

OTHER MORRIS

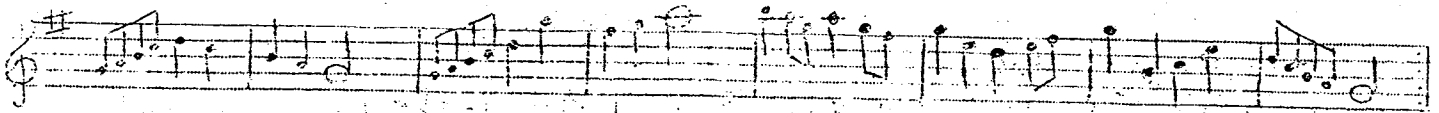
One must not judge all morris by the yardstick of the Cotswold dances which after all is only one flower on the folk tree. Any custom is only as elaborate as necessary to fill the need which occasions it in its community. The emphasis may be different. Simplicity of step may be compensated by variety of figure from dance to dance, or by elaboration of costume even to the point of fancy dress, or by increase in the impressiveness of the noise either through using a band or percussion instruments such as tambourines and bones. This compensation should be borne in mind in presenting other morris to the morris world or to the public.

The intrusion of country dance elements into the morris outside the Cotswolds is largely a myth. Molly dancing includes triple minor longways done as whole sets and two of the Winster dances are recognisably community dances but in general the morris lacks the physical contact, the partner response and the figure movements (particularly the progression) of the social dance. It is the experience of most collectors that ordinary people equate morris and country dance music and movements - this and an ignorance of the existing traditions probably led to the idea.

MORRIS REELS

STEEPLE CLAYDEN - Buckinghamshire

"OLD MOTHER OXFORD"



Only tune played by Inwood - "Old Mother Oxford".

Clapping Dance - start in line facing in pairs 1-2, 3-4, 5-6.

Dance a straight hey, called a "double" ending up as at start.

Normal morris step - Inwood danced with great vitality & spring for a man of 77, throwing his legs further & therefore higher than morris man are used to do & keeping them very nearly straight though hip joints wonderfully loose & flexible.

Then they clapped, in the usual manner as in Shepherd's Hey or None So Pretty. After second "double" ended 1, 2-3, 4-5, 6. 1 & 6 being neutral. Dance continues ad lib.

Stick Dance - sometimes used sticks instead of clapping. Sharp remarked that it was apparently very like the morris at Ludlow & White Ladies Aston.

HEADINGTON QUARRY - Oxfordshire

Kimber's tune for the Morris Reel he called "Bold Huzzar". He also used a version of "Soldier's Joy". No handkerchiefs used.

Travelling step - a quite morris step based on 3 running steps & a hop. Ordinary hand movements, without handkerchiefs, rather milder than usual for Headington.

Reel step - it is similar to the stationary "polka" step of Morpeth Rant & other country dances. On the first beat of a bar the ball (or heel) of the free foot is tapped on the ground in front of the other foot. Schofield remarked that the toe was well turned out as it is tapped. Sharp noted that the legs were well crossed & the toe of the front foot well pointed. In the reel part the arms are "a Kimbo" (not Swedish fashion) hands on hips, fingers to the front. "For you see you dance with your waist, not anything else".

Reel for Six:- stand all 6 facing up - no once to self. Continuous reel twice through, started progressively by tops casting out & going behind 2nd cu & between 3rd. (16 bars) Partners face & step (8 bars) Partners change places passing by the right using the same reel step. Hey as before twice through on other side (16 bars) Partners face & reel step with toes again (8 bars) Partners change back as before using reel step with toes (8 bars) Repeat all - using heel in the reel stepping. End with a final hey done once & all-up.

Reel for Four:- Stand in line facing up. When music starts Nos. 1 & 3 cast to their left and start the hey-for-four by passing 2 & 4 by the left. Two complete heys to get back to place - end 1 facing 2, 3 facing 4. (16 bars) Reel with toes (8 bars) in the 8th bar 2 & 3 change places by casting to the right. Next 8 bars 1 facing 3 etc. Next hey started by 1 & 3, 2 & 4 passing by the right. In next reel with toes 2 & 3 again cast to right in bar 8 to places. Then repeat heys & reel with heels. End with single hey & jump all facing up.

Reel for Three:- Hey for three - No. 1 casts to the left & passes 2 by the left. No. 1 faces down & 3 faces up throughout the reel stepping while No. 1 first faces No. 1 & in bar 8 turns to face No. 3. Second hey starts by 2 passing 3 by the right. In the next reel stepping 2 faces 3 first & then No. 1 & next hey starts 1 & 2 pass by right. Dance ends with single hey & all face up.

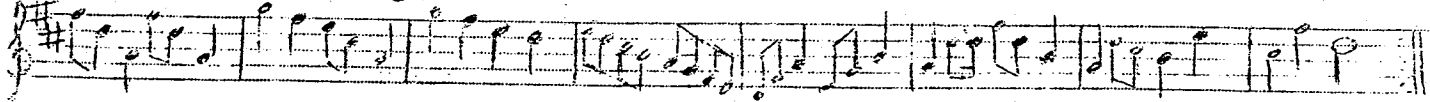
UPTON SNODSBURY - Worcs.

A three handed reel with heys & stick tapping. Did some kind of stepping throughout the dance. Stick tapping - middle man tapped alternately with the men on either side of him.

MITCHELDEAN/BROMSBERROW HEATH

tunes - at Mitcheldean - Cock O'the North, Flowers of Edinburgh
 - at Bronsberrow - 3 handed reel (E.D. & S. Sept. 1959 p 94)

MRS. B. HILL. 1950



sticks - about 30" long & stout.

Stick Dance - start 1-2, 3-4, 5-6. facing in one line in pairs. Shoulder sticks & walk or "march" a complete reel to first part of tune played twice (16 bars) End facing in pairs as at start - then caper vigorously on alternate feet on the spot - clashing sticks at the top, alternately forehand & backhand, on each caper for the second part of the tune played once only (8 bars). This done ad lib tempo getting faster. The leader called "off" for the reel & "set" for the clashing.

Stepping Dance - as stick dance in the hey. At Mitcheldean stepping just replaced sticks. At Bronsberrow stepping done facing partner for 8 bars & then repeated with partners with backs to each other (8 bars)

tune:-any polka - sometimes schottiches played rather slow.

sticks:- short about 6 to 8" x 1½" diam.

Start 4 men in a line facing in pairs 1-2,3-4. 2 & 3 hold their stick in both hands resting their hands on the midriff; 1 & 4 strike these held sticks from side to side as in single stick for 8 bars in rhythm with the music. This is "napping". Then 1 & 4 dance a "figure 8" (not a hey) around 2 & 3 who remain in their place marking time. No. 1 passes partner first by the right & then 1 passes before 4 in going between 2 & 3. All call "Ho!" before start of figure 8 and use plain steps or hopsteps. Instead of figure 8 can do

i. swing in pairs (arms round waist). ii. setting to right & left.

iii. link arms first right & then left. Suggest the following order-

Nap/figure 8/nap/set/nap/figure 8/nap/arm/nap/figure 8/nap/swing.

Cawte says 4 hands across - 8 bars each way - as well.

W O R E S . M O R R I S

UPTON ON SEVERN

Stick Dance:- music - hornpipes - Brighton Camp, Yankee Doodle, Keel Roll etc. played in 1925.

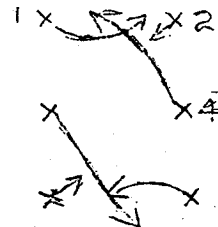
step :- only Joe Griffen of side did anything like systematic footing. He did something approaching a morris step. He held his feet a little distance apart & had his legs very bowed. In 4/3 step the free leg would be swung across the supporting leg on the 4th step.

figures:-

MORRIS - whole rounds clockwise.

BACK-TO-BACK PASSING RIGHT (LEFT) - partners back-to-back in 4 bars passing right shoulders (left) first & then dance in position for 4 bars.

THREE TOP - (middles to the right) Nos. 1, 2 & 4 do hey (reel) for three, No. 4 passing No. 1 by the left. Ends do not turn out to start. Nos. 6, 3 & 5 hey, No. 3 passing No. 6 by the left



Reels done across top & bottom as in sketch.

Middles return to place by going round corners place.

SIDES - hey for three on either side, top couple passing between the middle couple.

dance:-

Once to self - no movement.

Morris

Back to back passing right

Back to back passing left

Three Top

Sides

Morris & all -in

Other Morris 4.

Partners strike sticks at beginning of each evolution not at end
CHORUS - between each figure dance "Sticks & Dance in Position".
Partners strike sticks from right to left at the beginning of each
bar hitting tips & butts alternately (8 bars - stepping all time)
Dancers make a quick whole turn left about (clock) then dance in
position facing partners while stick tapping.

Handkerchief dance:-

music - jigs - Bonnets So Blue used in 1925.

step - a sort of running step except when dancing in position when
4/3, 4/2 or "change, change" used indiscriminately. I recommend hopsteps.

hands - very indefinite - mostly swing back & forward with marked
upward flick but other variants were i. arms swung alternately

ii noticeably in heys a circular movement in vertical plane in

front of body, made alternately with right hand c.cl & left hand cl

iii. a figure 8 with 2 hands moving in parallel directions.

iv. dip down & together as at Adderbury.

dance:-

Once to self - no movement

Morris

Back-to-back passing right

Back-to-back passing left

Three top - done twice

Sides - done twice

Corners - Nos. 1 & 6 move toward each other
and face whilst Nos. 2 & 4 face & 3 & 5 face:
this turns set through 45 deg.

Standing thus dance in position 8 bars.

Now with 2 & 4 as leaders,

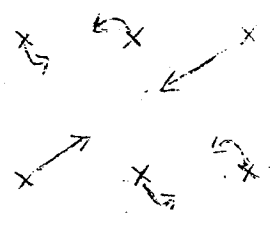
Back-to-back passing right

Back-to-back passing left

Three Top (twice)

Sides (twice)

Morris & all-in facing centre.



Karpelos not sure if dance in position should be done only at
corners or if it should also come before each evolution as in
stick dance.

EVESHAM col. by J Hargreaves. set of 10 men, 5 a side.

Stick Dance

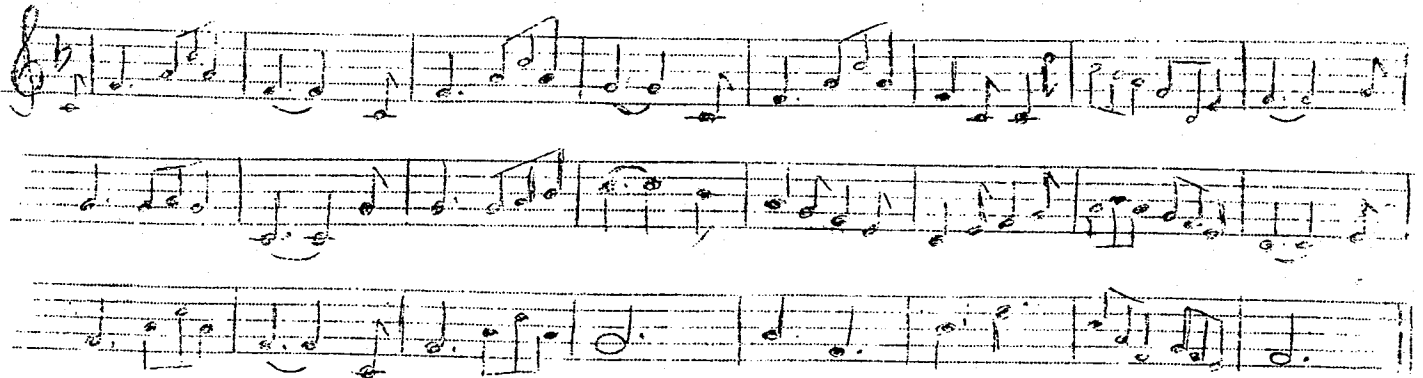
- A1 - Hit sticks
- B1 - Hopstep facing partner
- A2 - Hit sticks
- B2 - Cross Over, turn & approach (6 bars) hopstep facing (2 bars)
- A3 - Hit sticks
- C - Hopstep - transfer stick to left hand & handk to right & face round to right - sticks in middle. Dance round in circle anticl. waving handk from wrist, singing "Fanny Frail". At end transfer back again.
- A4 - Hit sticks.

Ad lib. f rom B1.

"Farewell, Farewell, Farewell my Fanny Frail
 For I met my little Sally, at the corner of the alley,
 With my rump a dump a doodle dum a day."

Handkerchief Dance: - I have doubled length of what is in MSS)

Tune: Bonnets so Blue.



Hopstep.

Hands - wave for 6 bars - once to each hopstep then 2 times down from the wrist, finishing up with 2 circular motions.

Bars 1-8 Hopstep facing partner.

9-16 Cross Over & Back

17-24 Whole rounds

Repeat ad lib.

PURSHORE - 8 men, 4 a side.

Sticks - partners alternately hit tips right to left and butts left to right for first 4 bars of each phrase.

Figures - all tap sticks at end of phrase. In the 2nd 4 bars of each phrase do

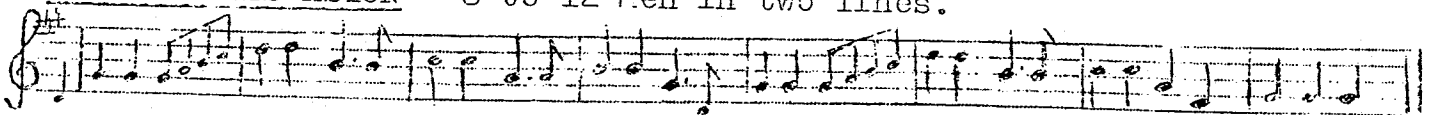
i. 1, 2, 3 cus do half hands or sticks while bottom couple go up the outside to the top (or the reverse)

ii. Change sides.

iii. half hey down the sides.

fairly obviously other such movements could be included.

WHITE LADIES ASTON - 8 to 12 men in two lines.



Other Morris 6.

For each figure of the dance a different tune was played. One above. The step throughout the dance was similar to the Flamborough step. For stick tapping & throughout the dance the sticks were held at the end. The step is continued throughout the tapping.

Chorus:- Straight half hey. (single as at Flamborough. sic.)
Stick tapping - tap right to left on 1st & middle beats.
Half Hey back
Stick tapping.

Figures:- assume 8 dancers.

1. 1, 3, 5 change stick to left hand & link with partners, arms round bodies & all face up (presumably) and do whole hey for 4 cus.
 2. 1, 2, 3 & 4 dance round clockwise while 5, 6, 7 & 8 continue stick stepping and stepping.
 3. 5, 6, 7 & 8 dance round clockwise while 1-4 stick & step.
 4. Cross Over (called "set"), stick tapping, cross back, stick tapping.
 5. Processional Up - each couple in turn processes up middle & back
 6. Processional Down.
 7. 1st cu. moves down to bottom on outside of set while rest tap sticks. (or bottom to top)
 8. 1st couple lead down middle, the rest following & left hand file turning partner under their arms (as in Country Dancing)
 9. Partners swing.
- Dance starts with once to yourself facing partner. Then begin with a chorus & alternate the chorus with figures ending with a chorus.
10. -Rounds half way round - either direction.

No need for dancers to return to their own places.
They sang carols & did step dances in between.

LEOMINSTER/WEOBLEY/DILWYN)-Herefordshire

- A stick dance for 4 couples (Leather) or 8 cus (Sharp)
Sticks:- short, about 6 to 8 " long X 1½" diam.
1. Start facing partner. Nap=strike sticks to rhythm o.-.o.-./o.o.o.-/ for 16 bars (2 strains)
 2. all face up & evens chassez to left & odds to right (odds behind evens?) - 4 bars across & 4 bars back - repeat 16 bars in all to second part of tune twice.
 3. Nap again.
 4. Hands across in 4's holding up sticks in the disengaged hand. To the right first for 8 bars & then back for 8 bars.
Repeat ad inf.

In 1920's team of 5 - two with sticks, 16" long - one each with triangle, tambourine & melodeon. The first 4 danced - in a circle they crossed over, bowed, circled & hit sticks.

Percussion instruments

Drum:- Pershore

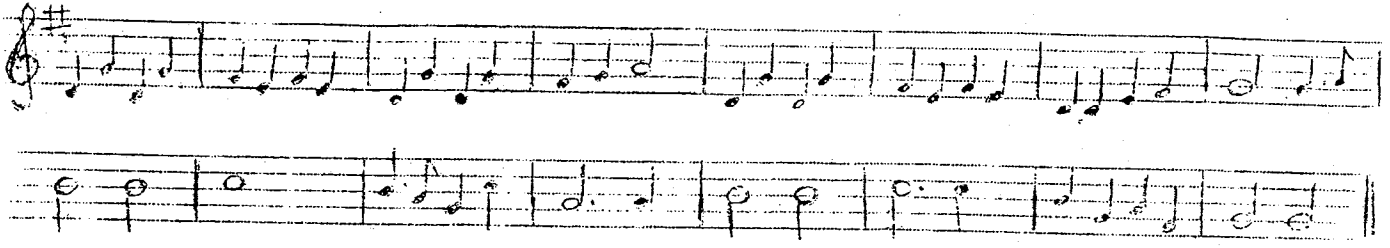
Triangle:- Much Wenlock, Leominster, White Ladie, Aston,

Tambourines:- Much Wenlock, Leominster, W.L. Aston, Upton on Severn

Bones:- Much Wenlock,

MUCH WENLOCK - Salop - Karpeles col. from Baden Minton 30.3.37
 Other Morris 7.
 sticks:- 14 " long x 4 " circum. undecorated.

"Not for Joe" KarC 5346



"Jig" KarC 5346



Dance came from Hoyer, a mile away in 1880's. Old team last came out before WW I. Mr. Minton danced with them. He revived the dancing in 1926. The men were all workmen in the limestone quarries where Minton used himself to work. They used to come out first on Xmas eve & dance 6pm. till 12, then on Boxing Day & sometimes every day afterwards till the New Year. It was believed the dance used to celebrate the birth of Christ.

Costume:- any fancy dress - such as that of an Italian clown, King's Jester, Sambo the Black. Some dancers dressed as women - Mr. Minton said he introduced this. All black faces. No bells.

Team:- from 5 to 8 dancers. Always two "standards" ie. bones & melodeon player who do not dance.

Eight:- 4 stick dancers, 2 with tambourines who dance.

Seven:- 2 stick dancers, 2 tambourines - & a triangle player who does not dance

Six :- no triangle.

Five :- a triangle but no tambourines.

On 30.3.37 evening Mr. Minton (melodeon) & 3 dancers came to Raven Hotel, Much Wenlock & showed Miss Karpeles the dance.

	T	S	S		1-4 partners cross over left shoulder
Top				bottom	and make a half turn right.
	T	S	S		5-8 cross back, left shoulders to
					places & are once round with
					left arms. Tambourines are held

up and shaken during arming. The step during the above is something between run & walk - when in streets dancers progress slightly in these movements by making their track slightly diagonal. They are headed by the accordion & bones.

9-16 Stick tapping. Partners stand still facing each other. Tambourine players beat time & the bones man who has hitherto been silent joins in. The stick dancers do :- Even nos hold sticks still in a vertical position whilst odds hit alternately from right to left, left to right

Other Morris 8.

tip against tip. 4 times to a bar & twice on main beats of last bar. The strikers stick is also held in almost vertical position & the tapping is done mainly by a movement of the wrist. The above is repeated but evens hit odds. Whole dance ad lib. In "jig" tune dancers put in occasional fancy steps such as cross step & hockle step but only indeterminate.

Cawte met George Walters (29.5.57) who joined the side in 1917 and Nick Rowlands (29 & 30.5.57) who joined in 1897. The dancers originally wore tags of cloth on their ordinary clothes, later the tags were paper, then the clothes changed to fancy dress & finally the tags were abandoned because boys used to set them alight. The dancers blacked their faces & hands & wore top hats. For part of the dance they used a clumsy single shuffle as for the rapper dance.

There is a photo of the team in "Wenlock tells the World", Shrewsbury Chronicle Friday 5th April 1935.

The same men performed in 1949 when some were living at Stretton Westwood - see Geoffrey Mendham "Encounters with the Morris Dance in Shropshire" E.D. & S. Dec/Jan 1953/4 p.100.

The "Westwood" morris men, 5 of them, met in Aug. 1949. Dressed in fancy dress mostly modeled on circus clown costume. One wore a tight fitting blue costume, wide waisted & tightly banded at wrist & ankle - carried two spurs of bones. Another wore top hat & tail coat & was almost immaculate - with tambourine. Other 3 in coloured pyjama like suits. 2 had short sticks 1 ft. long - third had a small melodeon. A full team included 2 more stick men. All had blacked faces.

4 dancers stood in a square 12ft. wide with musician in middle - reading sunwise - tambourine, stick, stick bones - musician played 16 bar tune, loud fast and inaccurately. 2nd tune was recognisable as "Three Jolly Sheepskins" (largely as at Sleights - this because Sharp's Sleights tune came from John Locke of Leoninster!)

During first strain the three in motley moved rapidly round each other in serpentine track, apparently arbitrarily - came occasionally near a hey for 3. Step was a rapid rolling walk - as if a hurry to get somewhere. Meanwhile the top hatted tambourinist moved fairly slowly anticlockwise round the set & performed a variety of polka & rant steps in an almost sitting position. At the end of 8 bars all back to position except stick men now within reach.

One held his stick very rigidly vertically at arms length. The other beat it from side to side with great vigour, 4 times in each of 1st 6 bars, twice in 7th bar & 3 times in 8th. Tambourine & bones did same rhythm, both facing away from centre, the bones at head level, the tambourine at knee level. All instruments played with extreme vigour. Sequence done 3 or 4 times, stick men change roles each time. Dance ended on 2nd strain. Usually performed at Xmas.