



RATTLE UP My Boys

A quarterly publication for those with an interest in sword dancing

Issue 3, Series 7, Autumn 1998

I am delighted that Norman Peacock has gone into print again. His recent update on his work on the replies to Cecil Sharp's survey (The Sharp Cards, published in *Rattle Up My Boys*, issue 5, series 6, Winter 1997) was a reminder of the thorough and valuable work he has carried out over more than 25 years.

In my various contacts with Norman he often referred to his concern that the importance of the thickness of swords has been overlooked. It came as no surprise to receive a paper on the subject from Norman. However the detail that he had put into the work did surprise me - the article obviously took hours of painstaking work. Indeed in his covering letter Norman commented that his family referred to the paper (no doubt with affection!) as "That Uri Geller thing".

So here we have it - a definitive report on the mechanics of sword locks.

"The Uri Geller thing"

The Mechanics of Sword Locks

by Norman Peacock

Introduction

I have always been surprised that no-one ever gives the details of the thickness of their swords although it is so important.

Exact calculations are very difficult and I was pleased when the figures I worked out came out somewhere near what you find in practice. I am sorry I have had to be so critical of the drawing of, for example, the Kirkby Malzeard lock but I believe I am right in saying that the usual distance between the swords is (centre to centre) at least 4 sword widths. I have given the Kirkby lock as an example but I suspect that some of Rhett Krause's locks, with their tight little triangles, would distort rappers and might be impossible with the thicker long swords. In this relationship you should look at Ivor Allsop's book and compare the diagram of the Papa Stour "shield" on page 221 with its appearance in the photograph on page 213, noting particularly the size of the small triangles which surround the inner heptagon.



Norman Peacock (approx 10 years ago) in his Gallus Morris kit. Norman has recently completed an annual tour with The Travelling Morrice in Berkshire - 30 dance spots in 6 days.

This prompted me to carry out the following work -

The Mechanics of Sword Locks

The recent publication of Ivor Allsop's book "*Longsword Dances...*"⁽¹⁾ with its appendices by Trevor Stone "*The Design of Swords for Longsword Dancing*"⁽²⁾ and by Rhett Krause on "*Traditional and Invented Sword Locks*"⁽²⁾, intrigued me greatly as a crystallographer who was interested in symmetry and as a textile physicist interested in weaving geometry. In these accounts the Lock is treated as a two dimensional pattern but it is essentially a three dimensional one which involves particularly the third dimension of the swords, their thickness. In the course of a dance, and particularly in the making of the Lock or Nut, the swords are bent to some degree and their behaviour depends upon their flexibility. Flexibility is mentioned at various places in the book, but,



The photo shows the Papa Stour "Shield" referred to by the author, with an inset diagram of the lock. Both were used to illustrate an interview with George Peterson on the Papa Stour dance in RUMB, issue 1, series 3, Spring 1991.

while the length and width of swords is described meticulously on pages 316 to 319, I have searched in vain for a single mention of their thickness, the dimension which most influences flexibility.

The resistance of a piece of material to bending depends upon two things:

1. the resistance to stretching and compression (the outside of the bend is stretched and the inside is compressed) - this is known as Young's modulus and is denoted by E ;
2. a geometrical factor called "the areal moment of inertia", denoted by I , - for a rectangular cross-section such as that of a sword of

width b and thickness d this factor is $1/12bd^3$.

The quantity EI is called the flexural rigidity and if you look at its factors you will see that doubling the Young's modulus E , or doubling the width b will double the rigidity, but doubling the thickness d will increase the rigidity eight fold. The factor of two is the outside limit for the difference in modulus between the mild steel of long swords and the tempered steel of rappers and for the differences in width between the narrowest long sword (20mm) and the widest rapper (35mm). The difference in thickness is, however, greater than a factor of 2: North Skelton swords are 2.5 - 3.0mm thick, Greatham "bed-laths" 1.5mm and rappers 1.0 - 1.2mm thick. (Details of sword dimensions collected by Bill Cassie and me are given in an appendix). It should be noted too that it is the maximum thickness which is particularly important, so that a rib is a good stiffener and bevelling makes little difference. Thus there can be large differences in rigidity which result from small differences in thickness.

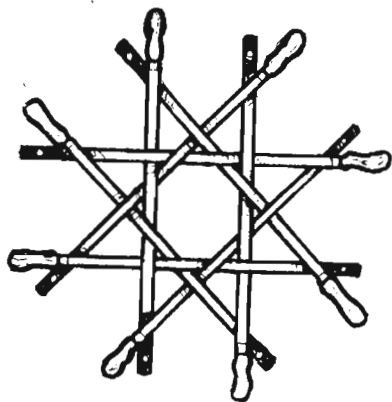
In this last respect the authors in this book show a touching faith in the English Folk Dance & Song Society and the makers of swords, a faith which I do not hold for a very good reason. In 1959 the Leeds Morris Men needed some new rappers and I duly ordered them from the Society. They were so flexible that it was impossible to hold up the Nut by one sword and even if it was supported at a sword crossing, the whole nut bent over! I found that the new swords were 0.7mm thick (22 gauge) as against about 1.0mm (19 gauge) for our old ones. This meant that the flexural rigidity had been reduced by a factor of three! The Society said that the reason for using thinner swords was that they would be more suitable for beginners. After an abortive correspondence with Tyzacks, the makers (who kept losing my letters), I stirred the Morris Ring into action, and Bill Cassie (who, as a Professor of Civil Engineering, had more clout than me) produced a specification for rappers which probably stands to this day. This specified 18 gauge (1.2mm thick) steel, 32mm (1¼") wide and Ron Straughan of Durham Rams has recently given me one of Bill Cassie's swords made to this specification but unfortunately it is not tempered properly and distorts easily.

The Making and Stability of the Lock.

In weaving the swords together they are bent in a direction normal (perpendicular) to the plane of the Lock. But the force used in making the Lock is exerted in the plane of the Lock. How are these related? The sideways force is needed to overcome the friction between the swords, and the frictional resistance F is related to the force pressing the blades together, known as the "normal reaction" R . (see Fig. 1). They are related by the expression $F = \mu R$. μ is called the coefficient of friction and is a constant for any pair of materials more or less independent of the size of R . But R is also equal to the force P which bends the crossing sword (C in the diagram) and it can be shown that this force is proportional to the flexural rigidity of the sword and to the deflection of C and inversely proportional to the cube of the distance between the swords A and B . Thus, as sword A approaches sword B , the force R , and hence F , gets bigger very rapidly - if the distance between the swords is halved the force needed to keep sword A moving is increased eight fold. The final distance between the swords is determined by the maximum sideways push the dancers can give. This I reckon to be about 20 lb. force or 100 newtons, but will be spread over at least two sword crossings so probably amounts to 50 newtons per crossing and, assuming a value of 0.2 for μ , this makes $R = 250$ newtons. Using mild steel swords of width 20mm and thickness 3mm this gives a separation between swords A and B of between 3 and 5 times the width of a sword. The calculation, which is shown in Appendix 1, can never be very exact because swords never cross at right angles and do not lie flat together, but I am encouraged by noting that the photograph of Trevor holding a Kirkby Malzeard Lock (3) on page 333 of Ivor's book shows about six sword-widths separation. At the same time the calculation shows that his oft-repeated diagram of the Kirkby lock is erroneous in showing a separation of only two sword widths measuring between the centrelines of the swords, i.e. one sword-width gap.

Considerations of minimum spacing also lead to the conclusion that Rhett Krause's New 6/4 and New 8/4 locks (pages 341 & 343) would be

almost impossible to make with normal long swords as they are shown in the book and they would almost certainly cause permanent distortion of the swords, even with rappers.



Name: New 8/6 Lock B.

Once the Lock is made the force needed to take it apart depends upon the static coefficient of friction, making this force greater than that used in making the Lock. Hence the Lock is stable even when displayed, held by one handle, when the maximum disruptive force would be the total weight of the Lock which rarely exceeds 10 lb. (see Appendix 2).

Another material property which is important is the elastic limit, the extension above which deformation becomes permanent, resulting in a bent sword. This is about 0.10 - 0.15% for mild steel but should be larger for the tempered steel used for rappers. The curvature, and hence extension, varies along the length of a sword and is a maximum just beyond the crossover. Trevor's specification of 3" deflection without permanent deformation implies an elastic limit of 0.12% and Bill Cassie's rapper seems to deform at 0.15%, indicating poor tempering,

For wooden swords the Young's modulus E is about one tenth of that of steel but the swords are generally much thicker (about 7mm) and this amply compensates in determining the flexural rigidity. For the photographs which accompany this article I used wooden laths about 25mm wide and 7mm thick because the deformation is much easier to see than for the thinner steel swords.

Because each sword curves over the other at a crossing, they are only in contact at their edges and when they are crossing at other than a right angle they may only be in contact at one point on each edge (this can be seen in the photographs with some difficulty). Thus the nature of the edge is very important. Notches, such as are caused by clashing, can increase the frictional forces considerably, making it even more difficult to make a "minimum" lock. Having bevelled swords might help, but it is unlikely that the profile of the bevel will match the curve of the crossing sword. The effect may, however, be to transfer the line of contact from the edge to the middle of the sword and this may be smoother than the edge.

Diagrams of Swords and Locks

It is most important that any diagrams of swords and locks should be to scale and be mechanically feasible, otherwise they may be most misleading. In fact it is almost impossible to get the thickness to the same scale as the other dimensions, but at least the length and width,

and, particularly, the relative lengths of the handle and the blade should be to scale. It is the handle at approximately 5" long (determined by the size of a man's hand) which is the most constant dimension of the swords. In this respect the diagrams in the book (pages 316 to 319) are welcome because they are true to scale for length and width at one-tenth reduction, but it should be noted that at this reduction the thickness of most steel swords would appear to be 0.3mm i.e. about the thickness of a thin line and the diagram which purports to show the thickness of a Greatham sword exaggerates it by 6 or 7 times. Looking again at the photograph of Trevor (3) with the Kirkby Lock and at his diagram of this Lock, it should be noted that, although Sharp says they were 25" long and the handle (slightly over) 5":

1. in the photograph, which must be to scale, the blades are 7 times the length of the handle, i.e. 35" long;
2. in the diagram the blades (c.32mm) are about 8 times the length of the handles (c.4mm), i.e. 40" long.

In the diagrams which accompany this article I have had to exaggerate the thickness of the swords by a factor of 5 in order to show the bending deformation.

References

- 1). "*Longsword Dances from Traditional and Manuscript Sources*" as Collated and Notated by Ivor Allsop; Edited by Anthony G. Barrand; 1996; Northern Harmony Publishing Company, Brattleboro, Vermont. ISBN 0-9627554-7-8.
- 2). The two items in Ivor's book referred to by Norman first appeared as articles in Rattle Up My Boys, "*The design of swords for Longsword dancing, a survey of sword styles*" by Trevor Stone in issue 1, series 2, Autumn 1988 and "*Traditional and Invented Sword Locks - some unusual longsword and rapper locks*" by Rhett Krause in issue 1, series 6, Spring 1996 and a follow-up in issue 3, series 6 Spring 1997.
- 3). The swords shown in the photo referred to by Norman were made of Dural (aluminium). They were made for a West Yorkshire Mummers team and, although no doubt ideal for that purpose, they were less than ideal for the sword dance due to their propensity to bend very easily. Used for workshops I found the longer than usual length and light weight made many moves easier. They were also ideal for holding aloft whilst posing for a photograph. They were borrowed some years ago by a women's team from Buxton and never returned)

Appendix 1 - Minimum distance between two swords

At any crossing a sword may run free in one direction (crossing type Y) or it may go on to cross another sword (type X) as shown in photographs 1 & 2 at the end of this article. Thus any crossing of two swords may be classified as YY, YX, XY or XX and the deformations and forces involved vary accordingly. Books on properties of matter give calculations for simple bending of a beam which is clamped at one end and projects at right angles to the clamp (see Fig. 2). If the length is L and a force P is applied at the free end, then the deflection is:

$$y = \frac{1}{3} \times \frac{PL^3}{EI}$$

In fact swords rarely cross at right angles and they are not clamped flat together even at XX crossings, but to get an order of magnitude we assume that they do both. If two successive crossings by a sword are of type XX (see Fig. 3) we essentially have two cantilevers end-on, one projecting from below sword A and bending upwards and the other projecting from sword B and bending downwards. The length L of each is half the gap between A and B and the deflection y is $d/2$.

$$\text{if } E = 2 \times 10^{11} \text{ Nm}^{-2}$$

$$b = 20\text{mm}$$

$$d = 3\text{mm}$$

$$\text{Then } L = 43\text{mm}$$

Gap between swords = 86mm i.e. nearly 5 sword widths

If successive crossings are XX and YX then there is a single cantilever projecting from below sword A and bending upwards (see Fig. 4). For this, L is the whole gap between A and B and the deflection lies between d and $3/2d$, depending upon the force exerted by B. Hence L is about 60mm, i.e. 3 sword widths.

Appendix 2 - Sword Dimensions

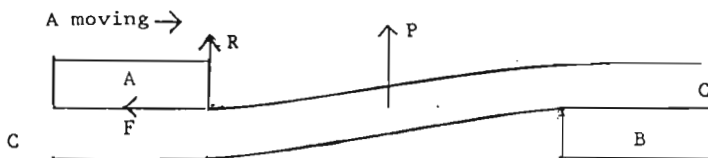
(Collected from various sources by Bill Cassie and Norman Peacock)

	d	b	length		
	mm	mm	blade	handle	total
Old Leeds rappers (1952)	0.96	27			
New Leeds rappers (1959)	0.70				
White Rose rappers (1955)	1.05				
King's College rappers (195-)	1.02				
Earsdon rappers (pre 1961)	1.20+		16"	4½"	25"
North Skelton teenagers (1961)	2.5	20	34"	5"	39"
North Skelton White Rose (pre 1960)	3.2	22	35"	5"	40"
Leeds Greatham "bed laths" (1954)	1.5	26	34"	5"	39"

The North Skelton teenagers' lock weighed 7 lb 10oz altogether.

The North Skelton White Rose lock weighed 9 lb 12oz altogether.

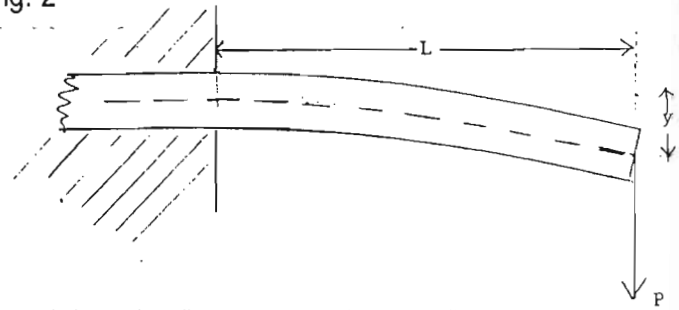
Fig. 1



R is the force which sword C exerts on sword A and there is an equal and opposite force exerted by A on C (not shown). P is the force exerted by the right half of C on the left half and causes C to bend round A: it must be equal to the force exerted by A on C, hence $P = R$.

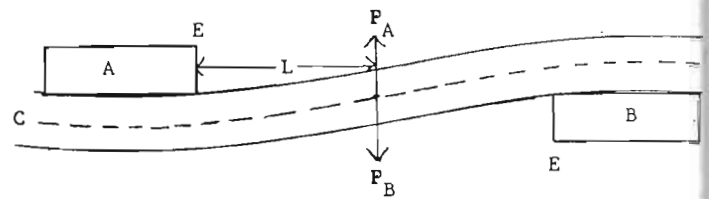
The frictional force F opposing the movement of sword A is proportional to R i.e. $F = \mu R$

Fig. 2



A simple beam (cantilever) is clamped horizontally at its left end and bent by a force P which causes it to be depressed below the horizontal by distance y . Length of beam is L

Fig. 3



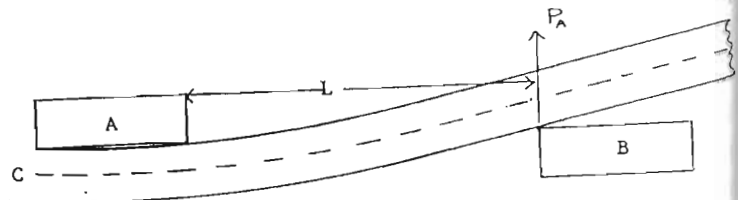
P_A is force bending sword C around sword A

P_B is force bending sword C around sword B

$$P_A = P_B$$

Both crossings are of type X.

Fig. 4



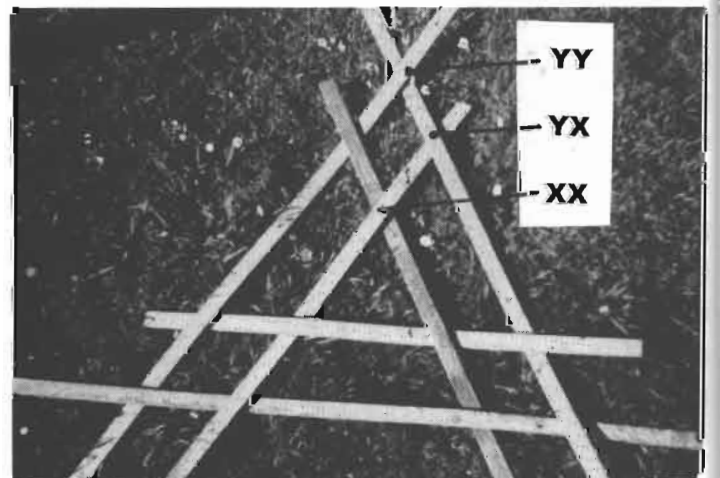
Crossing with A is of type X

Crossing with B is of type Y

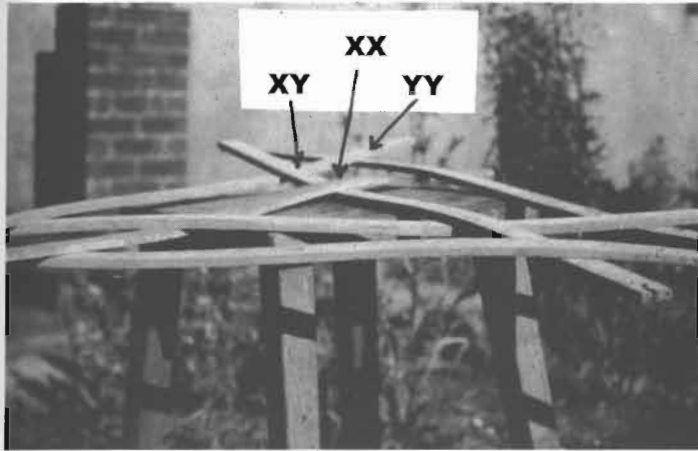
P_A is force bending sword around sword A

There is no force bending sword C around sword B and therefore C is straight beyond its contact with the edge of B

Photograph 1



Photograph 2



Norman Peacock, January 1998

GUILTY!

but I plead mitigating circumstances

In my 1988 article my main purpose was to draw attention to the variety of designs to be found in Longswords, both metal and wooden, over the last 100 years. I was also anxious that, with most Longswords being commissioned through the then active English Folk Dance & Song shop, the concept of a "British Standard Sword" should be discouraged and that teams should be encouraged to experiment. Anthony Barrand thought that the article supplemented Ivor's work - I was pleased to agree to its use in such a valuable reference book.

Rhett Krause sent me his first article in 1996 and told me that a shorter version was to appear in Ivor's book which, at that time was going through its birth pangs. Rhett supplied some basic sketches which I felt needed a little work to at least show which swords crossed which. The diagrams were produced, from Rhett's original sketches, to support the Rattle Up My Boys article but again Tony Barrand asked for permission to use some of them in the book.

They were intended as illustrations but I take Norman's point - they could have been more accurate and consequently less misleading.

Trevor Stone

Corrigenda and Addenda

Once again I have to eat humble pie - in the last issue I referred to Peter Clarke's widow as Shirley whereas her name (which I got correct in many other instances) is Sheila.

Similarly in my initial comments on the Second Sword Spectacular (a fuller report with comments by others will appear in the next issue) I referred to the Ryburn teams as from Rydale. Apologies to both parties.

Frank Lee wrote asking me to reiterate his interest in making swords and printing his correct phone number which is: 016977 2649.

I am sure some readers would be disappointed if we did not have a contribution by Gordon Ridgewell - and this one is a "mind bender"

Gordon is worried that readers may be confused by the way I presented his contribution printed in the last issue No 2, series 7. If I understand it correctly I listed one of his corrigendum incorrectly (I gave the wrong

issue and date of the offending item) and also implied (by positioning) that the following four corrections also came from that issue. They did not - if anyone feels that they would like chapter and verse on this will they write for copies of the correspondence.

Thanks Gordon.

Andrew Kennedy wrote to me about other matters and also commented on points which had been raised by Gordon concerning his article "The Elgin Sword Dancers" in the Spring issue No 1, series 7.

In reply to Gordon's query about the name "Clydeside Rapper" Andrew responds "...while Clydeside are now known as "Clydeside Sword and Step Dancers", this name was not adopted until after I moved away; I danced, as I said, with "Clydeside Rapper".

Gordon also questioned Andrew's comment that "... there is no doubt that rapper is a northern dialect word for sword and 'schering' when applied to 'rapers' means 'cutting' ..." Gordon went on to draw attention to pp 89-90 of Steve Corrsin's book "*Sword Dancing in Europe - A History*" where Steve discusses the Perth Glovers dance and the various spellings and meanings of 'raperis' and the word 'schering'.

Andrew replied: "Schering raperis" - variants include "scheiring raperis" (*Glovers Incorporation Minute Book*, pp71-2, quoted by Bennett, in her 1983 draft for her 1985 article on the costume), "shering rapers" (Alford, *Sword Dance & Drama*, 1962), and even "shewing rapers" (Adamson, 1784, as quoted by Corrsin). In addition to discussion in *Sword Dancing in Europe*, pp89-90, see also Bennett in *Costume*, No. 19, 1985, p56, for contrary view. I could do a whole article on this, but then I doubt that many of your readers would be that interested."

Following up a lead

Andrew Kennedy writes:

"Looking at Norman Peacock's piece about Sharp's survey I noticed that there was a note that a play and dance had been seen at Clifton and Stainburn, both near Workington. I had already heard that the Haig Pit, also by Workington and which closed in 1986, had at one time had a rapper team. As I was in the area in February I went to investigate. Lack of time limited what I could achieve, but a trip to Workington Library, and in particular two people I met there, produced a lot of leads for me to follow on my next visit.

I have found nothing in the local papers so far about sword dance in these places, but there is still a lot to be done. I was, though, introduced to a lady doing some research of her own, who showed me a report she'd found only the previous day: -

The Workington Musical Festival is held every November, and in a 1930's issue of the *West Cumberland Times* there is a photograph of a trophy donated by a Workington man who had emigrated to Canada and who wanted to popularise sword dancing. It was 25" high, in hammered brass work, and based on a brass shell-case. It had two slender handles, a wooden base with an inscribed shield, and was surmounted by a 6-sword lock. The man who made it had clearly not seen a real longsword lock, as although the proportions were correct, the swords themselves resembled sabres, with curved, pointed blades and basket hilts. (I have not been able to get a copy of the photograph as the device

for taking copies from microfilm was broken when I visited, but when I succeed I will send a copy to **Rattle Up My Boys.**)

The results of that year's competition show no mention of a sword dance category. The next years competitors were all children, and the winners were a team from St. George's Scouts, Workington, with a dance described only as "their own choice".

I then put a letter in the **West Cumberland Times and Star**, asking for further information, and in due course received a letter from the current Entries Secretary for the Festival. She says that the trophy was the Todd Challenge Trophy, presented by C. F. Todd of New Brunswick, but that she has no more details for now as to who won it. It appears that at some time in the 1930's it was transferred to the Senior Violin Class (with or without sword lock she doesn't say), and continued to be used for some time.

The Festival Society is continuing to look into the matter, and I hope to hear more in due course. (Once again I started looking for one thing and finished with something else). If I get the picture and some more information I'll turn it into a fuller piece."

Andrew Kennedy May 1998

Dark Age Dance Project

I recently heard from Alan Nowell who is researching aspects of the sword dance which may support his theories that some dance forms (and especially sword) may be linked in various ways to the activities of the early Church.

In trying to link sword teams with the lay craft worker group of monasteries founded by the Celtic Church Alan has realised that one of these monasteries (that at Oswalkirk) is only a couple of miles away from Ampleforth

Alan proposes to study the origins and background of Ampleforth College, the Ampleforth dance and other local sword dances which may once have fallen under the control of one monastery.

I have asked Alan to keep me up-to-date with his work and I hope that an article for Rattle Up My Boys may emerge.

Sword dancing in Bolton

by Peter Bearon

Peter Bearon is a regular dancer with Rumworth Morris, an enthusiastic musician and organiser of regular ceilidhs in the Bolton area. He is also a regular user of the Internet and keeps me informed of items which come up on the Morris Dancers Discussion List which he thinks may interest me.

He recently sent me a copy (by post - I understand it is know as "Snail mail") of correspondence with Steve Corrsin regarding various sword related issues. Peter kindly agreed to publication.

"I was trawling through old copies of the Bolton Chronicle the other day and came across what is presumably the same piece that you quote in your book (**Sword Dance in Europe - a History**, page 213) that was passed on to you by Mike Heaney. It is just noted as being by

'Correspondent of the Times'. For completeness, and in case there are any differences, I attach a copy of it (*Peter sent Steve a copy of an article entitled 'SWORD-DANCING IN NORTHUMBERLAND' from the January 7th 1843 issue of The Bolton Chronicle, a weekly paper.*)

The reason I have started doing a trawl of the papers is that I have come across two references recently to sword dancing west of the Pennines. First, in Sharp's postcard replies to his 1912 survey, one vicar refers to dancing at Deane (*the reply Peter refers to was from the Vicar at the village of Cowlam (now deserted), near Driffield, who refers to having seen "dancing in Deane in the Diocese of Manchester about 50 years earlier" - see Norman Peacock's updated report on 'The Sharp Cards', Rattle Up My Boys, issue 5, series 6, Winter 1997.*) By a strange coincidence Rumworth Morris practice in Deane Church Hall.

Secondly, I noticed in an article by Roy Judge **'The Old English Morris Dance - Theatrical Morris 1801-1880'** he quotes the Manchester Mechanics Institution Christmas Parties from 1847 onwards - 'A group of 16 lads performed both the sword and morris dance'. Are you aware of any other references from that period (or any other period)?

In your book you make no reference to the 'White Boys of Mann'. Where do they fit into the big picture? I think that there is at least one revival team in the Isle of Mann - but where did the dance come from? The instructions for dancing it are included in a publication 'Rinkaghyn Vannin' which has a mumming play text attached dating from 1832. It also appears to have the lock with the 6 swords going under, over, over, under (or vice versa) and the captain being raised on the swords in a sitting position.

One other, perhaps too obscure, reference to sword dancing which I recently came across is in the tunes for 'Compagnie Sonadur di Ponte Caffero' - the Carnival dancing tradition from Northern Italy. Three of the tunes are called 'The Rose', 'The Chain' & 'The Cocoon' which are supposed to refer to sword dances according to the notes for an excellent CD of their fiddle music which was released in 1993. (*the team from Ponte Caffero performed at Sidmouth Folk Festival in 1985 - their dances have a family resemblance to North West Morris!*)

Finally, you might be amused to know, that Norman (my brother who also dances with Rumworth), tried to start a sword team in the Wigan area back in the early 1970's. He works for Pilkington's Glass, and had a photo taken of himself in sword costume in front of the old hall which is within the grounds where he works, to have it put in the company newspaper and hopefully attract some like-minded people to join the new team. The hall is none other than Lathom House, near Ormskirk. He had never come across your references (*the early references to sword dancing by Nicholas Blundell in "Blundell's Diary and Letterbook 1702 - 1728", ed. Margaret Blundell, Liverpool, 1952 - refers to dancing at Sefton/Crosby*) until I told him. I think with that background he ought to start looking into whether there are any follow-up references to the Blundell family reports.

Hope this is of some use to you"

Peter Bearon, April 1998

Steve Corrsin, who recently visited England to do some research for his next book, tells me that an up-date of the Vaughan Williams Memorial Library leaflet No 21 **'Sword Dancing in Britain - an annotated**

bibliography' is on the cards. If you have spotted any references to sword which could be added to this reprint I am sure that Steve would be interested to receive them.

News of Steve Corrsin's book

Hopefully the distribution problems which beset Steve Corrsin's book **"Sword dancing in Europe - a History"** have been resolved. The Folklore Society tell me that they have agreed a solution which should resolve the problems and enable them to fulfil the orders placed at the first Sword event two years ago. Anyone wishing to place order the book should contact the Folklore Society. I will confirm ordering details in a future copy of **Rattle Up My Boys** and I will also feature a review soon.

Progress on the up-dating of Longsword references in the Geographical Index

Over the years I have used the data in the 'Geographical Index' many times and I have had cause to appreciate the work put in by the original authors. However, a substantial amount of new information is now available to us. After a few preliminaries (contacting the original authors etc) I am about to start on the mammoth task of up-dating the Longsword material from the Geographical Index of the Ceremonial Dance in Great Britain". **Journal of the English Folk Dance and Song Society**, Vol IX, No 1, 1960 (Also issued as Journal reprint No 10)

As usual I will work closely with Ivor Allsop and I have had encouragement and guidance from surviving members of the original team who worked on the index - E. C. Cawte, Roger Marriett, Julian Pilling and Norman Peacock. I still hope to find someone who specialises in Rapper to tackle the updating of that section of the index.

News from Highside

Ted Dodsworth of the Highside (Kirkby Malzeard) Longsword team wrote to say that they had a good turn out at Boxing Day (last year) - after 10 years they are acquiring a loyal following in the Kirkby Malzeard area. They also managed to fit in two plough blessing ceremonies, both of which went very well. They are no longer asked to attend - it is assumed that they will turn up and details are printed in the order of service. One of my pleasant memories is of the Highside team dancing in Kirkby Malzeard church in 1990 - I plan to make a special effort and attend the Kirkby Malzeard plough blessing service again next January.

Ted also tells me that, in the Mechanics Institute in Kirkby Malzeard there is a huge banner which depicts village life - in pride of place at the top is the double triangle lock. I hope the spacing of the swords is a little more accurate than my diagram. I would love to know how old the banner is, who made it etc Ted also writes that the team have a presence on the Internet and that they have included reference to **Rattle Up My Boys** - thanks Ted!

Web pages

I have recently invested in a new computer - my previous version was positively ancient (in Computer terms) and was frustratingly slow on

some tasks. Also the spell checker would insist on replacing "IVOR" with "IVORY" and "GRENOSIDE" with "GENOCIDE" and I never found out how to change it! One of the features I wanted on my new kit was access to the Internet and my early days of "surfing" reveal that a number of teams (I've already found Claro Sword, Handsworth, Stevenage Sword, Stone Monkey, High Spen, Boerke Naas from Belgium and Highside Longsword) and even more readers of Rattle Up My Boys have a presence on the Net or have an E-mail facility.

I have already realised that the content and presentation on offer varies - not all Internet sites are particularly stimulating and some of them are less useful than they may be because they are not kept up to date.

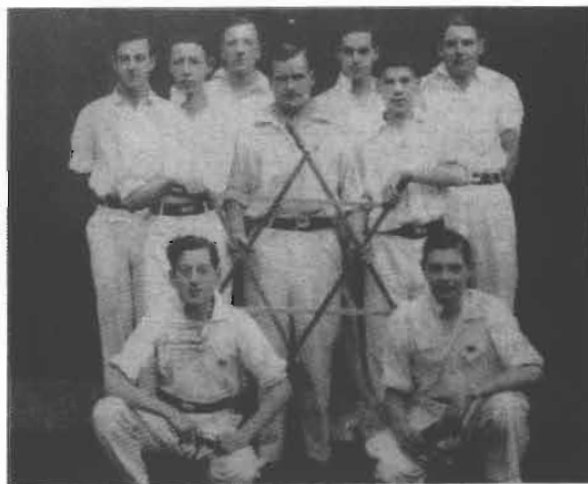
Is there anyone who would be prepared to compile a list of sword related sites and perhaps to comment on the value of the information presented? The Spring issue of "The Nut" has the start of a rapper list.

With luck you can contact me by E-mail on jtstone@globalnet.co.uk

Whitby team from 1932

Malcolm Worley, Captain of the Goathland Plough Stots, recently drew my attention to a photo featured in the **Whitby Gazette** on Friday May 15th 1998.

The caption explains: "This picture of a Whitby sword dancing team was taken on returning from a trip to the Royal Albert Hall in London in either 1931 or 1932 (it was January 1932 - ed). The picture, sent in by Alfred Lund of Ruswarp shows, back from left: Jimmy Mankin, Edgar Hunton, Max Johnson, Arthur Frankland; middle: A N Other, Joe Brown (holding the lock), Peter Noble; front: Ted Strafford, Norman Spanton."



Joe Brown is the man who taught many hundreds of boys from the Whitby area to do the sword dance. Joe was awarded the EFDSS Gold Badge in March 1989.

Gordon Ridgewell's photo

Readers should not run away with the idea that Gordon Ridgewell is obsessed with Corrigenda and Addenda.

He is an enthusiastic reader and has uncovered some interesting references to sword dancing, many from the records at the British Library Newspaper Library at Colindale. He also supplies above average quality photographs of folk related outings.



animated and indigenous sword dances. He urges teams to dance out on the day - how many did?

Belmont School's Calling-on Song

Reader Noel Jackson, leader (?) of "Belmont's Sexy Sword Squad" (from Belmont School near Durham) wrote to tell me that the team needed a song for one of their recent displays. As there was nothing particularly suitable readily available they wrote their own (copy below) - only a chorus at present but a couple of verses may well follow.

His latest contribution (above) was taken at the May 31st 1998 Morris Ring meeting at Thaxted on the Sunday morning in the churchyard. It shows the Coventry Morris Men performing the Ampleforth Sword Dance accompanied on the melodeon by Pete Grassy who circled around the set in a clockwise direction whilst playing.

Gordon also sent me (on 5th May) a newspaper cutting which carried a letter from Nathan Lane of the Yorkshire Day Information Office which was published in the *Daily Mail* on the 30th of March and was written in response to the question "Why is Yorkshire Day celebrated on August 1st and why, on that occasion, do Tykes wear white roses stem upwards?"

I'll leave the explanations to another time but Gordon goes on to remind us that Yorkshire Day afforded an excellent opportunity for Yorkshire Longsword teams to show off their county's

NOEL JACKSON. 1998.

Bright is the ring of words that weave time to- geth- er as
 His- ting, bright are the swords that be- fore you we bring, to
 Ca- rol the Mid win- ter Mys- ter- y
 Time beads hard as the days melt a- way, as the sol- stice a- proach- es leave
 no- thing to chance, so out with your swords join in a ring
 come and lets on with the Dance

NEXT ISSUE

The next issue (the fourth and last in series 7) will carry details of the various outings just before and over the Christmas Holiday and in the New Year. It would be of enormous help if teams would let me know relevant dates and venues without the need for me to chase them up.

A reminder of my address may help:

Trevor Stone, The Old Vicarage, Downe Street, Driffield, East Yorkshire YO25 6DX. phone 01377 252 431

E-mail number: jtstone@globalnet.co.uk

The next issue (due out early in December) will feature the usual detailed list of outings over Christmas and the New Year. In addition it will carry a report on the Second Sword Spectacular, a summary of the French book on the Baccu-ber dance, a query by Ian Porter on the direction of "the tradition" and a report on the Whitby Competitive Festival held in March 1998

Contributions are welcome ...

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