

Mr Peter Beresford + Mr George Turnbull (a further visit)

I made a further visit to Oughtershaw, & asked Mr Beresford if he would accompany me to Mr Turnbull's, so that I could get their joint memories

Steamboat. Mr T had never heard of this. Mr B could not remember anything of it.

Bonnet so Blue. Mr T mentioned this by name. Mr B thought it began by taking hold of hands (who?) and going across, but could not remember more about it.

Pop goes the Weasel. Between them, they more or less reconstructed this, and it seems to have been the standard type of "popping" dance, i.e. there was 3 hands round & back by some three people, and one of them (1st man or lady) popped under the arch formed by the other two. Then another 3 repeated this - Then the top two(?) couples galloped down the middle & back, then "spun up" to the bottom, and the whole thing was repeated.

Kendal Cloggs. Mr Beresford repeated the figures as he gave me them previously, and Mr Turnbull now agreed with him. The "3-reels" were definitely the last figure, & there was definitely no progression & no spin-up in this. The arches figure was 16 bars in length, so that each person went twice from top to bottom & back. For "running the 3-reel", a polka step (when hop 1 & 2) was used.

Buttered Peas. I mentioned to them that there was a discrepancy in their description of this, in that Mr Beresford had not mentioned the men, & the ladies, "setting" & turning on the sides. At this, Mr Beresford recollects that there was such a

figure, and Mr Turnbull once again confirmed his version. The hands ~~across~~<sup>across</sup> (i.e. the thumbs up figure) was done with a polka step. The couple-4 was done with a galop step, & the turns were done with the pivot step. There was again definitely no progression.

Turn-off-6. I went through the published version with them. Mr Turnbull still couldn't be certain of the promenade figure, & Mr Beresford has no memory of them at all. They confirmed once again the step described on p. 125

Huntington's Chorus. I had not asked Mr Turnbull about this on my previous visit, so asked them both now. They both now confirmed that it began with "all forward & back & cross over, then forward & back & cross back". But they now said that this was followed by top couple galop down the middle & back, then spin up to the bottom. [But I didn't question whether there should be a promenade in it as given by Mr Beresford in his previous description.]

3-Reel. ~~I~~ I asked them about the 3-Reel. Without any prompting on my part, & by Mr Turnbull, Mr Beresford said that this was done by men mostly. There were 3 men in a set in line. The middle one step-danced with one, then turned about & step-danced with the other, then "ran a 3-reel". They sometimes had a spin-up in it too.

Mr Turnbull has sometimes seen 3 ladies dancing it by themselves.

6-Reel. There is more than a little confusion about this. I asked them what it was. Mr Turnbull said without hesitation that it was Turn-off-6. Then on second thought he denied that 6-Reel was the same as Turn-off-6. Mr Beresford said he didn't know

what the 6-Reel was. I then asked Mr. Beresford: what was the dance which he called 3-Reel, with 3 men & 3 women, on my last visit. He said that that was Turn-off-6.

On balance, I feel that there is a strong probability that Turn-off-6 was known either as 3-Reel or (more likely) 6-Reel.

4-Reel. Still vague. Stand as shown

① - ②  
② - ③

Cross over to partner's place, step-dancing the while (real hampshire-type step-dancing), then cross back, then spin-up.

Buy a Broom. Stand as shown: ① - ② - ③. The following is from Mr. Beresford only.

1st part. Tune is Ach! du lieber Augustin ('you can't put your muck in our dustbin') is the title best known to us, so I give the phrasing against this.]

You can't put ... in our dustbin  
Our dustbin, our dustbin

} C<sub>1</sub> Set on spot with step described on p.

You can't put you muck in our dustbin  
Our dustbin's full

} C<sub>1</sub> change places with the same (or similar) step.

We've rats in & cats in

} C<sub>1</sub> repeat the above to places.

And father's pine spars in  
You can't put your muck in our dustbin  
Our dustbin's full

} C<sub>2</sub>

2nd part. Tune now changes to a quick double jig(?). C<sub>1</sub> advance to centre & the man "collars the woman" & they spin up.

C<sub>2</sub> now repeat the whole.

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Some further odd notes

- 1). Neither of them had ever heard the term "hey" for a reel of 3.
- 2) They had a bonfire at Oughtershaw on November 5th, & carried the tar barrels (~~but~~ as at Crayke, see p.132), but there was little or no dancing round it.
- 3) Another dance which was done at parties etc was the Frog Dance. This was the usual Fiddle dance. A particular exponent mentioned was Willy Parker, now dead.
- 4) Mr Beresford was born & brought up in Yockenthwaite; he moved to Oughtershaw ca 1910.
- 5) Fred Falshaw was born & lived in Buckden. He died about 1958, and was then aged ca 83.

I persuaded them to try to recollect the pace-egging verses. There were several changes from the versions I took down earlier from Mr Beresford alone.

First come the Jolly Boys:

Two or three Jolly Boys, all of one mind,  
They've come to pace-eggin', for its pace-eggin' time  
If you will prove kind with eggs and strong beer  
We'll come no more to see you until the next year.

Then enters Lord Nelson, top hat on his head and medal on his chest.

The next that comes in is Lord Nelson you see  
A gallant old fellow in every degree  
He's a star on his breast like silver doth shine  
And he's come to see you this pace-eggin' time.

Then the Jolly Jack Tar

The next that comes in is Jolly Jack Tar  
He's fought with Lord Nelson during last waar  
He's come right from the sea, old England to view  
And he's come to pace-eggin' with us jolly crew.

Then the Jolly Young Lad

The next that comes in is a Jolly Young lad  
The lasses around him are all going mad

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Then enters Toppot, complete with false whiskers

The next that comes in is old Toppot you'll see  
He's a gallant old fellow in every degree  
He's a gallant old fellow & wears a pigtail  
And all his delight is in drinking mulled ale.

Finally enters the old miser - in old woman's clothes. She carries the collecting purse  
The next that comes in is the old miser, you'll see  
She wears her old rags to save her money  
She wears her old rags and she carries her purse  
If you'll give her a trifle, you'll find it no worse.