

# DANCING ENGLAND

82



## DANCING ENGLAND

January 16 1982

Running order to begin at 6.30 p.m.

Winster  
Dick Hewitt  
Harper's Frolick  
Lichfield Bower  
Antrobus  
Loftus  
Straw Bear  
Iron Men

Interval

Leyland  
P.W.G.T.J.Q.  
Grovely Faggot Dancers  
Leyland  
Clog Champions  
Headington Quarry  
Straw Bear (Charity)  
Monkseaton Rapper  
Fiddler's Fancy

Then two ceilidhs with Dave White's Band and Excelsior. Films, real ale and exhibitions and stalls for your delight and edification.

**Dancing England happened because there was a need. It wasn't a planned orgy of traditional dance until after the possibilities had been sounded out.**

The original idea came about between two or three like minds when it became apparent that to most Morris dancers and audiences, the middle class hobby ethos was taking over.

How many times had we watched the tankards on belts brigade of both sexes leap on a tradition, change it to suit their own dancing style and then proceed to regale an unknowing and mostly uncaring audience about "The mists of time" and "The Tradition."? Too many, we thought. Why not have "The Real Tradition" on show and let people see our heritage in its many forms? Perhaps the tankards might even come along.

Into this amorphous drift of thought came this statement over the phone during the summer of 1978. "Nobody is interested in English dancing - its so colourless." It came from a B.B.C. producer involved in the folk world. Obviously, it holds true as far as the rest of the media and most of the public are concerned. The B.B.C. producer, as it turned out was merely voicing not so much an opinion as a basic ignorance. He was aware of the fantastic productions of other nations, such as Ipi Tombi, Brazilians and all the Eastern European full time organisations. So how could our efforts - the Morris and the Country Dance be compared? Of course it could, we said. What connection does a set of neo-ballet dancers schooled from childhood in largely invented and choreographed 'National' dances have with 'Tradition'? The British Isles is alive with its native culture (even if it is hidden a lot of the time) and the English dancing tradition must be one of the most complex anywhere in the Universe. Why doesn't someone show our tradition in a professional setting? Why don't we do it!

That was the trigger and the drift of thought was blown away as planning began in July '78. By the late December (what a nerve racking Christmas that was) we had sold enough tickets to be home and dry.

Throughout the organising of the four Events so far, various problems have consistently cropped up. The main one being the vexed question of "What is a traditional team?" Quite early on we decided to leave the wider arguments to

those best equipped to chew the fat and they have done so very well. Our rule of thumb is basically this, for the purposes of a performance we are looking for a team with a long tradition or association with a known dance in its own "original" community, i.e. Loftus, Headington etc. Or a team with a dance which can be dated fairly accurately but also of the area it came from such as Leyland and Fidler's Fancy. Thirdly we came across the new dances based on the bones of researched and considered traditions not available for a complete revival. Here again the dancing side must come from the area of the original tradition - Iron Man, Straw Bear, Mepal Molly Men and many others. The fourth category is that of the unusual or not yet revived performance such as the Egg Dance and the singing of the Haxey Hood Men.

Using these ideas we have stepped into the argument which causes lots of hot air - women and the Morris. For our purpose, only those dances which have recorded connection with women are valid, hence the Grovely Faggot Dancers and again Fidler's Fancy and other teams from that area.

To press, High Spen Rapper will not be able to perform for us this year as we hoped. They have promised to show their skill in our fifth Event in 1983. Monkseaton, great friends over the last three events have offered to help out. Now which category do they fit in I hear someone mumble.

As to next year, well we are working on something different, even considering a new category! It's probably something to do with a "Traditional Audience".

## DANCING ENGLAND

JANUARY 15 1983

We have approached various teams and have many ideas for our Fifth Event. These include a traditional Cotswold side, Molly Dancers, a man creature, High spen Rapper, fire, giants intrigue and probably more arguments!

In the empty space below you can fill in your own ideas for a running order for '83. We would love to see it - or any other ideas you might have for Dancing England.

Name

Address

Team.



Men  
vs  
Women?

# HEADINGTON QUARRY

The Headington Quarry Morris Dancers occupy a unique position in the story of morris dancing. It was a chance meeting with the Headington Quarry Morris Dancers, led by their musician William Kimber on Boxing Day 1899 with the folk song collector Cecil Sharp, that led to the eventual revival of interest in morris dancing, which had all but died out, and the founding of the English Folk Dance and Song Society which today is the national body that represents all aspects of our folk heritage.

William Kimber was to lead the Headington Quarry Morris to world fame. He died in 1961 in his 90th year. He had inherited his tradition from his father who had danced until 1887 and like all oral traditions he in turn had learnt his morris from an earlier generation of Quarry dancers.

During his lifetime William Kimber taught many young men morris dancing and the nucleus of the present team came directly under his teaching. The tradition is being transmitted yet again to a young team made up of the sons of present dancers. These teams remain pre-eminent in the folk world. The senior side has danced as far afield as Japan and the United States of America whilst the junior side has already appeared at major international folk festivals and on British television. The dancers can always be seen in their home area on their traditional annual appearance at Whitsun and also on Boxing Day when they display their Mummers Play and sword dance.



Headington Quarry Morris



# • IRONMEN



The Ironmen of Shropshire

The Ironmen formed in 1976, dancing Cotswold simply because the only experienced dancer in the side had learned this style at University. By 1979 we realised that there was a rich local tradition and the side went Border in 1980. We take our name from the 200 year old bridge which links the towns of Madeley and Broseley where a unique form of Morris dance grew and spread to the surrounding villages.

Early references to Morris in this area are far from complimentary. In 1633 the vicar at Eaton Constantine wrote of "Whootings in the Street. . . Morris-Dancers in the Church, all in their Linnen. . . with morrice-bells jingling at their leggs." In 1652 petition to the Justices at Much Wenlock complained of "A Morrice daunce from the Parish of Broseley. . . with a rude company of followers. . . being uninvited and undesired. . . calling for what drink they pleased, left most part thereof unpaid."

The Broseley dance is recorded again in 1885 when about a dozen men, in fantastic dresses, with plenty of coloured paper and black faces appeared. At nearby Much Wenlock this dance continued well into the 20th century, although the coloured paper tags were abandoned because young boys used to set them alight during the dance.

Our dances feature the characteristics of Border Morris, particularly heys alternating with napping or clashing of sticks. Our newest dance, "Three Jolly Sheepskins" arose from Cecil Sharp's unpublished footnote in his field notes from James Lock the gypsy fiddler, who told Sharp he "used to play this in Albrighton where youths would dance it any length of time with three hats on the ground. The first who touched a hat had to forfeit. Women danced as well as men. Since we usually dance out with the Severn Gilders, it seems natural as well as historically accurate to perform it as a mixed dance which every one can join.

# LOFTUS LONGSWORD

Loftus is in Celveland — an area noted for a fine tradition and several fine sword teams. The Loftus dance is a long sword — traditional in that its origins are not known and its manner of performance has been handed down from team to team.

Though firm evidence of the Loftus dance can only be traced to the late 19th Century a similar dance performed by the Goathland Plough Stots on 'Plough Monday' was recorded as a popular custom in 1817 by the Rev. George Young.

In 1890 there was much unemployment in the Loftus area due to a strike in the Durham coalfield and many ironstone miners including most of the dancing team moved to Poolsbrook in Derbyshire. However, the exiles never really settled and when they returned the team split up and formed teams in nearby villages of Lingdale and North Skelton. Later in Loftus, another team was recruited and continued until 1931.

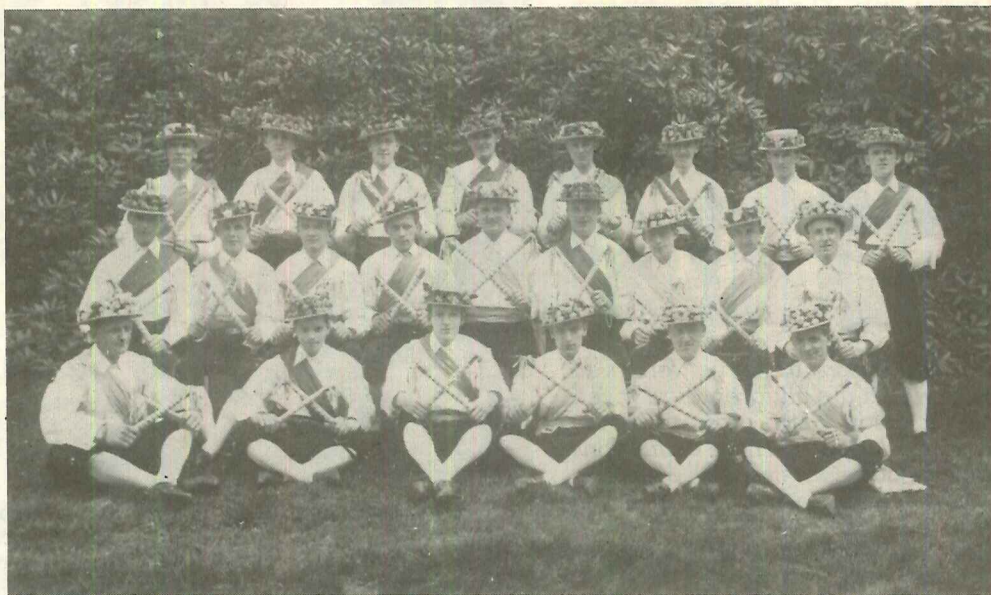
The present team was formed in 1951 as part of the Festival of Britain celebrations. The headmaster of the County Modern School, Mr Normanton with the help of Arthur Marshall whose melodeon had accompanied several teams, taught the dance to a number of pupils. Since then the members of the school have maintained the tradition, giving exhibitions at home and abroad and competing in many local and national competitions.

The dance itself calls for smoothness and precision and a performance with a 'lilt'. The actual movements of a long sword dance are not easily explained — some observers have felt that there is a military significance and have adopted military uniforms. The Loftus team tends to support the view that it is a social dance with much symbolism. Certainly, the killing of the 'Old Woman' at the end indicates sacrifice and regeneration so that new life can continue — a suggestion of the Winter Solstice celebration for the return of the life giving sun.



Loftus Longsword Dancers

## LEYLAND N.W. MORRIS



Leyland May Festival began in 1889, and Morris Dancers quickly became an integral part of the event. In fact there were two teams: a men's team and a boys' team, each with its own processional dance. The men's team also performed a 'set' dance on the Mayfield for the newly-crowned May Queen and, as it was danced on a large boarded area, it was known as 'The Stage Dance'. Music was provided by the Leyland Prize Band, and later by the Leyland Parish Church Band.

Entry to the men's team was a slow process: progression through other groups of characters involved in the Festival, sometimes via the boys' team, and a wait of several years was the normal pattern. "Waiting for dead men's shoes" was often a literal truth.

The last of the May Festivals took place in 1936, and that was the end of the Morris teams too, for the Festival Committee owned all their costumes! However, soon after World War II the dances were revived by members of St James' Youth Club, Moss Side, for use at their

own church's walking day. This team was taught by men of the old Leyland team. Later, when moves were made to revive the men's team in Leyland, some of the Moss Side dancers were involved, as well as pre-war dancers and some new members too. This revival was short-lived and no more was seen of the dances until members of Leyland Folk Dance Club set up another revival in 1966, and this continues today. Jimmy Grant, who died very recently, was Leader of the Morris Dancers from the mid-1920's to 1936, and he was actively involved in each revival.

The present team keeps closely to the traditional uniform, although white football stockings have replaced the 'laying-out stockings' (from the local undertaker) and ladies' white lisle stockings!! At Leyland, as in some other areas of the North West, black shoes — or even patent leather dancing pumps — were 'de rigeur'; it was "Clogs for work, shoes for gettin' dressed up".

Leyland Morris Men continue to perform their own dances in the traditional manner, and

once a year — at the new Leyland Festival — still have the opportunity to dance to the Parish Church Band. Clogs, decorated bowler hats, ribbons, beads and concertina bands may have become synonymous with the term 'North West Morris', but that is only one part of a much larger picture — most of which has disappeared — and recently this has been accelerated with a number of 'shoe' dances of the area being transposed into clog dances, to suit the whim of teams both in the North West and further afield.



# CLOGS & STEPS

## Step-dancing — Joan Flett

In years gone by step-dancing was popular throughout Britain from Devon to Scotland. In many areas it engendered a spirit of competition; young men and boys would compete on street corners, striking sparks from the cobbled streets with their iron shod clogs, men would compete in the pubs for the prize of a pint for the best dancer or the one who could keep dancing longest.

In the second half of the nineteenth century such dancing became popular on the music hall stage and many well-known artists incorporated it into their acts. At about the same time dancing competitions became highly organised events and formal competitions were held in London and in the provinces with a 'Championship of the World of Clog Dancing' held every few years. It is of interest that at some of these competitions the judges sat *under* the stage and judged the dancing by the beats of the dancers' feet. Dan Leno, one of the best known of the music hall artists who danced, won a most impressive silver belt at a 'World Championship' in Oldham in 1883 when the competition lasted six nights!

Competitions seem to have died out by about 1914 except in the North East where they have been revived intermittently over the years by local dancers. The latest series of championships was re-started in Durham in 1976. In Lancashire, competitive dancing was revived at the Fylde Festival in 1977.

In Lakeland — in the old counties of Cumberland, Westmorland and North Lancashire — step-dancing was taught continuously by dancing teachers from at least 1800 right up until about 1940 and the steps learnt at classes were incorporated into local social dances. However although individual dancers did appear on the music hall stage or travelled to other parts of the county to take part in competitions, there is no evidence of any competitions being held locally. An annual competition for 'Westmorland' step-dancing was started in Kendal in 1978.

The characteristic styles of the North East, Lancashire and Lakeland will be demonstrated tonight by...

### Sue Bousfield

*Sue Bousfield has been a pupil of Sam Sherry of Lancaster for five years.*

*She won the Novice section of the Lancashire and Cheshire Clog Dancing Championship held at the Fylde Folk Festival in 1979, and the Championship Belt twice, in 1980 and 1981. Sue has also won the Saddleworth Belt twice. All of these competitions are danced in a Lancashire Style. In 1981 Sue won the Clog Waltz Competition at Fylde in an 'open' style.*

*Teaching plays a big part in her life and among her pupils at Blackpool are two junior champions.*

*Kevin Downham, current squire of John O'Gaunt Morris of Lancaster is Sue's regular musician.*



## The BANDS

### Excelsior Dance Band

"Excelsior" is about five years old and is made up from bits of Umps and Dumps, Widdershins, Roring Jelly, The Wayfarers, Six Hands in Tempo and the Albion Dance Band. Originally formed by 'local boy made good' John Tams (Melodian) with Pete Bullock (Baritone Sax) Alan Harris (String Bass) Derek Pearce (Banjo) and Terry Loame (Xylophone). Tams and Bullock left to concentrate on the Albion Band and Harris left to concentrate on Six Hands In Tempo. They were replaced by Annie Pattison (Clarinet) Clive Harvey (Ukelele and Guitar) Phil Langham (Bass) and Tufty Swift (caller), and occasionally features Bill Cole on String Bass. Excelsior plays mostly local dances and can usually be found playing the local hop at Milford Pavilion.

### David White's Band

David White's Band, are a typical Northumbrian dance band who can turn their hand to any dance asked of them. Like most bands in the border county, they are equally at home playing for Scottish or "old time" dancing.

### Gill Macnab



*Gill Macnab is champion of the Westmorland (or Lakeland) style of clog dancing having won the Westmorland Championship this year for the third year in succession. She has been dancing clog for five years, and in this time has taught clog dancing at Cecil Sharp House, at many folk events and in her own district.*

*The Westmorland style of clog dancing developed during the 19th century and early 20th century when step dances were taught primarily to children. During the period, it was accepted practice for nearly every child to attend classes where they were taught both step dancing and social dances by dancing masters who travelled round the area giving regular classes in one or two villages each season.*

*At the end of the season, an end of term ball was arranged, at which the children were given the opportunity to show their prowess at the dances to parents and friends. These exhibitions followed by general dancing, in which everyone took part. These events were a major social occasion for the village, and dancing would continue until the early hours of the morning.*

## Dick Hewitt

The deep rooted and intrinsic style of dancing called Norfolk Stepping was common in North Norfolk from the 1840's until the 1940's. Today it has almost died out.

Norfolk Stepping, unlike most clog stepping, is essentially free phrased. Three or four basic movements are fitted together in a large number of ways resulting in a complicated and non repeating rhythm pattern. No two dancers dance the same sequence nor are any two performances by a single dancer identical.

It is generally danced to even rhythmised hornpipes or breakdowns such as the Yarmouth Hornpipe.

Dick Hewitt, born in 1921, grew up in Hanworth near Cromer. His father Albert (b. 1879) was a fine musician who played a variety of instruments and was recorded by Seamus Ennis in 1958 for the BBC series 'As I Roved Out' which included some step dancing by Dick.

Dick learnt to step from his mothers family at the age of seven. Stepping in the Neave family can be traced to Dick's great grandparents. When Dick was young he saw many dancers of a similar style. The three basic movements —

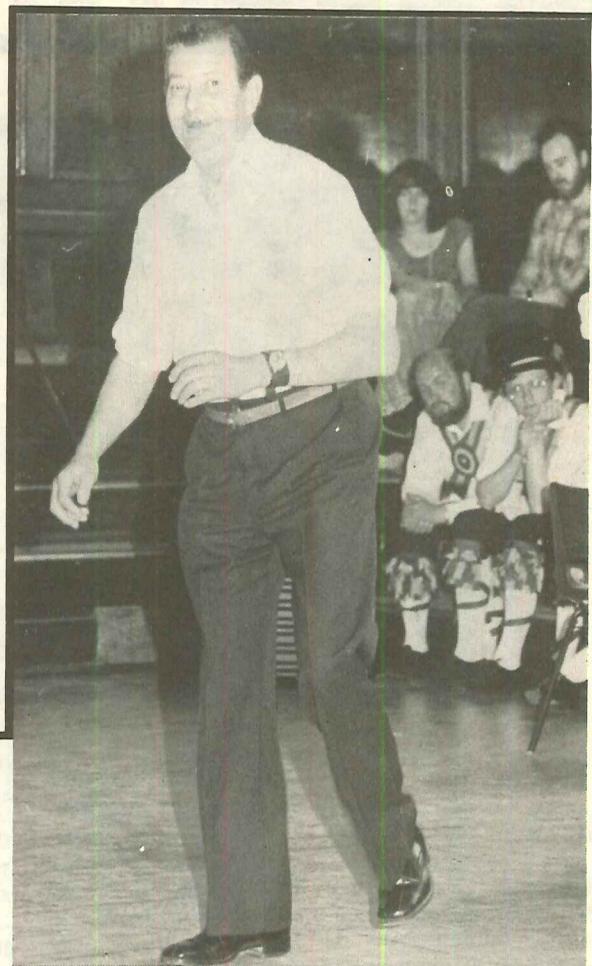


### Brenda Walker

*Brenda won her first Competition at Durham in 1979 (Novices) and followed it with winning the Morpeth Gathering Clog Novices and Intermediate Competitions in May, 1980. She went on to win the Northern Counties Championship and also the Pedestal event for both 1980 and 1981.*

*Mary Jameson of Chester-le-Street, daughter of Johnson Ellwood, has been her teacher since she started Clog dancing in 1978. Brenda is now helping Mary to teach at the Ellwood School of Clog Dancing at Nevilles Cross, Durham.*

*After a string of competition successes and much acclaim, Brenda is looking forward to the future. "My aim is to teach traditional Durham and Northumberland steps and eventually run my own successful School of Clog Dancing."*



Dick Hewitt — "The Norfolk Step Dancer"

single, double and treble, were taught to him by his Uncle George. In addition he employs shuffles, steps, hops and heelclicks to build up various sequences of movements which he fits together at will.

His fame as a dancer contributed to his success as a publican during the ten years from 1964 that he ran the Three Horseshoes at Briston, where dancers and musicians were welcome and a collection of musical instruments was kept behind the bar.

Dick now works for Matthews Turkeys. He dances at Cromer with his cousin the Davies' and until its closure earlier this year, at his local The Green Man where he was filmed with Percy Brown by Callaghan, Hulme and Clifton for the EFSS.

— Ann-Marie Hulme  
Peter Clifton

# THE-STRAW-BEAR

As part of the Plough Customs on the Tuesday after Plough Monday, a man completely covered in Straw was led about the town and performed a kind of a dance in front of the houses. In return, the company expected beer, food and money. It is possible that he was collecting for the Plough as newspaper reports in the late 19th century suggest.

Sybil Marshall's book, 'Fenland Chronicle' highlights a relevant problem.

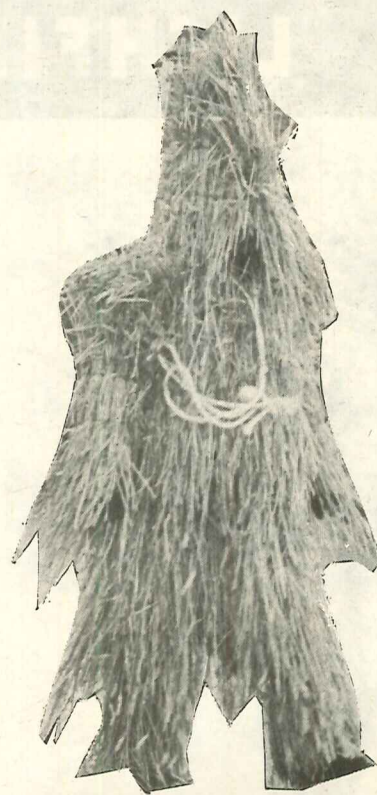
"One year the selected person was Long Tom — his mates had spent the whole day from early morning getting him 'darned out' and they were just about ready to start when he were took short and they had to pull all the straw off him quick to let him go to the closet. They weren't half savage with him I can tell you, and they didn't let him forget it for a goodish while."

Various writers mention the Straw Bear including Enid Porter, and Sir James Frazer who both refer to a letter in the Folk Lore Society's Journal (Vol. 20, 1909), from Prof. G. C. Moore-Smith dated January 13th 1909. He describes the Bear in his Whittlesey habitat. The whole thing probably came to an end when the Great War erupted.

The Bear was in hibernation for around sixty years, reappeared for a short time in '75 and was then completely woken up in 1979 by a roving North Eastern expatriot. He suggested to the Whittlesey Society that they revive the custom. The idea was greeted with glee and on January 12th 1980 the Bear lumbered around the town via pubs with the assistance of a motley crowd of Morris and Sword dancers and locals. Missing on the first occasion was another local tradition, Molly Dancing. Information filtered through about a side from Fenstanton busy on the Saturday at a strange do called Dancing England. A few phone calls and the Fenstanton Molly Dancers came out on the Sunday. The following year Fenstanton danced and the day became a weekend.

The Bear has interviews with people he doesn't know. They appear on the day, talk about the times when the Bear came out before and because the Bear can't write or talk or record, they disappear as soon as any interest is shown. Despite public appeals they never seem to want to talk to Brian Kell but they will always talk to the Bear.

A thought after the first day — "The exstrawdinary remarks became unbearable."  
— Brian Kell



The Whittlesey Straw Bear

## HARPER'S

Harpers Frolick Country Dance Team was formed in 1979 by Pauline Renshaw as a result of country dance classes run by Pauline and Mick Peat.

The original idea was to form a pure Derbyshire dance team — Derbyshire people performing Derbyshire dances. However the interest was so great that keen dancers from over the border in Nottinghamshire were included. Nevertheless the team does specialise in little known Derbyshire dances, these being from the Ashover collection.

The Ashover dances seem to be a forgotten collection yet create great interest wherever they are performed. The team not only performs at festivals but organises tours and collects for charities.

The Ashover collection was put together by Joseph Harrison and David Wall in 1762. David Wall was evidently a bassoon player of some standing, (what chance a bassoonist would play for country dances nowadays?) He died in 1796 and is buried in Ashover churchyard.

Harpers Frolick Dancers would love to hear from anyone with any information on the Ashover Collection.

## FROLICK



Harpers Frolick Country Dancers

## ANTROBUS

## SOUL CAKERS

Soulcaking is performed on and just after Hallowe'en in the villages of North Cheshire, and the present-day performance is related to a wider tradition in which people used to go around begging food for the Feast of the Dead on All Souls, and to other North West traditions of horse-masking and hero combat plays.

Soulcaking has never died out at Antrobus except when the men went away to War. Once nearly every village in North Cheshire had its own gang, but the tradition was fading by the turn of the century and the two World Wars cut a swathe through the young men who kept it up; by the mid Fifties only Antrobus remained, although there has been a recent surge of interest and a couple of Revival gangs also came out this year. The Antrobus men are vivid personalities; their performance is a meld of tradition and entertainment quite different to the treatment of a Revival side. Several of the gang come from families where Soulcaking is a generations-old tradition — a job which needs to be done like ploughing or caring for the livestock. They have been joined by men who have moved into Antrobus and been drawn into the play. Soulcaking is a tradition which suffers from too great a number of outsiders following the performers, and 'Dancing England' presents a chance to enjoy their play without coming between them and their local audience.

— Sue Place

"This play has its origins lost in the mists of time. It stems from a pagan ritual for Samhain or Hallowe'en. The pagans' superstitious belief was that on that night the souls of the dead came back to mingle with the living, in the places where they had lived in life. With them also came the evil spirits, and these had to be got rid of, so gangs of men went around performing their special chants and rites to lead the evil spirits away from their area and shoo them away. For this service their reward was a piece of soul cake (specially baked for the occasion) and stong ale. The form of the original Characters is not known, but it would likely be: The village chief (Letter-In), and a rite symbolising the battle between good and evil (King George and the Black Prince of Paradise). They also believed on this night women who had sold their souls to the devil danced on hilltops with imps and goblins (Mary the Old Woman, the mother of evil). If souls of the dead came back to life, how? Perhaps it was the magic of the medicine man (Quack Doctor). Also people who were simple yet happy-go-lucky were treated with suspicion, even feared through their superstitions (Derry Doubt). And all this because they'd heard of the devil (Be-elzebub, note the pan to fry his victims in hell). Finally the horses skull, believed we think to be a symbol of fertility and strength, and a man who could tame such a powerful beast was probably held in great respect by everyone (Dick the Wild Horse and his Master). And so, ladies and gentlemen, as they arrive singing their chants outside in the dark unseen, bid them "Enter and be at Peace" as we do in Cheshire every year. We give you the Antrobus Gang — Soul Cakers."

— John David Goulborn, King George.

## GROVELY FAGGOT DANCERS

One of the most interesting ceremonies of this crowded day is the visit to Salisbury Cathedral. In the 1603 document it is recorded that 'the Lords, Freeholders, Tennants and Inhabance of the Mannor of Greate Wishford. . . have used to goe in a daunce to the Cathedrall Church of our Blessed Ladie in the Cittie of Newe Sarum on Whit Tuesdaie in the said Countie or Wiltes, and there made their clayme to their custome in the Forrest of Grovely in their wordes; Grovely Grovely and all Grovely'. It is said that formerly those taking part in this ritual, dressed all in white and carrying oak-branches, danced along the whole six miles between the village and the city. On arrival, they first danced before the Cathedral and then, entering and standing before the High Altar, made public claim to their rights by shouting the historic words. This custom continued until the beginning of the nineteenth century, by which time a kind of unofficial fair had grown up round it. Stalls and booths were erected in the Close, and a general revel took place. Eventually this became offensive to the Cathedral authorities and was suppressed. The dancing and claim-shouting was then transferred to the village and was enacted in front of the Rectory. For some years it was customary for two women, representing the bough-gatherers, to go alone to Salisbury and reverently lay oak-sprigs before the altar, but in time, even this ceased. In 1951, however, this ancient and important part of the Grovely ceremonies was revived, and now, during the morning of Oak Apple Day, four women carrying sprigs of oak and accompanied by numerous villagers, travel to the city, where they dance upon the Cathedral Green. This being done, the whole company goes into the Cathedral to make their claim in the traditional form by standing before the altar and crying 'Grovely! Grovely! and All Grovely!', after which all return to Wishford to take part in the remaining celebrations of the day.

— Christina Hole

# LICHFIELD GREENHILL BOWER

## & GREEN MAN'S MORRIS



In 1948 the Birmingham Boys' Morris Club was formed and in July 1956, "the boys", dissatisfied with the regulations of evening classes, started to meet at the Old Green Man Public House in Bromford Lane, Erdington, Birmingham.

The Club actively preserves a tradition at the Lichfield Green Hill Bower, where Morris Men have pride of place and lead the procession through the streets of Lichfield every Spring Bank Holiday (formerly Whit Monday) as they have done for many years.



"The Lichfield Morris is unusual in that the dancers number eight, compared to the six of other parts of the country. The dances are virile, even wild, and possibly not as debased as many of their relatives. We have references to eight-man Morris dances being performed in Birmingham, Nantgarw (the potteries of which were staffed by South Staffordshire workmen) and Herefordshire. It would appear that the eight-man Morris was particular to the West Midlands."

"Although little mention of the Lichfield Morris is made in any works of reference, the Bower in which they played a prominent part (known either as the Greenhill Bower, from its location, or the Whitsun Bower, from its date) is held annually on Whit-Monday and is associated with the Court of Array, the yearly inspection of the military equipment as demanded by the Statute of Westminster in 1285. The Corporation and trade guilds, bearing evidence of their craftsmanship, with Morris dancers in attendance marched in procession to the Greenhill, where all men answering to their names were regaled with cakes and ale in the Bower-house which was erected and decorated with elm branches for the occasion."

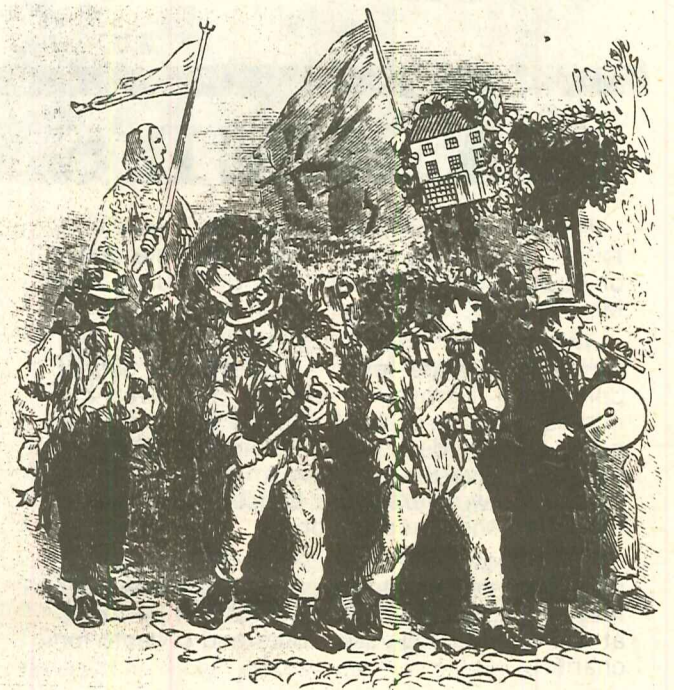
By 1884 the dancers had ceased to participate in the "Bower" ceremonies, but in 1890 a "bevy of boy dancers" from the Midland Truant School revived the dances and performed them to the music of the traditional flute. They ceased dancing in 1907, and the Morris was only performed intermittently up to 1936 when it finally disappeared, until Green Man became involved in the Bower 25 years ago.

The dances had been noted in 1898 and copies were made by the dancers. It was from certain of these that most of the dances have been reconstructed.

There has been some mystery attached to the recovery of the dances and their music. Most of the dances and tunes were communicated anonymously by post and telephone, as the result of public appeals.

There is a very plausible reason for this. The last of the "traditional" dancers were boys of the Midland Truant School — what we would call a Reform School — and it would not be unnatural for them to want to avoid undesirable publicity about their distant past. Several notations were also made from patients of St. Matthews (Psychiatric) Hospital. Burntwood."

— J. & M. Raven



THE ILLUSTRATED LONDON NEWS. [MAY 25, 1850]

## Paul Winfield's Good Time Jazz Quartet

### The Paul Winfield Jazz Quartet

The P.W.J.Q. was formed in 1980, though its members had played alongside each other in many local bands. Paul leads the Quartet on reeds with Cally Chetham on double bass, Ron Blake on guitar and piano, Nev Chetham on drums and Byron 'Tony' Jackson on vocals.

The Quartet plays contemporary New Orleans dance music at many local venues and throughout the Midlands. Their L.P. 'Jealous' on Ovation records is proving very popular.

A quartet format is unusual in British Jazz, most bands preferring the traditional front line of clarinet, trombone and trumpet. However, the quartet lineup enables the band to perform in the smallest of pubs and private houses, but still allows authentic jazz.

Because music is entertainment, the Quartet is always ready to try new ideas. Thus it was that Mr. Hercules made his debut after he was discovered in the preserved mining town of Columbia, California by New and Cally. He is in the tradition of home made entertainment of the gold miners but connoisseurs will know that dancing dolls were once a common sight in England. They were on sale on Liverpool Pier head as late as the 1940's. An unfortunate accident to one of Hercules' legs led the band to a local craftsman who not only replaced the member, but also created Mr. Achilles and Mr. Ulysses as well. More recently the splendid Miss Daisy has appeared. She is a frolicking Friesian with doleful eyes, greeted with moos wherever she goes. Look out for Percy the dancing male chauvinist piglet!



# WINSTER MORRIS

*Revival in the Seventies*  
27th October 1977

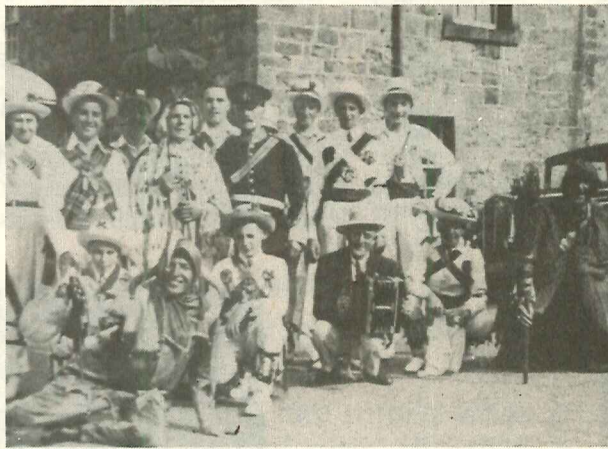
A meeting was organised at the Miner's Standard to launch a revival of the Dancing. Nine of the old dancers attended from the 1950's and 1930's teams and ten younger men interested in learning. . . Russell Wortley came over from Cambridge. . . A power cut threatened to upset the proceedings but fortunately it was short lived. . . After much discussion, a scratch team danced the Processional and the Gallop. . . A successful evening all round even though Roy Witham, a great enthusiast for revival was disappointed at the low turn out of younger men from the village.

2nd November 1977

For this first practice Stan Marshall (69) played his harmonica and an attempt was made at the Reel. . .

10th November 1977

Arnold Greatorex and Roy Witham led the practice. . . Arnold could not remember the threading part of the Reel but insisted that we were not doing it right. . . Of three things he was certain: arms up at the end of every four bars, the siding music should be slowed down and halfway through the threading the pattern of partners should be matched and reflected.



5th January 1978

Practices moved to Burton Institute. . . Sorted out the Blue Eyed Stranger.

16th March 1978

The first time a full team of 16 men have practiced. . . Making of costume going ahead smoothly. Many rosettes and sashes being made from offcuts of medal ribbon. . . Hats are proving more of a problem.

25th June 1978 Wakes Sunday

The costumes of the four characters have proved a problem. The old costumes had either dropped to bits or been lost. Mrs Carson has managed to make a costume for the Jester and the Witch but the Queen's costume has had to be hired, while force of circumstance has made the King an Admiral!

Fourteen dancers in full costume joined the procession to the church for the dedication service to mark the start of Wakes. . . Two villagers who'd expressed an interest in being characters were roped in and dressed on the spot in the middle of Main Street. . .

1st July 1978

A grey drizzly day. Dancers congregated on the Green where the fancy dress competition was being judged. There had been a crisis earlier in the week when one of the sixteen had left for London. Fortunately one of the 1950's team Walter Heatherington (64) had stepped in at the last minute to make up the team. . . As the dancers processed down Main Street villagers broke into applause. . . During the early evening's dancing the ladies from Burton's shop gave out Wakes cakes. . . The sheep roast filled the Market House with smoke. . . Roy thought the dancing better than in the fifties. . . A great success. . . Revival was complete.

— Ian Russell.

## Jim Lloyd

Jim Lloyd has been involved in the world of folk for some twenty years. His interest was first aroused through working with artists such as The Ian Campbell Folk Group and The Spinners on ATV and BBC-Midlands programmes when he was a television "anchor man".

In 1964, while living in Northamptonshire, he founded the Northampton Troubadour Folk Club. One of the guests at the club was a former drama school colleague — Roy Guest, and in 1967 he joined Roy in Folk Directions. The company represented leading figures of the revival such as Martin Carthy and Dave Swarbrick, Cyril Tawney, Shirley Collins and The Young Tradition — as well as Al Stewart and Sonja Kristina! It presented concerts by Fairport Convention, The Incredible String Band, The Theodorakis Ensemble, Simon and Garfunkel, Judy Collins and Tom Paxton. Jim Lloyd also took a particular interest in the careers of The Johnstons and The Yetties (he still represents the latter group today).

He began broadcasting on folk topics in 1967 and in 1969 he created, with the BBC Producer Frances Line (now Mrs. Jim Lloyd) the highly acclaimed series Folk on Friday. He has been broadcasting about folk ever since and currently can be heard on Monday evenings presenting Radio 2's Folk On 2.

Through his work on radio and television, in theatres and concert halls, he hopes to help bring a wider audience to an appreciation of the music, song and dance which is part of our heritage.



Radio Times

SPECIALISED PRODUCTS



SHEFFIELD ENGLAND

Traditional English  
Dancing Swords

Meadow Tce.

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# FIDLER'S FANCY

In 1976 vague reports of a team of girl clog dancers dancing the morris on the cobbled streets of Hillgate, Stockport many years before, led researchers to pursue the matter in much greater detail. They were not then aware that they were to discover a team with a history going back 86 years, and perhaps much more, nor yet a team that had made such a colourful impact upon the town during the course of their history.

The early dancers were drawn from the poorer children of the town, and tutored under the guidance of Mr C. B. Fidler, and later his son Peter Fidler. Thus they got the title of Fidler's Morris and Maypole Dancers. They danced mostly for charity and principally for the Lifeboats and the Pearsons Fresh Air Fund. The connection between Stockport and RNLI goes back to the very inception of the lifeboat organisation in the 1860's and the latter fund was a means of providing a short camping holiday for children who were worse off even, than the dancers.



## MONKSEATON MORRISMEN

Monkseaton Morrismen have been performing the North Walbottle rapper sword dance continuously since the formation of the Club in 1955, but the story of the dance's revival goes back to 1950. In that year members of the King's College Morrismen of Newcastle University met some of the Old Walbottle Dancers during a rapper pub tour and, with their help, revived the dance. That particular University team broke up when the students left King's College, but some of them went on to found the Monkseaton Morrismen, and they took the North Walbottle dance with them — and it has been danced by Monkseaton in the same way ever since.

The Monkseaton men are particular to preserve the authentic traditional character of the rapper sword dance. When Cecil Sharpe saw the dance in Northumbria at the turn of the century, he wrote particularly of "the force and energy with which it was executed", and the great difficulty "to catch its barbaric spirit, to reproduce the breathless speed, the sureness and economy of movement and the vigour and abandonment of the stepping" and at the same time he noted specifically the tempo of the dance. Pace, drive, raucous Geordie humour and excitement are the essential traditional characteristics of the rapper sword dance, and this above all else, is what Monkseaton Morrismen seek to achieve in their performances.



The present team was formed in the Seventies under the leadership of Ollie Hosier, and it seeks to keep alive many of the traditions of the former team. Thus they still dance for charity and still support the RNLI. This year they were to be seen at the Zetland Lifeboat Museum at Redcar and earlier at the Minehead Lifeboat station which houses a boat paid for by a Stockport family.

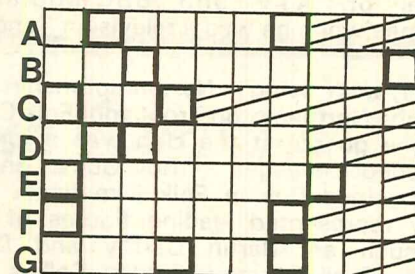
Accompanying Fidler's Fancy will be the Hazel Grove Twins. The original 'Twins' became associated with Fidler's in the early days of Stockport Carnival and during their time raised many thousands of pounds for charity. Can you make them smile by telling a joke or making a funny face? If you can they will give you £1.00, if you fail, you will be expected to contribute to their chosen charity.

The first dance that Fidler's Fancy perform is the Stockport Morris Dance, which was taught by C. B. Fidler. It is based on an earlier dance and is popularly known as the Stockport Carnival Dance. This dance was taught to the present team by Mrs. M. E. Brown, daughter of Peter Fidler and grand-daughter of C. B. Fidler. The long stick used in this dance symbolises the troupe's earlier associations with Maypole Dancing.

The second dance is from Hyde, 5 miles from Stockport. Hyde was the home of the famous Godley Hill Morris Men — a team which was decimated in the First World War. After the war J. Crawshaw, reputedly the last of the Godley Hill men, taught this dance to a team of girls the Hyde Onward Morris Dancers, and in turn, the dance was taught to Fidler's by Mrs. Redfern, J. Crawshaw's niece. The revived form of this dance was first publicly performed at Cecil Sharp House on the eve of Remembrance Sunday in 1980, as a tribute to the men who fell in the Great War.

## QUIZ

1. Work out the answers and put in the correct line.
2. Using the letters in the heavy boxes you can arrange what takes the organisers a year.



- A. Is a disturbed M.P. to ban two birds in the hand? or is it in the bush?
- B. A member of a religious order has just finished a meal. What's a man of the cloth doing with swords near a new castle?
- C. East is East and West is West who's dance style is the best? Northumberland or Lancashire - what dance?
- D. Here in Derbys they were thrown into disorder when wires were crossed with the National Trust.
- E. Is Ned confused as an ogre when he hangs from nuts, plays with swords and has a fox skin?
- F. Len and Lady — got mixed up. The poor man's gone to pieces he grows flowers and shows his baldrics.
- G. "Zere's a terrible beast in mein head" Sigmund Freud was heard to say. And you'll find he was right on a shiny May night if you wander down Somerset way.

## MARKS AND SPENCER

In recognition of the contribution Dancing England has made to the world of traditional dance, Marks and Spencer have supported this years Event financially, for which the organisers are grateful. Perhaps if we raise the ticket price next year, we might manage to make at least one end meet.

## Dancing England

The Event has taken a year to produce, again, the paper a mere four months. Both by Dancing England Associates Inc. Printed by: Wm. J. Butler & Co., Bulwell, Nottingham. Telephone 278929.

## Our thanks to:

John and Jan Whitelaw, Phil and Angela, Tony Stage Manager Doc, Barry, Ivor, Anne-Marie Hulme and Peter Clayton, Tim and the Jemmers Researchers, Bridie and Greg at the Nags Head, The Black Cap Sword Dancers, but chiefly yourselves.