

FIRST ISSUE

THE SOURCES OF OUR DANCES

INTRODUCTION

This is a collector's view of the traditions, recounting a view of the different sources and backgrounds. Comments, contributions and corrections are welcomed.

The core of each class of tradition may appear very distinctive but dance styles and implements shade gradually into each other. Although there is much satisfaction in composing dances, it is also a sound principle to improve an existing one and this document may help sides to appreciate what is out there to use. It should not be a concern whether the dance is old or new, but if it is good and suitable. Teams with poor judgements on dances will make mistakes whatever is available. For performance it is better to start from actual interpretations rather than collector's notes. It is the responsibility of the collector alone to publish or lodge notations somewhere accessible and to arrange for any preservation in performance. Very seldom is there a "correct" way of performing a dance or does a record exist of all the details necessary for a replication. Dances taught at workshops are also important as the leaders normally select the best elements of the material from which they are drawn. For teams with established repertoires, it is realistic to expect them to ignore duplicate movements that already occur in their repertoire, and to substitute others. Alternatively dances should be periodically reviewed, combining the best figures to keep the number of dances in practice within bounds.

EARLY HISTORY

The geographical distribution of British dances was first mapped by Joseph Needham, and then in greater detail by Helm, Cawte etc. Although there can be no further change in the areas found for each form, the picture has been filled out by recent regional studies.

The early references were first collated usefully by Barbara Lowe and then by John Forrest in Morris and Matachins. The Early Morris Annals is a comprehensive list of surviving documents that mention the morris from 1500-1750 and which has been the source for a number of examinations of particular topics. There is perhaps a need for a published summary of the evidence on costume. Any new document discoveries cannot change the overall picture. Keith Chandler's books cover the Cotswold Morris till 1900. Much has now to be done to put these appreciations of the morris into their social contexts. Putting the morris of the twentieth century into focus is an ongoing task just to identify the relevant themes.

The correct approach to establish history is to start with now and to work backwards. In this manner the threads that come and go and change its character can be recognised. This has been studied for a long time back to Elizabethan times because of a desire to understand the background to many artistic, social and production topics still of interest. The classical upbringings and the growth of archeology had also concentrated attention on the far past. It has been realised now that our landscape contains relics that hark back to the first land clearances and the Iron Age as well as to the Saxon reorganisation. This leaping of the middle ages has been unfortunate as it ignores the enormous changes that have made the world today, for example the founding of towns, manufacturing and a first industrial revolution with many critical technologies, a flowering of religious observation, as well as the discovery of the ancient wisdom and of most of our musical instruments through contact with the Muslim world.

The significance is that too many theoreticians have made the intellectual leap over this period in order to find the origins of most of our observances. The vast array of tradition cannot be related to the early Christian practices, about which people have been educated since the Reformation, and the only explanation available was a pagan origin, whatever that is intended to mean. Recent scholarly studies of the growth of dramatic performance, music and song, and festivals have shown that there was development since the Conquest but that the flowering was in the two centuries from 1350, from the Black Death to the Henrician Great Plundering and Edwardian destruction of late medieval Catholic practices, followed by a consequential great shift into secular usage. That the morris appeared in processions and at games from 1500 is not surprising as the equivalent social behaviour had been absorbed before in the church and guild processions and pageants and the like.

The threads that have contributed to the morris are many, but none is the source. They are the traditions of the jester and juggleur, the morisco in Spain, the military training techniques copying the moors, being mercenaries in foreign places, intermarriages, the cultural influence of following Burgundian, French and Flemish fashions, the intimate trade contacts with Flanders, Holland, Gascony and Spain, the south German Mining engineers, the Corpus Christi processions, the civic pageants and the May Games.

In the period 1450-1600 three forms of dance appear in the records, the men dancing independently in a circle around a woman, the dancing two-by-two in procession and the chains of dancers often with hands linked. All forms that have persisted in children's games. The Matachin with sticks appeared as a distinct form. What would make the morris different? Its format and probably its music. Before 1700 there is insufficient information to tell if there were any regional differences in what was done. After 1700 there is sufficient continuity in the references for it to be a reasonable deduction that only Cotswold morris evolved but never developed the features found elsewhere by the end of the 19th century. The earliest references to the other "traditions" are later. The distributions of sites and content suggest strongly that a diffusion process operated for all such traditions.

A NON-COTSWOLD MORRIS

1 NORTH WEST : LANCASHIRE

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

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

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

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

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

Very often recent dances have been arranged to fit around collected fragments. There appears to be an enormous reservoir of dance ideas.

2 NORTH WEST : CHESHIRE & OTHERS

Whereas the Lancashire morris is essentially an urban form, the older dances from Cheshire are rural. David Robinson has taught a number of Cheshire dances, both from his own collecting whilst leading Bollin, and from the Manchester collection accessed and taught by his first father in law. The local tradition began with the "Cranford" and "Gaskell" troupes of young women at Knutsford. They spread out over the plain and the dance was developed with different changes and additions, perhaps a new figure every year. The interactions between teams probably were the reason for the many different ways of getting into and out of a "windmill" figure. Very large sets and sixteen plus dancers to fill the available space was the norm.

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

The Carnival Morris is managed by the several Carnival Associations which have no equivalent in the rest of England. There have been large number of dancers and dances involved in a traditional environment.

3 YORKSHIRE LONG SWORD

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

There are 27 dances notated well enough for performance including Papa Stour and the White Boys from the Isle of Man. Only six are now active. The dance notations developed by Ivor Allsop have been published by Tony Barrand. The sets are for eight or six with the former probably the older. Mostly a Yorkshire tradition centred around Sheffield in the south and the Yorkshire Moors in the north. Although most of the Cleveland dances are in mining areas, and were encouraged during the between the wars depression, they are also within sight of the sea. Where the long sword and rapper territories met they show similarities in figure choices, and argument developed by Chris Cawte.

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

4 GARLAND

Garland dances are widespread in Europe, but not very common outside of Austria. They exist in many forms but the oldest are assessed to be those which appear to have once been sword dances and in which due to local laws the garland replaced the swords. The ban led to the use of foliage covered hoops, cooper's barrel hoops and even ropes between dancers. To be impressive the numbers of dancers can be quite large and the dances interminable in length.

In most places the garlands are an inverted U-shape, and can be exploited as a frame for the head and top of the body. Some German and Basque garlands are the size of garden archways with spikes on the bottom ends which can be struck into the ground. In Austria many are rigid and small, of "A" frame or "Δ" triangular shape, as well as complete circles. The latter is appearing in the West Country. The earliest English reference available to me was in a professional ballet. Earlier references to garlands are to a different type of object that is not a dance implement but something that is carried to accompany a party of dancers or singers, who are perhaps "bringing in the May". These are close in concept to the heavily flowered garlands on a stave pole, such as are used on Tutti Day at Hungerford and also was used by some Friendly Societies instead of stave heads. Garlands can mean also slack streamers or decorated ribbons.

By the mid 19th century garland dances were appearing as part of the stock in trade of the dance display choreographer along with plaited ribbon maypole dances and theatrical morris and might be seen on the stage, in at least one ballet, at the pleasure gardens and at revels. The Britannia Bacup and the original Whitworth dances probably date from the middle of Queen Victoria's reign but most surviving English dances seem to be late Victorian or Edwardian period compositions. A particularly well known one is the "Victory" dance from Knutsford which was danced with a slack garland, like a flower decorated skipping rope, now preserved in performance by Poynton Jemmers. Garland dances are still part of the repertoire of children's dancing schools and a waltz garland was performed at Knutsford May Day in 1982. This dance was done with small rigid framed garlands which allowed quick and easy change from linked to stand alone formations. Apparently a \cap -garland dance was circulated amongst Girl Guide troupes after WW I and parties went out collecting along with a maypole. This was in a period of them "sharing" dances and games from many cultures and the source is currently unknown. There is a photograph of school girls with \cap -garlands and a team with a plaited ribbon type of maypole at Alton at the end of the 19th century.

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

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

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

Garlands can be made of a variety of materials - plastic domestic water pipe is just about the right diameter and flexibility and was first suggested by Tony Barrant of Boston University, USA. Some teams have used hoola-hoops, but cane is desirable if the garlands are to be clashed, or even wood steamed to a permanent shape. A set of garlands in basket wickerwork has been seen. Decoration is very much a matter of the team's personal taste. Weight seems to be an important criterion, specially if someone has to carry eight or twelve of them around.

5 DURHAM RAPPER

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

No proper topological analysis has been completed of figure possibilities and those that do exist have not been classified so that possible "missing" movements could still be discovered.

6 WELSH BORDER MORRIS

The term was coined by Dr Cawte in an article for the Journal of the EFDSS to cover the seasonal performance in the Welsh Border counties of Shropshire and Herefordshire, in England not Wales, but extended to include the non-Marches, non-Cotswold county of Worcestershire. There are 11 dance notations in existence and no traditional group surviving to act as a model. There is no consistency in style or movements. The teams should be thought of as existing for a particular occasion with a minimum of practice, rudimentary costume and compensating for deficiencies in artistic content by noise both from the performers and a band containing as many percussion instruments as could be mustered. Dances exist for from 3 to 12 dancers and could be dependent on the number of men available, as at Brimfield. The dances collected from a particular place could vary quite markedly between informants, as at White Ladies Aston, reflecting a flexibility from year to year. Sometimes a gang would have only one dance, sometimes two, or as at Malvern and with the Pershore Not For Joes, an indeterminate set of figures. The common features are the rather short sticks and a high single step akin to the local country dance step. Details such as starting foot rules and phrase ending are notable for their apparent absence.

The current revival is 20 years old and has introduced the rag jacket costume, blacking faces and noise, and is filling a niche not otherwise occupied by the accepted traditions, as it involves the more boisterous conduct often frowned upon. The Silurian MM have interpreted the material and sought to preserve the traditional style and features as far as they can be deduced. An alternative image has been promoted by the Kirkpatricks with the Shropshire Bedlams and Martha Rhodens Tuppenny Dish where the material has been consolidated, systematised and extended. New ideas have been developed using all the local tidbits. Through them there is an image of the the Border Morris, boisterous, more than usually exhibitionist, noisy dancers and rag jacketed, all of which owes a lot to the spirit of the past but not to the substance. The idiom translates well to men, women and mixed sides. Many sides have a Border dance or two to broaden their repertoire and to exploit the contrast with the Cotswold jumps and capers.

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

The Bedlam Morris is a poorly defined form which may be West Midland dancing or related to it. On the Northamptonshire side it existed separate from the Cotswold handkerchief dancing and it may be from that that the concept of stick dances diffused south. I would suggest that the references could imply that the dances were not necessarily done to a melody instrument and relied on the rhythmic effects of stepping and drumming.

The bright rag jacket is worn by most sides now that the implication of poverty is now forgotten.

7 EAST ANGLIAN MOLLY

This has to be seen as two traditions, the old Cambridge style and the new of the Seven Champions. Neither used sticks or wore bells, or normally used handkerchiefs..

The dancing used to centre on two opportunities,

1 Plough Monday : The team could consist of ploughmen dressed as Molly Dancers, led by a Lord and Lady, who was a man, perhaps with a plough. It was said that it took two good women to dress a Molly Dancer (but only one bad one to undress him?) and a good deal of time would be taken up the evening before in dressing up. The team would dance during the day and then dance in the evening in the pubs without their costumes, and, if desired, including women in the set, treating the dances as social dances. Only men did the Molly in living memory.

2 The Village Feast : The pubs would open up the bars for dancing. Perhaps it would be for the Benefit Club and the club night consisted of a supper and dance, but it was quite different from the Molly occasion. The "Feast Dances" would be the same as for the Molly but danced mixed.

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

At Girton the dances were College Hornpipe, Birds a Building, Smash the Window, Double Change Sides, Gypsies in the Wood and Soldiers Joy. Around Ely the best known, because it was the longest lived, was Little Downham where the dancers dressed in ribbons, flower decorated hats, and at the end were so few in number that they danced couple dances, including tangos. At Haddenham it was said that broom stem dancing was done by the plough party and that elsewhere near Ely four and six hand reels were danced.

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

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

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

8 NORTH DORSET AND WILTSHIRE STAVE & RIBBON

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

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

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

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

Maypole : Plaited ribbon maypole dances are another part of the 19th century cultured repertoire. They spread into school use through the White Ladies teachers Training College from 1880. At the turn of the century there were a number of publications giving figures, or dances, although only five or six are in the widely available book by W Shaw. A recent publication is by the teacher at Broughton, near Stockbridge in Hampshire. There are over twenty figures spread through the older booklets found by Anne Marie-Hulme and clearly there are many other movement possibilities. The largest maypole known had four rings of dancers, although two is more normal. It may be noted that few of the surviving figures exploit the rotation that comes with one ring on the commercially available pole. Anne Marie has shown that closed, pole-wrapping plaits and open tent-like figures can be combined by the inner and outer rings of dancers respectively performing them simultaneously.

9 DERBYSHIRE

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

10 LICHFIELD in Staffordshire

In the 19th century the morris was employed to form part of the procession of the winning candidate at parliamentary elections. This century the local boys truant school provided a team for a processional dance. In the 1950's mss and tunes were received by members of the Men of Mercia Morris. A few details such as the pushing away of feet in Nuts of May were confirmed by local informants. The dance notations were interpreted, shown and taught widely. The major difficulty was the hey which is now twice the length indicated. The club split over the dances into Burton on Trent and Lichfield and now the tradition centres on Green Man and Stafford with there being occasional

Lichfield outings. The Marlborough side in Vermont, USA is one of best interpreters of the style and is the only team who appear to have added good dances to the corpus.

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

This could be interpreted several ways, in a near Cotswold style, as a Border dance or as part of the NW tradition, as such dances had been brought south into Staffordshire, with appropriate adjustments to otherwise ill described steps and posture. That the dances appear in pairs could have suggested that the sources were various West Midland dancers from different villages. One dance in circulation was that made up for an occasion when the reconstructions were being demonstrated to "experts" and they were invited to spot the odd one. Only recently have clubs realised that the relationship of choruses and figures is not cast in concrete, and that more effective displays can be choreographed.

B COTSWOLD MORRIS

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

1 ABINGDON

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

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

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

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

2 ADDERBURY

There are two sources. Miss Janet Blunt and her friends collected morris, country dances and songs from William Walton over a number of years and passed copies of the mss to other people, including Sharp. The four sets surviving differ in detail. She arranged for Sharp to meet Walton when he went up to London and Sharp was able to extract detail that Blunt may have missed. Sharp's publication owes nothing to Blunt's mss and he ignored the dances to then popular songs. There was further information in the Sharp mss that was drawn from by Fred Hamer and published in ED&S.

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

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

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

3 ASCOT-UNDER-WYCHWOOD

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

Williams mss had a little material which could be interpreted, and the Sharp mss a long list of dances once done.

The modern interpretations show a number of families, Bath City to Bristol to Kemps Men, Hugh Ripon to Herga and then Coventry from whom a number of sides derive, Dommett to Cup Hill and from them to Taunton Dean, also to Ring O'Bells of New York and Glory of the West. Royal Liberty appear to have had an independent start. All these sides have created new dances.

4 BADBY

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

5 BAMPTON

This has been a continuous tradition, regularly observed, unusual in that several families have been involved concurrently in its transmission, and in having two independent sides since 1926 and three more recently, called here

Shergold's, Woodley's and Wixey's. These sides have significant stylistic differences. It has been a common experience that the details of a dance are a consensus of those dancers out on the occasion and that a wider tolerance of individual style exists.

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

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

In the mid 1930's Bampton was "rediscovered" as a source. It was realised that the EFDSS taught version was rather theoretical, that it was how it "ought" to have been, and was a long way from what was being seen at Bampton. There is much in the general dancing of Bampton outside of the village that cannot be traced to an origin in the village either in mss notes of observations or on films. The dances and tunes were recollected by Schofield, Peck and Ganniford by visiting the Wells team at Bampton in August 1936. Wells was asked to give Ring Instructionals though he had only been an occasional no.4 dancer and was noticeably different in dancing style from the rest. From these contacts Dr Peck, the Ring Recorder, produced a small draft handbook. There were also a number of films taken in the 1930's which have been indexed by Keith Chandler. Using dance title lists produced by Jinky Wells in interviews with old dancers produced memories of dances no longer in practice, some of which were clear enough to be included in Dr Bacon's handbook. Also the music mss produced a number of tunes that Wells had played. More recently the village teams have revived versions of some of the older dances although not all have been recovered, particularly a double jig with each dancer having two sticks.

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

It has not been a tradition to which sides have added dances, although the club at Palmerston North NZ have arranged some for 9 dancers. Many recent dancers have been singers or players but little has been recorded. No one appears to have recorded Sam Bennett's versions of the Bampton tunes when he played for the "Old Uns". Wells was recorded by the BBC and Peter Kennedy and Bertie Clarke by Russell Wortley.

The observation of dancers over forty years shows that age is a dominant effect in changing people's body language rather than any differences in how they had been taught when they joined. There are a few sides who have reproduced the village style well, usually copying the Woodley team, The Royal Ballet School, Frome Valley and Binghampton in the USA are examples.

6 BIDFORD

The village side was created in 1886 by Darcy Ferris and danced on and off till WW I. The dances done must have included some old Bidford ones, and certainly others derived from the Bledington area and perhaps from Ilmington

and from other dancers asked to dance with the young men when they first started. Ferris' mss show some attempt to record the material. MacIlwaine and Sharp saw them dance in 1906 which was the first field collection and some dances appeared in the Esperance Book and Sharp and MacIlwaine's first Morris Book. Sir Benjamin Stone had photographed the side in action and the originals are in the Birmingham Central Reference Library collection. Graham's book can be interpreted if it is realised that everything is described from the point of view of a watcher not a dancer, that all repetitions are ignored, and that the later dances demonstrated to him were considerably shortened as well. The Library of Congress has recordings made by US visitors pre WW I of Robins playing.

In 1955 a local boys side started by using Graham's book and also consulting several people who had learnt or were being taught the dances before WW I. They wanted the chorus to occur in the half figures and well as with the half heys, also the sidestep-&-half-hey dance was called The Handkerchief Dance, and all the various stick tappings were called The Stick Dance, because the foreman could choose or invent the chorus after the start of the dance. These persons defined a manner of performance which was kept up for a few years and which was taught and maintained by Holden Goldens later. With the demise of the boys side, the tradition was taken up by the Shakespeare men at Stratford on Avon, who have made replicas of the old costumes and dance in Bidford on Trinity Monday, and with a new and powerful interpretation of the dances.

7 BLEDINGTON

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

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

8 BRACKLEY

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

Fred Hamer recognised that there was a large difference and in magazine and a Journal article included all that was known of both traditions.

Brackley dancers had been met by the TM in the late 1920's and a special visit by Schofield, Peck and Putterhill made in 1936 gathering information about the dances post WW I. Fred Hamer met the survivors about 1950. Bedford MM became the reference performers of the dances and led a number of workshops. There was a boys side at the college which has grown to the present club. Windsor and Phoenix amongst women's sides interpret the tradition.

9 BUCKNELL

The dancers in the Bucknell area were discovered by Butterworth and the notes on the dances and a diary of the collecting exist and have been published. He had difficulties with some aspects of the dances, eg. the backsteps and the heys as well as problems in obtaining any tunes. Powell played the pipe and tabor but not very well and frequently drifted off into Maid of the Mill. Sharp was asked to come and see what he could make of it. The mss is mostly detail rather than full dances so it is presumed that the publication in the Morris Books was a joint effort. The

meetings of the TM with the dancers and Powell over the years has only brought out a little information, mostly snippets about jigs, although for a while Powell made tabors for sale through the EFDS. Unfortunately Schofield's notebook on his Bucknell and Fieldtown collecting was loaned to Arthur Peck and has not been seen since. It was later realised that Powell played a pipe in the Basque tuning and not in that given him by the EFDSS based on Potter's pipe owned by William Wells of Bampton.

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

10 CHIPPING CAMPDEN

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

11 DUCKLINGTON

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

12 EYNHAM

A young side was seen by Sharp and then an older side brought together from whom he collected and published the Eynsham Morris Dance. The team was seen several times later and Sharp's field notes record attempts to note other dances. During the revival in 1937 after a break of a few years the side regularly performed two dances separated by their mummings play. Earlier in the century they said that they had done the morris in the daytime and the mummings after 6pm. Major Fryer saw the side on several occasions and noted the dances done, to find that the order of figures was flexible with many options of what to include or exclude, and a variety of tunes were in use. Enquiry in the village in the early 1960's established that other dances were recognised and some had indeed been at least practiced such as Constant Billy.

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

13 FIELDTOWN

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

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

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

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

14 HEADINGTON QUARRY

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

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

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

15 HINTON-IN-THE-HEDGES

See under Brackley. An interpretation is "Short Swindon."

16 ILMINGTON

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

17 LONGBOROUGH

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

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

That Chipping Campden had a "Longborough Stick Dance" suggests that they may have had one, perhaps after he had stopped dancing.

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

18 ODDINGTON

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

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

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

19 SHERBORNE

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

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

20 STANTON HARCOURT

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

21 WHEATLEY

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

Sharp made several attempts to collect full dances from A Gomme but by then simple dances missing elements common elsewhere were of little value for publication. Major Fryer with the Wargrave men met an informant at Maidenhead before WW2 after a show who claimed that their dances were wrong and taught them different stick tapping sequences to their Headington and Adderbury dances. Such material was reconstructed by Thames Valley and taught at Ring Instructionals and also used at early Morris Federation workshops and published as their first Instructional book.

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

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

22 BESSELS LEIGH

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

23 BRILL

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

24 KIRTLINGTON

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

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

25 NOKE

There is a enough mss information in Sharp to indicate a dance to Bonny Green which has been interpreted by Mike Heaney.

26 NORTH LEIGH

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

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

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

C OTHER DANCES OF INTEREST

1 ISLE OF MAN & OTHER DISPLAY DANCES

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

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

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

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

2 SOLOS, DUETS etc

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

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

Duets : Dances for two include the double jigs. Cotswold morris jigs can be danced by both persons together, with or without an element of competition, or by taking turns, either walking round between turns to fall in behind, or by facing through out and alternating, as the Bledington's Shepherd's Hey, or even by dancing different movements simultaneously as in the Sherborne tradition. Most of the solo dances mentioned have dual versions. In the past I have seen two dancers from Chipping Campden and I have heard of two dancers at Eynsham creating a double jig by dancing as much of a set dance as having only two could manage. There are a few display mixed couple dances, eg. one from the Isle of Man. There are comic or fun dances from Europe, eg. "The Ox or Student Dance" from Scandinavia and the Fool's Jig like dance from the Baltic States for two sharing one long pole. The choreography of Irish pair dances is worth study for inspiration. There are also free form traditional dances such as that done by the Teaser and Hobby Horse at Padstow. A dance for two each with two sticks from Wells at Bampton has been lost but such exists from Guam. Even the Maori sitting down stick dances might be considered.

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

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

3 SKITS AND HUMOUR

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

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

4 MEDIA

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

5 OTHER PLACES WITH DANCES

Abbots Bromley

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

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

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

Castleton

A simple dance by girls is performed in association with the procession and stops of the garlanded King and the Queen.

Helston

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

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

Cockney London

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

Minstrel Troupes

In the early 19th century the blacked up nigger minstrel was created and until WW I it remained one of the most popular forms of stage entertainment, with its own structure, style and rules. It contained a mix of song, music, dance and playlets, before the development of the equally well forgotten Concert Parties and Pierrots. In the 20th century it

became common with local amateur groups, often following the death of the mummers, and a favourite method of raising funds, now defunct. The TV Black and White Minstrel Show did not follow the traditional pattern.

Mummers

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

Nantgarw Morris

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

St Ives

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

Salisbury

There was six man dance team that came out up to WW I with the Giant and Hob-Nob with three of the men dressed as women. The surviving tune is a version of Oyster Girl.

Shaftesbury

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

Sussex/Surrey Solo Morris

A sole dancer was seen by Lucy Broadwood dancing in a grotesque manner and blowing his own trumpet. Dancers are recorded from Puttenham, near Guildford, but they stopped because one insisted on being buried in the costume.

Yorkshire Moors

Paul Davenport has collected memories of dancing.

Most people's knowledge of the past is fragmentary and quite insufficient to properly judge the validity of most arguments. That they want to believe in certain explanations is a fascinating issue, but little to do with historical accuracy.