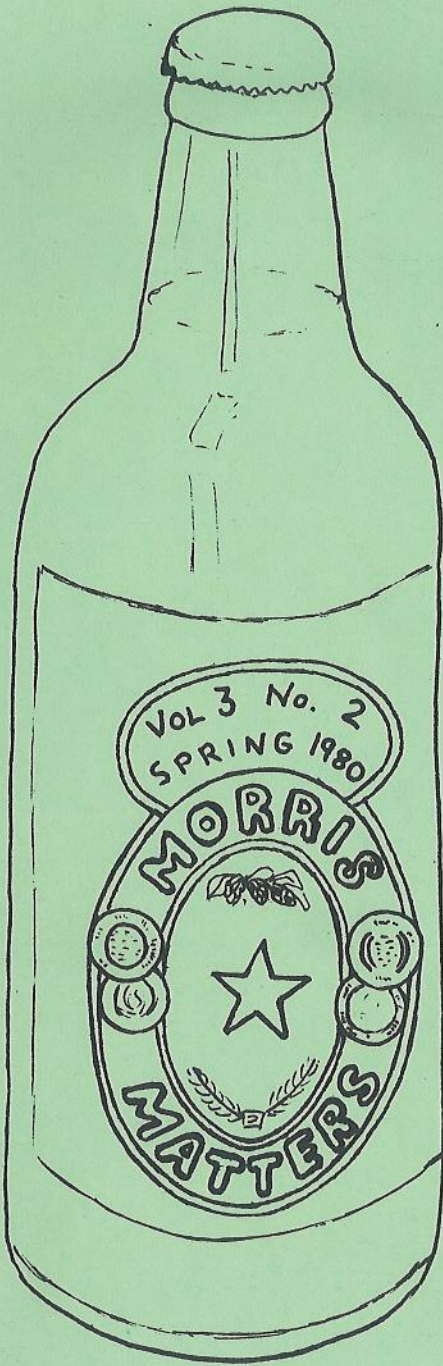


FOR
CONSUMPTION
BETWEEN
DANCES ---



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EDITORIAL

In this issue of Morris Matters we publish five new Adderbury dances, i.e. dances invented in the past few years by the present Adderbury Morris Men. We are in agreement with Tim Radford's opinion that these dances are equally as important as those collected by Janet Blunt. Some may feel that Adderbury MM are in a special position as the revival of a traditional side whose right to develop their own tradition is less questionable than that of sides of lesser pedigree. However it seems that the need and impetus to invent new dances or adapt old ones are not confined to the revived village teams but are much more widespread. It is surely a sign of the healthy state of present day morris that so many sides are developing the tradition to suit their own needs and circumstances. Of course there still exists the point of view that the collected dances are part of our heritage to be handed down intact to future generations and therefore should not be tampered with in any way. We would welcome debate on this subject.

In the past dances were transmitted by word of mouth, a practice which was broken for the first time with the publication of Sharp's Morris Books. Since then, and with the publication of Lionel Bacon's Handbook there has been a written repository of the collected material which is accessible and fairly freely available. In order that the same may be true of the more recent dances, Morris Matters will be pleased to publish notation for new dances. The copydate for next issue is the beginning of July 1980.

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This issue of Morris Matters was written and compiled by Jill Coleman, Mouse Dismore, Jenny Joyce, Beth Neill, Frankie Stringer and Alan Whear for Windsor Morris, 24 Alexandra Rd., Windsor, SL4 1HN.

Dance and Caper ,

Cat Gut Scraper.

Tony Barrand

Dr. Tony Barrand is the founder and Squire of the Marlboro Morris and Sword Club in south-eastern Vermont, teaches traditional Anglo-American Dance and Song at Marlboro College and through the School for Traditional Dance and Song, and with his partner John Roberts is well-known in the States as a singer of English folk songs. He and Mr. Roberts, along with Fred Breunig and Steve Woodruff, are also responsible for two popular seasonal programmes and recordings, "Nowell Sing We Clear" and "To welcome in the Spring".

There are currently some 50 morris teams in the U.S.A. and Canada (N.B. this figure does not include the many American Indian tribes which have actively encouraged their young people to learn and perform the dances which are indigenous to the tribe and which are danced as overt rituals designed to influence, for example, the rain, the hunt or the harvest.) Seven years ago there were approximately five teams. The basic problem of this rate of expansion is the same one I have seen in England in various visits home in the past few years: the scarcity of experienced dancers/teachers. There is, however, a very solid groundwork of dance basics which has been laid by the work of the Country Dance and Song Society of America ever since Sharp convinced the late May Gadd (one of his demonstration dancers) to come here temporarily to start an American branch of the EFDSS some 50 years ago. She stayed and, at week-long courses taught at Pinewoods camp in Massachusetts summer after summer, there developed three generations of dancers who unknowingly refined an American quality of movement in dancing Cotswold Morris which is quite different from the general movement qualities of any English revival team I have seen. The individual style is quite like that of a Headington Quarry dancer with a neat 4-step - a step which I saw few English teams perform to my satisfaction.

individual skills

The fact that the dancing was learned in short bursts (1 week long, once a year) in classes rather than in a club tended to emphasize individual rather than team skills and, being learned in isolation from information being acquired after the

publication of Sharp's Morris Book it developed some repertoire variant of its own. A drastic shock to the system was imparted by two visits from Nibs Matthews to Pinewood Camp, right around the time when he was Squire of the Ring. He 'corrected' some of the odder aberrations (such as galleying in Bledington) and suggested that the men should form a team and should dance in the streets in kit. This led, in 1963, to the formation of the Pinewood Morris Men who, until recently, met basically at Pinewoods Camp once a year and gathered in Cambridge, Massachusetts to tour annually each October. Despite the lack of a normal club setting, the Pinewood Morris Men had a remarkably consistent style and a group of them eventually toured England in 1973 and were admitted into the Morris Ring. This combination of Pinewoods Camp classes, C.D.S.S. classes in New York and Boston and the Pinewoods Morris Men tour spawned many of the teams which formed the first phase of growth in the early seventies. The first real club, however, formed as a direct reaction to the constraints of the classes in New York City in 1966. The Village Morris Men in Manhattan Greenwich Village had a brief motel-like existence, but at least five of the original group formed other teams notably in 1973/4 the new Cambridge Morris Men (who toured England) were admitted to the Ring in 1977 and the Binghamton Morris Men (who toured England in 1978 and were not invited to join the Ring, possibly because they had a woman musician). Shortly after this, in 1974/5 a number of other teams came into existence, for example Ring O' Bell, the first women's team, in New York City (toured England '79), the Black Joke and Muddy River Morris (a women's team, both of Boston, the Greenwich Morris Men and my own Marlboro Morris and Sword in rural Vermont.

By the spring of 1976 there were 11 teams within striking distance of each other in New England (meaning roughly a four-hour drive!) and the Marlboro team organised the first Marlboro Morris Ale in an attempt to bring all of the existing teams together so that we could see what everyone was up to and could nurture team morris in the excitement of dancing with other teams. From 110 dancers in the first year, the next one brought 260 and twenty-one teams so that subsequently the gathering has been restricted by invitation to 16 clubs. At the second Ale, a meeting was held to see if there was support for some sort of Ring or Federation. It was a real lesson for this English exile when the sentiment was unanimously opposed to any such super-structure. The teams felt no need of it, and in true Yankee spirit undiluted in 200 years, voted in favour of maintaining their independence without having anyone fussing over them. Shortly afterwards, Fred Breunig of the Marlboro team began the American Morris Newsletter on his own, to serve those teams who wanted to get news of others and this augmented a long running newsletter put out by the Pinewoods Morris Men as a service to its widespread membership. (Anyone wishing to get news of American teams could subscribe to the American Morris Newsletter by sending \$2.50 to Fred Breunig, RFD #1, Box 9A, Putney, VT 05346.

social attitudes

An interesting aspect of team growth in the U.S.A. has been that women's teams (while not as numerous) have existed alongside men's sides since team morris got underway. Social attitudes between men and women are much further along (dare I say, Healthier?) than those which

I saw in England this summer and I don't believe there is a men's team in the U.S.A. that would refuse to dance on tour with women. In any case, if they did they'd probably be sued. The majority of men and women, I think, still feel that sets of mixed dancing is not really desirable, although that happens in relaxed social situations even at the Marlboro Morris Ale (where mixed teams are not invited) when everyone is getting drunk and feeling friendly after a good weekend of dancing. Many teams do start out mixed either in a burst of egalitarian zeal (to which Americans are prone) or because they don't have enough dancers to form two distinct sides, but the trend is clearly for teams of men and women to form as the dancers get more experienced and see other teams at one of the Ales which now happen in Binghamton, NY, in Toronto, Ontario, or at Marlboro.

distinctiveness

English dancers are beginning to be aware of the strengths and distinctiveness of American Morris. Roy Dommett came to the third Marlboro Ale and with Tubby Reynolds has done workshops on cotswold, N.W. and Garland dancing for various clubs sponsored by the School for Traditional Dance and Song. Morris and Barbara Sunderland came on a lightning tour this fall to size things up and we're expecting schools teams from Devon this summer and Windsor Morris for the Marlboro Ale in 1981. Francis Shrgold told me on the phone that Binghamton have invited Bampton to make the trek in 1980 or 1981. Before you get excited about bringing your crowd, however, you should have a sense of the scale of the geographical spread between teams even in New England. More of that next time.



MUSIC WORKSHOP

Alan Whear

The musicians' workshop at Windsor last January was something of an experiment and I began the Saturday morning dreading that we would run out of ideas after the first hour or so. As it turned out, we had enough material to fill a fortnight, as so many players came ready to put something into the meeting and to take responsibility for keeping things going.

We spent a lot of time on the Saturday finding out the circumstances of the individuals there and discussing the problems that crop up in the side. We found that there was a wide range of experience among the players, from rawest beginner to

most seasoned performer (sorry Tub) and it was nice to see that there isn't the same division by sex among musicians as there tends to be among the dancers - we had men who played for women's sides and vice versa: every combination, in fact. In spite of there being such a varied group of players, it seemed that there were two main areas where there was a need for help.

- 1) The individual musician's need for moral support
- 2) The newer musician's need for direct practical help with technique.

I believe that the Windsor meeting was quite helpful with the first of these - it seems that just to meet



together and talk over our various experiences is more than most of us are normally able to do - after all it's not often you get 35 musicians together in one room to talk about the morris.

As to the second need, this is something that will require a lot more organisation. For example, we need to meet in a place where we can split into smaller groups and be out of earshot of one another. In one large room it's easy for one player to demonstrate a point of technique, but much less practical for the whole company to listen in turn to each individual who wants feedback on their own playing.

One thing I didn't anticipate was

that having split into groups the members would not be able to find a common tune. To get round this we have decided that music for the weekend will be sent out in advance in future so that when we are together we can concentrate on playing and not just struggling with a new tune.

On the Saturday evening we all relaxed at a local pub with a mixture of singing, dancing, playing and drinking; a great end to the day. (Geoff Beilby from Downes Morris did these illustrations on the spot.)

During the Sunday session we spent a good deal of time on working on playing for capers, and finished the

morning with a discussion on how the weekend had gone and what to do next. I was certainly left with the impression that there is a lot of expertise and enthusiasm amongst musicians ready to be tapped by the newer and less experienced players, and more weekends like this will be an important way of making that happen. We agreed that the workshop had been very worthwhile and that future meetings would be six-monthly,

one in Windsor each January and one elsewhere in October. Dave Anderson of Stroud and Belas Knap has offered to run the next meeting in Cheltenham in October, so watch this space for details.

I leave you with a study of melodeon players by Geoff Beilby; Richard Ashe, Malcolm Morrison and somebody that's supposed to be me, but I can't for the life of me see it....



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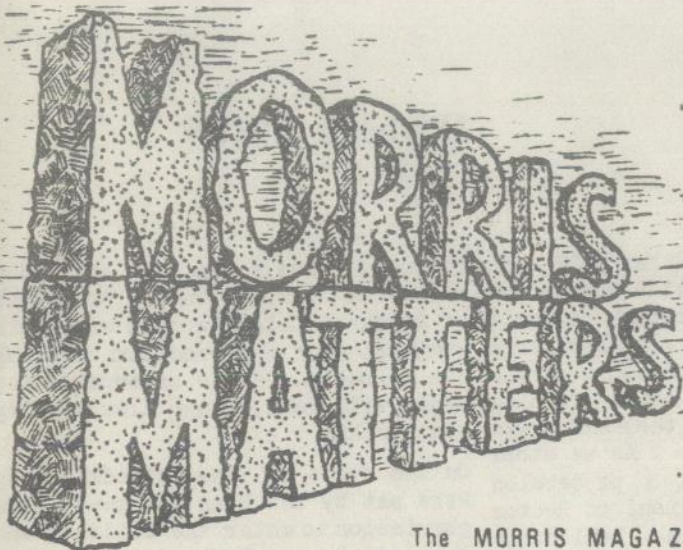
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Wishford Magna

and

Grovely Wood

Barbara Butler

On Oak Apple Day, 29th May 1979, some members of Somerset Maids Morris and I drove down to Salisbury to await the arrival of the villagers from Wishford in the precincts of the Cathedral. It had been raining heavily overnight but the morning was bright and blustery. As we stood outside the cathedral a procession approached led by the Wishford Rector in his robes of office. Behind him was carried a large banner encribed with the words "Grovely Grovely Grovely Unity is Strength". Under this banner walked the 4 faggot dancers clad in early 19th century

costume. These women each carried a branch of oak and bundle or faggot of sticks. Following them was their musician wearing a smock and carrying his melodeon. He was accompanied by other villagers, some also wearing old smocks.

On the steps of the Cathedral they were met by the Dean who gave them permission to enter the building and the ladies were invited to do their dance inside the Cathedral because it was so wet underfoot outside. So just inside the main door of Salisbury Cathedral the four women did their

strange dance. A grand procession then formed up and we all made our way up to the high altar. The Chairman of the Oak Apple Club, carrying his white wand of office, asked us to all join in the traditional shout of "Grovely, Grovely, Grovely and all Grovely". The shouting echoed in the fan vaulted roof like a Vivat Regina and sent shivers down our spines. The Dean then gave a blessing, drew the ceremony to a close and the villagers left for home.

What we had seen was the second in a series of rituals that the Wishford villagers carry out each year on Oak Apple Day. The first had started much earlier on - 3am to be more correct. The young people of Wishford had been round the village making as much noise as they could until each house showed a light. Not long after this, at sunrise, the villagers walk up to Grovely Woods to cut wood to decorate their house. A large oak bough garlanded with ribbons is hoisted to the top of the church tower. This branch is called the "Marriage Bough" and is supposed to bring good luck to the couples married in the church.

By the time we arrived back in Wishford it was lunch time so we stopped at the Royal Oak for food and their excellent fruit wines (to be recommended). Here we met an associate WMF member from St. Albans and Maggie from Bourne Bumpers. After lunch we made our way to Town End Oak going via the church and its Bread Stones in the wall. The Bread Stones give the prices of a gallon of dough (enough to make 36 loaves). At Town End Oak we watched a procession of villagers form ready to beat the village bounds.

While we were waiting for this to start we had a chat with the musician of the faggot dancers. He told us there had been two villages involved in the tradition but Barford St Martin had sold their rights. The tradition goes back to "time out of mind" and apparently the whole village used to

go to Salisbury dancing in procession but this got a bit rowdy because they stopped at each pub on the way. Quite a large fete and revels built up to receive them in Salisbury and the Cathedral authorities eventually put a stop to it when they thought it had become too boisterous.

The Cathedral authorities were not the only ones to try and stop the tradition. The Earl of Pembroke, owner of Grovely Wood, tried to put an end to it and it was he who eventually bought out Barford St Martin. However through the years the women kept it going until in 1825 Grace Reed and 3 other women were arrested for gathering wood in Grovely. Grace managed to pay her fine and got out of jail. She then hired a lawyer to uphold the villagers' rights against the Earl. So it is in the memory of her and that of her three companions that the dancers dress in the costume of the time. The women wear long black skirts, sacking aprons, high necked white blouses and beautiful old sun bonnets. The latter are very old and like the smocks, mentioned earlier, are handed down through the generations. Some of the villagers have photos of the women in these costumes taken in the earlier years of this century.

In 1922 the village children joined in the beating of the bounds and dancing and in 1926 the four women joined in the procession. Then there was a gap of a few years when there was no dancing until 1951 when the dance was revived for the exhibition year. The dance was reconstructed from the memories of the old ladies, but some changes were made. For instance a figure which involved dancing up to the wood piled in the centre of the set and curtsying was omitted. In 1952 the performance of the Faggot Dance outside the Cathedral was permitted; the continuance of which we had witnessed earlier.

The procession of villagers carrying oak branches left Town End Oak to beat the bounds and ended up in the Oak Apple Field in the centre of the village. There we had another friendly welcome from the Chairman and again shouted, "Grovely Grovely Grovely and all Grovely". Then the women performed the dance again (a full description of the dance is in the 1977 WMF newsletter). We noticed that since 1977 two new women had taken the places of the two older dancers and that there was a slight change in the dance. This occurred in the first part of the dance when instead of piling their oak branches in the centre of the set while dancing with the faggots in their hands, they left their oak branches at their starting positions.

We asked the musician about the two tunes used in the dance. He said they were called the 'Blue Bell polka' and

'Boiled Tatties and Onions'. We knew the second tune better as the Oyster Girl, so we asked him about the name. He told us they used to sing it when dancing round the tattie pie to the following words:

When apples are ripe
And nuts are brown
It's petticoats up
And trousers down

And all we have to eat today
Is boiled tatties and onions.

Boiled tatties and onions
Boiled tatties and onions
A rasher rind and turpentine
And boiled tatties and onions.

As the afternoon drew to a close we joined the villagers and visitors looking round the stalls of the village fete and watched Bourne River Men dancing the Morris which was like an old friend, so familiar to us all.



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An Unblinkered View

I blame it all on the concertina. Looking back, I can see that I was hardly likely to have got involved in Morris at all if it weren't for the acquisition of an English Concertina several years ago. In Norwich, concertina owners were somewhat rare then and the word went round quickly. One night in a pub in which people regularly used to sing, a Morris man approached me and asked if I'd like to play for Kemp's Men.

The only Morris tune I even vaguely knew then, being a singer rather than a musician, was "Jockie to the Fair", but nothing daunted, I went along to practices to listen to the tunes and watch the dances. My concertina was in old pitch: so while it was being tuned, I still went to practices to watch and listen as I found it so interesting.

One night I arrived at ten to seven. There were only five men there and the musician.

"Come on, Rosie, You can do this", said one.

I was very loathe to get up. Being well-indoctrinated then I believed

that women didn't do such things. However, they dragged me up and off we went. I can't remember that particular dance, but I remember many things about that night. I didn't stop dancing till nine o'clock, I enjoyed it so much. Kemp's Men, being an old-established side (although not a Ring side then) had a huge repertoire and we did many dances including Fieldtown "Shepherd's Hey", Dearest Dicky", and "Trunkles", Bledington "Young Collins" and "William and Nancy", Lichfield "Vandals", "Ring of Bells", and "Bare-Footed Quaker", Bucknell "Queen's Delight", several Adderbury stick dances and "Bonny Green Garters". I was not taught any stepping or figures, but having done much Scottish dancing, I found the double step (adapt the Strathspey step a bit), heys and even the Lichfield hey no problem. They didn't teach me formally as I was making up the numbers initially and then dancing for my own enjoyment later on. Also, they had no time; it was early Spring and they were getting ready for the Summer season.

Rosie Turner-Bisset

There were only a few practices left, as they didn't practise in the summer, but danced out at pubs by the Broads every week. I made the most of it. I was there right at the beginning of every practice and danced as much as I could until the end. I had no thoughts then that I wanted to do this out with a women's side, and I knew that kind, helpful and friendly as the men were, as a men's side, there was no way I would ever dance out with them. I accepted this, and still don't like mixed Morris for the public show.

No, the reason I continued to go so regularly was sheer love of the Morris. I was hooked. I just wanted to learn as much as I could in the short time I had available, for I was to leave Norwich in the summer, and would other men's sides be as unbogoted and amenable?

The last practice arrived, and now my concertina was returned, Winnie, the musician, taped most of their current repertoire for me and the harder practising began. Again, I went every time the men were out, and from the first I was encouraged to join in on the ones I knew (and even the many I didn't). Life was full of surprises. We could get to a spot and every dance announced would be one I didn't know (for we had not practised all their dances during the brief time I had been involved). As I played quietly then, Winnie told me to try the tunes anyway. I was subject to much mickey-taking by the men who were vastly amused by my agonised expression as I desperately tried to follow Winnie's lead. At least, some of my agony was due to the fact that I had very weak arms and just holding up the box to play exhausted me! Derek used to call out "Aw, Rosie, try to look as if you're enjoying it!"

In the end my arms got stronger and my confidence grew. In spite of my expressions, I was enjoying it. The only sobering thought was that I was soon to leave to work elsewhere in England and I rightly had forebodings about the future.

The next side I was involved with, through my husband, did not allow me to play (except in the pub afterwards) and women were banned from practices (might distract the men). When a women's side started at the nearby University, I of course joined. but I did not enjoy it as I quickly grew bored with Ilmington and Wheatley as they danced them. We also wore skirts, much to my disgust (where can I put my bell pads?) and every attempt we made to dance anything more difficult was criticised by some of the men's side (who were supposed to be helping us) with comments like "Hook-legs - surely not!" and "Calley's - you can't do those!"

The story has a happy ending. I am now a member of a joint side with separate men's and women's teams. We have excellent musicians (not me!) who play for both teams. We dance Fieldtown as energetically as we can and we don't leave out bits men think we can't do. But the story also has a purpose. The way I learnt Morris at the beginning has influenced my outlook ever since and made certain attitudes on the part of both men and women very hard for me to comprehend.

The first point is that I had a very broad view of Morris right from the first night. Kemp's Men had been going some twenty years; the older men had been dancing for many years. They did dances from many traditions out of interest and they had the experience to be

able to do that. Supporters of the modern idea to dance one or two traditions and develop each side's style will disagree with what they did, but for me it served a very useful purpose. I had a shop-window of what there was, and all within a few months.

The second point is that they did not discriminate against me, apart from the matter of dancing out, which I didn't mind anyway. I was a woman, yes, but above all, I was a person who wanted to do Morris. Thus the help and encouragement were there right from the beginning.

Here I must add that I owe an enormous debt to Cyril, for his unending patience, Greg, for being such a joy to watch and Winnie (Norris Winstone) for his help with the tunes, his extra practices in his back garden of a fine summer's evening, and for generally being a guide to all young people interested in Morris, regardless of sex. I was not Kemp's Men's first woman musician, nor the first woman to dance at their practices.

The last point is that they never said "You can't do this; it's unladylike". They just showed me anyway and left me to manage on my own. I danced everything except Sherborne, which I knew I wouldn't be able to do because I couldn't do the stepping.

For these reasons I cannot accept statements like:- "You shouldn't dance Fieldtown (or Bledington or Bucknell or whatever) because it's a man's tradition". I accept that men used to dance it, but Morris is living not dead, and if women can get themselves fit enough to do it, then why not dance it and develop it your own way? There is little joy in dancing if you're unfit anyway, for the dancers or the audience.

Another common one is "Oh yes, we're starting a ladies side, but we're only going to do the women's traditions/dances". When I hear this one, I blink and say "Yes, but what are they?" Are they the ones which are on record as having had women dance them in the past (whether in a complete set or not)? Are they the ones which women now dance for if so, you must include Fieldtown, Bledington, Headington etc., because women are dancing them. Or do you mean the ones that men don't really mind you doing, e.g. Ilmington, Wheatley, etc.?" Usually what is meant is the last alternative.

You probably think by this time that I dislike Ilmington and Wheatley. I don't. I have enjoyed doing them as long as they haven't been "feminised" by taking the life out of them. Which brings me to my next point. Some sides dance traditions such as Fieldtown, but leave steps like galleys out of them because they (or someone else) think that they can't (or shouldn't) do them. It could be argued that it is an interpretation in itself and one should accept it, but that won't stand with all traditions. Take the hook-legs out of Bledington and you alter the entire tradition. Anyway I believe that you should tackle a tradition as it is, and if you can't do something at first, you should practise until you can.

Galleys are not foreign to women either. A similar movement occurs in ballet, and just watch the Cancan next time you happen to see a film with it in. There's a nice feminine dance for you! It's also very vigorous.

In conclusion, I would just like to add that thanks to Kemp's Men, I have an unblinking view of Morris. I am interested in Morris full stop. I don't confine my interest to what people think I should do.

CHRISTMAS EVE 1899:
C.J. SHARP STROLLS INTO
AN OXFORDSHIRE VILLAGE...

HE SEES A GROUP OF FIGURES,
HE HEARS THE SOUND OF BELLS AND
MUSIC MUFFLED BY THE SNOW...

A FIGURE STEPS
FROM THE CROWD



THE GREAT MAN RAN ACROSS THREE PARISHES BEFORE HE ESCAPED HIS PURSUERS
AND THAT, FRIENDS, IS ONE REASON WHY YOU'VE NEVER HEARD OF THE ...

BEDBURY MORRIS MEN

DETAILED RESEARCH
BY MYSELF IN THE BOOLEIAN
LIBRARY AND THE RED LION
HAS REVEALED WHY THE
BEDBURY DANCES HAVE
REMAINED A MYSTERY FOR
SO LONG

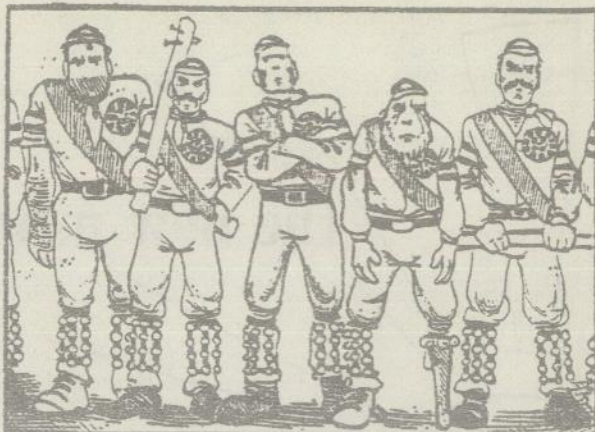


FROM THE JOURNAL OF JOHN AUBREY 1681

With my Lord Watney to Bedburgh, it being
the May Day, inhopes to see something of
their revels... but on the road before the village
we were sat upon by a bafstantly crowd of
fellows dressed in the fashion of MOURICE
DANCERS, spitting, jeering and withal baring their
arfes upon us; at length, they becoming so much
emboldened we feared their advances muft prove Mortal
to us, we turned our horses about and fled the place
befritten and bafpattered as we were...

THE BEDBURY MEN 1889

FOURTH FROM THE LEFT IS THE SQUIRE OF THAT PERIOD, THOMAS GROUT. HIS LEFT LEG DROPPED OFF AT THE KNEE AT WHITSUN 1853 AFTER AN OVER-VIOLENT RENDERING OF "SLASHER'S JIG" WITH ITS EXCRUCIATING REVERSED DOUBLE GALLEY-OVERS



A UNIQUE PICTURE OF THE SIDE BY THE EMINENT PHOTOGRAPHER SAMUEL LORIS (1862-1889)

OVER THE YEARS, A NUMBER OF AMATEUR FOLKLODISTS AND COLLECTORS TRIED TO WITNESS AND RECORD THE DANCES - NONE SUCCEEDED.

1872 THE RECTOR FALLS FROM THE CHURCH TOWER WHILE CLEARING JACKDAW NESTS FROM THE WATERSPOUTS.



1885 Mr. DARCY DE FERRARS PAYS A FLYING VISIT.



1894 PEREGRINE BLOATER, DEAN OF ST. ANTHONY'S, ROASTED AT WHITSUN.



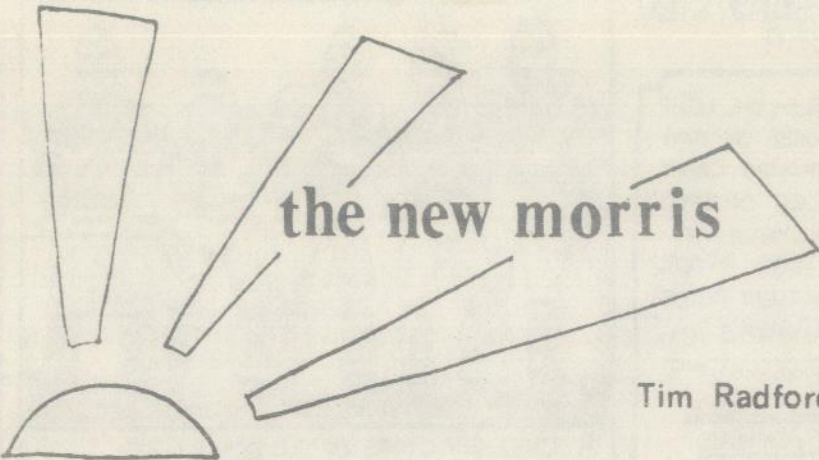
1910 MARY NEAL INDECENTLY ASSAULTED IN THE CHURCHYARD.



AND WHAT BECAME OF THE BEDBURY MEN DURING THE GREAT WAR? THE SURVIVING DANCERS ARE RETICENT, BUT I CAN REVEAL THAT IN JUNE 1915 A GROUP OF YOUNG CLERICS FROM THE "ALBION MISSION VISITED THE VILLAGE. AT NOON ON JUNE 18th, THEY WERE LURED INTO THE SNUG BAR OF THE LAME BADGER AND NEVER SEEN AGAIN.



PETER LORD



the new morris

Tim Radford

Some people must be saying to themselves, "What is the New Morris?" I am referring to those dances not collected from the old teams by Sharp, et.al.

An increasing number of sides throughout the country, for one reason or another, are creating new dances. A number of dancers, including some within our side, are suspicious of these and are unwilling to see them in the same light as the other dances. Although I do not wish to discuss this within my article, I hope it will inspire correspondence.

I am listing below, with notations, some of the dances that we at Adderbury have 'made' since our revival, and at the same time give some indication of how and why these came into being.

The dances described, and briefly discussed, are in chronological order and wherever possible I have used the abbreviations used in Bacon's book.

THE BELL

This dance was created to celebrate the revival in 1975. It was first

danced in public on the 26th April that year, our first Day of Dance. It began life, in practice, as a stick dance, but then became a handkerchief dance when we realised how many stick dances already existed. Even then its development was not complete, as it was first a sidestep and Foot up chorus. The final form of corner dance was chosen on purpose, because the only other that existed in the tradition was Beaux of London City, which is a stick dance. It seemed logical to 'fill the gap' that existed, with this corner handkerchief dance.

The tune used is the Minstrel Boy, which is played on Adderbury Church bells one day in the week, as is Bluebells of Scotland, another dance and tune from the tradition. We decided to call it the Bell, partly because of the tune's origin, but principally after the pub where we drink.

It is interesting to note that some men, who have joined the side since the first year, do not consider this dance "made up", as they learnt it along with all the others and didn't know its origin.

The Bell - 6 men corner handkerchief.

OY is a walkround with 2 PC into first figure.

CF Sequence - OY + FU - PD - PU - FD

DF - 1st corners, ssrt, sslt, 4PC (facing each other)
advance with 2 4-steps.

retire to place with 2 2-steps, 2PC.

Next corner start on 2PC and repeat above, as do next corners.

DF is same on each occasion, except last, when all dancers advance on 3rd 4-step sequence and finish with 4PC in centre.

The Bell A(AB³)4

A

B

COBB'S HORSE

This dance was born purely out of a desire for an eight man stick dance, that is how it began its life. Its form has however changed considerably since its first performance and more often than not is now a six man dance. It originally contained capers and was much more complex, and this put off a number of the dancers. Accordingly it was simplified, which should be a lesson to all.

The tune was 'composed' by Chris Leslie, at the same time as the

dance was given form, and is much liked by our fiddle players, but not, as a tune to play, by our Melodeon player, as it is difficult to play on this instrument.

The dance name comes from a local legend of a farmer who owned land on, or near the green. There were a number of trees on this land, and in his will he asked that they should not be chopped down. They were, and Farmer Cobb is said to haunt the area with his coach and horses.

Cobb's Horse - 6 men stick dance

OY is walk round, dance in with 4-step, Ft j.

CF sequence - OY+FU - PD - PU - FD

DF - 1st and 3rd DF is top 4 diagonals and bottom pair.

i.e. Nos. 1 and 4 and 5 and 6 as follows:-

butts to ground, tips to ground, clash from R to L
and from L to R

Then numbers 2 and 3 and 5 and 6 repeat as above.

All dancers then H.G. right shoulder and single clash.

The whole above is repeated but left shoulder HG.

2nd and 4th DF is as above but bottom 4 diagonal and top pair.

i.e. Nos 3 and 6 and 1 and 2, then 4 and 5 and 1 and 2.

All finish facing the music with crossed sticks.

Cobb's Horse A(AB)4

BETTY WINDSOR

This was our contribution to the Queen's Jubilee celebrations held in the village during June 1977. This type of celebration was always well attended by the teams in the days of yore, and would often trigger off a revival of interest in the Morris.

That June day now only holds two memories for me, the dance created, and the first occasion that we

danced side by side with the Adderbury Village Morris. All that apart the dance was conceived, again to a splendid Chris Leslie tune, using a common Cotswold dance form of pairs dancing in column during the chorus (DF). This being another 'gap' in the traditional repertoire.

The extra figure introduced, "The Crown", was for obvious reasons and only appears in this dance.

Betty Windsor - 6 man handkerchief stick dance

OY is 2PC facing music

CF sequence, OY + FU - PD - PU - TC - FD

'TC' - The Crown, is six man right hand star once round and back to place (clockwise).

DF - face opposite. Nos 1 and 2 dance towards each other -

4-step Ftj^{*}, retire with 2 2-steps, 2PC.

Nos 3 and 4 repeat after first dancing 2PC

Nos 5 and 6 repeat in turn,

Then all repeat into centre.

DF the same on each occasion.

^{*}Ftj - This is feet together and a jump with the hands brought up high above the head, like the Bucknell jump, but feet are kept together. The hands are brought down from this high position sharply to below the waist when descending from the jump.
Hands in 2-steps - do small waves, hands in PC in DF - go down and up, not waves. However normal waves should be used in CF PC.

Betty Windsor A(AB)5

The musical notation is written on five staves. The key signature is G major (one sharp) and the time signature is 6/8. The first staff is marked with a large 'A' above the first measure. The second staff continues the melody. The third staff is marked with a large 'B' above the first measure. The fourth and fifth staves continue the melody. The notation includes various note values, rests, and bar lines.

Janet Heatley Blunt was responsible for the collection of all the Adderbury dances, and for introducing William Walton to Sharp.

She was born on 28th April 1859 and by coincidence our Day of Dance 1979 fell on the 120th anniversary of her birth. We decided to create a dance in celebration, and called it the Anniversary Jig. We again used a common Cotswold dance form of side-step with foot up (our equivalent of Half Hey). With the exception of Black Joke, which is not a popular dance, we have nothing like this. The tune used was again by Chris Leslie, and this is where a problem began.

Chris is now a professional musician and not always available and no one else could play the tune, but everybody liked the dance. This problem

was compounded as we could not even practise it if Chris was not available. So an alternative tune had to be found, or did it? Why not keep the original dance to use when Chris was around, and use the same movements to a tune that could be played on the melodeon. All this happened around Christmas 1978 and I realised that the carol tune "Oh Little Town of Bethlehem" would fit; Steve Wass could play it - we had a new dance. We used this tune not only to practise Bethlehem, but also Anniversary Jig. We changed the figures used in each dance to make them slightly different.

I am sure that the old sides must have experienced similar circumstances, judging by the number of identical dances, using different tunes, that are dotted about in some traditions.

Bethlehem - 6 man handkerchief dance

OY - as in The Bell.

CF sequence - OY + FU - HG - PD - PU - DR - BB (optional) - H.
Stopping halfway through hey, form set and PC facing opposite.

DF - face opposite. 2 4-steps on the spot
ssrt, sslt.
Half FU

Tune used is the normal carol tune, first 8 bars is CF music, second 8 bars is DF music. A (AB) 6 or 7.

THE LOLLIPOP MAN

I include this dance as an illustration of what can happen when a particular tune attracts a team. As most people know, the Lollipop Man is a tune now associated with the dance "Boys of the Bunch" from Ducklington. We were touring one day in 1979 with Stroud Morris, who only dance in the Ducklington style. The tune is so good to dance to, that we could not resist the desire to use it. We therefore issued a challenge to Stroud. They make up a dance to one of our tunes and we

would make up a dance to one of theirs. The arrangement was that only verbal instructions on the new dance should be given to the dancers, no practice should be allowed and the tune must be played by a musician from the opposing team. We, of course, chose Lollipop Man and they chose the Bell. We again reverted to a common Cotswold column dance form and this is now one of the most popular dances in our repertoire.

Could this again be an illustration of how tunes and dances moved between the traditions?

Lollipop Man - 6 man handkerchief dance

OY - as The Bell.

CF sequence - OY + FU - HG - DR - H
(2PC facing opposite halfway through hey)

DF - All face music.

Nos. 1 and 2 only -

ssrt, sslt, 4PC, Cast to bottom of set with 2 4-step,
2 2-step, 2PC.

Rest of set move up one place.

Nos 3 and 4 come in with 2PC and repeat as above.

Nos 5 and 6 repeat in their turn.

All finish facing music after last 2PC

Tune for this dance is the same as published in Bacon's Morris Handbook, page 132. Tune formula - A (AB3) 4

These dances are then some of unpublished, to generate some those that we have used since the debate on 'New Morris', to maybe revival, but only the most popular give some insight into how the old created and which the side, on dances evolved and to further the whole, wish to continue to illustrate what can be achieved by dance. Others, danced once usually specializing.

because of some minor occasion or joke, have now slipped into oblivion, and I dare say more will come and go in the future.

I would be extremely pleased if I saw one of the above dances performed, but it would give me even more pleasure if I knew that all the dances in our repertoire were being regularly danced by other teams in the country. This wish I would also wish for all traditions; I believe that every dance within each tradition is as important as the next. By specialisation and development, we will not only see 'New Morris', but also the continued dancing of all the old.

The last thing I wish to do is to give the impression that we are not interested in the old dances. It must be remembered that including these dances, and the jigs, our total repertoire is still less than thirty. These dances could be described as the "gaps" in the tradition, and I personally believe them to be as important as the old dances. When a side has a limited repertoire, as we have, this is the variety we get.

Acknowledgments are due to the Adderbury Morris Men for allowing the publication of the dances, Chris Leslie for his tunes and to my wife Annie and Rob Mehta for writing out the tunes.

My motives for writing this article are many and diverse; it is a mixture of wishing to publish what I consider as good dances hitherto

a biographical INDEX to

traditional morris dancers,

fools and musicians

By Keith Chandler

----the index E-J----

EDENS, ?

(Spelsbury) Piper, from Fawler. (II:48).

EDGINTON, Bertie.

(Bampton) Fool, WWII (old team). Son of David. (ST).

EDGINTON, David.

(Bampton) Fool, c.1897 - around 1925. Took over as fool when Jinky Wells started fiddling. (ST). Lived in Swindon and was related to Wells through marriage.

EDWARDS, Ernest.

(Eynsham) Musician. (mouth organ), 1937-9. Born 28/12/1900 (PR). Also played melodeon. (RD 1).

EDWARDS, Har.

(Twyford and Marsh Gibbon) Fool, c.1847 (MG) and 1852 (Twyford). 'Dressed similar to Bampton with the addition of watch and chain which was composed of a (?) and Horse's Curb.' (d.200, fol.231).

EELLES, George.

(Asthall Leigh) Squire, c.1830's and 40's? Perhaps the George Eeles living in Fieldtown in 1851 (C,sch.45) and 1871 (sch.113) a wood labourer in the former year and an ag. lab. in the

latter. Born around 1802.

EELLES, Jason.

(Fieldtown) Dancer, c.1850's. (d.200, fol.225-226). Born 1823, he worked as a woodman in 1851 (C,sch.II69).

EELLES, Richard.

(Fieldtown and Field Assarts) Squire, c.1850's. Farm labourer. (d.200, fol.183).

EELLES, Stephen.

(Fieldtown) Dancer, c.1850's. (d.200, fol.225). Born 1823, he was a victualler in 1851 (C,sch.60) and a decade later kept the 'Oak' public house at Field Assarts. (C,sch.77).

ELLIS, Don.

(Chipping Campden) Dancer / 'Leader'. Danced in 1910 in the team organised by Dennis Hathaway to show to Sharp, aged 7. Around 1964, Dommett wrote, 'Don Ellis, for many years leader of the side and until very recently the organiser.' (RD1).

ELLIS, Lionel.

(Chipping Campden) Dancer c.1960. (AH)

EVANS, ?

(Eynsham) Dancer. (Sharp) Grandfather of Joe.

EVANS, Joe.
(Eynsham) Musician, 1914. (Sharp).
Born 1861 (C,1871,sch.158).

EVANS, William.
(Eynsham) Dancer (Sharp). Born in
Cunmor in 1826, he worked as a farm lab
in 1871 (C,sch.158). Father of Joe.

FAREBROTHER, ?
(Toddtenham) Dancer, c.1850's? Born 1827
(I:136).

FARMER, Job.
(Filkins) 'Captain for a good many
years'. (George Swinford, 'History of
Filkins', Mss, fol.76).

FAULKNER, Timothy.
(Brackley) Dancer, 19th cent. (IV:92).

FISHER, John.
(Ducklington) Dancer? Born 1815 (d.200,
fol.176). Baptised 25/12/21 (PR). 'Just
dead' around 1910 (II:125).

FISHER, ?
(Ducklington) Joseph Druce said at one
stage, 'There was one side composed of
a family named Fisher' (I:144). William
Fisher, from Kencot, born 1798, was
the father of the following boys: David
(bap. 25/12/1829), John (see above),
Joshua (4/2/38), Moses (4/2/38), Noble
(31/6/36), Walter (10/8/34), and William
(26/12/24) and all are likely
candidates.

FLINT, George.
(Adderbury) Dancer, c.1830's? Member
of the side of which William Walton
snr. (q.v.) was leader. Born around
1823 (C,1841,p.16).

FLINT, Robert.
(Adderbury) dancer, Brother of George.
In 1844 a report in the Banbury Guardian
described the brothers as 'of the very
worst character'. (MP).

FLUX, William.
(Bampton) Dancer, c.1922 - 1938.
Baptised 6/9/1885 (Alvescot PR)
Belonged to the team at Alvescot
trained prior to WWI by Jinky Wells
(RD2), he married Sarah Elizabeth, the
daughter of dancer (and foreman)
Thomas Tanner on 15/5/1916 while a
soldier (PR) and was invited to dance
in the post-war Bampton team reconstit-

uted in 1919. He was 'a very good
organiser and very quickly became
organiser of the club...' (RD2). He does
not appear to have danced after the
second war, although (for want of
information) he may have danced in the
teams which went out during the war.

FORD, Dick.
(Bampton) Fiddler, c.1850's? Born 1795
at Lew (PR, Bampton). 'My grampy always
said Dick Ford was the best fiddler we
ever had. He was born and bred here.
He knew every movement in every dance.
My grampy said he would make them do
it right.' (WWEBC). He worked as a farm
lab. (PR) but by 1851 he was a pauper.
(C,Bampton,sch.9).

FOSTER, Joseph.
(Ilmington) Dancer, 1887 - c.1890.
Bricklayer now living in a factory at
Dartford.' (II:135)

FOWLER, Elizabeth.
(Spelsbury) Dancer, c.1820's? Daughter
of a farmer (I:123 & II:48).

FOWLER, Sarah.
(Spelsbury) Dancer, c.1820's? (I:123)
Sister to Elizabeth.

FOWLER, ?
(Spelsbury) Dancer. '..the three Misses
Fowler, daughters of a farmer' (II:48).

FRANKLIN, ?
(Helmdon) Dancer. 'Mr. Franklin (82)
remembered the morris in his village
when he was a "nipper". His elder
brother used to dance but the side had
been given up before he himself had
grown up.' (IV:94).

FRANKLIN, Henry.
(Fieldtown) Dancer, c.1850's. (II:89).
Born 1830, in 1851 he followed the
family trade of brickmaking (C,sch.9),
although he later left the village and
joined the police. Sharp found him
in Oxford in 1910 'on pension after 33
years service'. (I:258).

FRYER, Francis.
(Abingdon) Musician (Melodeon). The
revived Abingdon team in 1937 were
invited to Major Fryer's at Wargrave
and 'they asked Major Fryer to become
their president'. (RD2) He learned the
tunes from Harry Thomas and played for
the boys team at Oxford in 1938. Thomas

died in 1947 and after demob., Fryer became the regular musician from mid-1949, playing until around 1956 (IB). He died 26/1/1961, aged 73. (RD/FP).

GARDCAIN, William 'Curly'.

(Brackley) Ragman. (Sharp, Field notebook, 12/9/1922).

GARDINER, Lily.

(Blackwell) Dancer. Tom Harris said, 'some of the Gardiner girls (Tom's sisters) Lily, Prue, etc. (?) used to dance, put on their brother's breeches, just for a game, and cut all their manenius (?) in fine style ..' (I:131).

GARDINER, Prue.

(Blackwell) Dancer, see above.

GARDINER, Tom.

(Blackwell) Dancer, c.1860's? (I:131)

GARDNER, Fred.

(North Leigh) Dancer, c.1860's? 'Fred Gardner (80) an old morris man now living at a baker's shop in Corn Street Witney.' (1910 - II:127). According to a fellow dancer, William Partlett, Gardner was 'as lissome as a cat; an out and out dancer - like on wires.' (I:143).

GARLICK, ?

(Minster Lovell? and Barrington) Piper c.1850's. (I:69 & II:49).

GAYDON, ?

(Blackwell) 'Jonathon Gaydon...and his wife Judy had eight sons - all morris dancers - the last of which died eight years ago aged 84 years.' (1910 - I:106)

GAYDON, Jonathon.

(Blackwell) Fool. '...the fool and a good 'un..the best that ever there was in the Morris - 'e done all as ever 'e could for enjoyment.' (I:106).

GAYDON, Timothy.

(Blackwell) Dancer. '...last survivor of a celebrated family of Blackwell Morris dancers. I couldn't prevail upon him to dance to me as he was too shy.' (1910 - I:132).

GIBBS, ?

(Preston Capes) Fiddler, c.1860's? (IV:96).

GIBBS, Edward.

(Bledington) Dancer, c.1870's and 80's. Born 1849 (MB V, p.46),

GIBBS, William.

(Brackley) See GILES.

GILES, William.

(Brackley) Dancer. In 1922, Sharp wrote, 'Will Giles .. died 40 years ago.' (IV:93).

GILLET, John.

(Abingdon) Dancer, 1952, 1954 (photos, VWL)

GOMME, Albert (A.E.)

(Wheatley) Dancer, c.1880's. Born 1853 he worked as a mason's labourer in 1871 (C, sch.87). In 1922, Sharp wrote, 'Mr. A.E. Gomme (67) now living at Horton whither he migrated from Wheatley 38 years ago, used to dance in the Wheatley side. The side was given up shortly before he left Wheatley...' (IV:80)... Kimber knew Gomme and had seen him dance... 'I think it very likely that Kimber got this dance (Shepherd's Hey jig) from Gomme.' (IV:83).

GOMME, Thomas.

(Wheatley) Squire, 1860's. (II:99).

GOODLAKE, Joseph.

(Stanton Harcourt) Dancer, 'Shepherd, aged 63, of Stanton Harcourt, now of Yarton, formerly one of the dancers.' (1901 Carter in II:86). Goodlake was born 8/5/36 (PR), the son of a shop-keeper in Sutton, and in 1871 worked as an ag. lab. (C, sch.51).

GOODWIN, ?

(Whitfield) Musician (flute), pre-WWI (FH).

GORDON, Charles.

(Oddington) Dancer. Lived in the village in 1912 (RDpc).

GOULD, George.

(Bidford) Dancer, 1886. (advertisement).

GREEN, Charles or George.

(North Leigh) Fool, c.1850's. (I:142 & II:112).

GRIFFEN, George.

(Chipping Campden) Dancer, c.1912. (Evesham Journal. 16/1/1937).

GRIMSDALE, John.

(Abingdon) Dancer/Horn bearer 1938, -on Born around 1896. Often stood as candidate for Mayor since the 1950's. Carried the horns since the late 1960's at least. Died 1979.

HALL, George.
(Twyford) Dancer, (foreman), 1852. Still alive in 1897 (d.200, fol.241).

HALL, John.
(Ducklington) Dancer (foreman), c. 1860's. (d.200, fol.174). He married on 28/7/1833, suggesting a birth date of around the 1810's. (PR). Carter gives him a U.S.A. tag, suggesting that he emigrated.

HALL, Lewis.
(Bledington) Dancer. 1890's. A member of the 'young' side. (RW1)

HALL, Tom.
(Wheatley and Headington Quarry) Piper, from Noke or Islip. Played at Wheatley (II:99) and HQ 'until 1850' (BG). Taught Joe Powell (q.v.) to play. (d.200, fol. 80).

HAMPTON, Harry.
(Bampton) Dancer, 1941 (Oxford Mail, 3/6/41, p.3) with the Wells team, 1956 (photo, VWL), and 1958 (Oxford Times, 30/5/58) with the Shergold team.

HANDY, Michael.
(Ilmington) Dancer, 1887-c.1890. Sharp wrote, 'Michael Handy (50) now living in Birmingham - railwayman' (II:135).

HANDY, William.
(Ilmington) Dancer, pre-1867. Born 1837, he was still alive in 1910 when Sharp was collecting in the village. (I:134). Bap. William Walton-Hardy 16/7/37 (PR).

HARRIS, James.
(Oakley) See HAWES.

HARRIS, John.
(Oakley) See HAWES

HARRIS, Jonathon
(Bledington) Dancer, c.1880's. Born in Bould in 1841 (C, 1851, sch.2), he worked as an ag. lab. in 1871 (C, Foscoote, sch. 36).

HARRIS, Joseph
(Shipton-under-Wychwood) Dancer, 1860's (II:96). Born 1817 in Lyneham, he is a labourer in 1851 (C, sch.73) and more specifically an ag. lab. in the following two censuses. (1861, sch.9 / 1871, sch.2).

HARRIS, Philip.
(Shipton-under-Wychwood) Dancer, 1860's The son of Joseph Harris above, he was born in 1848.

HART, Fred.
(Bampton) Fool, 1932 (Photo in village), old team.

HART, John.
(Shipton-under-Wychwood) Sword bearer, 1860's. (d.200, fol.233). There is a John Hart in Shipton in 1851, born in Maryhampton, Glos. in 1823, an ag. lab. (C, sch.117).

HART, Masfen.
(Brize Norton) Dancer, 1850's? (II:99). Hart was born at Stonelands near Asthall Leigh early in 1813, the son of a local farmer. At the age of 18 he married and moved to Brize Norton, where he worked as an ag. lab. (PR). By 1852 he lived in the schoolhouse on the Chartist estate at Minster Lovell where he..... 'took on a good deal of work for manager William Goodchap. Empty allotments had to be cultivated for the benefit of the estate, and the accounts show that Masfen Hart had chief responsibility for this.' ('The Chartist Land Company' Alice Mary Hadfield, 1970, p.170). He was still living there in 1854.

HARTWELL, ?
(Blackwell) Dancer? This is the man that Sam Bennett bought a set of old Blackwell bells from for Sharp.

HARWOOD, Fred.
(Eynsham) Dancer, 1902, 1914.

HARVEY, Stanley.
(Bidford) Hobby Horse, 1886 (Advertisement).

HATHAWAY, Alfred.
(Chipping Campden) Musician (accordian) From c.1964 'at least...with his father as Bert', then 1966-1977 (at least) 'by himself'. (RDL).

HATHAWAY, Bert.
(Chipping Campden) Dancer, 1919, 1960. Musician (accordian), 1929, 1964. (RDL). Son of Dennis Hathaway.

HATHAWAY, Dennis.
(Chipping Campden) Musician (fiddle). Hired by the Guild of Handicrafts to

train a team in the town, 1902. Played for the side until its demise sometime before the first war. Trained the Boys side in 1910 to show Sharp when the men had refused to dance for him.

HATHAWAY, Edward.

(Longborough) Dancer. 'Danced no. 2 ("off-side foremost") in the L. side. (CMM25, p.15). Living in the Alms houses at Stow in 1925 and died in or about 1932 (RD1).

HATHAWAY, George.

(Longborough and Lower Swell) Fool. He was born in 1825 and was the brother of William Hathaway the fiddle player. His daughter Elizabeth married Edward Hathaway (see above). He died in 1894, aged 69. (RD1).

HATHAWAY, George.

(Bledington) Dancer, 1890's. A member of the 'young' team, he was taught by Jonathon Harris (FW2). He had also carried the treasury box (Ashby, p.393)

HATHAWAY, Henry.

(Lower Swell) Dancer. 'HH (then aged 74 told the TM in 1933 that when Harry Taylor came to dance with the Swell men he used to lead the set.' (RD1). He was a road man from Upper Slaughter (TM logs).

HATHAWAY, William.

(Lower Swell) Fiddler. (RD 1).

HAWES, James.

(Oakley) Dancer (Foreman), c.1850's. (d.200, fol.232). Dead in 1894.

HAWES, John.

(Oakley) Dancer, c.1850's. (d.200, fol.232). Dead in 1894.

HAWKER, ?

(Sherborne) Dancer (Carey, 1913).

HAWKINS, Edmund.

(Adderbury) Dancer. Born in 1817, in 1871 he worked as an ag. lab. (C, sch. 13, Adderbury West).

HAWKINS, George.

(Adderbury) Dancer (TR). Born in 1812, and working as a shepherd in 1871 (C, sch. I, 32, Adderbury East).

HAWTIN, James?

(Kirtlington) Dancer, 1860's. 'Mr. Hawtin, 72 in 1910, had last danced

with a side on the occasion of the wedding of Edward VII (then Prince of Wales) in 1863.' (RD1).

HANES, 'Black Jack'

(Headington Quarry) Squire, c.1870's? (d.200, fol.189), 1887 (Chaundry, 1959, p.204).

HEDGES, Henry.

(Eynsham) Dancer, 1902, 1914. Born 1861 (C, 1871, sch.216).

HEDGES, James.

(Headington Quarry) Dancer (foreman, 1864 (d.200, fol.63), 1887 (Chaundry, 1959, p.205), 1898-99. James 'Gran' Hedges had multiple talents which were seasonally exploited. Normally he did nothing much but 'cart laundry to and from Abingdon and Oxford, which his wife (who employed six women and girls, including their two daughters) washed in the sheds at the back.' (QR, p.177). During the summer he went mowing and haymaking, and this was supplemented by selling his home-grown onions in the pubs. (Ibid) He died in 1908.

HEDGES, Richard.

(Shipton-under-Wychwood) Dancer (foreman), 1860's. There is a Richard Hedges in Shipton in 1871, a 52 year old ag. lab. (C, sch.120) who may well be the dancer.

HEDDIN, Thomas.

(Fieldtown) Piper, of Asthall (?), 'used to play the whit and dub for some of the morris dancers. He could "almost make it speak".' (II:87).

HEDDON, John.

(Brize Norton) Piper, from Shilton. A labourer, he was dead by the time Carter was collecting in 1894. (II:99). The names are so similar on this and the piper named above that it is tempting to suggest that they were one and the same.

HEMMINGS, Cecil.

(Abingdon) 'Mascot', 1950. (Oxford Mail 26/6/50, p.5). Son of Ray (q.v.).

HEMMINGS, Charles.

(Abingdon) Dancer, 1930's and 40's? Son of Henry. Kept the 'Happy Dick' in Ock Street, for many years (until 1954 at least) headquarters of the side.

HEMMINGS, George 'Dolly'.

(Abingdon) Dancer, late 19th early 20th century? Son of old Thomas the Mayor (q.v.). In 1871 he worked as a fishmonger (C,sch.III,243).

HEMMINGS, Henry.

(Abingdon) Dancer, late 19th century? Born 1858. (C,1871,sch.III.243), the son of Thomas Hemmings (1814-1885). He became mayor in 1937, a position he held until his death in 1942 (RD/FP).

HEMMINGS, James.

(Abingdon) Dancer, 1912 (Photo, VWL), Mayor, c.1885 or 6 - 1901. Born around 1860, the son of Thomas, he was working in 1871 as a 'wool draper'. (C,sch.III, 243). He died in 1935. He was the father of Tom (1886-1960) and James jnr. (RD/FP).

HEMMINGS, James jnr.

(Abingdon) Dancer, Horn bearer, pre-1940 (photo, VWL). The son of James. Treasurer 1939 (CMM25).

HEMMINGS, Maurice.

(Abingdon) 'Mascot', 1950,1955. Born 1946. Son of Ray (q.v.)

HEMMINGS, Percival.

(Abingdon) Dancer? Secretary, 1937. (CMM25).

HEMMINGS, Ray.

(Abingdon) Dancer? Mayor, 1961-1963. (Stood as candidate 1951,2 and 3 -- accounts of Mayor-making in Oxford Mail). Nephew of Tom.

HEMMINGS, Thomas.

(Abingdon) Dancer, 19th century, Mayor until his death in 1885. Born 1814, he worked as a labourer in 1871 (C,sch.III, 243), and was the father of William, George, Henry, John and James.

HEMMINGS, Tom.

(Abingdon) Dancer from an early age and was a 'Member of the family team, of which his father, James, was Mayor.' (RD/FP); 1912 (Photo,VWL),1938 (Ibid.) Mayor 1950-1960 (stood as candidate in 1939 against his uncle Henry - Oxford Mail, 26/6/1950, p.5). Born in 1886, the son of James, he supervised the dancing in the 1937 revival (RD/FP), was appointed Mayor following Henry's death in 1945 'until the proper ceremony could be enacted after the war' (Ibid.)

HEMMINGS, William.

(Abingdon) Musician (melodeon), Dancer, Hornbearer 1912 (photo,VWL). Born 1850, the son of Thomas, in 1871 he worked as a 'Labourer. Railway Porter.' (C, sch.III,91). Sharp wrote in 1924 that he had been 'recently blinded by the result of an accident...' (MBIII,p.112)

HENDLEY, George or William.

(Bidford) Dancer, c.1886? (AH), 1904 (advertisement). Born 1872, died 1956 (AH).

HERITAGE, Richard, snr.

(Marsh Gibbon) Dancer (foreman), 1847. (d.200,fol.231).

HERITAGE, Richard, jnr.

(Marsh Gibbon) Dancer, 1847 (d.200, fol.231).

HERN, Jane.

(Spelsbury) Dancer, c.1820's? (I:123)

HEWLETT, Dennis.

(Kencot) Dancer, c.1835? Bap. 26/5/1812 he was the brother of Joseph. (PR).

HEWLETT, Joseph.

(Kencot) Dancer, c.1835? (d.200,fol. 193). Baptised 12/7/1807 (PR).

HEYDON, ?

(Stoke Lyne) Dancer, c.1870's? Living at Chislehurst in 1913 (Diary,p.57).

HEYDON, ?

(Stoke Lyne) Dancer, c.1870's? Living in Inkley Barrow, Leics. in 1913. (Diary,p.57).

HEYDON, Ned.

(Stoke Lyne) Dancer, c.1870's? Born in 1849, he worked as a garden labourer in 1871 (C,sch.82). Possibly the two other dancing Heydons were his brothers John, born 1854, and Julius, born 1856.

HING, Mark.

(Oakley) Dancer, 1852 (d.200,fol.232)

HING, William.

(Oakley) Dancer, 1852.

HITCHMAN, John.

(Bledington) Fool, to 1887, 1890's (to 'young' side). Born at Cherrington, Warks. in 1849, he was living with his grandfather, William Bradley, in Idbury in 1861 (C,sch.16), when he was working as an ag. lab. (also in 1871:C,sch.6). He died in 1929, aged 79 (CMM25,p.14).

- HOLLOWAY, Keith.
(Mr. Hemmings Abingdon MM) Musician, 1978-9.
- HONEYBONE, William.
(Ascot-under-Wychwood) Dancer, c.1850's? (EDS, xvii, 3, p.93).
- HOCOPER, William.
(Sherborne) Piper (I:53). Born 1837, he worked as a sawyer in 1851 (C, sch.34).
- HOPKINS, J?
(Sherborne) See Jim the Laddie.
- HORWOOD, Jack.
(Headington Quarry) Dancer, to 1887. (Chaundry, 1959, p.205), 1899 (Ibid.). Born 1846 (I:246).
- HORWOOD, 'Saccy'.
(Headington Quarry) Dancer 'when young' 'Young manhood' (QR, p.224). Later his health began to fail and he was unable to continue dancing.
- HOUGHTON, Harry.
(Bidford) Dancer, 1886. (Advertisement).
- HOWARD, Harry.
(Brackley) Dancer. (IV:92). Not related to Timothy or Henry Howard.
- HOWARD, Henry.
(Brackley) Dancer, (IV:92).
- HOWARD, Timothy.
(Brackley) Dancer. (IV:92). Born in 1852, in 1871 he worked as a labourer (C, sch.160). Led the team after WW1 and taught a team at Whitfield pre-war. Sharp called him '...rather stupid.... unmusical.' (IV:93). Brother to Henry.
- HOWELL, James.
(Chipping Campden) Dancer, 1912 (Evesham Journal, 16/1/1937).
- HUDSON, Bertie.
(Abingdon) Dancer, 1912 (photo). Dead by 1939 (letter Francis Fryer, VWL).
- HUDSON, Fred.
(Bampton) Dancer, 1920's and 30's (ST) Photos in the village show him dancing in 1927, 8 and 9. He worked at Hampton Court Farm with Thomas Portlock (q.v.) (ST).
- HUDSON, Stodger.
(Abingdon) Dancer, 1912 (photo). Dead in 1939 (Fryer, letter, VWL).
- HUGHES, Joseph.
(Ilmington) Dancer and Hobby Horse (occasionally), c.1910 - 1915, 'when they all left to join up and the team died out.' Born around 1890 (AH).
- HURST, Jonathon.
(Brize Norton) Dancer, c.1850's. (II:99). Worked as a farm labourer (Ibid.).
- HUMPHRIES, George.
(Withington) Dancer, 'Danced the Morris as a boy'. (I:83). Born around 1836 (C, 1851, sch.32), he later became parish clerk. (I:83).
- HUNT, Bertie.
(Bampton) Dancer, up to 1923 or 4 (ST), photos show 1922, 26 and 27, and also dance during WWII (ST). He lived at Swindon where he worked as a stonemason. During the war he worked as a carter (ST).
- HUNT, George.
(Bampton) Dancer, c.1950, 4, 6 and 9.
- HUNT, William.
(Ascot-under-Wychwood) Dancer. 'a great morris dancer at Ascot' (II:84).
- HYDE, Jack.
(Abingdon) Dancer, c.1939 on, photos show him in 1950 and 1954 (VWL), bagman 1964 (RD1). 'Jack Hyde, who was bagman from about 1948 for 20 years or so, he had been invited to join the side in 1910 to dance with Tom, but his family was a little bit superior to the rest, and it was thought not quite appropriate for somebody with his background to dance.' (RD2). Born 1893. Has at times played (harmonica) for the side. (Ab. Herald, 13/7/1978).
- IRWINS, William.
(Spelsbury) Fiddler, c.1820's. (II:48).
- JAMES, ?
(Sherborne) Dancer, Taught George Simpson (III:139).
- JAMES, Edwin.
(Bidford) Fool, 1886, 1904 (Adverts).
- JAMES, George.
(Eynsham) Dancer, 1914 (RD1). Born 1873.

JAMES, James 'Pratt'.
(Stoke Lyne) Dancer, c.1870's? (Diary, p.57).

JAMES, Levi.
(Stoke Lyne) Dancer, c.1870's? (Diary p.57). Born 1832, in 1871 he worked as an ag. lab. (C,sch.49). 'Said to have been a fine dancer' (15/4/13).

JAMES, Richard.
(Chipping Campden) Dancer, 1912 (Evesham Journal, 16/1/1937).

JAYCOCK, William.
(Stoke Lyne) Dancer, c.1870's. (Diary, p.57). Baptised 8/10/1843 (PR), in 1871 he is described as 'blacksmith journeyman' (C,sch.29).

JIM THE LADDIE.
(Sherborne and North Leach) Piper, 1840's and 50's. According to George Simpson (q.v.) his name was J. Hopkins (I;69), but Thomas Lerner of North Leach where Jim the Laddie also played, thought he was called David Patrie (I;85). Carter noted that he got so drunk at the Bourton Hunt Feast that he died from the effects of it. (Letter to Manning, 1901; d,200,fol.79). According to a correspondent in the Birmingham Weekly Post, 3/5/1884, he died in 1854.

JOHNSON, Joseph.
(Ilmington) Dancer (foreman) pre-1852. He married George Arthur's daughter and became foreman (RD2), c.1860's to 1867, when 'they did a tour - they went to Shipston-on-Stour flower show and they thought they'd do a tour from there, so they walked over to Brailes. When they got to Brailes the local Morris side was there and took exception to them dancing. A bit of a fight ensued and the foreman, JJ, got a bit of a bad time of it and he apparently ran all the way back to Shipston, which the people of the village teased him about...' (RD2). He went to live at Grimsbury, Banbury (D'A. Ferrers, mss, VWL) and Ferrers hired him to teach his revival Bidford side in 1886. The following year he was asked five weeks before the Jubilee celebrations to come back to Ilmington and train a

team to dance. This team lasted until about 1890, although it is doubtful that Johnson, given his age, did much dancing in it. However, in 1897, he danced with the side got together for that Jubilee, and danced jigs. (Letter, Sam Bennett, 6/5/1946, VWL). He was born around 1810, and died in 1901. Bap. 5/5/24 (PR).

JOHNSON, Michael.
(Ilmington) Dancer, to 1867, 1887-90. (II:135). However, in MBI, p.102-3 Sharp states that MJ took over as foreman from Joseph Johnson (his uncle) after the latter's death, which is obviously wrong, but does suggest that Michael led the set when they danced. Born around 1842, he worked as a mason in the village (II:135). Bap. 11/6/43 (PR).

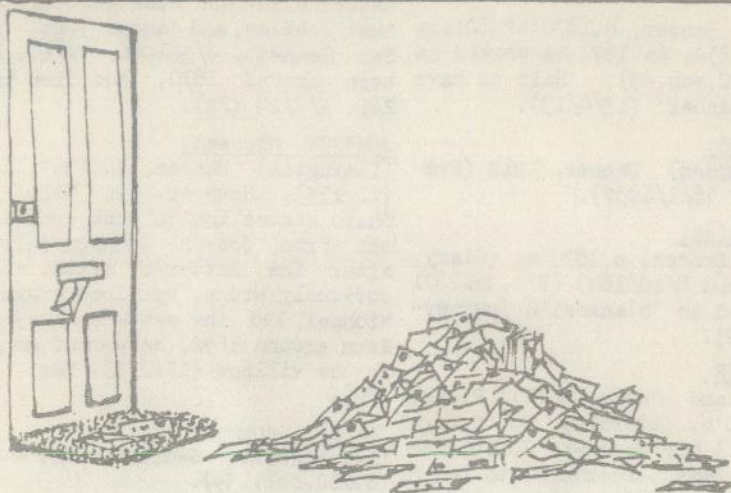
JOINES, George.
(Brize Norton) Sword Bearer, c.1850's? (d.200,fol.159).

JONES, Charlie.
(Barrington) Dancer? 'Probably a member of the last Little Barrington and Windrush side' (CMM25,p.16). According to his daughter, still alive, he also danced with the Sherborne side.

JONES, J.
(Headington Quarry) Dancer, c.1870's? (d.200,fol.189-90).

JORDAN, Robert.
(Ducklington) Dancer (foreman), c.1860s Baptised 12/11/1815, the illegitimate son of Mary Ann Jordan. He married a girl from Minster Lovell named Hannah on 14/10/1840, and fathered at least seven children. Although Carter's informant remembered him as a shoemaker, in the 1851 census returns he is a plasterer (C,sch.33), and later took over the 'Bell' public house in the village (II:124). In Carter's list, John Hall is named as foreman, yet it appears that this latter emigrated and Jordan took over (II:124).

JOYNES, George.
(Longborough) Fiddler, c.1920's revival which never actually danced out (RD1).



Letter from an optimist

Dear Morris Matters,

With a new season of dancing looming ahead, I find myself both pessimistic and optimistic. I'll deal with the pessimism first to rid myself of gloom!

As a member of Holdens Goldens, or Holens Golens, entering their fifth year, or is it sixth year, of dancing; I can't help thinking of the quarrels that the side has had. Also, I look back on the indecision that I'm sure all new sides go through. What I personally have disliked most of all is the 'battle' between men and women. I know nearly as many female chauvinists as I know male chauvinists.

Out of all this gloom and despondency there loom some bright beams of optimism. We have come a long way to discovering our own aims and relating them to the general sense of the morris. We have only achieved this by making mistakes and readjusting our policies and thoughts.

We have recently begun to consider different components of the 'morris' which, in themselves, might appear insignificant, but which do contribute in the end. Physical fitness, the suitability of a particular tradition to us, musicianship, personal relationships and interteam relationships have all played a part in our development.

The second beam of optimism is that I feel that women are becoming aware of their own strengths and weaknesses, and that, instead of 'mimicing' men, will dance as women who are proud to be women, not ashamed. At the same time, men are perhaps realising that women can dance the morris well and that they do not often seek to displace them or undermine tradition.

I hope we can all be constructive in 1980.

Yours sincerely,

Lynne Jankowska.

P.S. The musicians' workshop weekend was terrific!

Information, please

Dear Editor,

I have just received my first volume of "Morris Matters" (Vol.1 Winter 1980). I was interested to read in the mailbag section that there was an article by Jenny Potts on North West Morris in the last issue....

I happen to be a member of one of the 'Southern' North West sides that Stan Gee mentions in his letter. Contrary to opinion we have a great desire to know more of the origins of the dances that we perform, and to see 'North West' performed in its natural home.

To this end could you tell me whether there are any large 'North West' gatherings planned that our side could attend as observers, or an address from which one could

obtain a fixtures list. Any North West information would be very gratefully received.

Margaret Harris,

'Woodstock'

8, Prince of Wales Rd.,
Gt. Yotham,
Maldo, Essex.

American tour

George Utter of the Westerly Morris Men from Rhode Island U.S.A. has sent us the provisional schedule for Westerly MM's tour of England this coming summer. They are still looking for clubs to put them up in the first week. Anyone interested - write to

George Utter,
54 Elm St.,
Westerly, R.I. 02891,
U.S.A.

PROVISIONAL PROGRAMME

- Tues. Aug.12 - Leave USA, fly to England.
- Wed. Aug.13 - Recover from time lag
Dance Westminster
Abbey about 6pm.
- Thur. Aug.14 - Leave for Cotswolds.
- Fri. Aug.15 - Cotswold area.
- Sat 16, Sun17- Working way North,
perhaps via Wales.
- Mon. Aug.18 - Arrive in Oldham
- Tues. Aug.19 - Bronte country tour.
- Wed. Aug.20 - Lake District tour.
- Thur. Aug.21 - tour of York.
- Fri 22 to
Sun. 24 - Saddleworth Rush Cart
Weekend
- Mon. Aug.25 - Rest and pack
- Tues. Aug.26 - Home to USA

