

14.11.1942.

MAID OF THE MILL - CASE HISTORY No.1

A.1887 - Johnson

Foot-up

Back-to-back

Turn up 2 times (4 bars) & ½ hey like Grimstock.

Back-to-back at bottom etc.

End rounds as usual.

B.1897 - Handy

Once to self - begin with jump.

Foot-up - 4 bars up, turn out, 4 bars down & face front.

Cross-over - 4 steps forward & 4 steps back (4 bars) & cross over passing right shoulders, turn right under arm.

Cross-over - repeat to place

Half-hey - as Grimstock, 1&2 over middles & under ends.

Repeat Cross-over & half-hey to place.

Repeat all starting with foot-up.

End with rounds, face up with 4 capers.

C.1906 - Bennett - hands in right hands - tune played almost in even time.

Once to self - jump in last bar

A1 - 1-2 forward; 3-4 back turning front with jump - sometimes hardly moved at all.

4-8 mark time, waving hands in time.

A2 - 1-4 back-to-back - forward passing left shoulders, back right OR cross-over - forward passing left shoulders till handk extended then turn anticlock under the handk. Repeat to place.

5-8 mark time.

B1 - 1-4 half-hey: 3&4 mark time & make high arch, tops meet bottom under arch, tops going under bottoms handk (often bottoms waited a little till tops had passed through).

5-8 Cross-over as above.

B2 - 1-4 All make high arches & step while hobby horse & fool prance through arches from the top.

5-8 back-to-back or cross-over & face down.

Repeat all in reverse from foot-up.

End on A1.

D 1910 - Bennett - as taught in London

1 - 4: Foot-up - 2 bars up & 2 bars back.

5 - 8: Cross-over - cross, left shoulders passing (this keeps the handk taut) make ¼ turn to right facing up & down then ¼ turn to left to face front (just like Schofield taught)

9 - 12: Half-hey - centres step on spot, bottoms under tops, both under middles.

13 - 16: as 5-8.

17 - 20: All step while hobby horse comes up middle.

21 - 24: as 5-8.

Repeat all facing other way. Ad lib.

BLACK JOKE - CASE HISTORY No.2

A. Johnson - with handclapping clap both hands r+l, l+r on middle beat of 4th & 8th bars.

B. Handy - sticks for hitting at jumps only - evens hold sticks out horizontally at an angle & odds hit them with downward stroke.

AA Foot-up: face up, 2 bars forward, 2 bars back, 4 capers, turning out, striking on last caper. Repeat facing down.

B Back-to-back: pass right shoulder only so 4 bars with jump in place.

Half-hey : 4 capers at end of ½ hey.

B Repeat Back-to-back & half-hey to place.

AA Foot-up again etc.

Rounds to finish.

C. Bennett - once to self: 4 capers turning front on the last.

A1 - mark time & 4 capers (6 bars)

A2 - cross-over & back then 4 capers (6 bars)

B1 - half hey (4 bars) mark time (4 bars) then 4 capers (10 bars in all)

B2 - Back-to-back (4 bars) mark time (4 bars) 4 capers turning down.

A3 - down and back and face front & 4 capers (6 bars)

A4 - as A2 then B1 etc, ad inf, end on A1.

Capers with considerable jump and much vigour.

BENNETT'S Bledington 3.

1906 REVIVAL - STANDARD DANCE STRUCTURE OF BENNETT'S TEAM

THE HANDBRACHIEF DANCE - Old Woman Tossed Up, Holly Oxford, Dumpus.  
Once to self - jump on middle beat of last bar.  
A1 - 1-2: dance up - 3-4: retire turning front - 5-8: mark time & Ju.  
A2 - 1-2: lines advance - 3-4: lines retire  
5-8: back-to-back passing right shoulders first, jump.  
OR cross-over, turn round & return, jump.  
B1 - 1-2: odds & evens shuffle to their left waving left hands.  
3-4: right right  
5-8: Half hey, country dance fashion.  
B2 - 1-2: odds & evens shuffle to their left waving left hands.  
3-4: right right  
5-8: Back-to-back jump to face down.  
Ad lib going down & back  
End with A1's face front.

1945 CHILDREN'S TEAM - BENNETT - as taught by Schofield to Oxford City.

Sharp's public criticism<sup>of</sup> of Sam Bennett's side of 1906-10 led Sam, who had been careful to base his dances closely on what had been done in the 1887 & 1897 revivals (Sam was involved in the latter), to try and get behind the changes introduced at the revivals to an "authentic, traditional" style. He thus found himself constrained to only minor changes from what Sharp had published. It seems reasonable to suppose that the manner of doing each movement will be closest that can be got to that of 1867.

Stepping : all figures done with 2 double then 4 hopsteps. Each half movement starts with left foot. No jumps in the dance except at the very end of the dance. (cf Bampton)

Figures: Back-to-back & Whole-Gip discarded.

1. Foot-up - stationary up & down.
2. Half-hands - 1 bar forward into line shoulder to shoulder, 1 bar stepping on spot, 2 bars cast to left to place. Repeat other way. The track of the cast is that of the hook in the Bledington  $\frac{1}{2}$  gip.
3. Cross-&turn - 1 bar to cross, passing right shoulder, turn  $\frac{1}{2}$  to right on 1st beat of bar 2 to face down or up bar 2 facing down or up, 2 bars  $\frac{1}{2}$  turn to left to face front. Repeat to place passing right shoulders again. (passing left both times would surely be best)  
Half-hey - as Sharp.
4. Half-rounds - 2 bars round clockwise moving 2 places, 2 bars turn out and face back. 2 bars back, 2 bars turn out & face up with 1st j.

1906 "THE BUFFOON" - mentioned by Sharp in connection with Wyresdale.

Form: in a line of six as Broomsbarrow Heath dance (Schofield) or as a normal set (Sharp)

- A1A2 : hey for 16 bars. Reel for 6 once or morris hey 2ice. End by forming 2 circles of 3 dancers at each end (side) Wyresdale formation.  
B bar 1 - one man in each circle claps both hands, strikes his right knee with his right hand & strikes his right hand neighbour's shoulder with his right hand.  
bar 2 - kicks the same man in the backside with his knee on 1st beat.  
bars 3-4 - this man does it the next.  
bars 5-6 - last man in each circle does it to the first.  
bars 7-8 - all get back to place in line (or set)

A3A4 : heys again.

B2 : as before but instead of kicking make a feint with fist.  
Repeat ad lib. Tune in last course book.

NELSON'S PRAISE - JIG - tune : Princess Royal.

- A : 6 bars  $4/3$ , 1 bar  $4/2$ , tog. j;  
B1 : long open sidestep to right then to left (4 bars)  
2 bars  $4/3$ , xxx-, xxx-, 2 bars  $4/3$ , 1 bar  $4/2$ , tog. j;  
C1 : x A tog x/A tog x A/tog A tog/x A tog hop. 2 bars  $4/3$ , 1 bar  $4/2$ , then tog. j;  
B2 : as B1.  
C2 : clap under right thigh, clap under left thigh, clap behind body etc.  
B3 : as B1.

NB x = cross step, A = apart.

Capers & claps go in 3's as indicated in C1 so that they go across the 4 beat rhythm of the tune. As 5 repeats take 15 beats both the lead in and a tempo notes are short and there is no movement on the lead-in note of the slow music

ILMINGTON 1977-82

PROCESSIONAL

Tune - "Long Morris"

In single file - 2 bars of double step, all turn clockwise with hopsteps & jump; 2 bars of double and 4 plain capers. End into rounds and finish all facing out.

SET DANCES - aim is for the 1887 period before Sam Bennett influence

Once to yourself - face in and at end jump to face up, (cross sticks & hold)

Foot-up - danced on the spot. Face up & turn out on the hops to face in and 2nd half facing partner.

Half Gip - as normal but turn to left completely round while retiring in 1st half and to right in 2nd half

Back to Back - as normal but with the same turns as Half Gip in retiring

Cross & Turn - pass right shoulder 1st half and left shoulder 2nd half.

Whole Rounds - All turn out to right to start both halves, middles go out on the turn to make a proper circle, into column facing partner at half way.

All-in - Usually 3 plain capers and feet together. End facing partner feet together and either hands with handks held high and up to sides or with sticks tips crossed between partners high.

BEANSETTING

Dance and tune from Fiddler Sturch "as his father played it" for Ilmington Morris.

Bar 1 - dib 2 times & low clash twice

Bar 2 - repeat

Bar 3 - dib 2 times, low clash,

Bar 4 - high clashes right to left, left to right, right to left,

Bars 5-8 half hey

Repeat.

BUFFOON

Keys and clapping in 3's. Each hey done twice through.

The middles go to their left to make rings of 3. Each in turn does clap both hands together, slap right thigh, hit shoulder of dancer anticlockwise around from them then do whatever is special to that chorus. After each has done so they retire to column on hop backsteps and setp and jump. The choruses are in order, kick backside, punch the face, stamp on the left foot, pull the nose.

Dance ends going straight from a double hey into whole rounds & all-in.

BUMPUS OF STRETTON

This version is from members of the Bennett family - danced two by two.

There is no foot-up & in in this dance. It is replaced by the chorus.

A 1st pair half a foot-up, moving up and back, unlike other dances, about

one spacing in the set's distance and with no turn,  
1st and 2nd pair repeat

- A 1st, 2nd and 3rd pair repeat,  
Half Hey, Nos 1&2 (always) leading, going between middles first etc.
- B A Figure
- AA Face up again and repeat accumulative foot-up with new top couple starting  
but 1&2 still leading the half hey.
- B Another figure etc.

CONSTANT BILLY

- (a) Handclap - b. r+r./b. l+l./b. beh./b.  $\frac{r+l}{l+r}$ ./ + half hey.repeated.
- (b) Two stick - originally done with partner but converted to a corner dance.  
Corners hit sticks b.r+r./b. l+l./b.r+r./l+l  $\frac{r+l}{l+r}$ ./ while doing plain capers.  
Then cross to other corner's place with 2 double steps, turn to face front  
and everyone join in with 4 plain capers & a clash of own sticks overhead  
Once to self - cross sticks overhead. All clashes in figures with own sticks.

BLACK JOKE

Figures extended with 4 plain capers - always done facing partner, not turning.

HASTE TO THE WEDDING

Corner dance with handks.

Corners pass with open sidesteps to left and right, go round each other with 4  
plain capers ending with back to own place and retire to starting place with  
backsteps, step and jump. Others do not join in at end.

HIGHLAND MARY

Fiddler Sturch's tune for Old Woman Tossed Up, called it "Hairy Mary".

JUBILEE DANCE (1897 Jubilee)

- (a) in 1977 - Partners faced and danced plain capers with hops thus,  
R.L./R.hr./L.R./L.hl/ + half hey and clashed sticks only on the two hops.
- (b) in 1982 - Partners dance 8 plain capers hitting sticks from right to left  
on each one.

THE KEEPER - originally Old Mother Oxford dance but switched to this known  
tune said to have been used for the morris. Chorus is to chorus of the song  
but tune extended to fit dance by repeating the last two bars.

Once to Self - on verse do nothing - sing the chorus.

Chorus - into line facing alternately down and up (ie face partner), retire  
backwards to place (no turns) and half hey. Repeat.

MAID OF THE MILL

In chorus on the spin make a big swoop down of the handks as turning.