

ROY DOMMETT'S MORRIS NOTES

VOLUME 4: SWORD DANCES

Edited by

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SECTION 1: NORTH-EASTERN LONG SWORD

THE NORTH-EASTERN LONG SWORD

The major source of information is the "Sword Dances of Northern England" by Cecil Sharp - 2nd edition 1951 - in 3 volumes. The following is supplementary.

APPLEFORTH

There has been a revival of the dance at the village which had some assistance on difficult parts of Sharp's notation from old dancers. This needs to be followed up.

BELLERSBY

Source:- M. Karpeles. Jour. EFDSS. 2nd series. No. 2. 1928

Team of 6, numbered clockwise. Skipping step.

1. Link up hilt & point. Circle left 8 bars, circle right 8 bars, face direction moving.
2. Single Over & Under. Nos. 1 & 6 hold down sword. No. 2 jumps over followed by 3, 4, 5, 6 & 1. This leaves No. 6 with hand crossed. Nos. 1 & 6 hold up sword. Nos. 5, 4, 3, 2, 1 & 6 in turn pass under to original places. No. 6 takes turn to uncross hands.
1. As before.
3. Lock. Raise hands & make whole turn clockwise to face centre - Lock made at head level - point over hilt. Dancers walk clockwise, king displays lock. Lock then thrown down in middle of set.
4. Reel.

3	4
2 lock 5	(b) Clog stepping - middles facing tops (4 bars)
1	6
	(c) - " bottoms (4 bars)
	(d) Repeat all.
5. Pick up lock and draw.

FLAMEBOROUGH

Source:- Schofield MSS.

The following suggestions were made based on either traditional or EFDSS practice.

1. Call Threedling A, "Threadle Over"
Threedling B & C, "Threadle Under"
Double Threedling A, B & C, "Cast & Spin", "Arches", "Pousette".
2. Either let No. 1 go over or under first each time or let every man lead off one movement, going successively round set.
3. Form up in column Start pousette "all together" not progressively.

8	7	6	5
1	2	3	4
4. Form straight hey either 1>2<3<4<5<6<7<8 & start progressively, or start "all together", 8><1 7><2 6><3 5><4.

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3	4
2	lock 5
1	6

(a) hey for 3 on each side - men face up and passing left shoulders. Double step (2 bars)

(b) Clog stepping - middles facing tops (4 bars)

(c) " " " " bottoms (4 bars)

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GREATFAM

Source:-N.Peacock, Journ.EFDSS Vol.8.No.1.p.29,1956.

6 dancers numbered clockwise.Order of dance:-

The Calling On; First Dance; Play ; Second Dance

Lock:-comes in play not dance - like "Nip-it" in Sleights - each man turns clockwise & finishes with right hand over left.

Step:-a "hitching" step with lift of foot rather than a hop (as Bellerby).Leader can direct a lapse into a steady tramp.

Order:-figures in any order but Roll & Weaving only in second part and often omitted.

SINGLE UNDER TO THE RIGHT.1 & 2 put up 2's sword and 6 leads under it,going to the left round 1 and returning to his place.5 & 4 follow 6;3 follows 4 through the arch,but turns right,round 2,to his place,3 & 4 carrying 4's sword over the heads of the rest while 1 & 2 turn under 2's.(cf.Third-man-under,Ampleforth). Repeat with swords raised in clockwise order.

SINGLE UNDER TO THE LEFT.Mirror image of above.3 leading under 2's sword first time.Repeat with swords raised in clockwise order. DOUBLE UNDER as Kirkby Malzeard with 2's sword raised first and others in clockwise order.

SINGLE OVER TO RIGHT OR LEFT,DOUBLE OVER.As above;the men who hold down sword do not go over it.

THE ROLL. 1 & 2 lead away for a few paces,the rest of the set(still linked)following in two lines
5 6 1. 2's sword is raised and
4 3 2

6,5 & 1 and 3, 4& 2 make small circles passing underneath it.

After a few rounds,leader calls on another pair to lead off.

WEAVING.A pousette without spins,performed by 1&2,6&3,5&4 linked in pairs.At end of each dance each man "draws" dis sword with a flourish outwards from centre of the ring.

At beginning of each dance the dancers link up hilt & point & go clockwise for 8 bars and anticlock for 8 bars.

GRENOSE

Source:-Schofield MSS - based on performances in 1938 & written notations from member of team.It is not necessary to assume that the traditional side had changed its dance since Sharp saw it - inspection of his Field Notebooks show that the differences can be explained by (a) he did not notice all the finer points (b) the side dancing a little sloppy (c) making wrong choices when reconstructing from his notes.The following notes should be read with Sword Dances Part 1.

- 1.Before starting a movement or for stepping,set is in a column not a circle;with sword going up or down as one end
- 2.Start left foot first beat of bar,right foot on middle beat. Always try and go over sword right foot first ie.middle beat.
- 3.JIG:- start tap left foot,marking time,then step forward with right putting swords onto left shoulder.Change shoulders every 6th. step ie.when on right foot (middle beat)Present side every 3rd. Ring then stepping,both ways.Lock.Ring then stepping,each way again but with clashing of swords.(Sharp did not see this) Low clash.

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4. HORNPIPE:- sword between 1 & 6 always up or down first.
- Over Neighbours Sword:-preparatory step on right foot on last beat of bar. Step up to sword with left, over with right, then left & to place with right on last beat.
- Single Sword Down:-the men holding the sword down move slowly across the set & retire backwards, without going over the sword. (this is in ShaF but not ShaSi) Couples go over in pairs.
- Double Swords Down:-see discussions in "Sword Dance Variants" EFDS News, Sept. 1927 and "Fresh Light on Kirkby Malzeard" Journ. EFDS, 1947 - Journal Reprint No.1.
5. REEL:- Sharp has a mistake - taken literally never end in orus place. Start facing other way 1 v. 6 etc, across top of column. Step a jaunty walk in which free foot may strike ground lightly on off beat. Circular hey for 6 bars - stepping for 2. Repeat. Then step for 8 bars. Then all through again. Roll done with couples very close to each other and very fast.
6. RING-A-RING-O-ROSES:- lay swords aside. Each dancer, starting with Captain goes into middle of set & steps while rest take hands in a ring and circle left and right around him. End with all stepping. *cf. Fynham*
- There seem to have been some minor changes to tighten up the dance since the war (see English Dance & Song Oct. 1964. Vol 26. No. 5. p125). The traditional side has close contacts with the Grenoside Morris Men.

HANDSWORTH

- After "Three-divide-down" there is a fast figure, seen by Sharp on his first visit but not on his second, which precedes the Lock.
- Ring:-dancers march round with sword in right hand, held vertically up right arm, tucked into side.
- Clash:-move slowly round clockwise Then join up hilt & point & circle clockwise, facing centre, slip step.
- Snake:-each man takes four steps to go over sword - step over on 3rd. All stamp alternate feet throughout.
- Single-Up:-circle keeps flowing anticlockwise & arch going other way, makes it similar to "single guard" of the rapper.
- Single-Down:-sword going down does not move.
- Fast figure:-start from open circle going anticlockwise. No.1 turns out c. clock under his raised hands while rest of set bunch up in centre and continue anticlockwise. No.1 then circles round set going clockwise - always facing centre - till he can drop into his place. Figure really a fast "Single-Up" & even more like a "single-guard". To accomodate the stiff sword each man holds his neighbours sword sloping up over his left shoulder - thus right hands rest on left shoulders in front. eam wears boots and accents steps onto left foot.

GOATHLAND dance reputedly similar to SLEIGHTS. Where is a notation?

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HEIMSLEY

Source:- Sharp MSS. 6 men to a team.(cf.dance to Ampleforth)

Step:- springy bounding step much as Handsworth all through the dance

3 taps on drum then

CLASH - 8 steps clockwise, 8 steps counterclock in usual way.

THIRD MAN OVER - 1 puts down sword(between him & 6)over which 2,3

...6 jump and return to place.Nos.2,3,5 turn to right round 1.

No.4 (The 3rd man) to his left round No.6, No.6 jumps round after

No.5.This repeated 5 times.Nos 2,3,...putting sword down.(clockwise)

THIRD MAN UNDER - as last except No.1 raises sword & makes arch.

PLAITING - link up in couples 1&2,6&3,5&4.Half pousette in usual way,3 turns,till all in places.

ROLL - as usual,spinning between each pass & at each end when neutral.

THREE REEL OVER - group in 3's.

2 3 4 5
1 6

lower swords between 1&3,6&5. 2 jumps over 1's sword & turns to his left round No.3. No.1.follows him & both return to places.

Done in stationary position by each set of 3.

DOUBLE OVER - as at Sleights,No.1 first holding down sword & then 2,3...6.No.6 jumps sword first round.

YOUR OWN SWORD - as usual once around.

SHOULDER LOCK - stand facing c.cl.with left neighbours sword over right shoulder and other sword in left hand.Whole turn clockwise and lock.

ROSE - leader raises lock in right hand.All dance round counter-clock(8 bars).Then leader places lock on ground,and gives 5 claps after which all raise lock & dance round very fast,music quickening to end of phrase,when all draw.(8 bars).

KIRKBY MALZEARD

Sources:-see under Grenoside for Kennedy papers.

D.W.Kennedy said in 1927 that there were slight differences between Sharp & traditional side in method of dancing single-under & single-over.Sharp Fieldnotes say "In single over left upright man backwards all time.Then he turns backwards & becomes right upright in next round.After first round,1st man under in single under goes backwards."This statement is not reflected in published description.

There was clearly an error in Sharp's description of Over-Double-Sword,due to a mis-reconstruction.In his Fieldnotes Sharp has Kirkby Malzeard "same as Grenoside" - yet for Grenoside he did not note the order in which they went over.Obviously he guessed wrong!

Rolf Gardiner wrote to Artur Heffer on 15.9.24 having seen the traditional side on 14.9.24 and said:-

"There was no running but a very speedy quick-march step,the feet slithering over the ground,not shuffling quite,yet still never leaving the floor for more than a fraction of an inch.The dance was far compacter than we generally make it & gave rather more the impression of a rapper dance than the open Handsworth fashion."

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Sources:-see under Grenoside for Kennedy papers.

D.W.Kennedy said in 1927 that there were slight differences between Sharp & traditional side in method of dancing single-under & single-over.Sharp Fieldnotes say "In single over left upright man backwards all time.Then he turns backwards & becomes right upright in next round.After first round,1st man under in single under goes backwards."This statement is not reflected in published description.

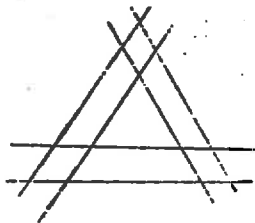
There was clearly an error in Sharp's description of Over-Double-Sword.due to a mis-reconstruction.In his Fieldnotes Sharp has Kirkby Malzeard "same as Grenoside" - yet for Grenoside he did not note the order in which they went over.Obviously he guessed wrong!

Rolf Gardiner wrote to Artur Heffer on 15.9.24 having seen the traditional side on 14.9.24 and said:-

"There was no running but a very speedy quick-march step,the feet slithering over the ground,not shuffling quite,yet still never leaving the floor for more than a fraction of an inch.The dance was far compacter than we generally make it & gave rather more the impression of a rapper dance than the open Handsworth fashion."

Ralph Woods, the captain, would have none of "the doggeral business". The tune used was "the auld wife O'Dallow Gill".
 Double Sword:- Nos. 2, 3 down, No. 1 goes over putting his right hand down & jumping backwards over his own sword. Then the order over Nos. 6 (not 4) 5, 4, etc. This gave a much neater appearance to the movement.

Lock:- They all stoutly affirmed that the hexagonal lock was not traditional in Kirkby but the triangular one was.



Made right over left, under one hand and over t'other.

One man gashed his forehead badly on a sword sharpened on both edges."

KIRBYMOORSIDE

Source:- Sharp MSS. Team of 6 numbered cl. (cf. Ampleforth)
 Tune:- Girl I Left Behind Me. Step:- a walk not springy.

CLASH:- 4 bars clockwise, 4 bars anticlockwise then repeat in a ring hilt & point.

THIRD MAN OVER (never under) No. 1 puts down sword, 6 goes over first. 5 leaps over & turns to left round 6, No. 4 goes to right round No. 1. & Nos 3 & 2 go to left round 6. No. 4 is 3rd man over and only one to turn to right. This continued, opening clockwise, sword being held down successively by 2, 3, 6.

THREE REEL:- 2 sets of 3 each.

No. 2 goes under No. 1 sword, turns to left round 3 to place. No. 1 follows No. 2 round No. 3 to place. This repeated Nos. 2, 3 raising swords. The whole figure generally done 2 or 3 times, then "fall-in" called. The 3 men could if they liked go on doing this moving round the room at the same time.

LOCK:- All go round a while clockwise hilt & point. Then all make whole turn c.cl. & face centre & tie in ordinary way. Walk round a while joining swords. Then No. 1 exhibits lock while all walk round 4 bars clockwise & 4 bars c.cl.

Then Rose at waist height, 4 bars each way & all draw, raising lock preparatory to doing so as at Sleights.

RING:- ring round clockwise for 2 or 3 times.

FOURTH MAN OVER (never under):- As 3rd man but 4th man to right.

WEAVING:- whole not half pousette. Neutrals spin in reverse direction to that they have previously been moving in.

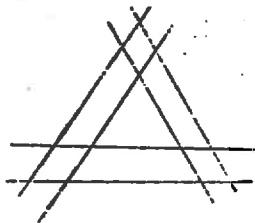
ROLL:- as Grenoside - spinning at ends only. 1st cu over 2nd, under 3rd, spinning as they go over but not as they go under. At each end spin twice, reversing direction.

RING:- ring once or twice then Lock & Draw as before, all shouldering swords at finish.

SKELTON-IN-CLEVELAND, NORTH SKELTON, BOOSEBECK, LOFTUS, LINGDALE & Skelton Green form a family that need more investigation.

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THIRSK/SOWERBY

Source:- Sharp MSS. Assume these are the same dance.

Tune:- Girl I Left Behind Me.

6 dancers. Part of action of a play as Ampleforth or Bellerby.

CLASH:- "Beat-up"- as at Kirkby Malzeard.

YOUR OWN SWORD (& YOUR NEIGHBOURS SWORD) - as Kirkby to.

SINGLE OVER - "Single Shuffle" (& SINGLE UNDER) - as Kirkby to.

DOUBLE OVER (& DOUBLE UNDER) - "Double Shuffle" -

HIGH LOCK - ring clockwise - half turn clockwise to face outwards

& tie lock above head. Place lock around Clown's head. Then each

holding own hilt, dance round 8 bars & draw. Clown falls down &

feigns death. Cry for doctor, ending with revival of clown.

WAVES OF THE SEA:- as at Sleights, those going down passing over

each of other couples, those going up passing under.

THREE REEL:- as Kirbymoorside.

LONG SWORD IN CLEVELAND

The most widely practiced long sword dance is North Skelton. The tradition in Cleveland was made famous between the wars by the North Skelton White Rose team and five figures of the dance described by Douglas Kennedy and published by the EFDSS in 1927. The dance exists on film in the EFDSS archives. The Cleveland dances are related to those at Sleights and Goathland of which the former was published by Sharp, Sword Dances of Northern England Part II (1912). Goathland Plough Stots are still active. Another Cleveland variant was published by Leta Douglas in Three More Dances of the Yorkshire Dales (1934). This dance is at present performed by schoolboys in Boosbeck. Contemporary with North Skelton and also still active is Lingdale Primrose and finally Loftus represent a revival of the early 1950's of another dance in this general tradition. Over the years there have been other sides such as at Skelton Green of limited existence.

The limited historical information in the Kennedy booklet can be supplemented from "Loftus Urban District Council Souvenir Coronation Year Book 2nd June 1953" printed by J.E. Ford and Sons, Loftus, pp 26-29 "Sword Dancing in Loftus".

" In his records (Cecil Sharp) he tells how the organisers of these teams (at North Skelton) learnt their dancing from an old man at Loftus, but he was not able to continue his enquiries there.

It would appear that the sword dancer here referred to, was that encouraged and taught by Mr. John Featherstone of Hartington St. about 1890. He learnt the figures and three traditional tunes from an old Goathland Plough Stot called Ventress living near, who, it is said, was not much of a dancer himself. The latter was an ironstone miner but left here to become a publican at Egton.

In order to keep his children and their friends out of the public houses and off the streets at night, Mr. Featherstone and his wife encouraged them to play games like Fox and Geese and Merrils. The idea of sword dancing quickly caught their imagination and while John whistled the tunes, the younger men danced around the kitchen, using hazel sticks for swords. The dancers included the brothers George and Robert Featherstone (in 1953 living in Great Ayton), Joe Winspear, Charles Hayes, Tom Martin and William Martin. The last named later married John Featherstone's daughter who was still alive in 1953, and living in Loftus and is the source of much of this information.

..... Later George Featherstone learnt to play the melodeon and became a most proficient performer, in constant demand for all kinds of folk dancing for teams in East Cleveland until his death. Joe Winspear also became a musician and played many years later with North Skelton, but in the early days the musician was John Watts from Skinningrove.

Some steel swords, a few of which are still in existence, were made for the team at Robinson's Foundry near the Railway Station at a cost of 2/8d each and for public occasions, some pink linen jackets were made by Mrs. I. Creswick, Joe Winspear's cousin of Liverton mines. These were later replaced by military uniforms which were apparently considered more appropriate.

..... There were always 2 extra members of the team in addition to the 6 dancers, who dressed in clown's clothes and had their faces blackened with soot. Alternatively one of these was dressed as an old woman and took part, with her husband, in some ritual which was traditionally part of the dance. They also took up the collection from the onlookers attracted by the music and the dancing.

During the early 1890's much distress was caused in the district by a strike in the Durham coalfield and many miners, including all of the team, moved to Derbyshire, to a newly built town called Poolsbrook, nr. Chesterfield. The whole Featherstone family together with the Martins, Joe Winspear, Pat Seymour, John Watts and Charlie Hayes, settled here for the next few years and it was not long before the sword dance team was in action. Tom Martin, however, became interested in a girl and left the team, being replaced by George Darby, a Staffordshire miner.

Cleveland 2.

A photograph of the team taken at Chesterfield in 1892 (in EFDSS library) the only one of the team in existence apparently, shows the following: Matthew Seymour, William Martin, George Featherstone, George Darby, John Watts, Joe Winspear, Charlie Mayes, Robert Featherstone, with Tom Shaw and Tom Gilbert clowns. The last named was not a regular member. After a few years in Derbyshire where, according to Mrs Martin they never really felt at home, the Loftus people came back to Cleveland.

After the death of her husband, Mrs. Featherstone and her youngest son John took a smallholding at Moorsholt, where they were joined by George and Robert and their wives. Joe Winspear settled in North Skelton where he taught sword dancing to the team which became so famous, and William Martin obtained employment and a house at Lingdale. Later George Featherstone moved to Lingdale where he was responsible for forming the Lingdale Progressive Sword Dance Team which included 3 of his own boys. When Mr. Martin was asked to go to Ayton to open out the Rosberry mine he took Robert Featherstone and several others with him. The Martins stayed here for many years, apart from a fruitless trip to America where the anthracite mining did not suit his health, before returning to Loftus, and Mr. Martin worked as overman at the Loftus mine until his retirement.

Some time after 1900 another sword dance team was formed here and this team, with certain changes, continued in existence until after the 1914-18 war, its last performance being in about 1921. Many members of this team are still alive and include Joe Winspear, the musician, cousin to the same name mentioned previously Jack Legg, Jim Taylor, A. Henwood, Dick Lagon, Paddy Hodgson, R. Jackson and J. Garner. The swords used by this team were made from strips cut from old crosscut saws by the blacksmith at the mine.

Mr. Winspear tells how their team, supplemented by others including Charlie Dadd who played the bones and did a bit of clog dancing, gave "benefit" concerts in aid of unfortunate friends who because of illness or unemployment and in the absence of the kind of help that would be given today, found themselves in difficulties. On occasion as much as £14 was raised by these efforts. In wet weather, practices were held indoors, at one time in Mr. "Jumbo" Harrison's kitchen, but never in the luxury of a hall, and in fine weather the team went to a clearing in the woods below Loftus and performed there. When it was necessary to practice in the dark, the young men made miners' "ridges" consisting of empty fruit tins with a hole cut in the side to hold a candle and hung these on the trees around the arena. During the strike of 1911 the team went out on a week's busking at Whitby, dancing and making collections at various farms and villages on the way. They slept for several nights on the benches and floor of a public house in Whitby and danced in the streets during the day. On several occasions they were pelted with dead fish by the fisherlads, but by the end of the week everyone was quite friendly to them. On other occasions the dancers would go to the outlying farms to dance, where they were given eggs, pieces of bacon and other welcome gifts in addition to money.

In the present revival of sword dancing (at Loftus) we have tried to recapture the spirit and enthusiasm of these pioneers. The figures of our dance have been decided upon after talks we have had with the survivors of the old dance teams, and if there is any similarity between our dance and the other named Cleveland dances this is natural in view of the history of these dances. The present Loftus Sword Dance Team was started at the County Modern School in 1950 and since the spring of 1951 we have been fortunate in having the advice and help as musician of Mr. Arthur Marshall of Charltons, who has a national reputation as a player of sword dance music. He first became interested in playing the melodeon with the North Skelton team in the early 1920's. The first public dancing done by the new Loftus team was in connection with the Festival of Britain ceremonies in the town in 1951.

GENERAL STRUCTURE OF DANCE

There are 7 figures to the dance, they are all repetitions of the first figure with an additional distinctive figure added in the middle.

Each figure begins with:-

- Low Salute - all face centre or clockwise and point swords down so that tips touch in centre on lead-in chords.
- High Clash - all raise swords to touch tips above heads and walk round clockwise clashing tips twice a bar.
- Shoulders and Elbows - link hilt and point, own sword back over inside shoulder, walking round clockwise. Raise swords over heads onto outside shoulders and continue walking. Lower swords to level of outside elbows and continue walking. Raise swords back over heads and form open ring walking clockwise. (32 bars)
- Over a Sword - Each in turn hops over a sword, ring still circling clockwise
- Open Ring -

Over a sword can be done in a variety of ways, the choices being:-

1. over own or neighbour's sword.
2. going over from outside to inside or vice versa.
3. going over with nearest foot first not turning, or other foot making a half turn.
4. make a complete turn under the swords after or before crossing the sword.
5. or make a half turn before crossing the sword, so that dancer is moving backwards when crossing. The dancer either completing or reversing the turn while crossing or afterwards.

Not all the possibilities are physically easy to do. A different movement would be used in each figure - those chosen were normally based on the clockwise turn.

Each figure ends with:-

- Open Ring -
- Low Basket - as a Low Salute but all walk round clockwise, but not clashing, which would be a "Low Clash".
- Clash and Lock - On first beat all make a single low clash and then link up and form a lock.
- Rose - leader holds lock up vertically while dancers continue to circle.
- Draw - lock is lowered to shoulder level, each man grasps his sword with his right hand and puts his left hand on the right shoulder of the man in front. Circle for 8 bars. Then music speeds up and men break into a trot for 8 bars. All stop and draw out sword from lock.

The lock can be formed in a variety of ways and a different way would be used in each figure, the choices being:-

1. Right and Left - from open ring, approach centre while still circling, each man passes his right hand over his left, passing the point to the next man on the right who takes it and locks it over his own hilt.
2. Clash Hilts - clash hilt in right hand on point in left and open out into ring, one to three times, then as above.
3. Back - still moving round, dancers face in and pass his sword behind his right neighbour's back, grasping the point of the sword of the man next but one on his left, right arm over, left arm under. Carry swords over heads into the lock, hilt over point.
4. High - all make a turn anticlock to face out but continue to move slowly round clockwise. Raise hands above heads, crossing hands left over right, passing point in lefthand to dancer behind him at same time receiving a point in his right. Form lock by passing point under hilt.

Cleveland 4.

5. Back Ring 3. Turn In - all face out and then link up hilt and point and circle. Raise right arms over heads and make $\frac{1}{2}$ turn, anticlock to face centre. Form lock by drawing hands apart and passing hilt under point.
6. Clockwise Turn - each man, in turn, makes a clockwise turn under his swords, ending with swords on outside elbow. Then all $\frac{1}{2}$ turn clockwise, raising swords over head & form lock.
7. Hip-It - as above but all together. Raise both hands well above heads, make a whole turn clockwise & lower arms, crossed left over right and close in. Form lock by pushing hilt under nearest point on left.

No dance keeps rigidly to the pattern, either through forgetfulness or artistic licence. The differences are usually of omission. Interesting differences occur at the start of later figures. For example:-

1. Boosbeck Fig. 4.

Each man places the point of his sword on the outside of his right hand neighbour's right toe, and on the second of the two preparatory notes make one low clash and on the first beat of the phrase one high clash. Walk round clockwise holding swords vertically in front of them, hilts at shoulder level (8 bars) then walk round holding sword down with hilt on the right hip (3 bars) then link up for open ring.

2. North Skelton Fig. 5.

Holding sword in left hand, face anticlockwise & make High Salute. High Clash moving anticlock. Make $\frac{1}{2}$ turn anticlockwise and change sword back to right hand. Walk round clockwise forming a High Basket (3 bars) then High Clash (8 bars), etc.

3. Loftus, Lingdale Fig. 5.

Low salute, High basket anticlockwise, High basket clock, High clash, Open ring.

There are six distinctive figures which can be interpolated. These are:-

1. Double Under and Double Over.
2. Pousette and Roll.
3. Arches.
4. Windows (or The New Roll).
5. One lead over.
6. Advance and Retire over the swords.

Individual teams have introduced some diff. dances. For example North Skelton separates Double Under and Double Over, putting the former into the first figure, presumably to make it more interesting. Boosbeck put 5 and 2 together in their fig. 5. Loftus put 5 and 3 together in their fig. 5. Lingdale do the same but in the reverse order.

It is worth commenting that the Cleveland dances seem to be a modern development. The structure appears to be designed for exhibition rather than ritual and in view of the geographical location the similarities to the Rapper must be significant. The Cleveland dances were derived from an 8 man dance, which was revived at Skelton, but it is important that the figures used are either elaborations of the "Roll" figure, which is an appendix to the dance further south rather than an integral part, or versions of the circle figures which appear in the Rapper. In particular, Double Under, less one dancer and with flexible swords, is the basis of bi-circling Rapper figures.

The dances require changes from ring to column and back. This is always done by a link movement, viz:-

1. Reels of three (on the sides).
2. Circular hey.
3. Low basket

in that order of frequency. The only other movements introduced are a Cross Over (North Skelton) and an In-Line (Loftus) which seem to be unlinked versions of figure 6 above.

There are of course differences in the manner of performance of particular figures between the various teams. Only in the case of "windows" is there a basic difference in the movement, at North Skelton it is related to the "roll", at Loftus to "arches". As this note is intended to be comparative the figures will be described first, rather than in the description of the individual dances as is the usual custom.

DOUBLE UNDER

In all the descriptions it is assumed that the dancers are numbered clockwise from 1 to 6. In each figure the set breaks at no. 1 first, thus movements are led off by 1&2 or 1&6.

The basic reference for a description of Double Under is usually Kirkby Palzeard, Sword Dances of Northern England Part 1, p. 49 as modified for Sleights, Part 2, p. 21.

Nos 4&5 raise the sword between them, making an arch, and move slowly forward towards the centre. Nos 1&2 carry 2's sword under followed by 3&6. Having carried their sword under the arch 1&2 raise it, make a half turn away from each other under it, and carry it back over the other dancers' heads to their starting places. As 1&2 turn, 4&5 make a half turn inwards to face 1&2; the couples having passed as far as the swords will comfortably allow; and 4&5 lead their sword back under the new arch. At end to get straight 1&2 make a $\frac{1}{2}$ turn inwards. 4&5, who have recrossed the set with arms crossed, have to make a $\frac{1}{2}$ turn outwards under the sword between them.

Sleights - each double under takes 8 bars and is followed immediately by the next.

North Skelton 2 Boosbeck - each double under takes 8 bars and is followed immediately by an open ring for 8 bars.

Loftus - the sword is led through at waist level, and the arch is made just above head level so that dancers do not have to duck. 4&5 did not seem to cross as far over the set as 1&2. The movement is done in 12 steps followed by 4 steps in open ring, then immediately repeated in reverse with 4&5 going under 1&2 first. Then there are 8 bars of open ring before the next pair of double unders. The phrasing of the turns is also a little different. On step 4 1&2 turn back; on step 8, 3 & 6 turn back and 4&5 turn in to go through; on step 12 4&5 turn to get straight.

Lingdale - double under repeated immediately by opposite couple as at Loftus. Lingdale phrasing is not so tight as Loftus. They also take about 12 steps. The sword going over at the start is raised with a full arm swing to well above head level. 1&2 turn back on steps 6 or 8. 3&6 turn on step 10 when 4&5, who raise their sword as soon as they have passed under 1&2's sword are already turning to back into place in order to be straight on step 12.

DOUBLE OVER

This figure is very similar to double under except that the sword is lowered rather than raised. Crossing the sword is done in a way which is very characteristic of the Cleveland dances. The crossing takes 4 beats -

beat 1 - a step.

beat 2 - a hop on the supporting foot, lifting the other over the sword.

beat 3 - step onto the other foot having crossed the sword.

beat 4 - hop on the supporting foot, bringing other over.

This puts the dancer back onto his original leading foot. Over a sword etc. is also done this way. The exact timing depends on the figure and the team. The dance is done with left foot leading. If right foot over first, the stepping is,

1. r. 1. r./ 1. hl. r. hr./

If left foot over first it is,

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If left foot over first it is,

1. r. 1. r./hr. 1. hl. r./ this is the usual way.

CLEVELAND 6.

North Skelton - the couple holding the sword down, sweep it down and moving slowly forward pass it under the feet of the couples. After the second couple have crossed, the couple holding the sword down turn towards each other and step over the sword to place. Each couple crosses shoulder to shoulder. The stepping is,
 1&6 l.r.l.r./hr.l.hl.r./ l.r. l.r./ l.r. l.r./
 2&5 l.r.l.r./ l.r. l.r./hr.l.hl.r./ l.r. l.r./
 3&4 l.r.l.r./ l.r. l.r./ l.r. l.r./hr.l.hl.r./
 Each double over is followed by open ring for 8 bars.

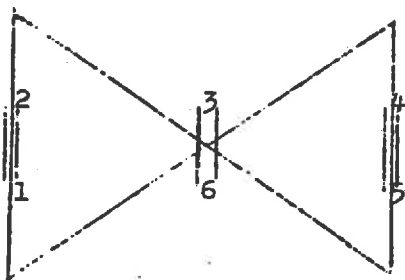
Boosbeck - as above.

Loftus - sword goes down on first beat of figure, it is carried about 3/4 way over set. The couple leading over, raise their sword to forearm horizontal, elbow into side. First couple having crossed, on next 2 beats they turn out and take their sword back over the top, going over the 3rd couple as or before they go over the lowered sword. As the first couple start to cross the 2nd couple are shoulder to shoulder immediately behind them. As soon as 2nd couple cross, 3rd couple are shoulder to shoulder but still bending down. The 3rd couple after crossing turn away from each other and take 2 to 4 steps to get straight (the first few steps of the open ring) - Step as above, left foot over first.

Lingdale - phrasing not so precise. Sword is swung out, then down, at end of phrase, phrase, very quickly. Unlike the above, the 3rd couple turn after the 2nd couple have crossed and have to cross the sword quickly on the last 2 beats. The 2nd & 3rd couples seem to be prepared to insert extra steps before crossing. Each double over is followed by a short open ring, about 4 bars. I've found this too very difficult to follow in this.

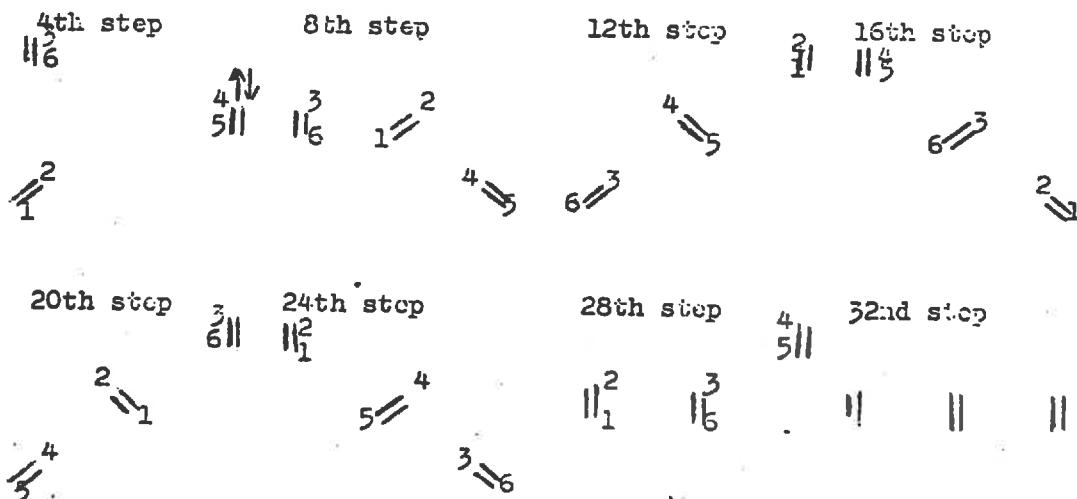
WHOLE HOUSELINE

Men line up in column, like a Morris side, couples facing, either 1v2, 6v3, 5v4 or 6v1, 5v2, 4v3, each couple joins swords across the set at waist level, grasping his partner's sword point in his left.



Path is an angular figure 8. Couple orientate so that swords along line of travel; couples make the minimum of turn at the corners. NB 4&5 take 2 steps forward & 2 back at start. 3&6 take 3 steps in crossing the top end rather than the usual 4. 1&2, 3&6 mark time 4 steps at end. 32 steps = 16 bars.

This is the North Skelton way.



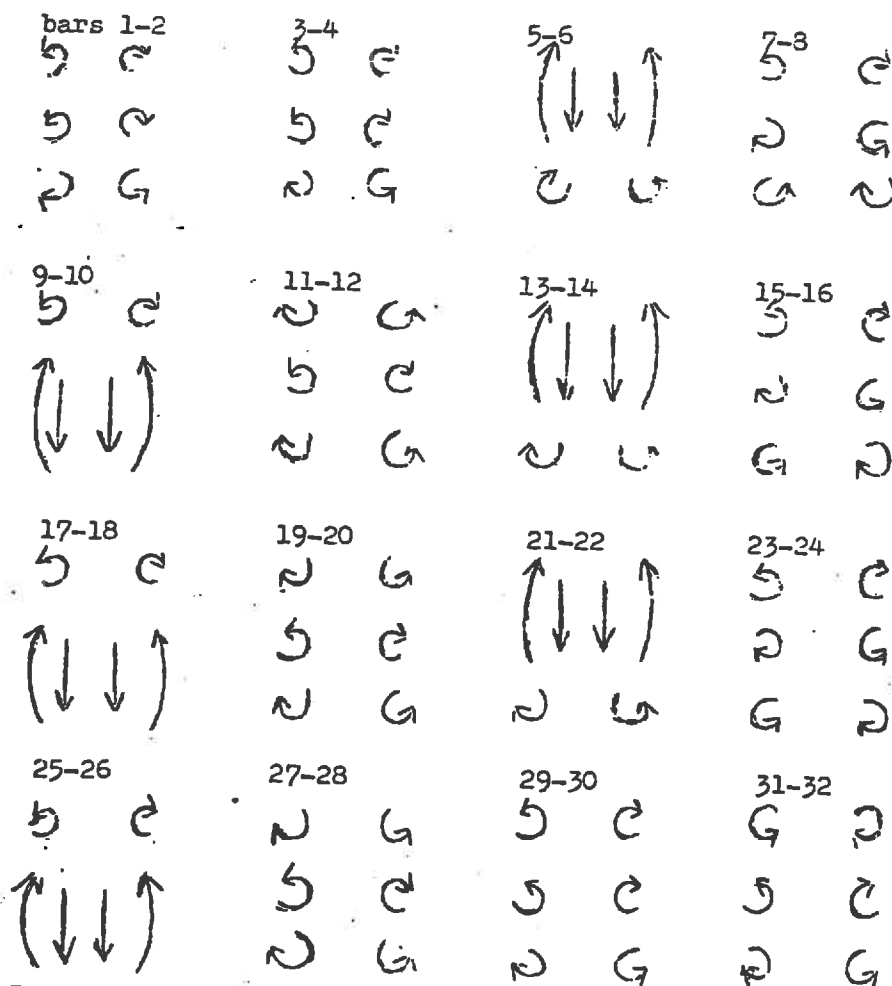
Cleveland 7.
 Boosbeck - as above but middle couple wave off along other diagonal; couples circulate in the same sense; top couple take first 8 steps drawing out to the left wall while waiting to come in as 3rd couple
 Lingdale - as above but circulating in the opposite direction. Link swords on first beat. Take 14 bars travelling and 2 marking time still holding both swords.
 Loftus - circulate same direction as North Skelton. As at Lingdale phrasing not so precise. Top couples take 3 or 4 steps to pass at start while bottom couple mark time, then travel along each straight takes about 6 steps.

THE ROLL

This movement starts from the same formation as the Poussette. It is a hey performed by going under and over the pairs of swords. Between each change of place, each couple does one or more "rolls", that is, they turn away from each other, either up or down, on the spot, swinging their arms round in a circle, swords together. In the following diagrams the outer arrows represent going over, the inner going under. The small arrows show the direction of each roll. Each diagram shows the movement during 4 steps, vertical lines indicate every 4 bars. Top at the top.

North Skelton

Rule - go under going down; roll in direction one is going; at ends 3 rolls, 2 in direction was going, 1 in direction to go.



Top at the top. Couple going over, on outside.

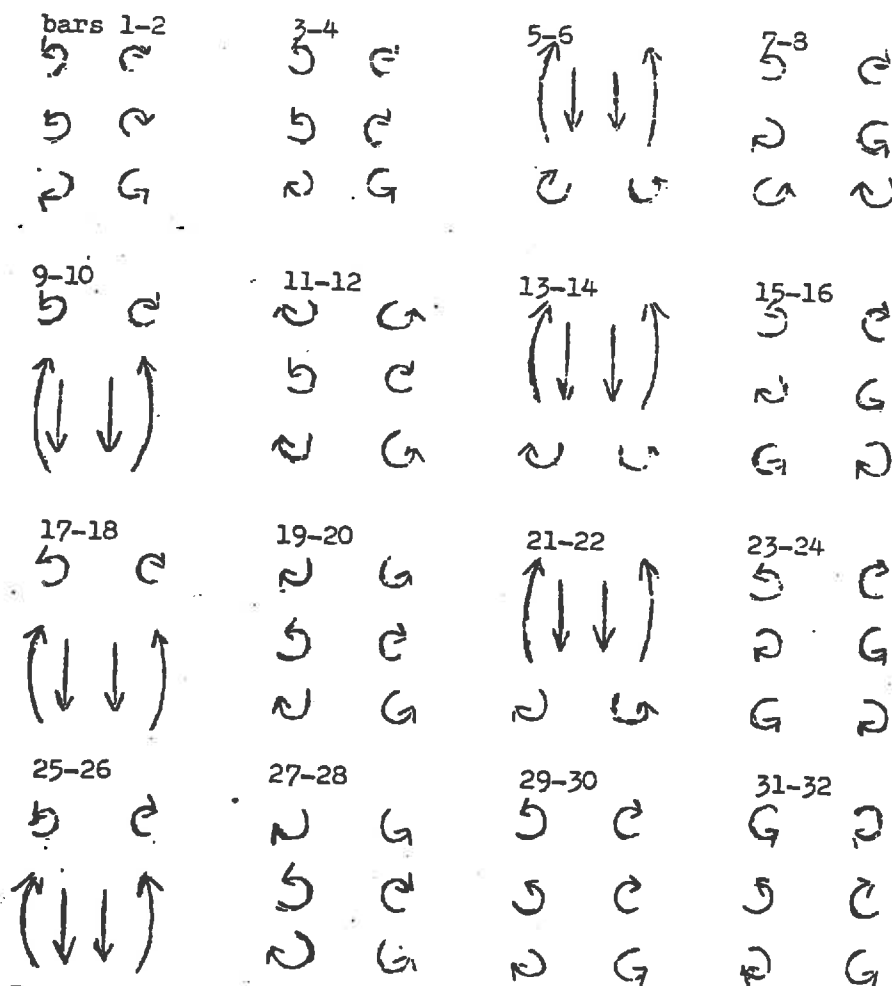
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North Skelton

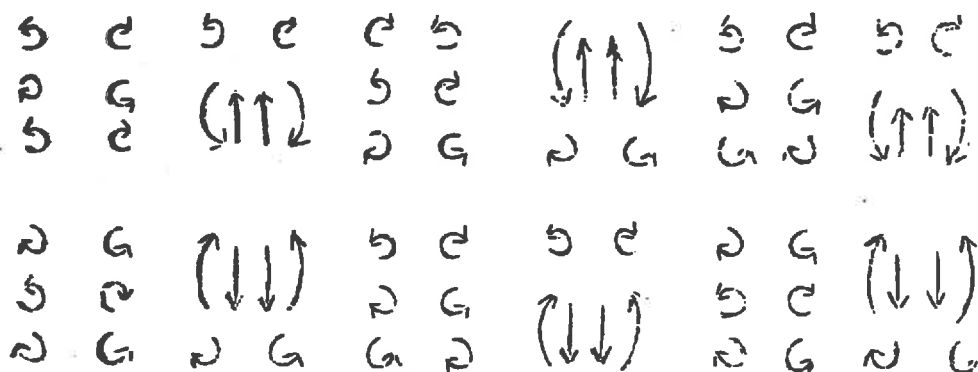
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Top at the top. Couple going over, on outside.

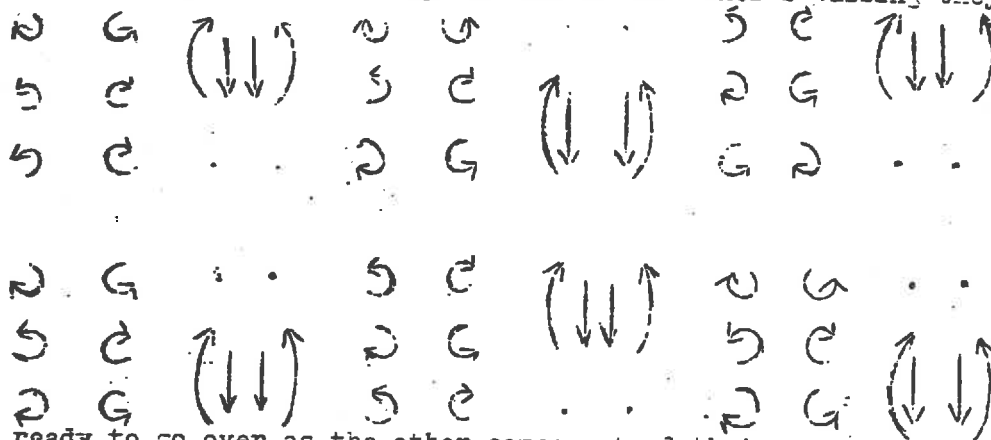
Cleveland 8.

Boosbeck.



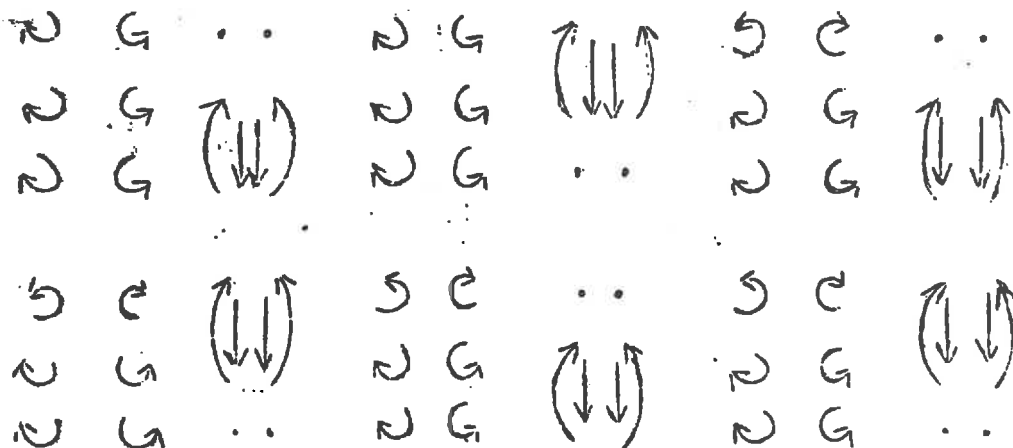
Loftus

The odd couple at the end tend to turn a bit quicker than indicated so that they are turning while the other two are passing. Sometimes the end couple moves a bit away from the set before rolling. Because the end couple turns during the end of the other's passing they are



ready to go over as the other comes out of their turn. No roll once back to starting place.

Lingdale.



ARCHES.

North Skelton

"Clash and Mark Time"

Dancers form up in two files 1v2, 6v3, 5v4, and partners cross swords with arms held high to form arches, and while quietly marking time with their feet, they clash their swords together on the 1st and middle beats of each bar with a slight movement of the wrist from right to left (8 bars)

"Guard of Honour"

Partners cross tips as above and mark time for 8 bars without clashing (8 bars)

Lowering their swords onto their right shoulders and breaking into a running step, 1&2 go side by side down the middle of the set, passing under the swords of the other dancers who, still marking time, edge up one place sideways. (4 bars) On reaching the bottom 1&2 face inward and fall into the places vacated by 5&4, cross tips of swords and mark time in this position (4 bars) This is done by the other two couples in turn (24 bars in all)

"Move Down and Cast"

On 1st beat 1&2 lower swords on shoulders & go down middle as before but on reaching bottom they cast off, outside their own side and come back to place. Meanwhile 6&3 marking time, move up to the top (2 bars) then lowering their swords follow 1&2 down the middle and cast up to places; while 5&4 move up to the top (4 bars) lower their swords and follow 6&3 down the middle, making a turn outward at the bottom to position. (8 bars)

Boosbeck

"Arches"

Dancers form up into 2 files 6v1, 5v2, 4v3, each pair silently crossing their swords at the tips & marking time (8 bars) 1&6 drop their swords onto their right shoulders, then go through the arches to the bottom place, the others moving up (4 bars) All mark time (4 bars) This repeated in turn by 2&5, 3&4 till all are back to original places, after which they all mark time for a further 8 bars.

Loftus

Form in 2 rows, swords raised in arches. Mark time on spot, no clashing, with gentle step (8 bars) Top couple cast down outside to bottom and march up through arches to place. Sword sloped over right shoulder. No clashing by arches (8 bars) Middle couple, up middle under top arch, cast outside to bottom & up middle to place (8 bars) Third couple up middle & cast to bottom, form arches (8 bars) Arches mark time and clash (8 bars).

Lingdale

Form 2 facing lines swords in arches. Mark time, no taps (8 bars) The film is not too helpful on phrasing as it seems that the team at the Albert Hall did each movement in 4 '8 bars as expected but marked time for about 2 bars between each movement. I think; 1st cu under arches & take up position at bottom (4 bars) As cu. goes down arches move slowly up one place. 2nd cu mark time (2 bars) then as 1st cu (4 bars) 3rd cu mark time (2 bars) then as 2nd cu (4 bars) 1st cu down middle, cast up outside to place (8 bars) 2nd cu wait (2 bars) then down middle, cast up outside to top & down middle to place (8 bars) 3rd cu wait (2 bars) then cast up outside to top & down middle to place (8 bars) Arches mark time and clash (8 bars) It adds up to 4 bars adrift.

Cleveland 10.

WINDOWS

There is a difference of principal between the manner of performance at North Skelton and at Loftus At Skelton the figure is related to the Roll and is called "The New Roll" and is characterised by everyone doing rolls between each change. At Loftus the figure is very similar to Arches.

North Skelton

Dancers form 2 files, and hold both swords as for Poussette.

"Preparatory Windows"

Couples do a preparatory spin, two top couples up, bottom couple down (4 bars). Still marking time, each couple lowers the sword furthest from the top, while holding that nearest as high as possible. Each dancer after marking time 4 beats, steps over the lowered sword onto the left foot on the 6th beat and the right foot on the 8th, hopping on the 5th & 7th as in Double Over (4 bars). Turning away from each other (down) the dancers reface & return swords to normal position (2 bars). The all spin once upwards in last 2 bars (8 bars in all).

"Progressive Windows"

All mark time, partners holding both swords horizontally etc. Centre couple lower & raise sword as in Preparatory Windows and top couple pass through the window thus made, timing steps as in Double Over. The two couples then spin away from each other, 1&2 down, 3&6 up. Meanwhile the bottom couple spin 3 times down then twice up. (6 bars in all). 1&2 then similarly pass through window made by 4&5 while 3&6 do 3 spins, one up & two down. This movement continues in the same pattern as the roll until all back to place (36 bars in all). In each case the movement through the window takes 4 bars & the spin 2 bars. After each window each couple spins once in the direction they have been moving. Neutral couples spin 3 times, once the way they have been going & twice the reverse. Except 1&2 who on reaching the top at the end do 3 spins up.

Loftus

Step a very quiet mark time throughout the figure. At end of previous figure all form windows with hands nearest top lowered, the opposite to Skelton, and back away from top a little ready for start of figure (4 bars).

On 1st beat swing the raised sword down so that men are facing up but still bending down, with outside hands and swords just in front of feet and inside sword at knee level, horizontal & a little further forward than the lower sword. All make 4 steps up starting left foot and then hop over the outside sword, left foot over first as in Double Over. On the 2nd hop the dancers are facing out with inside hand almost over own head, in two more beats they are straight having done a roll upwards and are now standing upright facing partner swords together. (4 bars).

2nd & 3rd couples face up & make windows, bending down so that outside sword is as low as possible and inside sword as high as possible - but the swords are not in the same vertical plane. They are held so that in going through one passes under one before hopping over the other - there should be enough room for couple to go through without ducking more than an inch or two. 1st couple marks time a few beats then casts out down outside of set, going well past end of set if possible so that turn to face up with a "spacing" between them and bottom window. (8 bars) Marking time before cast & after facing up at bottom no longer than 2 bars each. 1st couple do whole movement with sword sloped over right shoulder. 1st couple then comes up through windows to place. The stepping being

1 2 3 4 / h 1 h r / 1 2 3 4 h 1 h r /
approach / 1st window / approach / 2nd window /
then immediately form their own window. This will take up to 2 beats of next phrase. The other couples move similarly. 2nd couple goes round, 4 bars through 1st cu, 8 bars cast to bottom, 4 bars through to place.

Cleveland 11.

3rd couple go round, 8 bars through & 8 to bottom. As they go to bottom, the other 2 couples move slowly backwards a few feet as at beginning of preparatory movement. 3rd couple reach place, link both swords but don't form a window. They face up with both swords held low as in preparatory movement which the other 2 couples swing into as they walk up 4 steps & roll outwards as at start. (4 bars) Then all do another roll up (2 bars) and loose swords at finish to go into next movement.

ONE LEAD OVER

For No.1 lead over and back it is briefly:

Loftus

425 lower sword & lead towards 1. No.1 leads the others across with both swords across his shoulders, followed by 2&6 side by side and then 3 alone. 1 crossed sword in bar 2, 2&6 in bar 3 and 3 in bar 4. Then 1 returns over sword, going backwards but the others turn, 2&3 anticlockwise & 6 clockwise to cross moving forwards. Then all straighten out.

In detail:

Stepping for each

1st man	1 2 3 4 / h 1 h r / 1 2 3 4 / 1 2 3 4 /
2nd couple	1 2 3 4 / 1 2 3 4 / h 1 h r / 1 2 3 4 /
3rd man	1 2 3 4 / 1 2 3 4 / 1 2 3 4 / h 1 h r /

Individual movements are,

- No.1 - (bar 1) move forward (bar 2) move forward over sword (bar 3) move forward (bar 4) move forward 2 steps & back: 2 steps without turning (bar 5) move backwards (bar 6) move backwards, hopping over sword (bar 7) move backwards (bar 8) get straight. In bars 1-4 No.1 has a sword over each shoulder to the dancers behind. In bars 5-8 the swords are together in front of him.
- No.6 - (bar 1) move forward, falling in behind 1, with 2 on his left. (bar 2) move forward (bar 3) move forward hopping over sword (bar 4) complete turn clockwise under 1's sword to face forward again with back to no.5. Swords now crossed in front. (bar 5) half turn anticlockwise, 4 steps, to face back over sword. (bar 6) move to sword (bar 7) over sword (bar 8) half turn anticlockwise under 1's sword to straighten out in 2 beats.
- No.2 - (bar 1) move forward, falling in behind 1 with 6 on his right (bar 2) move forward (bar 3) cross sword (bar 4) half turn anticlockwise under own sword, backing so as to pass No.1 Nos.1 & 2, going backwards, pass left shoulders. At end of 4th step in bar 4, he is farthest across & Nos 6 & 3 are level. No.2 then has his wrists crossed, right over left. (bars 5-6) approach sword ending shoulder to shoulder with 6. (bar 7) cross sword (bar 8) take 2 beats to turn clockwise under own sword to straighten.
- No.3 - Crosses sword in bar 4 and moves to his left as no.1 comes backward to sword. Does half turn anticlockwise under own sword to fall in behind No.2 by taking a step to his left after the couple has passed him. Half turn clockwise under own sword to get straight at end.

Lingdale

The movement differs from Loftus in that the men holding the sword down hop over it but the odd man marks time on the spot facing across set throughout.

Individual movements are,

- No.1 - as Loftus, swords being brought up onto shoulders in bar 2.
- Nos.2&6 - (bars 1-2) approach sword (bar 3) cross sword shoulder to shoulder (bar 4) turn clockwise - No.2, half turn and fall back under 3's sword, swords now crossed in front, left over right
- No.6, 3/4 turn and face across set under No.1's sword, 1's sword up high. Move to sword, cross & back to place turning anticlockwise under neighbour's sword to straighten.
- No.3 - throughout mark time on spot facing across set.

Leveland 12.

Nos 4&5 - 1st beat swing sword back, then swing it forward and down & move forward across set 3 bars. At end of 3rd bar turn in to face back shoulder to shoulder & then cross sword in bar 4. In bar 5 they make a complete turn outwards under swords, 4 anticlock, 5 clockwise to end facing back. Move lowered sword slowly back & straighten out in bar 8 with a $\frac{1}{2}$ turn, 4 clock, 5 anticlock.

At Loftus & Lingdale each movement takes 32 steps or 16 bars in the above each "bar" is 4 steps long & really is 2 bars of music. Each "One Lead Over" is followed by 8 bars Open Ring and then done by the man opposite in the ring.

ADVANCE AND RETIRE OVER THE SWORDS

If this was not a distinct figure at Loftus one would imagine that the Boosbeck figure was a variant of the above figure.

Boosbeck

Nos 2 & 1 helped by 6 hold swords up, Nos 5 & 4 helped by 3 hold theirs down and advance to meet each other in lines of 3. No. 1 jumps over the sword between 4 & 3, Nos 2 & 6 passing outside the other man, 6 past 5, 2 past 3. The lines having passed each other 3, 4&5 turn clockwise and move forward again, while 1, 2&6 fall back, 1 jumping backwards over the same sword. 3, 4&5 turn anticlockwise into hilt & point position. (8 bars in all) The jump is on the 1st half of bars 3 & 7. Each movement is followed by open ring for 8 bars.

Loftus

Nos 2 & 1 raise swords 1, 6 & 5 lower theirs. No. 1 goes over the sword between 6&5, No. 2 goes over the sword between 5&4. No. 3 goes past 4 at the end. No. 6 has been marking time on the spot. Then 6, 5, 4 turn round quickly clockwise to face back with hands crossed & 1, 2, 5 go backwards, jumping where necessary, to places. Follow by open ring 8 bars.

THE DANCES

NORTH SKELTON

RIGHT ONE

High Salute, High Clash (8 bars) Shoulders and Elbows (24 bars) Open Ring (3 bars) Over Neighbour's Sword (12 bars) Open Ring (4 bars) Double Under, 3&4 arch (8 bars) Open Ring (5 bars) Double Under, 5&6 arch (9 bars) Open Ring (8 bars) Double Under, 1&2 arch (8 bars) Low Basket (8 bars) Low Clash (8 bars) Back Lock (3 bars) Rose (3 bars) Draw (16 bars).

Over Neighbour's Sword - each man takes 4 steps (2 bars) neighbour's sword is lowered, hop over from outward inwards, left foot over 1st, turning clockwise. After crossing sword hands are crossed right over left, lift right hand over head to straighten out while next man is going over his neighbour's sword.

Low Basket - dancers take 3 beats to deliberately cross swords in centre of ring, just above level of ground.

FIGURE TWO

Low Salute, Low Clash (8 bars) Cross Over (8 bars) Hey (3 bars) Clash & Park Time (8 bars) Poussette (16 bars) Roll (32 bars) Circular Hey (8 bars) Open Ring (8 bars) Clash Hilts Lock (15 bars) Rose (3 bars) Draw (16 bars).

Cross Over - line up 2, 1, 6 v. 3, 4, 5. All fall back 4 steps (2 bars) lines change places, passing by right (2 bars) 2, 1, 6 make $\frac{1}{2}$ turn clockwise & 3, 4, 5 $\frac{1}{2}$ turn anticlockwise to face partner (2 bars) lines cross back passing by left & turn shortest way into hey (2 bars)

Hey - country dance straight hey for 3 - 2, 1, 6 & 3, 4, 5. 1&6, 3&4 face to start & 1st pass by the left.

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Loftus

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THE DANCES

NORTH SKELTON

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Hey - country dance straight hey for 3 - 2, 1, 6 & 3, 4, 5. 1&6, 3&4 face to start & 1st pass by the left.

Circular Hey - slope swords over shoulders; 1&2, 3&4, 5&6 face 2 1st pass by right

FIGURE THREE

Cleveland 13.

High Salute, High Clash (8 bars) Shoulders (16 bars) Open Ring (8 bars) Over Own Sword (24 bars) Open Ring (8 bars) Double Over 3&4 holding down (8 bars) Open Ring (2 bars) Double Over 5&6 holding down (8 bars) Open Ring (3 bars) Double Over 1&2 holding down (3 bars) Circular Key (8 bars) Back Ring (16 bars) Turn-in Lock (3 bars) Rose (3 bars) Draw (16 bars).

Over Own Sword - each man takes 4 bars Complete turn anticlockwise under swords (2 bars) lower both swords & step over own sword right foot over first. As right arm across body pass it over head to straighten as next man starts his movement.

Circular Key - 1&2 2&3, 4&5 face & pass by right 1st.

Back ring - all face out & link up, dance round anticlockwise.

FIGURE FOUR

High Salute, High Clash (3 bars) Shoulders (16 bars) Open Ring (8 bars) Low Basket (3 bars) Low Clash (3 bars) Guard of Honour (32 bars) Move Down and Cast (8 bars) Open Ring (8 bars) High Lock (3 bars) Rose (3 bars) Draw (16 bars)

FIGURE FIVE

High Salute, High Clash anticlock (6 bars) High Basket (3 bars) High Clash (3 bars) Shoulders (16 bars) Open Ring (8 bars) Left Turn (32 bars) Low Basket (3 bars) Low Clash (3 bars) Column (3 bars) Preparatory spin & Windows (12 bars) Progressive Windows (36 bars) Key (3 bars) Open Ring (8 bars) Right and Left Lock (3 bars) Rose (3 bars) Draw (16 bars)

Left Turn - All dance round clockwise - 1 raises both hands and makes complete anticlockwise turn (2 bars) this then done by each in turn (12 bars in all) ring (4 bars) still dancing clockwise, 1 makes complete clockwise turn, followed by rest in turn (12 bars) then open ring (4 bars)

Column - in 2 files, holding swords as for poussette, mark time.
Key - 1&2 pass between 3&6 & then outside 4&5 to start.

BOOSBECK

FIGURE ONE

Low Salute High Clash (8 bars) Shoulders & Elbows (24 bars) Open Ring (3 bars) Over Own Sword (24 bars) Over Neighbour's Sword (24 bars) Open Ring (8 bars) Low Basket (3 bars) Low Clash (3 bars) Right and Left Lock (3 bars) Rose (3 bars) Draw (3 bars).

Over Own Sword - each takes 4 bars - lower own sword, hop & step over right foot over first & make whole turn anticlockwise under the swords, being ready at end to lower neighbour's sword.
Over Neighbour's Sword - each takes 4 bars - on 1st 4 beats turn 1 way round clockwise, lowering neighbour's sword & then hop & step over it left foot over 1st, completing turn as crossing, carrying his own sword over his head.

FIGURE TWO

Low Salute, High Clash (3 bars) Open Ring (8 bars) Over Own Sword (24 bars) Open Ring (3 bars) Double Under 4&5 arch (3 bars) Open Ring (3 bars) Double Under 1&2 arch (3 bars) Open Ring (3 bars) Double Under 5&6 arch (3 bars) Open Ring (8 bars) Double Under 3&4 arch (3 bars) Open Ring (8 bars) Double Over 4&5 down (8 bars) Open Ring (3 bars) Double Over 1&2 down (3 bars) Open Ring (8 bars) Double Over 5&6 down (8 bars) Open Ring (3 bars) Double Over 3&4 down (3 bars) Open Ring (8 bars) Low Basket (3 bars) Low Clash (3 bars) Right & Left Lock (8 bars) Rose (3 bars) Draw (3 bars).

Over Own Sword - each takes 4 bars - each in turn lifts swords above head & makes counterclockwise turn underneath (2 bars) immediately lowers own sword with hands crossed & hopping, steps over, right over 1st.

FIGURE THREE

Low Salute, High Clash (3 bars) Ring (3 bars) Circular Key (3 bars) Arches (40 bars) Poussette (16 bars) Roll (24 bars) Low Basket (3 bars) Low Clash (3 bars) Open Ring (3 bars) Clockwise Turn Lock (3 bars) Rose (3 bars) Draw (3 bars).

Leveland 12.

Nos 4&5 - 1st beat swing sword back, then swing it forward and down & move forward across set 3 bars. At end of 3rd bar turn in to face back shoulder to shoulder & then cross sword in bar 4. In bar 5 they make a complete turn outwards under swords, 4 anticlock, 5 clockwise to end facing back. Move lowered sword slowly back & straighten out in bar 8 with a $\frac{1}{2}$ turn, 4 clock, 5 anticlock.

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If this was not a distinct figure at Loftus one would imagine that the Boosbeck figure was a variant of the above figure.

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Loftus

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THE DANCES

NORTH SKELTON

RIGHT ONE

High Salute, High Clash (8 bars) Shoulders and Elbows (24 bars) Open Ring (3 bars) Over Neighbour's Sword (12 bars) Open Ring (4 bars) Double Under, 3&4 arch (8 bars) Open Ring (5 bars) Double Under, 5&6 arch (9 bars) Open Ring (8 bars) Double Under, 1&2 arch (8 bars) Low Basket (8 bars) Low Clash (8 bars) Back Lock (3 bars) Rose (3 bars) Draw (16 bars).

Over Neighbour's Sword - each man takes 4 steps (2 bars) neighbour's sword is lowered, hop over from outward inwards, left foot over 1st, turning clockwise. After crossing sword hands are crossed right over left, lift right hand over head to straighten out while next man is going over his neighbour's sword.

Low Basket - dancers take 3 beats to deliberately cross swords in centre of ring, just above level of ground.

FIGURE TWO

Low Salute, Low Clash (8 bars) Cross Over (8 bars) Hey (3 bars) Clash & Park Time (8 bars) Poussette (16 bars) Roll (32 bars) Circular Hey (8 bars) Open Ring (8 bars) Clash Hilts Lock (15 bars) Rose (3 bars) Draw (16 bars).

Cross Over - line up 2, 1, 6 v. 3, 4, 5. All fall back 4 steps (2 bars) lines change places, passing by right (2 bars) 2, 1, 6 make $\frac{1}{2}$ turn clockwise & 3, 4, 5 $\frac{1}{2}$ turn anticlockwise to face partner (2 bars) lines cross back passing by left & turn shortest way into hey (2 bars)

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FIGURE THREE

Cleveland 13.

High Salute, High Clash(8 bars)Shoulders(16 bars)Open Ring (8 bars) Over Own Sword(24 bars)Open Ring(8 bars)Double Over 3&4 holding down(8 bars)Open Ring(2 bars)Double Over 5&6 holding down(8 bars)Open Ring(3 bars)Double Over, 1&2 holding down(3 bars)Circular Key(8 bars)Back Ring(16 bars)Turn-in Lock(8 bars)Rose(3 bars)Draw(16 bars).

Over Own Sword - each man takes 4 bars Complete turn anticlockwise under swords(2 bars)lower both swords & step over own sword right foot over first. As right arm across body pass it over head to straighten as next man starts his movement.

Circular Key - 1&2 2&3, 4&5 face & pass by right 1st.

Back ring - all face out & link up, dance round anticlockwise.

FIGURE FOUR

High Salute, High Clash(8 bars)Shoulders(16 bars)Open Ring (8 bars)Low Basket(8 bars) Low Clash(3 bars)Guard of Honour (32 bars)Move Down and Cast(8 bars)Open Ring(8 bars)High Lock(8 bars)Rose(3 bars)Draw(16 bars)

FIGURE FIVE

High Salute, High Clash anticlock(8 bars)High Basket(8 bars) High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Left Turn(32 bars)Low Basket(8 bars)Low Clash(3 bars)Column(8 bars) Preparatory spin & Windows(12 bars) Progressive Windows (36 bars)Key(3 bars)Open Ring(8 bars)Right and Left Lock (8 bars) Rose(3 bars)Draw(16 bars)

Left Turn - All dance round clockwise - 1 raises both hands and makes complete anticlockwise turn(2 bars) this then done by each in turn(12 bars in all)ring(4 bars)still dancing clockwise, 1 makes complete clockwise turn, followed by rest in turn(12 bars) then open ring(4 bars)

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BOOSBECK

FIGURE ONE

Low Salute High Clash(8 bars)Shoulders & Elbows(24 bars)Open Ring(8 bars)Over Own Sword(24 bars)Over Neighbour's Sword (24 bars)Open Ring(8 bars)Low Basket(8 bars)Low Clash(8 bars) Right and Left Lock(8 bars)Rose(3 bars)Draw(8 bars).

Over Own Sword - each takes 4 bars - lower own sword, hop & step over right foot over first & make whole turn anticlockwise under the swords, being ready at end to lower neighbour's sword.
Over Neighbour's Sword - each takes 4 bars - on 1st 4 beats turn 1 way round clockwise, lowering neighbour's sword & then hop & step over it left foot over 1st, completing turn as crossing, carrying his own sword over his head.

FIGURE TWO

Low Salute, High Clash(8 bars)Open Ring(8 bars)Over Own Sword (24 bars)Open Ring(8 bars)Double Under 4&5 arch(3 bars)Open Ring (8 bars)Double Under 1&2 arch(3 bars)Open Ring(8 bars)Double Under 5&6 arch(3 bars)Open Ring(8 bars)Double Under 3&4 arch (3 bars)Open Ring(8 bars)Double Over 4&5 down(8 bars)Open Ring (8 bars)Double Over, 1&2 down(3 bars)Open Ring(8 bars)Double Over, 5&6 down(8 bars)Open Ring(3 bars)Double Over, 3&4 down(8 bars) Open Ring(8 bars)Low Basket(8 bars)Low Clash(8 bars)Right & Left Lock(8 bars)Rose(3 bars)Draw(8 bars).

Over Own Sword - each takes 4 bars - each in turn lifts swords above head & makes counterclockwise turn underneath(2 bars) immediately lowers own sword with hands crossed & hopping, steps over, right over 1st.

FIGURE THREE

Low Salute, High Clash(8 bars)Ring(3 bars)Circular Key(8 bars) Arches(40 bars)Poussette(16 bars)Roll(24 bars)Low Basket(8 bars) Low Clash(8 bars)Open Ring(8 bars)Clockwise Turn Lock(8 bars) Rose(3 bars)Draw(8 bars).

Cleveland 14.

FIGURE FOUR

Opening, sheet 4(16 bars)Open Ring(8 bars)Advance & Retire, 2 jumps(8 bars)Open Ring(8 bars)Advance & Retire, 5 jumps(8 bars)Open Ring(8 bars)Advance & Retire, 3 jumps(8 bars)Open Ring(8 bars)Advance & Retire, 6 jumps(8 bars)Low Basket(8 bars)Low Clash(3 bars)Back Lock(8 bars) Rose(8 bars)Draw(8 bars).

LOFTUS

"In the present revival of sword dancing we have tried to recapture the spirit and enthusiasm of these pioneers. The figures of our dance have been decided upon after talks we have had with the survivors of the old dance teams, and if there is any similarity between our dance and the other named Cleveland dances this is natural in view of the history of these dances.

The present(1953)Loftus Sword Dance Team was started at the County Modern School in 1950 and since the spring of 1951 we have been fortunate in having the advice and help as musician of Mr. Arthur Marshall of Charlton, who has a national reputation as a player of sword dance music. He first became interested in playing the uilleann with the North Shelton team in the early 1920's. The first public dancing done by the new Loftus team was in connection with the Festival of Britain ceremonies in the town in 1951 and since then the team has an unbroken sequence of successes at folk dancing competitions at Newcastle, Darlington, York and Whitby. At Easter 1952 they danced at the Easter Conference of the S.D.S.S. at Scarborough by invitation...since then the team has performed at festivals at Newcastle, Cramlington, London, Harrogate and elsewhere....It competed in 1953 at Llangollen."

Music - very fast - too fast for "Piper" - "Owster Girl" only - 24 bars in 20 secs or dotted crotch - 14".

Dance exists in three forms

1. old form as taught at the school - full set of repeats - eg. everyone did over own swords, double under done all round set. etc.
2. figures were shortened by eliminating some of the repetition.
3. 2 or 3 years ago figures further shortened & adulterated for competition purposes - particularly at Llangollen. This is not the usual form used at public display. It was interesting that at Sidmouth we saw a team with a reserve in it who did not really know all the figures of the old dance even though they are built into the sequence he was doing.

The following is a description of form 2.

FIGURE ONE

Low Salute, High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over Own Sword(24 bars)Low Basket(8 bars)Low Clash(8 bars)Open Ring(8 bars)Right and Left Lock(8 bars)Rose(8 bars)Draw(16 bars)

Over Own Sword - done in turn by 1, 3 & 5 only, set circles at same rate throughout. Dancer does complete clockwise turn in 4 steps, turning under neighbour's sword, wrist over head, other sword not moved. Then bend down, hands crossed left over right & hopping, step over own sword going from inside to out.

FIGURE TWO

Low Salute, High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over Own Sword(24 bars)Hey(8 bars)Roll(24 bars)Boussette(16 bars)One roll & Low Basket(8 bars)One clash & Open Ring(8 bars)Lock(3 bars) Rose(8 bars) Draw(16 bars).

Over Own Sword - might be done differently - done by 2, 4, 6 only.
Hey - 1 or 3 along sides All heys should be done the same way but often not lined up, should be same way as Windows. Top 2 couples pass by right to start with & bottom couple come in progressively. End facing partner & grasp both swords ready for next movement.

Cleveland 14.

FIGURE FOUR

Opening, sheet 4(16 bars)Open Ring(8 bars)Advance & Retire, 2 jumps(8 bars)Open Ring(8 bars)Advance & Retire, 5 jumps(8 bars)Open Ring(8 bars)Advance & Retire, 3 jumps(8 bars)Open Ring(8 bars)Advance & Retire, 6 jumps(8 bars)Low Basket(8 bars)Low Clash(3 bars)Back Lock(8 bars) Rose(8 bars)Draw(8 bars).

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Music - very fast - too fast for "Wester Girl" only - 24 bars in 20 secs or dotted crotch - 14".

Dance exists in three forms

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Over Own Sword - done in turn by 1, 3 & 5 only, set circles at same rate throughout. Dancer does complete clockwise turn in 4 steps, turning under neighbour's sword, wrist over head, other sword not moved. Then bend down, hands crossed left over right & hopping, step over own sword going from inside to out.

FIGURE TWO

Low Salute, High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over Own Sword(24 bars)Hey(8 bars)Roll(24 bars)Boussette(16 bars)One roll & Low Basket(8 bars)One clash & Open Ring(8 bars)Lock(3 bars) Rose(8 bars) Draw(16 bars).

Over Own Sword - might be done differently - done by 2, 4, 6 only.
Hey - 1 or 3 along sides All heys should be done the same way but often not lined up, should be same way as Windows. Top 2 couples pass by right to start with & bottom couple come in progressively. End facing partner & grasp both swords ready for next movement.

FIGURE THREE (2 mins)

Cleveland 15.

Low Salute, High Clash(8 bars)Inside shoulders & outside elbows (16 bars)Open Ring(8 bars)Over Own Sword(24 bars)Double Under 4&5 arch(8 bars)Double Under 1&2 arch(8 bars) Open Ring(8 bars) Double Over, 4&5 down(8 bars)Open Ring(8 bars)Double Over, 1&2 down(8 bars)Open Ring(8 bars)Right & Left Lock(8 bars)Rose(8 bars) Draw(16 bars)

Over Own Sword - done by 1,3,5 only in turn - ½ turn clockwise under swords then cross sword, right foot over first, while making 2nd ½ turn. Open ring 4 bars.

FIGURE FOUR (2 min 25 sec)

Low Salute, High Clash(8 bars)Open Ring(8 bars)Over Neighbour's Sword(24 bars)Hey(8 bars)Windows(64 bars)One roll & low basket (8 bars)one clash & open ring(8 bars)One at a Time Lock(16 bars) Rose(8 bars)Draw(16 bars)

Over Neighbour's Sword - done by 2,4,6 only, in turn - ½ turn clockwise first then cross sword, right foot over first, crossing while going backwards inside to out

FIGURE FIVE (2 min 40 sec)

Low Salute, High basket anticlock(8 bars)High Basket clockwise (8 bars)High Clash(8 bars)Open Ring(8 bars)One Lead Over by 1 (16 bars)Open Ring(8 bars)One lead Over by 4(16 bars) Open Ring (8 bars) Hey(8 bars)Arches(40 bars)Open Ring(8 bars)Low Basket(8 bars)Low Clash(8 bars)Back Lock(8 bars)Rose(8 bars) Draw(16 bars)

FIGURE SIX (2 min 10 sec)

Low Salute, High Clash(8 bars)Open Ring(8 bars)Advance & Retire Over Swords, 1&6 jump(8 bars)Open Ring(8 bars)Advance & Retire Over Swords, 4&3 jump(8 bars)Open Ring(8 bars)Circular Hey(16 bars) Into Line(8 bars)Open Ring(8 bars) Advance & Retire Over Swords (8 bars) Open Ring(8 bars)Advance & Retire Over Swords(8 bars) Open Ring(8 bars)Clockwise Turn Lock(16 bars) Rose(8 bars) Draw(16 bars)

Into Line - form up into 2 lines facing, swords sloped over right shoulders. Lines move forward to stand right shoulder to right shoulder with partner in one line(2 bars forward, 2 marking time, 2 falling back, 2 marking time)

Entry - 1. Walk on in column, each file casts out & back to form a circle. Dancers face centre with sword still sloped over shoulder and mark time. At end of phrase all turn to face clockwise & bring point of sword down for low salute, then up for High Clash, start moving off on left foot.
2. Walk on in single file & cast alternately into circle & mark time with swords down in middle.

General - springy walk - in Open Ring, hand about 18" from body, comfortably outstretched - In Shoulders the outside, left, arm is up, entirely at shoulder level, horizontal & comfortably curved. - in Outside Elbow the circle is still the same size as for Shoulders.

EXHIBITION SEQUENCE ONE (3 min) based on figs 2 & 3.

Low Salute, High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars) Over Own Sword, 1,3,5(24 bars)Hey(8 bars)Roll(24 bars)Poussette (16 bars)One roll & Low Basket(8 bars)One Low Clash & Open Ring (8 bars)Double Under, 4&5 arch(8 bars)Double Under 1&2 arch (8 bars)Open Ring(8 bars)Double Over, 4&5 down(8 bars)Open Ring (8 bars)Double Over, 1&2 down(8 bars)Open Ring(8 bars)Lock (8 bars)Rose(8 bars)Draw(16 bars).

EXHIBITION SEQUENCE TWO (3 min 30 sec) based on figs 3,4,5.

Low Salute, High Clash(8 bars)Open Ring(8 bars)Advance & Retire Over Swords, 1&6 jump(8 bars)Open Ring(8 bars)Advance & Retire Over Swords, 4&3 jump(8 bars)Open Ring(8 bars)Hey(8 bars) Windows(48 bars - 2nd couple do not do cast round)

Cleveland 16.

One roll & Low Basket(8 bars)One Clash & Open Ring(8 bars)
One Lead Over by 1(16 bars)Open Ring(8 bars)One Lead Over by
4(16 bars)Open Ring(8 bars)Hey(8 bars)Arches(24 bars - only 2nd
couple go round)Open Ring(8 bars)Low Basket(8 bars)One Clash
& Back lock(8 bars)Rose(8 bars)Draw(16 bars) or Lead Off with
the Rose.

LINGDALE

FIGURE A

High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over
Own Sword(24 to 36 bars)Open Ring() Double Under Twice(16 bars)
Double Over Twice(16 bars)Open Ring()Right & Left Lock(8 bars)
Rose(8 bars) Draw(16 bars).

Over Own Sword - keep facing way circling, lower own sword(2 bars)
Hopping, step over it from outside to inside(2 bars) turn
anticlockwise under neighbour's sword (2 bars). It is difficult
to be sure of the phrasing. When lowering sword, the man at the
other end bends to keep it horizontal.
Double Under & Over, 4&5 sword up or down 1st, then 1&2.

FIGURE B

High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over
Sword(8 bars)Open Ring & form column(8 bars)Mark time 1(8 bars)
Hey(8 bars)Mark Time 2(8 bars)Poussette(16 bars) Roll(24 bars)
Open Ring(8 bars)Right & Left Lock(8 bars)Rose(8 bars)Draw.

Over Own Sword - ½ turn clockwise to face backwards under neighbours
sword(2 bars)Hopping, step over sword, right foot over 1st,
neighbour's sword still over head(2 bars) get straight(2 bars)
Mark Time 1 - bottom couple face up, rest facedown swords sloped.
Mark Time 2 - face partner, swords sloped, then at end link both
swords and anticipate poussette slightly.

FIGURE C

High Basket anticlockwise(8 bars)High Basket Clockwise(8 bars)
Arches(sheet 9)Open Ring(8 bars)One Lead Over(16 bars)Open Ring
(8 bars) One Lead Over & Open Ring a few more times, then Lock
etc.

General - at end sometimes the men all take a ½ turn anticlock
to face out and bow to the audience

SKELTON

The dance at Skelton was for 8 men and the following is from
Sharp.

FIGURE ONE

Clash
Walk round with sword on inside shoulder, right.
Walk round with sword on outside, left.
Double Under, Captain goes through first with man on his right.
Double Over
Once round hilt and point, 8 bars
Over your own sword, Captain beginning
Open Ring
Clash
Back Lock, Captain exhibits & you walk round or if fool is there
lock placed over shoulders.
Walk round and draw as at Sleights.
Each man places left hand on partner's shoulder in Rose.

FIGURE TWO

Clash at bottom
Hilt and point
Sword over shoulder, face in 2 lines 1234 v 5678
Files pass through 8 steps, turn round and return, 8 bars
Whole Hey, back to places, 8 bars
Ring Round, 8 bars.
Each man turns round counterclockwise then jumps over his sword
moving round each man doing it in turn.
Sleights Roll, twisting at bottom then round 8 bars.

Cleveland 16.

One roll & Low Basket(8 bars)One Clash & Open Ring(8 bars)
One Lead Over by 1(16 bars)Open Ring(8 bars)One Lead Over by
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Hopping, step over it from outside to inside(2 bars) turn
anticlockwise under neighbour's sword (2 bars). It is difficult
to be sure of the phrasing. When lowering sword, the man at the
other end bends to keep it horizontal.
Double Under & Over, 4&5 sword up or down 1st, then 1&2.

FIGURE B

High Clash(8 bars)Shoulders(16 bars)Open Ring(8 bars)Over
Sword(8 bars)Open Ring & form column(8 bars)Mark time 1(8 bars)
Hey(8 bars)Mark Time 2(8 bars)Poussette(16 bars) Roll(24 bars)
Open Ring(8 bars)Right & Left Lock(8 bars)Rose(8 bars)Draw.

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neighbour's sword still over head(2 bars) get straight(2 bars)
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swords and anticipate poussette slightly.

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Each man turns round counterclockwise then jumps over his sword
moving round each man doing it in turn.
Sleights Roll, twisting at bottom then round 8 bars.

Front lock, swinging lock as follows,
All met in centre and back again,
Again locking as at Kirkby
Exhibit in ring 8 bars hold up
Exhibit in ring horizontal & draw.

The above is very fragmentary but can be read as showing that the eight man dance follows the 6 man dance closely. Therefore one can guess reliably what the 8 man figures must have been.

It will be assumed that each figure follows the general pattern of structure established before. Over a sword takes 4 bars per man and will take 32 rather than 24 bars.

Double Under - no significant change as this is done by 8 dancers in 8 bars in other sword dances.

Double Over - one could put 2 bars of stepping between each couple crossing the sword so that movement takes 16 bars or much more likely the 4th couple holding the sword down do not cross the sword, as in some other dances, so that it still takes 8 bars.

Poussette - Hey - the only question is whether the couples start all together or come in progressively.

Roll - as Sleights, progressive, couples roll as they change, but do not roll between changes.

Arches - Windows - could be done as for 6 just taking longer but more probably done as "Change and Clash" at Sleights that is working in two groups of two couples rather than one big set.

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Advance & Retire - lines of 4 & three men jump.

Between the 4 dances discussed and remembering the general principles it is possible to construct one's own dance for 6 or 8 within this tradition.

FURTHER WORK

There is more to Boosbeck & Lingdale than I have seen.

The phrasing at Lingdale needs clarifying.

There are films of North Skelton to compare with the Kennedy notation & surviving dancers may know more figures.

There is a Sharp MSS notation of part of North Skelton which differs slightly from Douglas Kennedy's.

FURTHER NOTES ON LOFTUS BASED ON EFDSS FILE

1. Double Over - sword is moving forward as couples cross, even when couple holding sword down are crossing. They travel sufficiently on the hops to get out to the ring formation.
2. Lock - when tied, men hold their crossed hilt/point in their right hand till leader raises the lock in the rose. Nos 2 & 6 tend to hold on as long as possible to steady the lock.
3. Draw - the crossing by each man has the hilt in front of the point, going round clockwise, ie hilt on left when facing centre. In going round hold crossing with right hand, palm uppermost, fingers round hilt, thumb across the crossing.
4. Clockwise Turn Lock - swords lifted from outside elbows straight up to form lock, without men turning to face centre. Men pass the point along to neighbour to form lock. (fig 6.)
5. One at a Time Lock of fig 4 - like clockwise turn lock but men do not turn only lift swords over head to rest outside elbows.
6. Windows, 1st and 2nd cus back 16 steps.
7. Top couple in Windows, Arches, Hey is 1 & 6
8. In circular Hey, No. 1 goes clockwise round set, ie starts by facing no. 2.
9. In the locks in notes 4 & 5 above the men turn successively in clockwise order.
10. Over own sword fig 3. - men do not bend, but men behind lower point almost to ground so that it is easy to swing the legs over.
11. Not sure that all locks are hilt over point.

Cleveland 16.

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11. Not sure that all locks are hilt over point.

Cleveland 18.

North Skelton Sharp MSS

Figure I

Clash, as at Sleights. 8 bars
Walk round, swords on right shoulders as at Sleights. 8 bars
Walk round, swords on left shoulders as at Sleights. 8 bars
Double under, supports standing still as at Kirkby,
Captain & right hand neighbour beginning.
Hilt & point ring, going round clockwise. 8 bars
Back arm lock as at Sleights.
Captain holds up lock & walks round as at Sleights.
The Rose as at Sleights except that each man places his left
arm over his front neighbour's left shoulder.
(Sometimes fool comes into ring, the lock is placed on his
shoulders & Rose done as above)

Figure II

Clash, right & left shoulders as in fig.1
Over your own sword as at Kirkby except that all are moving
round as the leaps are made.
Hilt and point ring as in fig.1.
"Open Ring Lock" - all move into centre (4 steps) All move back
(4 steps) All move into centre with hands crossed and right
arm over left & tie lock as at Kirkby.
Exhibition of nut & rose as in fig. I.

Figure III

Clash with swords pointed towards the ground, then get into files.
Files cross over, change places & face front. 4 bars
Return to places. 4 bars
Whole hey with swords still over shoulders. 8 bars
Hilt & point ring clockwise. 8 bars
Each in turn makes a whole turn counterclockwise, jumps over
his own sword, as all progress round clockwise, each jump in
time with the music.
The Roll as at Sleights.
Hilt & point ring clockwise. 8 bars
"Open Ring Lock" as in fig. II
Exhibition of nut, rose as in previous figs.

LINGDALE

Examination of EFDSS film taken c.1936. Looked at on 9th, 11th Feb 70.

Title

English Traditional Sword Dances

Title

Lingdale Primrose (Long Sword Figs 1 - 63)

Costume

White shirts, dark trousers held up by belt. No. 4 wears cloth cap. No. 1 going bald.

Quality

Opening shot good exposure, rest underexposed, three figures filmed. At one point a few frames missing, joins usually good.

Characters

Tommy & Betty who join in third figure. Accordion player.

FIGURE ONE

- All face clockwise holding sword in right hand.
- High Salute - raise swords in bars 5-6 & hold the basket for 7-8.
- High Clash - clash on each step - walk step - start left foot. It is a left foot dance. 8b.
- Inside Shoulders - 8b - breaking into springy walk (almost run)
- Outside Shoulders - 8b
- Elbows - 8b - swords in ring horizontal - at waist level - wrist over elbow but elbow forward a handslength *from side of body*
- Over Own Sword - 32b - each man takes 10 steps. Like this - ring circles at same speed as before

1 r/l r/l r/l hl/r hr/l r/l r/l r//
 No. 1 hops turns next sword lowered
 lower sword

1 hl/r hr/ 1 r/l r/ 1 r/ 1 hl/r hr/ 1 r//
 No. 2 No. 3

1 r/l r/ 1 hl/r hr/ 1 r/l r/l r/l hl//
 No. 4 No. 5

1 hr/ 1 r/l r/l r/l hl/r hr/l r/l r//
 No. 6 (as 6 goes over *and exposed* *low* their change of reel & ex frames inserted!)

NE. 4 preparatory steps. Man steps from outside to inside, right foot over first then anticlockwise turn to get straight. Sword that is gone over is lowered by man behind to mid shin level - horizontal - turn *after* cross.

Open Ring - 8b

Double Under Twice - 16b - each is done in 14 steps. Follows immediate 1&2 arch first, opposites, 4&5 repeat. Can not say that in this or Double Over that there was much attempt at orientation but this might be due to the filming needs.

Arch holds up sword at arms length - sword going under at chest level - couples going through bend forward

On 2nd step - arch over head of 1st couple

4th - 1st cu under start to turn out

8th - carry sword back over over the original arch couple

10th - middle couple straight

12th - 1st arch begin to straighten

14th - all straight and anticipating next movement

In repeat start open ring movement on 12th

Open ring till end of musical phrase - 4 steps (4 of men 6 steps or Double Over & Open Ring Twice - 32b - 1&2 sword down first then opp 4&5, 1st couple does 4 steps then over, left foot first - 2nd couple does 8 steps & over, 3rd couple 14 steps & over so that 1st 2 steps of open ring is used. 1st couple sword goes over horiz at midchest height. Sword down, couple is bent, back horiz, sword goes to about mid set for 1st couple & only little further for 2nd, turn in to face c & walk back over 1/2 way back before going over, going over so that in place starting to ring when over.

Lingdale 2

Lock - right & left - take all 8b to make - bend body a little, crouching in.
 Display - raise lock by no 1 in right hand, palm forward, rest put left hand on right shoulder in front except No.1 who keeps left hand free.
 Draw - lower, turn horiz, all grab hilt as it comes down, at head level, steadily lowered to face level, draw on last beat & all stop, turning to face centre.

FIGURE TWO

All start face clockwise - high salute
 High clash - 8b - some frames missing (about 4bs worth)
 Circular Hey - 16b - coming out of clash, form column facing front & continue turning till top & bottom couple facing cross set & middle facing up thus
 in 4 preparatory steps.



End couples start circular hey by passing right shoulders

if 4 & 5 pass by before the sword need 4 more steps 15 frames behind sword

Although bottom couple cross at start they can only come in progressively. Thus top couple 1&2 are in place in 12b but others take 14b (this includes initial 4 steps) 4&5 put swords over right shoulders, face up & walk backwards 4 steps in bars 15-16. Others join both swords just below waist level, standing upright, facing partner

Windows - 24b - THE COUPLES DO NOT IN FACT FORM WINDOWS but keep swords together, bend forward so that swords horiz at mid-shin level partners are facing. I assume that the windows edge torn to make room for couple going over to go down at end. Bottom couple approach 8 steps, over first pair of swords & over second pair without extra steps between.

1 r/l r/l r/l r/hr l/hl r/hr l/hl r//
 over over

9-16 2nd couple, stand, face up, sword sloped over right shoulder, walk back 4 steps, forward 4 & over - same step as above.

17-24 3rd couple ditto.

Mark Time - 8b - all stand up holding swords together & mark time very quietly.

Roll & Low Basket - 8b - each couple do one roll, 4 steps, bottom couple down, other 2 couples up then into walk round clockwise & low basket

Low Clash - 8b - same direction

Ping - 8b

Over Neighbour's Sword - 24b -

each man takes 8 steps, 4 bars. an in front lowers sword almost to ground level. Stepping

1 r/l r/hr l/hl r//

left foot over first. Half turn to face back completed as left foot goes over, completing turn. Believe that man raises own sword & 1/2 turn anticlockwise under it to face back, hop over, getting straight by raising neighbour's sword, which helps next man to turn ready to go over. Must check this. (Does Lingdale always go over anticlockwise?) (Ring or straight into Lock?)

Lock - same lock made in 4 bars, held up for 12 bars.

Draw - 8b.

Lingdale 3.

FIGURE THREE

Start all face anticlockwise with sword in left hand.

Point down, tips touch ground in centre

High Salute - point up tips touch. (other figs start with swords held up for a while) These on two chords.

High Clash - left hand, anticlock, - 8b - turn in & face back, change hand

High Basket - right hand - 8b - clockwise - ending by moving into Arche position still keeping swords up.

Arches - 1v2, 6v3, 5v4 sword up & crossed with partner near tip, left hand resting on side of hip, mark time hardly raising foot at all, very quiet

1. - 8b - stationary facing partner
2. - 4b - bottom couple come up middle side-by-side, shouldering sword, while other arches shuffle down a place, fall into top place all in 8 steps.

4b - next couple ditto

4b - last couple ditto

4b - all stationary 4 bars.

3. - 8b - bottom couple come up under arches, cast out & down outside back to place - 16 steps - at 8 steps are $\frac{1}{2}$ way round. Rest mark time on spot.

8b - middle couple up under top arch, cast, up under bottom arch etc

8b - top couple cast & up middle

4. 8b - all face, mark time & clash tips with partner.

Tommy & Betty join in at 3 going round like the other couples but out of phase ie coming up middle when men going down outside. They have extra turn round in 4 all to themselves.

Open Ring - 8b

One man over - 8b each & 8b open ring following (even last time?)

Figure not like did at Albert Hall, much simpler as only one man over here rather like Papa Stour figure?

Ring steps: man goes across middle of set to other side, sword down is that 2 to the left, which moves forward (how much) to meet

Stepping

1 r/l r/hr l/hl r/hr l/hl r/l r/l r//
over back

When holding sword down do not turn, others do not cross but stand facing

No. 4 over 1st between 1 & 2

1 2nd 4 & 5

5 3rd 3 & 2

2 4th

Other Two do not go

Lock - 8b to make - 8b up & Betty comes in middle

Draw - 8b lowered over Betty's head.

*Ther's also like when 8b comes to Betty's head
as before / back*

FIRST LOOK AT EFDSS NORTH SKELTON FILM 29.1.70

Revision 5.2.70

Titles

1. The North Skelton Traditional Sword Dance
2. Exclusive rights owned by the Scarborough and District Branch of the EFDSS
3. Filmed October 1932 by H.L.Kettle ARPS Scarborough in the grounds of Skelton Castle by kind permission of Col. and Miss Wharton.
4. The Team

G.Hugill T.Jackson
J.Hugill T.H.Batterbee
J.T.Hunter R.Evans
 G.Tremain

Reserves S.Winspear, F.Hugill

Film

1. Opening shot is pan of team in line with lock in front of them
2. Called "Rehearsal" it is a shot of Figure 4 from "Guard of Honour" to the "Draw" taken at ground level with the building as background
3. Main part of film consists of the 5 published figures straight through, taken from an upper window.

Quality

In general the quality is good. There are two parts underexposed. An important part, progressive windows, is one, so that it is impossible to get a clear view of how the men go over the swords. Parts of the film show scratching along the right hand side on the copy I used however the original negative seems to exist & a new print from this could correct the exposure differences to a great extent.

Costume

White shirt, Dark trousers, trousers held up by leather belt, not through loops, around trousers some inches below top in true working man's fashion.

*Different from Kennedy **

The Dance

Figure One

Elbows - wrist of right hand over the elbow joint of left arm, left upper arm as little forward as possible.

Open Ring - arms more or less straight, out at side, about 1 ft from body

Neighbour's Sword - each man takes 4 beats - left foot over first, facing backwards, bending well down.

Double Under - 1&6 under 1st, 2&5 next etc. A few frames missing in 2nd Double Under. Swords not raised too high, so men duck a little in going under. 1st cu under, turn on step 6 & raise sword over head and back to place on step 12. Next couple come side-by-side on step 3, turn out on step 9. 3rd couple start turn on step 10 & straight on 12. 2&3 lead next Double Under, 4&5 the last.

Back Lock - link behind back & circle 8 bars. Lock then formed in 4 bars - raised & held up for 12 bars. ~~Turn lock over in lowering~~ 3 men hold their hilt. In draw lock held just a little above waist level.

Figure Two

Low Clash - round in 12 steps, mark time 4 steps

Clash & Mark time - men look up at the clash

Pousette - 1st couple in place in 12 steps, rest on step 14, thus always a bit ahead of Kennedy description *

Roll - Some differences - *

in bars 5 - 6 3rd couple turn in not out so that they start by doing 3 spins down, then 2 up.

in bars 27 - 28, 1st couple spins up not down so that they end the movement with 4 spins up.

When changing direction swords are not brought between men, but to side of body only

th Skelton 2.

Clash Hilt Lock - preparatory swing back of both arms before coming into centre. Swing upper hand up to head height - hold it momentarily and bring down sharply to clash. Appeared to clash only twice. Lock made in 4 bars, held up 12 bars, ~~turned over before lowering~~. Draw just above waist level.

Figure three

Over Own Sword - start left foot, right over first, having turned the hands are crossed at the wrists, sword hilt just below knee level, following man has hand almost at ankle level - ie sword is sloped away from man going over.

Double Over - order as Double Under. Start left foot, left foot over first etc. Turn immediately over sword. Lead couple swing sword up as crossing to anticipate turn but others did not in repeats. 3rd couple turned to face over sword after the 2nd had crossed. Sword as low as possible for 1st foot over, then just behind knee for getting 2nd foot over. Have to lift leg well up. In getting right leg over need to get leg tight up against thigh & thigh high up against chest - men are well ebnt forward.

Back Ring 8 bars not 16.*

Second detailed look 5.2.70

Figure One

Double Under - 1st arch goes about $\frac{2}{3}$ across set. 1st couple under goes almost across set ~~at~~ turn back. Each couple goes as far as necessary & as far as swords will allow. Lock - raised by leader, palm upwards, held in palm forward, lock along radius, lowered, palm up, men hold own hilt when lock still at head level & lower lock to just above waist level. Draw can be seen to be forward across front of body.

Figure Two

Roll - when changing direction of roll, pair do not face front but stop when facing up or down with pair of swords across front of body. Circular hey - 12 bars - Ring following - 4 bars.

Clash Hilt Lock - preparatory outward swing of arms (& swords) at end of Ring. Swing in 1 2 3 4 moving into tighter circle & raise right hand to top of head level, move out 4 steps, Repeat. No third clash - start to make lock where 3rd clash would have been - hold up at start of 12 bars (ie take 6 bars - leisprely)

Figure Three

- Double Over - sword goes only just $\frac{1}{2}$ way across, couple holding go further to get over.

Figure Four

Basket - in high and low baskets the swords are crossed between $\frac{1}{2}$ and $\frac{2}{3}$ point not tips.

(note - on film - top couple at other end of set to musician)

Guard of Honour - 8 steps down middle, 2 more to turn front & take up position

Low Basket - form open ring swing arms & swords out before releasing tips to make basket.

Move Down & Cast - 1st couple. turn down & walk side by side down middle casting out at bottom. 1st couple 1234, then 2nd couple follow on next 1234, then 3rd couple join in, facing down for next 2 bars, then turn out on spot to face front on last 2 bars.

High Lock - don't turn - keep facing direction going while forming lock above heads. Left hand over right - r goes back, l forward, left go left & bring it back. Don't turn over. Take hilt in left, still high above head, draw left, right on right shoulder of person in front. Retain sword in left for start of next figure.

Skelton 3.

Figure Five

High Salute - facing anticlock - sword in left hand.

High Clash -

High Basket - take 4 steps, turning in to face clockwise, changing hands on sword & raising sword again.

Left Turn - starting at No.1 - take 4 steps, anticlockwise turn, Raise right hand above head as make $\frac{1}{2}$ turn anticlock to face out, bring hands together crossed at wrists, right in front of left, continue completing anticlock turn bringing hands, still crossed at wrist, over in an arc, till on inside of circle. Left hand behind right at right side of body. As each man turns, circle tightens. Ring for 4 bars.

Left unturn - raise hands still crossed over head in an arc & uncross near end of turn (clockwise)

Preparatory Windows - 12b. - 2 preparatory rolls, top couples up, bottom couple down (4b), all face down, make windows, but not in usual way but both low down, rear one lowest & nearest as Loftus, 4 steps (2b) All step through, left over first, turn out (2b) get straight, from facing out, Downside arm brought over head in the turn - other arm got straight by doing a small circle. Eg no.1 goes over sword in right hand - other sword held forward - sword held in left hand brought over head - right arm will be twisted, needs straightening. (2b) another roll as before (2b)

Progressive Windows - when forming windows - upper arm to top.

Window not so high that couples do not have to duck through. Take 4 bars for two couples to pass, under going down, during passing neutral does a roll out then one in. Agree that couple who pass do a roll in direction they are going & neutral do one in direction they are to go. At end couple will do two out, then two in in succession. At end of movement top couple does 4 rolls up (36 bars)

Hey - mirrors, top between middle, bottom face up at start.

From Open ring straight into right and left lock - seemed to have trouble - took 24 bars to form lock - didnt turn over.

Problem of nature of Windows due to being Sleights for 8?

Over fool's head in first figure instead of distinctive movement.

In our sketch the film appears - in Kenning notation
which is perhaps 5 years before the film.

The significant differences are at one of the
minors, the booklet does not show any more.

Details of planning etc might depend on composition
of particular team, but the style might be. Dances
were obviously following the music.

Just the advice is to simplify the notation in an attempt
to give the detail that makes the dance flow smoothly.

Skelton 3.

Figure Five

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High Clash

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THE GRENSIDE SWORD DANCE

The present side has developed by gradual loss and replacement from a team formed just after World War II. A number of Grenside and Ecclesfield lads who had learned the dance in the Rover Scouts, became the active side replacing an older team that had largely fallen apart. The post war team received instruction from two brothers, Colin and Harrington Houseley whose father had been an earlier dancer. The present captain Ted Frost, was one of the Rover Scouts who formed the side. He and three others are still in the side after 25 years whilst the remainder have served various terms from 20 years down to about 4 or 5 years. The uniform has not been consistent. One team between the wars wore Officers Mess jackets in pink calico rather like the Handsworth jackets-lion tazer style. The present uniforms are tailor made from the pattern devised by loving housewives from Paisley pattern furniture fabric kept in the house for furniture repairs or making settee covers. Glogs being the normal footwear not only for working in the pits and quarries, but for ordinary outdoor wear too, it was natural that the dance should be structured to accommodate stepping. There used to be much more stepping in the dance, and there was also an item of entertainment that earlier teams offered called "Ring o' Roses" where each man in turn offered a clog step. The instructions in Sharp's Sword Dance Book Part I are rather out of date in some minor respects but the main structure is unaltered. The characteristic steady tramp remains and the climax is achieved by the increasing tempo in the roll but older dancers watching the dance performed on Boxing Day can usually find something to grumble about in the way the "break" is performed or what is the correct foot to start on. In this side at least tradition is not static. Subtle changes occur almost without conscious effort. Other changes are deliberate when men feel there's an improvement to be made and its rather the luck of the draw which changes stay and which changes are discarded.

The Dance

General form	Pt.1.	1. Captains Song 2. Ring, lock and clash.
	Pt.2.	1. Over Your Neighbours Sword. 2. Single Sword Down 3. Single Sword Up. 4. Double Swords Down 5. Double Swords Up.
	Pt.3.	1. Tantiro (pronounced tantairo) 2. The Reel 3. The Roll. 4. Jolly Lads.

1. The Captains Song

O Ladies and gentlemen, I'll have you make room
Contented awhile for to be
It is I an myself that has brought us along
And my trade you will quickly see.

4 3

Whilst in foreign parts we rambled
All both proper stout and tall
Though we passed through many dangers
And at length I caught a fall.

5 Capt. 2

6 1

Wounded by a charming lady
Her charms I almost dread
To die for her I am quite ready
And at length I conquered her.

Six stout lads have I abyed me

Both of honour and renown

Festive time 'tis drawing nigher

And since we've come in this town.

Since that we have all come hither

Fiddler draw thy strings advance.

PLAY beside us HERE to guide us

And these lads will show 'em a dance.

(On PLAY, men take
hold, hilt and point.
On HERE, men step
into circle, swords
over right shoulder).

(All men now silently say-one).

2. Immediately after saying "One" all march round clockwise 3 steps to the bar, starting left foot and transferring swords from shoulder to shoulder on each mainbeat.

In your head say or sing the rhythm

1 di diddy diddy 2 di diddy diddy etc ----- (9/8 time)

5 di diddy diddy 6 2.3.4.5.6. (All turn inwards 6 steps and march counter clockwise)

1 di diddy diddy 2 di diddy diddy etc -----

5 di diddy diddy 6 (Make lock R over left round captain's neck still tramping on the spot.)

Men tramp round clockwise round to places (no particular count) turn inwards and march back to places counter clockwise.

Meanwhile the Captain displays the lock then kneels with it round his neck. All draw swords, the Captain falls dead, No.2 endeavouring to tip off his animal head. Men clash swords in pairs (1 & 6, 2 & 3, 4 & 5) marching clockwise to places, turn inwards and clash back to places. The musician judges when the men are all in places and the music stops abruptly.

- Pt.2. The tune changes immediately to the last two bars of the Broken Time Hornpipe (Roxburgh Castle or Wonder Hornpipe). The men come in with a shuffle or break and take hold of swords hilt and point.

Shuffle-- L, r.toe, r hl, r. toe; R, l.toe, l.hl, l.toe; L, r.toe, Stamp R.

1. Over Your Neighbours Sword.

Beginning with No.1 each man in turn steps over the sword on his left from inside to outside (L. foot in front, R foot over) This takes 12 beats, then all shuffle. This manoeuvre is done six times, each man in turn beginning the movement.

2. Single Sword Down

The sword between 6 & 1 goes down. Opposite couple lead over and separate, followed by middles, but 1 & 6 retire backwards without going over. Take 12 beats then all shuffle. The manoeuvre is done 6 times, Nos. 1 & 2 lowering No 1's sword next, etc.

3. Single Sword Up.

The sword between Nos 6 & 1. goes up. The holders mark time for 4 beats then pass over the heads of the opposite couple and middles who then separate as in single sword down. No 6 & 1 turn in towards each other lead back to places and turn under their sword. Take 12 beats and shuffle. The manoeuvre is done 6 times as before.

4. Double Swords Down.

Preparation must be made during the shuffle.

No.1 prepares to go down, both hands together. No. 6 prepares by changing his grip to dagger grip. He approaches No.2 who also approaches him. No.6. places his handle by the tip of No.1's sword held by No.2. No.6. goes over in 2 beats L. foot in front of the two swords R. foot over the swords. Each man in turn goes over, No.5 following No. 6. taking 10 beats. No. 1 takes two beats to spin counter clockwise under the two swords which he has by now lifted, then all shuffle. The manoeuvre is performed 6 times, No. 1 next going over his own sword alongside No. 2's sword, and so on.

5. Double Swords Up.

No.1 raises both hands together. No.6. goes under his own sword which is held alongside No.1's sword held by 1&2. Avoid making an ellipse with 5 men. Keep a good circle No.1. meantime slowly circles clockwise for 12 beats until all are in places then all shuffle. No.1. then leads under his own and No.2's sword, each man leading in turn. After No.6. has held up No. 5's sword and his own and all men are back in places make 2 lines again to shuffle. On the last beat drop swords by sides.

Part 3. 1. Captain Since that we have all come hither
And so sweetly I do sing
Now my lads you'll take to singing
When you hear these swords to ring.

Capt. lowers his sword on to the rising swords of the team to make a clash.

All Tantairo, tantairo, the drums they do beat.
The trumpets they do sound upon call.
Methinks music's here,
Some bold Captain's near,
March on ye brave soldiers away.

2. The Reel.

1 & 6 face, 2 & 3 face, 4 & 5 face.

Tramp round in a circular hey, clashing swords in pairs every 1st beat of four, when passing right hand to right hand. Take 12 beats to be round to own place then shuffle.

This is done 4 times.

3. The Roll.

Pass point of sword to opposite No. 1 & 6, 2 & 5, 3& 4. Begin roll with 1 & 6 passing over 2 & 5 then under 3 & 4. At each end dancers spin under their own pair of swords prior to passing over the next pair of heads into middle place. Dance twice through the roll with a slight pause still stepping on the spot before dancing the roll twice more gathering speed.

4. Jolly Lads.

Without any break in the music, the men hold swords upright at shoulder height in the centre of the circle, left hand on shoulder of neighbour and step in position as follows:-

L r. hl. r.toe L R lhl. l.toe R etc finishing R L.hl.


On the last beat all plant Left heel in centre (avoid friends toe) and raise swords, holding this position for a second or two. March off behind Captain.

Approximate time for the whole dance 12 minutes.

THE GRENOSIDE SWORD DANCE

VERSE 1 The Captain's Song

VERSES 2, 3, 4 & 5

THE DANCE - PART 1. Rise, Lock & Clash

REPEAT THE TUNE UNTIL THE END OF THE CLASH

INTRODUCTION PART 2

PLAY 45 TIMES

CAPTAIN'S VERSE PART 3

TANTAIRO (accomp. by Hesidor)

THE ROLL

PLAY 2 TIMES

THE ROLL

PLAY 5 TIMES

SECTION 2: RAPPER SWORD

THE RAPPER SWORD

The traditional terms are; a dance is subdivided into "Knots" (figures). Each Knot ends with a lock, called a "Star" (nut) under which the men "Jig" (step, rose). Sharp said (Sword Dances Part 1 p.71): "So far as my own investigation have gone, the dance itself seems to have varied very little. The number of figures that were performed in different villages varied very much, but in every case I have noticed that the figures themselves had apparently been drawn from a common stock." Most leaders had a larger repertoire of knots than team normally used. It is known that knots have been sold. It was common to invent new knots - it is known that one team did this in a train to London. Even "revival" clubs have invented their own knots. It seems usual to arrange the knots into "dances" each with from 4 to 8 knots. "Running" and "Jigging" knots can be used for contrast. Every team incorporated some movement characteristic of the team in each knot. Thus -

AMBLE - Knot/optional single guard /star
BEADWELL - Knot/star, half turn clockwise & step with backs to centre
EARDON - Single guard/knot/star
HIGH SPEN - Knot/curly/star
MURTON - Knot/star
NEVEBIGGIN-BY-THE-SEA & WESTERHOPE -
NORTH WALBOTTLE - Single guard/knot/star
SHALWELL - One turn off/ knot/ star held up displayed.
WINLATON - Spin/knot/star.

There is a lot of information & ideas in the report of the Chipperfield meeting derived from Bill Cassie. There are many further points in Cassie's article on High Spen in Folk Music Journal 1965. (available as reprint)
The traditional teams can be divided into two types, those that aim for quiet, fluent movement at speed and the others whose figures could be compared with the "discharge of a rocket; a bang followed by a breathless period on the part of the audience, and then a second crash, bringing a great sense of relief, when the star was tied".

AMBLE

List of Knots:-

Single Run (or Jog Trot); Double Run - processional figures
Two & Three; Waves; Single Jump; All Round Jump; Three Jump;
Fast; Fast & Loose; Single Guard; Double Guard; Double Run & Somersault.

BEADWELL

Shaf says "used to jump over the swords & other figures which have died out".

MURTON

Source:- Schofield MSS & EDS News No.17, April 1928 by Orde.
It has been recollected more recently & may be published somewhen. (Cawte, EDS March 1957)

8 Knots were collected.

1. SINGLE SCRINGER - like Needle at Winlaton or 2's & 3's at Earsdon with two circles going round and round but No.3 always in same ring as 1 & 2.
STAR -- tie as at Earsdon but No.5 stays still. Jig under the star. No.1 turns out to right to untie.
2. DOUBLE SCRINGER - like Single Scringer except that after one circuit Nos.2 & 4 cross over and join opposite circles.
3. TRIPLE SCRINGER - obviously a more complex figure in same family.
4. FRONT GIRDLE - a variant of Single Guard. No.1 on arriving at top carries on & makes a complete circuit of the set c.l. The rest on reaching their places, face centre & step. At end of his circuit No.1 makes a whole turn c.l. & takes his place & No.5 turns half left & moves clockwise round the set as No.1 did. Repeat by 4,3,2.
5. BACK GIRDLE - like Front Girdle but dancers face outwards. On loosening star all keep hands up, make a half turn clock & face outwards. No.1 steps forward, turns $\frac{1}{2}$ clock & moves clockwise round the set. On arriving opposite his place he turns $\frac{3}{4}$ clock & falls into it. At the same time No.2 starts off round set & does as No.1. 3,4,5 repeat in turn. Dancers in centre step. At end all turn half anticlockwise.
6. HORSES - 1&5 in front, 2&4 behind, 3 at back.
7. JUMPING KNOT - rather like No.1 ring in Newbiggin. 1&5 lower 5's sword & 4 jumps over, all step to end of half phrase (4 bars); 3&2 jump together, step to end of half phrase; 5 jumps, step; No.1 jumps sword between him & no.2. Each dancer after jumping takes up his position facing outwards. After No.1 has jumped all turn half anticlock. (3&2 jump sword between 1&5; 5 jumps sword between 5&1)
8. CHAIRMAN'S KNOT - on losing swords after a star, dancers open out into a line 4 5 1 2 3. and step. They then retie, open out & hold it up.

A Scringer between everything, but no two Scringers together. Star not displayed to end. Never a ring as at Winlaton. In stepping used heel as well as ball of foot. In Scringer did a sort of "sand-dance-step" scrapping foot forward on the beat.

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- Step:-White Stars used a "heel-and-toe" step = /L rh rt rh/ weight on one foot for whole bar. The taps with heel & toe make a gentle rocking movement of the foot.
-Blue Stars & subsequent, used single shuffle.
- NEEDLE:-as Swalwell - 1&5 turn out not up through middle. Neither Sharp or Butterworth noted how figure started.
- FIDDLER - as knot of same name at Earsdon & High Spen.
- TUMBLER - Sharp called this FIDDLER - can include somersault like Stand in Guard at North Walbottle.
- ROLL - can also be danced as a Single Guard.
- DOUBLE JUMP - Straight line then 1&5 jump over, all step, jump back.
- BACK-TO-BACK - from open ring turn c.l. to face out & tie star overhead. 1&5 break away to form star in normal way.

SECTION 3: OTHER SWORD DANCES

THE SWORD DANCE OF PAPA-STOUR

There are three basic sources:-

1. Sir Walter Scott "The Pirate" (not the first edition)
2. Dr. Hibbert "Description of the Shetland Islands" 1822
3. Alex Johnson "Sword Dance of Papa Stour, Shetland" 1926.

The first two refs. derive from a MSS extant about 1820 & observation of the team. They form the basis of the accounts in
4. Alfred K. Johnston "The Sword-Dance of Papa-Stour, Shetland" 1912
5. Cecil Sharp "Sword Dances of Northern England" Part. 1. p 21. 1911
6. D.H. MacLennan "Highland & Traditional Scottish Dances" 1950.
(this has a good photo)

The third ref. was based on performances in 1921-2 & 1926. It is the best source but one can use the others, as did the dancers, for clarification. The following, in "Sword-Dance-English", uses all three and indicates where different interpretations are possible.

Team:- SEVEN dancers (suggests connection with rapper) named in order 1. St. George of England, 2. St. James of Spain, 3. St. Dennis of France, 4. St. David of Wales, 5. St. Patrick of Ireland, 6. St. Antony of Italy & 7. St. Andrew of Scotland:
- the seven champions of Christendom.

Music:- Jigs and a few strange Shetland tunes.

Step:- a slow springy run.

PROLOGUE:- "Calling-On song." 2 to 7 stand in a line facing audience. No. 1 sings - during which each dancer in turn is called forth to draw his sword & do a little solo stepping before returning to place.

INTRODUCTION:- 2 to 7 are in one line, sword in right hand, sloping up over right shoulder. No. 1 does a few steps in front of No. 2, then strikes No. 2's sword. No. 2 then moves out of line to follow behind No. 1. No. 1 then repeats this in front of each in turn, each falling in behind in turn. (ref. 2 could mean that each man brings his neighbour into the dance in turn) One can only assume that all that have been called out join in the stepping.

FIGURE ONE - "RING":- all march into clockwise circle, then extend sword to full length to right side & grasp end of left hand neighbours sword in left hand. Circle left, hilt & point, twice round them & No. 2 passes under, turns to his left & goes c.c.l. round outside of circle. At the same time No. 1 goes down the other side carrying the sword over top of the set. The rest follow No. 2 in order but going alternately to right & left. That is No. 3 to right after No. 1, No. 4 to left after No. 2, etc. The figure continues ad lib. with men going alternately to left & right & thus each man goes down alternate sides in successive cycles. Swords are crossed over set to make a tunnel - one side has its hands crossed. To finish - No. 1 after going through the tunnel, turns to his right and the rest follow, turning to right also.

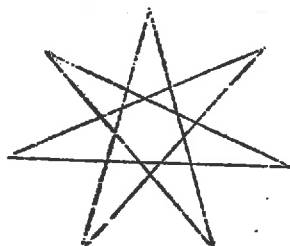
FIGURE THREE - "OVER NEIGHBOUR'S SWORD":- All, simultaneously (one supposes it could be done successively as is usual elsewhere) step over their left hand sword, from outside - left over, stepping in & turning clockwise. This leaves all with swords crossed and backs

to centre. All raise right hand sword & turn sharply on heels to right, under it, to face centre. Ring to left twice round (ref. 2. once)
FIGURE FOUR - "UNDER & OVER": - No. 1 crosses set & goes under sword between Nos. 4 & 5 & jumps (ref. 3 - steps) backwards over sword followed in like manner by 2, 7, 3 & 6. Then Nos. 4 & 5 raise sword between them & turn sharply round under it. (No suggestions on phrasing - one might suggest repeating it with others leading)
FIGURE FIVE - "CLEW No. 1 turn out.": - Mirror image of Figure 2 started by Nos. 1 & 2 raising sword & No. 1 turning under it to right, followed by 7, 6, 5, going alternate directions as before. (ref. 1 & 2 could be conventional single under but ref. 3 refers to Fig. 2) Ring to left twice around.

FIGURE SIX - "OVER YOUR OWN SWORD": - (here I prefer not to follow ref. 3) All, simultaneously step out, over ones own sword (on the right) right foot first, turning to right, ending backs to centre & swords crossed with "hands across their backs". Dance round in ring till leader calls "Loose!" then each raises left hand (ie. sword which is out at ones right hand side) and turns right to face front.

FIGURE SEVEN - "CLIP No. 1 sets under.": - No. 7 lays down his sword. No. 1 crosses set & goes under sword between 4 & 5 & turns to left, lifting his own sword over his head. No. 2 goes under sword & turns to the right. Each follows going alternately left & right & developing a figure similar to 2 & 5. Come out by No. 1 going through tunnel & all following him round to right.

FIGURE EIGHT - "LOCK": - while going round in a ring all let go of neighbour's sword & turn abruptly to right to face away from centre and link up again with man on other side (ie. No. 1 grasps No. 7's point) All turn simultaneously to left, raising right hand sword over their head - face centre with swords crossed right over left. All separate hands, pressing swords gradually towards centre; passing right hand under next sword to right & putting hilt on top of point of the next sword to the right. (thus left hand over next to left & under one after that) Making a seven pointed star called a "Shield". Then then dance round in circle to the left; then



(a) each man in turn steps into middle holding shield over head by two points while rest join hands & dance in a circle round him (cf. Ring-a-roses at Grenoside) The last throws the shield forceably to the floor to break the lock & each picks up his own sword & falls back into one line as at Prologue.
 or (b) while dancing round in ring each man in turn has the shield upon his head. The shield is then laid down on the floor. Each takes hold

of the hilt & point he had before, but in other hands (ie. crossed) and by uncrossing breaks the lock. After (a) or (b) music stops & No. 1 steps forward & speaks an EPILOGUE.

After fig. 7 all or part of the figs. can be repeated.
 The swords were straightened barrel hoops.