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EDITORIAL

In this issue of Morris Matters we are pleased to print Mike Heaney's reconstruction of the North Leigh tradition. What little is known about the tradition was published in Roy Dommett's article in last issue - it's interesting to see that it is still possible to use these fragments as a source of invention and to come up with a danceable tradition. We'd like to remind readers that we are always willing to publish notation for new dances.

In the last editorial we drew attention to the various myths surrounding the history of the morris and the need for a more informed approach to writing handouts, programme notes, etc. for the general public. We're pleased to hear that Adderbury Morris have already been working on the problem, and we reprint their contribution here.

This September saw the AGM of the Women's Morris Federation held in Harrogate. The most publicised result of the meeting was the change in the constitution to admit mixed sides. However we were pleased to note two other resolutions passed:- that part sides would no longer be permitted to dance on tour at the AGM, and that each side should ensure

they have their own musician arranged before the tour. The public display at the AGM of a national body is inevitably seen as a showcase for the morris; one judges "women's morris" on what one sees at the WMF AGM; one judges "Ring standards" by the dancing one sees at Ring meetings. Thus it is important that the display should be of a high standard. There are many who pay lip service to the need for high standards of performance; it is gratifying that the members of WMF were willing to agree on some positive steps to this end.

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This issue of Morris Matters was written and compiled by Jill Griffiths, Jenny Joyce, Frankie Stringer and Alan Whear for Windsor Morris, 24, Alexandra Rd., Windsor.

North Leigh

reconstructed by Mike Heaney

In Morris Matters, vol. 3, no. 3, Roy Dommett gathers together some of the information known about the North Leigh morris. There is obviously enough information to make the tradition "danceable" with at least as much authenticity as some of the more dubious parts of the current morris repertoire; Oxford Morris Men began dancing Mrs Kaysey last year, and very satisfying the clash of coconuts is, too!

From Sharp's information given by Roy we can derive a lot of information relating to various steps and figures of the North Leigh

style. Where information is lacking guidance can be found in the nearby traditions: Fieldtown ($4\frac{1}{2}$ miles), Minster Lovell ($4\frac{1}{2}$ miles) and Ducklington (3 miles). Eynsham and Stanton Harcourt are also close but the known affinities of North Leigh lie more with the Wychwood area than with the Thames Valley. The closeness of Partlett's Princess Royal to Harry Taylor's can also be used to advantage.

Abbreviations below as in Bacon. WP = William Partlett, FG = Fred Gardner, T2484(etc) = numbers in Sharp's tune books.

North Leigh steps and hand movements

4-step: Princess Royal steps "same as Harry Taylor's" in T2484; and by analogy with local traditions. Arms down-and-up by analogy with local traditions.

hop-backs: as Fieldtown, by analogy. Fieldtown as collected implies that the balls of both feet are continuously in contact with the ground; weight on rear foot, with front heel twisting in. Cf Ascott without the revival Headington influence. Arms balance.

side-step: closed, as T2484 $ssr/4/ssl/4$. Arms: show on ss, down-and-up on 4, as Fieldtown.

galley: FG. Follow by 2PC by analogy with local traditions Minster Lovell and Ducklington. Arms: balance on galley, waves on PC.

PC: as Fieldtown, by analogy. Arms down-and-up (except after galleys, see above).

FC, UC: derived from Sharp's notes for Longborough. Sharp saw Harry Taylor on 13th May 1910, and noted Princess Royal from him. WP's Princess Royal was almost the same, and Sharp did not note steps when he noted WP's tune. The notes for Longborough, however, are very confused, with several variants given:-

	<u>Field Notes</u>	<u>T2484</u>	<u>MBIV</u>
FC:	xh J R L	$\begin{smallmatrix} xh \\ fb \end{smallmatrix}$ t R L	rtb t R L
UC:	rtb ftj R L	1) rtb J R L	$\begin{smallmatrix} x \\ fb \end{smallmatrix}$ x R L
		2) rta ftj R L	rta t R L
	rtb ftj G(rt)	3) rtb ftj G(rt)	

Taylor seems to have reversed FC and UC for the jig, and Sharp "corrected" this in MBIV. The rta version does not occur in the field notes, possibly because Sharp interpreted it as an imperfectly executed cross-hop, but possibly because it was taken from North Leigh. One would expect a "toe forward" step in North Leigh because a similar movement occurs both in Fieldtown (FC) and Ducklington (UC). So a reasonable adaptation for the North Leigh might be:

FC: $\begin{smallmatrix} xh \\ fb \end{smallmatrix}$ t R L / $\begin{smallmatrix} xh \\ fb \end{smallmatrix}$ t L R UC: rtf ftj R L / ltf ftj L R

Arms: FC balance for xh t, waves for R L; UC also balance, then waves.

North Leigh Figures

Set dances

OY FU DF HG DF BB DF sing HR WH

OY: No information. Suggest J as easiest; possibly SC, 2PC of Ducklington.

FU: No information. 4/4/G/2PC; rpt, by analogy with Minster Lovell and Ducklington. FU and FD.

HG, BB: FG. 4/4/hb/ftj; rpt, by analogy with Fieldtown.

Sing, HR, WH: FG.

Sing: Stand facing up in column, hands on hips. Sometimes the music must be adapted slightly to fit the available words. Also the use of A or B or AB music depends on the words available and the length of the song. The whole closing sequence sometimes demands repeated A's rather than AB etc.

HR: 4/4/G/2PC; rpt, by analogy with Ducklington. Fieldtown is unsatisfactory because of the unauthenticated 'closing in'; also this helps differentiate North Leigh and Fieldtown.

WH: 4/4/hb/ftj/4/4/2PC/2PC, i.e. "kippering out" (FG).

HH: occurs in the DF of some dances. Dance as first half WH. Note 4-step with arms down-up in Hey.

Jigs

OY FU FU Jig Jig FC FC Jig Jig UC UC Jig Jig Jig
1 2 1 2 1 2 1 2 1 2 1 2 1&2
Always done by two men dancing alternately (WP).

The Black Joke - sticks

$\frac{1}{2}A(AB^2)^3BAB$

CF: each sequence danced to A music has clash /B T /B T / with 4PC at the end of each half. Similarly the end of each figure danced to the B music. (Invented). This means that the set must be re-formed halfway through HR (round two places). WH: dance as 2HH (i.e. without 4PC in second half). Turn to face up on final clash.

Sing: OH what shall I do and where shall I go
 For a bald one is not worth a farthing you know
 Such a cruel disgrace I can never withstand
 Look here it's bald as the palm of my hand
 My poor black joke and belly so white.

DF: Stick clashing as Fieldtown Bobby and Joan. Odds strike first.
 HH (with clashing at end as in CF); rpt.

Sources: Tune Sharp T2767

Words taken from a long and ribald version ca.1800, in Bodleian Library MS Douce d.59 fol.61-62.

DF invented on the basis of FG's information that such a dance was done.

A(AB²)³A³

The musical score consists of three staves of music in treble clef, key of D major (one sharp), and 6/8 time. The first staff is labeled 'A' and contains 12 measures. The second staff is labeled 'B' and contains 12 measures. The third staff contains 12 measures and ends with a double bar line. The melody is a simple, rhythmic tune with a mix of eighth and sixteenth notes.

Sing: Your rhino rattle
 Come men and cattle
 Come all to Mrs Kaysey
 Of trouble and money
 My jewel my honey
 I warrant I'll make you easy.

DF: Clash coconuts -
 F F / R R / F F / L L / F URK / F ULK / B F / P /
 HH and repeat.

Clash at the end of each phrase. For construction of coconuts, see FG.

Sources: Tune Sharp T2765
 Words from "Landlady Casey" from Later English Broadside Ballads, ed. by John Holloway and Joan Black, London 1975, no. 67.
 DF based on handclapping in Fieldtown Mrs Casey.

Constant Billy - stick clashing

$\frac{1}{2}A(AB^2)^3(AB)^2$

The image shows three staves of musical notation in treble clef, key of D major (one sharp), and 4/4 time. The first staff begins with a 4-measure rest, followed by a triplet of eighth notes marked 'A'. The second staff starts with a triplet of eighth notes marked 'B'. The third staff begins with a triplet of eighth notes marked '3'. The notation includes various rhythmic values such as eighth, quarter, and half notes, and rests.

Sing: Oh my Billy, my constant Billy,
 When shall I see my Billy again?
 When the fishes flies over the mountains,
 Then you'll see your Billy again.
 Billy again, Billy again, Billy again, Billy again,
 Then you'll see your Billy again.

DF: Handclapping: /F R /F L /F R /L P /; HH; repeat.

Sources: Tune T2698 from Minster Lovell (appropriated in Bacon's book for Fieldtown).

Words from Bampton (Manning, "Some Oxfordshire seasonal festivals", Folklore, 1897, p.321).

DF invented. Constant Billy is almost always a stick or handclapping dance; but WP who gives the name did not know any stick dances.

Sweet Highland Mary - handkerchiefs

A(AB²)³(AB)²

Sing: Ye banks and braes and streams around
 The castle of Montgom'ry,
 Green be your words and fair your flowers
 And your waters never drumlie.
 There summer first unfold her robes
 And there the longest tarry
 For there I took the last farewell
 O' my sweet Highland Mary.

DF: Sidestep and HH; rpt. ss:- ssr/4/ssl/ftj

Sources: Tune from Sharp's field notes, from FG; incomplete, having only the first ten bars, with FG losing the tune/changing key at bar 7. Conjectural restoration by Dave Townsend.

Words: Based on Burn's original words, given in Kidson's Traditional Tunes. Bampton has another set of words, but they do not fit the North Leigh tune so well; in any case the North Leigh tune is closer to the version given in Kidson than most morris Highland Mary tunes.

DF: invented. As a set dance, Highland Mary is usually a stick dance or a sidestep dance.

Boys of the Bunch - handks

$\frac{1}{2}A \cdot AB^3(AC^3)^2A \cdot AB$

Augment for C music (not given)

Sing: ? Sharp notes the song ends with "We are all the boys of the bunch". I have been unable to trace any lyrics containing these words. The Headington men often used to sing snatches of doggerel to their dance tunes (e.g. "Monday and Tuesday and Wednesday alike/ Thursday and Friday and Saturday night"), and a like piece could be invented to fit here, e.g. "Dinner and breakfast and supper and lunch/ We are all the boys of the bunch". (Sung twice through)

DF: Corners cross

1st time: ss(rt)/4/ss(lt)/ftj/4/4/G/2PC

2nd time: " " " " /FC/FC/G/2PC

3rd time: " " " " /UC/UC/G/2PC

Slow music for bars 5 and 6 2nd and 3rd times.

Sources: Tune Sharp T2766

DF invented; cf Ducklington, and Sherbourne Lads-a-Bunchum.

Old Woman Tossed Up - handks

The image shows three staves of musical notation in G major (one sharp) and 6/8 time. The first staff is labeled 'A' and contains 12 measures of music. The second staff is labeled 'B' and contains 12 measures of music. The third staff is unlabeled and contains 12 measures of music. Above the first staff, there is a tempo marking $\frac{1}{2}A(AB)^5$. The notation consists of eighth and sixteenth notes, with some rests and a repeat sign at the end of the first staff.

A linked handkerchief dance. Odds carry a large handkerchief in the right hand, evens no handkerchief.

Sing: There was an old woman tossed up in a blanket
Ninety nine miles beyond the moon.
And under one arm she carried a basket
Under the other she carried a broom.
"Old woman, old woman, old woman" cried I,
"Oh whither, oh whither, oh whither so high?"
"I'm going to sweep cobwebs from the sky
"And I shall be with you by and by".

DF: At the end of each CF evens grasp the free end of their partner's handkerchief in the left hand. Bottom pair lead the set in casting up the sides and down the middle. 4-step throughout.

WH: Link handkerchiefs for whole hey at end.

Sources: Tune from Bodleian MS Mus. c. 375, attributed to Bampton, (? used in immediate postwar period?). The last two bars of the A music coincide with a fragment in Sharp's field for North Leigh.

Words from William Kimber (EFDSS LP).

DF from a rather uncertain account of what was probably the Fieldtown linked handkerchief dance, collected from Michael Willoughby (somewhat adapted).

Princess Royal - Jig

A.A²B²(C²B²)²B

The musical score consists of four staves of music in G major (one sharp) and 4/4 time. The first staff is marked 'A' and the second staff is marked 'B'. The notation includes various rhythmic values and accidentals.

Augment for C music (not given).

FU/FC/UC: 4 bars 4-step (etc), 2 bars 4-step, G, 2PC.

Jig: ss(rt)/4/ss(lt)/4/x x x -/x x x -/x x x -/x fa t -/4/4/G/2PC.
lb____ rb____ lb____ rb

Sources: Tune Sharp T2493 with 2 bars of A music supplied by Dave Townsend. Dance equivalent to Longborough T2484.

Of the other dances known to belong to the tradition, Greensleeves and Jockie to the Fair, nothing is known apart from the title. Greensleeves was almost certainly the jig; Angelina Parker remembered an old Hanborough man dancing the Bacca Pipes jig ('Oxfordshire village folk-lore', Folklore, 1923, p.332), and this may well have been Billy Brown. The context also suggests Jockie was a jig. Old Taylor was a Ducklington dance, not North Leigh (though of course they shared a musician).

Alan Whear

The second Morris Matters musicians' weekend took place at Windsor on the 8th November. Originally it was intended that it would be held in Cheltenham, but owing to the sad demise of Belas Knap Morris it fell upon us at Windsor to organise this event at short notice. One casualty of the hasty arrangements was the Sunday session -- there simply was not a suitable room available. I think in the event it turned out to be all to the good as we expanded the Saturday into a longer, more packed day which was less of a demand on people's time. Once again the level of interest in the meeting was really gratifying, with musicians travelling from as far afield as Exeter, Peterborough and Wolverhampton.

The main difference in the group this time was the high proportion of relatively inexperienced players. This is something I am very pleased about since I can well remember how much in the dark I felt during my first year or so. The disadvantage was that I felt I took the initiative

for the direction of the session a good deal more often than last time and consequently felt a good deal more tired at the end of the day.

It's difficult objectively to see how much individuals get out of a meeting like this, so during the evening pub session we passed around a pad for comments on the day. Most people were very flattering about the catering and organisation, with which I can certainly concur (since it wasn't me that organised it!), and several put their finger on what looks like being a perennial problem - namely how to get into small enough groups where individuals get a lot of attention, but at the same time see that each group has a good 'leader' and is out of earshot of other groups.

One very helpful suggestion was that we should have small groups in an early part of the day, which on coming together in a large group could then share their problems and successes with the others. (This still leaves the problem of sound

insulation, but I'm thinking about it).

As regular readers will know, one of my hobby-horses is that musicians should be as much a part of the leadership of a team as is the foreman or squire. When I asked everyone about this I was surprised to see that only a handful in fact had this relationship with their side.

I am convinced that it must be a good thing for the dance and the music if the musician does not take a back seat when it comes to deciding how a side develops. Ultimately, of course, a team can only be as good as the musician allows them to be. This is a point that I would like to build a meeting around, i.e. have a weekend open to musicians who can attend along with the person in their team responsible for teaching the dances. If it doesn't happen

before, then this will be the format of the meeting in Windsor next Autumn.

On the subject of future meetings: Dave Clarke of Holdens Goldens has (with the judicious application of a slight arm-lock) offered to run the next one at Wolverhampton in March. This seems to me to be a good idea since it would involve a different group of players from a different area. Dave, however, is a little unsure as to whether people will travel there; so if anyone has any comment on that topic will they let him know? His address is:-

Dave Clarke,
246, Stechford Rd.,
Hodgehill,
Birmingham, B34 6Bl.

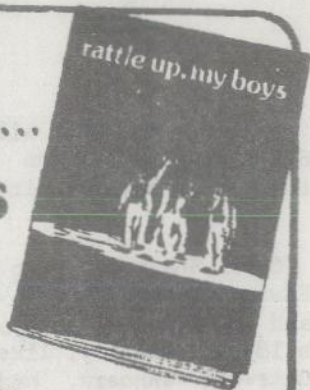
Full details of that meeting in the next issue, I hope.

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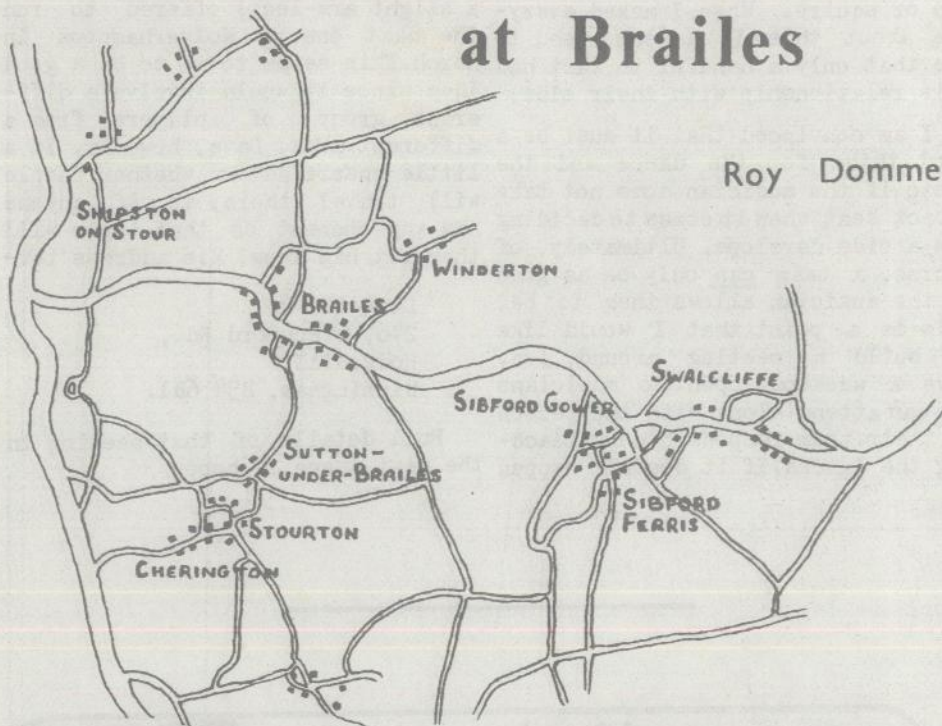
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The Tradition

at Brailes

Roy Dommet



Brailes is $\frac{2}{3}$ miles east of Shipston on Stour on the road to Banbury in Warwickshire.

Cecil Sharp met two old dancers, Edwin Clay who was not very helpful, and William Stanley, aged 81, b.1831. Stanley, like many of the Cotswold dancers, had been found for him, this time by Mrs Stanton of nearby Armscote. He believed he was the last surviving dancer and was in 1912 living in Shipston on Stour. He, unlike most dancers, had

not started the morris till aged 40. He danced in the middle but only for 2 or 3 years till the morris broke up. Two or three dancers came from Sibford, the next village down the Banbury road. Earlier they used to dance against a Sibford side who were reputed good dancers. They did not go beyond the bounds of their own parish to dance. The dancing has stopped about 1874. As soon as the weather and ground was fit in the spring they used to meet and practise in a meadow after work in the evenings.

Clay said that they wore gaiters and bells, rosettes and caps with red ribbons. Stanley said that they wore white shirts but anything they could wear, some of them were very ragged in dress.

The leader wore a long skirted coat, the collar of a different colour to the rest and he wore a box hat, white if he could get it. He carried the spare bells on his hat.

The music was a tin whistle till the last few years when they rose to the dignity of a flute. They never had a drum.

The man who carried the money box was called the King or Master.

They had a man dressed as a woman in a long petticoat with girt big sleeves and a slouch bonnet and ribbon on his shoulders. This character ran in and out among the others and also like the fool made jokes for the crowd.

The fool wore a battered box hat and blacked his face. He wore trousers but no bells. He had 3 or 4 coloured ribbons on his shoulders. The fool had a piece of a calf's skin tied on with string over his shoulder with ragged hairs and legs hanging down in front. The boys would come and catch hold of the legs and try to pull them off. When he was teased by the boys he would pull the skin in front by pulling the string and thereby wallop the lads with the tail which he had hanging down his back. He had a tick with ribbons on one end and a ladder tied to a hole in the other with string to give about a foot's play. The fool was remembered for saying, "I don't say but what I'm not fond of you but I specially like you a lot better if you'll give

me a copper or two". The fool ran in among the dancers when they were busy dancing, then the dancers would cuff him and knock him out of the ring. He had a stick and would pretend he was lame and would have to lay down and then would jump up after the boys.

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

The dancers always walked round first. As soon as they were prepared the foreman would say, "My men, I want you to enjoy yourself and I want these other folks to enjoy themselves." They had a running dance called "Galley Out" with which they always began. They ran round the ring at a fast pace 2 or 3 times before they settled down to the dance. In Shepherd's Hey they clapped with their partners and then whole rounds.

The dances lasted as long as they liked, but at the end they all closed in in a small circle like the Headington "All-in". Stanley talked of "Hey Away" and remembered the galley and sidestep when Sharp did them.

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

Demythologising

the

Morris



Steve Wass, bagman of the Adderbury Morris Men, writes:-

"Your editorial in this summer's edition, on what I call the 'demythologising' of Morris, to borrow a term from the theologians, struck a sympathetic chord with us. I thought you might be interested in a copy of a handout I have prepared for the audience at our forthcoming cabaret spot at the London Hilton! (Beat that for a traditional location!)"

Although many people associate morris dancing with the idea of some sort of ancient pagan fertility ritual, the evidence available to us suggests otherwise. In fact morris dancing seems to have originated in Iberia as a dramatic recreation of the conflict between Christian and Moor during the Middle Ages. It was adopted as a dance by European Court circles and thus found its way to the English court in the late

fifteenth century. The idea was taken up by the civic authorities of the time in places such as London, Norwich, Chester and Salisbury as well as by the church who used morris dancers to raise funds for the parish. Morris dancing became part of the great civic processions that were held on feast days and holidays in the sixteenth century. However, "the morris was not long for ye cite", by the end of the century

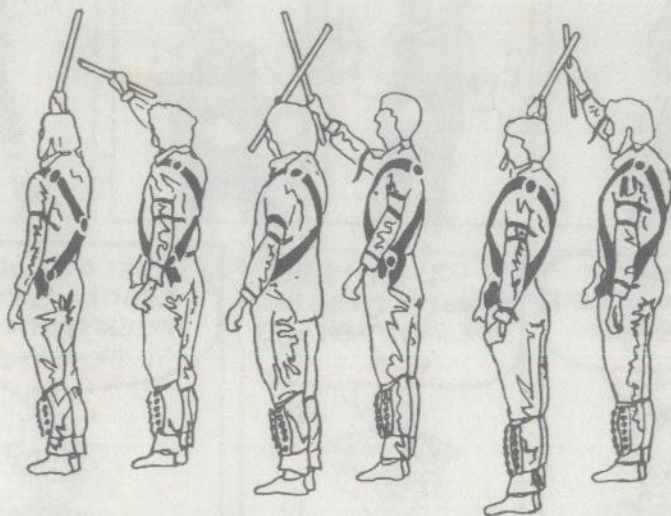
it was becoming less fashionable in the towns but was enjoying a new lease of life in rural communities. original manuscript detailing the village's dances' by Tim Radford and Bryan Shephard.

During the 17th and 18th centuries morris dancing evolved so as to produce a number of regional variations. Many of these traditions enjoyed a hey-day during the early and mid-nineteenth century before succumbing to the attack mounted on traditional rural culture by the industrial and agrarian revolutions and the introduction of universal popular education. The Great War dealt a final death blow.

One of the most widespread and best documented of these traditions is that of Cotswold Morris typified by teams such as the ones at Bampton which have an unbroken history of dance, and Adderbury who were re-founded in 1975 after work on an

Cotswold Morris features a team of six or eight dancers plus a musician, fool and money collector. The music was traditionally provided by 'whittle and dub' a small three-hole pipe played with the left hand and a light drum hung from the left hand and played with the right. More recently the fiddle and free reed instruments like the concertina, the piano accordion and the button key accordion or 'melodeon' have become popular.

The dancers dress in white with coloured baldrics and ribbons completing the costume. Bells are worn on leather pads attached to the ankles to emphasise the rhythm of the stepping.



MORE GOODIES FROM

DUTCH ELM MORRIS

#5



HELLO! HERE THEY COME



THIS'LL BE GOOD



COR GET A LOAD OF THAT!! YOU DON'T GET MANY OF THOSE IN A POUND!!!



WOOOEEEEEE!! VA-VA-VOOM



LET'EM SWING!!

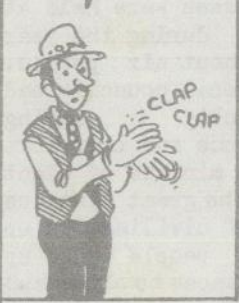


OOOPS



Peter Lord '80

JUST AS I THOUGHT ... RUBBISH



THE TORN LIGAMENT

SHIRES ALE

OKAY BOYS!! LET'S SHOW 'EM HOW IT'S DONE!



origins

origins

origins

Origins of the Morris

A group of experts recently got together on a morris field trip to discuss some new research on the above subject and were surprised and pleased to discover that their ideas complemented each other. It is with feelings of some excitement then, that we sit down and commence the task of telling the world of our discovery through that popular organ "Morris Matters": How Morris Dancing really began.

In the British Isles before books, Red Cross or St. John's Ambulance Brigade were invented, some

means had to be evolved for passing on the rules for treating the sick and injured hunters / ploughboys / soldiers etc. Classes were held at regular intervals during the year for groups of about six pupils. (In the north the local councils had particular difficulty in making their books balance and therefore stressed that a minimum of eight attend each class. The great distance between outposts of civilisation up there meant that people ended up walking great distances to class and thus they were issued with strong wooden shoes.)

These classes were called nurse classes, but this in the way of all speech became corrupted to morris classes. Most of the pupils were female since they were more suited to the role of nursing and anyway all the men were out getting injured. Each pupil was required to bring to the lessons some sort of stick to use as a splint in practical exercises, plus two large handkerchiefs which were to be used as slings, bandages or to fasten the splints to the injured body.

To summon the nearest homeopathic doctor or acupuncture expert, a series of rhythms were tapped out on a tabor or drum to the accompaniment of a "motif" played on a melodeon to alert the populace to the latest dangers...snake bites (adder-bury), escaped fool, poisoned beer supply, etc.

processional

If the injured person had to be carried to the doctor, a series of processional tunes were available to encourage the stretcher bearers to step in time. The music hypnotised the sick person into a state of oblivion and helped to warn passers-by to get out of the way.

In the absence of maps, distinctive figures were developed as an aide-memoire for the shortest route to assistance. For example, leap-frogs indicated how many hills must be climbed en route, twizzles reminded one of the roundabouts to be crossed, sidesteps of how far to the right or left to travel.

dance names

Names of the dances themselves reflect their origins: "Greensleeves" and "Green Garters" (uniform worn by nurses), "Bonesetting", "How d'ye do, sir?" and "Oh dear, what can the matter be"; finally, if the injury was too serious..."Shooting".

It is rather sad that in recent years rather different interpretations of the Morris have been put forward. We hope, however, that any readers who now realise the true implication of what they are doing, will discuss the subject among themselves and assist this important branch of new research in any way they can. For example, can anyone shed light on the very recent evidence that the role of fool was originally to make furtive expeditions to neighbouring villages to cosh unsuspecting individuals to provide practice injuries?!

Jenny Lint
Rose Tree
Molly Oxford

a biographical INDEX to

traditional morris dancers,

fools and musicians

By Keith Chandler

.... the index S-Z

SALSBURY, Edwin (George)

(Bidford) Dancer, 1886 / foreman 1904, 1906 (AH). In the 1904 revival he took over as "Master of ye Revels" from D'Arcy Ferrers (adverts).

SANDLES ?

(Oddington) Dancer. "In 1935....(the TM) met an old lady whose grandfather Mr. Sandles had been a dancer." (RDpc).

SATES, Thomas.

(Kencot) Dancer, c.1830's or 1840's? (d.200, fol.193). Baptised 2/7/1809. In 1861 he worked as an ag. lab. (C, sch. 234). His wife died giving birth to a son in 1850 and Thomas was on poor relief that year. The description of the village given by Fisher in 'Kencot' is one of impoverishment during the 1850's and this suggests that the dancing had come to a halt prior to that date.

SCHRECH, Charlie.

(Alvescot) Dancer, 1917 - 18 in the side trained by Jinky Wells (Jack Taylor).

SCYPHAS, Charles.

See Syford.

SHAYLER, Fred.

(Fieldtown) Dancer, 1850's. (d.200, fols.225-6). Carter noted him as a farmer, but in 1851 he was a wood labourer (C, sch. II:5), and perhaps only later did he get sufficient land to justify the term farmer - probably in some place other than Fieldtown, for he is not in that village at the time of the following two censuses. It seems likely that he (and perhaps Jason Eeles, q.v.) may have been obliged to migrate elsewhere in search of work when the forest was cleared. Born around 1830.

SEARCH, William.

(Rissington) Dancer. Joseph Bond (q.v.) said that Search was "a great dancer; it was said that he used to caper onto a chair and over the back of it and bring in his steps as nice as could be". (IV:128).

SHADBOLT, Colin.

(Chipping Campden) Dancer. Worked at the P.O. "Died suddenly" according to local informant.

SHAYLER, Joseph
(Field Assarts) Dancer, c.1850's?
(d.200, fol.183). Born around 1811 in
Leafield, he married into the Busby
family in 1849, at which time his
occupation is given as labourer (PR),
although in 1871 he is working as a
woodman. (C, sch.II:57).

SHERGOLD, Francis.

(Bampton) Dancer, 1935 to date. Born
31/1/1919, the family moved to Bampton
in 1932, and Francis joined the Wells
side as ragman in 1935, becoming a
dancer shortly after, and continuing
to dance at Whit until 1940 and on
occasion during the war while on leave.
Took over the organising of the side
after the war when Arnold Woodley
became teacher, continuing as leader
after Woodley left around 1949 to form
his own team. During the 1950's Bampton
went through a very lean period as far
as dancers were concerned, but Francis
always managed to turn out with a side
on Whit Mondays, and even though only
four dancers could be raised in 1959.
Still leader of the side, although he
tends to dance less and less nowadays
fooled in 1960 while getting over a
sprained ankle, and on occasion since
then. Although taught to dance by
Wells, he claims to have based his
style of dancing on Fred Pettifer (as
does his brother Roy).

SHERGOLD, Roy.

(Bampton) Dancer 1940 on. Born 1925
in Standlake, he first danced in 1940,
when Wells was short a man due to some
of the dancers being in the forces.
Danced during the war before joining
the navy in 1942. In 1947 he danced
dressed in his uniform when one of the
dancers became too drunk to continue,
and has danced or fooled with the side
ever since, missing only a few years
when working in Cornwall. Brother of
Francis; their great-grandfather was a
Lock, one of the Fieldtown dancers.

SHERWOOD, F.

(Chipping Campden)
(photo WL).

Fool, c.1910's?

SHILLUM, Ted.

(Winchcombe) Dancer, c.1880's? (EA)

SHIRLEY, William.

(Oakley) Dancer, c.1860's? (d.200.
fol.232). Perhaps the man enumerated
in the village in 1871 at sch.101, a
cattle drover "sleeping in barn", aged
50 and born in Brill.

SIMKINS, John.

(Headington Quarry) Dancer, 1887.
(Chaundry, 1959, p.204).

SHUREY, Tot.

(Bampton) Piper, from Buckland (WWBCC)
Given the similarity of the names could
this be the same man as "Old Thursey
from Buckland"? (WW1).

SIMPSON, ? 'Old'

(Sherborne) Piper. (Carey, 1913)

SIMPSON, George.

(Sherborne) Dancer, c.1870's? (MBIV,
p.8). Born in 1849, the brother of
James (C, 1851, sch.114), he left his
native village and went to Berkshire
to join the police. Sharp met him in a
hamlet near Didcot where he was teaching
the Sherborne dances to a group of
youths (MBIV, p.8). He was taught by
James (qv.; III:139).

SIMPSON, James.

(Sherborne) Dancer, c.1870's (GMM25,
p.16). The younger brother of George
according to the sources (although
there was also an older brother of the
same name) he also left the village to
join the police, this time in
Cheltenham (RDpc). He died in 1941
(GMM).

SKELLINGTON, Bill.

(Abingdon) Dancer, 1973-date. Born
1929 in Yorkshire. Father of Billy.
(oral).

SKELLINGTON, Billy.

(Abingdon) Dancer 1976-78. Born 1963,
Son of Bill.

SMALES, Ted.

(Mr. Hemmings) Dancer/Musician, 1979
to date. Born 1951 in Abingdon. (oral)

SMITH, Alfred.

(Bampton) Dancer, 1928 or 29 (Wells' (Shipton-under-Wychwood) Dancer. Born side). Son of 'Punch' Smith. Still around 1833, he worked as an ag.lab. alive and living in Worcester. (ST). in 1861 (C,sch.64) and 1871 (C,sch.25) Died about 1893 (II:131).

SMITH, Anna.

(Speisbury) Dancer, c.1820's? (II:47).

SMITH, Herry.

(Bidford) Dancer, 1886 "Hyndeman", 1904 (adverts).

SMITH, Herbert.

(adverts).

SMITH, Daniel.

(Ascot-under-Wychwood) Dancer/Foreman, 1864. (d.200,fol.133). Worked as a labourer (Ibid). Born around 1820. (C,1841,p.9).

SMITH, James.

(Asthall Leigh) Dancer, c.1830's or 40's? (d.200,fol.134). Baptised 21/6/1812, brother to William of AL (q.v.). In 1861 he was an ag. lab. (C,sch.62).

SMITH, George, 'Punch'.

(Bampton) Fool, 1929 and 1930's (Wells team), and 1938 (old side). Died 1978. Worked as a cobbler.

SMITH, James.

(Sulgrave) Dancer. (IV:93).

SMITH, John.

(Bidford) Dancer, 1904 (advert).

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The MORRIS MAGAZINE for the 1980's
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SMITH, Sampson.
(Headington Quarry) Dancer, 1860's
(I:253). A gypsy, he was also a fiddler
(QR,p.162), although he doesn't appear
to have played for the Quarry side.

SMITH, Thomas.
(Ascot-under-Wychwood) Ragman 1864,
(d.200,fol.133). Born 1831, he was an
ag. lab. in 1861 (C,sch.49) and 1871
(C,sch.78).

SMITH, W.
(Headington Quarry) Dancer, c.1870's?
(d.200,fol.189).

SMITH, William.
(Asthall Leigh) Dancer c.1830's or 40's?
(d.200,fol.134). Baptised 6/10/1816,
(PR), brother of James.

SMITH, William.
(Ascot-under-Wychwood) Dancer, 1864
(d.200,fol.133). Born around 1822, in
1871 he was an ag. lab. (C,sch.73).

SMITH, William
(Shipton-under-Wychwood) 'Odd man',
1860's. (d.200,fol.233). Probably the
William Smith born in 1822, who worked
as a field lab. in 1851 (C, sch.114)
and as an ag. lab. at the time of the
following two censuses (C,scheds.107 &
54).

SOUCH, ?
(Chadlington) Dancer/"Leader" (RW).

SPRUCE, Charles.
see Puce.

STAGG, ?
(Stow) Dancer, date and team unknown.
He was a "noted morris dancer" (RD1).
Grandfather of William. (q.v.).

STAGG, ?
(Stow) Dancer, date and team unknown.
Also "a noted morris dancer" (RD1).
Father of William.

STAGG, William.
(Stow) Dancer. "He was a great friend
of William Hathaway (q.v.)...played the
mouth organ." (RD1) Sharp met him
while Stagg was working in London.

STANFORD, H.
(Bidford) "A supernumary", 1886
(advert).

STANLEY, William.
(Brailes) Dancer, c.1872-75. He began
dancing with Brailes Morris when he was
about forty, only danced three or four
years when morris broke up. He danced
in the middle'. In 1912 he lived at
Shipston-on-Stour and "believes him-
self to be the last of the Brailes
Morris Dancers". (II:74 & 132). Baptised
2/9/1848 according to PR, although
Sharp says he was 81 years old in 1912.

STEED, Henry.
(Bledington) Fiddler, 1890's. Took
over from Charles Benfield (q.v.) when
the latter got too old to play, but
he was "not such a good player". (EDS,
Winter 1976, p.94).

STEPTOE, George.
(Fieldtown) Dancer/Foreman, 1850's.
(d.200,fol.225). Born around 1823, he
is designated as ag. lab. field lab.
and shepherd over three censal years
(scheds. II:18, 62 & 11 resp.) and
this latter is how he described himself
to Sharp in 1912: "I was a shepherd,
dipping and shearing, a sort of doctor"
(II:128).

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

STOKES, John.
(Brackley) Piper. "Brackley men danced
to pipe and tabour played by John
Stokes", perhaps when in Dagford en
route to Stow house? (IV:88).

STOKES, John.
(Brackley) Dancer, late 19th century?
John Stokes told Sharp that his father
and uncle had danced with the Brackley
men when they passed through Dagford
en route to Stow House. (IV:88).

STOKES, John.
(Brackley) Dancer, 1623. (Communion
plate).

STRATFORD, ?
(Preston Capes) Dancer (IV:96).

STRATFORD, George.
(Finstock) Squire, 1850's? (d.200,fol.
184).

STURCH, Charles William.
(Shipston) Fiddler when Morris dancers came to Shipston. Father to Harry, who in 1966 said that his grandfather had written out tunes "over ninety years ago while my father was learning the fiddle for Morris dancing". (Chris Green, 28/12/1975, VWL). Born 1859, died 1941.

STURCH, Henry.
(Shipston-on-Stour?) Fiddler. Grandfather to Harry Sturch, he "used to travel widely playing for Morris". Active around 1870 or before. (Letter Chris Green, op. cit.) Born around 1829.

STURCH, Henry William. (Harry)
(Shipston?) Fiddler. "Played instead of Sam Bennett when latterly he broke his arm. He regularly played early this century for many a day in Shipston and has now started playing his fiddle again." (Chris Green, op. cit.) Has played for the Ilmington revival side during the 1970's. Born 5/9/1909. Died 25/8/1980.

STUTSBURY, John.
(Brackley? Hinton?) Dancer, c.1870's? He told Sharp that he had danced with the Howards' father at Brackley and that there was no Hinton Morris (RDpc) although Hamer was convinced there was. Stutsbury moved to Hinton and became a shopkeeper (RD2). Born 1836.

SUMMERS, Andrew.
(Whitfield) Musician (concertina). He later joined the Northhants. police.

SUNDERLAND, Morris.
(Abingdon) Dancer, pre-WWII. Major Fryer (q.v.) used to take him and Reggie Annett over to Abingdon to dance in the side, around 1937 or 38. (oral).

SWEETENHAM, John.
(Bampton) Dancer, c.1947. Taught by Arnold Woodley, he danced on one of the visits to Stratford but never on Whit Monday.

SYFORD, Charles.
(Asthall Leigh and Field Assarts). Sword-bearer, c.1830's? (AL) and c.1850's (FA). (d.200, fols.134 & 183) There is a Charles Siford married in AL on 30/4/1833 (PR).

SYFORD, William.
(Asthall Leigh). Dancer, c.1830's or 40's? (d.200, fol.134). Born 1813, buried 14/11/1851 (PR).

SYMONDS, Jack.
(Kirtlington) Dancer? (diary, p.59). "...knows a bit (of the tradition), but not enough (to reconstruct the dances). (Ibid.)

TACKET, Robert.
(Spelsbury) Squire for the ladies' side, c.1820's? (I:123). From Charlbury.

TAIT, Nigel.
(Mr. Hemmings) Dancer, Oct. 1979 to date. Born in Abingdon 1956. (oral).

TANDY, Thomas.
(Bidford) "Clothesman", 1886 (advt.)

TANNER, Charles.
(Bampton) Dancer, "Head Morris dancer in his earlier years." (Manning, 1897, p.310). Baptised 25/8/1816, he worked as an ag.lab. over the thirty year period 1841-71 (C,) though by 1894 he was blind. It is probably Tanner that Wells referred to when he said "I had an old blind uncle a wonderful man of memory he had all the very old ancient songs and all the old original Morris dances." (WW letter, 8/3/1922). Father of Charles 'Cocky' Tanner.

TANNER, Charles 'Cocky'.
(Bampton) Dancer, c.1870's? 80's? By 1897 he was the ragman (Manning 1897, photos), a position he held until the first war. After the war he and 'Buscot' Tanner taught the dances to a younger generation of men. Born 1845, the son of Charles Tanner above, he worked as an ag.lab. in 1861 (C, Weald, sch.14) and 1871 (C, Weald, sch.171), and is described as "a drainer by occupation ... famous dancer and singer... now bed-ridden due to ankle trouble through Morris dancing.. taught by his father.. was No.1 for many years (40 years)...". in an undated (but c.1916) newspaper cutting reproduced in RD1. He was one of Alfred Williams' chief singers. (Folk songs of the upper Thames, 1923) Died 1922. Father of Jesse and Percy.

TANNER, Frank 'Perky'.

(Bampton) Dancer, 1922-26. Born 1895 his father 'Buscot' Tanner taught him to dance at an early age. He went to Australia to work and on his return was asked to dance, which he did, until 1926 when a wound in the back forced him to give it up.(oral). Until the 1960's he would have a shake-up on Whit Monday. Still alive and in Bampton.

TANNER, Jesse.

(Bampton) Dancer, 1913 (Carey). Son of 'Cocky' Tanner.

TANNER, John.

(Bampton) Dancer, 1894 (d.200, fol.72) and 1913 (Carey) (photo). Son of 'Buscot' Tanner, born about 1873, died 10/1/1946.

TANNER, Percy.

(Bampton) Dancer, 1913 (Carey) Son of 'Cocky' Tanner. According to ST, "Percy was away a lot".

TANNER, Reg 'Scudgel'.

(Bampton) Dancer, c.1924-31.(old team) Son of 'Buscot' Tanner, he worked as a builder with Ted Lay (q.v.). Many people in the village remember him as "The best dancer Bampton ever had".

TANNER, Thomas.

(Bampton) Dancer, early 19th century? Father of Charles Snr., grandfather of Thomas 'Buscot' and Charles 'Cocky' Tanner. (Witney Gazette, 28/5/1926, p.3).

TANNER, Thomas 'Buscot'.

(Bampton) Dancer, c.1870's? 1880's to WW1. He was the head dancer from 1880's onwards; and following the war he trained a younger set of men and until 1928 at least he was ragman for the old side. Born 1850, in 1861 and 1871 he was an ag.lab. (C. Weald, scheds. 170 & 156), who worked at Buscot, hence the nickname. Father of Reg, Victor, Frank and John. (q.v.).

TANNER, Stan.

(Bampton) Ragman, 1938 and 39 (photos) Dancer 1941 (Wells side). Son of Frank's brother Bill. (ST).

TANNER, Victor, 'Buller'.

(Bampton) Dancer, 1919-1932 at least. Cake carrier, c.late 1930's (photo) (old side). Son of 'Buscot' Tanner.

TATES, Thomas.

See SATES

TAYLOR, Albert.

(Bledington) Dancer, (Carey 1913).

TAYLOR, Alfred 'Jarby'.

(Bampton) Dancer, c.1840's? 50's? Fool c.1882-85. From 1841-71 he was an ag. lab. (C.). "Uncle Alf was supposed to have been the best dancer as ever danced in the Morris. Heel and Toes, he was a good dancer." (WWFSA). Born 1820 he died 15/5/1909.

TAYLOR, Charles 'Minnie'.

(Oddington) Dancer/Foreman, c.1865-1887? ("No Morris at Oddington for about 23 years", according to Carey, 1913). Born around 1835, he became well known as a dancer around the Stow area and led the Oddington Side for about 22 years. Also knew the Longborough and Bledington dances and dancers. Died December, 1929 (Peck, 1932)

TAYLOR, Harry.

(Longborough) Dancer/Foreman, c.1860?-87. Born in 1843, "as a young boy he used to risk a thrashing by playing truant to watch the Morris". (RD1). He later became one of the most respected dancers around Stow and lead the team at Longborough and when dancing at Lower Swell. (The situation in the area appears to have been that Taylor called on dancers from different villages according to where they danced possibly this included the Slaughters and Stow as well as Longborough and Swell). Sharp was impressed with his dancing, and even though Taylor had not danced regularly for several decades when they met, "making light of his 68 years, (he) sang to me the tunes, executed the steps, and explained the figures with the utmost skill and readiness..." (MB1V, p.9). He was also a step dancer, and following the demise of the morris side would continue to dance solo jigs in the pubs, sometimes with Charles 'Minnie' Taylor, who was a good friend (q.v.) He was asked by Ferrers to dance with the Bidford men in 1887 but couldn't

get time off work. Was also involved in the revival of Morris at Longborough during the 1920's(?), which practised but never danced out. (RD1). He died 1931, aged 87 (CMM25,p.15).

TAYLOR, Henry.
(Longborough) Dancer, c.1920's? In the revival team which never rose to dancing out. Son of Harry Taylor.

TAYLOR, Isaac.
(Sulgrave) Dancer. (II:93).

TAYLOR, Jack.
(Alvescot and Bampton) Dancer, 1917-18 at Alvescot/ 1918-19 at Bampton. Born 1/1/1904 in Alvescot, he was one of the dancers taught by Jinky Wells during WW1. When the Bampton team was reconstituted in 1918, Taylor and Billy Flux (q.v.) danced on Whit Monday 1919, and Taylor remembers going to a fete at Lechlade with the side that year. He left when sufficient Bampton men were demobbed to keep it going. A baker by trade, he still lives in Bampton. (oral).

TAYLOR, John.
(Bampton) Dancer, 1887 only. Born 1871, he was the brother of Jinky Wells. "He was sixteen in January, and he danced on the following Whitsunday; then next Whitsunday was gone (to London)" (WW2). Wells always referred to him as Jack Wells.

TAYLOR, Mark.
(Longborough) Dancer, 1870's? Brother to Harry.

TAYLOR, William Snr.
(Chipping Campden) Fool, c.1912? (photo in Evesham Journal, 16/1/1937) Roy Judge has worked on the Taunt negative books and discovered the correct date should be 1896. Ditto with James Court; Harry Day; George Griffin; James Howell; Richard James; and the 1912 date under Dennis Hathaway.

TAYLOR, William Jnr.
(Chipping Campden) Dancer, 1896 (see entry above).

TAYLOR, ?
(Sherborne) Dancer. "Pupil of (George) Simpson" (RDpc).

TERRY, Jack.
(Ilmington) Dancer, c.1907-WW1. (photos). Brother of Josh.

TERRY, Josh.
(Ilmington) Dancer?/Hobby horse, c.1907-WW1. Joseph Hughes (q.v.) called him "the boss....who was really the hobby-horse man ans was very tall over six foot." (AH).

THOMAS, Bill.
(Headington Quarry) Dancer, c.1930's? Landlord of the 'White Hart' at Old Headington. (BGpc).

THOMAS, Harry.
(Abingdon) Musician (Melodeon and fiddle), 1935 - 1947. Related to the Hemmings through marriage, he learned the tunes from William Hemmings (q.v.). He played during the 1920's and 30's for the occasional practices the Hemmings would have to keep the tradition alive if not as a public performance (photos), and became the regular musician when the side again appeared in public around 1935, playing until his death in December 1947. Born 1870 (C,1871,sch.III:83). Bricklayer, 1912; carpenter, 1938.

THOMS, Charles and William.
See TOMMS.

THURSEY, 'Old'.
(Bampton) Piper, from Buckland. (See SHUREY, Tot.)

TIMMS, Ned.
(Kirtlington? and Stoke Lyne) Piper, c. 1870's? (Diary, 15/4/13). From Kirtlington.

TOFIELD, Bruce.
(Abingdon) Dancer 1970's (photos VWL)

TOMBS, Christopher.
(Wheatley) Dancer, c.1860's (II:99). Born about 1834 (C,1841,p.22).

TOMBS, Edward.
(Wheatley) Dancer, c.1860's? (II:99). Born 1846, he was a labourer in 1871 (C,sch.185).

TOMBS, Jack.
(Wheatley) Dancer, (II:99).

TOMBES, James.
(Twyford) Dancer, 1852 (d.200, fol.241).

TOMMS, Charles.
(Idbury) Fiddler, c.1850's? (EG,p.21)
Lived at Westcote.

TOMMS, William.
(Idbury) Dancer, c.1850's? (EG,p.21).
One of these two men named Tomms is
presumably the man who "used to lead
the Idbury Morris - he emigrated to New
Zealand." (IV:128).

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

TOWNSEND, Albert.
(Sherbourne) Dancer. Died 1941 (CMM25
p.16).

TOWNSEND, George.
(Adderbury) Dancer. Brother of Thomas
(JB).

TOWNSEND, Thomas.
(Adderbury) Dancer, brother of George.
(JB).

TOWNSEND, Thomas Albert, 'Son'.
(Bampton) Dancer, 1925 and during
1920's and 30's (old side), Fool, 1952
- 59 (Woodley side), 1964-68 (Shergold
side), 1970-date (Woodley side). Born
24/5/1914, he learned the dances from
his maternal grandfather Thomas
Portlock (q.v.). Left school aged 13
and worked on the land in the
Volunteer Fire Service 1931-61, and
hence was able to dance during WWII.
Father of James who danced in the
Woodley team during the 1950's and
early 70's (oral).

TOWNSEND, William.
(Shipton-under-Wychwood) Dancer,
c.1860's? Worked as a farm lab. (d.200
fol.233).

TOWNSEND, ?
(Adderbury) Dancer. A mason by trade,
brother of John (JB).

TRAFFORD, Joseph.
(Headington Quarry) Dancer, c.1848-
c.1880/Foreman 1860's. Assisted at the
revival in 1898. He had "joined a team
....(in which) his colleagues had been
dancing regularly for forty years (ie
since 1800)....In his young days he
would dance a pair of shoes off his
feet in three days. He once won a

wager by dancing 'Jockey to the Fair'
on an upturned beer barrel." (HQ&S,p.56)
Born about 1835 (I:258).

TROTMAN, William.
(Idbury? Bledington? & Bidford) Dancer
c.1860's? at Idbury, 1886 at Bidford.
Born 1843 at Idbury, in 1861 he worked
there as an ag.lab. (C,sch.5). D'Arcy
Ferrers hired him to teach his revival
Bidford team in 1886, since Trotman
was then living in the town.

TUCKEY ?
(Brackley) Fool, 'with cow's tail and
bladder'. (IV:92).

TUFLEY, Alfred.
(Longborough) Dancer, c.1870's (RD1).

TUFLEY, Thomas.
(Longborough) Dancer, c.1870's? (I:138)
Born 1846 (C,1851,sch.132). He later
moved to Shottery near Stratford where
'he has a bit of land and gets a living
off it'(RD1).

TURNER, Edwin.
(Finstock) Dancer, c.1860's (II:130).
Born 1829, in 1851 he worked as an ag.
lab.(C,sch.73). He travelled to London
'dancing and haymaking nineteen con-
secutive summers' (II:130), and almost
certainly danced in the team when at
home.

TURNER, James.
(Finstock) Sword bearer c.1850's
(d.200,fol.184).

TURNER, Thomas.
(Shipton-under-Wychwood) Dancer, c.1860's
(d.200,fol.233). Born 1821, he is a
field lab. in 1851 (C,sch.119) absent
from the village a decade later, then
an ag. lab. in 1871 (C,sch.52).

TYLER, William.
(Whitfield) Musician (concertina),
c.1911 (photo).

WALKER, John.
(Abingdon) Dancer, 1960's (photos,VWL).

WAKELIN, James.
(Bucknell) Dancer, c.1870's(photo)
Baptised 25/2/1838 (PR), in 1871 he was
an ag. lab. (C,sch.40).

WAKELIN, Thomas.
(Bucknell) Collector, c.1870's (photo).
Born 1842, also an ag. lab. in 1871 (C,
sch.29). Probably the two men above
were brothers.

WAKES, G.
(Abingdon) Deputy mayor of Ock Street,
1910... 'a Crimean veteran' (North Berks
Herald, 25/6/1910, p.5.)

WALTON, Charles.
(Adderbury) Dancer, born about 1830,
the son of William, Snr. (JB).

WALTON, Henry.
(Adderbury) Dancer, born 1839, the son
of William, snr., in 1871 he was a
mason. (C,Add.West,sch.84).(JB).

WALTON, John.
(Adderbury) Dancer, born 1832, son of
William, Snr. Also a mason in 1871
(C,sch.II:127). (JB).

WALTON, Thomas.
(Adderbury) Dancer, born 1835, son of
William Snr. (JB).

WALTON, Thomas.
(Adderbury) Dancer, c.1820's? Father of
William Snr. "The family were stone-
masons for ages" (TRpc).

WALTON, William, Snr.
(Adderbury) Dancer, c.1830's?, 40's?
Born around 1811, in 1841 he was a
mason (C,Add.East,sch.II:12). Father of
Charles, Henry, John, Thomas & William
Jnr.whom he taught to dance (TRpc). He
died in 1844 (IV:57), probably in gaol
where he had been sentenced to a year's
hard labour for stealing a cheese.
(MPpc).

WALTON, William Jnr. 'Binx'
(Adderbury) Dancer, c.1850's - 1880's?
"Leader for 20 years" (MB II,pp.45-6)
Born 1837,he was taken to the workhouse
in 1144 when his father died."Eventually
a bricklayer and bullder took him up,
'prenticed' him and taught him the
trade...began dancing when he was 8
years old...(and) was taken into the
side...when he grew up, later on
becoming leader - top left - and sustain-
ing that part for 20 years i.e. until
the Morris was disbanded." (IV:57). In
1861 and 71 he was a stonemason (C),

but TR wrote "William was now it appears
a newsagent/landlord of the Wheatsheaf
cum shopkeeper", and this must have
been later.

WARD, J.
(Headington Quarry) Dancer/Odd Man,
1899 (JOJ.18/3/1899p.5).

WARR, ?
(Whitfield) Musician (whistle). Joined
the Coventry police force. (FH)

WASHINGTON, William 'Sip'.
(Headington Quarry) Fool, 1899/Dancer
c.1900 (photo,QR). He was co-leader of
a well-digging gang with Bill 'Old Mac'
Massey(q.v.),but would work at "nearly
anything... 'course he was only a lab-
ourer, he was, but some people be
handier than others. He was a handy
chap, old Sip...he'd do bricklaying or
anything.." QR,p.167).

WATKINS, Thomas?
(Eynsham) Dancer, 1914 (RD1).

WATTS, Jimmy.
(Brackley) Piper. In 1924 Sharp wrote,
"Jimmy Watts - died many years ago."
(MBIII,p.88).

WEBB, ?
(Longborough) Fiddler. "Knew his tunes
by ear" (RD1) Father of Frank(or Fred)
and Joe. (qv.)

WEBB, Charles.
(Kencot) Dancer, c.1830's or 40's?
(d.200,fol.193). Bap. 10/6/1810 (PR).

WEBB, Frank or Fred.
(Longborough) Dancer, c.1870's? (RD1).
Met by Blunt in 1914 and Sharp in 1922
at Bloxham.

WEBB, Joe.
(Longborough) Dancer, c.1870's? (RD1).

WELLS, Frank.
(Bampton and Alvescot) Dancer, 1917-18
at Alvescot in the side trained by
Jinky Wells at the request of the land-
lord of the Plough. (See Jack Taylor).
Danced in the reconstituted Bampton
team, 1919-22, sometimes as ragman
(Photo VWL). Son of Jinky Wells, he
later kept a newsagents shop at
Carterton. (ST).

WELLS, George 'Jinky the Green Pea'
(Bampton) Dancer, c.1840's? 50's or 60's? Swordbearer c.1882-85. Baptised 25/12/1822 (PR), in 1851 he was working as an ag. lab. and lodging with Hannah Taylor Radband, daughter of Thomas Radband, leader of the side, whom he later married. In 1861 he was living with the following dancers, all sons of Hannah; Henry 'Sarah' Radband, Alfred 'Jarby' Taylor and George 'Chackler' (Taylor) Wells (q.v.) (C, Weald, sch.173) His grandson, Jinky Wells, said of him "He used to be a terrible man years ago for growing green peas...and they used to call him 'Jinky the Green Pea'. My grandfather was 'ed of the Morris." (WWFSA). "He was the leader of the morris and trainer of the morris." (WW2). "When uncle Harry's father (i.e. Wells) had to give it up he took his father's place at carrying the cake." (WWBBC) He died about 1885.

WELLS, George 'Chackler' (Taylor).
(Bampton) Dancer, c.1970's? 80's (photo). Bap. 30/5/1852, the son of George Wells (q.v.) and Hannah Radband Taylor. In 1871 he was an ag. lab. "out of employ" (C, Weald, sch.153). He is last mentioned as an active dancer in 1894 (d.200, fol.72), but according to his nephew Jinky, "He danced in the morris for about 40 years (WWBBC).

WELLS Henry.
See Harry RADBAND. (Uncle to Jinky).

WELLS, Jack.
See John TAYLOR. (Brother to Jinky)

WELLS, Ken.
(Bampton) Dancer, 1937-9, 1941. Born 1922, son of Bobby. Died 6/1/1976.

WELLS, Robert 'Bobby'.
(Bampton) Dancer, sporadically during 20's, 30's and 40's (photos show c.1924, 1925, 1935, 1937, 1941) Cake carrier, 30's-c.1960 (Wells side), then Shergold side). Born about 1898, son of Jinky, father of Ken. Died 7/3/1979.

WELLS, Thomas 'Jingle'.
See Thomas Radband, (Great-grandfather to Jinky).

WELLS, Walter 'Barlow' or 'Pimp'.
(Bampton) Dancer, 1927 - 35, at least. (Wells side). Nephew to Jinky.

WELLS, William Nathan 'Jinky'.
(Bampton and Alvescot) Fool, 1886 - 1892 Fiddler, 1898 - 1943, 1946 - 1948, melodeon, 1940, after which he would still follow the Morris around on Whit Monday and occasionally play, in civvies. Occasional dancer, late 19th. century? (RD1)/ Fiddler for Alvescot, 1917 - 18. Bap. 27/2/1868 (PR). "I used to follow the Morris as a child" (Karpeles, p.96) and learned to dance from his "blind uncle Charlie" (probably Charles Tanner q.v.) His first job, at the age of 14, was as a butcher boy, and then as "undergardener and house lad" at Bampton Manor. He then had two jobs in London before returning to the village in 1886 where he did "all sorts of work...I had been faggin', mowin', worked on the farms, thrashing..." (WWFSA). He later did some market gardening, had a newspaper round and sold vegetables and haberdashery from a barrel and from his home, as well as touring various areas playing his fiddle and dancing simultaneously.

With no side at Bampton during WW1, he was invited to teach a team at Alvescot in 1917 and 18, which did the Bampton dances. Reconstructed the Bampton side following the war with the aid of Charles and Thomas Tanner (q.v.), but fell out with the team in 1926, and the following year appeared with a side of youths. This team carried on alongside the old team until 1943, after which there was only one side in the village again (i.e. 1942 and 43). According to Arnold Woodley there was no dancing in the subsequent two years and it was restarted in 1946. Woodley left and formed another team - of boys - about 1949). Jinky was increasingly blind, and died in November 1953. Father of Bobby and Frank.

WESTBURY, David.
(Ilmington) Dancer, c.1907-WW1 (AH).

WHITE, John.
(Abingdon) Musician (Melodeon), early 1960's - date/dancer. (Photos, VWL).

WHITE, Martin.
(Brackley) Dancer? 1623 (communion plate).

WHITE, Richard.
(Brackley) Dancer? 1623 (communion plate).

WHITE, Thomas.
(Stoke Lyne) Dancer, c.1870's? Baptised 7/1/1844 (PR), when Butterworth met him he was a hedger (Diary, 15/4/13).

WHITEHEAD ?
(Sulgrave) Dancer/foreman (IV:92).

WHITEHOUSE, ?
(Brackley) Dancer, (IV:92).

WHITLOCK, Bert.
(Bampton) Dancer, 1927-early 1930's (Wells side). Brother of Bob, Idris and Reg.

WHITLOCK, Bob.
(Bampton) Dancer, 1935 at least - 1943, 1946-c.1950. (Wells side). Brother of Bert, Idris, and Reg. Still alive, in Lechlade. Worked as an ag. lab.

WHITLOCK, Idris 'Opey'.
(Bampton) Dancer, 1929 at least - early 1930's (Wells side), 1937 and 1938 (old side). Worked as an ag. lab. Living in Aston. (oral).

WHITLOCK, Reg.
(Bampton) Dancer, 1927 - 1943 (Wells side), 1946 - c.1950. An ag. lab., he lives at Black Bourton.

WIBLIN, Derby.
(Abingdon) Dancer, 1937-39, late 1940's. Married to James Hemmings' daughter Hilda (BC).

WIGGINS, John.
(Oakley) Piper, c.1860? (d.200, fol.232)

WIGGINS, Thomas.
(Ducklington) He went to London with Joseph Druce, but was he a dancer or a musician? 56 years old in 1910 (Carey, 1913).

WILKINS, John.
(Kencot) Dancer, c.1830's? 40's? (d.200 fol.193). Baptised 25/12/1809 (PR), in 1841 he was an ag. lab. (C,p.19) and in 1861 a "shepherd".

WILLIAMS, Amos.
(Eyedon?) Musician ("bass viol"), c.1860? (IV:97).

WILLIAMS, John.
(Fieldtown) Piper and fiddler, c.1850's? The information in Sharp (Field notebook iv) and Manning (d.200, fol.226) is somewhat confusing. George Steptoe said he was from Finstock (Sharp, op.cit).

WILLIAMS, Jonathon.
(Fieldtown) Swordbearer, c.1850 's ? (d.200, fol.226). Born around 1830, in 1851 he worked as a potter (perhaps for the Franklins - C, sch.II;14), while in 1861 and 71 he was a sawyer (C, scheds. 9 and 75 resp.)

WILLIAMS, Max.
(Mr Hemmings) Dancer, 1980 (BC).

WILLIAMS, ?
(Aldsworth) Fiddler (Sharp, field notebook ii).

WINKET, Thomas.
(Bidford) Dancer, 1886, 1904 (adverts).

WINTER ?
(Bledington) Dancer, 1890's with the young side (RDI).

WISE, John.
(Twyford) Dancer, 1852 (d.200, fol.241).

WISE, Thomas.
(Twyford) Piper, 1852 (d.200, fol.241).

WISE, William.
(Twyford) Dancer, 1852 (d.200, fol.241).

WOOD, Havelock.
(Winchcombe) Dancer, c.1880's (EA).

WOODCOCK, Harry.
(Headington Quarry) Dancer, 1910, c.1930's (BGpc).

WOODLEY, Arnold.

(Bampton) Dancer, 1938-43 (old side), 1946-60, 1971 - date / Fiddler, 1950's - date. Born in Bampton on 14/11/1925. Taught by his uncle Jim Buckingham, (q.v.). After WWII he became treasurer and did much of the teaching. Policy problems resulted in a split around 1949, and he formed his own team consisting mainly of young boys, which danced until 1959. During the 1960's he suffered bad health but played for the Shergold side on some Whit Mondays with Reg Hall (photos). Reformed his side (which still continues) in 1970. Brother of Frank.

WOODLEY, Frank.

(Bampton) Dancer, 1931 and 1932 only. "I wasn't really interested". Born in Hailey in 1915, the family moved to London and then to Bampton (oral). Still living in Witney.

WOODS, Gordon.

(Mr. Hemmings) Dancer, June 1979 - date. Born in Abingdon in 1956 (oral).

WOODS, Joseph.

(Adderbury, Brackley and other sides still unknown). Piper. Born in 1812, he began learning to play the pipe at the age of 10. By the time he was 16 he was playing for morris sides in the Deddington area. He played for Brackley during the 1880's (and perhaps before that) at which time he charged six shillings a day (D'Arcy Ferrer's Mss, VWL); and sometime before that date at Adderbury (MPpc). According to Butterworth he also played for sides at North Aston and Duns Tew, although there is no firm evidence of teams in these villages (Diary, 20/4/13). He taught Joe Powell (q.v.) to play.

WRIGHT, Thomas.

(Bledington) Dancer, pre-1887. Born at Idbury about 1840 (C, 1851, sch.9).

WRIGHT, William.

(Bledington) Musician (fiddle). Brother of Thomas; "A lame man". (Carey, 1913).

WRIGHT, William.

(Shipton-under-Wychwood) Dancer, 1864. "Danced for 15 years" (d. 200. fol. 233). Born 1822, he was an ag. lab., and became the Shipton representative to the N.A.L.U. in 1872.

WYATT, Caleb.

(Adderbury) Dancer, born 1834, the brother of Edmund. (JB).

WYATT, Edmund.

(Adderbury) Dancer, Born 1828, the brother of Caleb, and worked as a carrier. (JB).

WYATT, Robert.

(Adderbury) Dancer. Cousin to another dancer of the same name. (JB).

WYATT, Robert.

(Adderbury) Dancer. Cousin to Robert above. (JB). There are too many men of this name in the village for an accurate identification of either.

WYATT, William 'Shackle'.

(Adderbury) Dancer. (JB). "An old man when William Walton was young." (Blunt Mss).

YOUNG, George.

(Headington Quarry) Fiddler, c.1884 or 85-1887. Took over from Frank Cummings (q.v.) when the latter died. (Chaundy, 1959, pp. 203-4).

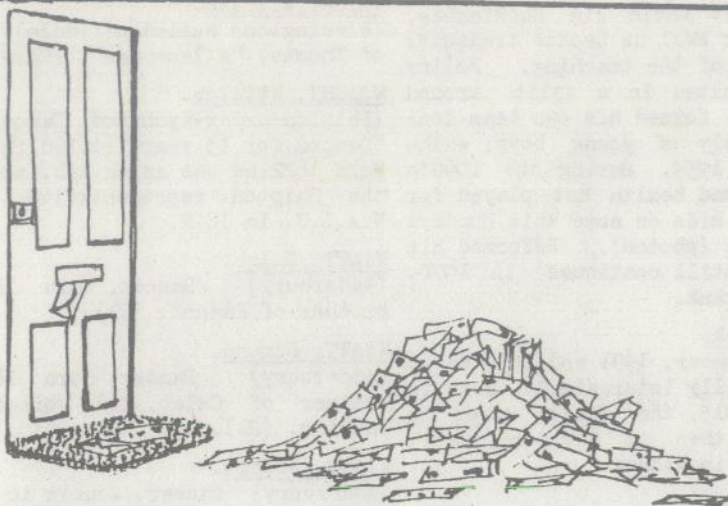
YOUNG, Thomas.

(North Leigh) Piper, pre-1860 (I:86).

This is the final part of the Index. We hope to publish the complete index plus sources some time next year. Meanwhile Keith Chandler would be pleased to hear from anyone who has corrections or additions. His address is:-

The Bungalow,
Hill Grove Farm,
Minster Lovell,
Oxon.

MAILBAG....



Best thing!

Dear Editorial Conglomerate,

For four issues I have been waiting in vain for some sort of comment on the strip detailing the fortunes of the Bedbury Morris.

Good God! Can it be that you haven't received any letters about it? Personally, I find it the best thing in the magazine, being consistently well-scripted and drawn. Both aspects have evolved as the story progresses and reach a culmination in the episode printed in Vol.3 No.2. Not a single segment has yet failed to make me laugh long and out loud. Mr. Lord, consider it a compliment when I compare the strip to Herriman's Krazy Kat and McCay's Little Nemo - masterworks all. Long may it continue to run.

Keith Chandler.

The following unsolicited comment was received by the bagman of a well-known morris side this summer!

Dear Gentlemen,

I feel I must write to tell you how much my two-year-old daughter Merriel enjoyed your dancing here on Monday evening. She was really excited when I told her she would see Morris Dancing and as soon as you began dancing she kept saying to me, "I want to dance with the men Mummy" and of course she loved the dance where we did dance with you.

She has only seen Morris Dancing once before, so I found it very funny when later in the evening I sat her on her potty and left her for a few seconds - when I returned to her she was la-la-ing Shepherd's Hey and frantically waving her knickers in the air - like a handker-

chief! Merriel cried when your dancing was finished as she wanted to dance again.

I have recently joined a ladies' Morris side (I've only been three times) so perhaps she'll enjoy that but I've a notion she prefers men!

Thanks for making someone so happy!

Cloud of ecstasy

Dear Editor,

Reading Roy Dommett's piece on the Sharp/Neal era and the Esperance Guild prompted me to look out this

photo. This is a copy of an EFDSS library photo captioned "Ladies dance team at Stratford, circa 1910" presumably one of the summer schools referred to by Roy.

A further item from the days of the Esperance Guild - the full title at one time was "Esperance Guild of National Joy". Some of the romantic zeal of the period and this organisation in particular is summed up in a quote by Philip Macer-Wright:-

"....or you may listen to a fiddler scraping away tunes which his father played and his grandfather before him, poised in a dizzy cloud of ecstasy, his pale blue eyes gazing directly into the opened gates of heaven."

Trevor Stone.



Stratford

MAILBAG

Dear Editor,

▶ ▶ ▶

your readers may be interested in this photo (opposite) supposedly of a Morris Dancer. It was found in a second-hand shop in Wigan and given to me by Tom Hewitt of the Horwich Morris Men.

Jenny Potts.

Would 'ABRAHAM BROWN' (from London) contact Morris Matters on Windsor 53724, please.



.... MAILBAG



