

Mrs W. Stoney, Bankfield, Staveley, Westmorland, aged 60

Mrs Stoney was taught to dance by Thomas Cannon, a part-time teacher of dancing.

Thomas Cannon was a pupil of old Jos. Robinson. He lived first at Low Mill, Underbarrow (3 m. W of Kendal), and later was landlord of the Punchbowl Inn at Crosthwaite (5m W of Kendal). He taught all over Westmorland, and had classes on almost every night of the week, each in a different place.

Mrs Stoney went to Thomas Cannon's classes for four seasons or so, when she was aged about 10 to 13. These particular classes were held in an annexe of the Punchbowl Inn. The classes were once a week, and lasted for about 2 hours. The session (or "season") was roughly from October to April. He took children and teen-agers together. At the end of the season he held a "juvenile ball", when the children gave exhibitions for the benefit of their parents and friends.

At this time (ca 1910-1913), Thomas Cannon was a man of about 50.

The dances which Thomas Cannon taught in his classes included Lancers, Quadrilles, Waltz Cotillion, 3-Reel, 6-Reel (but not 8-Reel), Sir Roger de Coverly, Barn Dance, and Schottische. There were also some exhibition dances for the children only, including a Highland Fling [Highland Schottische] for couples, a Garland dance (a type of processional), and a National Dance for four girls (English, Scottish, Welsh, and Irish; The English girl wore a dress with garlands, the Scottish girl wore an ordinary dress with a tartan sash over one shoulder, and a glengarry with feathers).

He also taught the standard Westmorland steps, namely Shuffle off, single, double and treble shuffle, the heel and toe, the ageworm crawl, and the crunch. These were certainly used in the 3-Reel, but I couldn't ascertain the extent to which they were used in the other exhibition dances - probably very little.

6-Reel. This definitely only had 6 people in it (not 12), and contained a "hey"
 [Perhaps I should add that Mrs Stoney is pianist for an EFDSS group; this presumably
 explains the use of the term "hey".]

3-Reel Danced to Soldier's Joy, or The Sailor's Hornpipe.

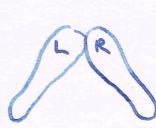


- 1-6 The man faces one of the ladies, and they set to each other with the single shuffle, while the other lady stands still.
- 7-8 All three dance the Shuttle off, the man turning to his right to face the second lady.
- 9-14 The man and second lady set to each other with the single shuffle, while the first lady stands still.
- 15-16 All three dance the shuffle off, the man turning to his right to face the first lady again.
- 17-22 They dance a reel of three with hop 1&2.
- 23-24 They finish in their places with a shuffle off.
 Repeat ad lib, using a different setting step for each repeat of the sequence
 On bars 1-8, both man and lady use the RF. On bars 9-16, the man uses his LF, while the lady uses RF. Thus the man dances the step for bars 1-8, then repeats it *contrairé* for bars 9-16.
 The length of the reel of three is a bit doubtful. It might possibly be 14 bars, ending with a shuffle off on bars 15-16.

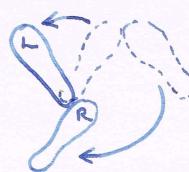
Mrs Stoney is quite certain of the fact that the centre person had to do the step twice with opposite feet, because she often took the man's part in exhibitions of the 3-Reel.

Her Westmorland steps were as follows.

Hagworm Crawl [Mrs S. pronounced this "agurrm crawl" ; the agurrm is the viper].



1.1



1.2

1.1



1.3

1.2.



1.4

1.3 [Not swell]

Note that on 1.2 and 1.4 the foot which moves to the rear makes a definite step; it is not just shdden over the floor.

Shuffle off Start with feet in 1st position, more or less parallel to each other.

1.1. Step on ball of LF on the spot

and a Tap forward with the ball of the RF, making the tap about 4" in front of 1st position, then immediately flick the R toe up, to bring the heel down on the count 'a'.

2 and a ~ '1 and a' (bringing the RF back to 1st position for the first step).

3 and a Repeat '1 and a'

[4 Small hop on LF ?]

2.1 Step on RF in position shown



2 Beat with ball of LF on spot

3 Step on RF in 1st position (with feet almost parallel to each other)

Single shuffle [not collected].

Double shuffle. Repeat the action of the counts '1. 1 and a' with alternate feet throughout the entire 6 bar period.

Treble shuffle. As I took this down, it is

1. 1. Step on ball of LF on the spot

and a Tap forward with ball of RF (as in Shuffle off), and then flick the toe up to bring the R heel down, still moving the RF forward

2 Bring the R toe to a close crossed position : thus

3 Step with LF on the spot

and a Tap forward with the RF, then with the R heel, on the way back to 1st position

4 Step on RF in 1st position

and a Tap forward with ball of LF and then flick the toe up to bring the L heel down (exactly as in Shuffle off).

But this means that the step is simply repeated with the same foot throughout the 6 bars, which I doubt.

Advanced Treble Shuffle. [Move to the left on 1 and 2. 1 and a, etc]

1. 1 Step on ball of LF on spot

and a Tap forward with the ball of the RF, making the tap about 4" in front of 1st position, then immediately flick the R toe up, to bring the heel down on the count 'a'.

2 and a ~ '1 and a'

3 and a Repeat '1 and a'.

- 4 and a ~ '1 and a'
- 2 1 and a Repeat 1. 1 and a
- 2 Brush the RF forward, making a tap with the ball of the RF as it meets the floor on the brushing action.
- 3 Place RF in a close crossed position 
- 4 Beat with LF on the spot
- and a Tap ~~—~~ forward with the ball of the RF, making the tap about 4" in front of the crossed position, then immediately flick the toe up to bring the heel down on the count 'a', still moving the RF forward to clear the LF. Then start to bring RF back to 1st position, ready to step on it on the first beat of bar 3.
- 3, 4 ~ bars 1, 2.
- 5, 6 Repeat bars 1, 2
- 7, 8 Shuffle off (contra'wise?).
- [I am suspicious of these extra heel beats. Mrs Stoney wore shoes with a heel about 1" high, and with these on, she found the heel beats quite easy -and natural. But it should be possible to check the accuracy of this step, for her brother, Bruce Milburn, 2 Rockery Cottage, Kentbank Rd, Gorras -one. Sands, learnt from Thomas Cannon at the same time as she did, and was a better step-dancer than she was.]

Single crunch.

- 1.1. Spring on to RF in semi 2nd position
 - 2 Spring on to LF in (open) crossed position
 - 3 Drop on the ball of the RF in 1st position (but with feet almost parallel), and at the same time lift the LF just off the floor above 1st position.
and Bring R heel down, keeping R toe on the floor
 - a Bring L toe down, keeping RF on the floor
 - 4 Bring L heel down, keeping L toe & RF on the floor
- 2 ~ 1. Etc.
- 3

Double crunch

- 1.1. Spring on to RF in semi 2nd position
 - 2 Spring on to LF in (open) crossed position
 - 3 Spring on to RF in semi 2nd position
 - 4 Spring on to LF in (open) near crossed position
- 2 As $\frac{1}{2}$ of the single crunch.
- 3, 4 ~ $\frac{1}{2}, \frac{2}{2}$.
- 5, 6 Single crunch to right (as $\frac{1}{2}$ of single crunch) and to left.
- 7, 8. Shuffle off.