

RATTLE UP My Boys

AN OCCASIONAL BROADSHEET FOR THOSE
WITH AN INTEREST IN LONGSWORD DANCE

Issue 5, Series 3 Autumn 1992

SEVENTY YEARS OF THE GOATHLAND PLOUGH STOTS



My intention was that this issue should take over the story of the Goathland Plough Stots were the article in issue 3, series 2 of 'Rattle Up My Boys' left off - that is when the team ceased to appear during World War 2. However some important older material has come to light including old photographs and details of who taught the 1923 revival team. I thought it was worth including this new material, especially as the team will be celebrating seventy years since that revival at their next Plough Tour in January of next year.

This article comments on the factors which have influenced the team and on some of the subtle changes which have taken place from then to the present day.

The Goathland Plough Stots dancing outside the village shops on their Plough Monday Tour in 1970. This is the only dance spot where the teams dance together - they then split up to tour the village house by house. The group can often field three teams - on one occasion, when the TV cameras turned up to film the event - they had four. The plough in the foreground was commissioned by Frank Dowson.

Photo by John Tindale.

One common characteristic of many customs is the way the popularity and the maintenance of the event varies as enthusiasm waxes and wanes over the years. The Goathland Plough Stots are no exception as their history over the 70 years since the major revival on Plough Monday, 1923 illustrates.

In the years leading up to the start of the Second World War the Goathland Plough Stots tradition was less than enthusiastically pursued. The last outing was in 1939. In the years immediately after the War social attitudes were right for the revival of the village tradition. There was a general desire to return to 'normality' as rapidly as possible. A number of events, namely the Festival of Britain in 1951 and the Coronation in 1953, provided a stimulus to the reformed Goathland Plough Stots team - and indeed to dance traditions in many parts of the country.

The post war efforts to build a team started early in 1946, stimulated by Frank Dowson and arranged by Jack Scarth, who had moved to work in the village and joined the Stots just before the War.

The work of Frank Dowson

F W Dowson BA was born and raised in Goathland. After spending much of his working life teaching in London he returned to live at New Wath in his home village in the early 1920's. He played an important parts in reviving the Goathland Plough Stots tradition in 1923. It was Frank Dowson who corresponded with Cecil Sharp (who he describes as 'my good friend') about the chances of finding the words of the Goathland Folk play. This search was doomed to failure but Dowson went on to become the moving light in the 1923 revival of what he called 'the Goathland Plough Stot Company'. He wrote in 1947:

"The local efforts from 1920 onwards took more than 2 years to materialise, but at last in April 1922, with the help of Major J Fairfax-Blackborough, the Goathland Plough Stots were launched.

The first team, trained by a Sleights man in that year (there were no Goathland men left who could perform the whole set of figures) went out in January 1923 and was a great success. All the figures have been recovered, and danced, as in the olden days"

He took an overwhelming interest in all aspects of the area and, apart from his work in collecting material on local customs and characters he also was involved in promoting interest in local dialect. His book 'Goathland in History and Folklore' included many original dialect verses - including this one about the Plough Stots:

T' PLEEF STOTS

*Here they cum, tidaay seea grand,
Runnin', lowpin', sooards i' hand!
Rooases, ribbins, cooats sea sthraange,
Hoose ti hoose they're gahin ti raange.*

*Last back-end when neets was dark,
All t' lads set their sens ti wark -
Leeamt their steps, an' showed their airt,
Watchin' t'awd fooaks deea their pairt.*

*Hoo they thried an' thried ageean,
Thowt this niver wad be deean!
Then they drissed i' sike fine cleeas
Fancy suits frae heead ti teas.*

*'Blues' an' 'pinks' is allus pets.
Seean theease danced i' twee fine sets.
Watch 'em plet at last their sooards,
Just when theease seeam flung all rooads.*

*Here's t'awd woman an' t'awd man!
Peak'd aboon 'em sits a cloon.
Sike queer 'stots' an' 'actin' teea -
Sum on t' deearstean, sum i' t' fleea!*

*Off they gan awaay ower't green
Sike a show, was't ivver seen?
Noo they're i' t' foad garth ti start,
Ivvy yan seea glad at heart.*

Frank Dowson commissioned the model plough used by the team - there is a record in the 1925 sales ledger of Jimmy Sleightholme, the local joiner:

On the instructions of Mr Dowson

<i>New plough complete for the Goathland Plough Stots</i>	<i>£1 10s</i>
<i>Six new wooden swords</i>	<i>4s 0p</i>
<i>Wooden pole for banner</i>	<i>4s 6p</i>

It is likely that he was instrumental in establishing many of the systems and customs of the present day team. He certainly publicised them and gave them much support in the many articles, books and radio programmes. Dowson con-

The first outing of the Plough Stots after a break during the Second World War was on Plough Monday, January 13th 1947. The team was organised by Jack Scarth. They toured the village on Monday and visited Whitby on the following Saturday.

Photo by Bernard Unne by courtesy of The Dalesman.



tinued to give encouragement to the team until his death on Easter Monday, 1947. At his funeral his coffin was carried by the Plough Stots.

Starting up after the Second World War

The first post-War outing of the team on Plough Monday, January 13th 1947 attracted a great deal of interest locally and was extensively photographed. Articles appeared as late as 1952 heralding the revival of the custom. The early post-war outings were organised by Jack Scarth who worked as a gardener at one of the three hotels in the village the 'Hydro Hotel' (now known as 'The Inn on the Moor'). Many of the men who took part in those early post War teams continued to support the team and provided the backbone of the team for many years to come.

In addition to involving many participants who later became dedicated regulars this first outing of the post War revival also introduced a new pattern to the major event in the teams' calendar - the Plough Monday tour.

Pre-War, especially in the years 1923-30, the Stots' Plough tour involved extensive tours of neighbouring villages which lasted many days. Agricultural employment methods, added to 'quiet season' holidays and extensive unemployment meant that many of the dancers had time on their hands. The Plough was taken to the church to be blessed on the Sunday before Plough Monday (Epiphany). Dancing would take place in Goathland itself on Plough Monday and during the following week the team toured many neighbouring villages culminating in a visit to Whitby on the following Saturday

After the War, and indeed for some years before the team ceased because of the War, this programme became increasingly impractical - regular full time employment prevented many dancers from taking a week off work. Legislation and social attitudes made busking less acceptable.

It became usual for the blessing of the plough to take place on Plough Sunday but for dancing to take place only on the following Saturday and to be concentrated in Goathland. The team continued to visit Whitby as the culmination of their days dancing until the 'drink and drive' legislation of the 1970s caused it to be dropped. Dancing on Plough Monday itself ended in 1953.

The pre-War evening 'do', a sit down meal for dancers, friends and the majority of villagers was re-introduced after the War, the event moving between the Mallyan Hotel and the Goathland Hotel depending on local enthusiasm and, according to one informant, influenced by "whoever would serve after hours".

The post War team made great play on their charitable support for the local (Whitby) Hospital whereas the pre-War teams followed the example of teams from the 1880's and spent most of the surplus takings on "a reet good do"

After a shaky start (for three years the team couldn't get a regular musician for their Plough Tour) the enthusiasm created by the post-war revival was sustained

for more than 10 years. It was during this decade that the team became widely regarded as a part of village life and the Plough Tour became an essential element in the local calendar.

Changes after the War?

Early records claim that the Goathland dance once comprised seven figures and Cecil Sharp on his visit in 1913 collected details of the less popular sixth figure, known as the No Man's Jig, having being performed in the 1860's.

Because this figure is also found in the dance from nearby Sleights, and because Sharp described the Goathland dance as 'very like the dance from Sleights' some observers regard this figure as an importation. I am convinced that there was a large degree of interchangeability between branches of the Plough Stot tradition from the area. Many older informants, when talking about pre-War personalities involved in 'Stotting', placed little importance on the specific village (for there were at least 3 teams within a 7 mile radius in 1937). One informant went so far as to claim that an employee of his would "go anywhere to take part in the Plough Stot tours". The dancer in question is thought to have performed with the Goathland and Sleights teams in the mid-Wars period.

The eight man figure never caught on with Goathland teams and it has only intermittently appeared as part of the team's dance repertoire.

The most extensive written record of the dance, by Geoffrey Ridden in the Folk Music Journal 1974, Vol 2 No 5, includes details of all the dance figures, compares elements of the dances from Goathland and Sleights and comments on links between the dance and the Plough Stot traditions, which Ridden contends were once separate from the dance traditions.

When Ridden interviewed Jack Scarth for his thesis in 1968 he was told that the Stots, the characters who originally pulled the plough, had not appeared with the team since the War. However, possibly stimulated by the discussion with Ridden, Jack Scarth re-introduced the plough and its attendant 'Stots' in 1971. The model plough and its team of attendants is often used as a device to involve children in the dance events in much the same way as it has been in the past.

Most observers believe that the survival and recent history of the dance owes much to the remote geographical location of Goathland. This is obviously a factor but I would add other aspects for consideration, some which I feel are more relevant than geographical position. I believe that other relevant factors, such as teaching the dance to boys at the village school, the stimulation provided by the Whitby Competitive Dance Festival (where the team performed for an appreciative audience), should be considered. But most significantly I would point to the strong community bonds that exist in the village, bonds which have ensured that the dance tradition is known and accepted by the village inhabitants.



For many years the Plough Stots have joined in village events. Events such as the Coronation in 1953. Jack Scarth encouraged the team to take an active part in many local events. Recently the team have organised a 'Duck Race' on the Beck to support charities. Photo collected by the late Rennie Pickles



Even before the War the Plough Stots were a focal point at local many events - for the 1935 Jubilee celebrations the junior Stots were kitted out with new smocks and felt hats. The photo was taken near the village 'Pinfold' when a Chestnut tree was planted to commemorate the event.



Since their revival in 1923 the Plough Stots have made a great play on their support of charity - for many years 'awd man' carried a placard with the message "Help us and help the Hospital" This part of the tradition died out with the introduction of the National Health Service.

Photo by John Tindale

The tradition changes - a recently introduced 'Morris style' fool with top hat and tattered jacket seen here with Jack Scarth, who encouraged the team in the 1980s to re-introduce the eight man 'No Man's Jig'

Photo by David Webster



One major reason for the strength of the Goathland tradition is the way the dance was, until recently, taught in the village school by the now retired headmistress Brenda Purcell. The school team regularly took the cup at the Competitive Dance Festival in Whitby this is the team from 1983

Photo by Trevor Stone

Help us and help t'ospital

An important reason for the villagers acceptance of the team must be the way in which successive teams since the 1923 revival have associated closely with the village. They support local causes and co-operate with other local organisations to improve village life as a whole. The early post-War teams carried placards proclaiming 'Help us and help t'ospital'. But most importantly the team continue to take their dance to the villagers, rather than expecting the village people to come to them.

The traditional Plough Tour illustrates the character of the team's relationship with the village. The teams, for there are often two and sometimes three, process through the village from their practice base in a small building, known as the Reading Room, to perform all five figures of their dance outside the cluster of shops usually regarded as the village centre. The teams then separate and tour virtually every house in Goathland and nearby Darnholm is visited and at least one figure of the dance is performed for each occupant who turns out to watch.

This annual tour of the village is regarded by the performers as an essential part of their programme and many of the older inhabitants of the village associate the dancers' visit with good luck for the forthcoming year. With notable exceptions this type of dance event, which I call perambulating, has almost died out in Britain but is still to be found on parts of the Continent. As recently as 1988 I observed tours of this style (with and without sword teams) in parts of Czechoslovakia.

The Czech tours and the Goathland Plough Stots tour share the way that the householders visited feel that they have an obligation to the team. In Goathland this obligation is discharged largely by financial contributions although many householders also bring out a tray of drinks. In Czechoslovakia food and drink was provided in addition to traditional gifts of eggs and special 'Fasank' cakes in prefer-



Soon after the first outing of the 1923 revival team the dancers abandoned the 'pork pie hats'. By 1926 the team shown above outside the Station Hotel in Gosmont had changed to cloth caps - they adopted 'Busman's' hats circa 1930. Junior teams wore red berets. Hats were abandoned altogether in the early 1980s.

Mainly local

The dancers in the current Goathland team are almost all local people. No official ruling exists in the team's constitution to exclude outsiders but there is a general feeling that dancers should have a link with the village. This approach, together with the 'open door' village way of living results in a level of village politics. For years the team have experienced occasional rumblings and disagreements which sometimes flare-up into disputes which affect the team. Some years ago there was a major split in the team when some regular dancers took exception to meeting at their base pub which was then at Beckhole. After a heated dispute three regulars left the team but the dispute was resolved and the team was soon back up to strength.

When Geoffrey Ridden interviewed Jack Scarth for the article he wrote the team was in the midst of such a problem period. Jack was demoralised by what he saw as a major problem in trying to enthruse dancers to attend the many events they were invited to. He felt that a lack of commitment would soon result in the end of the team. In the three years prior to Jack Scarth's meeting with Geoffrey Ridden a number of long serving dancers who had been with the team since 1947 had moved from the area, retired or simply preferred to go to less outings. Some 'outsiders' had become involved with the team and these factors combined to result in an unreliable squad of dancers - just at a time when the folk revival, and the team's growing reputation, put them in great demand. Jack Scarth was so disillusioned that for almost a decade he severed his links with the team. Happily he was persuaded to re-join the team and in 1972 he was elected its President.

The organisational structure of the present team was established in the years following the War. At an annual meeting officers are either confirmed in post or in the case of a vacancy, a new office holder is elected. These officers, the Captain, the Secretary and the Treasurer carry out similar duties to most other teams. The honorary position of President is awarded for the lifetime of the holder.

The lead dancer, who is known as number 1 in many other teams is called 'the King' by the Goathland Plough Stots. It is a sought after position and I have witnessed minor arguments about who is to 'King it'.



In 1988 the team commissioned new smocks to replace the ageing tailored jackets - they created much debate and were abandoned after a few months.

Photo by Trevor Stone

Junior teams

For many years boys of the village have been taught the dance as they passed through the village school. Since the end of the Second World War the juniors were taught and encouraged by Jack Scarth. In the 1960's and 70's the adult team had less contact with the school team which was taught by the headmistress Brenda Purcell who groomed teams which achieved an exceptionally high standard. Pat Shaw, the universally respected dance authority said of the junior team which competed in the 1974 Whitby Competitive Dance Festival:

"They performed as if they really have sword dancing in their blood, which of course they have"

Many of these lads have gone on to dance with the adult team.

Costume

The team's attitude towards their tradition illustrates the way in some elements are changed whilst some features are protected with enthusiasm and conviction.

The team's approach to hats typifies their attitudes to costume.

Records from the 1870's give little detail of the dancers' costume although we can assemble a detailed picture of the appearance of the Toms who accompanied the parties. The 1923 revival team wore short, tubular hats known as 'pork pie hats' some of which still survive among the team's collection of memorabilia. However, these hats were soon replaced - photographs from 1926 show the team in full crowned cloth caps which were very popular at that time. Soon afterwards, from approximately 1934, the teams adopted peaked hats know by the team as 'Busmans hats'. These continued to be mandatory headgear for the adult team for many years. The boys' team wore red berets from 1947 onwards and the youngest team wore soft felt trilbies.

The teams abandoned hats altogether in the early 1980s, partially because of the inconvenience they presented when dancing and partly because, as the hats became too badly battered or were lost, it was extremely difficult to replace them.

In 1988 the team decided to change their jackets from the cotton tailored types worn since the 1923 revival. After a great deal of discussion (which was described as heated) they decided on full, loose fitting smocks, the logic being that these would be easier to dance in. The colours of pink and blue were retained and the decision makers thought the new smocks would be sufficiently similar to the old jackets to pass almost unnoticed.

Some Hope!

The new smocks quickly polarised opinions and resulted in heated debate for a few months. The team decided to commission a further set of tailored jackets following closely on the style of the original jackets. These will have their debut on the 1993 Plough Tour. There are no plans to re-introduce hats for the dancers!

This concern about individual elements of the tradition may seem strange to outsiders, especially when dancers in the current team regularly perform in 'moon boots' and various forms of informal headgear, including a balaclava. The attitude illustrates however, the traditional process at work. The teams select the aspects they consider to be important and these are retained whilst other features are regarded as of little importance.

Other changes

In recent years the team have re-introduced some aspects of their tradition which had fallen into disuse. Many performances are now prefaced by a calling-on song in local dialect penned by Frank Dowson. The Plough Tours now include Green End (a small collection of houses two miles from the main body of the village) and T'Aud Man regularly appears with the team.

They have also added other new features. In the last ten years, possibly because of the influence of one individual who regularly takes the part, they have introduced a 'conventional' Morris fool dressed in tatters and a battered top hat. At the 'do' after the Plough Tour every year they present a plaque in memory of Colin Chippendale, an enthusiastic and highly respected dancer, to the most promising young Plough Stot.

Over the period which I have observed the team some details in the dance performance have changed. The team practice more regularly than was previously the



The lead dancer in the Goathland Plough Stots is known as 'The King' - the leader's hat had the word 'KING' embroidered on it. This photo was taken outside the Goathland Hotel in 1974. The hats have since been abandoned but the leader is still known as the 'King'. Photo by John Tindale

case and achieve a higher degree of uniformity of performance. However, the once universal bouncing 'bob step' has been dropped, except when older dancers join in. At one time the whole team performed with the springing, bouncing step which can still be seen when the team's President, Michael Atkinson, joins in the dancing. Compared with the dance annotation recorded by Geoffrey Ridden there are a number of detail changes - especially the method of clashing which now involves two dancers holding swords crossed for the others to clash onto.

The travelling Stots

For some years in the early 1980's the Plough Stots seldom travelled beyond the immediate locality but the current team are much more mobile, possibly because of an increasing proportion of young men in the team. Most years they make at least half a dozen trips to Folk festivals, days of dance and special events - some the recent memorable ones have been trips to Bampton for the Mayor making, a trip to the Edinburgh Festival and visits to two teams with whom they have regular and close contact, Spen Valley Longsword and High Spen Rapper. The team are not very keen on Morris Ring weekends partly because of the cost, but also because of a dispute at a Ring meeting some years ago.

Changes of management at the Whitby Folk Festival have meant that the once customary performance by the Goathland Plough Stots (and usually by Loftus Longsword) at the Festivals closing Ceilidh have now been dropped but the team still host a social evening for friends and 'booked' teams who are attending the Festival.

The team are fortunate in being able to call on the services of some committed and talented musicians, two of whom regularly turn out with them. In addition to the Peirson twins, Reg & Steve who were both taught to dance by Joe Brown, the team can also call on Mike Cook or Mary Newton both from Malton.

Wherever they travel the team attract interest and incident in equal measure - the team make no secret of their determination to enjoy outings. They have a knack of finding the pubs that serve late and tales of drunken excess are fast becoming legends.

Thankfully the Plough Tour remains a relatively sober village event, not yet swamped by folk fans in the way that has changed some other traditional events. Most years the number of outsiders can be counted on one hand. And yet almost a quarter of the Longsword photographs in the collection in the Vaughan Williams library depicts the Goathland Plough Stots.

Plough Stot enterprises

A most important change to village life - which also impacted on the Plough Stots happened when it was decided to film the television series 'Heartbeat' in the



At recent 'do's' held after the Plough tour the team have presented the 'Pigs ear trophy' to the team member who drops the clanger of the year.

Photo by David Webster

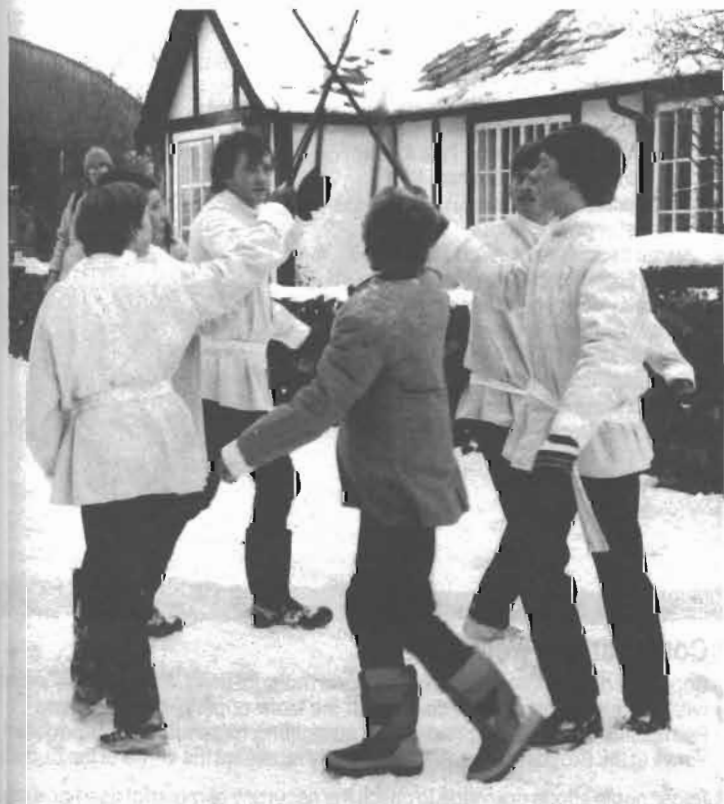


A major feature of the team's traditional event is the church service to 'bless the plough' which is held in the village church on Plough Sunday - Epiphany in the church calendar. Jack Scarth leads the procession into church in 1972.

Photo by John Tindale

The Goathland Plough Stot tradition has survived in spite of, and even thrived on, the dramatic changes in social conditions and attitudes over the past 70 years. It seems likely to continue to adapt for some time longer.

Photo Julian Stevens



village. After a shaky start when the project was almost abandoned following complaints of intrusion by some villagers (mainly newcomers - one family have since left the village) the village benefited from the business and interest generated by the film crew. Many of the Plough Stots got jobs as extras and others were kept busy by the added trade.

There are plans to produce a second series of the programme and the village shops are already filling up with 'Heartbeat' ephemera.

To help to cater for the increased numbers of visitors the Plough Stots have decided to convert the building they use for their practices known as the Reading Room into a weekend Tea Rooms.

The future

As can be seen the team is constantly undergoing subtle changes both in kit, in attitude and more fundamentally to the tradition itself. So far the key elements which set the team apart and give it its unique style have been largely unchanged and look likely to continue for some years to come.

On Plough Monday of next year (1993) the team will have existed for seventy years from its revival in 1923. If anything the participants determination to maintain the annual Plough Tour is even stronger today than it was in the post War years which, in 1949, prompted Douglas Kennedy to write:

"In Goathland, the sense of the custom as a seasonal festival is still very strong."

I have every confidence that the team will survive the changes in the social life in Goathland including the closing of the village school. I, together with many admirers of the Plough Stots look forward to many more years of this unique team which continues to retain the key elements of their tradition whilst allowing subtle changes.

Material for this article was supplied by the late Jack Scarth, Alwyn Grayson, Tom (TP) Atkinson (the two surviving dancers from the 1923 team), Michael Atkinson (the team's current President) and other team members both past and present. I am also grateful for the help of many villagers, especially Mr & Mrs W Peirson who have lived in Goathland all their lives and have carefully recorded many aspects of village life. I am also indebted to Mr J Tindale of Whitby who supplied many photographs which were new to me.

Since the first article in this broadsheet which reported on the Plough Stots from their revival in 1923 to the second World War much additional material has come to light. Much of this new material, plus parts of both articles, has been drawn together into an illustrated booklet to mark seventy years of the Goathland Plough Stots. Copies will be supplied to the Plough Stots, to the Vaughan Williams Library and to the local museums and County Records Office.

THE REFERENCE SOURCES I HAVE USED

- 1811 A detailed description of the "ancient Plough Stot Tradition" refers to North Yorkshire, but not specifically to Goathland. "The Gentleman's Magazine" vol LXXXI, May 1811
- circa 1856 Mr William Grayson recalled seeing the play and dancers at the Lord Nelson Inn at Beckhole. Reported by F W Dowson in 'Transactions of the Yorkshire Dialect Society XXVIII iv 1926' p 36-36.
- circa 1868 Reference to "last time the dance was performed" according to Cecil Sharp (following his visit in 1913). Reported by Maud Karpeles in English Folk Dance Society Journal 1928. pp 47 & 48.
- circa 1870 Report on visit by Plough Stots to Whitby (as detailed in text). Item from Whitby Gazette.
- circa 1880 Reference to Loftus men taught to dance by an old Goathland Plough Stot called Ventress who was formerly an Ironstone miner and who later became publican at Egton. Report from Loftus Urban District Council Coronation Souvenir Yearbook published June 1953
- 1913 Visit to Goathland by Cecil Sharp who collected tunes and details of the Goathland dance from Mr (John) Hill and Bill Pearson (Peirson) of Egton. Sharp did not see the dance performed and assumed it to be similar to others in the area. Records of Sharp's visit are in Cecil Sharp House library. Ref 131-137
- 1923 Various reports of the revival team. Reported by Fairfax-Blakeborough in 'Notes and Queries SXII January 13th 1923', p 37.
- 1923 References to Plough Stots in 'Whitby Lore and Legend' by Jeffrey Shaw. Published by Home & Son in 1923.
- 1926 Notes on the Goathland Folk Play by F W Dowson. Transactions of the Yorkshire Dialect Society Vol. IV, 1926
- 1935 The Plough Stots featured in a national BBC broadcast from Leeds. Report in 'The Yorkshire Dalesman' vol 15, no 1, April 1935.
- 1946 'Goathland Stots are in training' - an article in the Whitby Gazette on December 13th 1946 - carried an undated photo of 'the last pre-war tour'
- 1947 Important details of the team and some participants in 'Goathland in History & Folklore' by F W Dowson, published by A Browne & Sons in Hull in 1947.
- 1947 Report by F W Dowson and photos in 'The Yorkshire Dalesman' on the first outing of the team following the war. 'The Yorkshire Dalesman' vol 8, no 11, February 1947.
- 1947 Report and photos in the Whitby Gazette 'Goathland Plough Stots revived - Plough Monday re-appearance' dated January 13th 1947.
- 1949 Report on the 'planned revival' of the team after some years of inactivity. 'The Yorkshire Dalesman' no VIII
- From 1949 onwards the team regularly feature in reports, many with photographs, in 'The Dalesman', Whitby Gazette, Yorkshire Post, Middlesborough Gazette & Echo and many other publications. Some of the more important are:**
- 1953 Plough Stots revival and appearance on Plough Monday in 1953. Article by Cyril Swales in English Dance & Song vol XVII, page 173, April 1953
- 1953 'Plough Stots revived - report of revival instigated by Jack Scarth after a lapse of three years'. Report and photo by John Tindale in 'The Dalesman', vol 15, no 1, April 1953.
- 1953 Details of the Coronation celebrations (including participation by the Plough Stots) in Goathland in the Whitby Gazette.
- 1971 Photo and reference to the team in 'History of Goathland' by local historian Mrs Alice Hollins. Published privately in 1971 and reprinted by North Yorkshire Moors National Park in 1990.
- 1974 Detailed description of the tradition and its background by Geoffrey Ridden in the Folk Music Journal 1974, vol 2 no 5
- 1981 Photos of the team in 'Life in the North Yorkshire Moors' by W R Mitchell. Published by Dalesman Books in 1981.
- circa 1982 Reference to the team and photo in 'Round And About The North Yorkshire Moors Vol 11 - a further glimpse of the past' by Tom Scott Burns and Martin Rigg. Published by M T D Rigg Publications. No date but circa 1982.
- 1984 Photos of the team in 'with a din and a crash comes the Morris Dancer in - A celebration of fifty years of the Morris Ring 1934 - 1984' edited by Doc Rowe in 1984.

- Various Numerous photos in books by Marie Hartley and Joan Ingiby including 'Life in the Moorlands of North-Yorkshire' published by Dent in 1986 'Yorkshire Album' published by Dent in 1988
- 1986 Interview by the Editor with John Robert (Jack) Scarth
- 1989-90 Interviews by the Editor with 'TP' (Tommy) Atkinson and Alwyn Grayson
- 1987 Article 'Plough Stotting at Goathland' by Keith Thompson, (the team's current Secretary) no 9, December 1987.
- 1988 Obituary for Jack Scarf (sic) in Folk News (Folk magazine of East Yorkshire) by Cyril issue 65, September/October 1988.
- 1989 Report and recent photos of the team in 'Fairs, Feasts and Frolics' by Julia Smith. Put Smith Settle in 1989.
- 1992 Interview by the Editor with Mr & Mrs W Peirson
- Photos supplied by Mr J Tindale of Whitby, Mr & Mrs W Peirson of Goathland, David Webster, Julie Stevens and the author. My thanks go to Malcolm Taylor, the Librarian at the Vaughan Williams Lib Gordon Ridgewell and to Steve Corrsin for supplying helpful information.
- TREVOR STONE: September 1992

LONGSWORD SURVEY - AN UPDATE

The following information has been supplied to update the lists published last issue.

- White Lion Longsword team disbanded four or five years ago.
- Bishop Gundalf's Men - added North West then dropped Longsword.
- Royal Liberty Morris once danced Escrick. Two men are still with the team who remember the longsword.
- Sallyport Sword - No longsword danced ... ever.
- Stevenage Sword concentrate on rapper but they still dance Greatham.
- Yateley Morris say that to claim that they dance longsword is an 'exaggeration', but agreed that it was the Poppleton dance.
- Andrew Kennedy is encouraging Clydeside Rapper to perform sword dances, including a revival of the Perth Glovers dance.
- Albion Morris dance longsword - but not sure which dance.
- Beltane Rapper were disbanded in March 1992
- Yorkshire Gentlemen's Longsword of York are thought to dance Kirkby Malzeard and North Skelton.
- Boars Head Morris of Bradford recently displayed a newly composed Longsword dance.

More information still needed on the following teams:

- Addison Rapper & Clog - Tyne & Wear
- Carn Brae Morris - Cornwall
- Corn Dollies (Women) - Kent
- Deva Morris & Sword - Chester
- Duffy Men - Manchester
- Eagle Yard Sword - Cambridge
- Foresters Morris & Sword - Nottinghamshire
- Frithwoods Ladies Sword & Clog - Derbyshire
- Green Ginger Morris Men - East Yorkshire
- Guisborough Sword Dancers - Cleveland
- Hageneth Morris Men - Norfolk
- Izaak Waltons Rapper - Staffordshire
- Kesteven Morris - Lincolnshire
- Killingworth Sword Dancers - Tyne & Wear
- King Vortimers Sword - Chatham, Kent
- Lutterworth Morris - Leics
- Malvern Longsword - Worcs
- Martlet Sword & Morris - West Sussex
- Merrie England Mummers - East Sussex
- Rombalds Mummers - West Yorkshire
- Sadler Hall (Leeds University) - West Yorkshire
- Stockton Morris Men - Tyne & Wear
- Test Longsword - Hants
- Wessex Morris Men - Dorset
- White Rose Morris - West Yorkshire

Can you help?

Contributions welcome....

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The next issue, the first in the new series, will feature an introduction to the three articles taken from John Ledbury's thesis. Also in the new series I hope to print a 'Miscellany' issue to catch up on snippets that have built-up over recent months. Additional material is however, most welcome!

Be sure to let me know if you change your address.