

BACON MSS
~~BACON MSS~~

BACON MSS.

on 5.4.36 at Wargrave Ringmeeting - W.K. taught as follows

The dance should be danced by 2 dancers, the seq. in each figure being as follows.

04: Shake up 1 & 2: Head & Toe 1; Dance Round 1;
 H&T2, DR2, H&T1; DR1; H&T2; DR2.

Dances start facing audience, with pipes between them. and also finish in that position. 1. joins in last bar of final DR. No. 1 does his Head & Toe at position 1 & 2 at No. 2 at position 3 & 4.

Other points.

Shake Up by both dancers simultaneously
 as in up & back 2x.

and Dance Round to 2x and the pipes to 2x with Annies
 No. 1. joins in at end of each fig. in (r. & l. ft)

W.K. also gave quite different & much simpler stepping in the heel and toe in all 4 figs.

eg.

1st fig. bus 1 & 2. RT | T6 & - TA | → 3rd ditto
 LT | - T3 T5 &

2nd fig " as 1st fig → 3rd | T6 & - TD |
 - TC T5 &

3rd fig. " " with heel " " with heel

4th fig. bus 1 & 2. RT | T5 & - HC | " ← ditto
 - HC T5 &

BACON DANCE cont.

There has been some fluidity in the H.Q. tradition in recent yrs depending on the changing ideas of W.K.

Style brisk - fast with plenty of movement of the limbs mainly at the hips and shoulders; relatively little wrist elbow and knee movement.

Feet no. generally agreement as to position of W. Hej. F.O. is up 2x except in corner dances.

(in 1986 W.K. said 2x up for all sticks & for Blue Eye St. on 29th May - rest up & down (H))

The "quicker-down" with the arms before they are thrown up in the first jump, described by G.H. was repudiated in 36 by W.K. - but is lately accepted by Brian as correct.

F. Haines says that Dance in Position version of B.E. Strayer. Later admission by G.H. to be a mistake, being in fact 29th May - W.K. was confused.

29th May

H. Quarry now do very open side step

2.5 x 55 ss. 15w 4step. s.j.

Usually hands circle in ss. down on the 4step

but sometimes the reverse is done.

Letter from RLO to Lionel Bacon

25, Greenways,
Fleet, Mr. Aldershot, (XXXX)
12.3.62

Dear Lionel,

I think that Saturday's meeting was as interesting as any that have been held at the House, I must say that by the end of the evening after 7 hours dancing -- more or less continuous -- everyone had had enough!

I promise to compare notes on the Headington Boys side.

General

Start every figure on the left foot. This they all did -- I watched articularly.

Foot-Up - turn after the jump

Hey - travel completed in 2 bars - next 2 in position facing partner.

Cross-Over - cross over in 1 bar turn on first 1/2 of next - rest facing partner.

Back to Back - cross over to partners place in 1 bar, back into line at end of 2nd bar, in place by end of 3rd bar.

The turns were notable for their speed.

In the heys (& other figures) no backing into place, backsteps done on the spot - even when doing cross-backsteps very little movement.

The middles in heys tended to complete movement in 4 not 2 bars & they do not do cross-backsteps moving forward!

Middles up both times in dances with 1/2 heys. Up 1st and down in the Whole Hey only.

Order of figures Foot-Up, Whole-Hey, Cross-Over, Back-to-Back, & another.

Whole-Hey except in dances that include 1/2 heys or the corner dances.

Cross-backstep used in "Trunkles," "Double Set Back" & Jigs, certainly not in stick dances.

"Beansetting"

Stepping done from the thigh with the impression of a straight leg even though they had a lot of movement of the free foot & knee in fact.

In 1/2 rounds evens turned out to start - did not notice if all turned out to return. The actual travelling in the figures done very quickly & crisply. Most of the clashes in the dance with done sticks slanting up away from dancers at chest level.

The modern variant in the tapping is to add 2 quick taps at end of bars 1 & 4 of chorus, thus dib, dib, clash, clash, clash; but not at end of next bar (I think) but at end again.

"Constant Billy"

Double stick dance - I can vouch that there was a Headington double stick dance pre. 1880.

Once to self & at jumps at end of figures - rise up on toes not leaving ground & clash sticks together at face level.

Clash - b. r+r./b. l+l./b. r+r./l+l. r+r./ & 1/2 hey. Repeat to places.

I noticed that the boys did a noticable flick across of the feet even in the hopbackstep.

Arms given plenty of movement even in the stick dances.

"Laudnum Bunches"

Once to self - a plain jump, not capers.

Hands - circle, down, up, flip higher. Tried to explain that there was another circle before the down - in Trunkles this parti l circle was more obvious

No backing in cross-over etc on the capers.

Corners - cross 4 bars step, turn & approach 4 capers facing in centre without feeling back.

Start on left foot. Middles in corners crossed further than necessary & approached only as far as opposites place and did the capers in position ready to start next figure. In slow corners 2nd slow caper done advancing to middle again.

"Trunkles"

Cross-backstep throughout except for middles in the hey.

1st corners meet & retire - start left foot & kick right, opposite feet when starting from wrong side. On the stamp they sank onto the foot with the leg turned well out. In the cross corner movement turn to face opposite corner by the start of the 4th what ever it is.

I had a few words with Jenner & he said that activity on collecting logs etc was slow but proceeding. He said that Peck has a hard cover notebook of Schofield's that covers Fieldtown - similar to Schofield's notebook on Bledington & Longborough now in the House library. Jenner was able to describe many other things that Peck has collected together that he is not letting anyone see - a policy of keeping everyone in ignorance.

I think that I have finally sorted out what the Eynsham men were trying to do in the way of stepping. I have descriptions of the final "break" from {bottem line missing from copy}