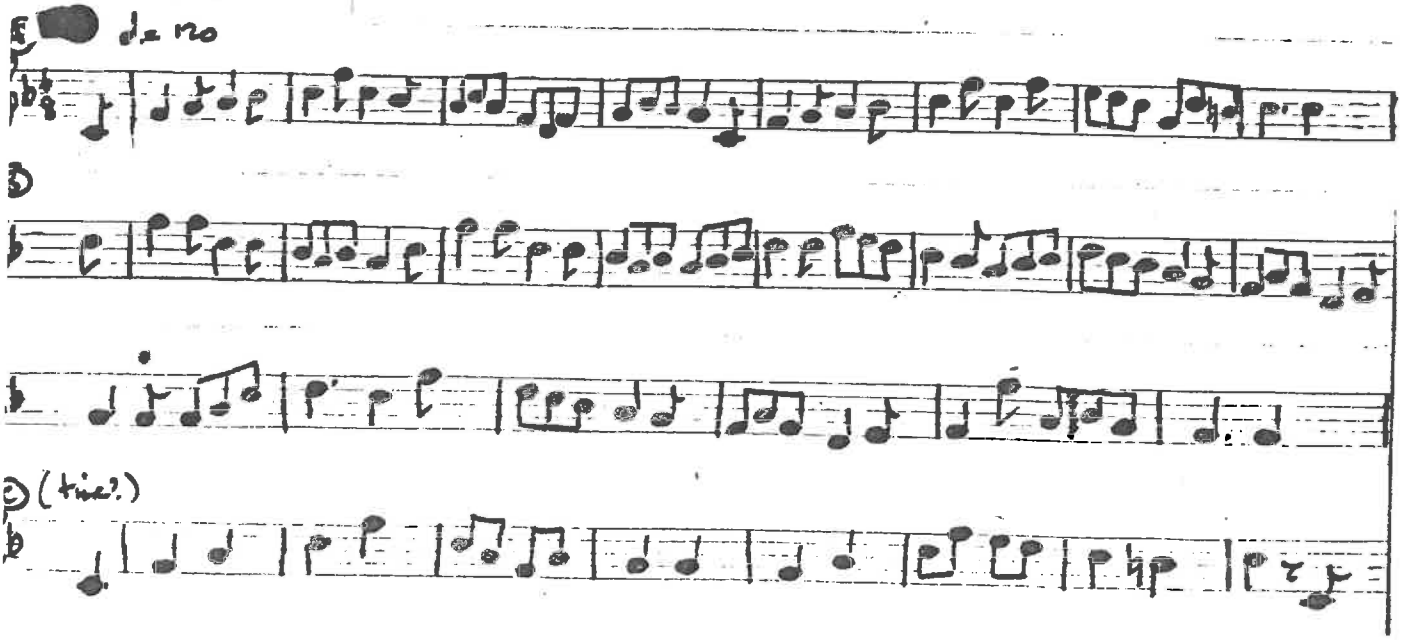
followed by. 2 Bars double steps & backstep 1.

At end of sidestep for 2nd time do 4 capers instead of backstep.

Differs from Sheep primarily in the tune.

Also use (a) simpler backstep (b) start on other foot (c) more elaborate hand movements in the capers.

'Wifty Jockey to the Fair'



Espérance. Morris Book Pt 2. (Background)

William Kimber, who originally taught the Esp. Club and the members of the S-W. Polytechnic, was not in the original side, but joined it as an occasional dancer after its revival so that we found his steps varied in many points from those of the ~~original~~ old men who were members of the original side. We are hoping that before it is to late this Headington side will be revived under Mr. W. Mark Cox and will have amongst its members some at least of the old dancers... from time to time traditional dancers are invited to London and quite recently Mr. Horwood (64) and old Mr. Trafford (75) came up from Headington and went through the dances. ... [Mr. Trafford relates winning a bet to dance Jockey on a beer barrel — claimed to have repeated feat on inverted quart pot.] ... anyone ... acknowledge that Mr. Trafford is a real expert in morris dancing & his opinion on the execution of the dances counts for much. ... Since writing the above (Feb 1911) the Traditional side has been reorganised with 3 of the old dancers as members (mid 1911?)

The Headington Morris side, as far as we know, preserved an unbroken tradition until about 30 yrs. ago (1880?) when the dancing was dropped and the side disbanded. There was a revival in the 2nd jubilee year 1897 when the side included one or two of the old dancers. The old fiddler was dead & Mr. Cox, from whom we had most of the tunes, took his place; Mr. Cox played for the next year or so and then his place was in turn taken by Mr. William Kimber who had been an occasional dancer in the side as reconstituted: his father, it may be mentioned, had danced in the old side. A few yrs. after its revival the side was again disbanded.

Quote from local paper on performance at Oxford Corn Exchange March 99.
"Fol-lorum as squire – wore silk hat decked with coloured ribbons, a white smock, breeches and one white & one brown stocking. A stick with bladder & cow's tail at either end.

... Blue Eyed Stranger, Constant Billy, Country Gardens, Rigs of Marlow, How do you do sir?
Bean Setting, Hands to Wedding Rodney, Trunk Hose and Draw Back."
Lect. was given before the performance by Mr. Percy Manning, who was responsible for the entertainment and to whose enthusiasm the revival at Headington was to a great extent due.

... The dances were originally taught at the Esp. Club by W. Kimber, but they have lately been amended and supervised by W. Joseph Trafford, for many years leader of the old morris men and as we believe, the oldest survivor of the side. W. Trafford joined the side nearly 60 yrs. ago as that time some of team had been dancing. 40 yrs. Headington tunes noted in the autumn of 1910.

COMPARISON LIST OF HQ DANCES OBTAINED BY SHARP AND NEAL [RLD]

Dances

Bonny Green Garters	Morris On.	Index		
29th. May	"	(6 MJ & J.)		
Blue-Eyed Stranger 1st V.	"	1st & 2nd		
2d V.	"	1st & 2nd.	Trafford (Cox)	
Willow Tree	"	Index		
1st of May	"	Index		
Getting Up Stairs	"	2nd.		
Haste to Wedding	"	2nd.		
Double Step Back.	"	2nd.	Trafford	
How Do you Do Sir	H.-Corner	1st & 2nd.	Trafford (Cox)	
[illegible] Bunches	H - Corner	1st & 2nd.	Trafford. (Cox)	
Trunkles	H - Corner	1st & 2nd	Trafford (Cox)	
Counting Gardens.	Clap.	1st & 2nd.	Kimber	
Man's Reel. 6 men.	Reel	2nd.		
4 men.	"	(EFDS Jeanl)		
Constant Billy	Stick	1st & 2nd.	Kimber	
Hunt the Squirrel (Drawback)	"	2nd.	Trafford	
Rodney	-	2nd.	Trafford. (Cox)	
Rigs of Marlow	-	1st & 2nd.	Kimber	
Bean Setting.	-	1st & 2nd.	Trafford. (Cox)	

SHARP NEAL

PUBLICATIONS

Editions

Trafford's Pre-revival Headington. Tradition.

Steps

DOUBLE STEP.

down up. | down. up. |
r. l. r. hr | l. r. l. hl. | etc.

In all the steps the dancer must try to dance on the ball of the foot "toward the toe". The effect should not be of stamping or scraping, but one should make a clear tap on the ground. The less noise the better, it is the bells that should be heard not the stamp of the feet. The unemployed leg should in general be straight but not stiffened. The effect should be one of naturalness and ease. At the beginning of a step the foot which is about to be used is thrust forward, and is brought back into position on the ground in order to make the 1st step or spring. At the moment the foot touches the ground the other is thrust forward. In making the hop, the unemployed foot should not be raised too high from the ground; but the hop itself should be a high one, as this out of restraining the unemployed leg should give the effect of a shake to the leg, which makes the bells "speak".

In handkerchief dances the "up" position is, the hands raised to about the level of the shoulders, the arms bent, the hands about a foot from the shoulders, not in front of the body but at the sides. For "down", i.e. the hands are swung loosely down and behind the body. Handkerchief held by a corner.

SINGLE STEP.

r hr. l. hl | l. hr. l hl. | etc.

This step used in figures of beam setting, is a spring on right foot, hop on right foot spring on left, hop on left etc.

BACK STEP. 1.

circle		circle		down	up
br.	rh.	bl.	lh	ft.	j. ‖

Swing right foot behind "br" and alight on both feet; hop on right foot, "rh", and at the same time taking left foot away to side; swing left foot behind "l" and alight on both feet; hop on left foot "lh" and at the same time taking the right foot away to side; feet together "ft"; jump on both feet "j".

BACK STEP. 2.

circle		circle		circle (?)		circle (?)	
br.	fa.	bl.	fa.	br.	fa.	ft.	— ‖

Alternative to above. After alighting on both feet, right behind (br.) jump and place both feet apart (fa), then swing left behind alight on both feet (bl), jump and place both feet apart; swing right behind again and alight on both feet jump and place both feet apart, then together.

For "circle" the hands are in the "up" position and waved inward in a circle towards the face and out. With the 2nd backstep the hand movements are difficult (old brother Oxford) and are sometimes practically omitted the handkerchiefs being gently flicked at the sides.

SIDESTEP.

h.circle		h.circle		
l.	r.	l.	hl.	‖ etc
ss. rb.	—			

In sidestep put e.g. the left foot in front of right, make a 1/4 turn right and keeping feet in this position move slightly to left corner, taking the weight of the body first on L, then on R, then on L, then hop on L; The feet are raised only slightly from the ground. The hands are circled "h. circle" rather higher than plain circle.

CAPERS.

L. R. | etc.

The dancer simply springs as high is possible from one foot to other, keeping the knees fairly stringer, just enough to give good springs. The 1st foot is thrust forward as the 2nd foot strikes the ground. Occur various ways.

	circle	circle	circle	circle.	
Mandrum Bunches.	R.	L.	R.	L.	
	down	up.	circle	circle.	
or.	j.	j.	R.	L.	etc
Trunkles.	down	up.	circle	circle.	
	R.	L.	R.	j	

FIGURES

There appears to have been a varied and extensive terminology in connection with the dances and it is often difficult to arrive at the exact use of certain expressions. Tried to preserve in the correct usage the characteristic titles of the principal figures Shake up; Hey up; Hands across; & Back to Back. The term "Shake up" appeared a little elusive – used for 1st figure [I think it represents basic step sequence in position ?]

Movement in Abel. called.	now called.
1 Down & back, turn; up and back face:	Shake Up
2 Chain.	Hey Up
3 Cross.	Hands across
4 Back to Back	Back to Back.

Shake up danced either foot up 2x or foot up, foot down.

The rule except for Sharp's BE. Stagr. is foot up 2x in sticks. foot up & down in handkerchief dances.

Basic Seq

The basic sequence is 2 Bars step followed by 2 Bars Back step 1 or 2. [Notation indicates start always with right foot. – no indication of variation on other half of figure or with position in set.]

Thus:

down		up		down		up		circle		circle		down	up
r.	l.	r.	hr.	l.	r.	l.	hl.	br.	rh.	bl.	lh.	ft.	j.

OR.

down		up		down		up		circle		circle		circle(?)	circle(?)	
r.	l.	r.	hr.	l.	r.	l.	hl.	br.	fa.	bl.	fa.	br.	fa.	ft. –

In Beansetting – use single stepping in figs – [no indication of phrase endings]

r.	hr.	l.	hl.	r.	hr.	l	hl.	r.	hr.	l	hl	r	hr	l.	hl.

Once to self:

At the beginning of each dance the music plays the 1st section through once. Somewhere in last bar sticks are tapped w a jump in made — hands raised to "up" position

Figures

figures otherwise as described in vol. 1.

Order of figures

The order of figures is irregular. — Normally being

FV_c . Hey_c . CO_c . $B2B_c$. ~~[illegible]~~

~~FV, 2HA, 2A~~

with chorus in between figures and ending on a chorus

However. "Draw Back" (H. the Sq.) "Rocking" & "Double Set Back" end with additional Hey after last chorus.

"How do you do Sir?" ends with additional Cross-Over after last corner.

"Blue Eyed Stranger" — Trafford is irregular with [illegible]

FV_c . CO_c . $B2B_c$. Hey. ~~The Hey [illegible]~~

i.e. as "Double Set Back" etc without the 1st Hey.

Beansetting is highly irregular.

Trafford. / $\frac{1}{2}\odot_c$, CO_c, $B2B_c$:

Sharp. / $\frac{1}{2}\odot_c$, CO_c, $B2B_c$, Hey_c :

Not only does ½ rounds replace (FV_c Hey) but in Sharps rotation the Hey_c appears at end.

Coxs Tunes

D.B. — all crockets staccato.

B.CS — A music & ½ Hey — staccato

H.D.DSir — A music — staccato.

L.B. — A music — staccato. | Emphasis 2nd beat in bars 2, 4, 6 & 8

B music — last 4 bars staccato. | " " " bar 6 & 8

C music — " " "

cd caper beats.

T. — A music — Emphasise 1st & 2nd beat each bar.

B " — Staccato — emphasis 2 beats in bar 4

C " — " bar 6

BLUE - EYED - STRANGER.

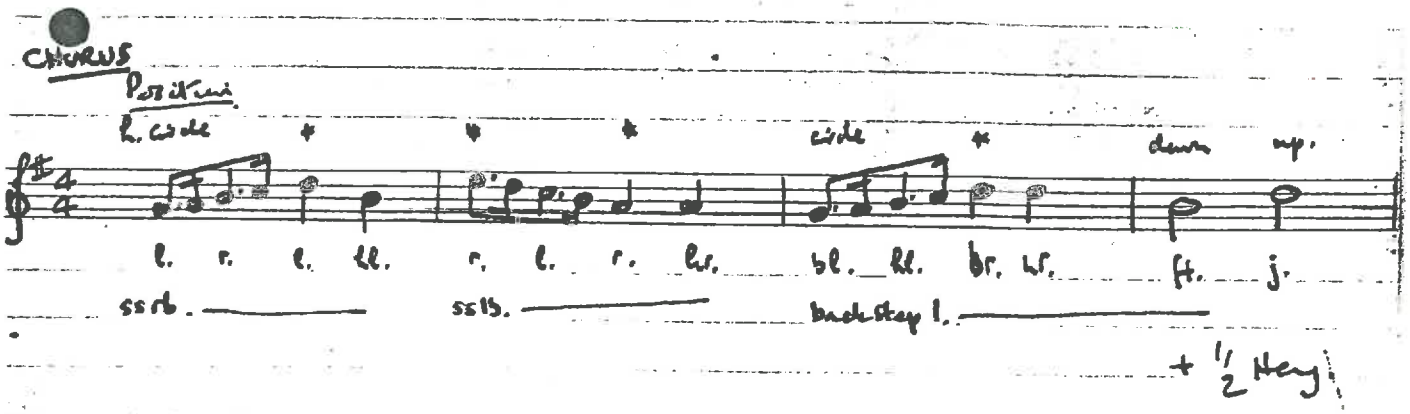
Notation.

A Once to Self. — Jumps on last beat.
A Shake Up
B. Chorus. — Side step & back step + ½ Hey repeated
A Hands Across
B Chorus
A Back to Back
B Chorus
A Whole Hey ed All in.

CHORUS

Position

h. circle * * * circle * down up.



l. r. l. ll. r. l. r. hr. bl. hl. br. hr. ft. j.

ssrb. ssls. backstep l.

+ ½ Hey

All in.

In last two bars all turn ed dance towards centre ed instead of final jump, put right foot up ed fling both hands above head and give a cry.

cf. tune in "Just is tidewise flowing" — Sharp & Kidson
'Leyness' — English Country Songs.

DOUBLE SET BACK.

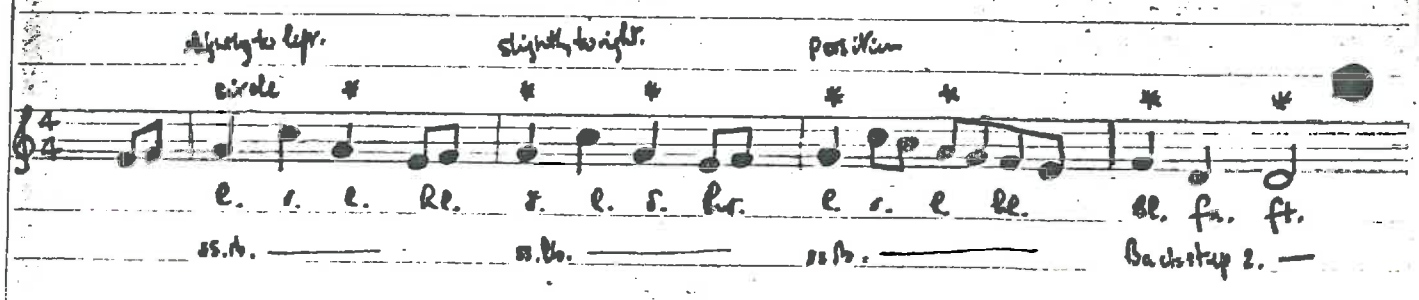
All movements in this dance done twice. There is no jumping and the 2nd backstep must be used throughout, so that the effect of the dance is that the feet are much more on the ground than in the other dances.

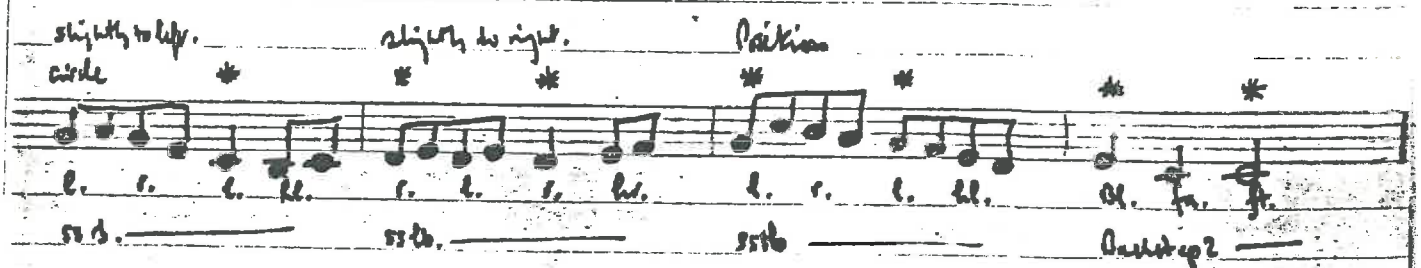
Notation:

A once to Self – jump on 3rd beat of last bar.
A. Shake up-twice – foot up 2x, turn; foot down 2x, face.
B. Chorus – side step & backstep 2x. – [Every face out]
A Hey up.-twice
B Chorus twice
A Hands A arms-twice
B Chorus-twice.
A Back to Back-twice
B. Chorus-twice
A. Hey up-twice – All in at end as B.E. Stranger.

As dance is long, it is possible to do figures once only (except Shake up)

CHORUS. (Tune in text in C, in music in F.) – Side-step continues for 3 bars – 1 bar [illegible]
(Why isn't 2nd ½ repeated with opposite feet?)





For 1st Chorus only. All face left. (Fig 1.)
For all others face centre.

← 6 ← 5
← 4 ← 3
← 2 ← 1
Music Fig 1.

How d'ye do, sir?

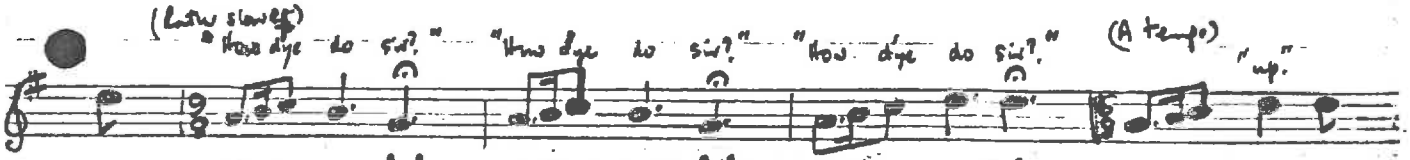
In this dance the handkerchiefs are wrapped round the hands to represent boxing gloves.

Notice. A Once to self – jump on last beat.
A Shake Up – first up and down.
B. 3x. Corners – Half cross and shake hands
A Hey Up.
B 3x. Corners – Half cross and threaten
A Hands Across
B 3x. Corners – Half cross and box
A Back to Back
B 3x Half cross Corners – Half cross and reconciliation.
A Hands Across. and All-In. – at end all turn into centre as in "B-E-Stronge" and exy.

Chorus.

Half cross and shake hands

Half cross and make "obedience" i.e. Nos. 1 and 6 advance to centre singing "How d'ye do sir?" shake both hands on the words "sir", and retire at once to make room for Nos. 2 and 5 who do the same. Nos. 3 and 4 repeat same figure, but after singing, they remain in position for 1st beat of 4th Bar and on 2nd beat of bar all jump on flight both hands up ready to start the next movement.



1st6 advance, shake: 2nd5 advance, shake: 3rd4 advance, shake: (all) j.
1st6 retire. 2nd5 retire. 3rd4 stand

Half cross and threaten. – Threaten instead of shake. – sing
Half cross and box. – pretend to box, dashing fierce instead of shake – sing.
Half cross and reconciliation – make obedience. – shake either both hands or right hands in conciliatory manner looking friendly.

LAUDNUM BUNCHES.

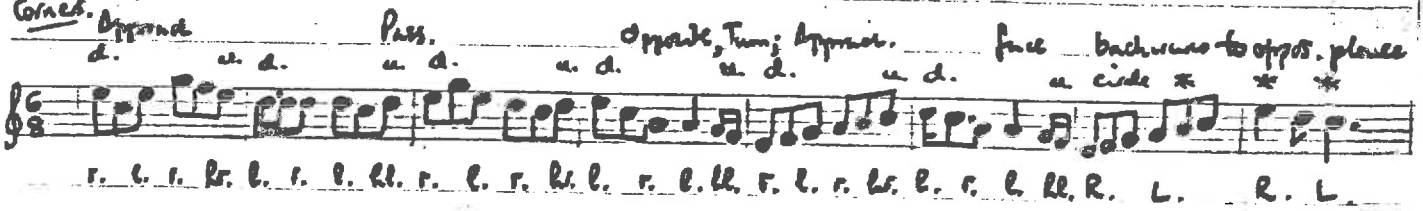
Corner Dance. Notation.

A Once to Self — jump on last beat.
A Shake up.
B. 3x. Chorus. — Corners, shake through with half capers. — all change places
A Hey up — middles follow 1+2 who are now at other end.
B. 3x Chorus — Corners, shake through with half capers. — to places
A. Hands Across.
C 3x Chorus — Corners, shake through with full capers — to opposite
A Back to Back
C 3x Chorus — corners, shake through with full capers — to places,
3rd time all dance last 4 bars with all in.

CHORUS

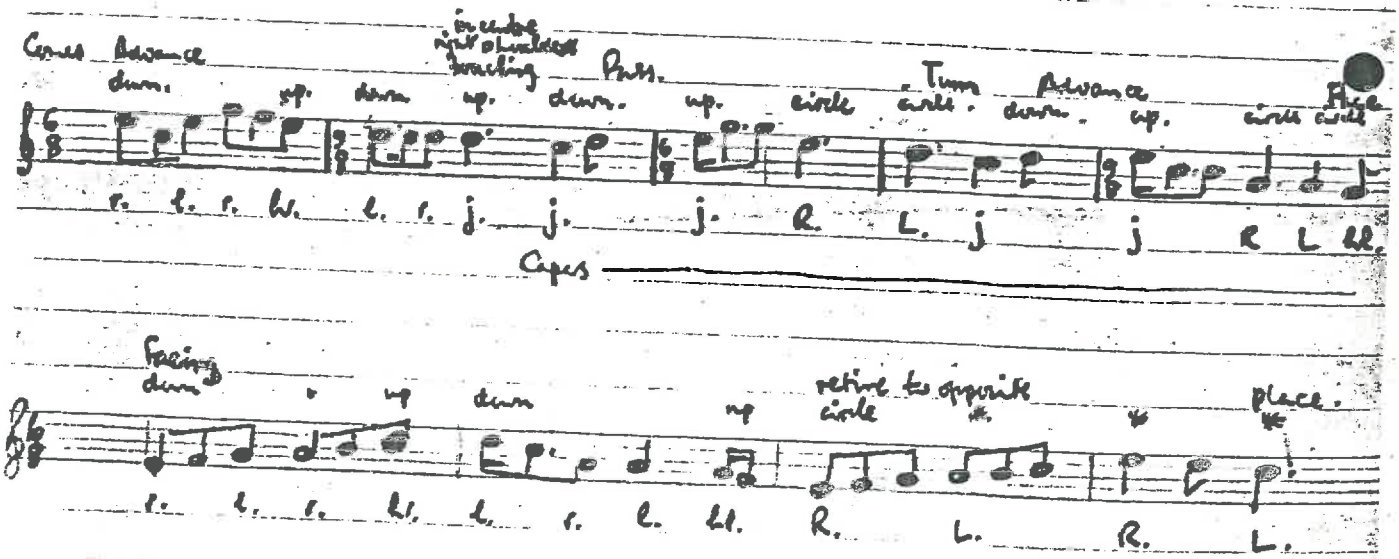
Corners shake through with half capers — done by corners successively.

Corners. Approach Pass. Opposite, Turn; Approach. face backwards to oppos. place
d. u. d. u. d. u. d. u. d. u. d. u. circle * * *



r. l. r. hr. l. r. l. hl. r. l. r. hr. l. r. l. hl. r. l. r. hr. l. r. l. hl. R. L. R. L.

Comers, shake through with full capers.



NB. 5th Bar. – quick hop to pick up rythm. – also note hands throughout.
The 1st 6 steps may be danced sidestep if preferred, in which case the hands are circled.

All ind. on last time all join in on last 2 bars of double steps and dance towards center and on last caper all cry as in "Bluey Stranger".

OLD MOTHER OXFORD.

The dancers sang to this tune the words
"Old mother Oxford's just come home
Had to light a fire in the big back room".

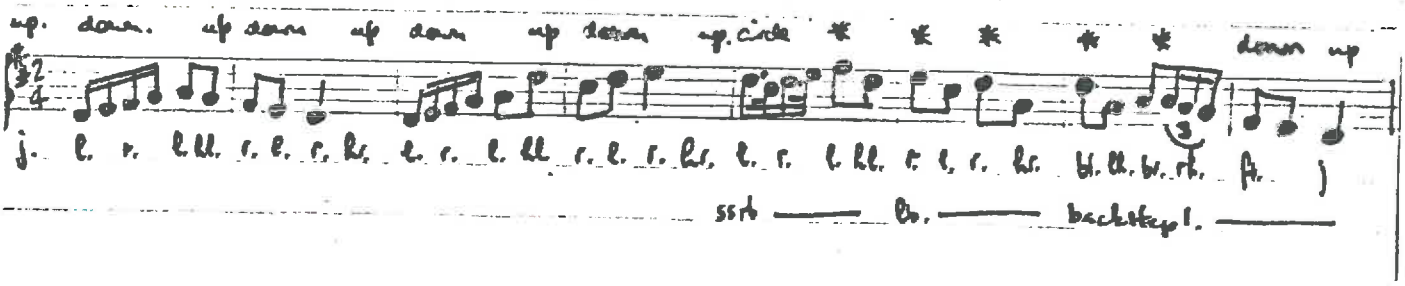
Either of the back steps may be used.

Notation.

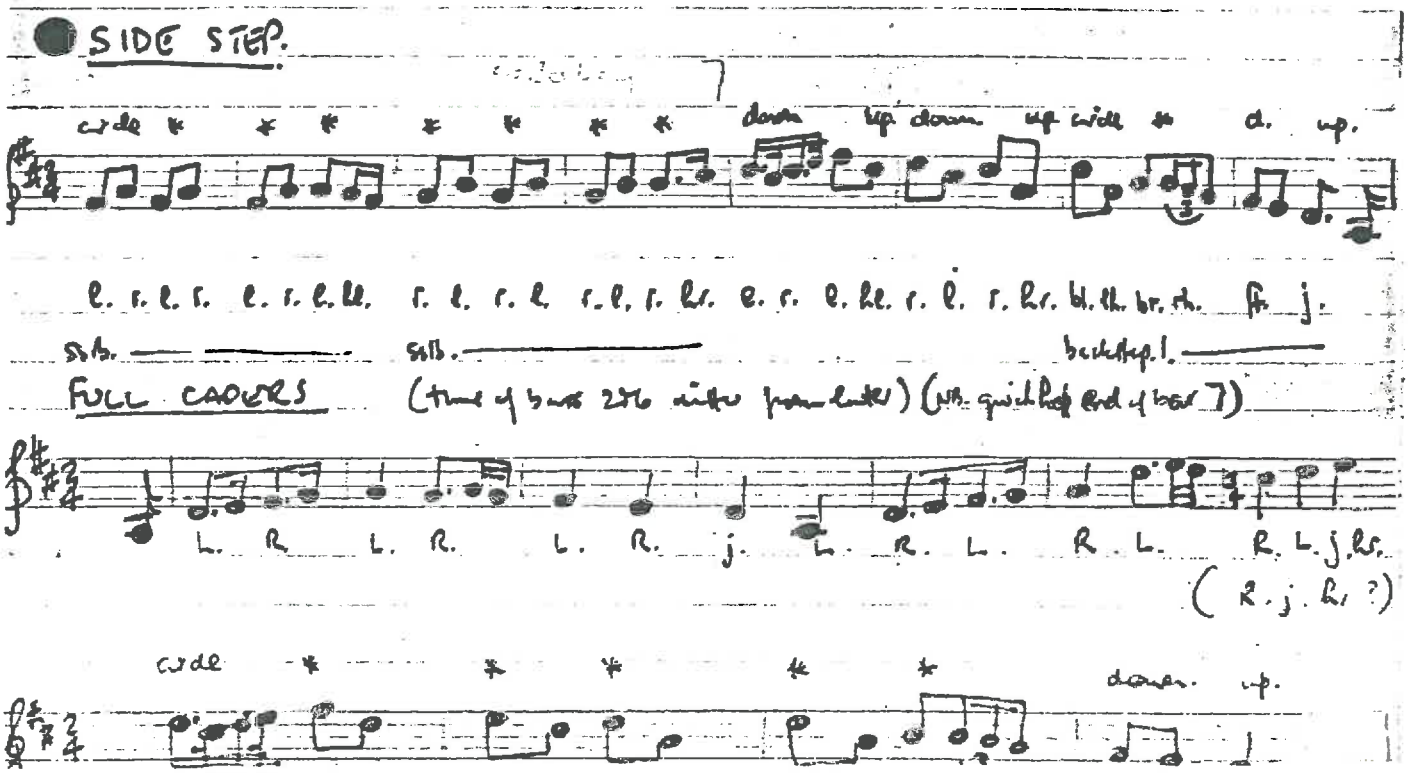
Once to self. — jump on left heel.
Shake up.
Side Step and Shake in.
Full Capes
Side Step and Shake in. } repeated.
Full Capes with Caper up to end.

SHAKE UP.

as B-E Stranger



Old Mother Oxford Carl


SIDE STEP.
cycle
down up down up with a up.
l. r. l. r. l. r. l. ll. r. l. r. l. r. l

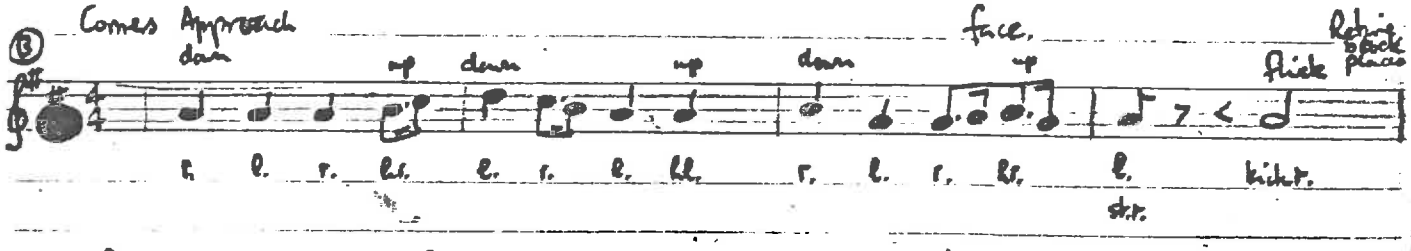
TRUNKLES.

Some dancers called it "Trunk hose" or "Old Trunks."
Mr. Cox gives A music in Lydian mode.

Notation

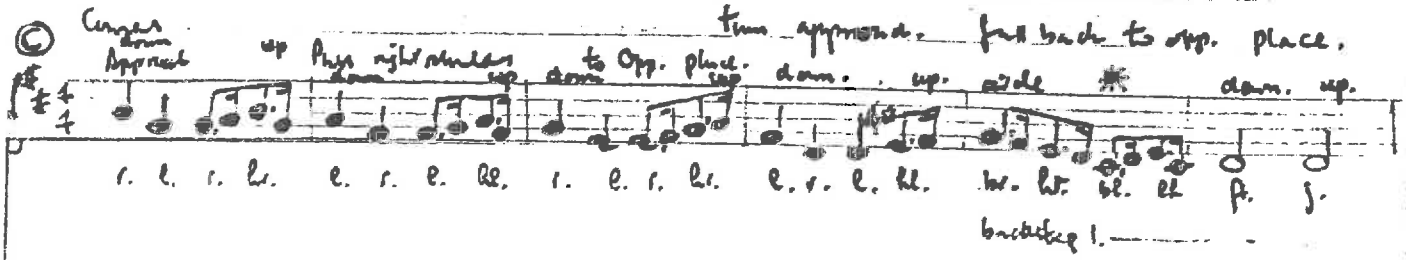
A. Once to self — Jump on last beat.
A. Shake Up.
B. 3x Corners — shakes half across — kick right.
C 3x Corners — shake through with half capers to opposite place
A Hey Up.
B 3x Corners — shake half across — kick left.
C 3x Corners — shake through with half capers to places.
A Hands Across
B 3x Corners — shake half across — kick right
D 3x Corners — shake through with full capers to opposite place
A Back to Back
B 3x Corners — shake half across — kick left
D 3x Corners — shake through with full capers
on last time (3 to 4) All IN.

Corners — shake half across — kick right.



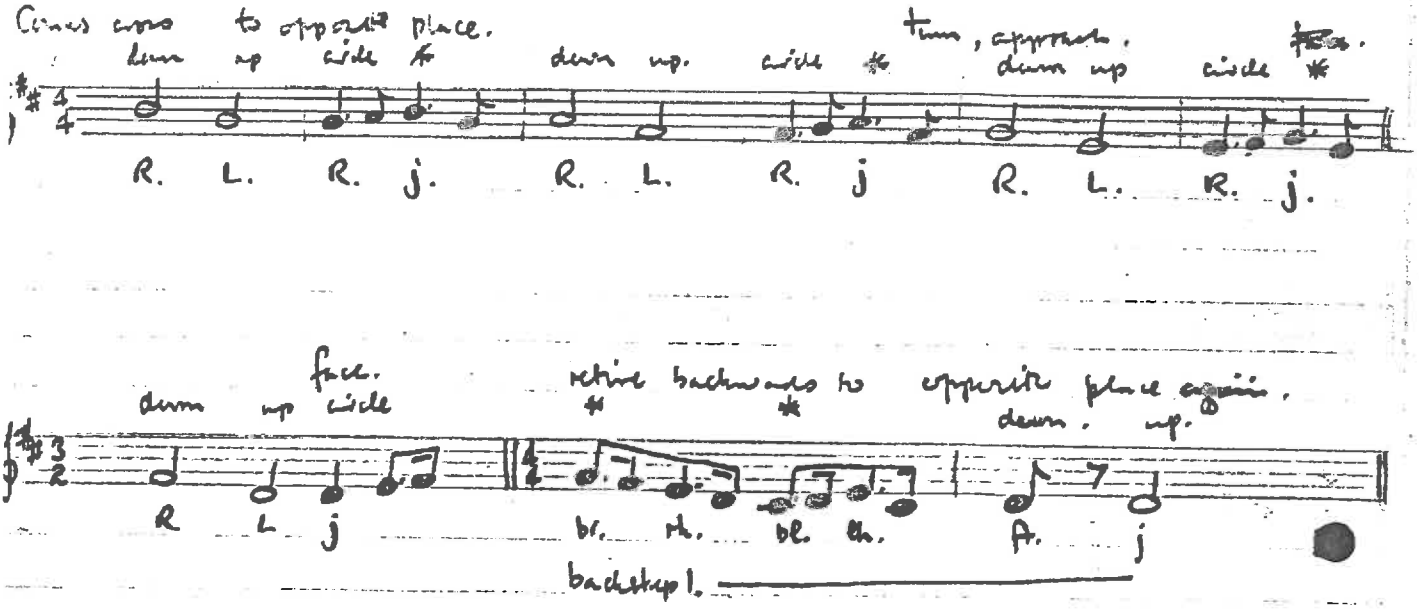
In bar 4; on 1st beat left foot which is up from previous hop, is very quickly brought back and at the same time the right foot is advanced and stamped on the ground, but not too heavily. On 3rd beat they kick each others right foot the movement being made with a straight leg from the side.

Corners - shake through with half capers.



Corners - shake half across - kick left - reverse feet. ie. shuffle left & kick left.

Corners - shake through with full capers.



Note each group of capers always starts R.
and last group is one caper short.

(Steps vary in quite diff. ie. each group of capers L. R. j. R. d. ha. a. ha.)

ALL-IN

When 3rd shake through with full capers the last time the others join in the last two bars and ALL dance towards the centre with four capers R, L, R, L (=steps of backstep) and exp.

DRAWBACK.

This was taught by Kimber as "Hunting the Squirrel" but Trafford said that the title was incorrect and that there was a slight difference in the 2 dances. Later both he and other dancers seemed to have some difficulty in defining the difference. Title retained that is most expressive of the dance. (Trafford tune differs considerably.)

Notation Once to self – tap sticks once and jump on 3rd beat of last bar.

A Shake Up. – foot up twice (as in Rodney) tap in 8th bar on 3rd beat (which beat?) face partners.

B. Chorus – stick tapping

A Hey Up – clash on 3rd beats of bars 4 & 8

B Chorus

A Hands Across – "

B Chorus

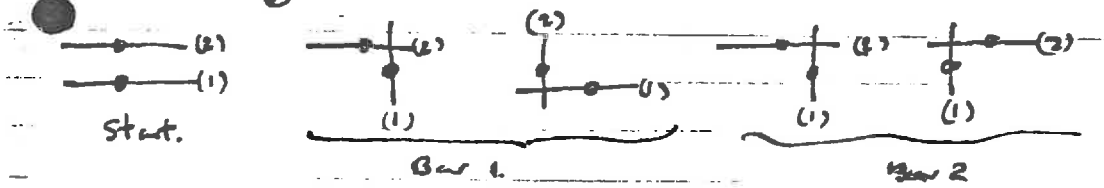
A Back to Back – "

B Chorus

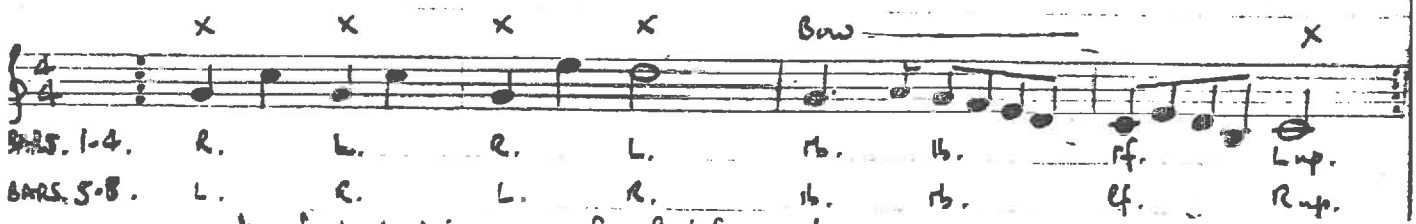
A Hey Up and ALL IN. " on last tap – all face up and stand as in "once to self".

Tapping Grasp sticks in the middle. – Clash on 3rd beat of (a) last bar of once to self, (b) 8th bar of foot up (c) 4th & 8th bar of other figures. Otherwise "Once to self" and tapping in figures done in Beansetting.

CHORUS. (Eggers plan view)



i.e. odds tips hit evens butts; evens tips hit odds butts; odds tips hit even's butts, then evens tips: Steps are a series of springs from one foot to the other. In Bars 3 & 4, 7 & 8 all bar to partners, on 1st & 2nd beat step back, on 3rd beat step forward, 4th beat drop heel and swing other foot forward. The bow is made in bar 3 & 7 while the stick is pointed towards partner and swung down to side. In bar 4 & 8 body comes to normal position and on 3rd beat odds tap evens as in Beansetting.



b - foot behind, f - foot forward.

RODNEY.

This dance is very similar to "Rigs" (Exp. in B.1) Except that normal stepping is used in the figures and there is a "slight variation" in the chorus.

NOTATION

Once to self – jump & strike sticks on 1st beat of bar 8.

A Shake up – foot up twice, tap on 1st beat of bar 8 ad face.

B Chorus – tapping 2x

A Hey Up

B Chorus

A Hands Across

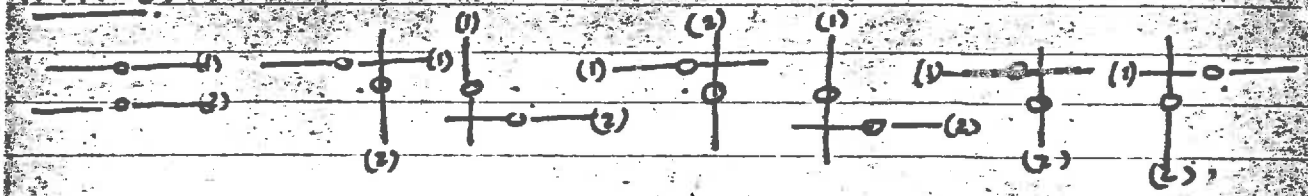
B. Chorus

A Back to Back

B Chorus

A. Hey Up ad All in – tap on 1st beat of last bar ad face up and stand as in "once to self"

TAPPING.



1st & 2nd beats of bar 2 — 1st & 2nd beats of bar 6 — 1st beat of bar 8

1st & 2nd beats of bar 4 — 1st & 2nd beats of bar 7 — 2nd beat of bar 8.

Bar 2. 1st & 2nd beats odd tips strike evens butts.

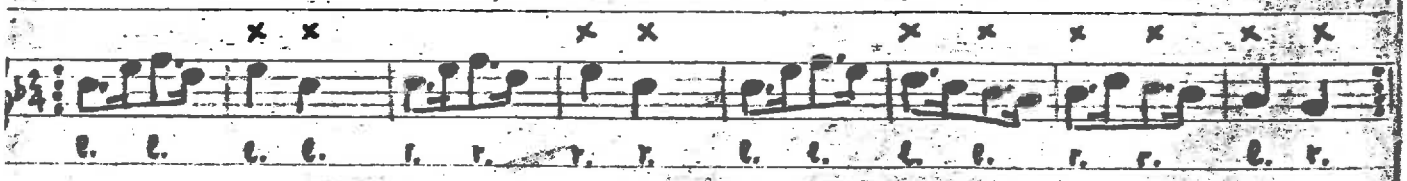
Bar 4 " evens " " odds "

Bar 6 " odd " " evens "

Bar 7. " evens " " odds "

Bar 8 1st. beat. odds " " evens butts

2nd beat " " " " tips.



BEAN SETTING.

Refrain that it begins with ½ rounds distinguishes it from all other Headington Dances.

Notation:
- A Once to self.
- A Circle
- B Dibbing (2x)
- A Hands Across
- B Dibbing (2x)
- A Back to Back
- B. Dibbing (2x) and All IN.

Once to self. – Partners face up. – cross sticks in front, on a level with shoulders and horizontal with the ground, the arms slightly bent. Hold sticks in right hand in the middle. On last beat of once to self odds tap sticks of evens.

Figures in General. – stepping in figures is entirely single step. Sticks held in right hand in the middle, more or less like a pen and kept at side except when using them. In the 3 figures, on the 1st beat of bars 4 and 8, Even Nos hold their sticks horizontal with their eyes. Odd Nos. knock sticks of Evens on 3rd beat of same bars.
(not quite consistent with description of circle.)

Circle (Half Rounds)
1 followed by 3, 5, 6 dance round circle clockwise to opposite corners place; 2 & 4 2 turn right about before following No 6 – 4 Bars. just before the 3rd beat of bar 4, Evens bring sticks up horizontal and parallel to body, a little lower than shoulder and on 3rd beat odds tap their sticks from above. Dance back to places and face in similar fashion.

Dibbing

BAR 1. 1st & 2nd beats all knock sticks on ground.

BAR 2. 1st beat knock partners sticks and keep sticks crossed – knock with the lower part near the ground.

BAR 3. as BAR 1.

BAR 4. 1st beat – odds knock bottom of very sticks with top of their own.
2nd beat – N°1 knocks bottom of stick of N°3 with top of his own.

BAR 5 1st beat N°3 – – – N°5 –
2nd beat N°6 – – N°6 –

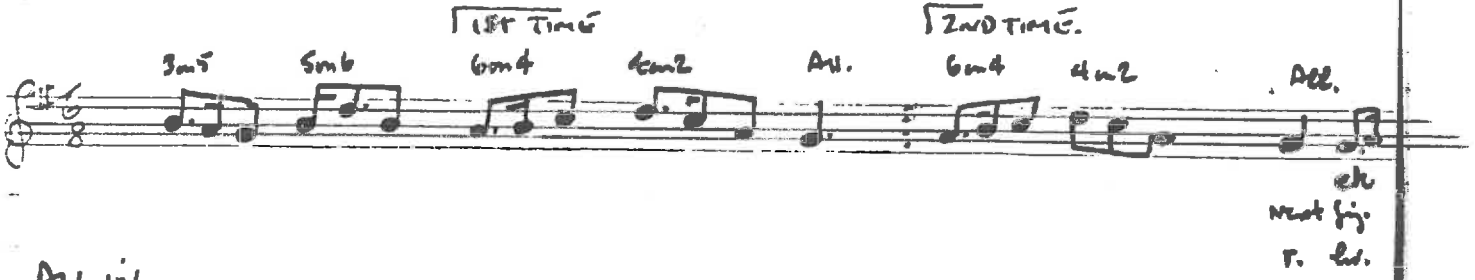
BAR 6 1st beat N°6 – N°4 –
2nd beat N°4 – N°2 –
3rd beat. All knock partners sticks again

Repeat whole, but start next figure with final knock.

New

At the end of dibbing it is better to start dancing the next figure simultaneously with the final knock. so as to begin the next figure without break (as in the music): but the knocks can be performed separately if desired. In this case play dibbing music twice omitting the 2nd time bar.





ALL IN.

finish dibbing last time by on last beat all face up, sticks in same position as once to self.

CAREY MSS

Clive Carey mss. [Extracts]

Tune Books. I.

Jockey Shake Up

4 bars RLR lw | L R L hl | 1 bar ss r in front | 1 bar ss. left in front.

ft. together. 2 bars caper RLR hop.
(½ capers)

Green Garters

Danced when one went to a new place. 1st walk round and round waving hankerchiefs. Then singing dance RL for 3 bars. Jump at J. (in tune) with hanks. thrown up.

As Horwood danced he kicked the unused leg a little across.

Esp. Club. Oct. 7 and 8 1910
Joseph Trafford 75. Mark Cox, Horwood (64)
Gave 16 morris tunes and 2 country.
Tunes Noted.

✓ Bean Setting	Country Gardens
✓ Jockie to the Fair	Shepherds Heel and Toe
✓ Trinkles	Lumps of Plum Pudding
✓ How d'ye do Sir	✓ The Drum Back (Kimbers. H the Sq)
✓ Blue Eyed Stranger	✓ Double Set Back
✓ Landmin Bundles	Brighton Camp
Rakes of Mallow	Green Garters
✓ Rodney (Stick dance)	Buffalo Gull } Country
✓ Old mother Oxford	Step Fetch Her. } Country

(✓ = taught by described by Trafford – later verified from Horwood)
Some of these appear in Esp. Book.

At Headington 13. May 1913 from Truffull.
Following times.
Balance the Straw (handkerchiefs)
Leapfrog
Queen's Delight (cross corner dance)
The Ribbon Dance (country)
Bonny Green Garters.
29th of May (give Green Garters tune)
Gettin' upstairs.
Constant Billy (Biddy) (also done with clapping)
Rigs o'Marlow } with double sticks
Shepherds Hey }

Has taught young ladies at Littlemore who hadn't danced before — and danced himself.
Met off with Kimber in Oxf. — asked him to go to Stratford did not hit it off as he found him sweering & drunk
How clogs dosir. — used to be danced by 3 ladies & 3 gentlemen.

Had seen "Gathering Peascods" done by Ladies from Town and didn't call it as dancing. The Oxf. ladies dancing was pretty nigh half not real morris dancing — they put in a lot that wasn't there.

Truffull used to dance to whistle & drum. — drum beat pretty well all the steps.

Jingles"
"Madam if you please, will you buy a peck of peas
Off my fine country garden"

"Lumps of plum pudding & pieces of pie
My mother gave me for tellin a lie"

"1st for your stockings and then for your shoes
And then for your bonny green garters"

"Constant Billy, may I go wid'ee
And rowe'e over the water!

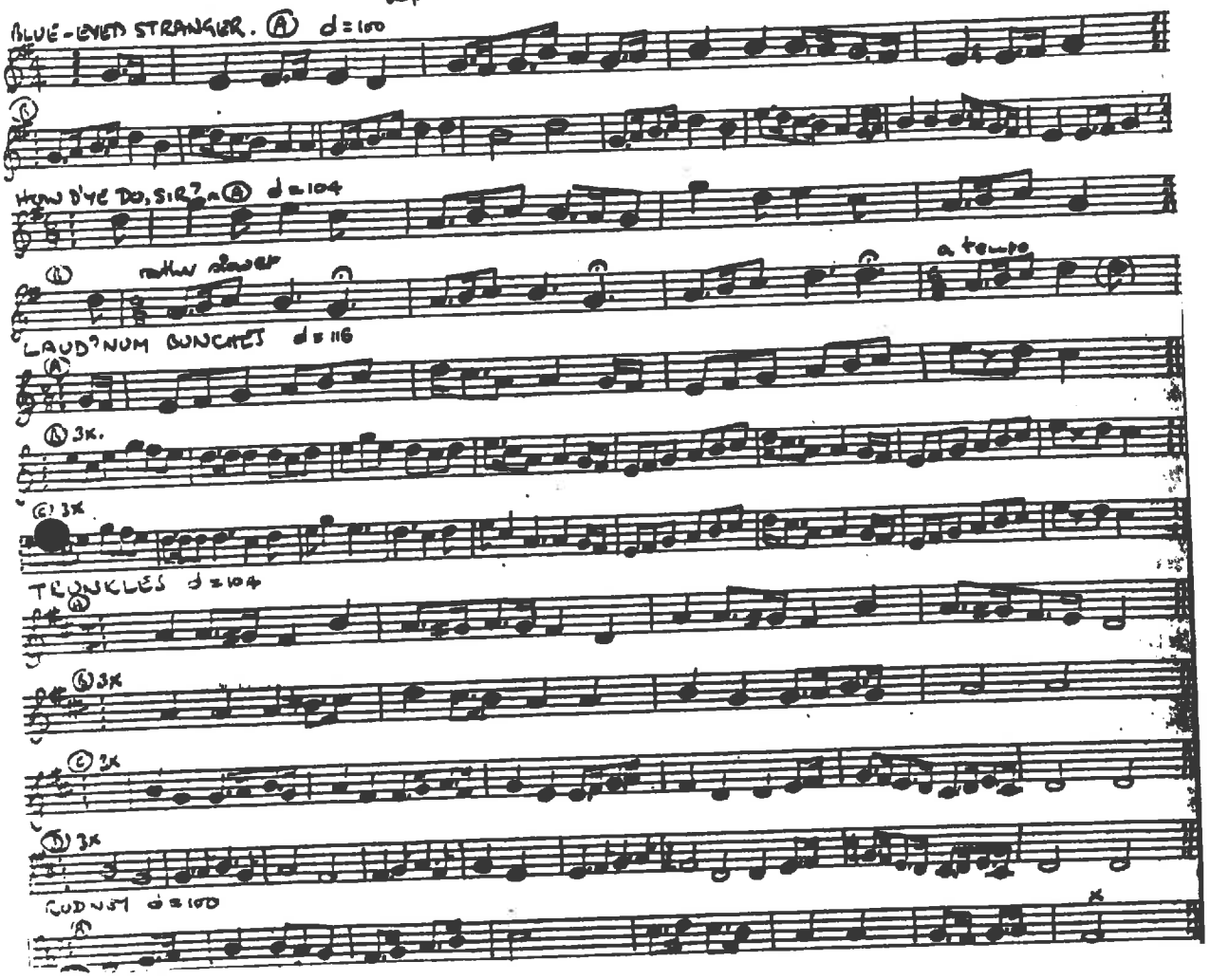
1st revival by Mr. Manning. — for at least 1st 3 yrs. Cox played.
Latter Kimber joined side — his father danced in
original side before the break (ie about 1880)

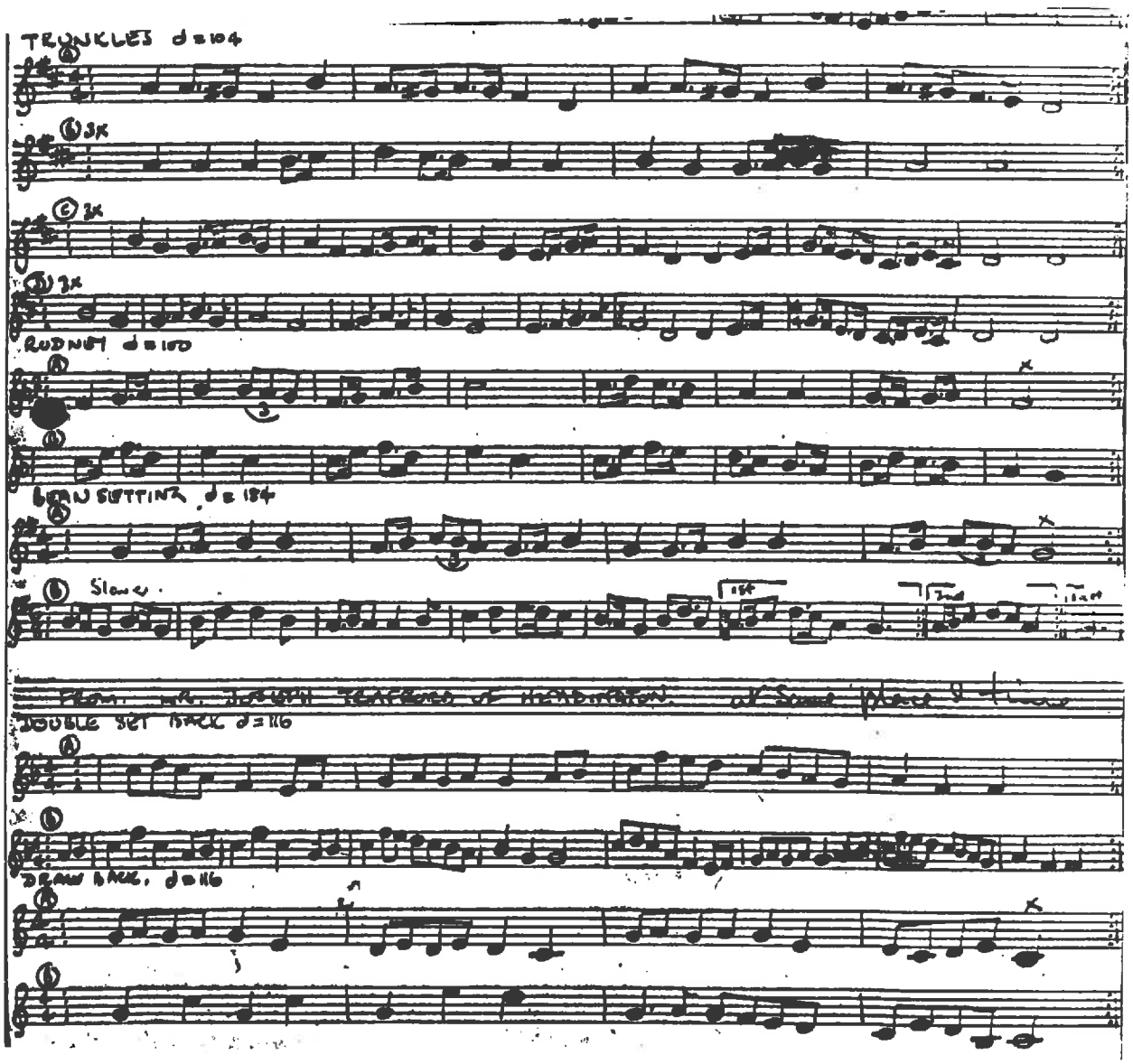
- The side continued for a couple of years or so with Kimber playing.

Oct 7 & 8 1910 at Esperance Club

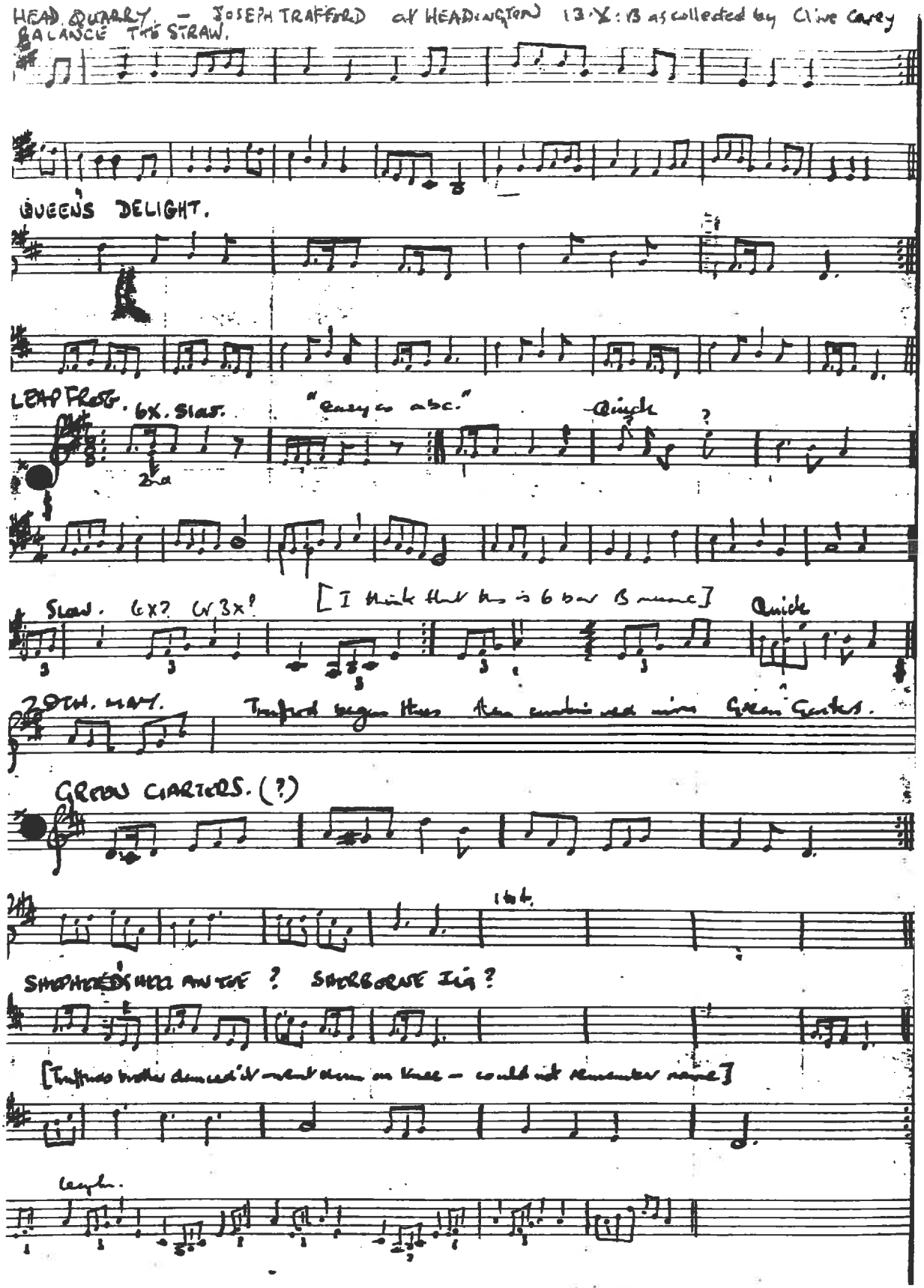
TUNES COLLECTED BY CLIVE CAREY IN 1910
FROM MR. MARK COX OF HEADINGTON.

.. Staccato marking, which occur often, are omitted.
Emphasis marks

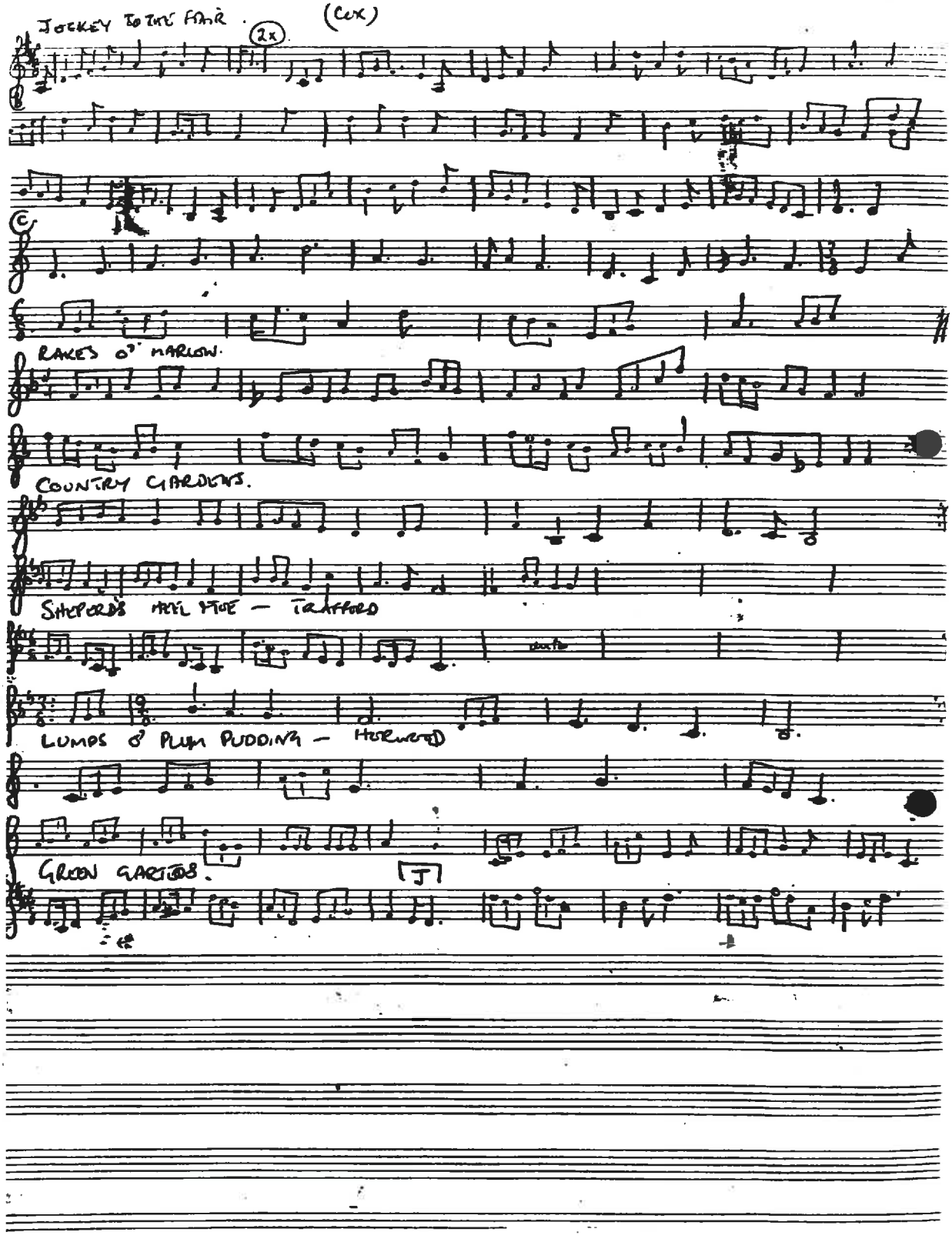



TRUNKLES ♩=104
3X
3X
3X
RUDNEY ♩=100
BEAU SETTING ♩=134
Slower
DOUBLE SET BACK ♩=116
DRAW BACK. ♩=116

TUNES COLLECTED BY CAREY FROM JOSEPH TRAFFORD



Miscellaneous Tunes



HERSCHEL MSS

Notes on Morris Steps by E.D. Herschel
The Rectory, Warfield, Berks. JUNE 1910
for private circulation only.
[supplement to Morris books]

All these tunes, steps & figures were learnt from a young Morris dancer named James Dandridge of Horspath (Oxon); he learnt them from an old man named Joseph Trafford of Headington Quarry (Oxon) Differ slightly from printed book.

Traditional Terms.

Capers – Capering – Half Caper
Side Step (including "advancing" steps 2.3.4)
Plain Back
Stick Slapping
Hey Up – Hey Down (Chain)
Hands Across – Back to Back
Bunch (at the end).

Notes on Steps.

Advancing Steps.

(1.) Ordinary Morris "Capering" Step (called herein 'Morris' for short). 4 steps to the bar of music. Count 1.2.3.4 & begin each bar alternately with right & left foot. Advance is only made on the 1st & 3rd step, the 2nd never being in advance of the 1st. as the 4th (Left) being by the same foot & in the same place as the 3rd.
Keep the body very steady, dance neither on toe or heel but on the ball of the foot. Never both feet get on ground at once: as soon as one foot touches ground throw the other forward smartly making the bells ring. Do not bend the knee. The step is used chiefly in Jig & Comic dances. | R L RR | L R LL | etc.

(2) Morris dance step (called here 'dance') used in 6/8 meter but 4 steps to bar, as follows

1	2	3	4	5	6	etc. L.
R	/	L	R		R	

the second foot is brought up to the heel of the 1st foot (R/L) and the caper or kick forward is reserved for the 4th step, simultaneously with the hop. Result, advance is chiefly on the 1st step, and the action is more of a dance than a caper
(It is sometimes called sidestep, but see below "sidestep")
Dance on the toes. Used also in Communtine.

(3) Capers i.e. 'slow capers' are danced 2 to the bar In action they are precisely like capering (1) but more accentuated and slower. Also instead of hop there is either a jump, or a continuous alternate R L R L etc. ending with or without a jump. Do not bend the knee.

(4) Cantering properly called 'side-step'. (See below)
is a reduplicated "dance" step, lasting 2 bars.
making 8 steps. — | R/L R/L | R/L R R |
Hop on last step & then change feet. dance high on toes
Used in Jigs.

Stationary Steps

(5) Side-Step In principle the same as Morris "dance" or "cantering" but in position can happen to be. Or gives a slight swing, motion to right or left but this should be almost invisible R/- R R | L/R L L |

(6) Plain Capers Two or more plain capers, well kicked forward with no jump.

(7) Hopping 2x or 4x on one foot, and then on the other

(8) Jump to Attention on last beat of music previous to commencing a new figure or new movement.

Retiring (Backwards) Steps

(9) Plait Back | R R L L | R.- Jump |

An improved form is to give the foot a sharp springing turn, heel in toe out, on the 2nd beat of the bar at the same time throwing the other foot forward. This gives the "plaiting" effect. It needs much practise. Otherwise the above "Step, Lep, step, Lep, Step & Jump" is sufficient.

(10) Double Plait Back. is a series of jumps

(1) feet together. \/
(2) feet apart \ /
(3) together. right front /
(4) feet apart \ /
(5) Tog. left front \
(6) feet apart \ /
(7) Tog \/
(8) Pause. = 2 bars.

Notes on Stick Tapping.

When clapping grasp stick in the middle as you would grasp handle of a hammer. give a smart ringing clap & then promptly bring butt end up for your partner to strike, fingers upwards. Remember the last "clap" is always both top ends together as high as your head.

figures.

Mallow Fair – FU2X, Hey up & down, Heads Arms, B2B, Hey up.

Constant Willie – FU2X, Heads Across, B2B

Oddington Bunches – FUBD, Heads Arms, Back to Back, Heads Arms

Trunkhose – FUBD, Hey up Thru, Heads Arms, Heads Arms, B2B, B2B :

C. Gardens – FUBD, Heads Arms, B2B.

B. End Style – FUBD, Heads Across, B2B.

Bean Planting – Rnj, Hey, Heads Across, B2B.

Addn. Oxford. FU / Sidestep / Capers / Sidestep / Capers.]

"HEY UP" etc.

RULE I. Middle man circles to the front, shouts in "hey up" or "hey down" – never to rear.

RULE II. For top & bottom man on R.H.S. turn outwards & pass between middle man & the other, leaving middleman on your right. Top man passes 1st. Bottom man becomes top man. & therefore in "hey down" he passed 1st.

For top & bottom men on "left" hand side alike, leaving middle man on your left.



Hey up – RH Side.

James Sandridges Headington Morris June 1910. (NOTATIONS)

MALLOW FAIR

time in quick time : stick clapping X.

A music

														X	
R	R	L	L	R	R	L	L	R	R	L	L	R	R	L	L

B music

		X	X			X	X			X	X	X	X	X	X
R	R	R	R	L	L	L	L	R	R	R	R	R	L	R	L

- Steps as noted, two to a bar, hopping.

- A Music Only Clap.
- AA Forward & Back 2x clap.
- BB Clapping 2x
- AA Hey Up & Hey Down clap.
- BB Clapping 2x
- AA Hands across & back again clap
- BB Clapping 2x
- AA Back to Back 2x. clap.
- BB Clapping 2x
- AA. Hey Up & Down to end.

- **CONSTANT WILLIE** — stick clapping

- A music

X (End)

R/L R R L/R L L R ~ L ~ R ~ L

B music

X X X X X X

R R L L R L R L

R/L = left up behind R. R~ = plait where required.

A Music only clap
BA Forward & Back 2x clap (dance step forward 2 bars & plait back)
B Clapping (once only
A Hey Up (not back) clap
B Clapping (at other end)
A Hey down to places again clap.

BA Hands across & back again, clap.
BA.BA. Clapping & Hey as before.
BA. Back to Back 2x (plait back) clap
BABA. Clapping and Hey as before. END.

BEAN PLANTING

A music

X

B music

o o |-x- | o o |-x- x | x x | x x |-x-

A music only, clap

* AA. Dance round in a ring and reverse clap

BB. Dibbing o and clapping x (2x)

(-x- = all hit partners, x = hit neighbour)

no steps in BB — all stoop.

AA Hey Up and Down

BB Dibbing as before

AA Hands Across

BB Dibbing

AA Back to Back

BB Dibbing — all clash sticks together at end.

* steps for all AA 2x on each foot and jump & clap on last beat

Dibbing = hit ground with top of your stick as if dibbing holes

Clap sticks downwards, near ground.

COUNTRY GARDENS.

A music

|| R/L R R | L/R L L | R R L L | R - Jump. o

B music

x x r - x x l - x x r. l. x o o

R R R R L L L L R R R R L - Jump R/L R R L/R L L R R L L R - Jump

A music Only. jump

AA Forward and back } dance step and plait back
ditto reverse way }

B Hand Clapping as marked the Hey up.
x = clap own hands together
r, l = clap right or left hands across with partner
o = twist your hand and handkerchief.

B. Clap and Hey Down.
AA Hands Across
BB as before.
AA Back to Back
BB. as before.

ODDINGTON BUNCHES

A music.

R/L R R L/R L L R R L L R – J. ‖

B music + D music

: L RL LR LL RL RR LR LL R/L RR L/R LL R L R L ‖

C music + D music

L RR L R L R L J R L R J R/L RR L/R LL R L R L

A. music Only
AA Forward & Back and reverse. Dance & Pleat Back
B. Cross Corners. partner cross by right & turn to face each other 4 bars main step
D Sidestep 2 bars. plain capers 2 bars all on one spot or place. retire to opposite corners as next couple do it.
BD, BD as above other 2 couples.
AA. Hands Across.
BD 3x. Cross Corners back to places.

AA Back to Back
C Cross corners & turn to face – Sidestep 1 bar Capers as marked
D as above.
CD, CD. intro
AA Hands Across.
CD. CD. CD.
All dancers end by doing the last 4 capers together in a "bunch".

THE BLUE-EYED STRANGER.

- A music
- R/L RR L/R LL ‖ R R LL R – Jump

B music

Sidestep ———————— RLR – R/L RR L/R LL RR LL R-Jump.

A. Down and Back { Dance Step , plait back, turn
A Up and Back { " " 2 bars ; " " 2 bars jump
B Side Step and plain capers, as marked.
Hey up – steps as marked . jump
B Side Step and Hey down to places jump
AA Hands Across & Back again, steps as marked and jump
BB as above
AA. Back to Back 2x steps as marked and jump
BB as before.
Mark time with hands and kerchiefs.

TRUNKHOSE

B music.

R L R R | L R L L | R L R R | J - Hit

C music

Advance | | turn L - J Plait Back.

D music

R L R J L R L J R L | R J L R | J double plait back

A music only
A.A. Forward and back (dance step 2 bars & plait back 2 bars)
turn, reverse way ditto
B. Comes advance towards each other and hit feet together in middle (right foot). Morris step 3 bars. jump & hit. retire to places while other corner does like
B2X. other corners & middlemen.
C3X Cross Corners. Morris 3 bars turn, jump and plait back to opposite corner.
AA. Hey up and Hey down
B3X. Hit feet (left foot) as above.
C3X Recross to places, as above.

A.A. Hands Across
B3X hit feet (right)
C3X Cross corners, only dance instead of morris step.
AA, B3X, C3X. repeat to places.

AA. Back to Back
B3X Hit feet (~~left~~ right)
C3X Cross corners with slow capers and double plait back

AA B3X C3X repeat to places.

Handkerchiefs used throughout.

|| Each couple jumps to attention as their turn comes.

OLD MOTHER OXFORD – Jig

Fig. 1 A music
Morris 4bars . Sidestep 2bars . Double plait back 2bars .

2nd Dancer repeats each fig: after 1st.

Fig 2. B music.
Cantering : right foot 2bars . left 2bars . : Sidestep & plait square

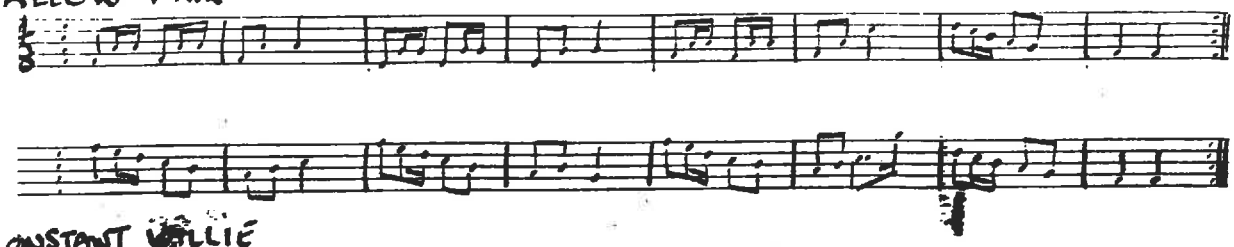
Fig 3. C music.
Capes 2 steps to bar R L R Jump / L R L Jump
etc. 8 Bars. Sidestep & plait back.

Fig 4 – B

Fig 5 – C. instead of plait back both dancers 4 capes together. R L R ! Jump to end.

Collected by E. D. Herschel from James Dandridge 1910.

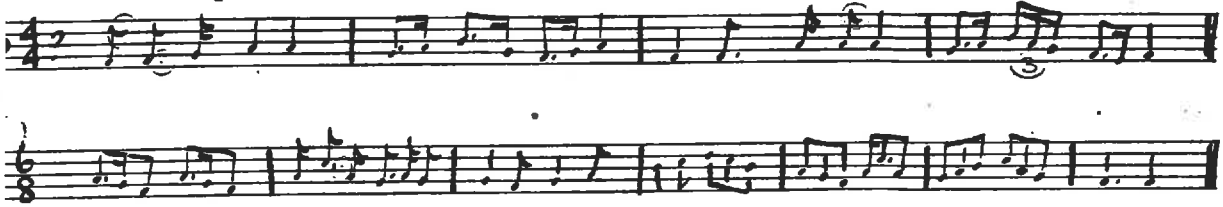
MALLOW FAIR



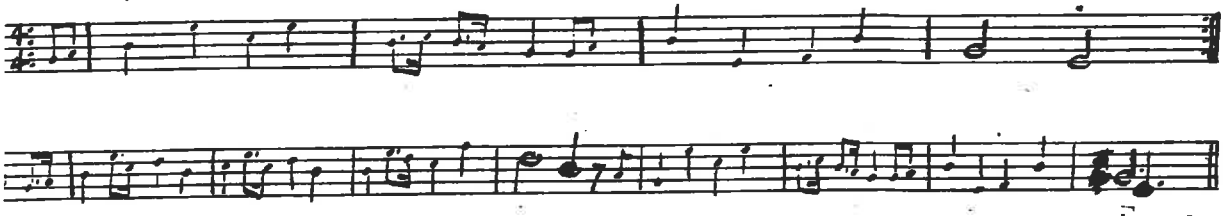
CONSTANT WILLIE



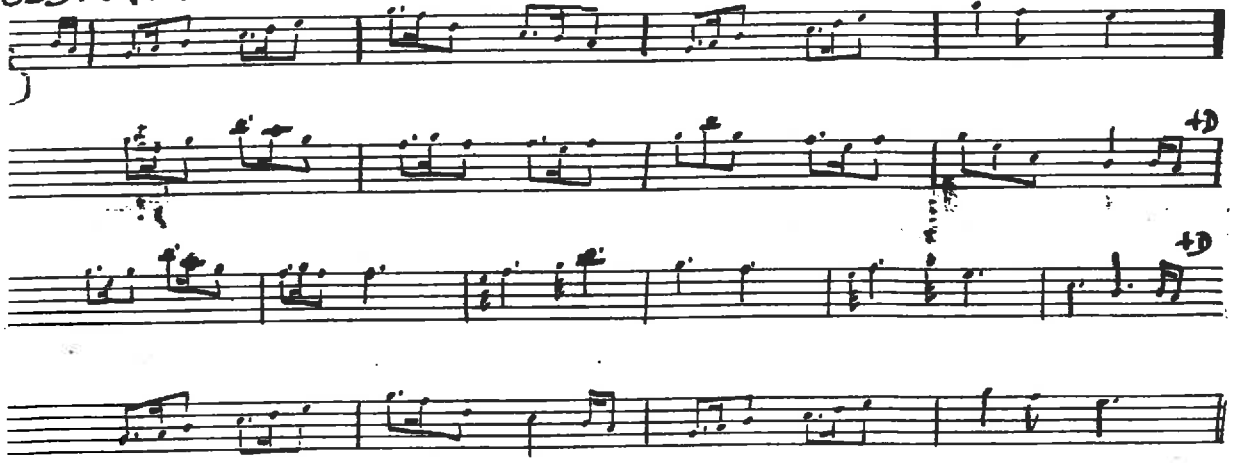
BEAN PLANTING (or BETHSETTING)



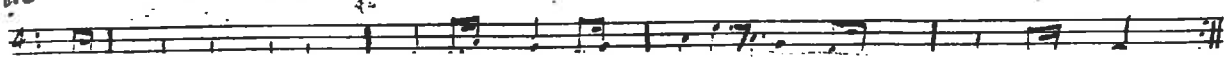
COUNTRY GARDENS.

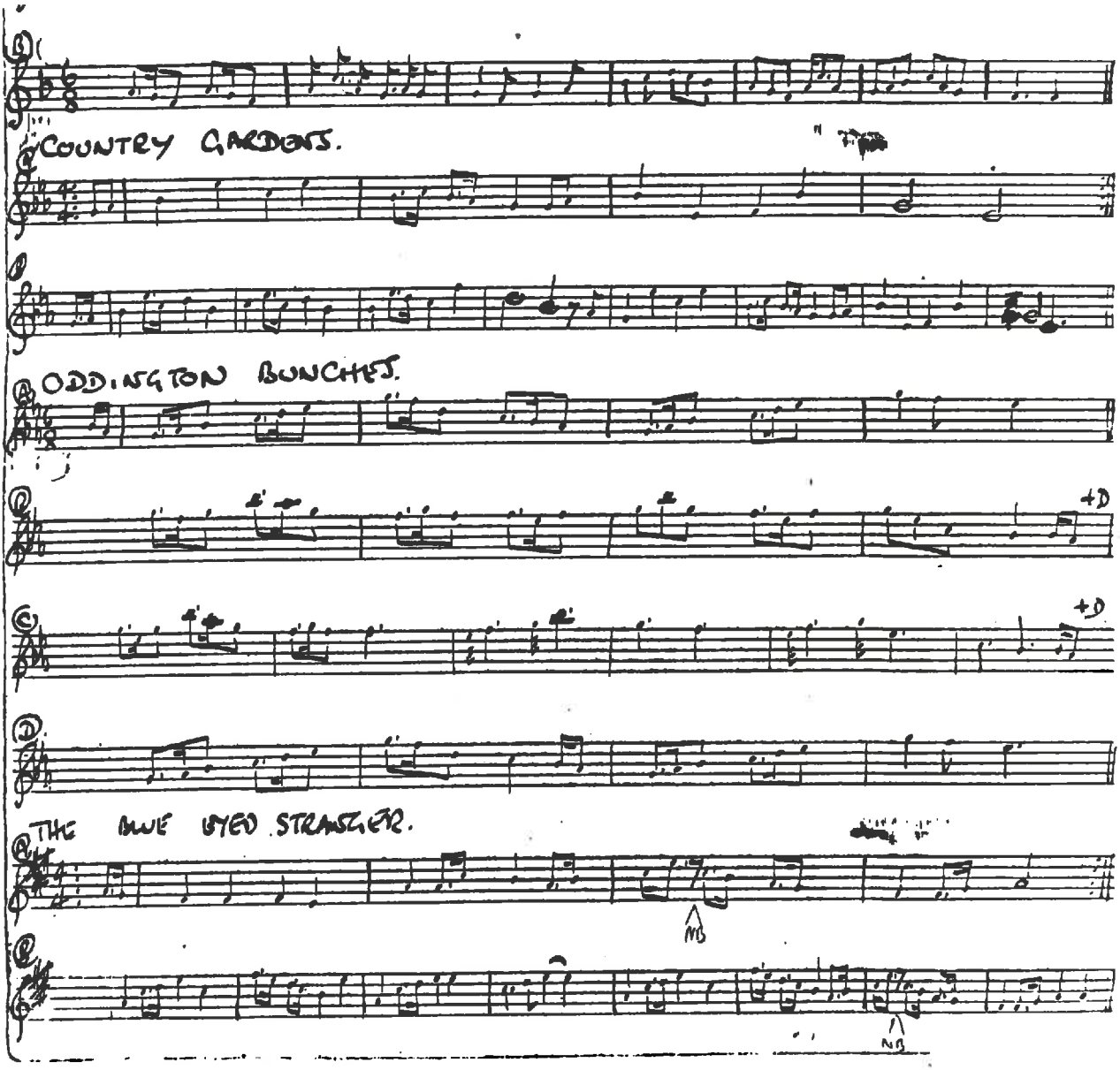


ODDINGTON BUNCHES.

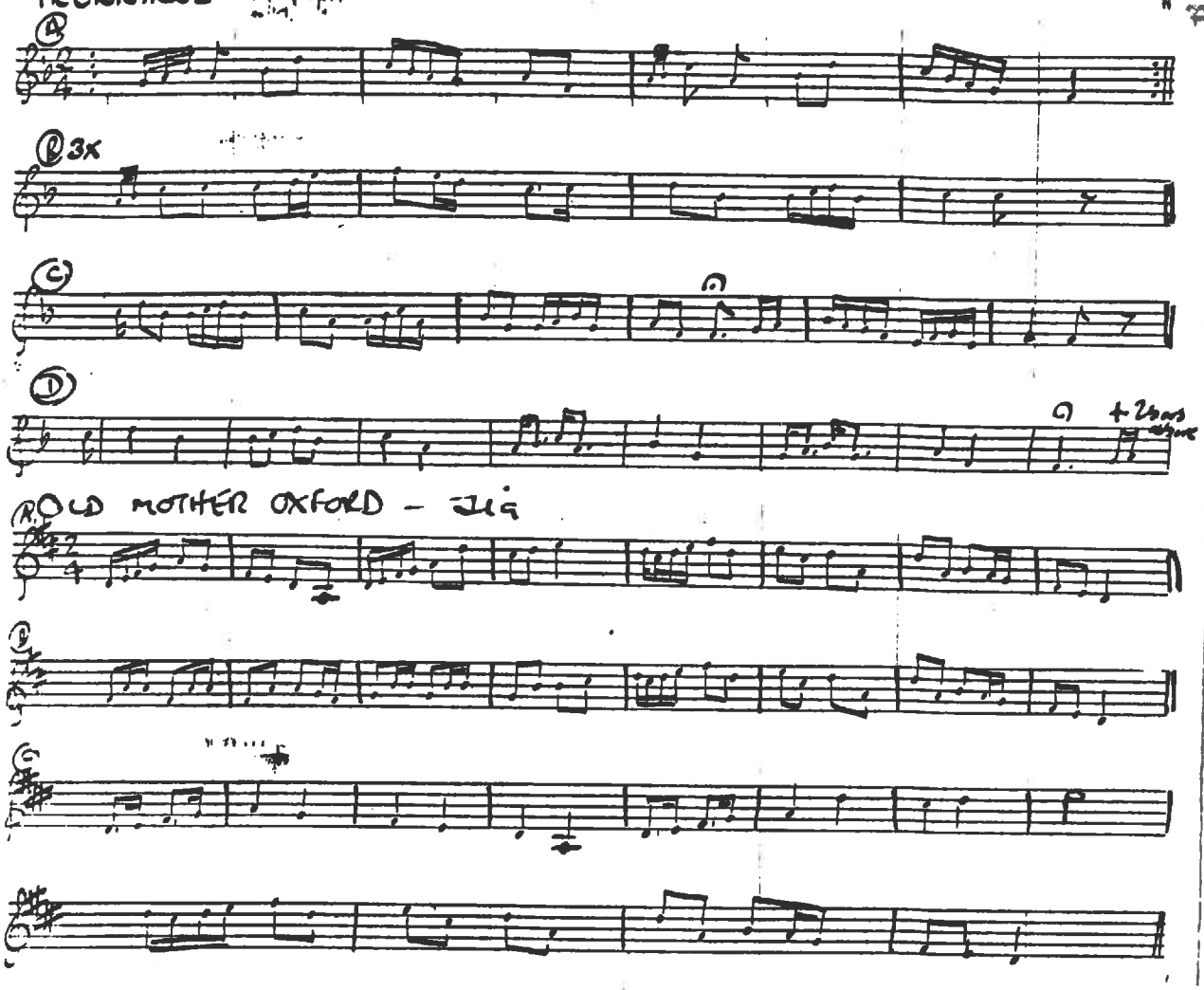


THE BLUE EYED STRANGER.

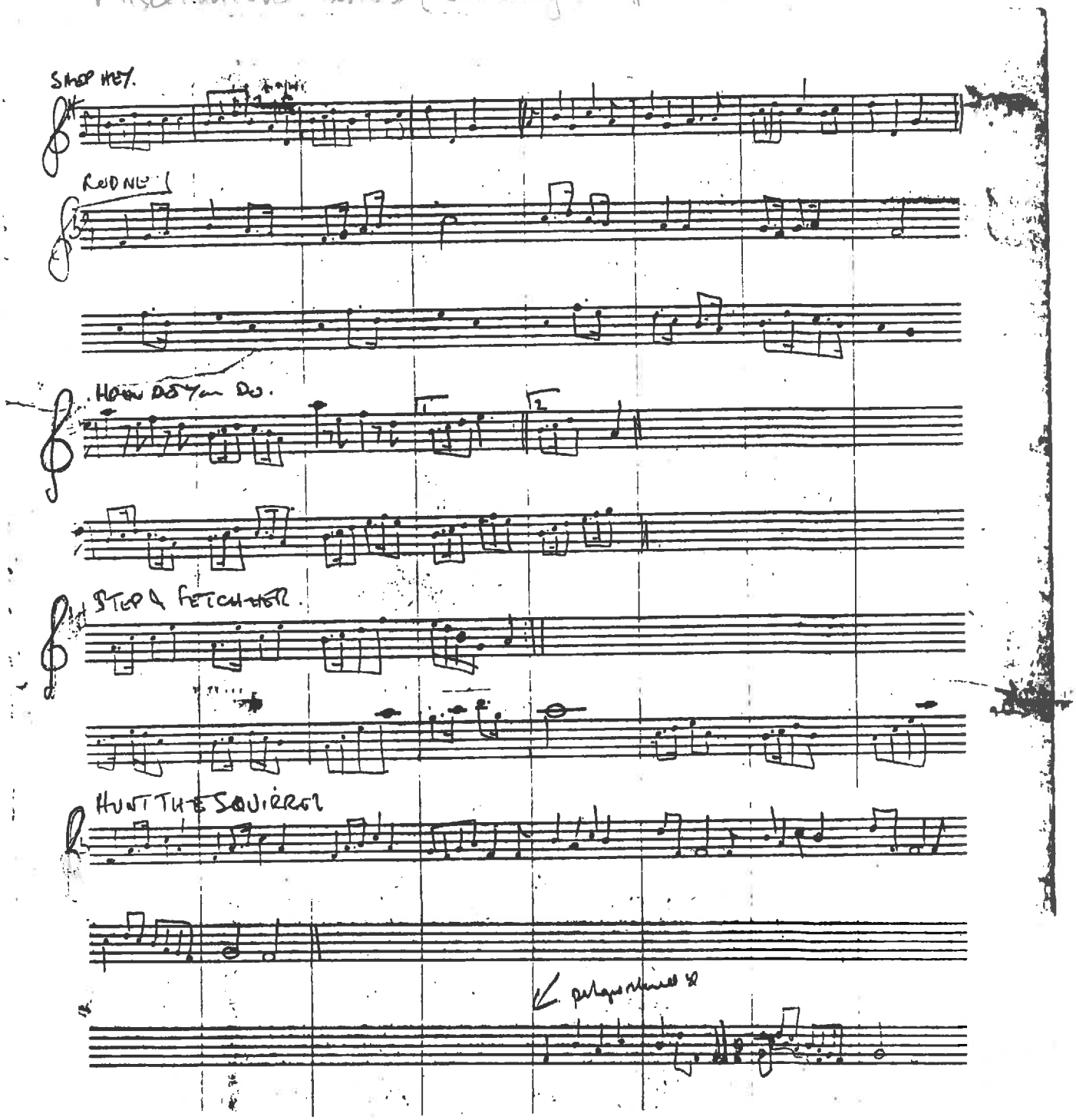


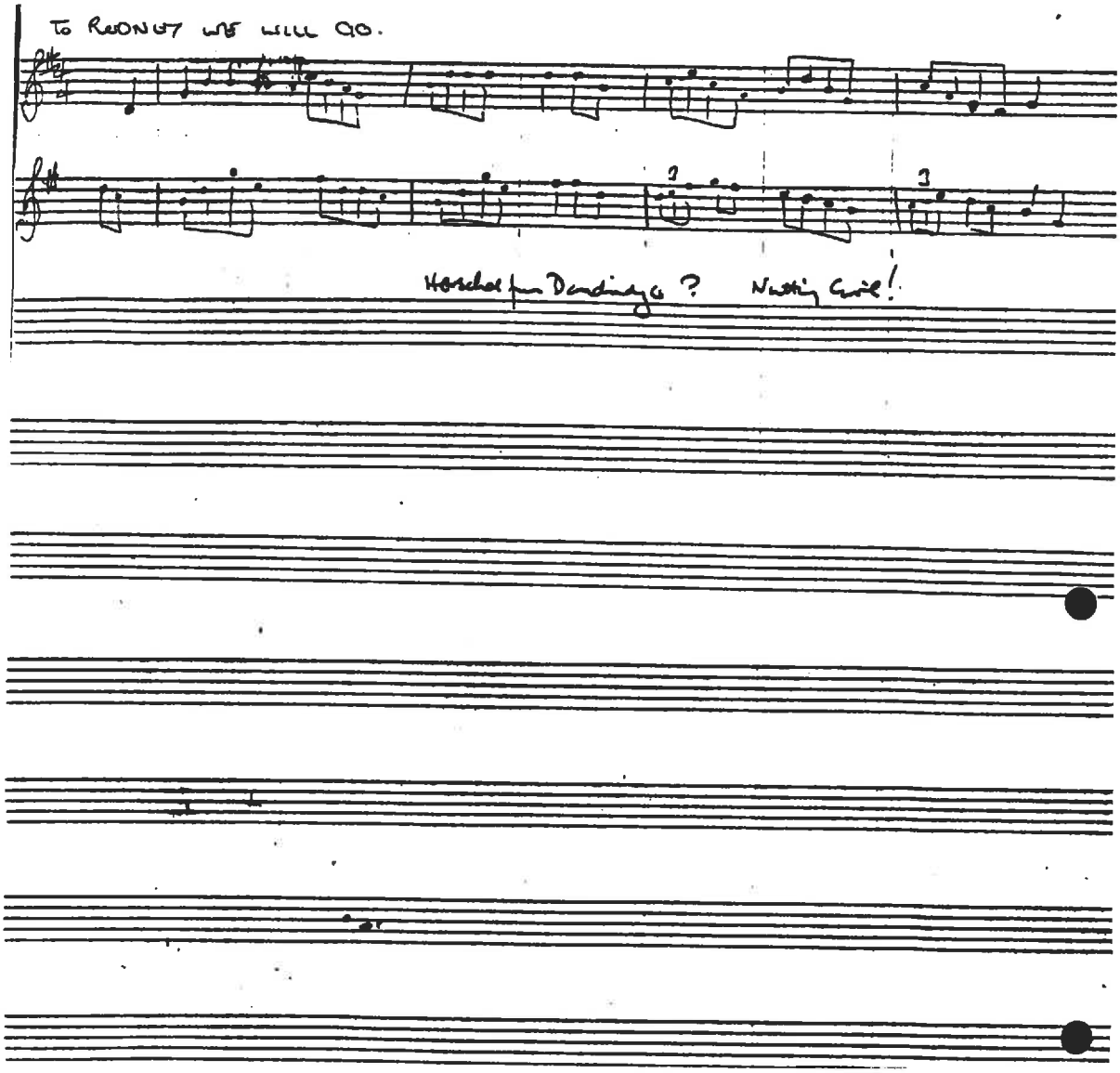

COUNTRY GARDENS.
ODDINGTON BUNCHES.
+D
+D
THE BLUE EYED STRANGER.
NB
NB

TRUNKHOSE



Miscellaneous Tunes (Dandridge/Trafford?)




TO RODNEY WE WILL GO.
Herschel from Dandinga ? Nutting Girl!

MISCELLANEOUS CORRESPONDENCE AND NOTES

(FROM HERSHEL AND MANNING MSS)

Joseph Trafford Shotover Place, Quarry Nr Oxford.

30-1-10. "I am willing to learn James Dandridge the tunes & dances you wish to know. ..... I think it would be a good plan if I could see you at any time I could tell you the full particulars of the Old Morris Dancing & the Country Dancing.

James Dandridge to Miss. Herschel.

Thanks for a most pleasant week spent at her place.

... "i have been to see Mr. Trafford and he told me the way to dance the double Sel' back & a different way to dance the Lan do you do Sir, and he says he knows quite a lot more dances, i told him you would like to learn them & he said he should be very pleased to for a little ...

Al. Jones (Hd Master) Priestwood Council mixed School. East Hampstead Berks. 12-May 1910.

Enclosed a cutting from previous Abingdon Herald.

"I may state that I personally know the "Morris dancers of Oak St." & this brother & have seen them performing in the streets of Abingdon years ago.

(re. previous Thursday Evening)

cutting ... they took a prominent part in the Kensington Revels.

... If memory serves us rightly, a fiddle used to do duty with the Abingdon morris dances' ...

.. There is no intention of reviving morris dancing in Abingdon streets but the two local experts referred to are giving lessons to these lads & lasses should take part in the forthcoming Abingdon revels."

(1)

MS.- Top Oxon c 452. (Manning MSS)

"I give no notes on the hands — they must be seen & imitated.

"Capering". reserved for.
hop forward on r,
" " on left.
jump both feet together.
Pause.
hop forward on left.
" " " right
jump both together
pause.

"Half Capers".
hop on right
jump
pause
hop on left
jump
pause.

"Sidestep"
1. Step forward right
2. left foot step well back behind right.
3. step on right
4. hop on right.

Plain Back.
1 L R.
2 L R
3 R L
4 L R.
5 R L
6 L R.
7 R L

jump between each step & woss knees alternately.

Stroke back not a goose step, but stepping forward stroking each foot smartly back. right, left, right, hop, left ditto

(2)

Stepping – 2nd step of every movement is never in advance of the 1st. – In sidestep is quite behind (5th position)
stepping forward, advance made as small as possible
in sidestep care should be taken not to exaggerate the sideways movement.

Capers – capers are plain kicking steps. – kick forward. I never allow both feet to be on the ground together.

Cantering – this is a chassez step. I should have the effect of a horse trying to canter but being well held back – advance evenly, but as little as possible.
this is a sidestep repeated 4 times (occupying 2 bars.)
Keep heels well off ground.

Plait back (single) step back, at the same time throwing other foot forward in the air.
Hop on the back foot giving the foot a sharp turn heel inwards & toes outwards. left foot remains poised repeat with the other foot.

effect is a twisting back roll.

Trunk Hose – morris step – ie. "stroke back"

up & back / down & back / hit feet morris / change corners.
hands across / same back to places.
– – / side step
B 2B / – back to place.
" / Capers. / Hey up / capers / Hey up.

C. Gardner.
O. Burns
B. Egan St.
Beansetting.
C. Wilde.

Old in Oxf.
Mallow Fair
Trunkles.

/

Rockery. ✓
Hor. Wrz in Roo. ✓
Step & Fetch Th. ✓
H. the Sing.
S Hay. ✓

BACON MSS

~~[illegible]~~

BACON MSS.

on 5.4.36 at Wargrave Ringmeeting - W.K. taught as follows.

The dance should be danced by 2 dancers, the seq. in each figure being as follows.

OY: Shake up 1 & 2: Heel & Toe 1; Dance Round 1;
H&T2, DR2, H&T1; DR1; HT2; DR2.

Dancers start facing audience, with pipes between them. and also finish in that position 1. joins in last bar of final DR. No.1 does his Heel & Toe at positions 1 & 2 and No2 and positions 3 & 4.

Other points.

Shake up by both dancers simultaneously and is up & back 2x.

and Dance Round is 2x round the pipes to 2 whole A minuses No.1. joins in at end of each fig. with (r.r. l.ft)

W.K. also gave quite different & much simpler stepping in the heel and toe in all 4 figs.

eg.

1st fig. bars 1 & 2. Rt | T6 h — TA | Bars 3 & 4 ditto
Lt | — TB T5 h |

2nd fig " as 1st fig Bars 3 & 4 | T6 h — TD |
| — TC T5 h |

3rd fig. " but with heel " " with heel

4th. fig. bars 1 & 2 and | T5 h — HC | " ← ditto
| — HC T5 h |

BACON MSS cont.

There has been some fluidity in the H.Q. tradition in recent yrs depending on the changing ideas of W.K.

Style brisk – fast with plenty of movement of the limbs mainly at the hips and shoulders; relatively little wrist elbow and knee movement.

Fig. W.O. generally agreement as to position of W. Hey. F.U is up 2x except in corner dances.
(in 1936 W.K. said 2x up for all stick & for Blue Eyed St. and 29th May – rest up & dances C#)

The "quitch-down" with the arms before they are thrown up in the final jump, described by C#, was repudiated in 36 by WK – but is lately accepted by him as correct.

F. Hamer said that Dance in Position version of B.E. Strange later admitted by C# to be a mistake, being in fact 29th. May – W.K. was confused.

29th. May
H. Quarry men do very open side step
2 bars ss. 1 bar 4 stop. s.j.
Usually hands circle on ss. & on u. on the 4 stop but sometimes the reverse is done.

Letter from RLO to Lionel Bacon

25, Greenways,
Fleet, Mr. Aldershot, {XXXX}
12.3.62

Dear Lionel,

I think that Saturday's meeting was as interesting as any that have been held at the House, I must say that by the end of the evening after 7 hours dancing -- more or less continuous -- everyone had had enough!

I promise to compare notes on the Headington Boys side.

General

Start every figure on the left foot. This they all did -- I watched articularly.
Foot-Up - turn after the jump
Hey - travel completed in 2 bars - next 2 in position facing partner.
Cross-Over - cross over in 1 bar turn on first 1/2 of next - rest facing partner.
Back to Back - cross over to partners place in 1 bar, back into line at end of 2nd bar, in place by end of 3rd bar.
The turns were notable for their speed.
In the heys (& other figures) no backing into place, backsteps done on the spot - even when doing cross-backsteps very little movement.
The middles in heys tended to complete movement in 4 not 2 bars & they do not do cross-backsteps moving forward!
Middles up both times in dances with 1/2 heys. Up 1st and down in the Whole Hey only.
Order of figures Foot-Up, Whole-Hey, Cross-Over, Back-to-Back, & another.
Whole-Hey except in dances that include 1/2 heys or the corner dances.
Cross-backstep used in "Trunkles," "Double Set Back" & Jigs, certainly not in stick dances.

"Beansetting"

Stepping done from the thigh with the impression of a straight leg even though they had a lot of movment of the free foot & knee in fact.
In 1/2 rounds evens turned out to start - did not notice if all turned out to return. The actual travelling in the figures done very quickly & crisply. Most of the clashes in the dance with done sticks slanting up away from dancers at chest level.
The modern variant in the tapping is to add 2 quick taps at end of bars 1 & 4 of chorus, thus dib, dib, clash, clash, clash; but not at end of next bar (I think) but at end again.

"Constant Billy"

Double stick dance - I can vouch that there was a Headington double stick dance pre. 1880.
Once to self & at jumps at end of figures - rise up on toes <u>not</u> leaving ground & clash sticks together at face level.
Clash - b. r+r./b. l+l./b. r+r./l+l. r+r./ & 1/2 hey. Repeat to places.
I noticed that the boys did a noticable flick across of the feet even in the hopbackstep.
Arms given plenty of movement even in the stick dances.

"Laudnum Bunches"

Once to self - a plain jump, not capers.
Hands - circle, down, up, flip higher. Tried to explain that there was another circle before the down - in Trunkles this parti 1 circle was more obvious
No backing in cross-over etc on the capers.
Corners - cross 4 bars step, turn & approach 4 capers facing in centre without feeling back.

Start on left foot. Middles in corners crossed further than necessary & approached only as far as opposites place and did the capers in position ready to start next figure. In slow corners 2nd slow caper done advancing to middle again.

"Trunkles"

Cross-backstep throughout except for middles in the hey.

1st corners meet & retire - start left foot & kick right, opposite feet when starting from wrong side. On the stamp they sank onto the foot with the leg turned well out. In the cross corner movement turn to face opposite corner by the start of the 4th what ever it is.

I had a few words with Jenner & he said that activity on collecting logs etc was slow but proceeding. He said that Peck has a hard cover notebook of Schofield's that covers Fieldtown - similar to Schofield's notebook on Bledington & Longborough now in the House library. Jenner was able to describe many other things that Peck has collected together that he is not letting anyone see - a policy of keeping everyone in ignorance.

I think that I have finally sorted out what the Eynsham men were trying to do in the way of stepping. I have descriptions of the final "break" from {bottem line missing from copy}

MORRIS DANCE TUNES NOTED FROM WILLIAM KIMBER
JEFDS SOC Vol. 8 No. 4 December, 1959, pg. 210

Notation from J. Phillips of Headington Quarry Morris Men.
Bacon MSS as performed by HQ men

WILLOW TREE.

Notation Once to self

A (8 bars)	Foot Up 4/3 step with 4 upright capers	
A	Repeat with singing	
B	Chorus	All figures with 4 plain capers
A	Whole-Hey	
B	Chorus	Chorus (weeping and 1/2 hey) 2X
A	Cross-Over	
B	Chorus	
A	Back to Back	
B	Chorus	
A	Whole-Hey in All in	

CHORUS

Weeping to right with singing (4 bars)
Weeping to left with singing (4 bars)
4/3 stepping with capers singing

The weeping movement is a bend to the right [ ] bringing the the handerkerchiefs up to the eyes in a gesture of weeping.

SINGING IN FOOT UP

"Once they said my checks were red
But now they are drawn and pale
When I like a silly girl
Believe his flattering tale"

SINGING WITH WEEPING

"He said he's never deceive[d] me
And I like a silly believed he,
When the moon and the stars so brightly shone
Over the Willow Tree."

SCHOFIELD MSS

SchC VARIOUS WRITINGS RE: HEADINGTON REVISION

Draft Preface to Headington Book

The aim of this book is to carry Cecil Sharps's pioneer work on the Headington morris dances a stage further towards the goal towards which he strove. For this purpose Mr. Kimber has been through all the dances with us very carefully. In each point of the difference between this book and "The Morris Book" we believe the new description represents more nearly the traditional way of performance. These researches have revealed a greater unity in the Headington tradition than was previously apparent and have resolved several difficulties which have hitherto stood in the path of the learner.

During the last few years, information has been obtained from William Kimber which is at variance in a number of particulars with the description of the Headington dances in The Morris Book. A reluctance to believe that C. Sharp allowed errors to remain in the second edition is natural and it has been suggested that advancing years have dimmed Kimber's memory. Yet every test I have been able to apply has [proved] Kimber's memory to be extremely retentive and his testimony regarding all point[s] of importance to be unvarying. Furthermore where no indirect check can be obtained the "corrected" version is usually more inherently probable when regarded in the light of accumulated experience of morris dancing.

Even so, it is natural to wonder why Kimber did not point out these "errors" long ago. It appears that he made several attempts but receiving no encouragement concluded that the EFDS was quite content so long as the dancing was "more or less" right. In one instance he was asked to play for "Blue-Eyed Stranger" and told to play B music once only. When he asked why he was told that the dancers prefer as it is less tiring. The teacher no doubt felt this to be an adequate reason being unaware that the sidestep "variant" I(2)92 is the correct version of the dance and having read after the description of "Dance in Position" I(2)92 this may be repeated if the dancers so desire. If however they decide not to do so the musician must be instructed to omit bars 9-16 of B music throughout the dance." Kimber on the other hand, believing he had made it clear to Mr. Sharp that "Dance in Position" does not belong to "Blue-Eyed Stranger" and that the correct figure is "side step and 1/2 hey," could not understand why the EFDS continued to leave out the "best feature" of the dance. The continued teaching of incorrect stick tapping in "Rigs [O'Marlow] is another case and the suppression of of the correct version of the Headington "Bacca Pipes" which puzzled Kimber at one of the Albert Hall Festivals is a third. It was not till KImber came to one of the Morris Ring and was encouraged to criticise the dancing that these and other points came to light.

While Kimber's silence appears to be accounted for it is strange that so many points remain to be cleared up. The authors in preparing the 2nd edition of The Morris Book corrected numerous errors in the first [edition]. The jigs which Kimber often performed and sometimes dances with members of the staff needed considerable correction but are quite correct in the 2nd edition. We have no record that the set dances were checked in the same way: apparently they were not.

Pencil Draft to ditto [Headington Book]

The production of the 1st Morris Book by C. Sharp and H. MacIlwaine was a very notable achievement. No attempt had ever been made to give detailed instructions for the performance of morris dances and considering the novelty of the undertaking its success was remarkable. It was hardly to be expected that these first instructions would be completely accurate and unambiguous and it is not surprising that the authors revised them when preparing the 2nd edition. The pity is that this revision was not more thorough. Perhaps the authors felt that their pupils who had already learned the dances from the 1st edition would be disturbed if any but minor changes were made. It may

be for this reason that the corrected instructions for 2 dances are tucked away in an appendix and those for a 3rd are given as a variant to the original.

Before preparing new instructions we deemed it to be our duty to find out how far Mr. Kimber was satisfied with the Headington dances as reproduced from The Morris Book. Thanks to his readiness to give us every assistance our enquiries have been unexpectedly fruitful. Probably the most important discovery related to the arm movement associated with "step-and-jump". Mr. Kimber has left us in no doubt that this is best described as 2 circles. It is satisfactory to find that by suitably selecting passages from The Morris Book its authority can be quoted in support of this conclusion. Unfortunately other passages admit of a different interpretation which led to the use in the EFDS of a movement that has been a great stumbling block to beginners.

Arms in Step and Jump

Difference[s] between teaching and book and between Part I and II (1st Edition).

Decided to consult Kimber - [by] letter, Kimber depressed [that he is the] only dancer left.

Reminded him of his help at Wargrave - revolving dolls and end of stick dance but there were other things - he had been asked to Wargrave to play the tunes. Wanted to see one team.

Instance "Blue-Eyed Stranger." Kimber had not realised that what we do is in the book. Nor that revolving dolls and four capers in stick dances are also in the book. He has only looked at the pictures. Kimber very keen to meet the Staff again. Asked what other things he had noticed wrong - Arms. [Particularly] When Miss Burnet was teaching in Oxford and recently boys in Headington. [He] Forgot rhumatism. Did circles low enough to put hand up at end. Cross-step. "Getting Upstairs," Foot up arms in B no X step in 1/2 hey. Hey last best [feature?] "Baccapipes." Track in hey and crossover - "Laudnum Bunches."

Cross-step is the proper way in Trunkles etc. Caper in sequences.

NOTE FROM DIRECTOR TO COMMITTEE ON REPUBLICATION OF MORRIS AND C[OUNTRY] DANCE NOTAT[IONS]

...since 1913 these hand movements have been taught and danced somewhat differently from the way in which they are shown in the diagrams of the Morris Books.....we could find no authority for the practice that has been followed during the intervening years, except that it had Sharp's sanction....Kimber ought to be consulted. His view is quite definate that the way we have been taught to do the movement is incorrect.

It is important to understand that Kimber's criticism applies to what he has seen us do and not to what is given in The Morris Book which he has never read. At the same time since Sharp himself failed to reproduce the movement correctly from his own description some modification of this description is evidently desirable.....a number of other hand movements have been wrongly taught as regards their relatiohship to the music. Instances occur in Tidewell and Winster traditions. In these cases changes in the description are needed on the lines of those suggested by me to Miss Karpeles and accepted by her in the case of the Abram Dance.

Another pencil draft

.....During the last 3 years we have arranged for Kimber the veteran Headington dancer to witness performances of all the dances described in this book. We are deeply grateful to him for freely

giving frank and detailed criticism whenever he was not satisfied with what he saw. The main result was an almost complete verification of the information given in the Morris Book, though a few slips came to light. Moreover direct contact with Mr. Kimber and experience in dancing and teaching have helped us to straighten out several difficulties. It had become clear that bar-lines, although they are useful points of reference, rarely divide one phrase from another. The true division usually occurs just before a bar-line.

Staff Conference Report 1938

Executive Committee was negotiating with Novello with a view to publication of Morris and CD [Country Dance] in a new form....According to Kimber these should be circles and a bigger circle to give lift before the actual jump.....The circles were not horizontal but tilted to give lift (cf Bled.c tw.)[Bledington counter-twists]

The Headington Morris: Points of Difference from the Morris Book

The following are points at which it appears to be necessary and desirable to depart from the descriptions given in the Morris Book.

1. The Order of Figures was decided by the foreman, but the usual order was Shake Up (Foot Up), Cross-Over, Back-to-Back, Whole Hey. Whole hey may be danced a second time. This is the order given in "Bean Setting" I(2)93 and "judging by analogy this is probably the correct order" I(2)122. This order should be used.

2. The Shake-Up is up-and-back-and-down-and-back in corner dances and in "Country Gardens" and up-and-back 2X [twice] in the rest. It is up-and-back 2X in "Getting Upstairs," "Double Set Back" "Haste to the Wedding" as well as in "Blue-Eyed Stranger" and "29th of May."

3. The Track of the Figures is not affected by substituting 4/2 step for cross-back-step and is the same also when capers are used ("Laudnum Bunches"). The dancers move backwards a short distance in the 3rd bar of each 4 bar phrase of A music (except All-In). They face up (or down) in Shake-up and Face-up and front in Cross-Over, Back-to-Back and Whole or Half-hey. In heys the middles have the option of moving forward to places using 4/2 step even if the rest are using cross-back-step. The description of the Hey(A) I(2)70-72 is incorrect in stating that the dancers only face front at the conclusion of each portion of the figure and in stating that when cross-back-step is used dancers may make a quick half turn at the beginning of the 3rd bar, the tops and bottoms make only a 1/4 turn so as to face front and should also do this when using 4/2 step: the middles scarcely turn at all. Bar 3 should not be danced strictly "in position". (Note: in half-heys the Headington men did not use cross-back-step and the middles came "towards the fiddle" each time - I do not recommend the adoption of the 2nd point) The track of Cross-Over is correctly described for cross-back-step I(2)63 but not for 4/2 ste I(2)62 which should be the same as for cross-back-step.

4. Starting Foot. It appears to have been the custom amongst the Headington Men when a step sequence could be started equally easily with either foot to step with left foot on the first strong beat of the phrase. They did not substitute a step for a hop in order to start the 1/2-hey on the outside foot in "Constant Billy" I(2)85, "Blue-Eyed Stranger" I(2)92, "Getting Upstairs II(2)7, or "Haste to the Wedding" II(2)9. In "Blue-Eyed Stranger" and the jigs they did side-step to the left first. They did the same in "Double Set Back" and "Haste to the Wedding" i.e. open-side-step with circles.

5. A Preliminary Hop was normally made before the first "step" of a phrase. This is given in the Shake-up of "Jockey" II(2)21 but nowhere else in the Headington dances as given in the Morris Book.

6. The Cross-Back Step may be regarded as an elaboration of the 4/2 step. On the "step" the free foot is placed in front of the supporting foot with the heel thrust across it and toe turned well out and takes some of the weight. On the "hop" the free foot is again brought to the ground to take some of the weight this time beside the supporting foot. From this position the free foot is next swung in behind the supporting foot and is the supporting foot in the next 1/2 bar. This description differs from that in the "Morris Book" I(2)55-56 in not stating that the weight should be equally distributed between the feet. It indicates that one foot takes the greater part of the weight which is in accordance with Kimber's performance. It is a pity to describe the 2nd position as "apart" even though the term be [is] qualified in the description (in pencil-except in Jigs (esp. Jockey) cross step in position).

STICK DANCES

7. No jump with strike sticks in Once to Yourself confirmed.

8. Hitting Sticks in A Music. Method described I(2)77 for "Beansetting" probably applies to all five stick dances (so stated for "Constant Billy" I(2)83 but statement II(2)9 that in "Hunting the Squirrel" and "Rodney" partners "tap their sticks from right to left" appears to be wrong).

9. Footing in Final Two Bars in "Constant Billy", "Hunt the Squirrel" and "Rodney" is cross-back-step (or 4/2 step) and jump the left foot being swung forward immediately after. Cross-step (or 4/2) should be done facing up. Not four capers as stated I(2)96 and II(2)17 and 18.

HANDKERCHIEF DANCES

10. Circles. As the hands move forward they should dip and as they move backwards they should rise. (The general position of the circles is "head level" i.e., not "waist level"). The instruction to perform them in a horizontal plane 8" above the forehead I(2)58 is not borne out by Kimber's performance and calculated to produce a rather meaningless movement (gymnastic). The circles dip slightly.

11. Straight Up. The hand movement in the second half of the concluding bar of a phrase is a small circle executed higher up than the preceding one. This is supported by the alternative (2) description of straight-up II(2)7. Alternative (1) and the description I(2)58 are not in accordance with Kimber's performance. They may have arisen from an attempt by Kimber to describe the movement.

12. Hand Movement in the Concluding Two Bars of a phrase are always four circles which may, however, differ in dip and position according to the steps. That the hand movement is the same in cross-back-step and jump and 4/2 step and jump is statement I(2)60 but apparently contradicted in the jigs II(2)22-29 unless "d" at the beginning of Bar 3 of I(2)60 is interpreted to mean that the third circle dips considerably: when 4/2 step is used the spring is made from one foot only and help is needed from the arms.

13. Arms in Once to Yourself and Preliminary Jump in Corner Dances - two circles - the first dipping. Perhaps "swing-up-and-a-little-circle" would be better.

14. Feet in All-In. Strictly speaking the footing in the last bar is not two capers I(2)75. The final two bars consists of 4/2 step and jump, the left foot being immediately swung forward.1

POINTS IN INDIVIDUAL DANCES

15. Beansetting. All turn out counter-clockwise into the second half of half rounds not 1, 3 and 5 only, I(2)78.

16. Strikes in bars 2, 4 and final in 6 are same, but odds strike and evens serve. At the conclusion of the dance all stand and face up, sticks at sides.

17. There is no jump at the end of each four bars of A music.

18. Laudnum Bunches. First and second corners need not fall the whole way back to places on the last four capers I(2)81-2 but may drop back (walking) as the next corners start.

19. Country Gardens. There should be no hopping during the handstriking. On the third crochet of Bar 1 partners strike right feet, on the third crochet of Bar 2 left feet and on the third crochet of Bar 3 right feet. the only case where Kimber has contradicted himself relates to bar 4 where he first said the feet are "together" on the first beat but later said that partners strike left feet. (in pencil-should clap handkerchiefs)

20. Constant Billy. The stick-tapping given in the Appendix I(2)121 is correct and the alternative for bar four I(2)84 in which odd numbers strike their partners sticks with the butts of their own with an upward stroke is wrong. Even numbers should strike the butts of their partner's sticks.

21. Trunkles. The version as done in the EFDS - corners with 4/3 step and corners with side-step each once - appears to be correct. When I visited Kimber at his house I understood him to say that the hands always go "up" on a jump and that there are four (not five) jumps in the "corners with whole capers,": the first three following three capers and the last following three capers and cross-step. When however he danced at Stratford he appeared to do it as in the Morris Book. I am not quite satisfied about this. (in pencil - long version correct - ???RLD).

22. Rigs O'Marlow. Stick-tapping and footing with it exactly as in Rodney. Version of Bar 4 I(2)89 incorrect. In version of Bar 4 in appendix I(2)121 directions for strokes in beats 3 and 4 should be reversed.

23. How D'ye Do Sir. Middles remain "posed" in brs 4 and 5 of B music (as EFDS has done)? They do not fall back to places.

24. Order is Shake-up, Challenge, Cross-over, Fight-left, Back-to-Back, Fight-right, Whole-hey, Reconcilliation, Whole-hey; Good-fellowship appears to be merely another name for the reconcilliation.

25. Blue-Eyed Stranger. Side-step and 1/2 hey I(2)92 is the correct version but Kimber side-steps to the left first.

26. Double-Set Back. Kimber says that movement to A music are [is] not"doubled".

27. Hunt the Squirrel. In the last hit in B music odds strike the tips of their partners sticks with the tips of their own.

28. Headington Reel. Not a Morris(?) Dance(?) and no[d] once to self. Versions for 3, 4 and 6 men.

29. Shepard's Hey. Bend forward during bars 1,2,3 and 5,6,7, of B music. No stamp II(2)32. Not sure about 4 capers at the end.

30. Bacca Pipes. As in III(2)85-88 but B music repeated each time. When one dancer only performs he does it in the 1st and 2nd positions only. When 2 dancers perform the order in Figures 1, 2 and 3 is first dancer at (2, 2nd at 4) 1st at 3 and 2nd at 1. In Figure 4 order is 1st at 7, 2nd at 5, 1st at 8, 2nd at 6. When not dancing first stands at two and second at four. They dance Shake-up together and each dances round after dancing over the pipes. Both finish X T X T in their positions facing up.

(FURTHER GENERAL POINTS)

31. Symbols Used for Hand-movements. The symbolic representation of hand movements is difficult and their meaning intended by the authors of the Morris Book is not always clear. Thus from 1913 till the present year the "d" placed over the step preceding a jump has been regarded as a down movement made not at the beginning of the bar where it is placed but about a 1/4 of a bar earlier. The same interpretation was put on s.b. placed in the same position in Ilmington.

The correctness of this interpretation appeared to be shown by the use of s.h.b. in the same relationship to the 1/2 caper in Bampton, for in this case the Bampton men can be seen to swing their arms back about a 1/4 of a bar before the beat over which the symbol is placed. On the beat itself their hands are already moving forward. Yet s.h.b. in capers in Sherborne has been interpreted as a swing back a little after the beat over which it is placed. It now seems that in the "B" music of "Laudnum Bunches", "Getting Upstairs", "Haste to the Wedding" (the "d" over the step preceding a jump should be interpreted like the s.h.b. in Sherborne. It has already been indicated that "d" in the same relationship to a jump that concludes a phrase should be interpreted as a "dip" of a circle. Some changes in symbols is evidently needed to prevent confusion in the future.

32. The Tunes. A point of some importance related to the time values of the tunes. C Sharp gives "Blue-eyed Stranger," "Getting Upstairs," "Double Set-Back," "Hunt the Squirrel," "Rodney" and "Headington Reel" in even 4/4 time and "Country Gardens," "Trunkles" and "Rigs O'Marlow" in dotted 4/4 time. Kimber now plays "Blue-eyed Stranger, Rodney and the Reel "definately dotted and "Getting Upstairs, Double Set-Back and Hunt the Squirrel "with a distinct leaning in that direction which makes them all the more "dancey" than when they are played "even". In "Rodney" he plays bar 4 of the B music 12/16. His playing is more faithfully represented as 12/16 than 4/4 but some maintain that dotted 4/4 should be played as 12/16 so it may not matter which way it is written.

33. There are a number of notes in the tunes of Set III that are not the same as Kimber's playing, notably "Headington Reel." With the exception of "Constant Billy" (where perhaps Kimber knows and plays 2 versions) the correspondence in Set I is much closer and is almost perfect.

The following is a pencil draft of the above. The above had obviously been checked against Kimber and corrected in pencil.

1. Whole hey at end can be repeated if necessary or desired.

2. Jump normally followed by hop R/L. Immediately after final jump left foot is swung forward.

3. Hands in last 2 bars of phrase (ex[cept] "Reel" and "Morris On") 4 circles; ex[cept] with capers 3rd dips well to give a lift and 4th is small and done higher up.

4. In 1/2 hey middles come up (towards fiddle) both times and cross-step not done.

5. Sticks in A music-Evens hold theirs horizontally so that they point to their partners left hands. Odds strike down on evens.

6. No change of footing in final 2 bars of stick dances but (if concluding figure is

whole or 1/2 hey) all dance them facing up.

7. Cross-step must not "sprawl" -- probably better to note is XTXTX-T.

8. Did not put in extra step to start 1/2 heys on outside foot.

Beansetting" - A music slow and B slightly faster - end of B all stand up and [strike] D + E.

"Laudnum Bunches" - Capers on cross-over and whole-hey done effectively in position.

"Trunkles" - cross-step correct at end of corners.

"Rodney" - possibly end on A music - whole-hey.

"Blue-Eyed Stranger" - first side-step L (moving a little)

"Hunting The Squirrel" - (Drawback) Last hit in B ET+OT

"Morris On" - order 135246 move into ground and circle c. cl. (like "Rodney" [Kidney?]) end
D U O o
3 , I-T

Jigs - side step to left first.

Sch William Kimber's Playing of the Headington Morris Tunes

The attached music manuscript is the result of notes taken during William Kimber's visit to the meeting of the Morris Ring from September 4th to 6th and to the EFSS Staff Conference on September 17th in both cases at Major Fryer's house, Hargrave Hall, Berkshire. In view of our experience with William Wells of Bampton it was obviously very desirable to get any information not available in the notes and publications of C. Sharp and his collaborators. I already knew that Kimber's playing of some of the Headington tunes did not exactly correspond to the Novello publications and seeing that he undoubtedly gets more dance into his playing than most of our musicians, I decided to make as accurate a notation as I could of his playing.

Our general plan was first to take a dance through, dancing to Kimber's concertina, while I noted his playing. At this stage Kimber quite often corrected faults in the dancing. We then danced it again with one of us playing, so that he could give all his attention to watching the dancing, until he was satisfied that we knew what to do. Finally, in company with Jack Puterill (September 4 to 6) or William Ganiford (September 17), I got Kimber to play the tune over again, till we had made any necessary corrections to my first notation and verified it. It was not until all this had been done that I turned up the Novello publication and compared them with my own notes. The following tunes agree exactly:

"Beansetting," "Laudnum Bunches," "How D'Ye Do Sir?," "Bacca Pipes."

In the following cases the differences are very slight:

"Country Gardens," "Trunkles," "Rigs O'Marlow."

Where the differences are greater we find in most cases either that I have an uneven (12/16) rhythm instead of an even (4/4) one but substantially the same melody:

"Rodney," "Hunting the Squirrel," "Blue-Eyed Stranger," "Getting Upstairs," "Double Set-Back," "Old Mother Oxford."

or that the tunes differ materially in certain bars - these cases are:

"Constant Billy," "Haste to the Wedding," "Jockey to the Fair," "Old Woman Tossed Up."

Finally we have 2 cases where the rhythm is uneven instead of even and there are also diferences in the tunes:

"Headington Morris Reel," "Shepherd's Hey."

In the case of "Shepherd's Hey," the pubished tune is I think not Kimber's version at all. But whence come the differences in the other tunes? In view of Sharp's unrivalled position and reputation as a collector, one's first idea would be that Kimber's playing has changed or that Sharp got his version of the tunes from Kimber's father whom his son has not faithfully copied. Kimber resists both suggestions and it is noteworthy that the differences are found in the case of all the tunes in Novello's Set 3 but only one ("Constant Billy") of Set 1. I cannot at the moment see why Kimber should have been more forgetful or copied his father less faithfully in one group of tunes than in the other.

With regard to the differences in melody, I am, frankly, at a loss to find a good explanation; but in the matter of rhythm I am inclined to think that the original collectors either deliberately or unwittingly published a number of tunes with even rhythm in 4/4 time which had been played to them with uneven rhythm which can be set out in 12/16 time. They may have felt that Kimber's leanings towards an uneven rhythm was Kimber rather than Headington, and should not be taken too literally. Moreover it is a rare thing to see a tune printed in 12/16. Sharp only uses it in Beansetting where it enabled him to change to 6/8 in the B music without interfering with the main beat.

Some musical authorities, so J. Putterill tells, hold that it is correct to play as if the semiquavers were one-third not one-quarter of a crochet, i.e., play dotted 4/4 as 12/16. This being

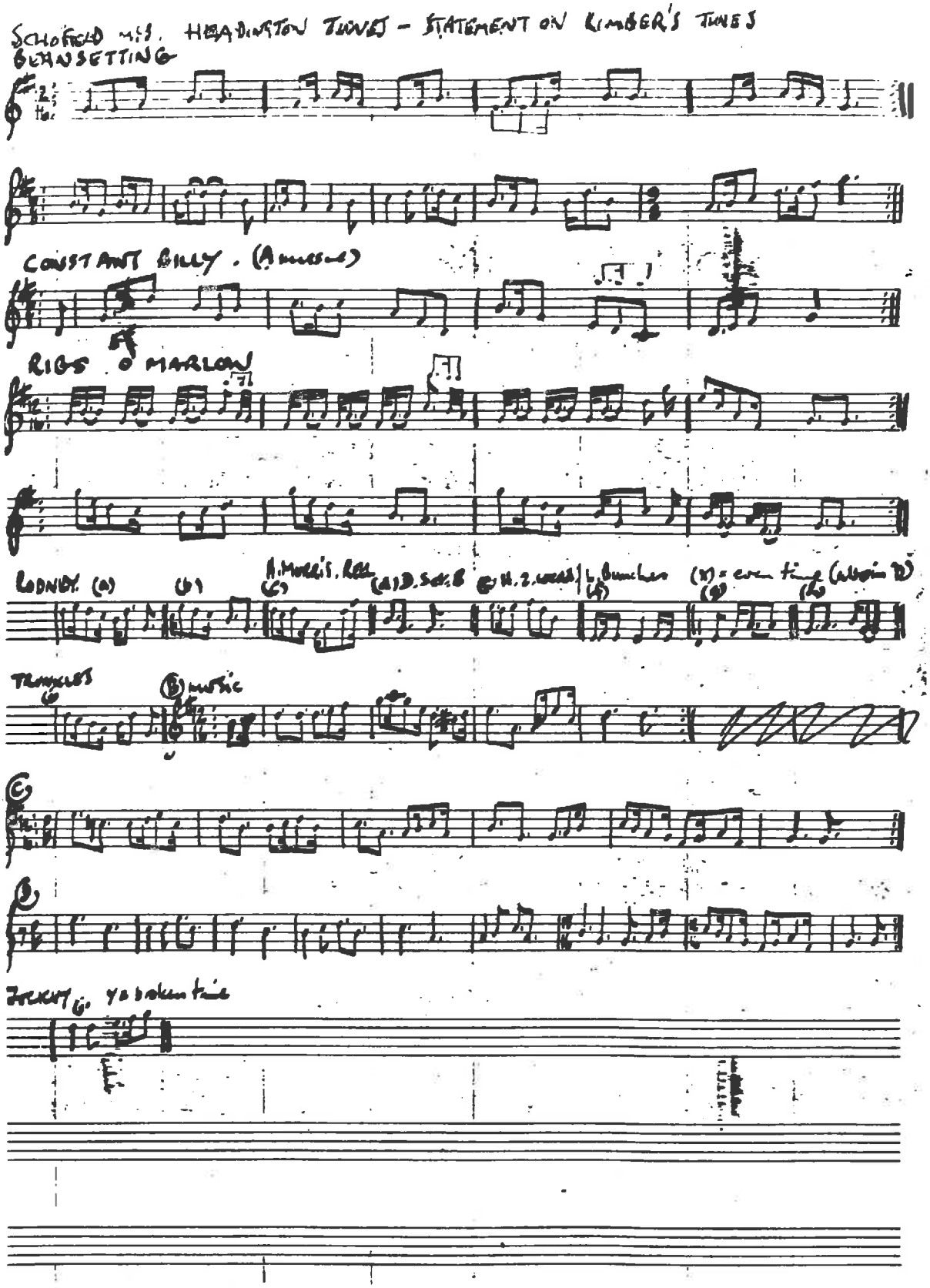
so the differences between my notings of [the tunes and the Novello publication] are more apparent than real. All the same since this convention is not generally known it seems much better if the way a tune should be played can be more accurately portrayed in 12/16 to write it out that way. Kimber complained to me that he often hears "Rigs" badly played: perhaps this is why.

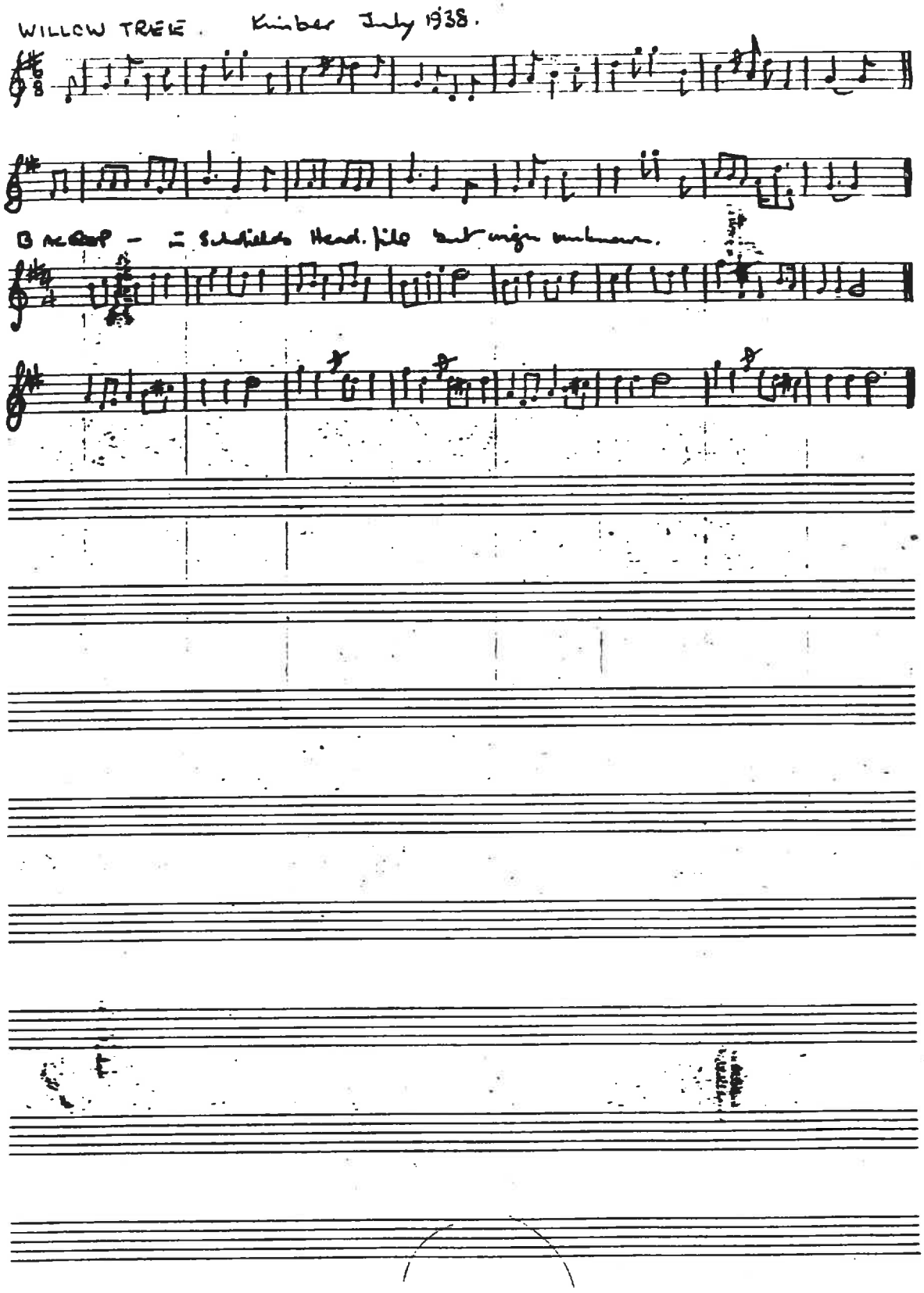
The matter is of obvious importance in relation to the question we had in view at the onset, why does the playing of our own musicians compare unfavorably with that of Kimber? There can be little doubt that on the whole a tune in 12/16 has more lilt than one in even 4/4.

The remaining tune "29th of May" is not in the published tunes. Nor is the version that Kimber plays of "Princess Royal" which I did my best to get down in the time that remained but which I still do not feel sure about. Kimber mentioned "Green Garters" which I foolishly did not get him to play thinking he must have caught it from Wells. It was not till the next day that Peck told me that according to his notes in Clair's [Clair College] Sharp got the alternative version of "Green Garters" (Set 5, second edition) from Kimber not Wells.

Signed Schofield,
Squire of the Ring,
18th October 1936.

SCHOFIELD MSS




WILLOW TREE. Kimber July 1938.

SchC. Odd notes on H. Quarry

Cross-back-step. — feet scarcely leave the ground.

sequence $\begin{vmatrix} L & l & R & r \\ x & t & x & t \end{vmatrix}$

L = left foot brought in behind the right, while the right which
x scarcely leaves the ground is turned out so as to bring the right heel as far as possible across the right uncle and over the right toe. The feet are then "crossed" with most of the weight carried by left foot

l = a hop on left foot in which right foot is brought to the
t ground beside it, heels almost touching. The feet are "together" with most weight carried by the left foot.

1) Hands in doubles. — are given a rhythmical swinging movement from the shoulders, the hands moving down & a little past the sides and then up again to chest or shoulder level.

What is the "Baccup Dance"?

2) Hands The movements to the normal 4 bar step sequence are of 2 kinds. In the 1st 2 bars the hands rise & fall once in each bar. The arms swing freely from the shoulder. They are roughly horizontal just before the 1st. beat of the bar & are immediately swung down & back till they reach or even slightly pass the sides. In the 2nd ½ of the bar they are swung up again. Throughout this movement the hands should be roughly shoulder width apart.

Large handkerchief is held in each hand by two or 4 corners according to its size.

SCHOFIELD'S DRAFT HEADINGTON MORRIS Book.

- I suspect that there exists another version on the lines of Peck's Bampton Booklet.

Green Garters (Morris On)

Dancers form up in single file 135246. Play once to self. No.1. leads way on dancing

:r | L R L l | R L R r | L R L l | R L R :

on reaching pitch make a c.cl. circuit. When near spot where No.5 will stand he makes sharp turn to left to his own place. Timed so that it finishes at end of music with | L – T : and then pause with left foot thrown forward & hands raised.



29th of MAY FU./C/CO/C/B2B/C/WH/C and All in.

Once to self. – in bar 4. | u – T :

Foot up. – all move up a few feet and drop back to places

:r | L R L l | R L R r | x t x t | x – T :

alternative to 3-4 | L l R r | L – T :

at end of bar 8 partners face.

Dance in Position – 4 bars stepping start :r | L R L l | etc.

1st half hey – 192 cast to bottom; 596 to top; 394 move to top and cast back to places: In doing so 192 pass outside 394 and inside 596 while 596 then pass inside 394.

Fig. practically completed in bars 5-6. Partners dance bars 7-8 facing each other.

– stepping as foot up without the cross step.

2nd half hey – middles to top again

Cross Over – Partners pass by right and in bars 394 fall back a foot or two into opposite places. – pass by right to return.

Back to Back – pass by the right B2B and fall back by the left to places – most of movement in bars 12.

Whole Hey – 1st ½ hey + 2nd ½ hey (middles to top, etc.)

All in – in bars of 15-16 of chorus dance in a ring facing centre. After final jump left feet are thrown forward, hands are held

up and all shout. All pause thus for a moment.

the symbols d, u, c / L, l, R, r, T or t above.

the symbol – = no step and a slightly bigger spring onto the next step. Capitals = transfer of weight in hops in lower case.
[CF used different system]

HASTE TO THE WEDDING : as 29th May and on chorus after Whitney

sidestep — in positive

| r | L R L l | R L R r | L R L l | R – T |
ss

face 45° left. face 45° right 45° to left. face.

½ key. —

| Ω | R Ω L – | R L R r | L l R r | L – T |

NB It seems HQ. men used "circles" in the sidestep (B1-3) but above follows CF.

Schofield also gives for advance in positive the simplified movement of 4 bars step (like 29th May) with capers in ½ key.

BLUE EYED STRANGER as 29th May for order.

sidestep —

| r | L R L l | R L R r | L R L l | R Ω L |
45° to left 45° to right face

ssstep

as a result ½ key starts other foot i.e. | Ω | R L R r | etc.

— the alternative in CF is 29th May, except instruction appears to be 16 bars in positive

GETTING UPSTAIRS as 29th May

B 1-4 as.

| – | L R L l | R – T Ω | R Ω L Ω | R L R |

Schofield gives a simplified step ;

| r | L R L l | R L R r | L – R | L R L |

(2)

DOUBLE SET BACK. as 24th dont end on WHey co no key in chains.

~~BH~~
~~BH~~

Chains (the following 2x) | r | L R L l | R L R r | xt x t | x - T |
s-step ..... face.
45° left. 45° to right.

On the preliminary hop all face 45° to left and swing left foot forward. On the 1st step the left foot comes to the ground in front of the right which is drawn back. On the 2nd step the right foot is brought in behind the left foot which is swung forward. The 3rd step is like the 1st. On the hop left all turn 90° to face 45° right swing the right foot forward and repeat the sidestep in bar 2 with reversed feet.

Alternative footing bars 3-4. | L l R r | L - T |
HQ. men need circles in sidestep - above follows CH.

COUNTRY GARDENS. as 29th of many words.

Hand striking. | | TTR | TTL | TTR | L - T |

T = each strikes his hands together fists clenched, handkerchief bunched while standing feet together
R(L) = partners strike right (left) hands and right (left) feet.

HOW D'YOU DO SIR FUD/C/CO/C/B2B/C/WHey/C/WHey & All
(do not carry handkerchiefs)

Foot up. 1-4 All move up a few feet & drop back to place
5-8 all turn out & move a few feet down & fall back and face in bar 8.

Comes Challenge: B1-2. 196 walk towards each other & shake hands "boxing fashion". All sing "How d'you do sir?"
3-4 235 shake; 196 fall back to places
5-6 394 - 294 -
7-8 394 remain "posed".

Comes Fight Right: as above but comes square up & strike out at each other with right fists
" " left: " left fists

Good Fellowship: as challenge but bend heads a little as they shake hands.

LAUDNUM BUNCHES - FAD/C/CO/C/B2B/C/WHey/C and ALLIN.
FUGD

Once to self — as 29th hey (not capers ?)
Foot up & down.

d u d u c c c c
¦r | L R L l | R L R – | L – R – | L – R ¦

Corners cross with straight step : B1-4. ¦r | L R L l | R L R r | L R L l | R L R ¦
— change places passing by the right

5-8 they move towards each other again and finish face to face footing as Foot up.
vs 9-16 295 do the same AUT 196 full back
17-24 394 " 295 "

Corners cross with capers : B1-5
d u d u d u d u d u d u
¦r | L R L l | R – T Ω R Ω | L Ω R Ω | T Ω R Ω | L Ω R Ω T ¦
change places by the right
6-9 as 5-8 before.

Sec 2nd Capers Chans — All dance final 2 bars in a ring

A preparatory jump | u – c T | should be made by each dancer when recommencing to dance.

TRUNKLES.

Corners Stamp & Strike — vs 196 dance towards each other (bars 1-3) and (bar 4) stamp & strike feet together at the same time placing their hands on hips
¦r | L R L l | R L R r | L R L l | stamp R strike R |
vs 295 do same, 196 step back to places etc.
[in repeats every other repeat start with opposite feet if dancers agree to it]

Corners Cross with Straight step. — vs. 196 change places (3 bars) passing by the right approach each other again (4th bar) and dance facing each other. with cross back step or hop step ending. step back to place when next pair start.

Corners cross with Sidestep
c c c c c c c c c c c c
¦r | L R L l | R L R r | L R L l | R L R r | X t X t | X – T ¦
L R L
sidestep — — — — — — — —
[as reference. to turn of body ?]
Music for sidesteps played a little slower

Corners cross with Capes. ¦- | L Ω R Ω | T Ω R Ω | L Ω R Ω | T Ω R Ω | L Ω R Ω | T Ω R Ω
change places.

L Ω R Ω T + | X t X t | X - T ¦
approach — face R L

Ω = springs as high as time permits

All dance last 2 bars of last cross comes in a ring.
— preparatory jump to lead in
NB. dance can be lengthened by corners changing in both directions with straight step & side step and inserting 2 additional keys.

CONSTANT BILLY

FW/C/CO/C/BLB/C/ whey/C and face up.

Once Self : Each carries stick grasped at its midpoint in right hand. Hold them horizontally at waist level and crossed at their tips. On the middle beat of bar 4 odd nos. strike down on the evens sticks

Foot up : All move up on few feet & drop back. In bars 1-3 sticks are lowered to the side but in bar 4 even nos. again raise theirs to waist level and odd nos. strike them as before.
Footing as 29th of May.
In bar 8 partners face. As they do so evens "serve" their sticks i.e. they hold them horizontally level & some 18" in front of their chins, the backs of their hands turned away from them (tips to the right) on the middle beat of bar 8 odd nos. strike down on the left (tip) ends of the sticks served with the tips of theirs

Stick Striking. Partners remain facing each other & do.

¦r ¦ L - l - | R - r - | L - l - | R - L ¦

: odd strike right (butt) end of sticks served by even nos.
: even " " " " odd "
: odd " left (tip) " " even "
All dancers are striking with tip end of sticks.

½ hey — stick tap at end as end of Foot Up. — Footing starts with R. (not L).

CO & B2B — clap at end of bars 4 & 8 as bar 8 of Foot Up.

End on ½ hey facing up in position and striking as Foot Up bar 4. After final jump, left feet thrown forward and all pause a moment with stick crossed horizontally at waist level.

HUNTING THE SQUIRREL FU/C/CO/C/B2B/C/W.Hey/C/W.Hey & Face Up

B(1-4) done 2x

| - | L - R - | L - R _ | L _ R _ | L - R |

drawback — recover —

[AB - bar 2 adds strike 2x]

in Bar 3 partners draw back a little way from one another bowing slightly & swinging the stick down to or even past the hip: these are walking steps. In bar 4 partners recover to original positions: the 1st is a walking step

[dance may be shortened by dancing face up at end of 1st. Whole Hey]

RODNEY — order as Hunting the Squirrel

B mini (2x) (| r) | L l l l | R r r r | L l l l | R r L R |

RIGS O'MARLOW. FU/C/CO/C/B2B/C/W.Hey/C & Face Up.

Once to self — as Constant Billy but | . . . r |

Foot up.

(1-4) | L l R r | L l R r | L l R r | L l R r |

(5-8) " | L l R r

Stick tapping (1-4) done 2x. | L l l l | R r r r | L l l l | R r L R |

last time last clash done facing up.

NB. unable to confirm C# notation for bars B4 58. Kimber says never dist upward sticks.



would bring sticks into contact the same way as C# without upward strokes.

BEANSETTING - ½R/C/CO/C/B2B/C/WHey/C & Face Up.

Once to self - as C. Billy but sticks held at one end.

Half Rounds: A1-4 Evens turn right about, All make a circle, dance halfway round & reform set in bar 4 when partners face each other. At this point evens hold their sticks horizontally at waist level pointing them towards and a little to the right of their partners. Odds strike down on sticks thus served

| L l R r | L l R r | L l R r | L l R r |

A5-8. All turn left about, reform circle & dance back to places where partners face: footing & striking as before (place feet together instead of final hop).

Dib and strike: (6 Bars repeated)

| ı ı ı X | ı ı ı X X | X X X X | X X X |

1 3 5 6 4

ı = dib; X = even nos slant their sticks towards their partners, tips close to the ground. Odds strike them with a r-to-l stroke & the sticks are held crossed for a moment. X = the dancer whose number is placed above serves his stick horizontally to the dancer whose no. is placed below, who strikes down on it.

B16 last time - All remain stooping until final stroke has been made. After a moment's pause the dancers straighten themselves and face up holding their sticks at their sides.

BOLD HUZZAR (or HEADINGTON REEL) also Soldiers Joy.
nounce to self.
nounce to self.

Chin nous Hey (2x through) A 1-16. Start as 1st ½ hey but continuous without reforming till done 2 complete figures of 8. Regulate speed to get home after 16 bars. Face partner Footing

| r | L R L l | R L l r | L R L l | R L R |

4x over

Reel with toes. B 1-8. Partners remain facing & with hands on hips dance. 2x

| r | * r L l | * l R r | * r L l | * l R |

* = the toe well turned out is tapped on the ground in front of the supporting foot

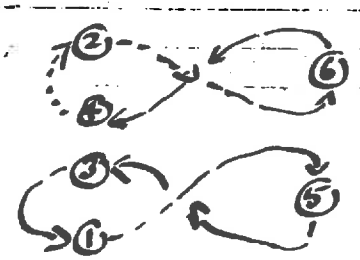
B 9-16 Partners change places, passing by the right using the same reel step.

Hey A 1-16. ; Reel with toes B 1-16 as before to places
Hey " ; Reel with heels B 1-16
Hey " ; " to places.
Hey (once) A 1-8. cd face up. At 8th bar lines reformed, all face up cd jump in final bar | L - T | raising the hands. Immediately after jump left feet are thrown forward cd the dancers pause thus for a moment with hands raised.

START <2 <4 <6

<1 <3 <5

at end of bar 1



Shortened version eliminate B(2nd); A(2nd); A(4th); B(4th):

(5)

For 4.

① ② ③ ④

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

For 3 <① <② <③

Hey for 3 – No 1 casts to the left & passes 2 by the left. No 1 faces down & 3 faces up throughout the reel while 2 1st faces No 1 & in bar 8 faces 3. 2nd Hey starts by 2 passing 3 by the right. In the next reel 2 faces 3 & then 1 & next hey starts 1 & 2 pass by right. Dance ends with single hey & all face up.

Three-in-Four Step

used in A music – consists of 3 running steps taken on 1st 3 beats of bar and a hop on 4th beat. At the same time the arms are given a rythmical swing movement from the shoulders down to and a little past the sides at the beginning of each bar and up again to about chest level in the middle of the bar. The seq. starts with a preparatory hop and forward swing of the arms.

Reel Step:

Is similar to the stationary "polka" step of "morpeth Rant" & other country dances. On the ½ beat before the 1st beat of the bar a hop is made on one foot, say the left, and on the 1st beat the ball (or heel) of the right foot is tapped on the ground in front of the left foot which remains in position. On the 2nd beat another hop is made on the left foot & on the 3rd beat the right foot comes to the ground beside the left foot & the weight of the body is transferred to it. The sequence is then repeated with reverse feet. During the reel step, hands are on hips, fingers to the front.

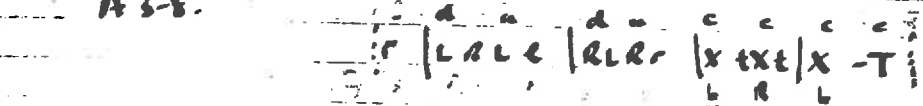
OLD MOTHER OXFORD. 02S / Shake up / S.S / Capes / SS / C. / SS / Capes & finish.

Once to Self. bar 4. | u – c T ¦

Shake up: A 1-4. in position

| r | d L R u L e | d R L u R r | d L R u L e | d R L u R |
4



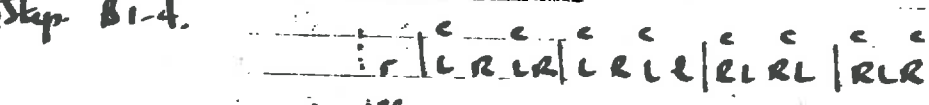


A 5-8.

| r | d L R u L e | d R L u R r | c X t X t | c X – c T |
L R L
ebb j

Side Step B 1-4.

| r | c L R c L R | c L R c L e | c R L c R L | c R L c R |
ss ss



Using side-step move forward diagonally to the left in bars 1-2 and diagonally to the right in bars 3-4. Body turned respectively 45° right and left. In bars 1-2. Each step on the left foot (L) is made by bringing it to the ground in front of the right ~~foot~~ which is drawn back and each step on the right foot (R) is made by bringing it in behind the left foot which is thrown forward. On the hop (e) the right foot is swung forward & the side step is repeated in bars 3-4 with reversed feet.

B 5-8. drop back to position, footing as A 5-8.

Capes. ix C 1-7 in position



| – | d L Ω u R Ω | d T Ω u R Ω | d L Ω u R Ω | d T Ω u R Ω | d L Ω u R Ω | d T Ω u R Ω | d L Ω u R Ω c T |

8-11 as A 5-8.

Capes & finish C 9-12.

| r | d L R u L e | d R L u R – | c L – c R – | c L – R |



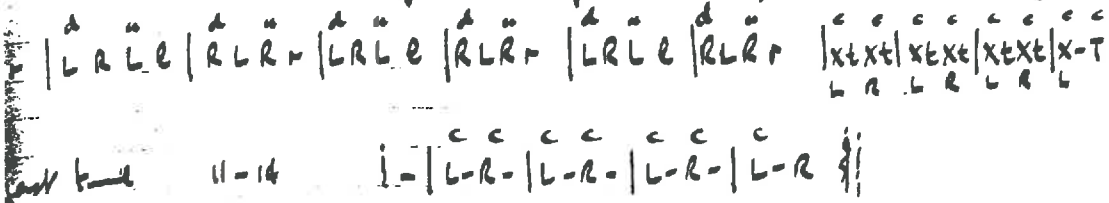
passing after last step with left foot thrown forward & [illegible]

With 2 dancers. they take up positions several yds apart and facing each other they dance alternately — each section finish being repeated. make preparatory jump to lead in. Both dance the concluding 4 bars

JOCKEY TO THE FAIR

order as Old Mother Oxford.

Sidestep. B 5-14 The dancer is now several feet in front of his original position. He dances 5-8 on the spot & drops back slowly in bars 9-14 to place.



r | L R L l | R L R r | L R L l | R L R r | L R L l | R L R r | x t x t | x t x t | x t x t | x - T
L R L R L R L

Last time 11-14 | - | L - R - | L - R - | L - R - | L - R |

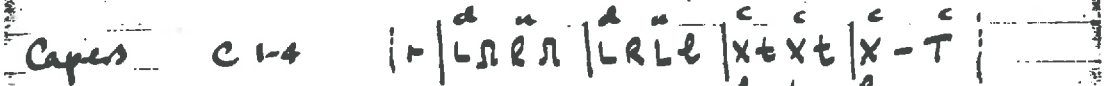
OLD WOMAN TOSSED UP IN A BLANKET

Shakeup / SS / C / SS / C / SS / Capers.

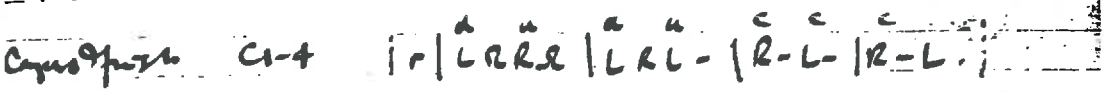
Shake-up. A 1-4 as Old Mother Oxford A 5-8

Sidestep B 1-8 "

Capers C 1-4 | r | L Ω R Ω | L R L l | x t x t | x - T |
R L R

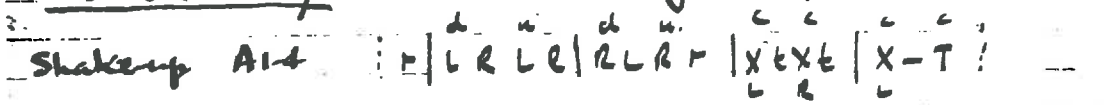


Capers & finish C 1-4 | r | L R R Ω | L R L - | R - L - | R - L. |



SHEPHERDS HEY

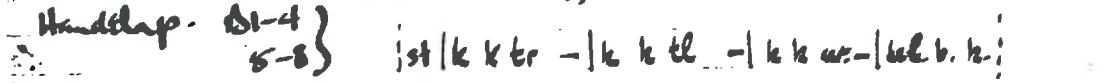
— no handkerchiefs



Shakeup A 1-4 | r | L R L l | R L R r | x t x t | x - T |
L R L

5-8 as 1-4 but omit last circle

Handclap. B 1-4 } 5-8 } | st | k k tr - | k k tl - | k k wr - | wl b. k. |

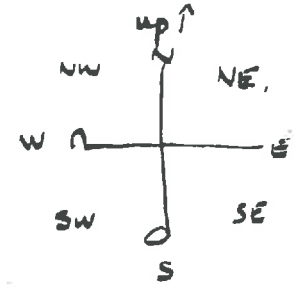


st = stoop : k = clap hands : tr touch right shin with right hand
wr = clap under right knee : b = clap behind back.
dancer stoops by bending at the hips.

Shakeup / shin / SO / breasts / SU / cheeks / SA / sides of head / SU.

GREENSLEAVES.

FIRST PART
Once-to-yourself. A 1-4.



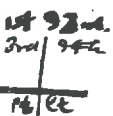
The pipes having been placed on the ground the dancers take up their positions on either side facing up.
1st dancers at E. 2nd at W.

Shake-up. A 1-4 Both in positions facing up.

| L R r | L R R r | L R R r | L R R r |

A 5-8. as 1-4 but finish pipers in bar 8.

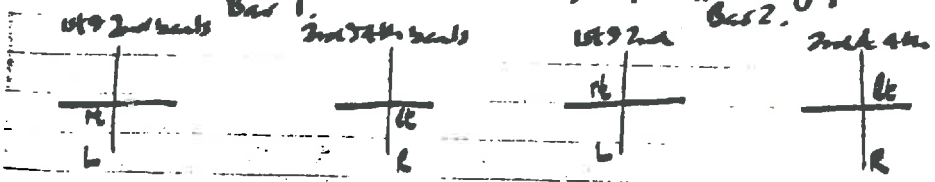
Jig. B 1-8. On the 1st beat of bar 1 the 1st dancer springs onto his left foot in the position marked L and on the 2nd steps his toe at rt as near as possible to the pipes without touching them. On the 2nd beat he springs onto right at R and steps his left toe at Rr. This continued throughout 8 bars.



Dance Round A 1-8. 1st dancer makes a complete c. cl. circuit passing outside the 2nd dancer & continues to N where he finishes facing pipes. Setting to S-up

Jig - 2nd dancer at W : Dance Round - 2nd dancer round to S.
Jig - 1st - at N : - - 1st - - to E
Jig - 2nd - at S : - - 2nd - - to W and both dance bar 8 facing up. | X t X t |
L R

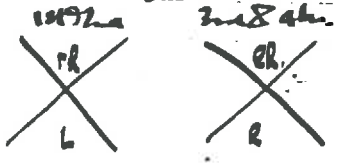
SECOND PART. as 1st part by slightly different jig namely



THIRD PART - as 1st part but heels tapped instead of toes.

FOURTH PART. -

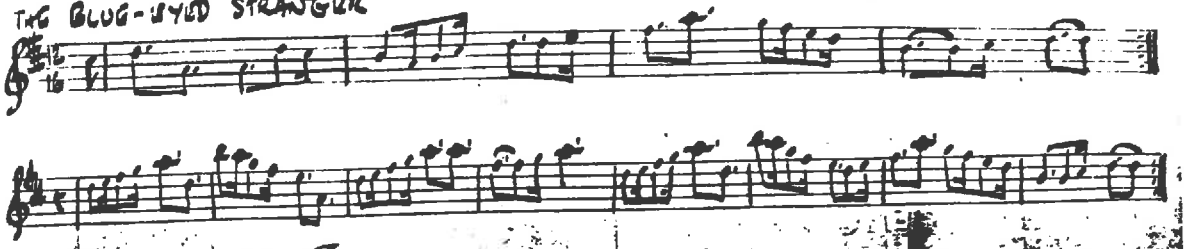
This time the dancers take up positions NE & SW at the end of the Shake-up. The steps of the jig as shown. They are continued for 8 bars. Jig 1st beat 1 at NE, 2nd SW 1 at NW & 2 at SE. the dance round being effected



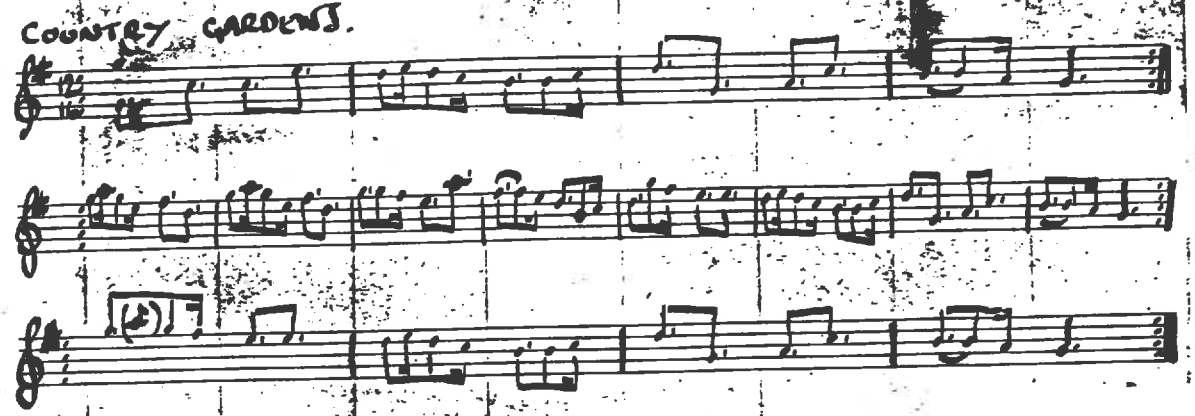
SCHOFIELD MSS – HEADINGTON TUNES. IN MSS. BOOK.

SET DANCES

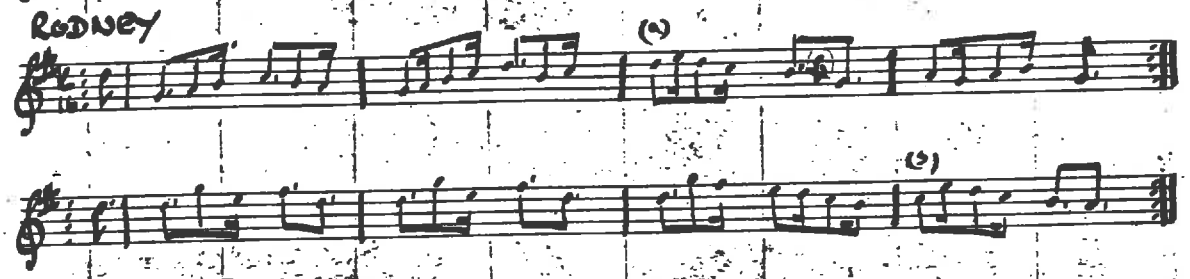
THE BLUE-EYED STRANGER



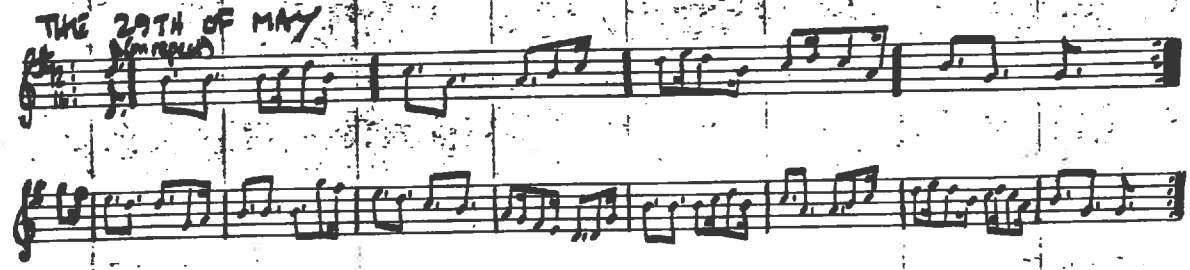
COUNTRY GARDENS.



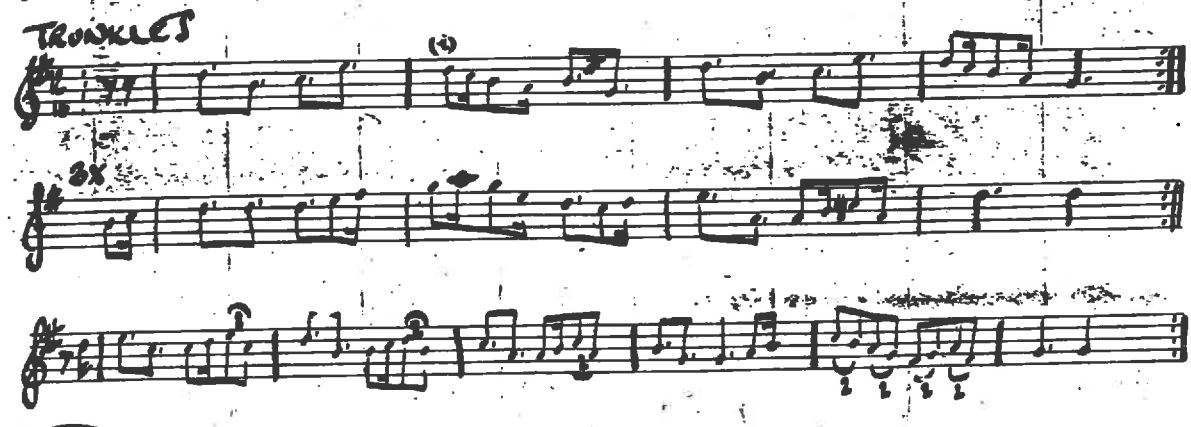
RODNEY

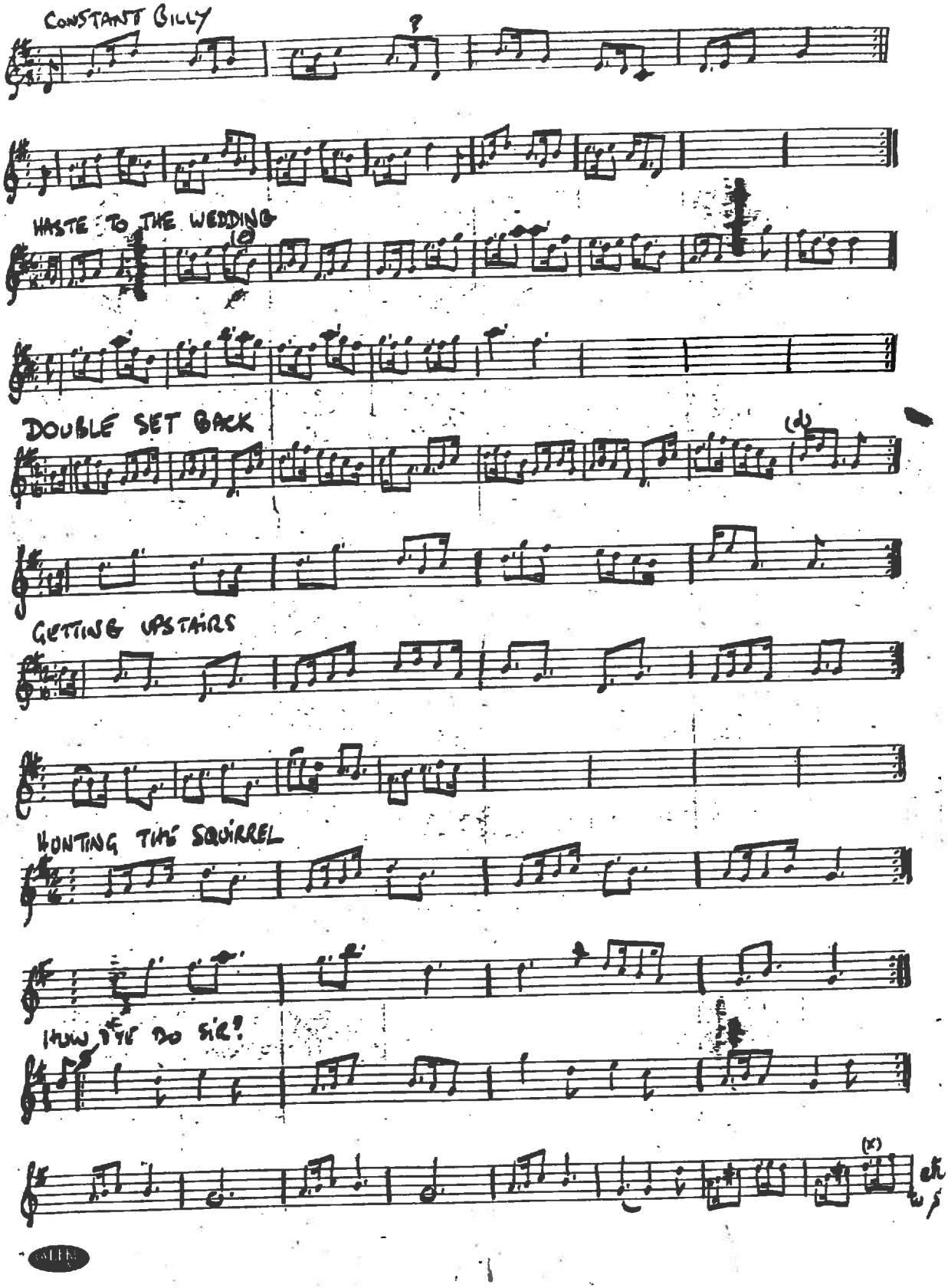


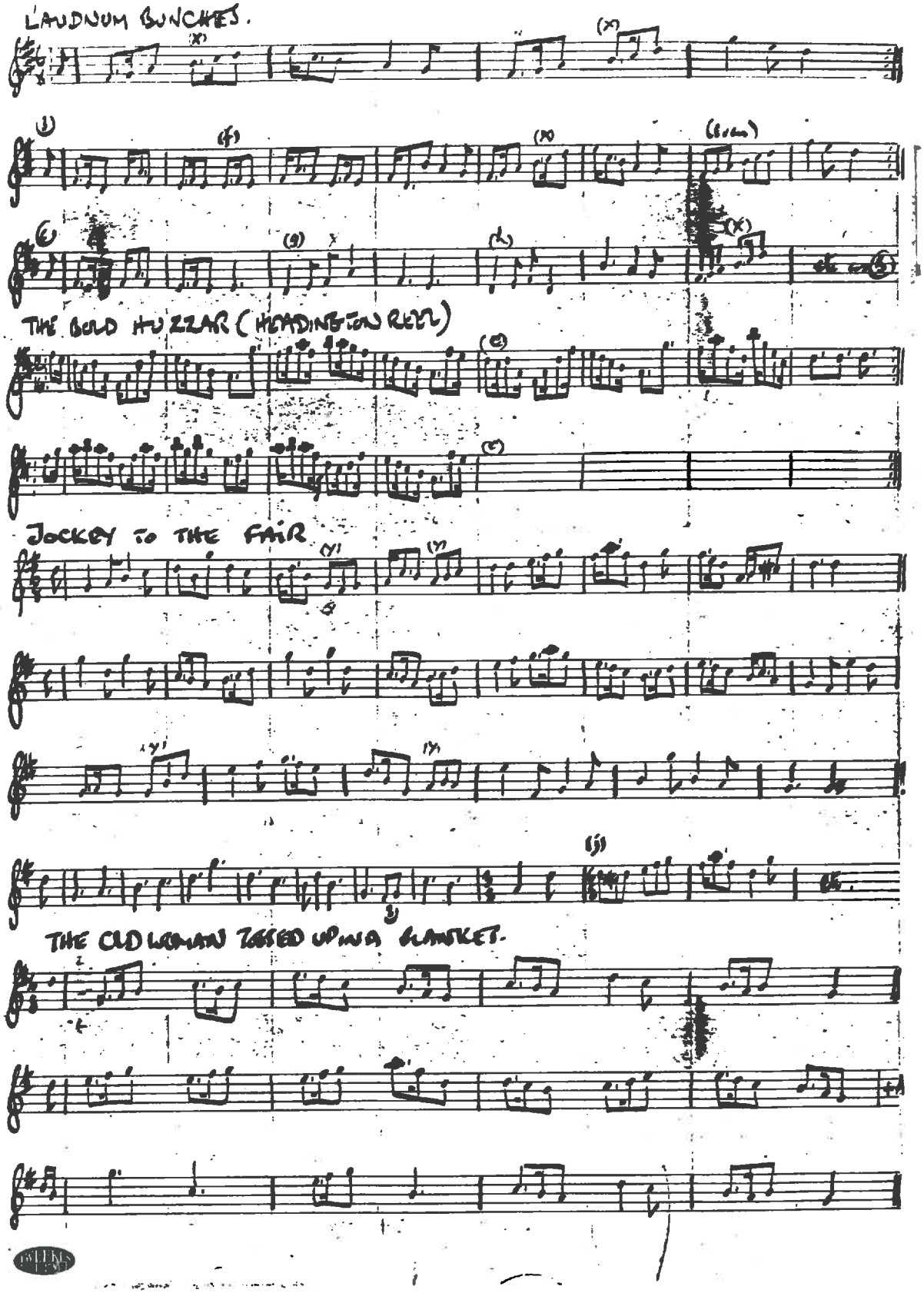
THE 29TH OF MAY



TRINKLES




CONSTANT BILLY
HASTE TO THE WEDDING
DOUBLE SET BACK
GETTING UPSTAIRS
HUNTING THE SQUIRREL
HOW D'YE DO SIR!


LAUDNUM BUNCHES.
THE BOLD HUZZAR (HEADINGTON REEL)
JOCKEY TO THE FAIR
THE OLD WOMAN TOSSED UP IN A BLANKET.

JIGS.

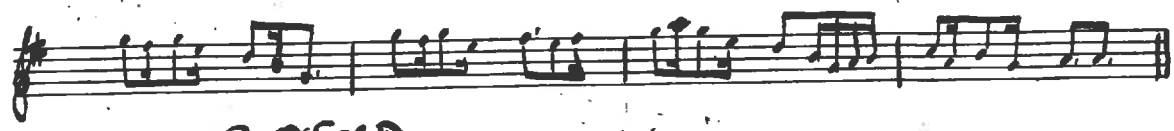
SHEPHERD'S HEY



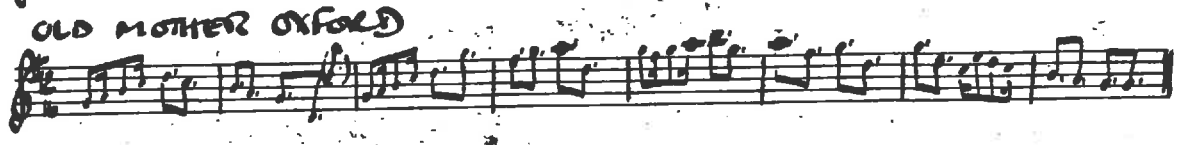


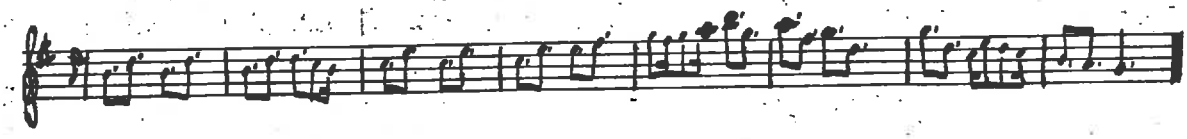
BAGPIPES

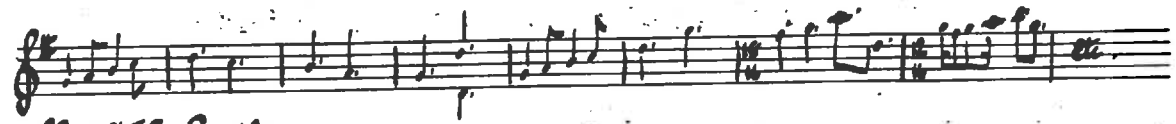




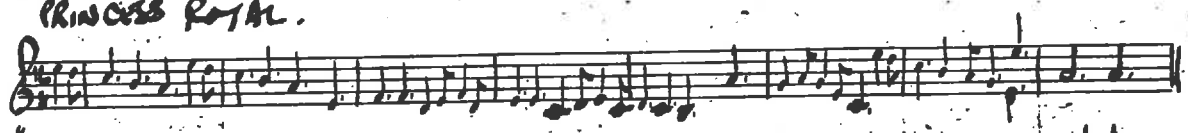
OLD MOTHER OXFORD

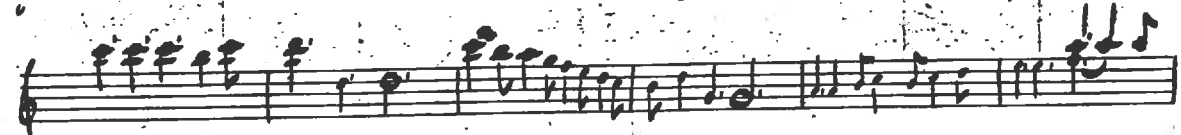


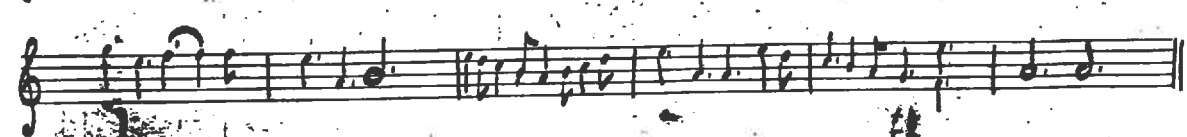




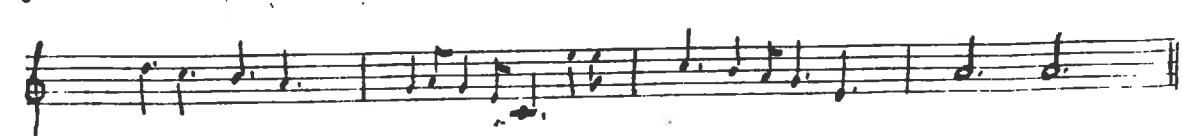
PRINCESS ROYAL.











HEADINGTON QUARRY, OXON

Notes used within OUMM

This is a living tradition. The dances are widely done. They were the first dances to be seen by Cecil Sharp, and the Morris revival inspired to a large extent by Sharp was greatly assisted by the presence of William Kimber, who was the main source of Headington Morris knowledge.

Stepping

(a) 2 doubles, 2 singles, ft and jump
Arms: (d & u), (1/2u & twist), and (d & u)
This occurs most widely.

(b) In "Trunkles," "Double Set Back" and "Hunt the Squirrel" get Cross-Backs instead of [single] stepping.
Sequence is 123h, 123 out, in out in out, ft and jump
A [Arms] in X-bks at ear ht and small horizontal circles brushing the hair back.

(c) In "Bean Setting" and "Rigs O'Marlow" there is hop stepping. 2 hops on each foot shaking the other foot out in front. At end of movement, of dance finish with ft tog.

General Sequence

Foot up — Up and up if no corners, except in Country Gardens where up and down
Up and down if corners.

Chorus or Corner }
Whole hey }
Chorus or Corner } Stepping in figures is the same as in
Cross Over } foot up.
Chorus or Corner } The finish varies with the dance.
Back to Back }
Chorus or Corner }
Finish

Side step

Open. At ear ht and small hori circles.

Capers

Ordinary capers - lrlr etc. A [Arms] waist ht and fairly large vertical circles.
Full capers - lr tog r, lr tog r etc. A dudu
Except in Laudnum Bunches where lrl tog etc.

STICK DANCES

In all stick dances hold the sticks low while dancing a figure.

Rigs O'Marlow

Short sticks
Hop stepping
Sticks X at beginning in [horiz.] plane at waist ht.
2 strikes at beg & at middle and end of all figures
Finish facing up, ft tog with sticks X (chest ht in vertical plane) after 2 strikes after whole hey.

Chorus: Face across, hop

1111 on 3 & 4 odd tips str even butts
(1234)
rrrr 3 4 even odd
llll 3 4 odd even
rr even tips str odd butts 2x
l odd even 1x
r str tips

Repeat

Bean Setting

Short sticks
Hop stepping
St X at beg as in "Rigs." But get only 1 str where get 2 in "Rigs."
First fig is 1/2 rounds instead of ft up

Chorus: Face across Dig 2X with tips, str tips low (1X or 3X)
Dig 2X with tips, str tips low then straight away round the set; 1 on 3 3 on 5, 5 on 6, 6 on 4, 4 on 2 then all tips (1X or 3X)

Repeat

Finish with whole hey and face up as in Rigs.

Rodney

Short sticks
Normal (a) stepping
Striking during dancing similar to "Bean Setting"
Chorus same as Rigs
Finish with whole hey and str up

Hunt the Squirrel

Short sticks
X-bk (c) stepping
St low during stepping except in X-bks when as with hanks

Chorus: Face str- odd tips on even butts, reverse, repeat

caper- r l r l
Fall bk two steps, bowing & bending heads slightly down, r A [Arms]
bk & slightly behind the body
Move forward again with 2 steps regaining erect position
Odd t str even b
Repeat

Finish: Whole hey. 4 capers at end str on last facing up

Shepherd's Hey

There is apparently evidence for such a dance, although it does not appear to be remembered by the Headington side themselves
It is a short st dance
The chorus is: st- 1tips on 2butts, 2 on 1, 1 on 2, 2 on 1
Do 3X more

Constant Billy

2 short st.
Start str X and str at beg, also 1/2 [odd stick str on even] and end of each fig
Chorus: st own (r on l), r tips, own (l on r), 1 tips, own (r on l),
tips r, tips l, tipsr.
1/2 hey
Repeat

Finish: on last 1/2 hey of last chorus. Face up str and st held high & X.

HANDKERCHIEF DANCES - (a) TYPE

Getting Upstairs

Chorus: face across & on spot, caper r caper l, rlr (A [Arms]
du)
Repeat
1/2 hey
Repeat.

Finish: All in and shout on last 1/2 hey

Haste to the Wedding

2 long ft ups

Chorus: All short ss r and l, 2 doubles on spot facing across, 1/2 hey - with caper r and l instead of 1st double.
Repeat

Finish: As "Getting Upstairs"

The 29th of May

Chorus: ss r and l, ft and jump, 1/2 hey
Repeat

Finish: All in and shout

Blue-Eyed Stranger or Brighton Camp

Chorus: 3 doubles on spot facing across ft and jump, 1/2 hey
Repeat
Finish: All in and shout

Leap Frog

It is believed that there is evidence that a Leap Frog dance was at some time done by Headington. However it is not at all remembered by Headington.
{I have the believed notation. - RD}?

Country Gardens

Ft up and down although there are no corners.
Chorus: clap - own hands, r (hand & ft), own, l (h & f), own,
r(h & f), ft and jump.
1/2 hey
Repeat

Finish: All in and shout

Willow Tree

Chorus: weep r, weep l, 2 doubles on spot, "Laudnum Bunches" type caper with accentuated bk and forward motion, 1/2 hey
Repeat
It is good if 1/2 [half] the side dance the stepping previous to the hey and 1/2 sing standing on the spot

She said she never would leave me
And I like a silly believed she
The moon and stars so brightly shine
Under the willow tree

Laudnum Bunches

Ft up and down as corners.
In all movements instead of single stepping do 4 capers (A [Arms] udu out)

Corners: (1) 6 doubles passing (4 across and turning and 2 bk to middle) and bk to opp position with the 4 capers.
(2) As (1).
(3) 1 double, ft and jump (A du), 2 LB type capers across turning on second, 2 doubles to middle and the 4 capers.
(4) As (3).

Finish: All join in doubles of last chorus and do last 2 of the 4 capers into the middle and shout.

How D'Ye Do Sir

Ft up and down
Don't change place on corners
Corners: (1) Advance and shake hands r removing hat with l, speaking 'How D'Ye Do Sir'
Middle corners in position for longer to occupy music
until next fig begins.
(2) Fight r and speak
[Final corners notation missing from copy - AGB]

Finish: Whole hey after last corner coming to middle at end with 2 capers and shouting
'How D'Ye Do'

HANDKERCHIEF DANCES (b) TYPE

Trunkles

Ft up and down
Sequence in corners salute BBB
corners CCC

Salute: Advance with lrlh, rlrh, lrlh, stamp r, kick r.
Start with l and r ft alternately.

Corners: (1) Cross with double stepping, 3 across and turn and 1 to
middle, bk to opposite place with X-bks.
(2) Cross with ss as OUMM do it. This is done with a less
straightforward movement than by other sides.
(3) 4 full capers (across, turn and to middle) and X-bks
bk.
(4) As (3).

Finish: All join in last X-bks of 4th corner and caper to middle at end.

Double Set Back

Ft up and up
Chorus: Double stepping on spot facing across and X-bks.
Repeat.

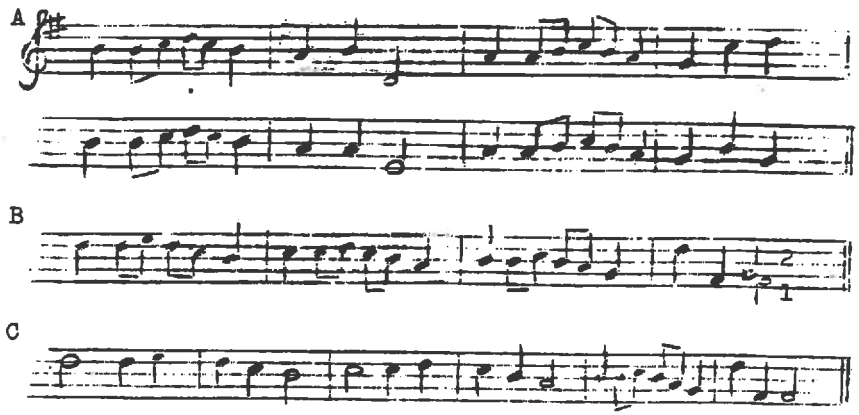
Finish: Whole hey at end and all in.

THE HEADINGTON QUARRY MORRIS

HEADINGTON QUARRY AT ALBERT HALL 1969

MERRY KIMBER

Play $A(AB1B2)^2(AC^3B2)^2$ The following is approximate



Order of Figures - each man has one short stick.
Once to Self
Whole Hey
Sticks and Half-hey (not back)
Cross Over
Sticks and Half-hey (not back)
Back-to-back
Corners cross
Half-hey
Foot-up-and-down (turn in to face down)
Corners cross
Half-hey and all-up.

Sticks =	sticks	ot ob	et eb	ot ob	et	x
	feet	l.hl.hl hl./r.hr.hr.hr.'l.hl.hl.hl.'			R.	l.

ot - evens offer stick horizontally, odds hit it with tip
ob - with butt et eb similarly x - clash tips together

Corners Cross = corners in turn cross to opposite place passing right shoulders with 2 slow capers (some men used 8 plain capers) turning to face for 4 plain capers in bars 5-6 hitting sticks thus ot et ot x.

MUMMERS DANCE

Order of Figures

Foot-up, Chorus, Cross-over, Chorus, Back-to-back ending with all collapsing at All-in or by colliding in back-to-back.
Chorus - open side-step up & down, hand waving as "Ring" Bampton; 2 bars of double step usual Quarry fashion; half-hey with shows as Bampton. Chorus repeated to place.

HINTON-IN-THE-HEDGES MORRIS

HINTON-IN-THE-HEDGES As taught by RD 5-29-78

Step: hop step throughout. Start outside foot. End each half with a jump.

Hands: down up in Foot-up and Side-by-side, twists at chest level in rest, higher with plain capers. No special swing up of arms on jump.

Foot-up: Danced on spot, turn out to face down at half way, after the jump. Turn to face in at end after jump again.

Back-to-back: as normal with jumps:- go as far forward as music allows.

Side-by-side: into line, right shoulders with opposite for the first half, then start second half with 3 quick steps back-to-back into line again on the other side. Back to places in last bar.

Show-out: a big cross-over, going as far as possible & turn in 7 steps in last bars. Pass right shoulders each time. End facing up.

Hey: with slip step, done sideways. Top cu go down between middle and outside bottom to the bottom, the others slipping up one place only. Return same way

GETTING UPSTAIRS

Chorus: hand clap and half hey, repeated.
b.b.b.-/b.b.r+r.-/b.b.b.-/b.b.l+l.-/

"Three blind horses, two blind mares,
Three blind donkeys, a getting upstairs,
Such a getting upstairs and playing on the fiddle,
Such a getting upstairs I never did see."

FIRST MORRIS

Chorus: half rounds clockwise (4 bars) to opposite corner, then first corner capers back to place and then second corner. Repeat going the other way round. Middles do not cross. Others stepping on spot while corners caper over. Cross passing left shoulders. As leaves on, order is processional, chorus, show out.

LADS A BUNCHUM

Chorus: corners and half hey, repeated.
Corners - meet with 2 plain capers (bar 1) a double step (bar 2) two hopsteps (bar 3) and 2 more plain capers (bar 4)
1st time: in 4th bar strike free foot
2nd time: in 4th bar shake hands
3rd time: in 4th bar touch hat or forehead & wave.
Start right foot in own place and left foot after half hey.
Corners 1st are 1&6, 2&5, 3&4 and 2nd half 1&4, 3&2, 5&6.

BEAUX OF LONDON CITY - sticks.

Sticks are held crossed high in Once to Yourself. When not in use, held low at side with tips pointing forward and down.
Twirl when steppingexcept in Foot-up and Side-by-side. Tips out first.
Twirl in Back-to-back and half hey in bars 3 & 4 ending with clash.

Chorus: Bar 1 - dib butts, dib tips, shoot at opposite corner starts
Bar 2 - dib butts, dib tips, low clash with opposite corner having approached
Bars 3&3 - step on spot facing with twirling and clash.
After each corner has gone, dance a whole hey.

Show-out: start twirl in so that can clash on 3rd hopstep as passing opposite. Finishing facing up dibbing butts, tips and high clash. Otherwise twirl throughout.

"My father's a hedger and ditcher,
My mother she cards and she spins.
And I am a pretty young lassie
And the money comes tumbling in."

At end conventionally shout the musician.

HINTON-IN-THE-HEDGES MORRIS

HINTON-IN-THE-HEDGES As taught by RD 5-29-78

Step: hop step throughout. Start outside foot. End each half with a jump.

Hands: down up in Foot-up and Side-by-side, twists at chest level in rest, higher with plain capers. No special swing up of arms on jump.

Foot-up: Danced on spot, turn out to face down at half way, after the jump. Turn to face in at end after jump again.

Back-to-back: as normal with jumps:- go as far forward as music allows.

Side-by-side: into line, right shoulders with opposite for the first half, then start second half with 3 quick steps back-to-back into line again on the other side. Back to places in last bar.

Show-out: a big cross-over, going as far as possible & turn in 7 steps in last bars. Pass right shoulders each time. End facing up.

Hey: with slip step, done sideways. Top cu go down between middle and outside bottom to the bottom, the others slipping up one place only. Return same way

GETTING UPSTAIRS

Chorus: hand clap and half hey, repeated.
b.b.b.-/b.b.r+r.-/b.b.b.-/b.b.l+l.-/

"Three blind horses, two blind mares,
Three blind donkeys, a getting upstairs,
Such a getting upstairs and playing on the fiddle,
Such a getting upstairs I never did see."

FIRST MORRIS

Chorus: half rounds clockwise (4 bars) to opposite corner, then first corner capers back to place and then second corner. Repeat going the other way round. Middles do not cross. Others stepping on spot while corners caper over. Cross passing left shoulders. As leaves on, order is processional, chorus, show out.

LADS A BUNCHUM

Chorus: corners and half hey, repeated.
Corners - meet with 2 plain capers (bar 1) a double step (bar 2) two hopsteps (bar 3) and 2 more plain capers (bar 4)
1st time: in 4th bar strike free foot
2nd time: in 4th bar shake hands
3rd time: in 4th bar touch hat or forehead & wave.
Start right foot in own place and left foot after half hey.
Corners 1st are 1&6, 2&5, 3&4 and 2nd half 1&4, 3&2, 5&6.

BEAUX OF LONDON CITY - sticks.

Sticks are held crossed high in Once to Yourself. When not in use, held low at side with tips pointing forward and down.
Twirl when steppingexcept in Foot-up and Side-by-side. Tips out first.
Twirl in Back-to-back and half hey in bars 3 & 4 ending with clash.

Chorus: Bar 1 - dib butts, dib tips, shoot at opposite corner starts
Bar 2 - dib butts, dib tips, low clash with opposite corner having approached
Bars 3&3 - step on spot facing with twirling and clash.
After each corner has gone, dance a whole hey.

Show-out: start twirl in so that can clash on 3rd hopstep as passing opposite. Finishing facing up dibbing butts, tips and high clash. Otherwise twirl throughout.

"My father's a hedger and ditcher,
My mother she cards and she spins.
And I am a pretty young lassie
And the money comes tumbling in."

At end conventionally shout the musician.

Thisis a description of the dances taught to Fleur-de-Lys, Godalming.

Step: hop-step throughout. Start outside foot.End each half with a jump,very mild, almost a lift on feet together.

Hands: down and up in Foot-up and Side-by-Sides, twists at chest level in rest, but higher than for llain capers. No special swing up of arms on the jump.

Foot-up: danced on the spot, turn out to face down at half way,after the jump. Turn in to face in at end, again after the jump.

Back-to-Back: as normal with jumps - go as far forward as music will allow.

Side-by-Side: into line, right shoulders with opposite for the first half, then start second half with 3 quick steps passing back-to-back into line again on the other side of one's opposite left shoulder to left shoulder.Retire to place in last bar not before.

Show-Out: a big cross-over, going as far as possible and turn in last bar. Pass right shoulder each time. End 2nd half facing up towards the music to end the dance.

Hey: with slip step, done sideways.Top couple go down between middle and outside bottom to the bottom of the set, the others slipping up one place only and not passing each other. Return same way.

"Getting Upstairs"

Chorus: hand clap and half hey, repeated./b.b.b.-/b.b.r+r,-/b.b.b.-/b.b.l+l.-/

"Three blind horses,two blind mares,three blind donkeys,a getting upstairs, Such a getting upstairs and playing on the fiddle,such a getting up stairs I never did see."

"First Morris"

Chorus: half rounds clockwise, 4 bars, to opposite corner, then 1st corners caper back to place and then second corner.Repeat going the other way round. Middles do not caper across. Others stepping on spot while corners are capering across. Cross passing left shoulders.As a Morris on, order is processional, chorus,show-put.

"Lads A Bunchum"

Chorus; corners and half hey repeated.

Corners - meet with 2 plain capers (bar 1), a double step (bar 2) two hopsteps (bar 3) and 2 more plain capers (bar 4). Retire to own place at start of next corner movement.

1st time : in 4th bar strike free foot
2nd time ; in 4th bar shake hands
3rd time : in 4th bar touch hat or forehead and wave.

Start on right foot from own place and with left foot after the half hey.
Corners first half are 1&6, 2&5, 3&4 and second half 1&4, 3&2, 5&6.

"Beaux of London City" - a stick dance.

Sticks are held crossed high in Once-to-Yourself.
When not in use sticks are held low at side with tips pointing forward and down.
Twirl when stepping except in foot-up and side-by-side. Tips out first to start twirl.
Twirl in back-to-back and half hey starts in bars 3 & 4 ending with a clash.

Chorus: bar 1 - dib butts, dib tips, shoot at opposite corner
bar 2 - dib butts, dib tips, low clash with opposite corner having been approaching on bars 1 & 2.
bars 3 & 4 - step on spot facing opposite corner, twirling and end with clash

Each chorus consists of a corner movement in turn then a whole hey.

Show-out : start twirl in so that can clash on 3rd hopstep as passing opposite. Finish facing up dibbing butts, tips and high clash or as is now conventional shoot the musician.

"My father's a hedger and ditcher,
My mother she cards and she spins,
And I am a pretty young lassie,
And the money comes tumbling in."

MAID OF THE MILL - CASE HISTORY No.1

A.1887 - Johnson
Foot-up
Back-to-back
Turn up 2 times (4 bars) & ½ hey like Grimstock.
Back-to-back at bottom etc.

End rounds as usual.

B.1897 - Handy
Once to self - begin with jump.
Foot-up - 4 bars up, turn out, 4 bars down & face front.
Cross-over - 4 steps forward & 4 steps back (4 bars) & cross over passing right shoulders, turn right under arm.
Cross-over - repeat to place
Half-hey - as Grimstock, 1&2 over middles & under ends.
Repeat Cross-over & half-hey to place.
Repeat all starting with foot-up.
End with rounds, face up with 4 capers.

C.1906 - Bennett - handks in right hands - tune played almost in even time.
Once to self - jump in last bar
A1 - 1-2 forward; 3-4 back turning front with jump - sometimes hardly moved at all.
4-8 mark time, waving handks in time.
A2 - 1-4 back-to-back - forward passing left shoulders, back right OR cross-over - forward passing left shoulders till handk extended then turn anticlock under the handk. Repeat to place.
5-8 mark time.
B1 - 1-4 half-hey: 3&4 mark time & make high arch, tops meet bottom under arch, tops going under bottoms handk (often bottoms waited a little till tops had passed through).
5-8 Cross-over as above.
B2 - 1-4 All make high arches & step while hobby horse & fool prance through arches from the top.
5-8 back-to-back or cross-over & face down.
Repeat all in reverse from foot-up.
End on A1.

D 1910 - Bennett - as taught in London

1 - 4: Foot-up - 2 bars up & 2 bars back.
5 - 8: Cross-over - cross, left shoulders passing (this keeps the handk taut) make ¼ turn to right facing up & down then ¾ turn to left to face front (just like Schofield taught)
9 -12: Half-hey - centres step on spot, bottoms under tops, both under middles.
13 -16: as 5-8.
17 -20: All step while hobby horse comes up middle.
21 -24: as 5-8.
Repeat all facing other way. Ad lib.

BLACK JOKE - CASE HISTORY No.2

A. Johnson - with handclapping clap both hands rather on middle beat of 4th & 8th bars.
B. Handy - sticks for hitting at jumps only - evens hold sticks out horizontally at an angle & odds hit them with downward stroke.
AA Foot-up: face up, 2 bars forward, 2 bars back, 4 capers, turning out, striking on last caper. Repeat facing down.
B Back-to-back: pass right shoulder only so 4 bars with jump in place,
Half-hey : 4 capers at end of ½ hey.
B Repeat Back-to-back & half-hey to place.
AA Foot-up again etc.
Rounds to finish.
C. Bennett - once to self: 4 capers turning front on the last.
A1 - mark time & 4 capers (6 bars)
A2 - cross-over & back then 4 capers (6 bars)
B1 - half hey (4 bars) mark time (4 bars) then 4 capers (10 bars in all)
B2 - Back-to-back (4 bars) mark time (4 bars) 4 capers turning down.
A3 - down and back and face front & 4 capers (6 bars)
A4 - as A2 then B1 etc, ad inf, end on A1.
Capers with considerable jump and much vigour.

1906 REVIVAL - STANDARD DANCE STRUCTURE OF BENNETT'S TEAM (BENNETT'S Ilmington 3.

THE HANDKERCHIEF DANCE - Old Woman Tossed Up, Holly Oxford Dumpus.
Once to self - jump on middle beat of last bar.
A1 - 1-2: dance up - 3-4: retire turning front - 5-8: mark time & Ju.
A2 - 1-2: lines advance - 3-4: lines retire
5-8: back-to-back passing right shoulders first, jump.
CR cross-over, turn round & return, jump.
B1 - 1-2: odds & evens shuffle to their left waving left handks.
3-4: " " right right
5-8: Half hey, country dance fashion.
B2 - 1-2: odds & evens shuffle to their left waving left handks.
3-4: " right right
5-8: Back-to-back jump to face down.
Ad lib going down & back
End with A1 & face front.

1945 CHILDREN'S TEAM - BENNETT - as taught by Schofield to Oxford City.

Sharp's public criticism of Sam Bennett's side of 1906-10 led Sam, who had been careful to base his dances closely on what had been done in the 1887 & 1897 revivals (Sam was involved in the latter), to try and get behind the changes introduced at the revivals to an "authentic, traditional" style. He thus found himself constrained to only minor changes from what Sharp had published. It seems reasonable to suppose that the manner of doing each movement will be closest that can be got to that of 1867.

Stepping : all figures done with 2 double then 4 hopsteps. Each half movement starts with left foot. No jumps in the dance except at the very end of the dance. (cf Bampton)
Figures: Back-to-back & Whole-Gip discarded.
1. Foot-up - stationary up & down.
2. Half-hands - 1 bar forward into line shoulder to shoulder, 1 bar stepping on spot, 2 bars cast to left to place. Repeat other way. The track of the cast is that of the hook in the Bledington ½ gip.
3. Cross-&-turn - 1 bar to cross, passing right shoulder, turn ½ to right on 1st beat of bar 2 to face down or up, bar 2 facing down o up, 2 bars ½ turn to left to face front. Repeat to place passing right shoulders again. (passing left both times would surely be best)
Half-hey - as Sharp.
4. Half-rounds - 2 bars round clockwise moving 2 places, 2 bars turn out and face back. 2 bars back, 2 bars turn out & face up with ft.j.

1906 "EM BUFFOON" - mentioned by Sharp in connection with Wyresdale.
Form: in a line of six as Broadsberrow Heath dance (Schofield) or as a normal set (Sharp)
A1A2 : hey for 16 bars. Reel for 6 once or morris hey 2ice. End by forming 2 circles of 3 dancers at each end(side) Wyresdale formation.
B bar 1 - one man in each circle claps both hands, strikes his right knee with his right hand & strikes his right hand neighbour's shoulder with his right hand.
bar 2 - kicks the same man in the backside with his knee on 1st beat.
bars 3-4 - This man does it the next.
bars 5-6 - last man in each circle does it to the first.
bars 7-8 - all get back to place in line (or set)
A3A4 : heys again.
B2 : as before but instead of kicking make a feint with fist.
Repeat ad lib. Tune in last course book.

NELSON'S PRAISE - JIG - tune : Princess Royal.

A : 6 bars 4/3, 1 bar 4/2, tog.j;
B1 : Long open sidestep to right then to left (4 bars)
2 bars 4/3, xxx-, xxx-, 2 bars 4/3, 1 bar 4/2, tog.j;
C1 : x A tog x/A tog x A/tog A tog/x A tog hop/2 bars 4/3, 1 bar 4/2, then tog.j;
B2 : as B1.
C2 : clap under right thigh, clap under left thigh, clap behind body etc.
B3 : as B1.

NB x = cross step, A = apart.
Capers & claps go in 3's as indicated in C1 so that they go across the 4 beat rhythm of the tune. As 5 repeats take 15 beats both the lead in and a tempo notes are short and there is no movement on the lead-in note of the slow music

ILMINGTON 1977-82

PROCESSIONAL

Tune - "Long Morris"
In single file - 2 bars of double step,all turn clockwise with hopsteps & jump; 2 bars of double and 4 plain capers.End into rounds and finish all facing out.

SET DANCES - aim is for the 1887 period before Sam Bennett influence

Once to yourself - face in and at end jump to face up,(cross sticks & hold)

Foot-up - danced on the spot.Face up & turn out on the hops to face in and 2nd half facing partner.

Half Gip - as normal but turn to left completely round while retiring in 1st half and to right in 2nd half

Back to Back - as normal but with the same turns as Half Gip in retiring

Cross & Turn - pass right shoulder 1st half and left shoulder 2nd half.

Whole Rounds - All turn out to right to start both halves,middles go out on the turn to make a proper circle,into column facing partner at half way.

All-in - Usually 3 plain capers and feet together.End facing partner feet together and either hands with handks held high and up to sides or with sticks tips crossed between partners high.

BEANSETTING

Dance and tune from Fiddler Sturch "as his father played it" for Ilmington Morris.
Bar 1 - dib 2 times & low clash twice
Bar 2 - repeat
Bar 3 - dib 2 times,low clash,
Bar 4 - high clashes right to left,left to right,right to left,
Bars 5-8 half hey
Repeat.

BUFFOON

Heys and clapping in 3's.Each hey done twice through.
The middles go to their left to make rings of 3.Each in turn does clap both hands together,slap right thigh,hit shoulder of dancer anticlockwise around from them then do whatever is special to that chorus. After each has done so they retire to column on hop backsteps and setp and jump.The choruses are in order, kick backside,punch the face,stamp on the left foot,pull the nose.
Dance ends going straight from a double hey into whole rounds & all-in.

BUMPUS OF STRETTON

This version is from members of the Bennett family - danced two by two.
There is no foot-up & in in this dance.It is replaced by the chorus.
A 1st pair half a foot-up,moving up and back,unlike other dances,about

one spacing in the set's distance and with no turn,
1st and 2nd pair repeat

A 1st,2nd and 3rd pair repeat,
Half Hey,Nos 1&2 (always) leading,going between middles first etc.

B A Figure

AA Face up again and repeat accumulative foot-up with new top couple starting but 1&2 still leading the half hey.

B Another figure etc.

CONSTANT BILLY

(a) Handclap - b. r+r./b. l+l./b. beh./b. $\frac{r+l}{l+r}$./ + half hey.repeated.

(b) Two stick - originally done with partner but converted to a corner dance. Corners hit sticks b.r+r./b. l+l,/b.r+r./l+l $\frac{r+l}{l+r}$./ while doing plain capers. Then cross to other corner's place with 2 double steps,turn to face front and everyone join in with 4 plain capers & a clash of own sticks overhead

Once to self - cross sticks overhead.All clashes in figures with own sticks.

BLACK JOKE

Figures extended with 4 plain capers - always done facing partner,not turning.

HASTE TO THE WEDDING

Corner dance with handks.
Corners pass with open sidesteps to left and right,go round each other with 4 plain capers ending with back to own place and retire to starting place with backsteps,step and jump.Others do not join in at end.

HIGHLAND MARY

Fiddler Sturch's tune for Old Woman Tossed Up,called it "Hairy Mary".

JUBILEE DANCE (1897 Jubilee)

(a) in 1977 - Partners faced and danced plain capers with hops thus, R.L./R.hr./L.R./L.hl/ + half hey and clashed sticks only on the two hops.

(b) in 1982 - Partners dance 8 plain capers hitting sticks from right to left on each one.

THE KEEPER - originally Old Mother Oxford dance but switched to this known tune said to have been used for the morris.Chorus is to chorus of the song but tune extended to fit dance by repeating the last two bars.
Once to Self - on verse do nothing - sing the chorus.
Chorus - into line ıcing alternately down and up (ie face partner),retire backwards to place (no turns) and half hey.Repeat.

MAID OF THE MILL

In chorus on the spin make a big swoop down of the handks as turning.

OLD MOLLY OXFORD

The structure of this dance is different and must owe something to what Sharp collected from dancers who performed in the revivals.

A Foot-up,turn out and dance facing in
A Forward and back - to meet,not a half gip shoulder to shoulder,and then the first half of half hands(half gip) passing right shoulders.
B Open sidestep to left and right,half hey
B OPen sidestep to left and right,other half of half hands,left shoulders.
A Foot-down,turn out and dance facing in
A Forward and back,first half of back to back,
B OPen sidestep to left and to right,half hey
B Open sidestep to left and to right and second half of back to back
Carry on this pattern splitting cross and turn and whole rounds
End dance with a Foot-up,turn out and dance facing,finishing with capers.

In this dance the turns out in the Foot-up or Foot-down are larger than normal.

In all dances the turn out at the bottom in half heys is almost shoulder to shoulder

In Cuckoo's Nest the stepping during the stick tapping is a very pronounced forward and back kicking step rather than a classic morris single step.

BROOMSTICK

Broom laid on ground in front of dancer,handle straight in front,head at far end.
Foot-up - single step - up the right hand side of broom and back,then up the left hand side and back,no jump at end etc.
Single cross step - tap across with right foot,first to side and then to nearly in front of supporting foot but not actually crossed,dance up the left hand side of the broom and back and then up the right hand side changing tapping foot. Start the tapping before reaching the broom so about half of it only across the handle
Double cross step - up the line of the broom with both feet either crossed or part - up and back twice.
Pass Under - pick up handle leaving head on ground and pass handle under leg from inside to out.In lst 8 bars done every third hop so that direction alternates - r l/r l/ x l/ r l/ r l/ x l / r l/ r l / .In next 8 bars pass on every hop - 15 times in all.
Put Under - pick up broom and hold at balance point,dance up and turn and back two or three times- not a circle and pass broom under knee head first from outside to in and turn the broom over to come back head first under other knee etc.

Pattern of passes as pass-under,every 3rd hop for 8 bars and then every hop for 8 bars.

Dance round 1 - dance round clockwise,holding broom in both hands horizontally, broom head out to the left,and roll handle so that head twirls at end,this is not propelloring.

Dance round 2 - dance round clockwise balancing the broom by it handle with head at the top,throw it up at the end and catch it as it falls past vertically.

Dance round 3 - dance round clockwise holding the broom just under the head and hitting the end of the handle on the ground,end dance face up,feet together, broom in both hands horizontally above head.

PRINCESS ROYAL

Solo jig.

Long Foot-up,6 double steps,followed by backsteps,ft.tog,jump

Jig - long open sidestep to right and to left,2 double steps,cross steps for 2 bars,2 double steps,back steps,ft.tog,jump.

Cross steps - Feet cross,apart,together,five times,right foot in front first then left etc alternating,followed by 2 bars double steps,backstep,ft.tog,jump.

Jig - turn to face other way on the first 2 double steps

Claps _ clap both in front,under right leg,behind body,clap both in front,under left leg,behind body etc ending with a clap of both in front, then 2 double steps etc.

Jig - turn in last 2 bars to face up doing 4 plain capers instead of back step etc. or rather 3 plain capers and a bow.

In the jig first time the cross step is cross right in front 3 times in bar 1 and cross left in front for the 3 beats the 2nd bar.

In the jig the second time,the feet do a quick,cross,apart,together in each bar right in front first time.

In the final jig the feet do cross right in front,cross left in front,feet together ,pause,in the first bar,then cross left in front,right in front, feet together pause,in the second bar.

THE KIRTLINGTON MORRIS

BACKGROUND

Mr.Hawtin,72 in 1910,had last danced in a side on the occasion of the wedding of Edward VII (then Prince of Wales) in 1863.He came up to London & danced at the Queen's Hall,Kensington,in an Esperance Club anniversary celebration arranged by Miss Mary Neal.As it turned out this was on the day before the King died - the coincidence was noted in the press reports of the event.Also present were Sam Bennett of Ilmington & the Hemmings brothers & others of the Abingdon Morris.It is an Abingdon tradition that King "Teddy" was at the event & that after the massed dancing of the Abingdon dances by the boys & girls of the club,the King drank from the cup.It is unlikely as official accounts say the King was in a terminal coma at the time. Mr.Hawtin had not danced between the two times but this time danced Jockey to the Fair.Mary Neal,Clive Carey & others,later visited Kirtlington & interviewed Hawtin,another dancer & the widow of the foreman of the old side.They found Kirtlington did Jockey,Glorishers & Lumps of Plum Pudding & that the"dances were almost the same as the list from Bampton".Any tunes & dances obtained on this visit now seem to be lost.

Butterworth visited Kirtlington in April 1912 & decided that there were none of the "old lot" left. Will Pearman,Lambourn & Jack Symonds "knew a bit but not enough".

Cecil Sharp did not visit Kirtlington till 1922,when he was on a field trip with Maud Karpeles.He found William Pearman,then aged 66, son of a great dancer & former foreman of the side,Robert Pearman. Robert was one of 4 brothers who used to dance.Will's grandfather had also been a dancer.William confirmed that the regular side had stopped about 50 years before.He had been taught by his father & had danced in a short revival started a few years later which itself only lasted 2 or 3 years.

? Kirtlington did not use sticks.The Bucknell men claimed that they had often danced with the Kirtlington men,the dances of the two villages being more or less alike.

DANCES

Material exists for Trunkles - there is sufficient for a reconstruction - it doesn't preclude there being more to the dance.

Stepping Sequence for Figures:- 2 bars of 4/3 going forward danced with straight leg & lightly.2 hockle-back steps & Ju.back to place.This repeated.Hockle step done with turn of ankles as in hop-back-step & then screwed,swinging free leg out to the side - no swing of the body.No galleys.

Hands:-usual arms,bent swing - up & down - keeping elbow joint a right angle.Both arms up at sides for sidestep movement.

FIGURES

Foot-up:- step sequence twice forward.

Half Hands:- 1 & 2 dance 1st 4 bars by themselves.They met side-by-side,without passing,& return to places.This repeated by all 6.

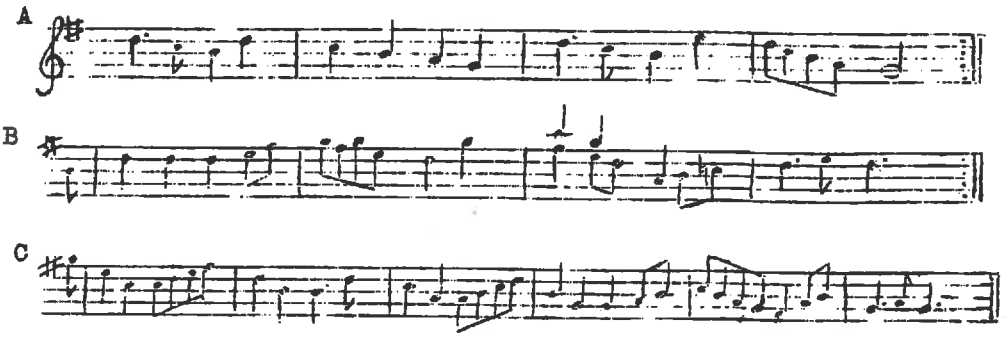
Cross-Over:-presumably as at Bucknell - both halves by all.

Back-to-Back:- as Half - Hands but back-to-back movement

End:-finish with caper out,facing up on last chorus movemnt

cf. Morris Ncs.

TRUNKLES - ShaM 4926 - 21.9.22



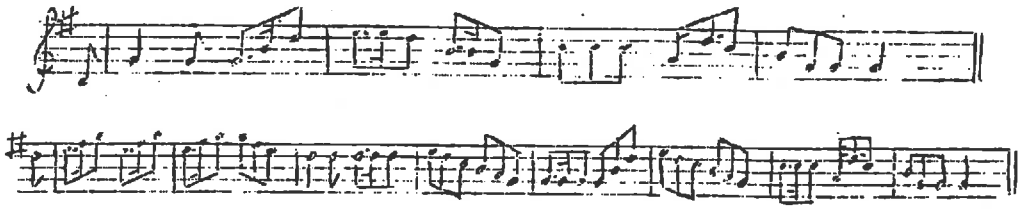
B music:- Kick corners.
2 bars sidestep moving forward,1 bar hockle-back & one bar of tog.Ju.& kick (opposite's foot as at Quarry)

C music:- 1st two times - 4 bars ordinary step then 4 plain capers

D music:- as C music but 1st 4 bars slower.4 Kirtlington Uprights.

Upright= one long step rtf. arms bent swung up (a light spring) / feet together l. down / kick jump kJu high arms / Ju ft rising & falling on toes.

OLD WOMAN TOSSED UP - ShaM 4931 - 22.9.22



Miss Neal had this as "one of the sidestep & half hey" dances. This is sufficient to define the dance with the above.

KIRTLINGTON . 2nd Issue

Style: affinities to Bucknell and Bampton

Steps: Double Step - normal with straight leg and danced lightly.

Hockle-Back-Step - done with turn of the ankle of the supporting foot as in Fieldtown/Bucknell hop-back-step and then screwed, swinging free leg out to the side.as some Bampton dancers do, or a little higher, like Lichfield.

Sidestep - closed, with feet crossed, ankles close together, usually a 90 deg turn of body to the relevent side

Plain Caper - as usual, straightening leg on the swing.

Uprights - beat 1 - light spring forward landing on one foot. Most of travel of caper on this beat.

beat 2 - bring feet together on a spring, perhaps moving forward a little more.

beat 3 - spring from both feet into a Kick-jump, leg raised behind like Sherborne.

beat 4 - land on both feet together and rise and fall on toes as preparation for the next movement.

Hands: with Double Step - bent arm swing up and down, keeping ellow joint a right angle for much of the swing, hands in front of body and rather the reverse of the Bucknell snatch and like the Bampton flick up, with the hands a little further apart.

with Hockle - up at side, hands at shoulder level and arms well bent at the elbow.

with Sidestep - a "show" - both hands sharply up starting from upper chest level.

with Plain Capers - arms swing down and up.

with Uprights - beat 1 - swing up a little.

beat 2 - down a little.

beat 3 - swing high up.

beat 4 - down.

Figures: Order - O2YS.FUp.DF.HHd.DF.CO.DF.B2B.DF and caper up.

Stepping - 2 double steps, 2 hockle-back-steps and a jump, first half of a figure can be finished with 4 hockles and no jump

Start - start on left foot.

Once to Yourself: 2 hockles and a jump.

Foot-up : sequence done twice forward.

Half-hands : 1 and 2 dance first 4 bars by themselves, dancing into line, not passing, right shoulders together.
All dance second 4 bars into line, still right shoulder to right shoulder, that is, on the same track.

Cross-over : as Bucknell, pass right shoulders each time, turn to face back on the second double step and all dance both halves of figure.

Back-to-back : pattern as Half-hands with 1 and 2 only doing the first half and all doing the second half, which is the same path, that is again passing right shoulders going forward.

Whole-rounds : 2 double steps and 4 plain capers, repeated, going all the way round

Hey :top and bottom pairs face up and down respectively and travel the first bar of the movement backwards. The top couple angle in so that they are shoulder to shoulder in the centre of the set just over half way down the set at the start of bar 2. The bottom couple go up in parallel to have just passed the top couple at the start of bar 2. The middle pair dance the usual circle, "following" the tops, but having to be rather nippy in the first couple of steps to get through the narrowing gap. At the start of bar 2 the top and bottom pairs do complete turns outward and then hockle backwards to new places.

Ending :caper up with 4 plain capers on last DF.

DANCES

a) from Cecil Sharp

OLD WOMAN TOSSED UP

DF: ss to rt (lt in front), double step to partner, ss to lt (rt in front), double to partner and half hey. Repeat to place.

TRUNKLES

C2YS : 4 plain capers.

Salute : "kick-corners" : ss to rt, ss to lt, 2 hockles facing, ft tog and jump to kick left feet together - ie same foot as started on.

C music: 4 double steps to cross corners, turning back on the last one and 4 plain capers facing back.

D music: 4 upright and turn in on the last and 4 plain capers facing back.

Corners could come in for their turn with 2 or 4 plain capers.

b) from Green Oak MM

CUCKOO'S NEST

DF: All face up: 1&2 ss out, 3&4 ss in, 5&6 ss out, all ss in, half hey.

c) adapted from Bucknell

BONNY GREEN GARTERS

Order: Whole-rounds, Whole-hey, Whole-rounds with uprights and All-up.

C2YS : All face into centre and 4 plain capers.

Whole-rounds and Whole-hey stepping: 2 double steps and 4 plain capers twice.

Whole-rounds with uprights: 2 uprights and 4 plain capers, repeated and ending facing up.

SATURDAY NIGHT

Order: as Bucknell - A1 1&2: A2 1&2 v 3&4: A3 3&4, 1&2 v 5&6 etc.
End dance with whole-rounds and caper up

A1 : Foot-up.

B : ss to rt, ss to lt, 4 plain capers; ss to rt, ss to lt, one upright and 3 plain capers to pass on the outside coming up the set

d) suggested by Mary Neal list

GLORISHER

As Fieldtown "Leapfrog" : DF order - ss, 2 plain capers, 1 upright, leapfrog.

LUMPS OF PLUM PUDDING

DF: all face up and 2 ss moving up, turn out and face down and 2 ss moving down, face partner and 2 half capers and 2 hockles and a jump (no half hey or repeat)

~~KIRTLINGTON~~ More Notes on Kirtlington

Steps & Hands - right foot start throughout.

1. Double step - normal morris - arms bent at elb ows,swing down & up,hands do not pass side
2. Hockle - back step with hops,knees turn out to swing foot nehind - hands by side of head
3. Step & jump,land feet together - arms scoop movement,end up forward at 45 deg
4. Sidestep - closed,turn body 45 deg - hands into chest on 1st beat,throw forward & up on 3
5. plain capers - high springs - hands swung down and up with big gesture.
6. Uprights - step forward,spring onto both feet,jump into split caper lower legs separating forward and back,land and bounce on both feet.Both hands up on jump,otherwise knuckles together in front of belt.

Figures: O2YS - hockle back & jump.

1. Foot Up - up & back twice,turn to face in on last Jump
2. Half Hands - 1st pair only into line right shoulder to right shoulder and back,then all into line also right shoulder to right.Hockle back to place
3. Cross Over - normal,like Bucknell/Headington,turn in bar 2,pass right shoulders both time
4. Back to back - 1st pair only first half like half hands etc left shoulder to left shoulder at end of bar 2,hockle back to place.
5. Hey - all start from face in and face up on the jump.Top pair face up and dance backwards down outside of set,make outward turn in bar 2 coming in behind the others to face up again nearly shoulder to shoulder,hockle out to bottom place.Centres round normally into tight bunch and hockle out.Bottoms up centre,turn out to face back having passed middle & hockle to top.
6. Hey for 8 - Bottems face down & dance mirror image to top,go outside tops.Middles go round,upper up,lower down,to end in own place not changed.
7. All up - end jump after hockle to face up,land feet together,arms up at 45 deg in front.
8. For 8,first $\frac{1}{2}$ half hands & B2B done by both end pairs.

GLORISHEARS (Room for Cuckoo)

Bar 1 : stamp right then left,swing right arm in front & left behind & then the reverse
Bar 2 ; stand still,clap both hands together in front and then with partner r+r.
Bar 3-4 as 1-2 but clap l+l
Bar 5-8 as 1-4 but last time clap both hands with opposite r+l,l+r.
Dance ends on chorus ; in bars 7-8 <u>all</u> 4 plain capers,turning on the spot,facing down,out, up and up - end standing on left foot only.
Used as a finale - all dancers in in one long set,therefore no heys,walk off in circle.
Used as a dance for 6/8 can put in half heys.

OLD WOMAN TOSSED UP

4 sidesteps,closed,right in front first,basically facing across set & turning body 45 deg
Half heys & repeat to place.

LUMPS OF PLUM PUDDING

All face up,1st pair sidestep right in front,2 nd pair sidestep in next bar left in front, 3rd pair right in front,then all sidestep left in front in 4th bar,half hey and face down
Repeat to place.

BONNY GREEN (danced around Lady of the Lamb with mace of flowers or similar person from crowd)

O2YS - hockle
Rounds - clockwise and back - each half 2 double steps and 4 plain capers to turn.Turn outwards,facing for each caper,forward,out,back & back at half way and at end,forward, out,up & up.
Whole Hey -end facing in
Rounds with upright capers - 2 going round,4 plain capers to turn back,2 uprights coming back and 4 plain capers turning out and end in middle facing in,in a tight bunch.

TRUNKLES

Salute: closed sidestep right in front,left in front,moving across diagonal to about half way to meet,hockle back to place,then step & jump into centre kicking right feet together.
Crossing 1 & 2: cross diagonal in 2 double steps,passing right shoulders,turn right in opposite corner place to face back in bar 3,approach to meet in centre in bar 4 & hockle back to opposite corner's place.Next corner joins in the hockle,all join in 3rd time.
Crossing 3 & 4: as 1 & 2 but with 4 uprights.

JOCKEY - jig - 10 bar B - closed sidestep to left,double step,closed sidestep to right, double step,closed sidestep to left and to right,hockle back & jump,4 plain capers facing up

SHEPHERD'S HEY - Fu 2 times

Clap 1: both,touch right ankle (by lifting) 2 times,both,touch left 2 times,both,under right, both under left,both,behind back,both.Repeat.
FU - 1st half str ght to left,second half straight to right,end jump to face up
Clap 2: touch chest:FU as 1:clap 3:touch forehead & end with jump instead of clap both

THE LONGBOROUGH MORRIS

THE BACKGROUND TO LONGBOROUGH

information collected by R.L.Dommett.

In 1964 I was fooling for a morris side in front of Longborough Village's Post Office near Stow-on-the-Wold,with a horse-whip lent to me by one of the villagers,when I heard "Mr.Taylor wouldn've had that!" Several of the crowd were remembering how the grand old generalissimo of the Longborough Morris used to stop visiting sides from Cambridge and Oxford in the twenties because they were not jumping high enough.

Harry Taylor was born in 1843 (Sharp,Peck)
As a young boy he used to risk a thrashing by playing truant to watch the morris (Schofield)
The last year dancing took place on Dovers Hill - the last year a meeting was held - the morris dancers came from Longborough.(MSS of Mr.Horne of Chipping Campden,written by his father in 1898) The last official Dover's Games was in 1852 (History of Chipping Campden)

The team was 6 men,fool,music and a hand with the box.The costume was - Caps or high-hats: Pleated shirts,two,one to suck the sweat up: Diagonal scarf,two rosettes on shoulders,band round middle,ribbons on breasts: Trousers - but breeches and blue stockings were the right thing: 3 vertical rows of bells on each leg tied with green and other coloured ribbons.(Sharp) Not heavy shoes - light shoes nailed.

Harry and his brother Mark were widely known as dancers(TM logs)
Other dancers:-
Alf Tufley in village (Sharp)
Tom Tufley - in 1910 in Stratford where "he has a bit of land and gets his living off it."(Sharp)
George Ackerman in village (Sharp)
John Collins in village (Carey)
Ned Hathaway - "offside foremost" - living in Alms Houses at Stow in 1925 and died about 1932 (TM logs)
Usually had a couple of the best dancers from Lower Swell in the side. Mostly Hathaways.(Dommett)
There were close ties between the Longborough and Swell dancers.Henry Hathaway (then aged 74) told the Travelling Morrice in 1933 that,when Harry Taylor came to dance with the Swell men,he used to lead the set. For many years Harry Taylor was foreman of the Longborough side - he called it "Nearside top". (Sharp)
It is not clear if there were in fact two separate teams at all but one team between the two villages.
Henry Hathaway was a roadman from Upper Slaughter.(TM logs)
Webb was the local fiddler - knew his tunes by ear.His two sons, Frank(Fred?) and Joe danced but moved to Bloxham,near Adderbury,where Frank was interviewed by Misses D.Daking,P.Marshall and J.Blunt in Feb.1914 and Sharp on 15th.Sept 1922 (Blunt,Sharp,Dommett)
The side "used to go up to a lane with a fiddler and practice night after night about this time of year." (ie.before Whitsun) (Sharp)
They danced publically only during Whit-week(Sharp)
The men used to go out for a week at Whitsun,starting each morning with clean shirts and rosettes.They would walk to places like Shipton Stow and Moreton for the clubs,dancing at farms on the way for cider. The club days then were grand affairs with bands etc.(Dommett)
The Longborough side sometimes had a new fiddler,who played new tunes and then the fiddler used to tell them the steps to be danced to it (Carey)
The fool was called "Squire" and was usually a George Hathaway from Swell.The Squire often did the jigs (most sources).His widow told Sharp that he was known as "Merriman","Master" or "Squire".He always blacked his face (Sharp) and carried a stick with a bladder at one end and a cow's tail at the other (Sharp, TM logs).He wore a hairy thing on his head,and had a red gridiron on his seat.A smock which had been used by a Longborough fool was given to the Travelling Morrice by Mr.Joynes of Longborough about 1950 and the TM use a copy of this.Of about ¾ length it is not a good example of a traditional smock.
George Hathaway died in 1894 aged 69.Used to say "One dancer and six fools" His widow said "always called me the Squire's wife" - "It was a grand enjoyment it was". She was 75 in 1909."He used to go and

do Merryman for them" - "Then we had a merry core up." The widow was sister-in-law to William Hathaway, the Lower Swell fiddler who in 1907 was living at Cheltenham(8, Burton St.) Her daughter, Mrs. Elizabeth (Edward) Hathaway lived at Chipping Sodbury and had her father's bells.(Sharp). The daughter had helped to make the shirts - broad pleated shirts."A straight pleat down the centre, little frills on each side and all the shirt with small tucks, very narrow, as narrow as could be done, 4 or 5 on each side. Frill about an inch broad. Didn't all have them but the best ones did. No sticks."(Sharp)

"The Squire of the morris, that's the foufool, used to run round and sing,

Greensleeves and yellow braids,
Boys and girls they work a pace,
They save some money to buy some lace,
To lace the lady's Greensleeves.

You must not have a natural fool, but a man with his head screwed on, as I may say for the Squire."(Sharp from Hathaway). It was this Hathaway who described Sherborne as a "desperate morris place."

An oft repeated story about Hathaway, the fool, was how at one farm a dog went for him, so he dived into the dog's kennel - which was half a barrel and barked and made faces at it."That mixed the dog!"(Dommett) On May 31st.1910 soon after Sharp first visited Taylor, Sharp was lecturing in the Lesser Queen's Hall, Langham Place, London (reports in Morning Post, Farnham Herald etc. for 1st June 1910). He told the story thus - On one occasion the "Squire" on entering a farmstead was warned by the farmer that a ferocious chained dog would probably make a demand for 'fatted calf' if approached too closely. Having enticed the dog to the full length of his chain, the morris man, making a sudden dart, got into the kennel himself, and, kneeling with his head and hands just outside, growled in such an ominous fashion, that the dog, so far from being anxious for the man's calf, was thoroughly cowed and his master declared that he was 'good for nowt ever afterwards.' In the same lecture Sharp told of the fool.....when asked "What's the time?", he produced from his fob a large padlock and chain, and whacking his questioner on the head with it, replied "just struck one!"

Harry Taylor's youngest son still lives at Longborough, Fred, - 3rd. council house from bottom, at top of hill above the village's only pub. He was too small to remember his father dancing as his father gave it up in his mid forties. It was his dad's only hobby but everyone, including his sons, used to take it as a bit of a joke. His dad was very musical but never played anything - in those days only fiddles were cheap and that was the most difficult instrument to pick up. He remembered his father step-dancing to hornpipes - he had lots of fancy steps. He also used to do morris jigs with friends at the pubs - Fred remembered in particular another Taylor who used to dance at Oddington. They liked to do a dance for two together, "Princess Royal" which was his father's favourite.(Dommett)

Charles "Minnie" Taylor of Church Icomb - the Oddington dancer (Carey) from whom the Oddington dances derive - knew the Longborough and Bledington styles well (TM logs) and was well known as a dancer as far away as Ilmington

One gets the impression that there were no rigid demarcations between the teams in the area of Stow, teams being based on personalities rather than villages. Most dancers seemed to know each other through having danced with or against each other - eg. at the competitions at Stow which all the dancers talked at length about and no one bothered to note any details. Some local papers that should be searched are

Moreton Free Press, Campden Herald and Stow-on-the-Wold Advertiser published at Moreton from 1858 (weekly)

Campden Herald from 1862; Shipston News, 1873; Stow-on-the-Wold News, 1879

Another dancer who knew the Longborough and Bledington dances was William Stagg from Stow. He was a great friend of William Hathaway, the fiddler, and copied out for him the tunes noted from him by Sharp. His father and grand-father were noted morris dancers. He and his brother had been met by Sharp on 5th. July 1906 through whistling morris tunes while mending sewers outside Sharp's house, 183, Adelaide Road, London. Stagg was then living at 18, Cardian St., Hammersmith.(Sharp) Douglas Kennedy met Stagg at Stow during a tour by Sharp's men's team in 1912 when Stagg played his mouthorgan and

danced Longborough and Bledington dances with the side (Kennedy).
Mr.George Hathaway of the "Young Bledington" side,from whom the Travelling Morrice derived many of the modern ideas on the Bledington tradition said at the Ring meeting feast at Stow,14th.Sept.1935,that there was a big difference between the Bledington and Longborough styles of dancing.At Bledington they were told to keep their feet near the ground,while Harry Taylor at Longborough stressed getting well off the ground (Ring Log).The dancers at Bledington and Oddington called the galley a "hook-leg" and made it near the ground in contrast to Harry Taylor who made it very high,with thigh parallel to the ground (TH log).Taylor told Sharp that the Longborough morris was much like the Bledington morris except that the former did the jump every 2 bars and the latter every 4 bars.They often danced together.The last time Taylor danced with a side was at the Jubilee of 1887 when Charles Benfield from Bould (pronounced 'Benfull from Bowull'),the Bledington fiddler,came over with three dancers for a day's tour.(Sharp) When asked how they managed,the answer was "we danced on one side,they on the other."(TH log,Metcalf) Benfield and John Hitchman,the Bledington fool,had raised the "Young Bledington",after the local dancers at Bledington,Idbury,Fifield etc had retired,to provide morris at the local club days.Their last outing was about the turn of the century at the Fifield club(Wortley).
Not all contact between sides was cordial - there was a lack of sympathy with the "Gipsy folk" settled in Wychwood forest.A Longborough tour came to grief at Ascott-under-Wychwood when they ran into Fieldtown(Leafield) dancers in fighting mood because they were poaching on their territory.(Schofield).But they were like that. Henry Franklin,the Fieldtown dancer,told Sharp that the Finstock and Ramsden (morris)"was like a nature with Leafield" but "the young men from Leafield fell out with Finstock,had a row or two but decided to have it out ". It was a "jolly good battle" - there were 2 fights at the Whit Hunt (for details of Whit Hunt see Sharp's Morris Book). George Steptoe,the Fieldtown foreman,fought a man from Finstock and lost.It was a proper fight with a timekeeper.(Sharp)
Whilst going round with the box at Lower Slaughter on the Travelling Morrice tour of June 1933,Walter Abson (next year to become first bagman of the Morris Ring) spoke with an old man who remembered the morris at Swell and Longborough.In addition he told of his wife's father who danced at Little Barrington; there was a great rivalry between the Barrington and Sherborne men and on one occasion when dancing was going on at Sherborne,the Barrington dancers obtained a prize fighter from Fieldtown to come over and act as fool for them. With him the Barrington men went over to Sherborne and held a rival show,with the result that the 2 fools fell foul of each other and the dancing ceased in favour of a stand-up fight between them.The old man's father-in-law was in the Barrington team on this occasion and it was evidently one of his choicest memories.

The next phase of morris history started in 1886,with the revival at Bidford by D'arcy Ferrars,then living at Cheltenham.In the 1880's D'arcy Ferrars was involved in organising'revels'up and down the country;in 1886 he was Master of the Pageant for the Ripon Millenary Pageant which brought the Kirkby Malzeard sword team to fame and which included a Lancashire morris team (Pilling).The first attempt he had at raising a morris was a troupe of boys for revels at Lord Wantage's in August 1884.From subsequent events it can be deduced that it hardly a proper morris,probably no attention having been given to tradition.It is likely that this episode was well received yet critised for not being "morris" because almost immediately Ferrars got down to the task of obtaining some genuine dances.
With the aid of Dr.Fosbrooke-Powers he found a Mr.Trotman,then aged 45,in the Autumn of 1885,who had danced the morris in his youth (probably in Bidford - the original Bidford team had stopped about 1860).Ferrars was the first person to try and write down morris dances and tunes (MSS in Cecil Sharp Library) with all the attendent difficulties of being a pioneer.To help improve the standard of the troupe of youths he was raising he contacted many morris men in Warwickshire and Gloucestershire - Longborough,Brackley, Ilmington,Wheatley,Bucknell,Bledington and Idbury by evidence of letters - Brailes,Preston on Stour,Newbold Pacey,Blackwell and

Longborough -
Honnington by adresser.Ly 21.1.86 the troupe was ready to perform in the Bidford School's Room with Ferrars lecturing and dressed in his costume as "Lord of Misrule" from the Billesley Old English Fete of 1885.(The Pictorial World - Feb.4th.1886) The boys danced to an old pipe and tabor bought from a morris dancer in Brackley.The episode was repeated at Alcester,Stratford and Evesham and near villages and later at Cheltenham,Bath and Clifton.The "circus" paid for itself and allowed a small wage for the dancers.Harry Taylor did not think much of the Bidford dancers - they were too clumsy and too heavy on the ground.He had been"asked to dance for 'em at Jubilee time for a week" but squire wouldn't let him - he said "it was all nonsense"(Sharp).

Ferrars has received a bad press from the revival yet without him realising the possibilities in the growing antiquarian interest in folk lore there would not have been a revival! It seems to have coincided with the start of the modern habit of reviving old customs and traditions for national celebrations (thereby making them respectable) at Queen Victoria's first Jubilee.The revival of the Bidford Morris and the interest it aroused was decisive in maintaining interest in the tradition at Ilmington - it also led to Percy Manning reviving the Headington side in 1897 (resulting in Boxing Day 1899) and the Guild of Handicrafts reviving Chipping Campden in 1902 - which in turn produced another revival of the Bidford men by Evans, a vet.of Stratford,for the Shakespeare celebrations of 1904.This side, comprised of men who had danced in 1886-7, was seen by Sharp and MacIlwaine when dancing at Redditch in 1906.This was the first time they tried to collect dances from a traditional dancer - before,the Headington dances had been taught direct to the Esperance Club girls and they had written down the dances from the dancing of the chief instructress,Miss Florrie Warren.

Sharp began hi independent collecting of morris music and dance with John Mason of Stow at the end of March 1907 (English Dance and Song - Spring 1967 p 23) and the next day saw William Hathaway,the fiddler and shoemaker (aged 66 then) already mentioned.Hathaway had played for Taylor and for the Longborough morris amongst others (as had Mason) and from Hathaway,Sharp first heard of Harry Taylor.But he did not meet Taylor till 1910.

Sharp was entering his most prolific phase of collecting Cotswold morris.He had spent Xmas 1909 with Miss Leather in Herefordshire and seen traditional country dancing and the Brimfield Morris team,then returned to London visiting Billy Wells (Sampton) Brackley,Yardley Gobion and seeing the side at Eynsham.In March 1907 he published Morris Book vol.2 (first edition) and Country Dance book vol.1.For most of the month he was staying near Oxford with Mrs.May Hobbs at Kelmscott (the William Morris place).Mrs Robert Hobbs was Miss May Elliot a noted concert pianist.He was visiting Georg. Simpson at Upton near Didcot (cycling over from Didcot) to learn the Sherborne morris (eg.on 5th,24th and 31st at least) then he saw the Abingdon team on 1st April.He wrote to Mrs.M.T.Stanton Ladle Farm Armscote,near Stratford (2 miles from Ilmington) on 29.4.10.

"I had a great find in an old morris man whom I traced from Sherborne in Gloucestershire.This man is the sole survivor of the last side..... He is full of knowledge and full of dancing and I have been steadily emptying him.....I have learned more from him than anyone else so far. His dances are quite lovely and the tunes are very jolly.I have seen him four times already."

Sharp lectured in London (20th) and Retford (nr.Nottingham?)(25th) and was staying with Mrs Stanton on the 27th.From here he wrote his first letter to the press in the public row with Miss Mary Neal - attacking in particular Sam Bennett's Ilmington side and the Abingdon dances (Daily News 29.4.10) The cause,course and justice of Sharp's dispute requires separate treatment.Mrs.Stanton took the traditional country dancers,the "Armscote" dancers (English Dance and Song Autumn 1966,p.100) who in fact came from Honington,to the Stratford Festivals. Mrs Stanton was a frequent companion of Sharp's.

Sharp and a friend set out on a tour on the 27th - through Blackwell (1 mile) Ilmington(2 more miles) Brailes (6 more miles) and onto see the boys team at Chipping Campden (7 more miles).Denis Hathaway,who had trained a set of boys,which included Don Ellis the present leader of the Campden club,because the men's side would not dance for Sharp,said that his dances were practically Longborough dances but a

certain amount came from his grandfather-in-law, an old Campden dancer. Campden had stopped in the 1850's. The Campden dance to the tune "Young Collins" - a stick dance - was called "Longborough Morris". They went to look for Taylor at Longborough (Sharp).

They found him over the hill from Longborough at Condicote - Denis Hathaway's home village. He had gone over for a thatching job (Fred Taylor) In "Merrie England and the Morris Dancers" published in "The World's Work" in August 1912 - Mrs. Hobbs wrote

"another dancer, whom Cecil Sharp discovered pulling mangels, was asked for particulars of a certain dance. The veteran took Cecil Sharp behind a haystack and the pair capered together, the old man singing the tune at the pitch of his voice, until the data necessary for the perpetuation of the dancing were in the collector's notebook. In the middle of the dancing the farmer came on the scene at a hedge-gap - and sat down thunderstruck. At length he approached the dancers, spoke appreciatively of the entertainment he had been given unsought and reproached his servant, not for leaving his work, for he was on piece work, but for having been with him so many years and never let on he could dance." In Sharp's lecture on 31st May mentioned previously - during which the demonstration team danced the very recently collected dances Shooting (Brackley), Constant Billy with two sticks (Sherborne) and Brighton Camp (Eynsham) - he described his visit to Taylor on 2nd May. He told how one pouring wet day he bicycled 6 miles from a station to interview a former morris man, 70 years of age, who worked as a farm hand in one of the highest parts of the Cotswolds. There under shelter of a haystack, using wisps of hay in lieu of the orthodox handkerchiefs, Mr. Sharp and "Old Harry", as the man was called, danced a "Pas de deux", the ancient one whistling the tunes, of which, along with the steps, notes were taken and afterwards pieced together. (Morning Post 1.6.10) The first dance gone through was Constant Billy - because of its possible relation to the Campden dance. Then Country Gardens - Taylor's favourite tune for the sidestep dance and Hey Diddle Dis. Fred Taylor tells of his dad having a dance with Sharp by a stack.

Sharp returned to London - fired some more public letters to the press at Mary Neal on the 9th and 10th and was back to Taylor on the 13th. Fred Taylor was 18 at the time of Sharp's visits and recalls his dad teaching Sharp the steps. Sharp first wrote down the tune of a dance and then while whistling or singing it, learnt the steps and figures by standing opposite (as no.2) and mimicing Taylor (Dommett). As this was Sharp's technique at Sherborne and Fieldtown as well and as all three traditions were published very soon after being collected, it is not suprising that some of the "points" of the dances as published do not appear in the Sharp MSS and also that as he taught the dances immediately to the "demonstration" side so "points" of style have come down through the EFDSS teaching that do not appear in the Morris Books or the MSS. For some of the time at Longborough Sharp had the help of a local, then 23 year old, fiddler, George Joynes, who had had no connection with the morris but could read music. Till then Joynes had had no idea that there had been a local morris so well had it died (Dommett). Sharp visited Taylor in 1911 (14.4.11) and got to his great delight "London Pride" (Sharp). Clive Carey visited Taylor on 22.7.13 on a tour of the Cotswolds for Miss Mary Neal. Douglas Kennedy met Taylor on the 1912 tour and was left with the impression of wonderful galleys and a difficulty of telling what direction Taylor twisted his handkerchiefs - he appeared more to shake his handkerchiefs from the wrist not making any circling movement with the forearm, rather as the Campden side of that time danced. Taylor's performance of the galley was the model that most influenced Sharp's teaching of the movement.

Another story told by Sharp after his visit to Longborough was of the two enthusiasts who slept in a bed in a barn and could never get to sleep comfortably until each had danced Jockey to the Fair in his bare feet. (Times 1.6.10)

Mr Joynes was fired with enthusiasm after Sharp's visits and wrote out some tunes played by Harry's eldest son Henry, a fiddler to give to Sharp when he saw him again, but he never did. Joynes lived at Longborough with his sister - he had been a gardener most of his life and a clock and watch repairer in his spare time. He had worked on farms and as a shepherd and in Donnington brewery, 2 miles away. Had made a collection of morris tunes that had been stolen just before the last War by a woman visitor. (Ewart Russell, Dommett)

Longborough 6.

After the first World War, William Stagg, then living at 33, Cecil Road, Hammersmith, used to come to EFDS displays in Hyde Park with his grandchildren. He always had a few words with the Kennedys - eventually he gave his tunebook to Helen Kennedy.

In 1923 Rolf Gardiner went on a walking tour across the Berkshire downs and up through the Cotswolds with Christopher Scaife, then at Oxford and now a professor at the University of the Lebanon. They met several singers and two dancers - Harry Taylor of Longborough and Charles Taylor at Church Icomb. Rolf remembers Charles doing a few steps for him but the meeting with Harry was overlaid with the memories of subsequent visits with the travelling morrice. What he learnt then was also regathered by the TM members later.

There was a lot of dissatisfaction amongst the Cambridge undergraduate morris men just before this which found expression in Rolf. He wrote in Youth Vol.2.p.52.1923 "....if you plant them in artificial conditions where vulgarity is rife, all the more so if you spray them with the germ-killer of a spurious traditionalism.....the dance subjected to the anatomical treatment of text-book legislation too is a corpse...." He continued by proposing a 10 point programme for changing the character of the EFDS. As a result of this article he was asked to drop out of the Festival team for the King's Theatre, Hammersmith, 2nd-7th. July 1923. He then expressed his views on the EFDS and morris in Challenge for 6.7.23 and 17.7.23 and included, "Only a few weeks ago as a guest at the house of Mr. Taylor, once captain of the Longborough side, I learnt something of the method by which Cecil Sharp collected the dances of that particular village and was able not only to correct some minor mistakes but to collect some new dances from Mr. Taylor and another octogenarian of the same name who danced for the Oddington side."

Few of what became the TM went all the way with Rolf's views - many were very orthodox and these continued with the EFDS for many years and had a decisive influence on morris in the early days of the Ring. Rolf became friendly with Miss Neal. She had disbanded the Esperance Club during the war years - the male members joining the Army, the girls to war work and the children having to be kept at home because of the air-raids. She became a Secretary in a branch of the Pensions Ministry. In 1919 (Globe 22.4.19) she said that some of her teachers were still active though and she was hopeful of starting again. However she resolved never to publically fight with the EFDS and encouraged her workers to associate with the EFDS branches springing up everywhere in default of the Esperance organisation. She and Rolf joined "Kibbokift" - a non-political movement - open air camping, woodcraft and love of all forms of nature being the aim of all members. Miss Neal was "Keeper of the Open Hearth" at "The Cottage", Arberley, Sussex and Rolf was "The Ranger". Kibbokift was founded by John Hargrave on 18th. Aug. 1920 at a time when he was a Scoutmaster for Woodcraft and Camping to the Boy Scouts. He later went political and turned some of the movement into "The Greenshirts" or New Social Credit Party.

Rolf Gardiner wrote in 1928 "A brief account of the Travelling Morrice" which he published in North Sea and Baltic for High-Summer 1938;

"In the spring of 1924, two of the morris men (Gardiner and Heffer) conspired to give the side (Cambridge) a taste of the real thing. They poisoned the imagination of their fellows with the charmed names of Longborough, Bledington and Sherborne. It was like talking to the home-stranded Crusader about Jerusalem and the Holy Land. In this mood the Travelling Morrice was born."

A shortened version of the log of the first TM tour was published in EFDS News, May 1925 written by A.D.Heffer; - re Saturday 21.6.24, "....spirits rose to fever height to see Mr. Harry Taylor - the old Longborough foreman - doing gallops in the street to greet it.... Dancing took place in the street before lunch with Mr. Taylor and Mr. Joynes, the fiddler among the audience.....(they danced Hey Diddle Dis, Young Collins and London Pride)..."Just quite right" said Mr. Taylor, as the party moved off and hearts swelled with pride. Mr. Taylor is the dearest old man, very shrewd, but kind to a fault.....Mr. Taylor asked to be pardoned for "landing in" and pardoned he indeed was. There is something of the generalissimo about him. An interesting discovery was made here, that during Whit-week the tour done by the

morris men of the district very nearly coincided with the tour of the TM.....After collecting much needed beer on the way, the merry men congregated on Mr.Keenen's lawn(the vicar) and fed lustily with Mr. Taylor and Mr.Joynes as happy onlookers.....Mr.Taylor,warmed with reminiscences of former "jangles",formed up the party on the lawn and proceeded to teach 4 new dances.....Mr.Joynes,careful man,had all the tunes neatly written out and so it needed no great imagination to copy them for the use of the TM.It appears that Mr.Joynes (died Feb. 1964 aged 77) got his tunes from Mr.Henry Taylor"(Harry's oldest son a fiddler but not a dancer,died about 1953 aged in his 80's).

In 1961 Rolf Gardiner said at the 38th feast of the Cambridge Morris Men...."Old Harry Taylor of Longborough,an octogenarian,with gleaming eye,met us,immaculately dressed but gallying in the village street. 'Skuse me lardin in surr,but thic-yer be a show-karnered dance' was his comment on one item of our repertoire" (presumably Swaggering Boney) The men on this tour were George Cooke,Peter Fox, Thomas Adkins,Anthony Pim,Kenworthy Schofield Jim La Touche (Treasurer) Rolf Gardiner(Cook) Arthur Heffer(Logmaster) and Alan Richards(Fiddler - but used a book) After the tour (Cecil Sharp died on 23.6.24 while tour dancing at last stop at Adderbury) Kenworthy and Fox went back immediately to interview some of the dancers they had met on the tour. Kenworthy again visited Bonfield and Harry Taylor in September 1924.

The 3rd TM tour (Oxford Weekly News 9.9.25) returned to the Cotswolds. Capt.W.H.H.Kettlewell said that the TM went..."to test correctness of dances taught by the EFDS"... 8 men from the Summer School of the EFDS at Cambridge....with Elsie Avril playing....visited...."Old dancers turned out to see....there can be no manner of doubt as to the accuracy of Cecil Sharp's research and teaching."

On Tuesday,25th August at Stow,they talked to Mod Hathaway.He told of British Grenadiers,a Longborough dance.It was a "sidestep and caper through" dance.(Sharp had it as an ordinary sidestep dance).The ordinary formula movements he knew were "go and come back","then go round keeping your faces" and "go round keeping your backs"(E. logs) Schofield wrote in his notebook..."that in sidestep dances the formula movements - Foot-up (probably with jumps both times) half-gyp,whole gyp and back-to-back were often used."

The next day at Longborough they did two shows."The aristocracy of the district awaited us on the vicarage lawn.Harry Taylor,of course, was there and overjoyed to see us and it was under his friendly but critical eye that the first show was given,which was almost entirely Longborough.His reception of these was not uniformly approving though he was so pleased to see the dancing that he hardly likes to criticise us."There was a good deal of new information from Taylor."We did whole gip footing in the half-gip and no shuffles in the once to yourself and he seemed to approve of this.We also pleased him by doing Cuckoo's Nest which he had taught us the last time." Schofield MSS has "he appeared quite satisfied and expressed surprise that they had remembered it." The TM log continues "However when we tried Maid of the Mill with sidestep and caper through we were pulled up,'not absolutely wrong,but different from what he had done it',while Swaggering Boney was altogether wrong." He taught a revised version of the dance and Jockey to the Fair,jig."Beyond this we heard of Saturday Night,Banks of the Dee and a heel and toe to We Wont Go Home Till Morning,which he whistled like Greensleeves."

In October 1925 Schofield and D.Kennedy visited Taylor and others to confirm what had been learnt and to obtain further information. Some of the information gleaned was written up by Schofield and published in the Journal of the EFDS in 1928(Fieldtown) and 1930 (Longborough).

The local interest generated by the TM visits encouraged some local men to get together to practice.They met in a local barn under Mr. Joynes and Henry Taylor with the help of Harry.They never rose to a public performance but there are still men in the village who can do a few steps - in the orthodox fashion - with their hands raised up at side of head;without waving of the hands or handkerchiefs.(Dowsett)

The TM continued to visit Longborough - on the 7th tour Harry Taylor "complained that shirts did not get nearly as wet as those of a traditional team.In his day one dance left the team so exhausted they couldn't immediately perform another.He attempted to remember a Longborough "Hopfrog" but failed to do so."

Longborough 8.
Harry Taylor died in 1931 aged 87. See also "Two Cotswold Morris Men" Journal EFDSS 1932 by A.L.Peck.

THE DANCES.

Order of figures:- the order was flexible but normally Foot-up, Half-gip, Back-to-back, Whole-gip, Whole Hey (Sharp). When the chorus included half heys the final whole-hey was usually omitted and the dance ended with caper-out on the second half hey of a chorus (Schofield), or alternatively the final chorus was omitted and the dance ended with caper-out at the end of whole-hey to the A music which then immediately followed whole-gip (Sharp).

It was the practice to shorten dances rather than let them flag and in particular sidestep dances were performed 'single', ie. with one B music only, such that alternate figures were danced with the set reversed (Schofield). It is probable that certain dances, eg. London Pride and Girl I Left Behind Me, were normally danced this way (Carey) and that others, Banks of the Dee and Country Gardens, rarely were.

Half-rounds only occured in skew-corner dances, where they were only danced after a corner movement had brought men to the wrong side and were immediately followed by the same corner movement repeated to places.

A special feature were the jumps every 2 bars.

Shuffles were noted in the middle 3 figures, including whole-gip by Sharp but later Taylor repudiated shuffles in set dances, prefering a slower and weaker form of backstep.

Taylor told Sharp, "hands out and waving and held well up all time but opening them out at Jump. In sidestep one hand up waving. In capering true circles in vertical plane in front of body, out then in (hanks together) then out."

Morris Off - "Hey Diddle Dis"

Stepping sequence was 3 bars double step, galley turning right round (only the first bar of what is now considered a galley) 2 half-capers (Furries) and 4 plain capers ad lib. Start by doing half-rounds 2 or 3 times and then dance off following leader.

Sidestep dances - "Banks of the Dee", "British Grenadiers", "Country Gardens", "Girl I Left Behind Me", "Greensleeves", "Highland Mary", "London Pride", "Old Woman Tossed Up."

Usually a sidestep to left, a double step facing front, a sidestep to right, feet together jump then half hey, but sometimes, and Old Woman Tossed Up usually the feet together jump replaced by a double step facing front. When describing Country Gardens to Gardiner Taylor insisted that the second bar was a 4/3 step and intimated that he had had difficulty with his own side on this point.

Sharp and Carey have end dance with galley and caper up.

Shepherd's Hey Jig - also danced by the whole side facing up in column. Then the clapping was that usual for the jig elsewhere.

Princess Royal Jig - can extend dance by another slow caper music and dancing half capers (CF Barpton) Each part of the jig can end with a galley, backsteps or plain capers. (Carey)

Jockey to the Fair Jig - like Princess Royal - usually done by 2 dancers. The B music had an opening 4 bar sidestep then followed a number of half capers with single capers with waves to end up with. Harry Taylor described it as a "Hard dance" - ie. tiring! The B music being so long, it gives plenty of scope for variations different dancers as well as different villages doing it as they pleased no doubt (Schofield)

Some account must be given of the slow capers. They have been described in various ways and Taylor recognised at least 4 forms.

Forecapers:-	rtb.	ft. J	R. L.	Forecapers with galleys	rtb.	ft. J	hl. hkr	hl. hkr
Uprights:-	xh.	J or xh	R. L.	- the crosshops being done either forward, crossing in front, or backward, bringing foot behind one with weight on.				

THE LONGBOROUGH MORRIS 2nd Issue

In 1964 I was the fool for the Farmborough Morris in a show outside Longborough's Post Office near Stow-on-the-Wold when I heard "Mr.Taylor wouldn've had that!" Several of the crowd were remembering how the grand old generalissimo of the Longborough Morris used to stop visiting sides from Cambridge and Oxford in the 1920's because they were not jumping high enough.I spoke to two men who had started to dance in the 1920's,went to see Harry's youngest son Fred,then living in the third council house from the bottom on the right at the top of the hill above the village's only pub,and later came back with Ewart Russell to see the local fiddler Joynes.This account collates that information with material from Sharp, Morris Books,MSS and Field Notes,Carey,Scholfield,Kennedy,TM Logs and others.

PART ONE - THE ANECDOTES

Harry Taylor was born in 1843/ to Stephen and Elizabeth Taylor.Was Stephen a dancer? As a young boy he used to risk a thrashing by playing truant to watch the morris.At that time the local sides used to meet at Stow to compete for the right to dance "on the hill" at Dover's Games.Only one side was allowed and they gained the privilege of selling the yellow Dover's favours,what we would call today rosettes.The last year that morris dancing took place on Dovers Hill and the last year a meeting was held was in 1852 and the dancers came from Longborough according to the Mss of Mr Horne of Chipping Campden written by his father in 1898.

The Dancers

The team was 6 dancers,a fool,a fiddler and a hand with the money box.

The Travelling Morrice were told that Harry and Marck Taylor were widely known as dancers/ Parish records do not show them to be brothers. For many years Harry was foreman - he called it "Nearside Top". There were close ties between the Longborough and Lower Swell dancers.Fred Taylor said that his father usually had a couple of the best dancers from Lower Swell in the side,mostly Hathaways.Henry Hathaway,then aged 74,told the Travelling Morrice in 1933 that when Harry came to dance with the Swell men he used to lead the set. Henry Hathaway was a roadman from Upper Slaughter.Local fiddlers spoke of playing for the Lower Swell side so probably there was only/ever one team between the two places.

INSERT 1→ Fred Taylor was too small to remember his father dancing in a team as his father gave it up in his mid-forties.It was his father's only hobby but everyone, including his sons,used to take it as a bit of a joke.His dad was very musical but never played anything - in those days only fiddles were cheap and that was the most difficult instrument to pick up.He remembered his father step-dancing to hornpipes - he had lots of fancy steps.He also used to dance morris jigs with friends at the pubs.Fred remembered in particular another Taylor who used to dance at Oddington.They liked to do a dance for two together,"Princess Royal" which was his father's favourite.Charles "Minnie" Taylor of Church Icomb,the Oddington dancer from whom the Oddington dances derive,knew the Longborough/Sherborne and Bledington styles as well and was well known as a dancer at least as far as Ilmington.

Insert 1: A newspaper advert for 19.6.1886 in the Moreton Free Press said "Morris Dancers The Longborough and Lower Swell Morris dancers will give an entertainment in the Swan Assembly Room,this evening,at seven o'clock."

Other dancers were,

George Ackerman b.1849,living in the village when Sharp visited, but as he was thought not to be a first rate dancer Sharp never followed him up.

John Collins,living in the village and met by Clive Carey in 1913.

Insert 2 → Edwin "Ned" Hathaway, b.1852 who danced no.2 or "offside foremost".He was living in the Alms Houses at Stow when the Travelling Morrice visited in 1925 and died about 1932.He married the step daughter of the fool George Hathaway,Elizabeth Jeffries in 1875.

Alf Tufley,living in the village when Sharp visited.

Thomas "Tom" Tufley,in 1910 living at Shottery near Stratford where "he has a bit of land and gets his living off it."

Richard(?)Webb was a local fiddler who knew his tunes by ear.His two sons Frank (or Fred) and Joe danced with Harry but later moved to Bloxham,near Adderbury, about 1892 where Frank was interviewed by the Misses D Daking,P Marshall and J Blunt in February 1914 and Cecil Sharp on 15 September 1922. John Mason,the fiddler,married Richard Webb's daughter Sarah in 1851 in Stow.

Another dancer who knew the Longborough and Bledington dances was William Stagg(Spragg?) from Stow.His father and grand-father were noted morris dancers, he said, he and his brother, who presumably had also been a dancer,had been met by Cecil Sharp on 5 July 1906 because they were whistling morris tunes while mending sewers outside Sharp's house at 183,Adelaide Road,London.Stagg was then living at 18,Cardian St., Hammersmith.Douglas Kennedy met Stagg at Stow during a tour by Sharp's men's team in 1912 when Stagg played his mouthorgan and danced Longborough and Bledington dances with the side.After WWI William lived at 38,Cecil Road,Hammersmith and used to come to the EFDS displays in Hyde Park with his grandchildren.He always had a few words with the Kennedys.

The Costume

There is a sketch of the costume inside the front cover of Sharp Field Notebook 1910 II.The dancers wore caps or half-high hats although high hats were the right thing.They tried to have pleated shirts and to wear two,the second to suck the sweat up.Mrs Edward Hathaway had helped to make the shirts,clothes making was a common chore for daughters at home,and they were broad pleated."A straight pleat down the centre,little frills on each side and all the shirt with small tucks,very narrow,as narrow as could be done,4 or 5 on each side.Frill about an inch broad.Didn't all have them but the best ones did," so she told Sharp. Sharp's mss says a diagonal scarf but the sketch shows a conventional crossed baldrick in blue braid and a band around the dancer's middle in red braid.The words bow and rosette are used almost interchangably but it seems that what was intended was ,

a. rosettes on the shoulders - possibly red as the other rosettes are red and likely to be very high up because of,

b. ribbons on breasts (on heart),

c. ribbons around each upper arm,tied with a bow and having three short streamers, one red and two blue.All bows were blue and red.

Insert 2 - A man of this name was baptised in Stow in 1849,whose parents lived in Maugersbury and died in 1925,aged 75 and was buried in Stow,was local enough to have been the dancer.

d. red rossette at the lowest ends of the baldrick.Both here and at the shoulder there were probably bows as well.

e. a bow at the tie point for the waist band.

Most of them wore trousers but breeches and blue stockings were considered to be the right thing.The bell pads had three vertical rows of bells on each leg tied with green and other coloured ribbons.Harry Taylor told Sharp "Cant dance in heavy shoes.Cant get off the ground.I used light shoes nailed."

They carried their handkerchiefs tied on the middle finger.They did not use sticks.

The Philosophy

The side "used to go up to a lane with a fiddler and practice night after night about this time of year",that is,before Whitsun.They danced publically only during Whit-week.Dovers Games used to be in that week.Fred Taylor said that they used to go out for the week,starting each morning with clean shirts and rosettes.They would walk to places like Shipton,Stow and Moreton for the clubs,dancing at farms on the way for cider.The club days then were grand affairs with bands and entertainment - the clubs being the village Friendly Societies which would have an annual share-out with a club walk,feasting and entertainment.

The side sometimes had a new fiddler who played new tunes and then the fiddler used to tell them the steps to be danced to it.

Harry seldom had a good set of dancers,

"Put your best men on odd side,the duffers on the even.

We never cared so long as we had three good 'uns."

He also suggested "Put tall ones in front,short ones behind."

On the 7th TM tour Harry Taylor " complained that shirts did not get nearly as wet as those of a traditional team.In his day one dance left the team so exhausted they couldn't immediately perform another."

The Merriman

The fool was called "Squire" or "Master" and it was usually George Hathaway from Swell.His widow told Sharp that he also known as "Merriman" another local term,used for example at Guiting.The fool always had a blackened face.William Hathaway,the fiddler,said that Jack the Lad,the whistle player from Bourton-on-the-Water,used to black the fool's face. This must be "Jim the Laddie" who died of drink in the 1850's whose real name was probably Simpson,alias McDonald,born in Edinburgh, and probably made to the Sherborne Simpsons.

The fool carried a stick with a bladder at one end and a cow's tail at the other. He wore a hairy thing on his head and had a red grid-iron marked on his seat.A smock that had been used by a Longborough fool was given to the Travelling Morrice by Mr Joynes of Longborough about 1950 and they use a copy of this smock.Of about three quarters length it is not a very good example of a traditional smock.

The fool often did the jigs - Princess Royal and Jockey to the Fair were mentioned most often.Only the fool was remembered as doing the baccapipes dance Greensleeves.

George Hathaway died in 1894 aged 67/68.He used to say "One dancer and six fools!" His widow/who was 75 in 1909,said "always called me the Squire's wife" and thought, and second wife,Jane,was Harry Taylor's sister and already a widow named Jeffries when they married in 1860

"it was a grand enjoyment it was" and "he used to go and do merriman for them - then we had a merry come up!" George's brother was William Hathaway the fiddler. George's step-daughter Elizabeth married Edwin Hathaway a dancer and had her father's bells when Sharp met her at Chipping Sodbury. She had helped to make the shirts. An oft repeated story about Hathaway the fool was about how at one farm a dog went for him, so he dived into the dog's kennel, which was half a barrel, and barked and made faces at it. "That mixed the dog". "Dog never good at housekeeping arter that!" On May 31st 1910 soon after Sharp first visited Taylor, Sharp was lecturing in the Lesser Queen's Hall, Langham Place, London. There are reports in the Morning Post and Farnham Herald for 1 June 1910. He told the story thus,

> On one occasion the "Squire" on entering a farmstead was warned by the farmer that a ferocious chained dog would probably make a demand for 'fatted calf' if approached too closely. Having enticed the dog to the full length of his chain, the morris man, making a sudden dart, got into the kennel himself, and, kneeling with his head and hands just outside, growled in such an ominous fashion, that the dog, so far from being anxious for the man's calf, was thoroughly cowed and his master declared that he was 'good for nowt ever afterwards'.

In the same lecture Sharp told of the fool.....when asked "What's the time?" he produced from his fob a large padlock and chain, and whacking his questioner on the head with it, replied "just struck one!"

William Hathaway told Sharp "the Squire of the morris, that's the tomfool, used to run round and sing,

> 'Greensleeves and yellow braids (lace)
> Boys and girls they work a pace
> They save some money to buy some lace
> To lace the lady's Greensleeves.'

You must not have a natural fool, but a man with his head screwed on, as I may say, for Squire." It was this Hathaway who described Sherborne as a "desperate morris place".

Another story told by Sharp after his visit to Longborough was reported in the Times of 1 June 1910. It was of the two enthusiasts who slept in a bed in a barn and could never get to sleep comfortably until each had danced Jockey to the Fair in his bare feet.

The End

Why the morris stopped is not clear. It must have been a mixture of reasons. One was local distaste amongst the gentry. In the Peacock collection there is an item from the wife of Maynard, the Travelling Morrice fiddler "BM", who was the grand-daughter of the Rev Etches, vicar of Longborough about 1880. The Rev Etches is said to have suppressed the morris in Longborough c 1880 because the dancers, when chased by the fool, used to hide under the women's skirts and this was not thought 'proper' by Mrs Etches. The reason was not as Willaim Palmer had once been led to believe, that the men were frequently very drunk and disorderly.

Harry Taylor told Sharp that the Longborough morris was much like the Bledington morris and that they often danced together. Perhaps sharing dancers as seemed to be common in that area. The last time Taylor danced with a side was at the Jubilee of 1887 when Charles Benfield of Bould (pronounced 'Benfull fromBowull') the Bledington fiddler, who was ever ready to make a bit of money, came over with three dancers for a day's tour. When later asked by the TM how they managed, the answer was "we danced on one side, they on the other."

But is may not have been the end. Possibly there was still dancing not involving Taylor. Miss Brown wrote to Maud Karpeles in 1971 that her grandfather had lived next door to Harry Taylor and remembered the side dancing when they visited Sezincote where he was a lad gardener and it must have been in the 1890's as he was born about 1881. In a second letter she said that the Longborough morris used to dance mainly at Christmas, when they went from house to house with the mummers. They included a Walter Taylor (no known relation to Harry) a Webb and a Tuffley. As Tiddy had the Longborough play text from Tom Tuffley a dancer the available information is consistent.

Did the collectors ignore this period because the dancers they spoke to were not involved, the dancing had degenerated or the Season spoilt its authenticity?

PART TWO - THE RECOVERY

The recovery of the Longborough dances was in two phases, the collectors before WWI and the Travelling Morrice.

The Non-Event

The leader Trotman came from Idbury near Bledington

In the Autumn of 1885 D'Arcy Ferris started to revive the Bidford morris. To help improve the standard of the troupe of youths he contacted many morris men in Warwickshire and Gloucestershire. Harry Taylor had been "asked to dance for 'em at Jubilee time for a week, but squire wouldn't let him, he said it was all nonsense." The Bidford men were got together again in 1904 for the Shakespearean celebrations that year at Stratford by the secretary of the festival Mr Evans, a vet of Stratford. Mr Evans collected songs and oral history using an early Edison phonograph. This side comprised of men who had danced in 1886-7 was seen by Sharp and MacIlwaine when dancing at Redditch in 1906. This was the first time they tried to collect dances from traditional dancers - before, the Headington dances had been taught direct to the Esperance Club girls and they had been written down from the dancing of the chief instructress Miss Florrie Warren.

Cecil Sharp

Sharp began his independent collecting of morris music and dance with John Mason at Stow at the end of March 1907 -(see English Dance and Song, Spring 1967 p.23.) Sharp got a Maid of the Mill from Mason which he published in Folk Dance Airs as from Lower Swell. From Mason he learnt of William Hathaway, a lame shoemaker, then living at 8, Burton St., Cheltenham and former Lower Swell fiddler. Sharp saw him on the 30 and 31 of March and 4 April and again on 9 August 1909. From the ages given William must have been born between 5.4.1840 and 9.8.1840. Mason knew "Bill" well enough to be able to give Sharp a version of Black Joke as played by Hathaway. When asked about his version of Princess Royal Mason said "I began persuading it about", but Hathaway claimed for his version "this is absolutely correct." From Hathaway Sharp learnt of Alf Tufley, Harry Taylor at Longborough and Albert Taylor of Lower Swell but he did not follow them up till 1910. Carey noted Albert as a Bledington dancer - yet another universal man? William Stagg was a great friend of William Hathaway and copied out for him the tunes noted from him by Sharp from Sharp's notebooks. Sharp often allowed this practice. Many years later Stagg gave his tunebook to Helen Kennedy. Sharp met another fiddler J. Hathaway on 1 August who played for the morris about Stow.

Sharp entered his prolific phase of collecting dances in 1910. He spent Xmas 1909 with Miss Leather in Herefordshire and saw traditional country dancing and the Brimfield Morris Team -(see English Dance and Song Autumn 1969 p.98.) He returned to London visiting Billy Wells of Bampton, Brackley, Yardley Gobion and seeing the side at Eynsham (on the way). For most of March 1910 he stayed near Oxford with Mrs May Hobbs, better known as Miss May Elliot a noted concert pianist, at Kelmscott, the William Morris place.

insert at + (Charles Hughes of Naunton sold Hathaway his first fiddle in exchange for a pair of boots worth 3/6d.)

He was visiting George Simpson at Upton near Didcot,cycling over from Didcot,to learn the Sherborne morris (eg on 5th,24th and 31st at least).George had a young team of boys and one of girls aged 10-11 years old and a local young woman as fiddler but Sharp ignored these,although they were filmed for a 2 reel epic! Sharp wrote to Mrs M L Stanton of Ladle Farm,Armscote,near Stratford,about 2 miles from Ilmington on 23.4.10,

"I had a great find in an old morris man whom I traced from Sherborne in Gloucestershire.This man is the sole survivor of the last side.....He is full of knowledge and full of dancing and I have been steadily emptying him ..... I have learned more from him than anyone else so far.His dances are quite lovely and the tunes are very jolly.I have seen him four times already."

Sharp saw the Abingdon side in Abingdon on 1st April with Mary Neal.He lectured in London on the 20th and at Retford,Nottingham on 25th and was staying with Mrs Stanton on the 27th.From here he wrote his first letter to the press to start the public dispute with Mary Neal,attacking in particular Sam Bennett's Ilmington side and the Abingdon dances (Daily News 29.4.10). Mrs Stanton was a frequent companion of Sharp's at this time.She took the local traditional country dancers,the "Armscote" dancers,who in fact came from Honington,to the Stratford Festivals - see English Dance and Song Autumn 1966 p.100.

Meeting Harry Taylor

Cecil Sharp and a friend set out on a tour on the 27th April 1910 - through Blackwell (1 mile) Ilmington (2 more miles) Brailes (6 more miles) and onto to see the boys team at Chipping Campden(7 more miles). W.D.Hathaway had trained a set of boys because the men's side would not dance for Sharp.Denis said that his dances were practically Longborough dances but a certain amount came from his grandfather in law,an old Campden dancer.The dance to the tune Young Collins - a stick dance - was called Longborough Morris.They went on to look for Taylor at Longborough.

They found him over the hill from Longborough at Condicote,Denis Hathaway's home village.He had gone over for a thatching job according to Fred Taylor his son in 1964.In"Merrie England and the Morris Dancers" published in "The World's Work" in August 1912,Mrs Hobbs wrote,

"Another dancer,whom Cecil Sharp discovered pulling mangels,was asked for particulars of a certain dance.The vetran took Cecil Sharp behind a haystack and the pair capered together,the old man singing the tune at the pitch of his voice,until the data necessary for the perpetuation of the dancing were in the collector's notebook.In the middle of the dancing the farmer came on the scene at a hedge-gap and sat down thunderstruck. At length he approached the dancers,spoke appreciatively of the entertainment he had been given unseen and reproached his servant,not for leaving his work,for he was on piece work,but for having been with him for so many years and never let on he could dance."

In Sharp's lecture on 31 May,mentioned previously,as reported in the Morning Post on 1.6.10 he described his visit to Taylor on 2 May.He told how one pouring wet day he bicycled 6 miles from a station to interview a former morris man,70 years of age,who worked as a farm hand in one of the highest parts of the Cotswolds.There under shelter of a haystack,using wisps of hay in lieu of the orthodox handkerchiefs Mr Sharp and "Old Harry",as the man was called,danced a "Pas de Deux",the ancient one whistling the tunes,of which,along with the steps,notes were taken and afterwards pieced together.The first dance gone through was Constant Billy,because of its possible relation to the Campden dance.Then Country Gardens,Taylor's favourite tune for the sidestep dance and then Hey Diddle Dis.Fred Taylor has the same story of his dad having a dance with Sharp by a stack.The demonstration side at that lecture danced the very recently collected dances,Shooting (Brackley),Constant Billy with two sticks (Sherborne) and Brighton Camp (Eynsham).Sharp was 50 and on the brink of public recognition for his work.

Sharp returned to London at the beginning of May and wrote to the press about Mary Neal on the 9th and 10th and was back with Taylor on the 13th.Fred Taylor was 18 at the time of Sharp's visits and recalls his dad teaching Sharp the steps. Sharp first wrote down the tune of a dance and then while whistling or singing it learnt the steps and figures by dancing opposite as no.2 and mimicing Taylor.This was Sharp's technique at Sherborne and Fieldtown as well and as all three traditions were published very soon after being collected,it is not suprising that some of the "points" of the dances as published do not appear in Sharp's papers and also that as he taught the dances immediately to the "demonstration" side "points" of style have come down through EFDS teaching that do not appear in the Morris Books.

Joynes the Fiddler

For some of the time at Longborough Sharp had the assistance of a local fiddler George Joynes,then aged 23,who had had no connection with the morris but who could read music.Till then Joynes had had no idea that there had been a local morris so well had it died.Sharp visited Taylor in 1911 (14.4.11) and got to his great delight London Pride.Douglas Kennedy met Taylor on the 1912 tour by Sharp's mens team.Clive Carey visited Taylor on 22.3.13 on a tour of the Cotswolds for Mary Neal.

Mr Joynes was fired with enthusiasm after Sharp's visits and wrote out some tunes played by Harry's eldest son Henry a fiddler.He intended to give them to Sharp when he saw him again but they never met again.Joynes lived at Longborough with his sister.He had been a gardener most of his life and a clock and watch repairer in his spare time.He had worked on farms and as a shepherd and in Donnington brewery 2 miles away.He had made quite a collection of morris tunes but they were stolen just before WWII by a woman visitor.

Rolf Gardiner

In 1923 Rolf Gardiner went on a walking tour across the Berkshire downs and up through the Cotswolds with Christopher Scaife,then at Oxford and later a professor at the University of the Lebanon.They met several singers and two dancers,Harry

Taylor of Longborough and Charles Taylor at Church Icomb.Rolf remembered Charles doing a few steps for him but the meeting with Harry was overlaid with the memories of susequent visits with the Travelling Morrice.What he learnt then was also regathered by the TM members later.

There was a lot of dissatisfaction amongst the Cambridge undergraduate morris men just before this which found expression in Rolf.He wrote in Youth Vol.2,p.52,1923,

> "...if you plant them in artificial conditions where vulgarity is rife,all the more so if you spray them with the germ-killer of a spurious traditionalism.... ...the dance subjected to the anatomical treatment of text-book legislation too is a corpse...."

He continued by proposing a 10 point programme for changing the character of the EFDS,from classes to Festivals.For this view that was 50 years too early he was asked to drop out of the Festival team for the King's Theatre,Hammersmith,2-7 July 1923.He then expressed his views on the EFDS and morris in Challenge for 6.7.23 and 17.7.23 and included,

> "Only a few weeks ago as a guest at the house of Mr.Taylor,once captain of the Longborough side,I learnt something of the method by which Cecil Sharp collected the dances of that particular village and was able not only to correct some minor mistakes but to collect some new dances from Mr.Taylor and another octogenarian of the same name who danced for the Oddington side."

Few of what became the TM went all the way with Rolf's views.Many were very orthodox and these continued with the TM for many years and had a decisive influence on morris in the early days of the Ring.

Rolf became friendly with Mary Neal.She had disbanded the Esperance Club during the war years,the male members joining the army,the girls to war work and the children having to be kept at home because of the air-raids.She became a Secretary, a civil service rank,in a branch of the Pensions Ministry.In 1919 (Globe 22.4.19) she said that some of the teachers were still active though and she was hopeful of starting again.However she resolved never again to fight publically with the EFDS and encouraged her workers to associate with the EFDS branches springing up everywhere in default of the Esperance organisation.She and Rolf joined "Kibbokift",a non-political movement concerned with open air camping,woodcraft and love of all lores of nature.Miss Neal was "Keeper of the Open Hearth" at "The Cottage",Amberley,Sussex and Rolf was "The Ranger". Kibbokift was founded by John Hargreave on 18 August 1920 at a time when he was HQ commissioner for Woodcraft and Camping to the Boy Scouts. He later became political and turned some of the movement into "The Greenshirts" or New Social Credit Party.

Rolf Gardiner wrote in 192 a brief account of the Travelling Morrice which he eventually published in his own magazine North Sea and Baltic,High Summer 1938.

> "In the spring of 1924,two of the morris men(Gardiner and Heffer) conspired to give the side (Cambridge) a taste of the real thing.They poisoned the imagination of their fellows with the charmed names of Longborough,Bledington and Sherborne.It was like talking to the home stranded Crusader about Jerusalem and the Holy Land.In this mood the Travelling Morrice was born."

PART THREE - THE TRAVELLING MORRICE

Rolf Gardiner wrote in 1928 that each Travelling Morrice tour achieved its own peculiar flavour and romance.Each was cast under the spell of some particular dance or tradition.Thus the first Cotswold tour was undoubtedly dominated by our discovery of the Longborough dances and the inspiration of that grand old generalissimo, Mr Harry Taylor,octogenarian captain of the Longborough side.....The tours were of two sorts: our pilgrimages to the holy land of the traditional villages and our adventures abroad.....The images recalled by memory of these Travelling Morrice tours are profuse.....dancing on the vicarage lawn at Longborough with the sun dappled meadows below the elms opposite wavering in the heat.....returning to Longborough one evening in early September,and dancing in the still,violet-tinted light just before dusk,with Harry Taylor leaning on his stick in a black suit with a white stock,shining upon us with undefinable joy.Old Charlie Benfield playing 'Hop Frog' to us,his fingers knotty with rheumatism,outside his cottage at Bould; Richard Beach singing the 'Forester's' song in the inn parlour at Bream;Old William Bond making us a speech on the lawn at Idbury.

A slightly shortened version of the log of the first TM tour was published in the EFDS News,May 1925,written by A B Heffer.The following are extracts concerning the contacts with the tradition.

Wednesday 18 June 1924:

Burford - During the show Captain Kettlewell,who acted as shepherd to the party, announced Mr.East,a Burford nonogenarian,who remembered perfectly seeing the traditional men dance in Burford.Apparently he did not dance himself and the information he vouchsafed was scanty.The one thing he criticized was the absence of Bill Lap'em (or Laugh'em),who was the fool with his bladder and cow's tail. The dancing was "pretty" he said,"but why don't you have a pipe,it's so much more tuney than a fiddle."

Fieldtown - Two interesting people were met here: Mr Franklin,the brother of the dancer of that name and Mr Prately.Mr Franklin liked the dancing,but affirmed that the steps were "too fussy",and that the hey was done quite wrong.To drive this home he did it himself,and to everybody's suprise,put in an extra turn which was most effective.

Thursday 19 June

Bledington - One of them spied a promising looking old man with side whiskers and a keen appreciative eye looking on; he turned out to be Mr John Hitchman, the dancer who used to play "squire" to the Bledington team.Mr John Hitchman was extremely complimentary about the dancing....Mr Hitchman remembered all the dances perfectly - "We all likes Hop Frog and William and Nancy but for a good old fashioned dance give me 'Old Trunkle'" he said.Leapfrog he called Hop Frog or Glorishear.

On the way to Idbury....a call was paid on old Mr Charles Benfield who lives by himself at Bould.He was delighted to see everybody,albeit a trifle nervous at

the number of his visitors.Leapfrog was done to honour him.whilst he stood at his gate with beaming eye.Then akindly neighbour fetched his fiddle,and,after much persuasion and with many a shake of his knowing old head,he commenced tuning up. The business of tuning up was long for the instrument had not been used for many months,but Alan had a bright idea and loaned his own fiddle.Mr Benfield played Hop Frog,Saturday Night and Bonnets So Blue but unfortunately the unaccustomed instrument rendered his versions of the tunes somewhat difficult to follow.

Idbury - ...the fetching in honour of poor old Mr Richard Bond,a one-time morris man and musician - his eagerness to see the dancing was very touching.....The setting in Mr Robertson Scott's garden was quite ideal and the audience most enthusiastic.Richard Bond was so overcome with emotion that he insisted on making a very complimentary speech afterwards.The dancing was "proper pretty" he said, and he had never seen Trunkles so well done,and "it takes a bit o'doing." He had hardly dared hope to see any more dancing before he died.

Friday 20 June:

Very early Kenworthy and Alan hurried off to catch Benfield,before he went to collect his pension in Bledington,and succeeded in noting down several new tunes, among others a version of Saturday Night.

Sherborne - ...at the invitation of Lady Sherborne,the Travelling Morrice walked up to Sherborne House and danced a few more dances on the lawn there.....Lady Sherborne generously provided tea,and during this sociable function a Mr Albert Townsend made friends with the Morrice men.He is an old dancer,now unfortunately incapacitated from dancing with rheumatism,but he said that "when he gets a drop of beer insides of him up gets he and does a jig." Unfortunately no supplies of that sovereign panacea were handy,and the pleasure of seeing him dance was denied. However he did sing a song,Highland Mary,the tune of which was rather reminiscent of Yankee Doodle with a dash of The Farmyard Song ; the words were impossible to note.Townsend also mentioned a dance to this tune in which four took part,but he had obviously forgotten how it went.

Saturday 21 June:

Longborough - ...spirits rapidly rose to fever height to see Mr Harry Taylor,the old Longborough foreman,doing galleys in the street to greet it.....Dancing took place in the street before lunch,with Mr Taylor and Mr.Joynes,the fiddler,among the audience. (they danced Hey Diddle Dis,Young Collins and London Pride)."Just right quite," said Mr Taylor as the part moved off,and hearts swelled with pride. Mr Taylor is the dearest old man,very shrewd but kind to a fault.....Mr Taylor asked to be pardoned for "larding in" and pardoned he indeed was.There was something of the generalissimo about him.An interesting discovery was made here,that during Whit week the tour done by the Morris men of the district very nearly coincided with the out of the TM.....Mr Taylor,warmed with reminiscences of former "jangles", formed up the party on the lawn and proceeded to teach four new dances in the Longborough tradition - Saturday Night,Cuckoo's Nest,Old Trunkles and the Old

Woman tossed up in a Blanket.....Mr Joynes,careful man,had all the tunes neatly written out,and so it needed no great imagination to copy them out for the use of the Travelling Morrice.It appears that Mr Joynes got his tunes from Mr Henry Taylor. (Mr.Joynes died in February 1964 aged 77 and Harry's eldest son,a fiddler but not a dancer,died about 1953,aged in his 80's)

In 1961,Rolf Gardiner said at the 38th annual feast of the Cambridge Morris Men ... "Old Harry Taylor,an octogenarian,with gleaming eye,met us,immaculately dressed but galleying in the village street.'Skuse me lardin in surr,but thic-yer be a skew-karnered dance' was his comment on one item of our repertoire (presumably Swaggering Boney).Cecil Sharp died on 23.6.24 while the tour was dancing its last stand at Adderbury and this had a profound effect on all the men involved..

On the following Tuesday Kenworthy Schofield and Peter Fox visited Benfield, Hitchman,Charlie Taylor of Oddington and Richard Bond.Kenworthy again visited Benfield and Harry Taylor in September 1924.

The third Travelling Morrice tour returned to the Cotswolds.It was reported in the Oxford Weekly News for 9.9.25. Capt W R W Kettlewell said that the TM went..... "to test correctness of dances taught by the EFDS.....8 men from the Summer School of the EFDS at Cambridge..... with Elsie Avril playing....visited...old dancers turned out to see....there can be no manner of doubt as to the accuracy of Cecil Sharp's research and teaching."

On Tuesday,25th August at Stow,they talked to Ned Hathaway.

The next day at Longborough they did two shows."The aristocracy of the district awaited us on the vicarage lawn.Harry Taylor,of course,was there and overjoyed to see us and it was under his friendly but critical eye that the first show was given, which was almost entirely Longborough.His reception of these was not uniformly approving although he was so pleased to see the dancing that he hardly likes to criticise us....There was a good deal of new information from Taylor....We also pleased him by doing Cuckoo's Nest which he had taught us the last time."Schofield wrote in his papers that "he appeared quite satisfied and expressed suprise that they had remembered it." The TM log continues "However when we tried Maid of the Mill with sidestep and caper through we were pulled up,'not absolutely wrong,but different from what he had done it',while Swaggering Boney was altogether wrong." He taught a revised version of the dance and Jockey to the Fair,a jig."Beyond this we heard of Saturday Night,Banks of the Dee and a heel and toe to We Wont Go Home Till Morning,which he whistled like Greensleeves."

Schofield and Douglas Kennedy visited Taylor and others in October 1925 to confirm what had been learnt and to obtain further information.Some of the information gleaned was written up by Schofield and published in the Journal of the EFDS in 1928 (Fieldtown) and 1930(Longborough).

On the 7th TM tour Harry attempted to remember a Longborough Hop Frog but failed.

The local interest generated by the TM visits encouraged some local men to get together to practice.They met in a local barn under Joynes and Henry Taylor with the help of Harry.They never rose to a piblic performance but there were men in 1964 who could still dance the basic steps.

LONGBOROUGH

Order of Figures:

The order was flexible but normally Foot-up, Half-gip, Back-to-back, Whole-gip, Whole-hey (Sharp). Then the chorus included 1/2heys the final whole-hey was usually omitted & the dance ended with galley & caper-out on the 2nd 1/2hey of a chorus (Schofield) or the final chorus was omitted and the dance ended with galley & caper-out at the end of a Whole-hey to an A music which immediately followed Whole-gip (Sharp).

It was the practice to shorten dances rather than let them flag & in particular sidestep dances were performed "single", i.e. with the set reversed for alternate figures (Schofield). It is probable that certain dances e.g. London Pride, Girl I Left Behind Me, were normally danced this way (Carey) and that others, Banks of the Dee, Country Gardens, rarely were.

Half-rounds only occurred in skew-corner dances where they were only danced after a corner movement had brought men to the wrong side & were immediately followed by the same corner movement repeated to places. A special feature was the jumps every 2 bars with arms spread. The jumps usually but not necessarily occurred in Foot-up, 1/2rounds or heys. Shuffles were noted in the middle 3 figures, including Whole-gip by Sharp but later Taylor repudiated shuffles in set dances, preferring a slower and weaker form of backstep & a jump for once-to-self.

Taylor tells Sharp "hands out and waving and held well up all time but opening them out at Jump. In sidestep one hand up waving. In capering true circles vertical in front of body, out, then in (handks together), then out."

Morris Off: Hey Diddle Dis

Stepping sequence was 3 bars double step, galley turning right round (only 1st bar of what is now considered a galley), 2 1/2capers (furries), and 4 plain capers ad lib. Start with 1/2rounds 2 or 3 times & then dance off following leader.

Sidestep Dances: Banks of the Dee, British Grenadiers, Country Gardens, Girl I Left Behind Me, Greensleeves, Highland Mary, London Pride, Old Woman Tossed Up.

Chorus - usually a sidestep to left, Double step facing front, sidestep to right, feet together jump, then 1/2hey but sometimes, e.g. Old Woman Tossed Up, the Feet together jump replaced by a double step facing front. Then describing Country Gardens to Gardiner, Taylor insisted that the 2nd bar was a double step and intimated that he had had difficulty with his own side on this point.

Clapping dances:

Banks of the Dee & Maid of Mill

Hands: /b. r+r. b. l+l./ then 4 plain capers crossing with partners
Feet: r+r l+l
& going easy way into hey without first facing partner. Repeat to place.

Constant Billy & Shepherd's Hey - clap & 1/2hey repeated.

/b.-. r+r.-/b.-. l+l.-/b.-. behind.-/b.-. r+l l+r.-//

At Upper Slaughter Taylor, taught them to do 1/2 of whole-gip instead of

1/2hey.,

Shepherd's Hey jig with more usual clapping touching feet, knee etc. in repeats also danced by whole set facing up in column, with either foot-ups betweenas in jigs or normal figures.

Country Garden - (Butterworth dance)

Chorus - bar 1 - 1st couple clap /b.un r.b.-/
bar 2 - 3rd couple clap /b.un 1.b.-/
bar 3 - 2nd couple clap /b.unr.b.un 1/
bar 4 - all clap /b.behind.b.-//then 1/2hey & repeat.

Young Collins - the following clapping for chorus & 1/2hey dance.

/b.b.b.-/rH.rT.rH.-/b.b.b.-/lH.lT.lH.-/
stamp stamp

Handkerchief Dances:

Two-by-two: Cuckoo's Nest

For alternate choruses face down & face up. Odd times when facing down 5&6 do 4 plain capers then 3&4 ditto then all do 2 1/2capers & galley down into next figure. Even times facing up 1&2 start.

Partners Cross: Gallant Hussar

As Bledington dance except that the 2 sidesteps, 1/2capers, slow capers etc. are done in place & then partners cross with 2 1/2capers going straight into 1/2hey on wrong side. Repeat to place.

Progressive Dance: Saturday Night

Basic stepping sequence - 2 double steps, galley right, 2 1/2capers & 4 plain capers. Danced in one line or two, starting at the top & coming into dance progressively or all in from the start. When in one line start 135642, pass by right on capers. When No. 1 almost back to top i.e. 214365 all galley out to their left to column formation, Whole-hey & galley & caper-out.

Staines Morris (Butterworth dance) Chorus in 2 parts.

i) sidestep in place; long sidestep to left, short sidestep to right, feet together jump.

ii) partners cross & back; cross with 2 1/2capers & galley right then cross back with same stepping.

Corner Dances: - every other figure is 1/2rounds.

Swaggering Boney - as corrected by Taylor when he saw Travelling Morrice.

1st 2nd chorus - corners dance - sidestep to left, double step, sidestep to right feet together jump to meet corner in centre. Fight right and left at same time kicking right and then left feet together, then cross to opposite corner with 4 plain capers.

3rd 4th chorus - corners do 1/2capers facing instead of fighting.

5th 6th chorus - corners do fore capers instead of 1/2capers.

7th 8th chorus - corners do upright capers etc.

Trunkles

Salute - corners meet & retire - double step, feet together jump, galley to places (Schofield) or shuffle back (Sharp).

1st, 2nd chorus - 4 sidesteps & a galley across corner (Schofield) or a double step feet together jump 2x & a galley (Sharp).

3rd, 4th chorus – 4 1/2capers ending with galley (Schofield) or ending with 4 plain capers (Sharp).
5th, 6th chorus – 4 fore-capers & a galley.
7th, 8th chorus – 4 upright-capers & a galley.
Dance can be further lengthened by
9th, 10th chorus – 4 fore-capers-with-galleys & a galley.

There was a Heel ⁋ Toe dance presumably like Sherborne Monks March to tunes Belle Isle's March, Oh Sussanah & We Won't Go Home.

There was a Longborough Leapfrog but Taylor could not remember it.

There are probably Longborough analogues of Boys of the Bunch (Orange in Bloom), Dearest Dicky, even William & Nancy especially as they relied on neighboring fiddlers who brought all sorts of tunes with them.

Slow capers have been described in various ways. Taylor recognized several forms:

Fore-capers rtb. t . R . L .

Fore-caper-with-galleys /rtb. t. G(lt)/ (2 hops of galley replaces plain capers)

Upright-capers xh. t or. R. L. xh the crosshops being done either forward crossing in front or backwards bringing foot behind the one with weight on it.

Taylor's son described his father as having a caper step with 2 cross-steps then a jump turning around completely in the air.

Westminster Dances:

Big John – start face up in column.
A1 – top couple do 6 double steps, galley out & round to face partner & then walk to bottom while,
A2 – 2nd couple dance & galley they cast while,
A3 – 3rd couple dances galleys out but not cast. Set now reversed.
B All long sidestep each way, 2 1/2capers, 4 plain capers on spot.
C Whole-hey with jumps.
In repeats instead of stepping in A's use slow capers.

Golden Vanity – as Fieldtown Leapfrog dance with all figures lengthened by adding sidestep to left & right and galley up in bars 5-8 and galley down in bar 15. Start with Foot-up, end with Whole-hey. Chorus order: 1/2capers, galleys, fore-capers, leapfrog.

Old Harry – chorus in 2 parts
B – corners – double step, feet together jump, shuffle back to place.
C – half-rounds
In repeats replace double step feet together jump with 2 1/2capers or slow capers, etc.

THE LOWER SWELL MORRIS

A CRITIQUE OF "THE MORRIS AT LOWER SWELL"

An article by a key member of the Morris Ring Archival Committee which arises from the archival activity is important.The objective,despite the disclaimer,is to combine the results of recent archival activity with the skills and intuitions of experienced performers of the morris.However archival activity is most effective when all the available information is used.The author has found the problem met by all users of Sharp's field material that it is not annotated by "tradition".The material in the Field Note Books has to be sorted by relating to the corresponding entries in his MSS,which is the properly written up source.This relating was first done by Alex Helm 20 years ago and can now be found in the Folk Lore Society Library. Then I identified the dance material and produced a master index that was first written for the Morris Ring Advisory Council 20 years ago and available ever since in the Vaughan Williams Library.Much use has been made of the material in recent years,despite the impression given,and I for one have written brief accounts,brief because that is all there is,on Brailes,Forest of Dean,Noke,North Leigh,Steeple Clayden and Withington,sticking very closely to the collectors' own words.

There are many pitfalls in collating material,usually from ignorance of the background.For example the "Stretton-on-Fosse" morris mentioned not for the first time by the Archival Committee is nothing more than Sam Bennett's 1906 Ilmington side, none the less important but already included in Bacon under Ilmington 1906.Most relevant Ilmington material has been available for many years in "Mss Material on the Ilmington Morrises 1805-1930" which was prepared for the Advisory Council and fairly widely circulated.This document quotes from Sharp's and Bennett's letters about the side (Daily News 25.4.10, 29.4.10, 10.5.10 and Morning Post 25.5.10) and from Sam's letters to Douglas Kennedy,all of which are available in the Vaughan Williams Library.Sam's side used to dance at the Stretton Flower show.One year the side would not dance while Sharp was there because of his adverse comments on their standard of dancing in the competition at the Corn Exchange,Stratford.But as Sharp said,he already had the dances in his collection but he would not dream of publishing them.

Much of the available background material to the Longborough and Lower Swell tradition was sold as notes at the Ring Instructional in 1964 and an update,including Keith Chandler's work on kinship and newspaper reports,is to be published in serial form in Morris Matters.There is much to suggest that there was only one team between the two places and perhaps it was really the "Lower Swell" tradition originally.There is a newspaper advert in the Moreton Free Press of 19.6.86 for the "Longborough and Lower Swell Morris."A draft of this revised paper was sent to the Morris Ring Archives.

The sources quoted,William(Bill) and Jim Hathaway were seen by Sharp on 30.3.07, 4.4.07 and 1.8.07. There is no material for 1909 that I am aware of that is relevant to Lower Swell or Longborough nor am I aware that these two Hathaways were ever seen again by Sharp.In the Field Tune Books for 1910 volumes 1 and 2,for the period April and May there is Longborough material from Harry Taylor that matches the material in the Sharp MSS and appears to me to be the source material for the dances in the article.

The material for this period was used by L Saunders of the Westminster MM in evolving the WMM view of Longborough and some notes by him were available before the 1964 Ring Instructional which emphasised the movement and caper variants.

The list of Hathaway tunes omits the 18th title which presumably is "Country Gardens",although the tune given to Sharp was actually "Highland Mary".Both the Hathaways,John Mason and Harry Taylor seem to have made the same confusion when talking to collectors.We think that John Mason of Stow married the daughter of the old Longborough fiddler Richard Webb and as the morris was kept within families he probably was associated with the Longborough and Lower Swell morris.Mason had a Black Joke jig "as played by Bill Hathaway".Mason also said that Highland Mary was a handkerchief dance but sometimes sticks.Taylor stated that there were no stick dances at Longborough but Chipping Campden called their stick dance at one time the "Longborough Stick Dance" so perhaps there was a time,either early or late, when they did bother to carry sticks.Sharp published Constant Billy,London Pride and Marriage Vow in Folk Dance Airs 1909.He used Constant Billy for Taylor's Longborough dance and Maid of the Mill for the Ilmington dance.This hardly counts as using freely.Jockey to the Fair did not come via Sharp but through Bill Hathaway's friend Stagg(Spragg).He copied out the tunes Sharp had noted and later added Jockey. He gave the tunebook to Helen Kennedy and this includes in its annotations,

Marriage Vow - sidestep and hey dance,also called Saturday Night,
Country Gardens- called it Morning Star,
Highland Mary - called it Country Gardens and said it was a jig,
Young Collins - a stick dance.

This adds Highland Mary and Morning Star as possible tunes.If one ignores what I believe to be Taylor's material then I do not find that Constant Billy or Young Collins are handclapping dances or that Shepherd's Hey is a handclapping jig.My note against Greensleeves says "over baccapipes,finishing up with the broom stem dance." Again I have no note that tunes came from elsewhere,only that Sharp was identifying the place names in titles,or cross referencing to similar tunes collected three years later at Sherborne.

Sharp had from Jim Hathaway that side stepping was 123 cross feet,then 123 straight, repeat crossing other way,right foot first.Sharp's MSS (Tune 1372) repeats this in a more confusing way.As Taylor had the different sidestep dances done with small variations no general deduction is possible.In 1907 Sharp was still 3 years away from his major morris collecting and hence his detailed understanding of the varieties of morris movement.When he first met Harry Taylor he was still meshed in the terminology of the Esperance Club days,for example "come and go" for half gip. One interesting point is the use of "hey" for half hey and "double hey" for whole hey by informants.The Field Notes are often closer to the traditional terminology than the Morris Books which as Sharp pointed out had to include rationalisations.

The dance notations contain more than "a certain amount of reconstruction" - why spoil good honest inspiration by expressing it thus? Why say a "dance consisted of" when the mss only said "morris off,ring once or twice,making obedience and then straight off." Also why say "but the half capers appear to be missing which means that

each distinctive figure is a fighting type" when what is really meant is that "only fighting is mentioned so let us ignore other possibilities and fight every time." The Travelling Morrice found that Sharp had not collected all the corner movements of the Longborough dance,but the kicking chorus was included in Sharp's MSS, but not the Field Notes.

Where is the mss evidence for the suggested or the Longborough half rounds stepping? Does the author intend <u>one</u> 4 step,ft.j,4pC because"2 bar 4 step,j and caper" or"2 bar 4 step,ft.j & 4pC"do not add up to 4 bars of movement.Gallant Hussar is not similar to William and Nancy,Bledington,which is either corners half through or couples two by two.

The mss says of Marriage Vow,

1. The Marriage Vow is a morris.All stand in a string,a sort of sidestep.
2. In single file (all 6 of them) first man dances towards fiddler,half side stepping and half capering.

Under entry Tune 1372 Sharp says,

3. 6 men in single file.First advances and recedes towards fiddler,side stepping and half capering.

This could imply the second half of the Bledington movements or even the whole of it,but,most significantly,it is the only piece of information that is not like Taylor's dances.

I am prepared to be told that some of my transcripts are incomplete or inaccurate and that not all of my comments are justified and I hope someone will correct any errors of fact.However I do not see why accurate scholarship and practical inspiration can not go hand in hand.Also I think that it is a good concept to combine alternatives within a tradition with some new ideas to provide yet another starting point which must surely have been the traditional process.

R L DOMMETT
14.8.82

THE NOKE MORRIS

Noke is a village NE of Oxford,a few miles north of Headington and Marston.It was one of the "Seven Towns" surrounding Otmoor,which was about 4000 acres of wetland,on which they had right of commonage.Enclosure and drainage was first suggested by Sir Alexander Croke. of Studley Priory in 1781,and the Duke of Marlborough petitioned Parliament in 1801,but the men who tried to put up the notices to that effect on the doors of the parish churches were prevented by hostile crowds.Nothing came of it then because Lord Abingdon,who was paramount over the seven villages so far as the moor was concerned,was opposed. In 1815 the local landowners tried again but the legal processes dragged on till the final award made in 1829.Each commoner was allocated a share providing they fenced the land and paid part of the cost of drainage which included a new and more efficient channel for the river Ray.Many could not afford to do this and their shares were bought up by other farmers.In June 1830 the diverted river overflowed,flooding the best hay meadows,and angry farmers cut the new dykes,and allowed the river to go back to its old course.They were arrested,indicted of felony but acquitted,the judge declaring that the Enclosure Commissioner had very much exceeded the power granted to him by the Act in thus altering the course of the river.The Otmoor people took this as nullification of the Act and for the next few years fought against the enclosure vowing "to have the Moor" again. As many as 150 men would gather at night,with blackened faces or black scarves, armed with guns,tools or sticks,to cut down hedges,smash fences,gates and bridges. Men let loose cattle in the new allotments and freshly ploughed fields were turned in again by gangs at night.Shots and intimidation plagued the Otmoor Committee of magistrates that had been specially formed by Quarter Sessions.The landowners employed special constables to watch at night but their loyalty was suspect.They offered large rewards for information but none came.In 1832 Sir Croke asked for troops to be sent,but the special committee brought police from London.Only when the fencing was complete and ploughing going ahead in 1835 did the rioters give up,and the story enter folk mythology.

Cecil Sharp saw James "Jas" Somerton at Noke on 27.4.1909 when aged 78.He gave Sharp 2 tunes,Balance the Straw and Bonny Green Garters.In his Field Notebooks he wrote,

"Balance of Straw
Face in a circle,backwards and forwards,then balance the straw
Bonny Green Garters
Always starting dance."

In his formal write up ,Tune Book 2186,he wrote,

"Bonny Green Garters
The Noke morris men always came on to Bonny Green Garters
(first a ring,then backwards and forwards,then a ring)
and then broke into Balance of Straw."

Later that day Daniel Shirley/ gave the tune of Greensle ves and mentioned Leapfrog and Old Rosin the Beau.

It is not sure that Somerton and Shirley were dancers from Sharp's notes.There was a morris at Charlton-on-Otmoor less than 3 miles away.At least,each year a garland was carried across the moor to Studley Priory to the accompaniment of morris dancers where Lady Croke gave the bearers 10 shillings.The dancing,but not the garland, stopped by 1863.Perhaps the dancers were drawn from all the "towns". in the 1860s

Old Tom Hall the pipe and tabor player lived in Noke for a while and then moved to Islip.Hall played for Headington Quarry until replaced by Frank Cummings about 1840/50. and was playing for Wheatley about 1860.He was known at Bucknell and was one of the teachers of Joseph Powell of the Bucknell side.

and Charlton-on-Otmoor

THE NORTH LEIGH MORRIS

North Leigh is about 2 miles from Witney and called "Nor' Lye" by the locals.

Cecil Sharp met two old dancers.William Partlett,aged 79 in 1910 (b.1832) and Fred Gardner,aged 80 in 1912 (b.1833) and living in Corn St.Witney.

The morris ceased between 1860 and 1870.They were taught by Billy Brown (b.1819) who used to play pipe and tabor and came from Hanborough,the next village.They danced to the playing of John Lansbury,the Ramsden fiddler,who also played at Ducklington.The fool was Charles Green (b.1821) who had his face blacked.They wore white trousers and had ribbons on their high hats and bells.
Fred remembered 20 morris teams meeting at Woodstock.First they danced before the Duke, then repaired to a booth in the town where they competed,Nor' Lye of course winning.This was at a Lamb Ale which only took place once every seven years.
William danced the ordinary and sidestep with a straight leg - "you must step out forward. Got to shiver your legs in the capers.Fetch out the sweat on you." William said of Fred,he was as lissom as a cat,out and out dancer,like on wires.They called a galley a hook-leg, back to back a gipsy and half gip,half hands.
William said handks only,not sticks but Fred claimed they had a lot of stick dances and also used coco-nut halves."You took a coco-nut,sawed it in half,scraped out the kernel,bored two holes in which you put a ribbon.That you passed your hand through like the strap of a concertina,and then clapped them together or against those of other dancers.Mrs Kasey a tune to which this was danced."
Partlett refered to Mrs Kasey,Princess Royal,Jockey to the Fair,Greensleeves,Constant Billy, Old Woman Tossed Up and Old Taylor,really Trunkles.Jigs were danced by two men who stood still between turns rather than walking round.
Fred said that the Old Woman was sometimes called "The Threadneedle" and indicated a movement with handks something like the ribbon dance in which partners joined handks together.This performed by the morris men.They had a stick dance in which tapping in the 4th and 8th bar was done as in the Fieldtown dance Bobbing Joe (Bobby and Joan) over the head.Often they would stop before half rounds and whole hey and kipper out and standing in their places sung a verse of the song through and then finished off the dance.
Cecil Sharp noted of Partlett's Princess Royal that the steps were almost exactly as Mr. Taylor's of Longborough.He gave the order as Foot Up,Sidestep,Half Capers,and Upright Capers to the "usual slow tune".
The North Leigh tune Boys of the Bunch is given in Bacon for the Ascot dance.The Ascot Black Joke from the Williams mss is so close to the North Leigh tune as to make one wonder about the sources of the Williams tunes.The Ascot Mrs Casey is also close to the North Leigh Mrs Kasey.Sharp had a fragment of the Sweet Highland Mary tune and a Princess Royal with a shortened A music.

It may be presumed that the dances started with a Foot Up and continued with half-gip, back to back and then singing followed by half rounds and whole hey and caper up.Mike Heaney suggests the following words for Mrs Kasey,

"Your rhino rattle,come men and cattle,come all to Mrs Kasey,
Of trouble and money,my jewel my honey,I warrant I'll make you easy."

© 1980 Roy Dommett

THE ODDINGTON MORRIS

ODDINGTON : 1st Issue

Stepping: Basic sequence
Every movement except the sidestep sequence start with left foot. Basic sequence is 2 double steps, 2 back-steps, feet together jump.
1. r. 1. hl./r. 1. r. hr./lb. hl. rb. hr./ft. -. j. -.//
The free heel is brought smartly across on lb. rb. The second 1/2 of a figure is the same sequence - not starting other foot.

Handkerchief movements:
Basic movement is from out at sides up to in front of the eyes. In the figures of the set dances waving the handks one at a time, the rule being to use hand opposite to the foot being used. Thus:

wrin		wlin		wrin	wlin	wbin	up
1.	r. 1.	hl/r.	1.	r. hr/lb.	hl.	rb.	hr./ft. -. j. -//

wrin = wave right handk in
wlin = wave left handk in
wbin = wave both handks in
up = both hands straight up

Sidestep sequence:
Sidestep to left (right foot forward & slightly crossed) ordinary double step (accented but feet not crossed) sidestep to right a final bar depending on what follows, e.g. double step.

wrin		wrin		wlin		wrin	
r. 1.	r.	1./r. 1.	r.	hr./1.	r. 1.	hl./r. 1.	r. hr.//
ss.....		foot-up.....		ss.....		foot-up.....	

NB: hands are the opposite of the normal stepping rule. The last bar must end with a step with the right foot or onto both feet so as to start the following movement with the left. The 4th bar can be depending on the circumstances:
(i) r. 1. ft.-.// (ii) ft. -. j.-.// (iii) r. -. hook . -.//
r

Double Galley:
Used where possible i.e. Once-to-self at start of dance, preparatory to corner movements and figures as well as instead of caper-out at end of dance. Danced always as galley on the left foot, hook on the right.

wrin		wlin	lup
1. -.	hl.	hl./r. -.	hook -. //

hr

Other Movements: in plain capers & fore-capers the arms go up & down.
Capers = down up
L. -. R. -./
Fore-Capers = down up
L. -. r. 1. /

For the slow capers the hands are cross, out, up, down quick. The steps are:

Rhf.
Single Capers - Lb. ft. L. ft./Rb. etc.
x-

First step is a slight spring ending right foot forward, left foot back and feet slightly crossed, weight evenly between both.

Double Capers - Lb. Rb. ft. j./Rb. Lb. etc.
In both slow capers the "effort" or spring is with the hands going up.

Figures:
1. Foot-up: danced stationary 1st 1/2 facing up & ending with a jump to face partner then 2nd 1/2 facing partner.
2. Half-gip: as usual for track
3. Whole-gip: danced frequently face-to-face but often done back-to-back. Was done with double step throughout & jump in bars 4 & 8. If done back-to-back steps as 1/2 gip.
4. Half-hey: step as foot-up movement in 2 bars backsteps in new position.

No indication of 1/2rounds or whole-hey as figures. Convenient to use same steps in all figures i.e. Whole-gip as Foot-up. Uses Whole-gip & Back-to-back as separate figures to get reasonable length of dance.

The Dances:
Order of Figures for other than corner dances:
Foot-up Half-gip Chorus Foot-up Back-to-back chorus Foot-up, Whole-gip chorus and double galley out facing up.

Sidestep Dances: London Pride, Highland Mary, Young Collins
Face partner & sidestep sequence. Hookleg into 1/2hey. Repeat to place. Galleys at all turns in the dances - this seems to mean the turn into the 1/2hey & at the end of corner movements only.

Stick and Clapping Dances:
Young Collins
Chorus movement as Bledington i)a) [in Bacon. Ed.]
Constant Billy - chorus as Bledington.
(Charles "Minnie" Taylor was one of the sources on Bledington as well!)

Corner Dances: The Old Frog Dance or Swaggering Boncy
Order of Figures for Corner dances:

Foot-up	Corners half-through sidestep
Half-hey, Half-gip	Corners through sidestep
Half-hey, Back-to-back	Corners half-through fore-capers
Half-hey, Whole-gip	Corners through forecapers
Half-hey, Foot-up	Corners half-through plain capers
Half-hey, Half-gip	Corners through plain capers
Half-hey, Back-to-back	Corners half-through leapfrog
Half-hey, Whole-gip	Corners through leapfrog
Half-hey & galley out.	

Taylor tried to end corners with double galley where possible but sometimes he needed 2 plain capers & a hook or even 4 plain capers. To overcome this & to shorten the dance sensibly, suggest:

Foot-up	Corners through sidestep
Half-hey, Half-gip	Corners half-through forecapers

Half-hey, Back-to-Back Corners through capers
Half-hey, Whole-gip Corners half through leapfrog
Half-hey & galley out.

In this way, everyone is in place at end of dance. In Half-through, turn after bar 4 towards other corner man and return to place passing left shoulders (clockwise turn). In Through, continue to corner's place. In the once-to-self when coming into corners it may be necessary to put in a feint step to get onto right foot to start sidesteps. In every corner movement the first 4 bars are the same.

The 5th & 6th bars are different for every movement.

1. Sidestep: 2 sidesteps, 1.r.1.hl/r.1.r.hr./
2. Fore-capers: L.-.r.1./R.-.1.r./
3. Capers: L.-.R.-./R.-.L.-./ (NB: not L.R.L.R.)
4. Leapfrog: corners should not pass. In bar 5 or at end of bar 4, even turns & bends down, the odd leaps over him in the middle beat, going down at beat one so that even man can leap over odd man in middle beat of bar 6. It is best if man going down first is exactly in center of set. Once odd man has gone over the even can take a step across the set turning to face his place, while the odd man goes down where the even man was. Both double galley to place.

Trunkles

Foot-up Salute Corners sidestep & double galley
Half-hey Half-gip, Salute Corners fore-capers & double galley
Half-hey Back-to-back, Salute Corners single capers etc.
Half-hey Whole-gip, Salute Corners double capers etc.
Half-hey & double galley out up.

Feint steps needed often to start corners & to get into double galley.

ODDINGTON DANCES - collected or based on local traditions revised 1st Issue

Processional	Hey Diddle Dis	A: 2 morris steps, double galley without turn. B: 2 half capers, 4 plain capers.
Stick Dances	Young Collins	tips on ground 3x, low clash of tips 3x standing upright, tips on ground again 3x, high clash of tips 3x, last harder, half hey. Repeat
	Constant Billy	evens hold horis at ends, odds hit middle with tips, reverse this, then hit butts, tips, butts, tips, r to l or alternately l to r, r to l, with capers, then half hey. Repeat.
Clapping	Young Collins	b.b.b.-/r+r, r+r, r+r, -/b.b.b.-/l+l, l+l, l+l, -/ and half hey. Repeat
	Constant Billy	b. slap r/b. slap l/b. beh/b. $\frac{r+l}{l+r}$/ and half hey. Repeat. 1st. slap knee, well raised, 2nd. slap opposite shoulder 3rd. head.
(it is worth considering alternate common tunes for these say Maid of Mill, BtheSt)		
Handkerchief	Sidestep dance	closed ss r in front, r hand up, double step facing front, both hands up, closed sidestep l in front, l hand up, hook into half hey. Tunes - London Pride, Highland Mary, Brighton Camp.
	Gallant Hussar	Cross over with opposite doing 2 of something, double galley to face back and to hook into the half hey. Half hey on wrong side & repeat to place. Order of "somethings" A, 1) ss 2) ½ capers 3) forecapers 4) uprights.
	Shepherd's Hey	short ss r in front, short ss l in front without hop, double galley facing across and hook into the half hey. Repeat.
	Flowers of Edin-burgh	2 ½ capers, 4 plain capers facing across and half hey. Repeat.
Corners	Old Frog Dance (Swaggering Boney)	Facing corner along diagonal, short ss r in front, double step, short ss l in front, short ss r in front, 2 bars of something passing and double galley to turn to face back. Order of something B. 1) 2ss 2) 2 ½ capers 3) plain capers L R R L 4) Leapfrog 1 & 3 through, 2 and 4 half through in Bampton sense.
	Trunkles	B - double step, ½ caper, double galley back to place. C - cross with 4 of something(A) & double galley to face back.
	Cuckoo's Nest	All face up, 1st 2 pairs in turn do one of something (A) and all join 3rd pair to double galley, hooking into half hey. Face up again for the repeat.
	Glorisher	walk round and each in turn does one of something(A) at top of set, double galley to face across and then a sidestep dance chorus
Line Dance	Saturday Night	A: 2 double steps and a double galley - repeated. B: ss r. double step, ss l, double step, 2 ½ capers, 4 plain capers to pass. Come in in order 1, 2, 3&4, 5&6, Finally galley into column & WHey.
Heel & Toe	Gen. Monks March	A: start with rounds - rest of dance to B musics. B: all face centre & do 4 of something (A), then Heel & Toe round circle clockwise, repeat.
Jigs	Princess Royal	FU: 6 double steps & double galley Jig: ss seq as Old Frog (4 bars) 1 extra ss, 3 bars of something(C) 2 double steps and a double galley. Something(C) 1) x steps 2) ½ capers 3) claps/b.um r.b.-/b.um l.b.-/
	Jockey to Fair	FU: 6 double steps and backstep. Jig: ss seq, 4 half capers, 8 plain capers. Slows: end with 2 double steps & backstep & jump.
	Highland Mary	FU: 2 double steps, backstep & jump, 2 doubles & double galley. Jig: ss seq = long ss to l, short ss to r & to l, 2 bars of something(C), double galley. No slows in this dance only FU's.
	Nutting Girl	FU: as Highland Mary Jig: ss seq, 2 doubles and backstep & jump, ss seq, 2 doubles & double galley.
	Sherborne Jig	FU: as Highland Mary Jig: 3 shuffles & something, three times & 3 shuffles & a jump Something = kneel, LL (or RR), ft tog J.

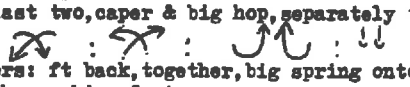
ODDINGTON NOTES - Belas Knap 30.9.79

General

Posture: care needed not to lean backwards too much, especially in the backstep and jumps
Speed: do not have too rigid an idea of speed as the optimum could change with skill
Jumps: arm movements must not become a shrug of the shoulders with handks not rising much
Start rule: weight on left foot first time so working foot usually right
Plain Capers: free leg not tensed, go for height. lifting c of g & sink onto supporting leg to gain full benfit of thigh muscles & not strain back

Slow Capers

Hands: First two movements ; "across & apart" - continuous swing move, down & in, up and out.
Second two movements ; "up & down" - mostly up & only drift down.
Can separate out the second halves of the slows & practice the last two, caper & big hop, separately to advantage.



Forecapers: ft back, together, big spring onto same foot, big hop - first time right foot is the working foot
Uprights: first two beats are not "shuffles" in either Oddington or Longborough sense but low springs to land with feet crossed (height not as high as ordinary stepping)

DANCES

Young Collins - clap at forehead level so that hands can be seen from back & handks wave where audience can notice.
Highland Mary - I like the lean over the arm movement in the sidesteps
Shepherds Hey - on the spot stepping: r l r hr/l r l r/l hl hl/ etc
Emphasise where underlined - it is a sidestep right in front but steps 3 & 4 of bar 1 are side by side not feet crossed - feet crossed other way throughout bar 2. Note that it is a r in bar 2 beat 4 not hop l.
Gallant Hussar - first crossing same stepping as Shepherds Hey - turn to face back on the galley in bar 3 and hook into hey in bar 4
In slows ensure that first caper ends with everyone shoulder to shoulder in line down centre so that first hand movements of next bar can be just behind other sides backs
Flowers of Edinburgh - the 4 plain capers work up to a climax with the most "definate" one the fourth - do not let them die down in effect as go through them through tension.
Trunkles - salute - go backwards on the two steps of the ½caper in bar 2 so that galley can be done in place and not while travelling. When go forward in bar 1 of salute may either do one swing of one hand or two swings of both hands. either would be right
Cuckoo's Nest - the music of the B for slows only slows the first two bars as third pair do not do a slow caper but rather all do the galleys. For once middles do not have it easy
Order is as corner dances with FU, straight into a chorus, then extra half heys instead of foot ups through the dance. End with a half hey and galley up.
Glorisher - first chorus is each person in turn at top do short sidestep right & left in front. Second chorus is two half capers, third a single slow etc. A fifth chorus could be leapfrog at the top - order 3 over 1, 1 over 3, 6 over 5, 5 over 6 etc at the top of the set between no. 1 position and centre line of set. Make sure that each person only goes round one place of set in walking per turn.
Sherborne Jig - two rows of dancers facing. Foot up facing doing alternate halves only.
Shuffle is just a twist of feet as Brackley rear up.
Go forward onto knee for kneeling, jump forward on the others. Retain the forward & back pattern of movement throughout as a special feature.

OVER HILLS AND FAR AWAY

Pattern: A1 - Foot up, B1 - rounds and jig, B2 - sidestep, cross over and change.
B1 (1st time) 3 & 4 dance 2 half capers and galley & hook, twice through, on the spot.
Other 4 dance rounds clockwise with 2 bars stepping to opposite corner & all galley & hook facing across to partner, then continue on to place.
B1 (2nd time) 3 & 4 dance 2 forecapers and galley and hook, twice through, on the spot, the tune is slowed down for the two forecapers only.
Other 4 dance rounds clockwise getting in 4 bars of step instead of 2 because of the extended tune - should take more space and go out wider.
B1 (3rd time) 3 & 4 dance 2 uprights and galley and hook, twice, on spot etc.
Other 4 dance round with 4 half capers instead of 4 bars of stepping.
End on theis B1 with all facing up on the galley.
B2 (each time) All face opposites - sidestep r in front and left in front etc as Highland Mary but hook into a tight bunch in centre, right shoulders to centre, taking care to go in in the order one is in the set. Cross over to opposite corners place with 2 bars of stepping & while bottom pair turn out on spot to face across the tops and middles change places, tops going between



THE SHERBORNE MORRIS

Including RLD's Sherborne workshop notes and Tubby Reynold's (with RLD ?) notes from the current Sherborne Village Revival.

SHERBORNE : Notations

Order of Figures:
Normal order in dances whose choruses included 1/2heys was Foot-up, Set Face-to-face, Back-to-back, Half-rounds, Whole-heys instead of a chorus, Half-rounds & caper-out on 2nd 1/2hey of last chorus. Cuckoo's Nest ended with caper-out on 2nd 1/2 of 1/2rounds. In corner dances all intermediate figures are 1/2rounds & the dances end with caper-out on a Whole-hey. All corner movements are repeated to places after intervening 1/2rounds.

Morris On & Off:
The Sherborne men danced onto ground in single file, then round the enclosure finally forming up for dance. In going off they did the same but in serpentine fashion. In both going and coming they made their obedience by "pulling the forelock."

Sidestep Dances - Bonny Green Garters, Old Woman Tossed Up
Chorus - long sidestep to left & right & 1/2hey. Repeat to places.

Clapping Dances: Young Collins - following & 1/2hey repeated.
Hands /b.b.b.-./ /b.b.b.-./
Feet stamp r.r.r.- l.l.l.-
Certainly more clapping dances similar to Longborough ones.

Stick Dances: Constant Billy - following double stick tapping & 1/2hey
b. r+r./ b. l+l./ b. r+r./ b. r+l, l+r./ Repeat to places.

Two-by-Two: Cuckoo's Nest
Chorus - all face down 5 & 6 do 4 plain capers, 3 & 4 ditto, 1 & 2 do 2 double steps then all galley out to face up. All repeated starting with 1 & 2.

Corner Dances:
Orange in Bloom (Boys of the Bunch tune)
1st, 2nd chorus - sidestep to left & right, bow right & left, 2 double steps & a galley to cross.
3rd, 4th chorus - galley right & left instead of bows.
5th, 6th chorus - 4 1/2capers 2 double steps & a galley
7th, 8th chorus - 4 upright-capers etc.
How Do You Do
1st, 2nd chorus - long sidestep to left then right bow left then right singing "How do you do?" then 4 plain capers.
3rd, 4th chorus - galleys instead of bows
5th, 6th chorus - 2 1/2capers etc.
7th, 8th chorus - 2 upright-capers etc.
Lads a Bunchum
1st, 2nd chorus - sidestep to left & right, bow right, then left, 2 fore-capers & a galley.
3rd, 4th chorus - 2 galleys instead of bows
5th, 6th chorus - sidestep to left, shuffle back, sidestep to right, feet

together jump, 2 1/2capers & a galley.
7th, 8th chorus - 2 upright-capers instead of 1/2capers.

Trunkles

Salute - corners meet & retire - double step, step & jump, galley back to place.
1st, 2nd chorus - 3 double steps galley left left, then right 2 plain capers.
3rd, 4th chorus - fore-capers instead of double steps.
5th, 6th chorus - 1/2capers etc.
7th, 8th chorus - 3 upright-capers, etc.
9th, 10th chorus - bows again but retire to place rather than cross-over.

Monks March - Heel & Toe step - no handks - capers same pace as rest of dance.
1st chorus - corners wave then clap with partner r+l, l+r. 1/2hey & repeat to place.
2nd chorus - galley; 3rd - 1/2capers; 4th - uprights.

NB: galley sometimes means 2 bars sometimes only the first bar. Sherborne 1/2capers = forecapers elsewhere and vice versa.

SHERBORNE WORKSHOP

There are three types of dances in the Sherborne tradition.
1. Set dances in which all 6 dance more or less continuously,
2. Corner dances in which the distinctive part involves diagonally opposite pairs changing places in turn,
3. Jigs danced as solos or duets.

The basic stance is upright with the weight forward over the balls of the feet and the stomach pulled in and the ribcage raised. This gives elevation and, by stiffening the upper body, provides a good foundation for movement. The feet are turned out about 45 to 60 degs included angle - this is not essential to the dance but is characteristic of the Cotswold Morris.

The basic Cotswold Morris step is a quick change of weight from one foot to the other with the free foot in the air being swung forward parallel to the ground about a foot's length in front of the supporting foot. The characteristic Sherborne step is a "step, hop, change, change" - this is different to any other village. Smoothness is achieved by having confidence in knowing what one is doing and doing it rather than trying for continuous control of the movement by counterbalancing tensions in all the muscles. There is a fair amount of rise and fall in the steps achieved by some bending of the knee as well as flexing of the ankle and utilisation of thigh muscles in lifting up.

The figures in the Set dances are mostly danced to a fixed sequence of steps given as, "1 hop 2 3, step and jump "up", down & down &, Down together." The first half of this is usually done going forward and the second retiring backwards. In a figure this sequence would be done starting with the left foot and then repeating starting on the right foot.
The 1 hop 2 3 is a normal Sherborne step - left, hop on left, right, left etc.
From the step there is a spring off of the one foot to land with both feet together. Immediately on landing - remember the feet should still be turned out from each other - the dancer rises onto their toes while twisting the heels to the left or right as appropriate, so that one foot is now straight and the other is almost at right angles to it with the heel against the other foot's instep - this is "up".
The Sherborne backstep, used for travelling backwards, is called Shuffles. It consists of moving from the "up" position to a "down" and back again as often as is needed to fill the music. The "down" position is the mirror image of "up" except that instead of the heels being high off the ground they are almost touching the ground. The rhythm of the sequence of shuffles is not even, more time is spent up than down - "down - up (&)" = ta - taah.
From the final "Down" there is a spring off both feet to land with feet "together".

The emphasis of the movement of the body in ordinary stepping is upwards - achieving elevation. The emphasis of the movement in a Cotswold backstep is downwards - the switch of contrast from bar to bar is another attractive feature of the style - so the "down" movement occurs on the strong beats of the music. The beats of the tune mark the time of the first contact of the foot with the ground for each step. It is self evident that most of the body's movement occurs between beats which is why it is easy to show movements but not to describe them.

Arm movements are to add style and balance to the dancing. It is not easy to coordinate arm and leg movements when both are unfamiliar. During the fixed stepping sequence the arms move together as mirror images not alternately.

The arm movements are with the arms "comfortably" straight. The starting position is with the arms horizontal at shoulder level, parallel in front of the body, hands lightly clenched, palms downward. The arms are brought back to this position every time the dancer lands from a jump and this is another characteristic Sherborne feature.

The usual arm movements swing the arms back and forward, the hands passing close by the upper thigh. During "stepping" the hands in swinging back do not pass the back of the body and in the swing forward do not come more than half way up to the "starting" position. The same arm swing is used with other "steps", perhaps being more emphatic or larger as the "step" requires.

During a stepping sequence in a figure then the arm movements are, starting from the arms in the forward, horizontal position, swing down and half up on the 1 hop 2 3, swing back and raise up forward again on the step and jump, hold at the half down angle for the shuffles so as to balance and then swing back and up to the forward starting position on the final down and spring to land feet together. There is no snatch or swing out to the side.

In the figures the first half is usually done starting with the left foot and the second half starting with the right foot. Each figure requires its stepping sequence to be done twice therefore.The first four figures of set dances have the sequence described already.

FOOT UP - the set faces up (towards the music) and dances the sequence towards the music, turning to face away from their partner on the final jump,the set then turns to face down(away from the music) and dances the sequence away from the music,turning to face their partner on the final jump the shortest way.The facing out at the half way point is a Sherborne morris characteristic.

SET - sometimes called Half Gyp - partners start by facing across the set.The dancers move forward to just pass each other right shoulder to right shoulder,that is go a little to their left in going forward.The forward movement is on the 1 hop 2 3 and step.From the just passed position,they jump backwards a little to end actually shoulder to shoulder and then shuffle etc backwards to their starting place.This is then repeated starting with the right foot,going a little to their right going forward and passing left shoulder to left shoulder etc.

BACK TO BACK - this starts as SET but the dancers have to pass round each other,still facing the same way throughout,hence the name back-to-back.The dancers move a little faster on the 1 hop 2 3 so that the step can be done across behind the partner and they can land on the jump on the other side of their partner,shoulder to shoulder. In this movement they will be left shoulder to left shoulder before the shuffle in the first half and right shoulder to right shoulder in the second half.

FACE TO FACE - sometimes called Whole Gyp - the path is the same as BACK TO BACK but the dancer rotates during the travel instead of facing the same way throughout.As the descriptive name implies,the dancers start by moving round each other keeping face to face until they have swopped sides and are facing back to their own position.They do not go very far,being quite close before the next movement.On the jump and up,the dancers turn the other way to which they have rotating so that they end shoulder to shoulder again ready to shuffle back to place.It should be remembered as out to the left while turning right,face back,then turn left with the jump to end left shoulder to left shoulder.Repeat other way and other turns.This turn half way is bum to bum.

It is a fine point that dancers should do the "up" to start the shuffles such that the body (bum) moves away from their partner,thus it is different for SET to the other two figures.

Experience shows that dancers should practice the stepping sequence alone,then to the track of the above figures and finally add in the arm movements.

Each dance has distinctive movements specific to the dance which usually occur between the "figures" and are often the same thing repeated or small variations on the theme.

Plain Capers : These are high springs from one foot to the other,2 to a bar,that is half the speed of ordinary stepping.The objective is height,lifting the body centre of gravity up rather than in kicking the legs out in front.They require a good preparatory sink so that the thigh muscles can contribute to the lift.The lower leg is not kicked forward but allowed to hang down fairly straightly from the knee without real tension.The arms do large swings back and forward,one movement per caper.
The movement is very similar to that needed to jump over a horizontal stick held 12 to 18 ins off the ground.

Galley : called "gallery" - although it was a common movement in the Wychwood/Stow area the Sherborne way of doing it was peculiar to the side.They especially prided themselves on the gallery which they used at all "corners" ie turns.Elsewhere,for example at Longborough and Fieldtown,the dancer uses the galley to turn smoothly through the whole movement and it is essential to clearly distinguish the Sherborne way.The first step is forward.without any turning of the body,unlike elsewhere,then the dancer does as high a spring as possible to land on the same foot.turning in the air as much as is needed for that point in the dance followed by another hop on which the turn can be completed. The free leg is raised till the thigh is nearly horizontal as the first step is made.The thigh is turned out about 45 deg.If there is a turn following the step the free leg is twisted across in front to help the dancer turn quickly.During this "twist" and the following hop the free foot is turned in two small circles in the horizontal plane about the height of the knee of the supporting leg.The foot is not particularly pointed down.

The direction of the small circles is clockwise or anticlockwise according as the free foot is the left or the right. The Sherborne dancers did not usually make galleys that were a complete turn on the spot but preferred to do the galley without a change in the direction faced. The movement must not develop into a leaning back with the free leg out in front - throughout the dancer has his weight over the ball of the supporting foot, leaning a little forward, with the twists of the free foot under the body quite close to the other knee.

The "turn" part of the galley, which often is used alone, is frequently finished by a step and landing feet together. However it varies somewhat from dance to dance and even within dances so that it can be followed by two plain capers or by putting the feet together, jumping and landing feet together again. Sharp published the latter consistently throughout all the dances and it was probably the objective of the dancers to do it thus if the music or movement allowed it, however he collected the step and jump mostly and this should be considered the norm.

The arm movements in the galley are "out" as in the shuffles and "down and forward" as in the step and jump following the shuffles in a figure. So the arm movements are the same as they are in the corresponding part of figures which do not have the galley. Traditionally a galley with turn is called a "galley out" because the direction of the turn is "out", that is away from the centre of the set. In turning out the dancer always galleyed with the leg most suitable for the direction of turn - on the left going anticlockwise etc.

CUCKOO'S NEST

Chorus: all 6 face down, away from music, Nos 5 & 6 only, dance 4 plain capers, starting outside foot, odds with right, evens with left, on the spot while the other 4 stand still. In the next two bars Nos 3 & 4 repeat this while the other 4 stand still. Then Nos 1 & 2 dance on their own 2 bars of Sherborne step, also starting outside foot (nb not plain capers) and then everyone galleys out to face up towards the music. The step forward must be emphasised as the feature of the dance when going into the galley.

All this is repeated facing up and starting with Nos 1 & 2 doing 4 plain capers etc.

It ends with all galleying out to face front, that is towards partner.

The dance can be practiced with this chorus and the figures already described.

END OF SET DANCES

Most Set dances end with Rounds, Whole Hey and Rounds and caper up, without any further chorus movements, although the Whole Hey is usually danced to the chorus part of the tune played only once through.

The stepping in these figures is 2 Sherborne steps - 1 hop 2 3, 1 hop 2 3 - and a galley, step and jump to land feet together. This is the stepping of the last pair in Cuckoo's Nest.

ROUNDS - "Half Rounds" because the dancers go almost half way round the set and then come back again along the same path to their starting place. The whole set start by making up to a ¼ turn to the left to face round the set clockwise. This is the "easy" way into the figure. They dance the step sequence, starting with the outside foot (the left), moving round the set about 2 places, and then stepping forward and galleying out (on left) to face back the way the dancers had come. As the dancers do not face front to their opposites at the half way stage it is not so important how far the dancers travel before they turn to face back. The dancers come back to their starting place starting with the outside foot (the right) and galley right to face across the set at the end.

WHOLE HEY - "Double Hey" because it is 2 half heys done continuously. In a hey the 3 dancers on one side move round a figure eight, first to change ends and then back to their starting place. It is not a reel of 3 in the Country Dance sense. The tops, 1 & 2, turn up and out to their left and right respectively, move down the set through the middles places, moving in to be almost shoulder to shoulder facing down and then step out to the bottoms' places with a galley, again turning out and round to face across to their opposite. At the same time the bottoms, 5 & 6, turn down and out to their right and left respectively, move up the set going through the middles' places after the top pair have passed through, going in a little to be shoulder to shoulder and then galleying out into the tops' places turning left and right respectively to face across to their opposite. Meanwhile the middles go up the middle close together, to allow the tops to go through their places and then turn out from the centre of the set to follow the tops round, but ending in their own starting place. The second half of the hey is the mirror image of this, Nos 1 & 2 turn out at the bottom and go through the middles place first, the Nos 5 & 6 turn out at the top and follow 1 & 2 across the middles places and 3 & 4 go <u>down</u> the middle following 1 & 2.

The travelling must only take the first two bars, that is the 2 Sherborne steps. so that the step into the galley can be made into the final position. Each half movement ends with the dancers facing across the set.
Ideally the tops turn very quickly to go down the set and do not move far out in traversi the first loop of the figure eight as they need to get out of everyone else's way. The middles should follow the tops fairly closely, only leaving just enough room for the bottoms to pass between the tops and middles as they come up the set. As the bottoms come through a little after the tops, they make a larger loop to start and then move quickly between the others.
To turn out at the end of the half heys Nos 1,3 & 6 galley on their right the first half and the left the second and the other 3 the opposite. To avoid any adjustment of the steps the dancers start the half heys on the same foot they are to galley on. Notice not only do the middles follow the tops paths but they have the same starting foot and galley foot.
There is a similar problem in sticking to the "first half left and second half right" starting foot rule in the Foot-Up although it is not very apparent when doing Foot-up with shuffles. In corner dances the Foot-up is danced with galleys and then it is natural to start with the outside foot. That is, left for odds and right for evens in the first half and vice versa in the second.
The Cotswold Morris competitions were fussy about starting feet and often insisted on the "left and right" rule. Also extra "fudge" steps that would allow changing feet during a movement were frowned upon and listened for as extra ringing of the bells. Thus to be strictly traditional it would be necessary to change step before the galley by altering one of the previous steps say from 1 hop 2 3, to 1 hop 2 hop or 1 2 3 4.
It is often difficult to visualise the foot to be galleyed on when starting a half hey so it can be thought of as the foot that goes up/down the middle of the set and then starts to swing around the outside as the body turns.

ONCE TO YOURSELF

The dance starts with the musician playing the first part of the tune through once while the dancers get ready and the foreman or leader judges the speed to be right. On the last beat of the 3rd bar from the end - one gets used to spotting when this is - all do "up" ready to shuffle etc backwards a little leading into Foot-Up.

CAPER OUT ("Kipper Out")

The dance finishes with all 6 dancers facing up for the last 2 bars of the dance and doing 4 plain capers on the spot. They hold the final position with hands forward in the air for a moment or two. The dance can end on either the Hey or Rounds. If the latter, it is danced so that it opens up to a larger diameter during the figure.
The set should be at finger tip out-stretched spacing in all directions. It is very desirable to keep this spacing throughout the dance and move forward during choruses that require stick hitting or hand clapping. However there is a tendency to let the set shrink during the dance and it can be widened up again during this final set of figures.
The normal order for a dance is : Foot-Up, chorus, Set, chorus, Face to Face, chorus, Back to Back. chorus, Rounds, Hey, Rounds and caper out. It is usual for figures to be in the order of increasing difficulty and it is likely that Back to Back should occur before Face to Face. The dances could be extended and have another chorus after the second rounds.
It is now possible to run through complete set dances as soon as the chorus moves are learnt.

YOUNG COLLINS

Chorus: Partners face. In bar 1 all stamp 3 times with right foot. In bar 2 all clap both own hands together. In bar 3 all stamp the left foot 3 times. In bar 4 all clap again as bar 2. The claps and stamps are on the first 3 of the 4 beats in the bar and there is a pause on the 4th beat. The claps must be at forehead level for effect and so that they can be seen as the audience is mostly behind the dancers. During the stamps the arms are at the sides. The stamping and clapping is followed by a half hey and then the whole thing repeated from the other end.

CONSTANT BILLY

Each dancer has two short (18 in) sticks, one in each hand, held at the bottom. At the end and mid point of each figure, Once to Self and Half. Hey the dancers strike their two sticks together on the jump. All sticking is done above head level - this is very important - and in striking the two sticks are to make a cross, that is, are at right angles to each other. Usually each dancer holds the left stick still and strikes it with the right from behind.

During Once to Self the sticks are held up crossed.right behind left till the strike on the middle beat of the last bar.Then the sticks are lowered to the sides and the normal arm movements used in the figures.
During the intermediate forward and back figures it has become common to strike the sticks on the jump in bar 2 and to hold the sticks crossed during the shuffles.This defines very well the arm position during shuffles in other dances.
Chorus: the stick hitting is;

b. r+r. / b. l+l. / b. r+r. / b. $\frac{r+l}{l+r}$. / and a half hey.

b = each dancer strikes his own sticks high up,holding the left still and striking it with the right stick from behind.
r+r = partners strike right sticks together,moving them from right to left,and making right angles when they hit.
l+l = partners strike left sticks together,moving them from left to right (not a backhanded movement)
$\frac{r+l}{l+r}$ = odds hold sticks close together,then move them both outwards and away from each other and so striking the evns sticks,who hold their sticks wide apart and bring them together to hit their partners sticks.
Stick tapping should be done moving the stick upwards with a flourish,especially in the last double hit.The stick is used with a lot of wrist movement,making the most of the preparatory backswing but minimising any follow throw.which is both unnecessary and a possible cause of accidents.
After the sticking comes a half hey and the repeat of the whole to place.

OLD WOMAN TOSSED UP IN A BLANKET
COUNTRY GARDENS ("Blue Eyed Stranger")
These are "sidestep and half hey" dances of which all Cotswold sides had several,of en just calling it "The HandkerchiefDance",and using any tune that took their fancy.There are two ways of doing the sidestepping in Sherborne,thus there are really two dances.

A.Simple sidesteps
The most important feature is to maintain the relative angle between the two feet no matter what the relative position - this is a Cotswold Morris feature.It seems very easy for dancers to be lazy and turn the feet with the body so that feet become nearly parallel.
It has become customary even though the Cotswold Morris is a "left footed" tradition to start sidesteps with the right foot.Either is acceptable as long as the rule is followed throughout the dance by everyone.
The Sherborne sidestep is "open",that is the first movement is to separate the feet. The first step is a little to the side and forward so that the second step brings the other foot up behind the first,instep of the rear foot against the heel of the leading foot.This"open" and "closing" movement is repeated twice more then a fourth open step is followed by a hop on that same foot and the sequence of 8 steps repeated the other direction with the other foot leading.The total travel to the side in each of these sidestepping is small.
Only the leading hand is up during the sidestep.Right when going to the right etc.The wave of the hand,done by the wrist only,is called a "show",clockwise (looking up) with the right and the left the opposite.The hand has to be well raised - it was considered to be a special feature of the Sherborne Morris - "Can't hold hands high enough in showing" they said.The upper arm should be quite close to the ear and not out to the side.There is one show for every two steps,so that the sidestep sequence of 8 steps has 4 of them.

B.Sidestep with Shuffles

"r l r up,down &-down &,l r l up,down together." On the first bar the dancer moves a little diagonally forward to the right.and retires backwards on the shuffles,advances a little diagonally forward to the left in the 3rd bar and retire to place on the last"down"and jump to land feet together.The terminology is that of sheet 1.The same arm movements as sidestep A,so only one arm up in the shuffles this time.There is a great effect from the way the set moves(or nearly slides) around.The sidestep as before is followed by a half hey and all is repeated to place.As before it can be done to the left first if desired.

There must have been other Set dances.Greensleeves and Lumps of Plum Pudding have been mentioned by dancers without indicating the chorus movement.Probably Constant Billy would be done hand clapping instead of sticks with exactly the same movements.

CORNER DANCES

These are a separate set of dances with their own structure and introducing new steps. The set is made a little larger, the dancers being a couple of feet further apart in both directions to allow "bigger" movement as the corner pairs dance together.
The dance order is different - after the initial Once to Yourself and Foot-Up, each chorus is done turn by the corners 1 & 6, 2 & 5, then 3 & 4, during which they cross the set and change places along the diagonals. Between the set of choruses, each of which has slightly different steps, the only intermediate figure used is Rounds. The dances end with Whole Hey and Caper Out.
The FOOT-UP is different in that it is stepped with the same sequence as Rounds and the Hey - 2 Sherborne steps and a galley (ending facing away from partner) and 2 Sherborne steps facing down and galleying out (the long way) to face partner.
During the dances, dancers have to come into movements with something as they have periods of standing still while the others perform. So as the first corner finishes, the second corner steps a "once to self" of 1 Sherborne step and a step and jump (nb not shuffles). When the 2nd corner is finishing the 3rd do ditto and when the 3rd is finishing both 1st and 2nd corners join in ready for the next figure.

Traditionally each corner chorus movement was repeated to place with the same steps before going onto the next stepping sequence. This makes a long dance and was suitable in the days when one dance on someone's lawn was enough for a show. It is unreasonable to do this today outside of a practice night. It was probable that the first crossing would have been danced off the left foot and the return off the right as elsewhere. In a shortened version one has to chose left or right foot lead - the following is in terms of left foot lead.

HOW DO YOU DO?

The galleys in the figures of this dance can be followed by either step and jump to land feet together or 2 plain capers as there is no Mss indication. It would be consistent with the chorus stepping to end with the capers.
The choruses start with longsidesteps to left and right similar to that described under Simple Sidesteps against Old Woman Tossed Up in a Blanket, being open so that move a little to the side following the leading foot and only the leading hand up and showing. During the sidesteps the two corners approach to almost meet at the end of bar 4. The next 2 bars are danced facing in the position reached, the movements being different for each set of choruses, and the music being played at the speed required for the steps used. Following these displays of virtuosity the corners pass each other, by right shoulders, crossing to the opposite diagonal place, with 4 plain capers, turning the easy way to face front (inwards).

Chorus 1: the corners stand still and "salute" with the left hand and then the right, singing "Ho D'ye Do?" each time. This salute or "making their obedience" or "pulling the forelock" was done very slowly and ceremonially by a wide circular sweep of the arm forward and round to the top of the forehead. Directly the hand touches the forehead, hand and head are ducked down (middle beat of bar). The music is a little slowed for these two bars.

Chorus 2: instead of salutes the dancers galley, without turning, on the left foot and then the right. These galleys should be thought of as competitive or challenges.

Chorus 3: instead of the galleys the dancers do two Forecapers. The music in these 2 bars are played about ¾ speed.

Chorus 4: instead of the Forecapers the dancers do two Upright capers. The music in these 2 bars almost at half speed.

Forecapers - "half capers" - Cecil Sharp described it as : A step is taken with one foot, say the left, the right leg is simultaneously bent at the knee and its lowest part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the left foot. The right thigh should not be raised, but must be moved forward and inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.
These two movements are followed by two ordinary steps, the first onto the foot which was raised back. In a series of forecapers the leading foot is alternated.
Note that the lift back of the free lower leg and the planting of the heel are emphasised. Too often the lift is minimised and the foot is scraped forward or scuffed producing quite a different effect, which is to be avoided.
The arm movements are a swing back on the first step and a swing forward on the third. It is usual to swing the arms back on the first step and let the handkerchiefs fly out behind on the second by a snatch back.

Called in the Revival "kick-capers".

Upright Capers : called in the Revival "splits" - the first two movements are preparatory cross-hops. One foot is crossed over in front of the supporting foot, instep to toes, with some weight on the forward foot. The body does not get lifted much on these crossings which are not springs but a getting ready for the major effort of the caper. The arms are held out to the sides during these preparatory movements. The Cotswold rule of weight starting on the left foot for each sequence is interpreted here as weight on the left so that the right is the working foot, thus the right foot is crossed first and then the left. Inrepeats of the Uprights the order alternates. Note that the second movement is a change to the other foot in front and not putting the first working foot behind with the majority of the weight still on the same foot.
The third movement is to feet together and then spring into the air as high as possible off both feet and landing on both feet. While in the air one leg is swung forward, at least as in a plain caper, but preferably keeping the leg straight and getting it up as near the horizontal as the dancer can achieve. The other leg at the same time is doubled back at the knee while the thigh is raised with the other leg. Ideally the lower leg is brought back against the thigh. which itself is nearly horizontal alongside the straight leg. The doubling back of the leg is the most important feature to be achieved if compromises have to be made.
The arms are swung high up on the jump, trying to keep the head up, shoulders back and not ducking the head down or curling the back.
On landing from the jump it is necessary to dip (plie) by bending the knees a little. No jump in the dance should be jerky, but should be a push off of the ground rolling up the foot to the toes while straightening the knees and pointing the feet. Landing is the reverse, toes touch down first and the foot rolls down taking up the energy by the ankles and knees. If the dancer aims to avoid noise on landing of the feet hitting the ground it will almost happen automatically.

ORANGE IN BLOOM
The galleys in this dance are followed by 2 plain capers throughout.
The first two choruses are structured differently from the last two.
Chorus 1: it starts with a short sidestep to left and right - a mere 1 2 3 hop, 1 2 3 hop, on which the corners approach. They then salute left and right as before standing still. Then they pass by right shoulders with 2 Sherborne steps and galley out to face front. The galley direction is on the left foot for the first corner, the right for the second, and following the tops for the middles, that is up the first chorus, down the second etc.
As the galley direction is constant for the first two corners and to avoid adjusting the stepping to be on the correct foot for the galley, it is possible for the dancers to start their corner movement on the foot that they are to galley on. Alternatively it looks better if the sidesteps are always the same so the 2 Sherborne steps after the salutes could start on the galleying foot.
Chorus 2: the two salutes are replaced with galley on the left foot and right foot without turning.
Chorus 3: there are no sidesteps to start. The corners approach with 4 Forecapers. and then pass by the right and galley out as before. The music for the Forecapers is slowed of course.
Chorus 4: the 4 Forecapers become 4 Upright capers.

It has been thought by some dancers that the galley at the end of the crossing should be done facing out on the diagonal, and the dancer should turn out to face front on the 2 plain capers or perhaps to turn in as in How D'Ye Do. This avoids any problem of starting foot.

LADS A BUNCHUM
(Orange in Bloom tune is elsewhere known as Boys of the Bunch and Lads A Bunchum as Dear is my Dicky - such are the quirks of the tradition)
The galleys in this dance are followed by "feet together, jump", starting and landing feet together.
The first two choruses are structured differently from the last two.
Chorus 1: it is as the first chorus of Orange in Bloom. the music slowing a little for the salutes, but the 2 Sherborne steps are replaced by 2 Half Capers.
Chorus 2: it is as the second chorus and also with the 2 Half Capers.
Chorus 3: it starts with the sidestep with shuffles described under Old Woman Tossed Up on which the corners do not approach very much. They then pass each other by the right with 2 Forecapers and then galley out to face front.

Chorus 4:as 3 with 2 Upright Capers.

Half Capers - "Fore Capers" or "Forries" (the Sherborne nomenclature is at variance with elsewhere).This is a plain caper followed by two ordinary steps - L r l,so that a sequence of them will alternate the leadingfoot.It is most profitably thought of as an exaggerated Sherborne step in which the hop is eliminated by the height reached on the first step.The arms are down and up as before,as in plain capers.

TRUNKLES

This dance has a double chorus movement.In the first part,the "salute",which has nothing to do with the salute in the previous dances,is danced in turn by the corners to the centre of the set and retiring to their starting places.In the second part,which occurs after each corner has completed the first part,the corners in turn cross over the diagonal to change places.

The galleys in the figures and the salute end with a step and a jump whereas the galleys at the end of the crossings end with 2 plain capers.

Salute: corners advance to meet with 1 Sherborne step and a step and jump,which is the normal stepping for a figure start.They then galley out back to their own starting place and face front with a step and jump.The first corners will always start with the left foot and galley on the left foot,the second corners will do it on the right and the middles on the same foot as their neighbouring top,ie no.3 on the left and no.4 on the right.As there is a feet together in the movement at half way it is practical for everyone to start on the same foot and still galley on the correct foot,if so desired.The Salute also called "Show Out".
The Salute takes 4 bars only for each corner.Corners come in with a Once to Self which for the salute only is reduced to a straight forward jump.

Corners Cross: in turn,each corner crosses the diagonal with their opposite diagonal person,passing right shoulders,and then galleys out in the opposite place to face front in bar 4,galleys again,without turning,facing across in bar 5 and ends with 2 plain capers.The corners crossing takes 6 bars.
Chorus 1: 3 Sherborne steps etc
Chorus 2: 3 Half Capers etc
Chorus 3: 3 Forecapers etc
Chorus 4: 3 Upright Capers etc.
If it is not desired to adjuct stepping while crossing,in order to galley out correctly in bar 4 the first corner should start right foot,second left etc.

Order of Movements : the order can be danced as the other corner dances ending after the crossing with Upright capers with Double Hey and Caper Out.But traditionally the Sherborne side followed the crossing with Upright Capers with a further Rounds, a set of Salutes and then a Double Hey with Caper Out,without any further corner crossing movements.

It can be supposed that Sherborne would have had other corner dances or dances with the special "slow" capers.Most possible is a corner dance without any capers but just crossing with sidesteps.Also likely is that there was a dance that incorporated leapfrogging.

- RD (1 expert) but Tubby Reynolds was handing this out at his Pinewoods Classes, August 1982.

NOTES ABOUT THE SHERBORNE MORRIS

The major source of information about the Sherborne Morris was George Simpson, aged 60 about 1908, and living then in the village of Upton, near Didcot in Berkshire. George died about the first World War from cancer. George's younger brother James was visited by the Travelling Morrice on 26 June 1938 when living in retirement at Battledown, Cheltenham. He and his brother had both danced in the village but both left and joined the police force in Cheltenham, Fred Hamer said they changed their name for this for some reason now forgotten. George had done land measuring and carpentering.
George Simpson said that William Harper of Sherborne used to play whittle and dub (pipe and tabor). Someone else told Cecil Sharp that "Jim the Laddy" (J. Hopkins) was pipe and taborer. Richard Pitts (not a morris dancer) told Clive Carey about 1913 that he remembered a Simpson as whistle and dub player. As Pitts, then aged 89, also talked of "young" Simpson the player was probably of an older generation.
Pitts talked of dancers named Hedges, Hawker, Lembert and two brothers Kent, one called John as well as Simpson the player
Before Sharp met Simpson, Mrs Hobbs, who did a lot of exploratory work in the Cotswolds, went to see Mrs James, widow of the man who taught Simpson. Mrs James regarded Fieldtown as Sherborne's greatest rivals. Sharp also saw Taylor, a pupil of Simpsons but they all agreed in Sherborne that Simpson was the best and that he could whistle the tunes
The Travelling Morrice in June 1924 met Albert Townsend and collected the tune and some words for a dance for 4 men to Highland Mary. Mr Charles Taylor of the Oddington side danced some of this to the Travelling Morrice using the Sherborne step and both he and Townsend said that it was danced very much as I'll Go and Enlist for a Sailor.
Russell Wortley and H. Albino met Thomas Pitts, an old Sherborne dancer, then aged about 80, at Eastleach before the last war and obtained some tunes. His photo is on the cover of Old Cotswold Photographs by Viner of the Cirencester museum.
Sharp was told that the morris was given up about 1863 - this is a little early for George Simpson's age and the dancers that were met between the wars. Richard Pitt told Carey it was given up about 1883 which for the same reason appears a little late. A date like 1873 would be consistent with George Simpson having a pupil.

The Sherborne side danced on and off for 3 weeks at Whitsuntide, going out all day for miles around. Places like Shipton under Wychwood and Milton were mentioned. That was the regular outing for the year except for special fetes. They were always in Sherborne on Whit Tuesday

Dress: Billy Cock hat trimmed all over with ribbons (square high hat)
White pleated shirts - pleated all over. As said to be "slashed with coloured ribbons" ribbons must have been inserted into the pleats so that the colours showed when the pleats opened during dancing.
Diagonal sash said Simpson, but Mrs James spoke of baldrick ribbons.
White knee breeches, which were later discarded for white trousers. They attached the bells to one of the knee buckles.
Bell pads had 25 bells on each leg - in 5 straps with 5 bells on each strap. The large bells were put at the corners (even then 3d each) and smaller ones in between of different sizes and mixed together. Straps of red braid crossed at the back of the leg. Mrs Hobbs borrowed a set for Sharp to copy.
Originally blue stockings and later white.
Handkerchiefs were tied with a reeving knot to the little fingers to leave hands free to clap. Some attached them to their shirt cuff.

Fool: he wore a round jacket with tassels. He had the letters "T.F." on his back standing for Tom Fool. He wore a brewers cap with long tassel hanging down his arm

William Hathaway told Sharp at Cheltenham at Easter 1908 that Sherborne was a desperate morris place!

George Simpson said that they always had a cake and sword borne in front.

Sticks: 18 in long, rather less than 1 in diameter and painted red, white and blue in spiral bands ½ in wide like a barber's pole.

They danced onto ground in single file, then round the enclosure, finally forming up for dance. In going off they did the same but in a serpentine fashion. In both coming and going they made their obedience "by pulling the forelock". Made rather slowly and ceremonially by a wide circular movement forewards of the arm - when the hand reaches the forehead, the head is ducked down upon it.

SHERBORNE WORKSHOP

There are three types of dances in the Sherborne tradition.
1. Set dances in which all 6 dance more or less continuously,
2. Corner dances in which the distinctive part involves diagonally opposite pairs changing places in turn.
3. Jigs danced as solos or duets.

The basic stance is upright with the weight forward over the balls of the feet and the stomach pulled in and the ribcage raised. This gives elevation and, by stiffening the upper body, provides a good foundation for movement. The feet are turned out about 45 to 60 degs included angle - this is not essential to the dance but is characteristic of the Cotswold Morris.

The basic Cotswold Morris step is a quick change of weight from one foot to the other with the free foot in the air being swung forward parallel to the ground about a foot's length in front of the supporting foot. The characteristic Sherborne step is a "step, hop, change, change" - this is different to any other village. Smoothness is achieved by having confidence in knowing what one is doing and doing it rather than trying for continuous control of the movement by counterbalancing tensions in all the muscles. There is a fair amount of rise and fall in the steps achieved by some bending of the knee as well as flexing of the ankle and utilisation of thigh muscles in lifting up.

The figures in the Set dances are mostly danced to a fixed sequence of steps given as, "1 hop 2 3, step and jump "up", down & down &, Down together." The first half of this is usually done going forward and the second retiring backwards. In a figure this sequence would be done starting with the left foot and then repeating starting on the right foot.
The 1 hop 2 3 is a normal Sherborne step - left, hop on left, right, left etc.
From the step there is a spring off of the one foot to land with both feet together.
Immediately on landing - remember the feet should still be turned out from each other - the dancer rises onto their toes while twisting the heels to the left or right as appropriate, so that one foot is now straight and the other is almost at right angles to it with the heel against the other foot's instep - this is "up".
The Sherborne backstep, used for travelling backwards, is called Shuffles. It consists of moving from the "up" position to a "down" and back again as often as is needed to fill the music. The "down" position is the mirror image of "up" except that instead of the heels being high off the ground they are almost touching the ground. The rhythm of the sequence of shuffles is not even, more time is spent up than down - "down - up (&)" = ta - taah.
From the final "Down" there is a spring off both feet to land with feet "together".

The emphasis of the movement of the body in ordinary stepping is upwards - achieving elevation. The emphasis of the movement in a Cotswold backstep is downwards - the switch or contrast from bar to bar is another attractive feature of the style - so the "down" movement occurs on the strong beats of the music. The beats of the tune mark the time of the first contact of the foot with the ground for each step. It is self evident that most of the body's movement occurs between beats which is why it is easy to show movements but not to describe them.

Arm movements are to add style and balance to the dancing. It is not easy to coordinate arm and leg movements when both are unfamiliar. During the fixed stepping sequence the arms move together as mirror images not alternately.

The arm movements are with the arms "comfortably" straight. The starting position is with the arms horizontal at shoulder level, parallel in front of the body, hands lightly clenched, palms downward. The arms are brought back to this position every time the dancer lands from a jump and this is another characteristic Sherborne feature.

The usual arm movements swing the arms back and forward, the hands passing close by the upper thigh. During "stepping" the hands in swinging back do not pass the back of the body and in the swing forward do not come more than half way up to the "starting" position. The same arm swing is used with other "steps", perhaps being more emphatic or larger as the "step" requires.

During a stepping sequence in a figure then the arm movements are, starting from the arms in the forward, horizontal position, swing down and half up on the 1 hop 2 3, swing back and raise up forward again on the step and jump, hold at the half down angle for the shuffles so as to balance and then swing back and up to the forward starting position on the final down and spring to land feet together. There is no snatch or swing out to the side.

In the figures the first half is usually done starting with the left foot and the second half starting with the right foot. Each figure requires its stepping sequence to be done twice therefore.The first four figures of set dances have the sequence described already.

FLOT UP - the set faces up (towards the music) and dances the sequence towards the music, turning to face away from their partner on the final jump,the set then turns to face down(away from the music) and dances the sequence away from the music,turning to face their partner on the final jump the shortest way.The facing out at the half way point is a Sherborne morris characteristic.

SET - sometimes called Half Gyp - partners start by facing across the set.The dancers move forward to just pass each other right shoulder to right shoulder,that is go a little to their left in going forward.The forward movement is on the 1 hop 2 3 and step.From the just passed position,they jump backwards a little to end actually shoulder to shoulder and then shuffle etc backwards to their starting place.This is then repeated starting with the right foot,going a little to their right going forward and passing left shoulder to left shoulder etc.

BACK TO BACK - this starts as SET but the dancers have to pass round each other,still facing the same way throughout,hence the name back-to-back.The dancers move a little faster on the 1 hop 2 3 so that the step can be done across behind the partner and they can land on,the jump on the other side of their partner,shoulder to shoulder. In this movement they will be left shoulder to left shoulder before the shuffle in the first half and right shoulder to right shoulder in the second half.

FACE TO FACE - sometimes called Whole Gyp - the path is the same as BACK TO BACK but the dancer rotates during the travel instead of facing the same way throughout.As the descriptive name implies,the dancers start by moving round each other keeping face to face until they have swopped sides and are facing back to their own position.They do not go very far,being quite close before the next movement.On the jump and up,the dancers turn the other way to which they have rotating so that they end shoulder to shoulder again ready to shuffle back to place.It should be remembered as out to the left while turning right,face back,then turn left with the jump to end left shoulder to left shoulder.Repeat other way and other turns.This turn half way is bum to bum.

It is a fine point that dancers should do the "up" to start the shuffles such that the body (bum) moves away from their partner,thus it is different for SET to the other two figures.

Experience shows that dancers should practice the stepping sequence alone,then to the track of the above figures and finally add in the arm movements.

Each dance has distinctive movements specific to the dance which usually occur between the "figures" and are often the same thing repeated or small variations on the theme.

Plain Capers : These are high springs from one foot to the other,2 to a bar,that is half the speed of ordinary stepping.The objective is height,lifting the body centre of gravity up rather than in kicking the legs out in front.They require a good preparatory sink so that the thigh muscles can contribute to the lift.The lower leg is not kicked forward but allowed to hang down fairly straightly from the knee without real tension.The arms do large swings back and forward,one movement per caper.
The movement is very similar to that needed to jump over a horizontal stick held 12 to 18 ins off the ground.

Galley : called "gallery" - although it was a common movement in the Wychwood/Stow area the Sherborne way of doing it was peculiar to the side.They especially prided themselves on the gallery which they used at all "corners" ie turns.Elsewhere,for example at Longborough and Fieldtown,the dancer uses the galley to turn smoothly through the whole movement and it is essential to clearly distinguish the Sherborne way.The first step is forward,without any turning of the body,unlike elsewhere,then the dancer does as high a spring as possible to land on the same foot,turning in the air as much as is needed for that point in the dance followed by another hop on which the turn can be completed. The free leg is raised till the thigh is nearly horizontal as the first step is made.The thigh is turned out about 45 deg.If there is a turn following the step the free leg is twisted across in front to help the dancer turn quickly.During this "twist" and the following hop the free foot is turned in two small circles in the horizontal plane about the height of the knee of the supporting leg.The foot is not particularly pointed down.

The direction of the small circles is clockwise or anticlockwise according as the free foot is the left or the right. The Sherborne dancers did not usually make galleys that were a complete turn on the spot but preferred to do the galley without a change in the direction faced. The movement must not develop into a leaning back with the free leg out in front - throughout the dancer has his weight over the ball of the supporting foot, leaning a little forward, with the twists of the free foot under the body quite close to the other knee.

The "turn" part of the galley, which often is used alone, is frequently finished by a step and landing feet together. However it varies somewhat from dance to dance and even within dances so that it can be followed by two plain capers or by putting the feet together, jumping and landing feet together again. Sharp published the latter consistently throughout all the dances and it was probably the objective of the dancers to do it thus if the music or movement allowed it, however be collected the step and jump mostly and this should be considered the norm.

The arm movements in the galley are "out" as in the shuffles and "down and forward" as in the step and jump following the shuffles in a figure. So the arm movements are the same as they are in the corresponding part of figures which do not have the galley.

Traditionally a galley with turn is called a "galley out" because the direction of the turn is "out", that is away from the centre of the set. In turning out the dancer always galleyed with the leg most suitable for the direction of turn - on the left going anticlockwise etc.

CUCKOO'S NEST

Chorus: all 6 face down, away from music, Nos 5 & 6 only, dance 4 plain capers, starting outside foot, odds with right, evens with left, on the spot while the other 4 stand still. In the next two bars Nos 3 & 4 repeat this while the other 4 stand still. Then Nos 1 & 2 dance on their own 2 bars of Sherborne step, also starting outside foot (nb not plain capers) and then everyone galleys out to face up towards the music. The step forward must be emphasised as the feature of the dance when going into the galley.

All this is repeated facing up and starting with Nos 1 & 2 doing 4 plain capers etc.

It ends with all galleying out to face front, that is towards partner.

The dance can be practiced with this chorus and the figures already described.

END OF SET DANCES

Most Set dances end with Rounds, Whole Hey and Rounds and caper up, without any further chorus movements, although the Whole Hey is usually danced to the chorus part of the tune played only once through.

The stepping in these figures is 2 Sherborne steps - 1 hop 2 3, 1 hop 2 3 - and a galley, step and jump to land feet together. This is the stepping of the last pair in Cuckoo's Nest.

ROUNDS - "Half Rounds" because the dancers go almost half way round the set and then come back again along the same path to their starting place. The whole set start by making up to a ¼ turn to the left to face round the set clockwise. This is the "easy" way into the figure. They dance the step sequence, starting with the outside foot (the left), moving round the set about 2 places, and then stepping forward and galleying out (on left) to face back the way the dancers had come. As the dancers do not face front to their opposites at the half way stage it is not so important how far the dancers travel before they turn to face back. The dancers come back to their starting place starting with the outside foot (the right) and galley right to face across the set at the end.

WHOLE HEY - "Double Hey" because it is 2 half heys done continuously. In a hey the 3 dancers on one side move round a figure eight, first to change ends and then back to their starting place. It is not a reel of 3 in the Country Dance sense. The tops, 1 & 2, turn up and out to their left and right respectively, move down the set through the middles places, moving in to be almost shoulder to shoulder facing down and then step out to the bottoms' places with a galley, again turning out and round to face across to their opposite. At the same time the bottoms, 5 & 6, turn down and out to their right and left respectively, move up the set going through the middles' places after the top pair have passed through, going in a little to be shoulder to shoulder and then galleying out into the tops' places turning left and right respectively to face across to their opposite. Meanwhile the middles go up the middle close together, to allow the tops to go through their places and then turn out from the centre of the set to follow the tops round, but ending in their own starting place. The second half of the hey is the mirro image of this, Nos 1 & 2 turn out at the bottom and go through the middles place first, the Nos 5 & 6 turn out at the top and follow 1 & 2 across the middles places and 3 & 4 go down the middle following 1 & 2.

The travelling must only take the first two bars, that is the 2 Sherborne steps, so that the step into the galley can be made into the final position. Each half movement ends with the dancers facing across the set.
Ideally the tops turn very quickly to go down the set and do not move far out in traversing the first loop of the figure eight as they need to get out of everyone else's way. The middles should follow the tops fairly closely, only leaving just enough room for the bottoms to pass between the tops and middles as they come up the set. As the bottoms come through a little after the tops, they make a larger loop to start and then move quickly between the others.
To turn out at the end of the half heys Nos 1, 3 & 6 galley on their right the first half and the left the second and the other 3 the opposite. To avoid any adjustment of the steps the dancers start the half heys on the same foot they are to galley on. Notice not only do the middles follow the tops paths but they have the same starting foot and galley foot.
There is a similar problem in sticking to the "first half left and second half right" starting foot rule in the Foot-Up although it is not very apparent when doing Foot-up with shuffles. In corner dances the Foot-up is danced with galleys and then it is natural to start with the outside foot. That is, left for odds and right for evens in the first half and vice versa in the second.
The Cotswold Morris competitions were fussy about starting feet and often insisted on the "left and right" rôle. Also extra "fudge" steps that would allow changing feet during a movement were frowned upon and listened for as extra ringing of the bells. Thus to be strictly traditional it would be necessary to change step before the galley by altering one of the previous steps say from 1 hop 2 3, to 1 hop 2 hop or 1 2 3 4.
It is often difficult to visualise the foot to be galleyed on when starting a half hey so it can be thought of as the foot that goes up/down the middle of the set and then starts to swing around the outside as the body turns.

ONCE TO YOURSELF

The dance starts with the musician playing the first part of the tune through once while the dancers get ready and the foreman or leader judges the speed to be right. On the last beat of the 3rd bar from the end - one gets used to spotting when this is - all do "up" ready to shuffle etc backwards a little leading into Foot-Up.

CAPER OUT ("Kipper Out")

The dance finishes with all 6 dancers facing up for the last 2 bars of the dance and doing 4 plain capers on the spot. They hold the final position with hands forward in the air for a moment or two. The dance can end on either the Hey or Rounds. If the latter, it is danced so that it opens up to a larger diameter during the figure.
The set should be at finger tip out-stretched spacing in all directions. It is very desirable to keep this spacing throughout the dance and move forward during choruses that require stick hitting or hand clapping. However there is a tendency to let the set shrink during the dance and it can be widened up again during this final set of figures.
The normal order for a dance is : Foot-Up, chorus, Set, chorus, Face to Face, chorus, Back to Back, chorus, Rounds, Hey, Rounds and caper out. It is usual for figures to be in the order of increasing difficulty and it is likely that Back to Back should occur before Face to Face. The dances could be extended and have another chorus after the second rounds.
It is now possible to run through complete set dances as soon as the chorus moves are learnt.

YOUNG COLLINS

Chorus: Partners face. In bar 1 all stamp 3 times with right foot. In bar 2 all clap both own hands together. In bar 3 all stamp the left foot 3 times. In bar 4 all clap again as bar 2. The claps and stamps are on the first 3 of the 4 beats in the bar and there is a pause on the 4th beat. The claps must be at forehead level for effect and so that they can be seen as the audience is mostly behind the dancers. During the stamps the arms are at the sides. The stamping and clapping is followed by a half hey and then the whole thing repeated from the other end.

CONSTANT BILLY

Each dancer has two short (18 in) sticks, one in each hand, held at the bottom. At the end and mid point of each figure, Once to Self and Half Hey the dancers strike their two sticks together on the jump. All sticking is done above head level - this is very important - and in striking the two sticks are to make a cross, that is, are at right angles to each other. Usually each dancer holds the left stick still and strikes it with the right from behind.

During Once to Self the sticks are held up crossed, right behind left till the strike on the middle beat of the last bar. Then the sticks are lowered to the sides and the normal arm movements used in the figures.
During the intermediate forward and back figures it has become common to strike the sticks on the jump in bar 2 and to hold the sticks crossed during the shuffles. This defines very well the arm position during shuffles in other dances.
Chorus: the stick hitting is;

b. r+r. / b. l+l. / b. r+r. / b. $\frac{r+l}{l+r}$. / and a half hey.

b = each dancer strikes his own sticks high up, holding the left still and striking it with the right stick from behind.
r+r = partners strike right sticks together, moving them from right to left, and making right angles when they hit.
l+l = partners strike left sticks together, moving them from left to right (not a backhanded movement)
$\frac{r+l}{l+r}$ = odds hold sticks close together, then move them both outwards and away from each other and so striking the evns sticks, who hold their sticks wide apart and bring them together to hit their partners sticks.
Stick tapping should be done moving the stick upwards with a flourish, especially in the last double hit. The stick is used with a lot of wrist movement, making the most of the preparatory backswing but minimising any follow throw, which is both unnecessary and a possible cause of accidents.
After the sticking comes a half hey and the repeat of the whole to place.

OLD WOMAN TOSSED UP IN A BLANKET
COUNTRY GARDENS ("Blue Eyed Stranger")
These are "sidestep and half hey" dances of which all Cotswold sides had several, often just calling it "The HandkerchiefDance", and using any tune that took their fancy. There are two ways of doing the sidestepping in Sherborne, thus there are really two dances.

A. Simple sidesteps
The most important feature is to maintain the relative angle between the two feet no matter what the relative position - this is a Cotswold Morris feature. It seems very easy for dancers to be lazy and turn the feet with the body so that feet become nearly parallel.
It has become customary even though the Cotswold Morris is a "left footed" tradition to start sidesteps with the right foot. Either is acceptable as long as the rule is followed throughout the dance by everyone.
The Sherborne sidestep is "open", that is the first movement is to separate the feet. The first step is a little to the side and forward so that the second step brings the other foot up behind the first, instep of the rear foot against the heel of the leading foot. This "open" and "closing" movement is repeated twice more then a fourth open step is followed by a hop on that same foot and the sequence of 8 steps repeated the other direction with the other foot leading. The total travel to the side in each of these sidestepping is small.
Only the leading hand is up during the sidestep. Right when going to the right etc. The wave of the hand, done by the wrist only, is called a "show", clockwise (looking up) with the right and the left the opposite. The hand has to be well raised - it was considered to be a special feature of the Sherborne Morris - "Can't hold hands high enough in showing" they said. The upper arm should be quite close to the ear and not out to the side. There is one show for every two steps, so that the sidestep sequence of 8 steps has 4 of them.

B. Sidestep with Shuffles

"r l r up, down & down &, l r l up, down together." On the first bar the dancer moves a littl diagonally forward to the right, and retires backwards on the shuffles, advances a little diagonally forward to the left in the 3rd bar and retire to place on the last "down" and jump to land feet together. The terminology is that of sheet 1. The same arm movements as sidestep A, so only one arm up in the shuffles this time. There is a great effect from the way the set moves (or nearly slides) around. The sidestep as before is followed by a half hey and all is repeated to place. As before it can be done to the left first if desired.

There must have been other Set dances. Greensleeves and Lumps of Plum Pudding have been mentioned by dancers without indicating the chorus movement. Probably Constant Billy would be done hand clapping instead of sticks with exactly the same movements.

CORNER DANCES

These are a separate set of dances with their own structure and introducing new steps. The set is made a little larger, the dancers being a couple of feet further apart in both directions to allow "bigger" movement as the corner pairs dance together.
The dance order is different - after the initial Once to Yourself and Foot-Up, each chorus is done turn by the corners 1 & 6, 2 & 5, then 3 & 4, during which they cross the set and change places along the diagonals. Between the set of choruses, each of which has slightly different steps, the only intermediate figure used is Rounds. The dances end with Whole Hey and Caper Out.
The FOOT-UP is different in that it is stepped with the same sequence as Rounds and the Hey - 2 Sherborne steps and a galley (ending facing away from partner) and 2 Sherborne steps facing down and galleying out (the long way) to face partner.
During the dances, dancers have to come into movements with something as they have periods of standing still while the others perform. So as the first corner finishes, the second corner steps a "once to self" of 1 Sherborne step and a step and jump (nb not shuffles). When the 2nd corner is finishing the 3rd do ditto and when the 3rd is finishing both 1st and 2nd corners join in ready for the next figure.

Traditionally each corner chorus movement was repeated to place with the same steps before going onto the next stepping sequence. This makes a long dance and was suitable in the days when one dance on someone's lawn was enough for a show. It is unreasonable to do this today outside of a practice night. It was probable that the first crossing would have been danced off the left foot and the return off the right as elsewhere. In a shortened version one has to chose left or right foot lead - the following is in terms of left foot lead.

HOW DO YOU DO?
The galleys in the figures of this dance can be followed by either step and jump to land feet together or 2 plain capers as there is no Kss indication. It would be consistent with the chorus stepping to end with the capers.
The choruses start with longsidesteps to left and right similar to that described under Simple Sidesteps against Old Woman Tossed Up in a Blanket, being open so that move a little to the side following the leading foot and only the leading hand up and showing. During the sidesteps the two corners approach to almost meet at the end of bar 4. The next 2 bars are danced facing in the position reached, the movements being different for each set of choruses, and the music being played at the speed required for the steps used. Following these displays of virtuosity the corners pass each other, by right shoulders, crossing to the opposite diagonal place, with 4 plain capers, turning the easy way to face frontiinwards).

Chorus 1: the corners stand still and "salute" with the left hand and then the right, singing "Ho D'ye Do?" each time. This salute or "making their obedience" or "pulling the forelock" was done very slowly and ceremonially by a wide circular sweep of the arm forward and round to the top of the forehead. Directly the hand touches the forehead, hand and head are ducked down (middle beat of bar). The music is a little slowed for these two bars.

Chorus 2: instead of salutes the dancers galley, without turning, on the left foot and then the right. These galleys should be thought of as competitive or challenges.

Chorus 3: instead of the galleys the dancers do two Forecapers. The music in these 2 bars are played about ¼ speed.

Chorus 4: instead of the Forecapers the dancers do two Upright capers. The music in these 2 bars almost at half speed.

Forecapers - "half capers" - Cecil Sharp described it as : A step is taken with one foot, say the left, the right leg is simultaneously bent at the knee and its lowest part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the left foot. The right thigh should not be raised, but must be moved forward and inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.
These two movements are followed by two ordinary steps, the first onto the foot which was raised back. In a series of forecapers the leading foot is alternated.
Note that the lift back of the free lower leg and the planting of the heel are emphasised. Too often the lift is minimised and the foot is scraped forward or scuffed producing quite a different effect, which is to be avoided.
The arm movements are a swing back on the first step and a swing forward on the third. It is usual to bring the arms back on the first step and let the handkerchiefs fly out behind on the second by a snatch back .

Called in the Revival "kick-capers".

Upright Capers : called in the Revival "splits" - the first two movements are preparatory cross-hops. One foot is crossed over in front of the supporting foot, instep to toes, with some weight on the forward foot. The body does not get lifted much on these crossings which are not springs but a getting ready for the major effort of the caper. The arms are held out to the sides during these preparatory movements. The Cotswold rule of weight starting on the left foot for each sequence is interpreted here as weight on the left so that the right is the working foot, thus the right foot is crossed first and then the left. In repeats of the Uprights the order alternates. Note that the second movement is a change to the other foot in front and not putting the first working foot behind with the majority of the weight still on the same foot.
The third movement is to feet together and then spring into the air as high as possible off both feet and landing on both feet. While in the air one leg is swung forward, at least as in a plain caper, but preferably keeping the leg straight and getting it up as near the horizontal as the dancer can achieve. The other leg at the same time is doubled back at the knee while the thigh is raised with the other leg. Ideally the lower leg is brought back against the thigh, which itself is nearly horizontal alongside the straight leg. The doubling back of the leg is the most important feature to be achieved if compromises have to be made.
The arms are swung high up on the jump, trying to keep the head up, shoulders back and not ducking the head down or curling the back.
On landing from the jump it is necessary to dip (plie) by bending the knees a little. No jump in the dance should be jerky, but should be a push off of the ground rolling up the foot to the toes while straightening the knees and pointing the feet. Landing is the reverse, toes touch down first and the foot rolls down taking up the energy by the ankles and knees. If the dancer aims to avoid noise on landing of the feet hitting the ground it will almost happen automatically.

ORANGE IN BLOOM
The galleys in this dance are followed by 2 plain capers throughout.
The first two choruses are structured differently from the last two.
Chorus 1: it starts with a short sidestep to left and right - a zero 1 2 3 hop, 1 2 3 hop. on which the corners approach. They then salute left and right as before standing still. Then they pass by right shoulders with 2 Sherborne steps and galley out to face front. The galley direction is on the left foot for the first corner, the right for the second, and following the tops for the middles, that is up the first chorus, down the second etc.
[redacted] adjusting the stepping to be on the correct foot for the galley, it is possible for the dancers to start their corner movement on the foot that they are to galley on. Alternatively it looks better if the sidesteps are always the same so the 2 Sherborne steps after the salutes could start on the galleying foot.
Chorus 2: the two salutes are replaced with galley on the left foot and right foot without turning.
Chorus 3: there are no sidesteps to start. The corners approach with 4 Forecapers. and then pass by the right and galley out as before. The music for the Forecapers is slowed of course.
Chorus 4: the 4 Forecapers become 4 Upright capers.

It has been thought by some dancers that the galley at the end of the crossing should be done facing out on the diagonal, and the dancer should turn out to face front on the 2 plain capers or perhaps to turn in as in How D'Ye Do. This avoids any problem of starting foot.

LADS A BUNCHUM
(Orange in Bloom tune is elsewhere known as Boys of the Bunch and Lads A Bunchum as Dear is my Dicky - such are the quirks of the tradition)
The galleys in this dance are followed by "feet together, jump", starting and landing feet together.
The first two choruses are structured differently from the last two.
Chorus 1: it is as the first chorus of Orange in Bloom, the music slowing a little for the salutes, but the 2 Sherborne steps are replaced by 2 Half Capers.
Chorus 2: it is as the second chorus and also with the 2 Half Capers.
Chorus 3: it starts with the sidestep with shuffles described under Old Woman Tossed Up on which the corners do not approach very much. They then pass each other by the right with 2 Forecapers and then galley out to face front.

Chorus 4:as 3 with 2 Upright Capers.

Half Capers - "Fore Capers" or "Forries" (the Sherborne nomenclature is at variance with elsewhere). This is a plain caper followed by two ordinary steps - L r l, so that a sequence of them will alternate the leading foot. It is most profitably thought of as an exaggerated Sherborne step in which the hop is eliminated by the height reached on the first step. The arms are down and up as before, as in plain capers.

TRUNKLES

This dance has a double chorus movement. In the first part, the "salute", which has nothing to do with the salute in the previous dances, is danced in turn by the corners to the centre of the set and retiring to their starting places. In the second part, which occurs after each corner has completed the first part, the corners in turn cross over the diagonal to change places.

The galleys in the figures and the salute end with a step and a jump whereas the galleys at the end of the crossings end with 2 plain capers.

Salute: corners advance to meet with 1 Sherborne step and a step and jump, which is the normal stepping for a figure start. They then galley out back to their own starting place and face front with a step and jump. The first corners will always start with the left foot and galley on the left foot, the second corners will do it on the right and the middles on the same foot as their neighbouring top, ie no. 3 on the left and no. 4 on the right. As there is a feet together in the movement at half way it is practical for everyone to start on the same foot and still galley on the correct foot, if so desired. The Salute also called "Show Out".
The Salute takes 4 bars only for each corner. Corners come in with a Once to Self which for the salute only is reduced to a straight forward jump.

Corners Cross: in turn, each corner crosses the diagonal with their opposite diagonal person, passing right shoulders, and then galleys out in the opposite place to face front in bar 4, galleys again, without turning, facing across in bar 5 and ends with 2 plain capers. The corners crossing takes 6 bars.
Chorus 1: 3 Sherborne steps etc
Chorus 2: 3 Half Capers etc
Chorus 3: 3 Forecapers etc
Chorus 4: 3 Upright Capers etc.
If it is not desired to adjuct stepping while crossing, in order to galley out correctly in bar 4 the first corner should start right foot, second left etc.

Order of movements: the order can be altered as the other corner dances ending after the crossing with Upright capers with Double Hey and Caper Out. But traditionally the Sherborne side followed the crossing with Upright Capers with a further Rounds, a set of Salutes and then a Double Hey with Caper Out, without any further corner crossing movements.

It can be supposed that Sherborne would have had other corner dances or dances with the special "slow" capers. Most possible is a corner dance without any capers but just crossing with sidesteps. Also likely is that there was a dance that incorporated leapfrogging.

THE STANTON HARCOURT MORRIS

STANTON HARCOURT

NOTATIONS: MANNING MSS.

From Manning MSS. Collected by T.C. Carter from Joseph Goodlake of Yarnton, formerly a Morris Dancer at Stanton Harcourt in March 1901, then aged 63.

1. BLACK JOKE:- the dancers on one side hold out their sticks in both hands at arms length breast high, to be struck by the dancer opposite This is repeated thrice.
2. PRINCESS ROYAL:- A "clap dance"; each man claps both hands against those of his opposite, palm to palm, thrice; then he claps the right hand of his opposite with his own right hand, & then claps his own hands together.
3. THE NIGHTINGALE:- the dancers on one side spring into the air & strike the sticks of their opposites held overhead at arm's length, thrice.
4. BEAN PLANTING:- the dancers knock their sticks on the ground, & then thrust them out with both hands shoulder high, as if shooting at their opposites.
5. GREENSLEEVES:- each man taps the ground with his stick - thrice, & then those on one side raise their sticks in both hands breast-high to be struck by their opposites.
6. CLOCK:- a "clap-dance"; both hands of one side struck palm to palm against both hands of opposites, then right hand against right hand of opposite; then own hands together.
7. BRIGHTON CAMP:- both sides hold sticks in both hands over head at arms length; then the outer men on each side strike the stick of their middle man, in turn; then the sticks are held up again for the opposite man to strike.
8. CONSTANT BILLY:- a "clap-dance".
9. NUTTING WE WILL GO.
10. JOCKEY TO THE FAIR.

The dancers always danced with white handks tied to their little finger. The pipe & tabor were played by (John) Potter of Stanton Harcourt a famous player who "could almost make un speak". His pipe had the holes lettered with the notes. His son-in-law Maxey Mitchell of Tumbledown Dick's, Cumnor, Berks said that Bob Potter played to all the morrises for many miles around but chiefly at Stanton Harcourt, Standlake, Bampton Witney, Eynsham, Fieldtown, Clanfield, Farington & many other places & sometimes into Oxford. When he became too old for this pastime he came to live in Oxford - & about 1895 he was found dead in his house & his daughter (b. circa 1840) buried him at Stantan Harcourt. The Bampton whittle & dubs were made before 1820 by Robert Brooks, then living at the Dragon Inn, Bampton. When he left the whittles were left in some drawers in the possession of Barber Brooks from whom Potter bought them. Potter lost his dub at Stanton & it was believed it went back to Bampton along with a pipe, which with its companion, a black one, which got broken, was used & owned by him. One of these pipes came into the possession of Jinky Wells at Bampton & from him to Mrs Helen Kennedy, wife of Douglas.

THE STANTON HARCOURT MORRIS WORKSHOP

TO BEGIN

These notes are to help anyone who wishes to learn this Cotswold Morris Tradition who is unfamiliar with it or only met it briefly. It is a reconstructed tradition based on manuscript sources and a number of interpretations exist and some of these will be described.

Whoever is instructing should make themselves familiar with this material which is set out in a sensible order for teaching. Before beginning,an understanding should be reached with the musician on the music to be used and how it is to be controlled by the instructor. The pace of working should be sufficient to keep up interest but not so fast that confusion is caused by trying to learn too many things at once. Each part should be understood and practiced in turn and dancers should concentrate on developing skills without too many long pauses between for resting and distraction.

BASICS

There are a number of basics that need to be well learnt which are the foundation of good morris and good dancing. Attention to them should occur at the start of each practice session. Basics do not require dancing in any set formation and it is helpful for all to stand in a circle to allow a clear view for everyone of every thing.

Posture : a good posture is the basis of good movement. When standing still the weight should be over the balls of the feet,and the heels hardly touching the ground. The feet should be turned out a little, heels touching and the angle between the feet about 45 degrees. The upper body should be braced,as it is when taking a deep breath, so that there is the feeling of stretching up,not slouching. The head, eyes and shoulders should be level. All muscles should be slightly tensed ready to move. Standing still is necessary before and after the dance as well as on occasions during it.

Moving : the basic dance walk is a springy walk on the balls of the feet without the heels touching the ground. Nowadays this does not come naturally and should be practiced in the circle, moving in and out 4 steps each way. Attention should be drawn to the lift of the body on the steps and its fundamental importance. Practice to tunes in 6/8 as these best fit the natural body rhythm.

Morris Step : the primary stepping sequence for dancing on the spot or moving forward is called the double step. The change of weight from one foot to another is done quickly. It is best practiced by standing on one foot with the other a foot's length in front and changing the feet rapidly with pauses between each change. The practice can start quite slowly and build up in speed like the acceleration of a steam train. The double step is three changes and a hop on the third supporting foot. The feet travel forward and need not be lifted very much, so the leg remains fairly straight. Each double step takes one bar,which is the equivalent of two walking steps, and attention should again be drawn to the lift and fall of the body which is the same as for the basic dance walk.

Although it is easy to start practicing by dancing on the spot and ensuring that the forward travel of each foot is the same, it is not so easy to achieve the style when moving so practice must include travelling in straight lines or in large circles. Aim to keep the sole of the free foot nearly parallel to the ground and neither pointed downwards or curled up as this looks humorous or affected.

It should be realised that some dancers have difficulty in following demonstrated movements when the leader is not facing the same way as themselves and this should be allowed for in the teaching.

Handkerchiefs : This is not a tradition with many dances performed with handkerchiefs but they do dictate the arm movements that accompany the stepping and some aspects of the style will be missed if teaching starts with the stick dances. The handkerchief should be 17/18 inches square and when held by one corner with arms by the sides the other corner should touch the ground. This is larger than normally available pocket handkerchiefs and essential to get the quality of movement correct. Although feet move alternately, that is in opposition, the arms move together, both being swung back and forward at the same time, which is the opposite of the arm swinging in walking. This may need separate practice before linking to the basic morris step. Attention should be drawn to the fact that the feet slap the ground on the musical beats and that arm movements start and finish at these moments as well. The movement of the handkerchiefs,rather than the arms,is seen by the audience and these must be more flowing,without jerks or flicks.The arms should swing so that the handkerchiefs move from about head height on the up swing, that is hands about upper chest level, and behind the sides of the body on the down swing, that is hands besides the hips. The combination of morris stepping and arm movements should be practiced both on the spot and moving around.

Backstep : a different step is used to retire backwards based on the simple hop. The movement is step and hop, step and hop which contrasts with the morris stepping of step, step, step and a hop. The change of foot is not so emphatic and the emphasis of the body movement is not on the lift on the first and third steps of the morris step but on the drop on the hops on the second and fourth beats of the bar. The free foot is turned on the hops so that the heel comes across towards the instep of the supporting foot.

Jump : jumps are used as punctuation in the dance movement. The dancer is off the ground at least twice as long as for an ordinary step or hop and the musician is expected to stretch the music at this point to allow the dancer to emphasise the movement. Jumps like all other steps are asymmetric in that it takes longer to go up than come down because gravity works one way throughout.To obtain height it is essential to obtain the maximum of lift before the toes leave the ground, thus the dancer rolls up onto the toes to maintain the maximum time of contact with the ground as the body's centre of gravity is raised. To jump and to land the knees should bend a little. Jumps need practice and the aim should be lightness and quietness. Noise implies impacts that could lead to damage in the joints.The legs should be nearly

straight when in the air. The arms help the jump by providing balance. They should be swung up to the level of the top of the head and not started to be brought down till the toes are touching the ground again. The jump is more impressive if there is little change of posture and arm position while in the air. It is important not to let the eyes drop or the head drop into the shoulders when jumping.

The Sequence : the most frequently used sequence of stepping is two double steps, followed by two backsteps and a step and a jump to land both feet together. This takes 4 bars of music. The weight of the body raises and falls twice in each bar, and this is the fundamental rhythm. The steps are 4 to a bar for the first three bars but the step to go into a jump off of one foot to land on both is twice as long. Once some basic skills have been acquired,all practice should be in terms of this sequence of movements because of the need to have flowing movement.

The handkerchiefs in the backstep are held out at the side of the body, the arms with elbows into the side of the body, hands with palms upwards and slightly forward of the body. The handkerchiefs reach this position from the upswing in the previous bar of stepping with the hands opening out rather than continuing upwards. The handkerchiefs swing into the jump with a scooping jesture, the hands moving out and down then inwards and up. Some practice of the arm movements alone to music may be advisable, both to establish habit patterns and the concept of dancing the handkerchiefs.

THE SET

From this point practice should be done in a set of 6 dancers arranged in two lines of three and the lines facing each other. The spacing between dancers should about finger tip to finger tip along the lines and across the set. Practice in a smaller set, for example because of being in a small room, should be avoided.

There are certain conventions about directions other than the normal left and right. Towards the music is the top of the set and that direction is up. The other way is the bottom of the set and down. The dancer opposite is across the set. In and out refer to the geometric centre of the set. Turns are described as clockwise or anticlockwise looking down at the ground or up or down depending on the initial direction of the turn.

A dance is constructed from short phrases of movement, usually 8 bars of music in length, which are normally classified as common figures,because they occur in a regular order in most dances,and distinctive figures or choruses which are special to the particular dance. The figures are simple collective movements which use the basic dance sequence or a variant of it. Few people today are used to the idea of dancing such that their relative position to other dancers is important and their spatial awareness with regard to others can be poorly developed. Patience is needed in establishing the movement patterns.

There are five figures. The simplest is forward and back in which the dancers dance towards their opposite on the double steps, to be face to face along the centre line of the set, and retire to place on the backsteps and jump. This is repeated to complete the figure. The next figure is back to back. The dancers face the same

way throughout, the same as in forward and back. The dancers start moving forward and a little to their left to pass their opposite by the right shoulder by the end of the first double step. During the second double step the pair pass back to back moving in an arc to their right so that they are almost left shoulder to left shoulder by the end of the double step. They retire to place on the backsteps and jump. The second half of the figure is the mirror image, going the other way round the opposite. The other figure using the same stepping sequence is cross over in which dancers change places with their opposites. It begins as back to back, but on the hop of the first double step the dancers turn right,half way,to face back, face to face with their opposite. The second double is on this spot and then dancers retire to their opposite's place on the backstep and jump.The second half of the figure like back to back starts passing left shoulders and is also a mirror image, but the ground track is not as each time a dancer is always on the up or down side of their opposite, depending on the side of the set they are dancing.

The other two figures have variants of the stepping sequence in which the first backsteps and jump are replaced by double steps, thus they are 6 doubles followed by backsteps and a jump or capers.The dance begins with dance facing in which all the dancers do this modified sequence on the spot facing their opposite. The dance ends with whole rounds in which the whole set dance a large circle clockwise, following each other. Because it is the last figure of a dance the set can become larger during this movement, the dancers do not have to reach any particular place by the end of the musical phrase and at the very end they all come into the centre of the set to form a small bunch for all in.

The figures are used in the Cotswold morris in order of increasing amount of travelling, thus at Stanton Harcourt the usual sequence is,

1 Dance Facing
2 Forward and Back
3 Cross Over
4 Back to Back
5 Whole Rounds and All In.

It is desirable to practice these in sequence until the dancers feel they are sure of the intent. It must be stated that in a full dance these figures will have choruses interspersed. If there are problems the figures should be walked through as well to avoid the confusion that can arise from trying to integrate steps, arms and patterns simultaneously.

It is essential to generate some drive into each half of the figures to create a lively impression. The time taken to accelerate into the first double step from the jump can be long and make the dancing look slack. The jumps should not end with the body vertical and balanced, but with the body leaning forward ready to move quickly. This is best achieved by making sure that the feet on landing are behind the normal standing position by up to a foot's length.

There are rules on which foot to start. The convention is to refer to the foot that is supporting the weight. The figures start onto the left foot but after the first jump the dancer starts again onto the right foot. This rule is particularly helpful in dancing the first three figures described.The change of lead makes it essential that the jump ends landing with feet together rather than on one foot.

There are finer details in each figure that can be examined at this point. In the backstep in each figure it is desirable that the hands of neighbouring dancers almost touch so that a line appears along the set. In dance facing it helps if all the dancers move forward a foot or so on the first step of the first double to give emphasis and allow some backwards movement on the final backsteps. The first step of each figure should be a strong movement, coming off the jump, with more travel than on any other step of the figure. The second double of each half of forward and back and cross over is danced face to face with the opposite, quite close, along the centre line of the set. To start practicing it is satisfactory to go into whole rounds the easy way, that is with the shortest turn, but it is usual in the Cotswold morris to include a turn on the spot either at the start or middle or end of the figure. In this case the option exists for all, or just the line to the left of the music, to make a turn right to face round clockwise at the start. At the end of whole rounds the dancers move into the centre and pause. Instead of the final jump ending with feet together,this time the dancers should spring from one foot to the other and pause with the free foot in the air, in the centre of the set. The arms should be upraised, knuckles almost touching neighbour's, forming a small circle.

Each dance is prefaced by a phrase of music called <u>once to yourself</u> during which the dancers do nothing until the last bar,in which they prepare for the first figure by a jump.

THE DANCES

The normal sequence for a dance is,

A	Once to Yourself
A	Dance Facing
B	Chorus
A	Forward and Back
B	Chorus
A	Cross Over
B	Chorus
A	Back to Back
B	Chorus
A	Whole Rounds and All-in

This order will be assumed to apply unless stated otherwise and the following will be concerned only with the chorus movements.

A frequent element of choruses is the half or whole hey, the latter being twice the former. Because all the dancers are weaving at the same time it is difficult to

walk this movement through a pair at a time or to explain it and expect everyone to move simultaneously. The path traced during a hey is a figure of eight and each line of dancers mirrors the other so that each pair dance together.

The top pair turn up and end facing down the line of the set without making much of a loop or getting much further apart. They then dance down the line of the set to the bottom place,coming in towards each other, then facing each other across the set at the end of the second double step. The middle pair start by moving into the centre of the set,facing up and shoulder to shoulder, and dance around a circular loop, going between the top pair as they come down the set, and coming into the centre of the set face to face at the end of the second double step, again in middle position in the set.The bottom pair turn down and make a moderate loop so that the top and middle pairs have cleared the middle of the set. They then dance to the top position passing behind the tops and in front of the middles, ending face to face as the other pairs. All the dancers then backstep and jump,retiring out to their new places, in a line along the side of the set as in the other figures. In this tradition the middle pair always go up towards the music, so in the second half hey in a chorus or the second half of a whole hey the pairs dance as described for the position they are starting in. Thus the middles always dance the same thing but the ends dance differently depending on the end they are starting from at that moment.

Many choruses are structured as <u>something</u> <u>and</u> <u>half-hey</u> and repeated to place. This will be assumed in what follows.

HANDKERCHIEF DANCES

"NUTTING GIRL" - a sidestep and half hey dance.

All dancers face up and dance 4 bars of sidestep vigorously,on the spot and not moving forward, then half hey and repeat with again all facing up for the sidesteps. As with other Cotswold traditions the sidestep is an exaggerated movement. In this case for the sidestep the normal morris step is modified so that the leading foot for the double step is brought down strongly in front of the other foot instead of beside it on the first beat. This implies that the body rocks a little forward and back during each sidestep, also that the free foot on this beat is brought up behind the calf of the forward leg. Notice that the sidestep is not a true sidestep as there is no sideways movement only an aligning of the feet. The accompaning arm movements are the normal down and up swings but done more vigorously and with a longer travel.

"JOCKEY TO THE FAIR" - a sidestep and whole hey dance.

There is no notation for this dance in mss. This is how it is taught by Dave Robinson. As Nutting Girl the dancers face up and dance 4 bars of sidestep,then, because the B music is 14 bars long, there follows a whole hey taking 8 bars, ending with all facing opposites and then doing four plain capers. Plain capers are high springs from one foot to the other, 2 per bar like much exaggerated dance walks, aiming for elevation and not for kicking the legs forward. The handkerchiefs are

waved, making circles in the vertical plane, centred at waist level, by the side of the body. The whole chorus can be repeated or not depending on how long the dance is wished to run.

Variants seen of both dances include,

a. dancing the sidesteps facing opposite rather than facing up. This loses a similarity with Bampton and Eynsham, but provides an alternative if further tunes for the sidestep and half hey dance are to be used.

b. facing up, but dancing long open sidesteps to change places with opposites and a long open sidestep back before the half hey. This would be a normal open sidestep, stepping to the side and closing the trailing foot to it four times.

HANDCLAPPING DANCES

It was noted in mss that the dancers always carried white handkerchiefs tied to their little fingers even in stick dances. The handkerchief would lie in the hand coming out between thumb and forefinger but allowed to hang free during handclapping and taken up again during the figures and half heys. The available mss notation will be quoted as each needs interpretation to make a full dance.

"PRINCESS ROYAL" - a clapping dance without half heys.

Mss indicates that the chorus and figures were danced to the 12 bar B music. This is interpreted as the dance facing to an A and then the handclapping to the first 4 bars of the B followed by the next figure to the remaining 8 bars of the B music.

> " a clap dance; each man claps both hands against those of his opposite, palm to palm, thrice; then he claps the right hand of his opposite with his own right hand, and then claps his own hands together."

Note that at this time, March 1901, it was not thought necessary to indicate all repeats of movements or mirroring with other hands.

A convention to indicate various clapping movements is,

b = dancer claps both own hands together,
l+l = dancer hits left hand of opposite with own left hand,
r+r = ditto for right hands,
beh = dancer claps both own hands together behind body,
p = dancer claps both hands with opposite right to left and left to right, palm to palm.

Interpretations seen are,

a.

Bar 1	p three times
Bar 2	r+r three times
Bar 3	l+l three times
Bar 4	b three times.

b.

Bar 1	p three times
Bar 2	r+r once & b once
Bar 3	p three times
Bar 4	l+l once & b once

c.

Bar 1	p three times
Bar 2	r+r once & l+l once
Bar 3	p three times
Bar 4	l+l once & r+r once

d.

Bar 1	b three times
Bar 2	r+r three times
Bar 3	l+l three times
Bar 4	p three times

There is a need to take a step forward to be closer for the clapping, either on the first clap or on the jump to end the preceding figure and to take a step back at the end to allow room for the subsequent figure. Perhaps this explains why the mss has the clapping of own hands last.

"CONSTANT BILLY"- a clapping and half hey dance.

Mss describes it as "a clap-dance". It is normally interpreted as the standard clapping for this tune in other traditions.

Bar 1 b once, r+r once
Bar 2 b once, l+l once
Bar 3 b once, beh once
Bar 4 b once, p once, then half hey and repeat to places.

"THE CLOCK" - a clapping and half hey dance.

" a clap dance ; both hands of one side struck palm to palm against both hands of opposites, then right hand against right hand of opposite; then own hands together."

This could be identical to Princess Royal except for no mention of the number of times for each clap. The tune suggested for use is "Grandfather's Clock" played quite fast. The clapping chosen depends on how the bits of the tune are allocated to figures and choruses.

Interpretations seen are,

a.
Bar 1	b, pause, r+r, r+r
Bar 2	b, pause, l+l, l+l
Bar 3	b, pause, beh, pause
Bar 4	p, pause, p, pause

b.
Bar 1	p on middle beat
Bar 2	r+r on middle beat
Bar 3	l+l on middle beat
Bar 4	b on middle beat

c.
Bar 1	p, pause, r+r, pause
Bar 2	l+l, pause, b, pause
Bar 3	p, pause, r+r, pause
Bar 4	l+l, pause, b, pause

d.
Bar 1	p, pause, r+r, pause
Bar 2	p, pause, l+l, pause
Bar 3	p, pause, b, pause
Bar 4	beh, pause, b, pause

STICK DANCES

The Stanton Harcourt sticks were 21 inches long. They are held at one end, called the butt, and the other end, called the tip, is used for striking. If longer sticks are used they should be held an equivalent distance from the tip. During the dances the handkerchiefs are also carried although this must be considered an option. The stick should be carried as an extension of the arm, so that it slopes well down when standing still and not jutting out to interfere with the movements of other dancers. The same arm movements are used in the stick dances as in the handkerchief ones.

The stick should be gripped firmly between thumb and forefinger but rest lightly in the other fingers to allow quick and easy control of the stick's position. When striking the hand should grasp the stick tightly at the moment of impact to ensure

a crisp sound at impact and to avoid a follow through which could lead to injury of the dancer whose stick is being struck.

Dance experience with the tradition has found that striking the tips of sticks with opposites at the mid and end points of figures is not satisfactory and that it is better not to strike but to raise the stick up in both hands on the jump, held at both ends, horizontally.

In striking,the stick that is receiving the hit is usually held horizontally by both ends,either at eye level or directly overhead. For safety,it is wise to hold the stick so that it appears to cross the eyes of one's opposite, it also allows the stick movements to be seen by the audience. When holding the stick overhead it is usual to turn to the right so the holder's back is to their opposite. The receiver should not bend backwards to make hitting easier and should raise the stick well away from their head to avoid inadvertent hits. The turn should be a definate movement of the feet and not just a rotation that crosses the legs.

"GREENSLEVES" stick tapping and half hey dance.

"each man taps the ground with his stick - thrice, & then those on one side raise their sticks in both hands breast high to be struck by their opposites."

Bar 1 Each dancer stands still and hits the tip of their stick on the ground forward of their feet, directly in line with the holding arm, by bending forward, three times.

Bar 2 Each dancer stands upright and the even side, to the left of the music facing down the set, hold their stick up horizontally at eye level and the odd side hit this stick in the middle three times.

Bar 3 As bar 1

Bar 4 As bar 2 but the odds hold their sticks horizontally and the evens hit.

A variant seen is to dib the stick, hitting the butt on the ground and of course sliding the hand up the stick to do so,but the mss uses the word "tap" not "knock" as in another dance.

"BEAN PLANTING" - a corner stick dance without half heys

"the dancers knock their sticks on the ground, & then thrust them out with both hands shoulder high, as if shooting at their opposites."

"each corner in turn and then oppesites"

Bar 1 The first corner, that is numbers 1 and 6 of the set, dib their stick by hitting the butt on the ground, then tap the tip in front of them, then stand upright and shoot using the stick like a shot gun. For effect they can stamp at the "shoot".

Bar 2 The second corner, numbers 2 and 5 do the same.

Bar 3 The middles, numbers 3 and 4, do the same.

Bar 4 Each does it to their opposite.

There is no repeat or half heys. Normally the inactive stand still with sticks at sides but Queen Emma's stand with stick overhead horizontally.

"BRIGHTON CAMP" - a stick tapping and half hey dance.

"both sides hold sticks in both hands over head at arms length; then the outer men on each side strike the stick of their middle man, in turn; then the sticks are held up again for the opposite man to strike."

As interpreted this is a very spectacular dance, with each dancer doing something different in each half of the chorus. It is advisable to learn this dance from several positions, for example from the opposite side of the set as well as from one's neighbouring positions. In each bar, on the first beat, opposites face and hold up their sticks horizontally, that is "present" their stick to their opposite. On the middle beat half the dancers turn their backs to whoever should be hitting their stick and the other half of the dancers strike the tip of their stick on the middle of the receiving stick by releasing their left hand from their stick. Remember that left handed people have difficulty is using a stick in their right hand.

Bar 1 Middle face down and hold stick above head for top pair to strike, while bottom pair strike across, number 6 hitting number 5

Bar 2 Middle face up and hold stick above head for bottom pair to strike, while top pair strike across, number 2 hitting number 1

Bar 3 Evens (numbers 2,4 & 6) turn to right to have backs to opposites and hold sticks above heads for opposites to hit

Bar 4 Odds turn and evens hit.

After the half hey this is repeated, the middles face down and the pair now at the top hitting etc.

m	m	m	m
1 2	1← 2	1→ 2	1← 2
3 4	3 4	3→ 4	3← 4
5← 6	5 6	5→ 6	5← 6
Bar 1	Bar 2	Bar 3	Bar 4

In the repeat after the half hey,

m	m	m	m
5 6	5← 6	5→ 6	5← 6
3 4	3 4	3→ 4	3← 4
1 ←2	1 2	1→ 2	1← 2
Bar 9	Bar 10	Bar 11	Bar 12

It is possible and practical to make all turns, to receive hits or make them, to the right. This is prefered. However it is possible to make all turns inward although this loses some of the effect of the turns.

"BLACK JOKE" - a stick tapping and half hey dance with extended music.

The tune for this dance is 2 bars longer than normal in both the A and B musics. The figures and choruses are extended to accomodate this feature.

"the dancers on one side hold out their sticks in both hands at arms length breats high, to be struck by the dancer opposite. This is repeated thrice."

This instruction presented difficulty in fitting to the given tune until it was realised that each hit was repeated in reverse by the opposite and that one of the three pairs of hits was intended for the extra two bars at the end of each figure.

Each figure is extended at half way and the end by two bars during which the odds strike across onto the evens stick presented on the middle beat of bar 5 and evens hit the odds stick on the middle of bar 6.The chorus is danced thus,

Bar 1 Odds strike evens once,on the middle of the bar
Bar 2 Evens strike odds
Bar 3 as Bar 1
Bar 4 as Bar 2
Bars 5-8 a half hey
Bar 9 as Bar 1
Bar 10 as Bar 2

The dancer receiving a strike does not turn in this dance although it is an option if one so wishes. It is better to stamp feet on the clashes rather than stand still. It is recommended that the dance facing and whole rounds are danced to short music that is 6 bars rather than extending to 12 bars by repeating the musical phrase. Bath City improved the appearance of the figures by dancing half capers in bars 5 and 6 while hitting across. A half caper is a single spring from one foot to the other followed by a hop on the supporting foot.

"CONSTANT BILLY" a stick tapping and half hey dance. Not in mss.

This is seen in two variants,

a. bars 1-2 like bars 1 -2 of Black Joke and bars 3-4 a repeat of bars 1-2.
b. bars 1-2 like bars 3-4 of Brighton Camp and bars 3-4 a repeat of bars 1-2.In this variant dancers can keep turning to their right.

Trigg MM use the Fieldtown 6/8 tune "Balance the Straw" for variant(b). Hammersmith used the Fieldtown tune"Bobby and Joan"for the same variant but having the dancers jump for the turns.

"THE NIGHTINGALE" - a stick tapping and half hey dance.

"the dancers on one side spring into the air and strike the sticks of their opposites held overhead at arm's length,thrice."

No tune was collected for this dance. Initially it was suggested that the song tune "Nightingale Sing" from nearby Standlake be used, but the Cornish tune for the song The Nightingale,with its 7 bar B music fitted the odd length chorus better, and a version of the tune had been collected by Sharp,from a Mr Sherborne at Ascott under Wychwood, and this is now commonly used.

Bar 1 The Odds strike the evens stick on the middle of the bar
Bar 2 ditto
Bar 3 ditto
Bars 4-7 half hey.
In the repeat bars 8-10 the Evens hit the odds.

For the spring the active dancers either do two plain capers or one half caper in each bar hitting down as they come off the top of the jump.
The variants are whether the receivers turn their backs or not to their opposites.
The mss implies by "held overhead" that they did.
The Icknield Men raise the receiving stick for each hit rather than holding it up for the duration of the three hits.
The Winchester Men in 1977 faced out to be hit but the hitter did not jump.

OTHER INVENTED DANCES

"NIGHTINGALE" - New Esperance.
They say they use a Playford tune to a version of the Hammersmith Fieldtown dance.
Bar 1 Odds only, retire two steps, bending forward and swinging back the stick
Bar 2 odds jump forward and hit opposites stick three times as it is held horizontally.
Bar 3-4 Evens do likewise.
Bars 5-8 Half Hey and repeat to places.

"ROSIN THE BEAUX" - Whiteladies.
Bar 1 first beat - hit right to left one's left diagonal's stick
middle beat - hit one's opposites stick from left to right
Bar 2 first beat - hit right to left one's right diagonal's stick
middle beat - hit one's opposite's stick from left to right
Bars 3-4 repeat bars 1-2
Bars 5-8 half hey etc.

"THE CLOCK" - Datchet. Progressive dance in pairs facing in alternate directions.
A music - dance the equivalent of forward and back twice to next pair
B music - clap
Bar 1 b, pause,r+r, pause
Bar 2 b, pause,l+l, pause
Bar 3 b, pause,r+r, pause
Bar 4 l+l, pause, b, pause
Bar 5 all step to right and jump to left, in rhythm of song "stop short... never to go again"
Bar 6 a double step to pass the next pair
Bars 7-8 backsteps and jump to face next pair.

Repeat till all the dancers have progressed to opposite ends of set, where each pair on reaching the end break away to left or right as appropriate and walk to form a circle. Dance ends with all dancers out and standing in positions in a circle corresponding to the numerals on a clockface. Hence desirable to have 12 dancers.

OTHER STYLES

Some of the teams that have concentrated on this tradition have evolved their own approach to figures and the details of dances.

Bath City

Did not land with feet together but with weight on one foot from all the jumps so that each half of each movement always started off onto the left foot.

They made the whole rounds very large and travelled very fast, delaying coming into the centre at the end till the last bar.

Plymouth

They dance the back to back only into line as at Bucknell

Trigg

They come very close in the forward and back figure. In the whole rounds they have the fool in the centre and dance round pointing their sticks at him as some teams dance the Upton on Severn stick dance.

Queen Emma's

In the stick dances they hold the stick up in both hands horizontally overhead during the backstep in the figures as well as on the jump.

In half heys they form a circle all facing the centre before backstepping out to place.

Herga

The normal order of figures is Dance Facing, Half Gip, Back to Back, Cross Over and Whole Rounds. The forward and back has become a half gip into one line shoulder to shoulder. All figures are stepped as for Dance facing,that is with 6 doubles followed by backsteps and a jump,so that in the first half of the middle figures the dancers retire on the double steps.

Princess Royal is constructed differently. They dance the normal figures to A musics and the the chorus is clapping (4 bars), half hey(4 bars) and half a forward and back (4 bars) repeated to place (12 bars)

Winchester

They did not raise the stick at all at any jump. They did not use handkerchiefs in clapping dances. In The Clock they started the half hey with 2 plain capers to fit the tune. They also used The Clock to bring in members of the audience, usually girls or women,and then they substituted a swing for the half hey. In Nutting Girl, the half hey had all the side facing up for the backsteps so that there was no turn into the sidestep sequence.

In a more recent revival of the tradition they now have an extra long retiring at the end of the first half of the middle figures so that they fall behind the normal places in the set. They have dropped the handclapping from Princess Royal and now use what is left as a Morris Off.

Some teams dance the half hey almost Fieldtown style with the dancers backing either up or down the set. This loses one of the features that holds the tradition together stylistically., and it is not encouraged.

THE WHEATLEY MORRIS

WHEATLEY

Stepping: all figures the same 6 bars of hopstep followed by 3 hop-back-steps & a jump. Rounds can also be danced with "spring steps" which are the same as 1/2-capers at Bampton.

Arms: arms well bent at elbow and swung up and down so that on the upswing the forearms are vertical. In the 3 hop-back steps the hands circle then straight up for the jump. (the movement gives a lift of the body on the 1st beat of each bar)

Figures:

1. "Hey-up" or "Toe-up" - stationary foot-up. Foot-up facing up throughout & jump at end to face partner.
2. "Single-hey" - whole morris hey with no pause 1/2 way. Traveling completed in 6 bars.
3. "Double-hey" - whole-hey done twice without pause.
4. "Rounds" - whole-rounds clockwise
5. "Rounds & All-in" - ending with 3 hop-steps and a caper into bunch in the middle.

Once-to-self - do nothing.

Order of Figures: determined by the foreman but starting with Hey-up and ending with Rounds and All-in. Usual intermediate figures were heys but hey-up and rounds also used.

The Dances:

Processional - hopstep or spring steps - single file till reach ground then whole rounds clockwise (8 bars) then whole rounds anticlockwise and all-in.

Stick & Clapping Dances:

Order of Figures - Hey-up, stick or clap, Single-hey, sticks or clap. These 4 movements are repeated 2 or 3 times then end with whole-rounds and all-in. Do not clash in figure.

Bobbing A Joe

Sticks 2 ft. long. Movement similar to 1st 2 bars of Fieldtown Bobby & Joan done 4 times. Hold stick in right hand. Evens turn clockwise to have backs to odds. Stick held above and behind head (to protect head) pointing to left of dancer. This on 1st beat of bar. On middle beat taps downward. Repeat evens striking odds in 2nd bar. Repeat these 2 bars 4x in all. (Nos. 1 & 3 will find have very quick turn into hey)

Constant Billy

Chorus - sticks swung out on 1st beat of bar and tips clashed on middle beat for 8 bars. Hopstep while clashing.

Rigs of Mallow

Chorus - evens hold stick horizontally and odds hit down onto tip rather hard on 1st beat. Evens hit odds on middle beat of bar. Continue for 8 bars hopstep throughout.

Shepherd's Hey

Chorus handclapping no handks. In last bar of figures, except all-in dancers stand still and clap, b.behind.b. To B music.
Bar 1 - 1st beat clap hands together.
2nd beat touch outside of right ankle with right hand.
3rd beat wave right hand to side.
Bar 2 - as bar 1 touch left
Bar 3 - 2 hopsteps with hands circling
Bar 4 - stand still and clap b.behind.b. as in figures.
Repeat these 4 bars.
In further repeats touch (2) outside knee (3) outside hip (4) shoulders - on top with tips of fingers (5) cheeks (6) mouth, blowing kiss.

Handkerchief Dances: (order of figures different for each dance)
Oh Dear What Can The Matter Be
Order of Figures: Hey-up Sidestep Hey-up Rounds. These 4 figures repeated ad lib and on Rounds and All-in. Rounds can be and are best danced with spring steps.

Sidestep - thus
r. l. r. l. / r. l. r. hr. / l. r. l. r. / l. r. l. hl. /
sslb..... front..... ssrb..... front.....

r. l. r. hr. l. r. l. hl. / R. -. l. hl. / R. -. L. -. //
sslb..... ssrb.....

Then left foot behind, hands are circling right hand doing a high twist clockwise left hand making a small circle clockwise horizontally inside right arm at elbow level. Both hands twist in same direction. When other foot back either both hands circle in opposite direction or continue in same direction.

Room for Cuckoo
Order of Figures - Hey-up Chorus Rounds. Continue Chorus & Rounds ad lib.
Chorus - 1st corners cross to opposite corner and retire backwards to place - 4 bars hopstep across & 4 bars hopstep back. 2nd corners repeat but middles do not. During each corner movement non-active men do hopstepping in place.

Trunkles - non standard tune
Order of Figures - intermediate figures Heys only.
Chorus - partners face, do 6 bars of hopstep with hands doing circles - then 4 swing steps - foot swung out forward and across (rather as Bampton Fool's Jig) the top of the free foot touching the ground "to make your bells ring" - almost a caper movement.

THE WITHINGTON MORRIS

WITHINGTON

1st Issue

General Style

Steps: ordinary morris double step with arms down and up.
galley with hands out at side to balance – step, hop, hop only.
sidestep closed, with leading hand up high and twists from wrist.
slow capers are two bars of hockle or shuffle followed by two plain capers.

Once to Self: jump with feet together, all facing up to the music.

Feet-Up: start with inside foot – odds right, evens left.
bar 1 – all move up a yard on a double step.
bar 2 – all galley out and face down.
bars 3/4 – all move down a couple of yards, starting with what is now the outside foot, a double step and a step and jump, landing feet together still facing down. A fair spring from the step.
bar 5 – all move down another yard on a double step.
bar 6 – all galley out and face down.
bars 7/8 – all move up to place with a double step and a step and jump, landing feet together facing front.

Half-Gyp: start with inside foot – everyone right foot.
bar 1 – all move across the set, passing right shoulders to the left of one's opposite, on a double step.
bar 2 – all galley away from opposite, on left foot, to face back to own place.
bars 3/4 – all back to own place with a double step and turn to face front on the step and jump, to left.
bars 5/8 – repeat to other side, starting other foot, left, and turning other way, to right, etc.

Back-to-Back: start with outside foot, everyone on left foot.
bar 1 – all move forward, passing one's opposite right shoulders, on a double step.
bar 2 – all galley right to face back to own place, moving across behind one's opposite.
bar 3 – all move back to place, passing right shoulders again, with a double step, completing the back-to-back track.
bar 4 – all turn right to face front on a step and jump.
bars 5/8 – repeat to other side, starting right foot and turning to left one.

Half-Rounds: start with inside foot, right.
bar 1 – into rounds the easy way, with minimum turn, and dance round on one double step, clockwise.
bar 2 – all galley out, on left, to face back anticlockwise.
bars 3/4 – all move round anticlockwise with a double step, step and jump, ending still facing anticlockwise and a yard or so past own place.
bar 5 – continue round anticlockwise with a double step starting inside foot, left.
bar 6 – all galley out, on right, to face back clockwise.
bars 7/8 – return to place with a double step, going round clockwise, and facing front on the step and jump.

retype.

WITHINGTON 2nd Issue

This is composed on the basis of what if the galley was moved from bar 3 to bar 2.

Steps

Ordinary morris double step with arms swung down and up.

Galley with hands out at side to balance, Longborough style,"step,hop,hop" - 1 bar.

Sidestep is closed, with leading hand up high and twists from the wrist.

Slow Capers are either two bars of hockle or shuffle followed by 2 plain capers.

Figures

Once to Yourself

Jump with feet together, all facing up to the music.

Foot-Up

Start with inside foot, odds right, evens left.

Bar 1 : all move up a yard on double step, most of movement on first step.

Bar 2 : all galley out and face down. (180 deg turn)

Bar 3/4: all move down a couple of yards, starting with what is now the outside foot, doing a double step and a step and jump, landing feet together still facing down, past the starting point. A fair spring from the step.

Bar 5 : all move down another yard on a double step, starting inside foot.

Bar 6 : all galley out and face up. (180 deg turn)

Bar 7/8: all move up to place with a double step and a step and jump,starting outside foot, and landing at end feet together facing front.

Half-Gyp

Start with inside foot, everyone on the right foot.

Bar 1 : all move across the set, passing right shoulders to the left of one's opposite, on a double step.

Bar 2 : all galley away from opposite, on the left foot, to face back to one's own place. (180 deg turn)

Bar 3/4: all dance back to own place, passing left shoulders, on a double step, and turning left to face front on the step and jump.

Bar 5/8: repeat to other side, starting other foot (left) and turning other way on the galley (right) and come back turning (right) to face front.

Back-to-Back

Start with outside foot, everyone on the left foot.

Bar 1 : all move forward, passing one's opposite by right shoulders, on a double step.

Bar 2 : all galley right (180 deg turn) to face back to own place, moving to one's original right so as to face the other side of one's opposite.

Bar 3 : all move back to place, passing right shoulders again, with a double step, completing the back-to-back track.

Bar 4 : all turn right to face front on a step and jump, landing feet together.

Bar 5/8: repeat to other side, starting right foot, galleying left and turning left to face front at the end.

Half-Rounds

Start with inside foot, the right.

Bar 1 : all move into the rounds the easy way with a minimum turn, and dance round on one double step, clockwise.

Bar 2 : all galley out, on the left, to face back anticlockwise. (180 deg turn)

Bar 3/4: all move round anticlockwise with a double step, step and jump, ending still facing anticlockwise and a yard or so past one's own place.

Bar 5 : all continue round anticlockwise with a double step, starting left foot.

Bar 6 : all galley out, on the right, to face back clockwise.(180 deg turn)

Bar 7/8: all return to place with a double step, going round clockwise, starting left foot, and facing front on the step and jump.

Half-Hey

Odds tart left foot, evens with right.

All dance the standard Withington sequence of a double step,a galley, another double, and step and jump to face front.

The top pair (1&2) galley in the middle place. The middle pair (3&4) galley at the top. The bottom pair (5&6) move down a little in bar 1, galley out to their starting place, then come quickly up the middle to the top.

All try and be facing out,away from one's opposite, to start the galley.

The tracks are;



The Ending

All face up on the jump at the end of a half-hey. No special capers etc.

Dances

Any of the dances in the Stow area can be adapted to this "tradition". It is desirable to look for ones where the odd fitting in of the galley occurs.

"Gallant Hussar"

Chorus : all cross over, short css, galley in one line without turning, short css to opposite side and turn to face front on a step and jump. Half hey and repeat to place. In later repeats could vary the css to furries etc.

"London Pride"

Chorus : dance on the spot in one's own place the same stepping as Gallant Hussar. Make sure that the closed sidesteps (css) are danced maintaining the original angle between the turned out feet, and the body is not turned much into the crossing.