



# RATTLE UP My Boys

AN OCCASIONAL BROADSHEET FOR THOSE  
WITH AN INTEREST IN LONGSWORD DANCE

SEE 5/2 FOR  
REJOINDER by JL

Issue 5, Series 4 Summer 1994

## ERRIGENDA AND DENDA' SUPPLIED BY GORDON RIDGEWELL

For the years Gordon Ridgewell has been a persistent and  
ceptive correspondent, proving that in his case at least,  
e Up My Boys' is worth working on. I asked Gordon for  
reement to publish the most important of his comments  
e agreed, supplying a most acceptable (and tactful)  
duction -

ar Trevor  
always a thrill to receive my copy of Rattle Up My Boys and to hear how the  
g Sword dance is thriving so well in the North of England. I salute you for the  
rt you have put into keeping the sword dance thriving and for producing such  
xcellent Broadsheet. I have been an avid reader of RUMB since it first  
eared and have noted the following slips, which do not detract from the value  
our publication, but may be of use for the record"

1990 - referring to Issue 4, Series 2: Report on the  
d dance from Bagnasco, Italy  
me to draw your attention to an error on the first page of the Winter 1989  
Rattle Up My Boys where in column 2, paragraph 1, reference is made  
Journal of the English Dance Society (No 4, Second Series, 1931) ..."  
uld read "The Journal of the English Folk Dance Society (No 4, Second  
1931)..."

ring to Issue 3, Series 2: Goathland Plough Stots  
njoyed the Goathland Plough Stots article in the Spring 1989 issue  
forward to the further article on them which you have promised us. In  
rection I enclose a copy of a photograph of the Plough Stots which  
d in the Whitby Gazette of 19th January 1979 which might assist you  
next article on them. (see over .... Ed)

1990  
ith a press cutting from the Bridlington Free Press and Chronicle of 3rd  
D which you may find of interest.  
utting carries a report on the Flamborough Sword dance under the heading  
S OF THE DANCE and quotes .... "The dance is still performed in the  
e streets every Boxing Day and the school helps to keep the tradition alive,  
er Carol Cultass passing on the steps to the youngsters during classes"



Flamborough Longsword team, who are seldom seen outside their village, but who  
dance out every Boxing Day

### January 1991 - referring to Issue 5, Series 2: Papa Stour Dance

Further to the two articles on the Papa Stour sword dance in Rattle Up My  
Boys, Series 2, Issue 5, Autumn 1990, you may be interested to learn that the  
Papa Stour dance was performed in wellington boots at the English Folk Dance  
and Song Society New Year Festival of Folk Dance at the Royal Albert Hall,  
London, on the 7th and 8th of January 1955. I recall seeing John Armstrong  
leading a team of Scots resident in London who gave a fine performance of this  
dance and I enclose a copy of a photograph of this team which was published in  
the souvenir programme of this Festival.



## October 1992 - referring to Issue 5, Series 3: Second article on Goathland Plough Stots

I note what you say about community bonds having a great influence on the dances' survival yet I was wondering whether these bonds grew out of the people relying upon each other in such a remote location? i.e. if the remoteness was not there in the first place the bonds would not have been formed?

I was sorry to learn of a dispute the Stots had at a Ring meeting - could you enlighten me?

*I understand that, during David Welti's term as squire, the Stots went to a Ring meeting (possibly in Edinburgh) and were asked to dance at the evening do. They met with less than 100% attention and, annoyed by the lack of respect for their dance, they 'played up' They then proceeded to dance 'step perfect' to a fully attentive audience. There were also some problems about accommodation. (Ed)*

Yes, I agree it's a pity hats are not coming back in '93 as I think they (the dancers) don't look fully dressed without them. Also I feel one should not be able to recognise ritual dancers easily and if one does then that sense of mystery is lacking, also of course one needs a head covering in the January weather!

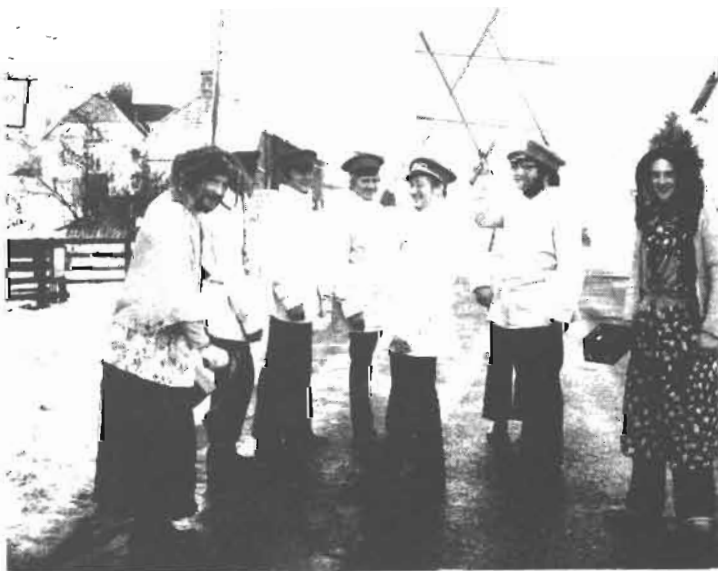
One reference I don't see in your list is the item in English Dance and Song for Feb/March 1952. Regarding the 1984 reference to the Morris Ring leaflet 'with a din and a crash...' this should read 'with a crash and a din...'

Regarding the 1987 reference, from which publication is this from?

*Article "Plough Stotting at Goathland" in 'The Dalesman' by Keith Thompson, (the team's current Secretary) vol. 49, no 9, December 1987 (Ed)*

## November 1992 - referring to Issue 5, Series 3: Second article on Goathland Plough Stots

The article on the Goathland Plough Stots in last issue shows a photo of them dancing in the snow (on page 6). The caption states that it was taken in 1974. This is the photograph that I sent you in the form of a press cutting from the Whitby Gazette of 19th January 1979 and was taken on Saturday 13th January 1979.



*Following up Gordon's lead I made contact with John Tindale, a local press photographer based in Whitby who has now retired but has hundreds of negatives of the Plough Stots in action from 1947 onwards.*

*Gordon's date of January 13th 1979 (the occasion was the Plough Stots Plough Monday tour) is correct - the incorrect date in the caption was my error. (Ed)*

## August 1993 - referring to Issue 4, Series 3: Longsword Survey

Another item needing correction on page 2, line 2 of the Spring & Summer 1992 issue of Rattle Up My Boys it is stated that Ashvale were a mixed side in

1979 yet according to their team profile on Page 3 of the Autumn 1981 issue of Rattle Up My Boys they were not formed until 1985!

## February 1994

Referring to Issue 3, Series 4: Second part of John Ledbury's thesis

A few corrections from the Autumn 1993 issue (Issue 3, Series 4: 5th part of John Ledbury's thesis):-

Page 3, col. 2, for 'Wiggington' read 'Wigginton'

Page 3, col. 2, for 'Conniston' read 'Coniston'

Page 6, col. 2, for '26' read '265'

Page 6, col. 1, re reference 216. Violet Alford did not state in her book *Sword Dance and Drama* that the Flamborough lock was raised on a sword, as evidence that all their swords would originally have been made of iron.

Page 8, col. 1, reference 164. As this is the first mention in the book of the *The English Folk Play* the authors initials of E.K. should be added as the publisher, Clarendon Press and the year 1933.

Page 8, col. 2, reference 211 for 'Woods' read 'Wood'

Page 8, col. 3, reference 235. As this is the first mention of the name then Douglas should precede Kennedy and add *Journal of the English Dance and Song Society*, vol. v, No 2, 1947.

Page 8, col. 2, reference 250, add p49

Page 8, col. 3, for 'Beckholes' read 'Beckhole'

Comparing the list of locations listed on page 2 with the text of John Ledbury's article I find several more locations listed which you might care to add to make use of this list again. They are:- Edinburgh (Scotland), Little Croft, Keighley, Great Orton, Winchester (Hampshire), Slingsby, Slingsby C. Linton, Eskdaleside, Brighouse, Coniston, Chester, Wharfedale.

## March 1994 - referring to Issue 4, Series 3: Longsword Survey

I noticed a few items in the Longsword survey in Rattle Up My Boys Issue 4, and perhaps you may wish to look into them. Here they are:-

1. According to Table 5, Eagle Yard Sword were disbanded 'Circa 1915' therefore a cross should appear against their name in Table 2 instead of a dot.

2. According to Table 5, Highside Longsword were founded in 1987, therefore they have been omitted from Table 2, so perhaps they can be included in the next issue.

3. According to Table 3, 6 teams only were credited as having danced the Stour in 1989 yet according to Table 2, 8 teams were performing it in 1989 namely - Banachory Terean Morris, Carlisle Sword, Duffy Men's Sword, Mans Morris, King Vortimers Sword, Shetland Team, Southport Sword and Somerset Morris.

4. In Table 5 Black Cap Sword have been incorrectly listed as Black Cap Morris - see Table 2.

5. In Table 3 two teams are credited as dancing Handsworth in 1989 yet according to Table 2 there were not two just one, Handsworth themselves.

*I agree with Gordon's correction - to my knowledge the only team (other than Handsworth themselves) to perform the Handsworth dance are the warrington team, Marlborough Sword, from America. (Ed)*

6. According to Table 5, Eagle Yard Sword were disbanded circa 1915 therefore they should be omitted from table 8?

7. Should not the following teams be included in Table 8 in view of the details of them in Table 2 :- Churchwardens Morris, Coventry Morris.

*These, and other additions and corrections, will be added to the next issue scheduled for 18 to 24 months time. (Ed)*

If only Gordon lived closer to me I would try to persuade him to read the book before publication!

# SWORD DANCES FROM THE BASQUE REGIONS OF NORTHERN SPAIN

The existence of sword dances, as part of a very active and popular dance tradition in the Basque area of Northern Spain has been reported extensively in the past two decades. In her book 'Sword Dance and Drama'(1) Violet Alford devoted a chapter to a detailed description of the dances from this region. References to the dances of the area also appear in some of her other publications.(2) In addition in a number of her books and articles Lucile Armstrong gives substantial information (tinged by a tendency to relate everything to ancient mythology) about the background to the dances from the Iberian Peninsula.(3)

Short reports on Basque dances have also appeared in English Dance and Song magazine and in the English Folk Dance & Song Society Folk Music Journal.(4)

Twelve years ago I first saw a video of a Spanish team performing these dances and, in 1983 at the Sidmouth International Folklore Festival I saw a team from San Sebastian in North West Spain, the team seen most frequently abroad.

In 1991 I saw a Basque team - **Markina ko Zerutxa**, from the twin towns of Markina and Xemein in Biscay in the region of Euskadi, who were the guests of the Lange Wapper team at their traditional Half Lent event. The team of more than 40 young people performed a wide range of Basque dances from Northern Spain. Their displays included a number of dances by the women with the team but the highlight for me was the Markina men's performance of their local sword dance - the **Xemeingo ezpata dantza** which is one of a handful of Spanish sword dances and is similar to the well known Sword Dance of Guipuzcoa Province - six times over giving me an opportunity to study it carefully and in detail. I was fascinated by the performance but I was most anxious to see the Spanish dances performed in their home surroundings. After this meeting the leader of the Markina team sent me a professionally produced video(5) showing the teams repertoire of dances which is described later.

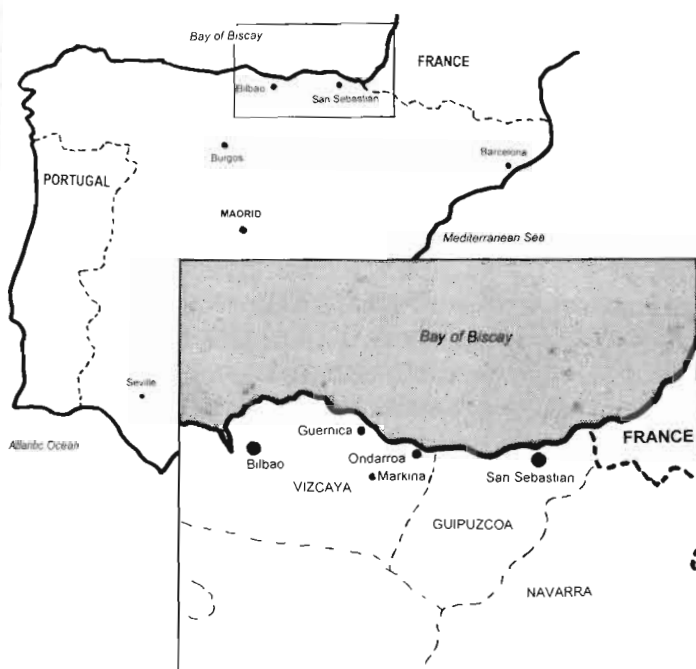
The opportunity to see the Basque team in their home setting came in May 1993 when I was invited to attend a dance event organised by the Markina team. Initially the invitation was for an English team to attend the dance weekend but regrettably there were no takers. The only foreign team to attend were Lange Wapper from Antwerp and so I made plans to travel with them.

The trip involved travelling to Antwerp, meeting up with the Lange Wapper team and then setting off in the small hours of Thursday morning to travel on a 17 hour journey by coach to Northern Spain. There followed a busy programme of dancing which seemed to last much longer than the three days of the visit - Friday, Saturday and Sunday May 13th to 16th 1993.

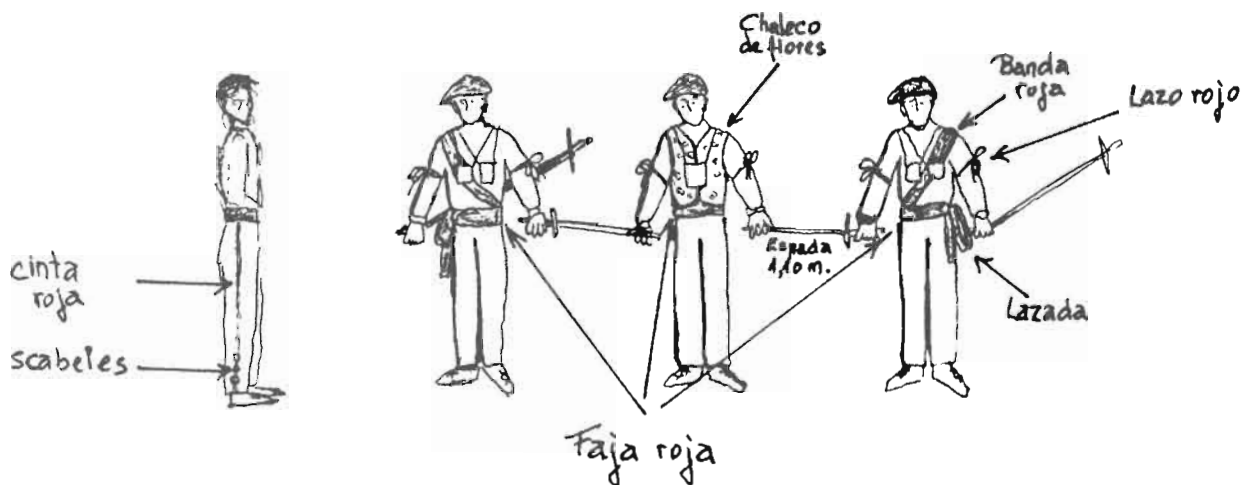
Markina is a market town in the foothills of the Pyrenees, midway between the coastal towns of Bilbao and San Sebastian and approx. 10 miles inland in an area which is largely agricultural and quite unlike the usual image of hot, sunny and sandy Spain - the landscape is lush and green and the approach to Markina cannot fail to impress the visitor with just how remote the area must have been not long ago before the winding and difficult roads were built. The town is approx. 10 miles south and inland from Ondorroa which is on the northern coast not far from the town of Guernica, made famous in the painting by Pablo Picasso who painted it to protest at the horrific bombing of the town by the Germans in 1937 during World War 2.

The North West province of Biscay is a major centre for supporters of ETA, the Basque separatist movement. The area has, for many years, been staunchly independent - since before Franco's time the area has been 'anti-Madrid' and today many of the locals would prefer visitors who cannot speak the Basque language (known as Euskera) to speak French rather than Spanish. Throughout the area one is never far from the signs of extreme nationalism such as political graffiti, defaced road signs etc.

This nationalistic fervour has elevated the importance of many of the traditional regional sports and pastimes. The areas traditional dances have benefited from being made a focal point at many political and nationalist meetings. Dancers enjoy status and appreciation, especially amongst younger people. However, as in many situations where 'organisations' take over traditions, there are a number of developments which we in England would regard as detrimental, or at least unfortunate.







Some of the illustrations of the Markina sword dance taken from a Spanish publication 'Dantzariak' supplied by Felipe Amulxastegi, leader and organiser of the Markina group



Dozens of teams in traditional costume, including teams of children, paraded through the town in a noisy and colourful procession

Violet Alford describes the situation in her book 'Sword Dance and Drama'(2)

*"It is the Sword dance of Viscaya, Biscay, which has forced itself everywhere since it was introduced to the long-ago Juventud, National Youth Society of that province during the last half of the 19th century. It is taught in schools and colleges, to the hundred and one 'groups' over the French frontier as well as in the Spanish Basque provinces. It is impossible to make these new dancers realise that a traditional dance belongs to its own province, and should not be publicly shown as belonging to another. From the nationalist point of view (which does not cut much ice on the French side) all Basques are one and the very different folk cultures are one also. This mistaken view has done much harm and is in reality a hotchpotch of dance and tunes, not to mention costume, most destructive in its results"*

This judgement pre-supposes that the desirable objective should be highly localised folk customs. It is obvious that the social and political background in Northern Spain creates a different approach.

### The Dance Events

In the three days we travelled around the area we attended dance events at four different locations. Two events were specially mounted as a result of Lange Wapper's visit - the other two events already arranged. Each was held in a

sports venue, three being indoor sports halls and the fourth being an outdoor football stadium. The audiences attracted by these dance events were, by comparison with English events, very large, appreciative and informed.

The first dance event was held on Friday evening in a large indoor arena was decorated with impressive wall paintings depicting Basque sports and pastimes including races in which the participants carry heavy weights or struggle in a tug-of-war against oxen. Lange Wapper performed on a raised platform together with three local teams who danced mixed sex dances and the sword dance of the area, which over the next three days became an ubiquitous and regular feature at all performances.

An event held early on Saturday afternoon in a large sports centre in the regional market town of Gexto attracted very large audiences from all walks of life and all ages, a substantial number of whom were in traditional dress. I was surprised to find that, rather than being a one-off special performance, this event was typical of events held two and three times a month at the same location. The show included dance teams from the western Province of Galicia and the home team in addition to Lange Wapper.

On Saturday night a performance was presented in Markina itself. Again it was in a sports hall, this time in a Pelota "fronton" - a games area like a large squash court behind wire mesh, we joined the large audience of local people and saw a wide variety of Basque teams including 26 teams who danced both forms of the local sword dance.

A characteristic of all their dances (to one unaccustomed with the variants of their dances there was a 'sameness of style') became evident at the major dance event we attended on Sunday morning at Ondorroa, on the north western coast between Bilbao and San Sebastian. The small seaside town was 'invaded' by over 50 dance groups, ranging from school teams to political groups who arrived in fleets of coaches. Many teams, claimed by the organisers to be 65, then paraded through the town to an outdoor football ground. There the teams took part in performances, some involving simultaneous displays by more than 20 teams, of a specified dance with the music relayed over a loudspeaker system.

As the dance classes were announced dozens of teams came into the dance arena. The teams then proceeded to perform the dance, all performing moves etc. in a very similar manner and style - I understand that moves are officially prescribed similar to the way in which the Scottish Country Dance Society exercises control over the teaching and display of Scottish Country Dances. Examining the video I made of the event I can identify at least 15 dance classes but I was unable to get names of the dances. The dances included:

Junior teams performing six different dances

Four different women's dances including dances with garlands and handkerchiefs

Men's' stick dances - usually with each dancer carrying two sticks. Variants of the dances use short and long sticks

Two types of men's' sword dance with a further version of one of the dances performed with the dancers dressed in loinskins.

A number of mixed couples dances



*The Markina teams' main traditional event is to dance at the feast of St. Sebastian on September 29th but they attend many other dance gatherings.*

There are many dances in the Basque tradition specifically for women. Most involve the use of hooped garlands but some use implements from everyday life in their area such as scythes and, in one dance, oars.

One of the women's dances involves woman dressed as a fool who prances around the edges of the set and beats dancers with a bladder on a stick.

The Basques have two types of local sword dances with local variations which are performed by teams of up to 15 boys or young men. One of these dances, the Biscay sword dance, involves a number of separate figures - in most performances seven - which are performed with a slight pause between the figures. The first figure involves an impressive introduction in which the leader waves a flag over members of the team who kneel facing the audience. In one figure known as "Ezpata Jokaà" (I am told this translates as "Sword play") the dancers clash sticks and then swords with partners and neighbours as in the English Cotswold Morris stick dances. As a climax to a later figure in the Ezpata Jokaia dance the team hoist one their number and lay him above their heads in a horizontal position whilst the rest of the group continue stepping.

The second sword dance was the **Markina** dance the team performed when they visited Antwerp which involves a climax with the creation of a platform from the swords onto which a dancer holding a dagger in each hand was hoisted. Most of the teams wore the classic Basque traditional costume of white trousers and shirt, red sash, black or grey waistcoat and a red 'txapelas' or beret.

Renaat van Craenenbroek first visited Markina in 1985 at September 29th at the feast of St. Sebastian. He writes:

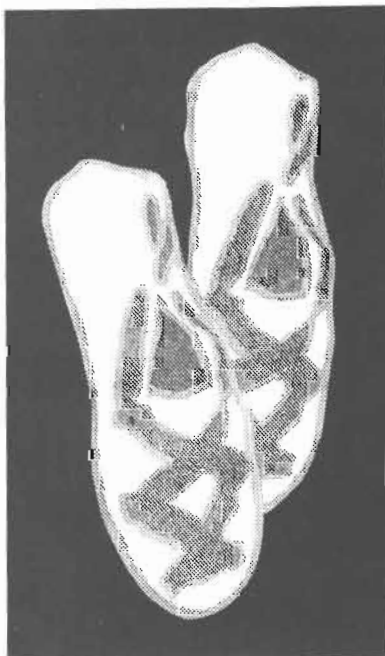
## The dances

The Markina men wear the classic Basque traditional costume of white trousers and shirt, red sash, black or grey waistcoat and red 'txapelas' (beret) and perform a sequence of figures in which they carry, and link together, with swords whilst performing complex and athletic stepping and high kicking.

The sword dance was once usually performed for local holidays, especially Corpus Christi celebrations, and for special events but it has become an oft performed feature of Basque life.

The range of dances performed by many Basque teams is extensive. In addition to a number of dances involving solo dancers the area sports many dance variants, including handkerchief and garland dances performed by women, many of which display some fascinating similarities to some of British dances.

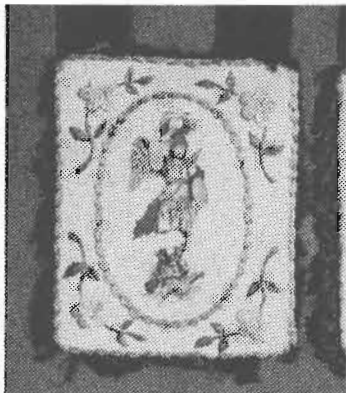
They have a number of men's stick dances some of which, especially the short stick dances, bear a close resemblance to our Morris dances (including the fact that the performers wear bell pads). The men's dances include one stick dance where the dancers wear a short kilt or skirt (mainly in tartan) over the top of their white trousers.



*The symbol of the regional dance organisation is a pair of dancing shoes*

The basic formation of the dance consists of lines of dancers, holding swords hilt and point, stretching back from a lead dancer (here called the Maisu-zarra) who holds the points of the swords of the first dancers in the lines.

This formation was preceded by two separate dancers who carried a short sword in each hand (known as *ezpata-txikiak*), the hilts covered with white pieces of cloth. They carry the swords at chest height, arms spread and bent, swords pointing upwards.



The dress? In white with red baldrics, sash and cap. Red stripes on the trousers. All dancers wore a 'scapular' of the Archangel Michael. The leader (known as the *maisuzarra*) wore a dark coloured waistcoat

In the beginning the dancers performed typical Basque steps. A bridge was formed with the swords held high. Then the captain left the dance and watched motionless as the other dancers formed a platform. The

leader took his place on the interwoven swords and was lifted high. From this position he watches the second part of the dance as the two separate dancers moved as though they were in a fight, the small swords were crossed above their heads, swung backwards and the dancers crossed and exchanged places - clearly a fight was in progress

The section ended with a salute by both dancers and the leader came down from his platform. The full team then performed more 'column figures' and the dance ended

Two detailed and extensively illustrated articles appear in a publication named *Dantzariak(6)* which describe the dance and its history (and some fascinating photos of angels and Vikings). It is of course in Spanish, any offers to translate?

The Markina team sent me a video of their dance repertoire which includes a long spoken introduction followed by ....

### Guipuzkoako ezpata dantza

The sword dance from the Guipuzkoa region is a dance with a team of 15 men plus two "soloists" as described in Renaat van Craenenbroek's description. The leader is linked to the outer two of the four files of dancers by swords held hilt and point. High kicking and very athletic stepping is involved throughout. White headscarves and shirts, red cummerbunds, black trousers, thonging around white socks and soft shoes are worn.



Two unlinked dancers separate from, and to the front of, the main set hold short daggers in each hand with lace cloths around the handles.

One figure of the dance is performed on the video but in Antwerp the team performed six separate figures which included hoisting the leader into the air on a platform of interwoven swords.

### Makil andi dantza

Twelve male dancers are involved, each carrying a single 4ft long stick, and arranged in two files with the leader in the centre who carries a short wand with ribbons attached to it. The dancers are dressed as the previous team.

The dance involves the clashing of sticks across and along the files of dancers as in some English Morris dances.

One single figure is shown on the video.

### Uztai dantza

The same team, in the same costume as for the above dance but involving 12 men who carry small, flexible hoops which are clashed as for the sticks.

The tempo of the music and the dancing increases throughout the dance.

### Itai dantza

Comprises a team of 10 girls who each carry a sickle and a small bundle of wheat. They wear straw hats, dark dresses and colourful shawls and have criss cross thonging over white socks, soft shoes.

The dancing involves bouncy, fast stepping on the toes and some movements in the dance emulate the cutting of wheat.



There is a remarkable uniformity to the costume of dance teams throughout the area  
Photo by Trevor Stone

### Dantzari dantza

Eight young boys perform in two files - each dancer carries a sword in one hand and a long stick in the other. They wore red berets and cummerbunds with a dark waistcoat over white shirts with white trousers, bell pads and soft shoes.

The dance involves fast stepping on the toes and much high kicking.

For the first two figures the swords are laid on the floor beside the two files of dancers and are picked up and carried in the third figure when a dancer is hoisted in the air and laid flat above the dancers.

Three figures of the dance are shown on the video.

### Ibarzabal

Twelve girls dance in two files with their lead dancer dancing in the centre of the files. The leader carries a short stick decorated with ribbons, the rest of the dancers have large hoops similar in size to those used in English garland dances, which are decorated with greenery. The costume is white headscarves, black or grey waistcoats over white blouses, full red skirts of mid-calf length, white socks with criss-cross thonging and soft shoes.



The step used is left, right, left, hop as in an English Morris dance.

### Sorgin dantza

10 men dance in two files, in one file the dancers are dressed as women (who camp it up), the other file are dressed in white shirts and trousers but with a tall, pale blue "dunce" cone shaped hat with a pom-pom on a string from the tip of the hat. The leader skips around the edges of the set and waves a flag but takes no other part in the dance. The dancers perform many sexually suggestive movements such as bottom grabbing.

There are 4 figures on the video in which the tempo gets progressively faster.

### Xemeingo Abesbatza

A large mixed choir sing 2 songs.

### Gipuzkoako zinto dantza

A maypole dance, very similar to the French maypole dances but the Basques use a portable pole. It is performed by eight girls plus a leader who are dressed in pale coloured skirts and tops and dance in their bare feet.



The Basques have a number of dances which feature a maypole mainly, though not exclusively, danced by teams of women. Photo by Trevor Stone.

### Bizar dantza

A burlesque session by two male dancers who are dressed in black and dance a comedy session not dissimilar to a circus act which includes mock shaving etc.

### Amaia ezpate dantza

A fascinating dance with sixteen men in four files, plus a leader, who are all dressed as "cave men" in an animal skin which goes across one shoulder and round the waist. All dancers carry short daggers which are clashed.

As a climax two dancers are hoisted horizontally in the air and laid flat above the rest of the team.

Grand finale with all dancers on stage

#### REFERENCES

- 1) Sword Dance and Drama, Violet Alford. London, Meriin 1962
- 2) Pyrenean Festival : Calendar Customs, Music and Magic, Drama and Dance. Violet Alford. London, Chatto and Windus, 1937
- 3) A Book of the Basques: Rodney Gallop. London. Macmillan 1930
- 3) A Window on Folk Dance. Lucile Armstrong. Huddersfield. Springfield Books
- 4) Ritual Dances. Lucile Armstrong. Folk Music Journal. Vol. 3 1978 No 4.

The Burgos Sword Dance: Violet Alford. Journal of the English Folk Dance & Song Society. Vol. 7 December 1955.

5) This video, on VHS and lasting approx 1 hour, is available for viewing for any students of dance - contact me if you are interested.

6) Dantzariak; Euskal Dantzarien Biltzarra, Editor Mikel L Garbisu, issues 37 (dated 1987) and 49 (dated 1990), Navarra

## RATTLE UP MY BOYS BROADSHEET

### Contents of earlier issues

#### SERIES 1

##### Issue 1: Summer 1987

**Ampleforth revisited - newly discovered photo of the Ampleforth team taken circa 1900.** Article by Trevor Stone

**Continental sword dance, general details of sword dancing in Europe.** Article by Trevor Stone

##### Issue 2: Autumn 1987

**The Longsword weekends, details and photos from the five Longsword weekends (1977, 1979, 1981, 1984 and 1987).** Article by Trevor Stone

##### Issue 3: (wrongly numbered as Issue 2) Winter 1987

**Interview with Joe Brown, teacher of sword and Morris dance to thousands of boys in the Whitby area.** Article by Trevor Stone

Reports on junior teams from Ewart Russell and Mike Cook

##### Issue 4: Spring 1988

Team profiles from two revival teams (Spenn Valley by Pat Langdon and Sullivan's' Sword by Idwal Jones)

Appeal for information on a painting depicting sword dancing - from Cindy Sughrue

##### Issue 5: Summer 1988

**The Baccubert dance from France** - report on a visit by Bob Schofield

Team profile of Carlisle Sword (and general observations) - article by Mike Jensen

Notice of the death of Jack Scarth, President and past organiser of Goathland Plough Stots

#### SERIES 2

##### Issue 1: Autumn 1988

**The design of swords for Longsword dancing, survey of sword styles.**

Article by Trevor Stone

**Birth of the Ashvale Longsword, a non traditional side.** Team profile by Clive Partridge

**Highside Longsword** - a report of the activities of the new team from the Kirkby Malzeard area by Jim Coulson

Jack Scarth, an appreciation by the Goathland Plough Stots

##### Issue 2: Winter 1988

**Sword dance traditions in Czechoslovakia, report on a visit to observe Czech pre-lent sword dance traditions.** Article by Trevor Stone

**Rattle up you guys** - Mike Jensen reports on a visit to Canada by Carlisle Longsword

Letter from Ron Shuttleworth (design of the Ampleforth swords)

Letter from Ted Dodsworth (details of dance outings by Highside Longsword)

List of Boxing Day dance outings

### Issue 3: Spring 1989

**Goathland Plough Stots - an important village tradition. History of the tradition from the 1923 revival.** Article by Trevor Stone

### Issue 4: Winter 1989

**Bal do Sabre - a sword dance from Italy.** Report on the sword dance from Bagnasco in Italy by Trevor Stone

**A new look at the 'Old Wife' - comments on the music for the Ampleforth dance** - by Martin Greatz

**Sword dancing at the Leyland May Festival** - photo and information from Roy Smith, archivist of Leyland Morris

### Issue 5: Autumn 1990

**The sword dance of Papa Stour, Shetland.** Report on background to the Shetland tradition - article by Trevor Stone

**The revival of the Papa Stour dance in the 1920's.** Memoirs of John Harold Johnson, the last dancer from the 1920's revival team

**The Bellerby sword dance - a new photo of the team from 1919 together with brief details of the village teams**

**Reverend John Tinkler** - a letter from Ivor Allsop in reply to Martin Greatz's article in issue 4

### SERIES 3

#### Issue 1: Spring 1991

**Visit to the Shetland Isles, an interview with George Peterson.** Report on a visit to the Islands - article by Trevor Stone

#### Issue 2: Summer 1991

**Ampleforth Sword Dance - the background to the 1950's revival by the Ampleforth College team.** Based on an interview with Father Damian Webb - by Trevor Stone

**Sword Dance in Antwerp, details of the Lange Wapper team** - article by Renaat van Craenenbroeck

**Sword Dance In America** - initial information from Steve Corrsin

**More from America (details of the Papa Stour dance and Rev. George Low)** - article by Steve Corrsin

**News from Papa Stour**, a letter from George Peterson

#### Issue 3: Winter 1991

**New York, New York it's a hell of a town - for sword dancing.** Details of teams in New York and the Half Moon Sword Ale - by Steve Corrsin

**The Ryedale Longsword Festival.** Article by Mike Jensen of Carlisle Sword (plus details of the video of the event)

List of Boxing Day outings

#### Issue 4: Spring & Summer 1992

**Survey of Longsword Dance teams - 1979 to 1989.** Results of the questionnaires issued in 1979, 1981, 1986 and 1989 - article by Trevor Stone

#### Issue 5: Autumn 1992

**Seventy years of the Goathland Plough Stots, information on the development of the team from 1947 to the present day** - article by Trevor Stone

Longsword survey - an update

### SERIES 4

#### Issue 1: Winter 1992

**An Introduction to Longsword dancing** - an extract from the thesis written for an MA thesis by John Ledbury

#### Issue 2: Summer 1993

**Report of a trip to Bagnasco in Northern Italy** - article by Trevor Stone

**Report of a trip to the Half Moon Sword Ale In New York** - article by Trevor Stone

**Longsword dance weekend involving Sullivan's' Sword and Kirkburton Rapier Dancers hosted by Goathland Plough Stots** - article by Keith Thompson

**Update and details of an outing by Carlisle Sword** - article by Andrew Kennedy

**Sword dancing in Europe** - an announcement about his book from Steve Corrsin

Information on the Oni Kenbai, Japanese Sword dance from Frank Attanasio

Further details of the Oni Kenbai dance and dancers - from Renaat van Craenenbroeck

#### Issue 3: Winter 1993

**The historical evidence for sword dance in England** - second part of the thesis by John Ledbury

List of Boxing Day dance outings

The background to 'That tattoo' by Frank Attanasio

Notice of the death of John Smith of Southport Swords

#### Issue 4: Spring

**Case studies in Longsword Dancing - Barnsley Longsword, Lord Conyers Morris Men and Highside Longsword** - third and final part of the thesis by John Ledbury

Carlisle Sword dancing on Scafell Pike

Review of **Sword Dancing in Britain : an annotated bibliography**, by Steven D Corrsin, Vaughan Williams Memorial Library leaflet Number 21' by Mike Jensen

Notice of the death of Harry Pitts of Handsworth Traditional Sword Dancers

#### Issue 5: Summer

**Corrigenda and addenda** supplied by Gordon Ridgewell

**Sword Dances from the Basque area of Northern Spain** - article by Trevor Stone

List of contents of series 1 to 4.

DANCING ENGLAND RAPPER TOURNAMENT 1994, report by Vince Rutlan

Advance information about the International Sword Dance event planned for May 1996.

Next issue, the first in the fifth series will carry an article by Steve Corrsin which presents the results of a survey of North American teams who dance sword. Other items planned for Series 5 include a report by Ralph Page on a trip to Japan, a collection of poems, songs and illustrations of sword dancing - have you any interesting items to add?

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

### Contributions welcome....

Copyright of all photographs, articles and material used in the Broadsheet is with the author, or in some cases with the team or performers involved. Permission must be obtained before submitting material to the Broadsheet. Views in the Broadsheet do not necessarily represent the views of the publisher.

Reasonable efforts are made to check the accuracy of material used and ensure that the author has the undisputed right to publish such material. However, we rely heavily on authors to follow the usual conventions and obtain approval.