

reel time dances and 42 bars a minute for dances in strathspey rhythm. After the elaboration in style by the Scottish Country Dance Society, later to become the Royal Scottish Dance Society, the speed at which strathspeys were played began to decrease again and, on some occasions reached an all time low of 28 bars a minute. This allows for the long "glide" which has become a very characteristic feature of modern dancing. This style can only be danced in the now ubiquitous gillie shoes, or ballet shoes, and it should be remembered that, at the turn of the century there was only one maker of gillie shoes in the whole of Scotland. These shoes were worn only by competitors at Highland Games and ordinary dancers wore their "best" shoes, or boots, which then became their "working" footwear. Ladies wore shoes with heels about an inch high.

I hope that these comments serve to correct many mistaken ideas about the nature of Scottish country dancing as it survived within living memory.

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Further suggestions for background reading:-

- J. F. Flett and T. M. Flett 'The Scottish Country Dance. Its Origins and Development'.
Scottish Studies, Vol. II, Parts 1 and 2, 1967
- H. A. Thurston *Scotland's Dances*, Bell & Sons Ltd., London, 1954
- J. F. Flett and T. M. Flett *Traditional Dancing in Scotland*, Routledge and Kegan Paul, London, 1964

Editor's Note: The film referred to in the above paper is available for hire from the English Folk Dance and Song Society.

S O L O S T E P D A N C I N G W I T H I N
L I V I N G M E M O R Y I N N O R T H N O R F O L K

Peter Clifton and Ann-Marie Hulme

In this paper we shall be discussing our findings during four-and-a-half years' research ⁽¹⁾ into step dancing in North Norfolk. The area we refer to as North Norfolk covers the coast from Cromer in the East to Wells-next-the-Sea in the West (some twenty miles) and extends inland ten miles to Aylsham and Fakenham. In discussing solo step dancing we restrict ourselves to the pure step dance and thus do not include those dances which contain stepping such as the Four Hand Reel and other social dances.

In our visits to Norfolk we have built up a picture of the present scene and of that of the past. By talking to seventy and eighty year olds we have learnt something of the stepping of their parents' generation and of the generation before them, taking our oral knowledge back to the 1870s. We have first hand accounts of occasions when stepping took place dating from 1907. In the first quarter of this century step dancers and musicians could be found in almost every family. Dancing took place at Harvest Frolics, family parties and at the local pub. In our article 'Social Dancing in a Norfolk Village 1900 - 1945' ⁽²⁾ we discuss the occasions when dancing took place in Hindringham and the role played by the Howell family. Although the female members of this family were atypical of their sex in frequenting the local public houses and taking part in social dancing there, the occasions when step dancing took place were typical of the villages in the area with which we are concerned. Step dancing continued to be common in public houses and at family parties

until the Second World War. Today, most people over forty remember seeing step dancing and know someone who dances or used to dance.

All stepping has three basic constituents:

- (i) beats or taps - with various parts of the foot
- (ii) a rhythm pattern - which relates to the way those beats are put together
- (iii) the stance of the body. That is the manner in which the steps are executed: the carriage or poise, the lift or elevation. It is this which characterises both the dance and the dancer.

We have found three main styles of step dancing in North Norfolk existing today. We use the word "style" as proper to an individual or a family and not to a region. The concept of a regional style, which predominates thinking in the clog dancing world at present, is dangerous in our opinion as only those areas which are completely isolated and free from outside influences can be considered to have a distinct and unique regional style of dancing. Few areas in Britain in the past hundred years have not been subject to outside influences through mobility of labour, travelling people such as gypsies, fair people, entertainers from the music hall and variety theatre and more recently through the cinema, gramophone recordings and television. The accepted and sometimes rigid style of dancing associated with those areas suffering the dominance of one or more travelling dancing teachers is no more than an extension of the concept of a family style. We have no evidence of the existence of peripatetic dancing teachers in the area of Norfolk with which we are concerned with living memory. The dancers we have met or have been told about learnt from older members of their family or from close family friends.

The three styles we have found are:

- (I) An intrinsic and deep rooted style of dancing which we call Norfolk Stepping.
- (II) The stepping characteristic of the travelling people - as old or possibly older than Norfolk Stepping which we call Travellers' Stepping.
- (III) A degenerate form of what is commonly called modern Lancashire stepping performed by the Davies family of fishermen in Cromer.

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I

The deep rooted style of dancing we call Norfolk stepping is that most likely to fit the descriptions we have had of the stepping of the older generations of dancers, including Angelina Howell and her aunt, common throughout North Norfolk from the 1840s or possibly earlier until the 1940s. Today it has almost died out.

Whereas clog stepping usually has very predictable rhythms (it is possible that we are more familiar with these rhythms) and these rhythms are generally repeated and danced in eight bar sequences including a two bar finish, 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 rhythmmed hornpipes or breakdowns such as the Yarmouth Hornpipe ⁽³⁾. It is learnt by man and women through the family or close friends and can be performed by a single dancer or by two or more dancers consecutively or simultaneously. A typical performance commences with the musician striking up a step dance tune, after a few bars one dancer steps until he decides to finish, at which point he will leave the dancing area. The musician continues to play until another step dancer takes the floor. A third dancer may take over or the first may perform again. The dancing proceeds until such time as no dancer wishes to continue, the musician then stops. The atmosphere can often be competitive, each dancer trying to outdo the previous one. We have descriptions of competitions organized by local pubs with a prize for the winner and of informal competitions where two dancers stepped opposite each other until one dropped out.

Of the four steppers we have seen dancing Norfolk Stepping only Dick Hawitt ⁽⁴⁾ of Briston remains active dancing in his local pub, The Green Men (where we filmed him ⁽⁵⁾) and at Cromer with his cousins the Davies. Dick, born in 1921, grew up in Hanworth near Cromer. His father Albert, born 1879, was a fine musician who played a variety of instruments and was recorded by Seamus Ennis in 1958 ⁽⁶⁾ at the Vernon Arms, Southrepps for the BBC Series "As I Roved Out" which included some step dancing by Dick. It was after hearing this broadcast that Russell Wortley contacted Dick and so began Dick's long association with the English Folk Dance and Song Society including appearances at the Albert Hall, the National Gathering and many television and radio broadcasts accompanied by Percy Brown.

Dick learnt to step from his mother's family at the age of seven in 1928. Stepping in the Neave family can be traced to Dick's great grand-

parents. When Dick was young he saw many dancers of a similar style. His dancing can be broken down into three basic movements taught to him by his Uncle George: the single, double and treble ⁽⁷⁾. In addition to these basic movements he employs shuffles, steps, hops and heel clicks to build up various sequences of movements which he fits together at will. Today he dances three routines: The Hornpipe, The Waltz and The March, the latter being a faster version of The Hornpipe.

Dick Hawitt has used his dancing skill to great advantage throughout his life - in concert parties during the war, as an entertainer hired for weddings and other celebrations after the war using the title of "Dick Hawitt The Norfolk Step Dancer". 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. Dancers and musicians were welcome and he kept a collection of musical instruments behind the bar serving late on a good night. The pub was a favourite of travellers such as the Wests who were known to stay all day playing, singing and dancing.

Two dancers unfortunately no longer active are the brothers Shamrock and Walter Jeary ⁽⁸⁾ now in their late seventies. Their father kept the pub at Gunthorpe for thirty-eight years. Each evening after tea the boys were made to practise their dancing accompanied by their father's concertina.

The brothers both speak of step dancing competitions before the First World War arranged between pubs in such places as Melton Constable, Fakenham and Briston. The winner was given free beer or some other small prize. The dancer stepped on a 9" square tile and was disqualified if his feet strayed over the edge. Two or more older dancers would judge the

contest and their decision often resulted in fisticuffs outside! The dancers mostly wore hobnailed boots though it was known for some to wear clogs. Clogs were easily obtainable at the shoemakers and were common working wear. A favourite trick was to cut out the heel and insert a farthing.

Wally ⁽⁴⁾ first entered these contests aged eighteen in about 1920 but he remembers them being held earlier from about 1910. Dick Hewitt, twenty years younger than the Jearys remembers his father describing such competitions though they had ceased by the time Dick was old enough to compete, although Dick has interestingly been dubbed "The Norfolk Champion" by the EFDSS.

Wally has been described to us by others as a champion. His neat light style involving little movement was ideally suited to these contests and he modestly admits that he never came second. At seventy-six he proved himself to be a first class stepper when in his carpet slippers he diddled and stepped for us in his kitchen. At seventy-three Shamrock danced in the Green Man for us following Dick Hewitt four times before sitting down. At his home in Peterborough he taught us the single and the double, dancing on the back of an old photograph.

The three Norfolk Step Dancers we have described: Dick Hewitt, Wally and Shamrock Jeary showed us the same single and double fitting them together however in quite individual ways.

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II

The second type of stepping found in North Norfolk is that of the travellers. The area of Norfolk with which we are concerned has long been travelled by local families such as the Wests, the Kidds and the Grays. The local people or house dwellers are tolerant of the travellers and many are now settled or semi-settled.

Typically the dancer will start with a simple limbering up step to set the time and to get into the swing perhaps simply tap-step-tap-step. When the dancer is ready and at a suitable point in the music he will stamp before launching into fast neat steps.

Like all step dancing, Travellers' Stepping can be divided into family styles. The dancer's style most resembles that of the people from whom he learnt - that is the members of his close family. Traditional music and dance is still a valued part of gypsy culture and can be found at most horse fairs and family gatherings. A gypsy step dancer will see many different dancers, both traveller and house dweller, but we have found that the influence of these other steppers on the individual's style is slight, as it is only the most competent dancer who can copy a step after a single demonstration.

Perhaps the most interesting of all the step dancers we have met are the West family ⁽¹⁷⁾. Old Frank West ⁽⁴⁾, who we guess to be in his late seventies, is a lover of the old songs and music and though no longer able to dance was once an expert stepper. His father an Irish horse dealer - O'Connor married a local Norfolk gypsy - a West, and as a boy and young man Frank travelled extensively through Britain and Ireland. Frank married

a Cornish traveller Charlotte Crocker and for twenty years mainly travelled in the South West. In the 40s or 50s he moved to Norfolk and now is to be found with one or other of his sons in East Anglia. He sings several rhymes for stepping which he probably learnt from his wife's relations whilst travelling in the West Country. Vic Legg of Bodmin who comes from a travelling family remembers his grandparents singing such rhymes. Vic performs several of these songs today. The Orchard family of Clawbridge near Halaworthy related to the Crockers, sing similar rhymes which they call "tuning" (10). Diddling tunes or singing rhymes are used in a similar way to the "mouth music" of Ireland and Scotland in the absence of a competent musician.

Frank has given us much information about Travellers' Stepping including descriptions and demonstrations of what he refers to as Devon time, Irish time and the legendary Seven Lancashire Steps. Wherever we go we are told of the Seven Lancashire Steps, often that they use no heel beats. Not only travellers such as the Wests but the Jearys also claim to be able to dance Lancashire stepping. The search for "The Seven" has occupied the time and thoughts of several dance collectors including ourselves.

Alex Boydell in attempting to identify the particular steps and order of the Seven Lancashire Steps met with the same inconsistencies as other collectors. He considered the problem

"that STEP as well as being applied to a collection of beats filling a bar could also be applied to a movement creating a single beat. Thus the 7 Steps could apply to the acceptable ways of creating those beats to interpret the music as follows:

1. A step - the single beat made by the foot taking weight, or hopping.
2. The heel drop.

3. The tap - a single beat made by the foot not taking the weight.
 4. A click - the toes or heels of the clog clicked together.
 5. A catch - the moving toe or heel catching against the clog taking the weight.
 6. The rattle shuffle - i.e. as in rapper Jig-time. "1 and a 2 and a".
 7. The clog shuffle. "1a2a3a4a".
- or
7. The crunch.

All this was hypothesis arising from the fact that these movements seem to cover all the basic beats of traditional clog as I knew it." (16)

This idea was reinforced when Alex acquired an old American Clog Dance Book listing seven basic steps similar to his own list.

Julian Pilling gives the notation of "The Three Lancashire Prize Steps" at the end of Eddie Flaherty's article 'Memories of a Lancashire Clog Dancer' (11) This was one step. Elsewhere (16) Mr. Pilling conjectures

"There may well have been originally seven distinct steps that have contracted to one, just as the Alman started out as a dance and ended up as a figure"

He shows sympathy with Mr. Boydell's hypothesis and states

"The eight bar phrasing of English music came in with the development of the contredance and in its simplest form this consists of seven walking steps or six and a close. This gives a spare beat for an anacrusis".

The Lancashire stepping we have been shown by the Jearys (Norfolk Steppers) and the Wests (Traveller Steppers) does not agree with the clog steps known to dancers such as Sam Sherry, Pat Tracey and Sam Steele as Lancashire steps. They are not performed in the usual sequence of a six bar step followed by a two bar finish. Indeed we could see no difference in the two styles of stepping: Norfolk and Lancashire demonstrated to us by the Jeary brothers.

Whilst Frank and most of his seventeen children boast of being able to dance the Seven Lancashire Steps, none is able to show us each step individually and name its number. Frank sang to us an Introductory ⁽⁹⁾ Song for the Seven Lancashire Steps and diddled a couple of tunes for the dance stating each step fitted to a different tune.

It is possible that the Seven Lancashire Steps was once a popular stage dance and that we will never know the actual steps it comprised. What is certain is that much of what one hears about Lancashire dancing, so dogmatically from so many ordinary people, is no more than so much fabricated or embroidered folk lore. The credence of the tale ever increasing with the number of repetitions!

Of Frank's seventeen children the outstanding dancer is Nelson. He is a shy, modest man of about forty who complains that his father was more concerned with teaching him to dance than to read and write. Until recently we had only seen him dance in short snatches. Last summer we spent an evening with Nelson, three of his brothers and some friends in the back room of the Greyhound, Bottesdale, Suffolk. We were greatly impressed by the quality and variety of his dancing. His dancing is free phrased and starts (as do all the Wests) with a limbering up step followed by a stamp preparatory to the stepping proper. He uses hops, shuffles, tap steps, quick changes of step, heel swivels, clicks and down heel beats ⁽⁷⁾. He can no longer identify the Seven Lancashire Steps.

Nelson carried at one time a selection of Jimmy Shand records and a record player with him when visiting pubs. The favourite records to which he liked to step were Boston Two Step and The Bottom of the Punch-

bowl. Frank likes to dance to the old horn-pipes and breakdowns. Today, we are told, most travellers prefer The Dark Town Strutters Ball which the Wests call "Taxi Honey".

Nelson's brother Billy dances with a very flat foot using a shunting movement and much heel work. The Wests maintain this is the old style of Devon stepping rarely seen today and that the stepping involving mainly toe beats is a recent style of dancing. The researches of Pat Tracey into East Lancashire Clog dancing ⁽¹²⁾ reveal similar findings. The older style of dancing dating from the 1820s, "the toe and heel" dancing, uses a flat foot with shunting movements and many down heel beats in contrast to the "off the toe" style of the 1870s and later.

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III

The third type of dancing we have found is that of the fishermen of Cromer.

The Davies ⁽¹³⁾ are an established Cromer fishing family whose association with the lifeboat dates from its earliest days. The present Cox is young Richard Davies who succeeded his uncle Henry "Shrimp" Davies. Shrimp's predecessor was the famous Coxswain Henry Blogg brought up with the Davies. There has been a tradition of dancing in the Davies family for at least seventy years. This dancing is performed in ordinary leather soled shoes and is considered by the fishermen and others to be Lancashire dancing.

Unlike the Lancashire stepping of the travellers and the Jearys, the older members of the Davies family danced in eight bar phrases comprising a six bar step followed by a two bar finish. The story of how modern Lancashire step dancing came to be found amongst the fishermen of Sheringham and Cromer is well known. The *Morning Advertiser* of 1964 relates the tale as told to them by Mr. Archie Wright in an article entitled "Christmas is a time for Step Dancing". It reads:

"At the Horseshoes in the Norfolk village of Alby the entertainment speciality of this cheerful roadside inn is a particularly vigorous form of step dancing.

The story of step dancing at The Horseshoes is linked with the career of licensee Mr. Archie Wright. His first connection with the local fishermen was in 1924 when he went to the Belle Vue at Cromer, a house he managed for 9 years.

In any conversation about step dancing the most frequently recurring name is that of Jack Davies (Sn). Mr. Wright's sister Rosie is Mrs. Jack Davies (Jr). Her son Richard is an expert step dancer and his grandfather Mr. Jack Davies Sn. now over 80 was until a few years ago one of the finest exponents in the district.

At this point it has to be acknowledged that Norfolk cannot claim this form of step dancing for its very own. It was brought to Cromer by a coastguard from Lancashire over sixty years ago and he showed local fishermen Mr. Jack Davies and his brother Billy how it should be done.

When Jack and Billy Davies danced together they did so in perfect unison. An exponent whose expertise is still remembered and discussed with admiration was the late Mr. Charlie Harrison.

Billy Davies passed his talent on to his son Mr. Henry "Shrimp" Davies. Jack's brother Dick is a good step dancer as is Jack himself and his son Richard. The Sheringham lifeboat bowman Mr. Eric Wink is another step dancer."

It goes on to say:

"For a feature of this dance which over the years has become the Norfolk fishermen's own speciality is that it must be performed within a very small space. It is all done on the toes and ball of the feet and heels must never touch the ground."

The members of the Davies family to whom we have spoken agree with this story. The Davies's dancing is of great interest as it demonstrates the absorption of an extrinsic style of dance into the local tradition and how in two generations the dance has degenerated. We know that the deep rooted Norfolk stepping existed in Cromer before the arrival of the Lancashire Coastguard. Indeed Old Jack Davies's father was a Norfolk Stepper.

Old Jack Davies, his brother Billy and ships carpenter Charlie "Casey" Harrison from Sheringham learnt Lancashire steps from a coastguard stationed at Cromer in about 1905. The Davies called these steps by such names as The 1st Lancashire Step, and 2nd Lancashire Step etc. The steps the coastguard brought with him are generally termed Lancashire Clog steps. That is the modern style of Lancashire dancing dating from the 1870s danced on the music halls and at competitions. The Davies fitted their Lancashire steps to the even rhythmmed hornpipes and breakdowns of the local Norfolk musicians, often dancing alongside the dancers of the deep rooted Norfolk style of stepping such as the Wards and the Turners from Roughton whom Archie Wright called "fermyard shufflers" or "tailboard steppers". He used these terms in a slightly derogatory sense considering their style of stepping inferior to that of the fishermen. The names apparently derive from the farm labourers' practice of removing the tail boards of farm carts to step on in order to keep warm on cold mornings whilst awaiting their orders.

We believe Old Jack learnt eight steps. He was undoubtedly the best dancer and we are told was the only Davies to be able to dance the steps off each foot. The next generation of Davies, Jack, Dick, Shrimp and Bob dance about half that number. The best dancer and the only one to still

use a two bar finish is Dick Davies ⁽⁷⁾. He learnt his steps from Charlie Harrison. He insists his 1st Lancashire step must be danced with plenty of spring and on the toes. Another step involved shuffles followed by a toe and heel - a type of roll. We note that for a dance which is supposed to be "all done on the toes and ball of the foot and heels never touch the ground", it certainly employs a number of down heel beats.

Whilst Dick is the only dancer using two bar finishes, the other Davies acknowledge the end of each eight bar phrase with stamps or heel clicks. Richard cannot dance any of the steps taught by the coastguard, but has made up two basic movements which he fits together at will often ending an eight bar phrase with two heel clicks. He has taught his two children John and Fiona to dance a series of tap steps.

Thus we see that the Davies's style of dancing is a degenerate form of modern Lancashire stepping, the present dancers having lost the structure of a six bar step and a two bar finish. The dancing of the present older generation now consists of fragments of the coastguard's original steps. Old Jack's grandson Richard and great grandchildren have failed to master any of the Lancashire steps.

The Anglia ⁽¹⁴⁾ T.V. film of the Davies family is a valuable piece of film. Besides showing the stepping of the fishermen, it well creates the atmosphere of a typical performance, one dancer following another without a break in the music. It is filmed in The Bath Hotel, Cromer, the fishermen's pub, the musician is the late Percy Brown and the dancers are in order:

Richard, Dick, Jack, Friday Balls and Shrimp.

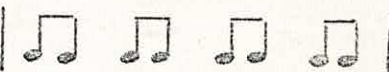
APPENDIX I

Basic Nomenclature

		NOTATION
Tap:	A beat made by the ball or toe of the foot striking the ground. The weight remains on the other foot.	tp
Step:	A beat made by the ball or toe of the foot striking the ground and taking weight.	S
Heel drop:	The heel is lowered to finish with the weight distributed over the whole foot.	hldp
Hop and Spring:	Is rising off the ground from one foot and landing again. A hop lands on the same foot. A spring lands on the opposite foot, the body weight is therefore transferred from one foot to the other.	hp

Timing

A hornpipe is a tune in $\frac{4}{4}$ time containing two groups of four notes (quavers) in most bars.


The rhythm in a bar can be shown:  and can be counted: 1 and 2 and 3 and 4 and

Each pair of quavers can be broken up differently

 could be  or 
1 and 1 and a 1 an end a

The count can also be "1 a" by missing out the middle beat of the triplet.

An example of the rhythm danced could be:


1 an and a 2 and 3 and 4 and 1 and a 2 - a 3 - a 4

Norfolk Stepping as danced by Dick Hewitt

The basic steps use three parts of the foot as shown in the diagram (a)

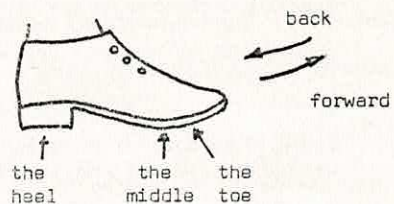


diagram (a)

Generally forward movements use the toe and movements coming back use the middle or ball of the foot. There is no foot turning movement in any of the steps. It is assumed that the original starting position remains fixed unless otherwise stated.

The Single or Single Shuffle (a)

A double beat:-

- beat (1) a tap made with the toe as the foot moves forward - see diagram (b)
- beat (2) a step on the ball of the foot made by pulling the foot back - see diagram (c)

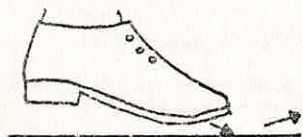


diagram (b)

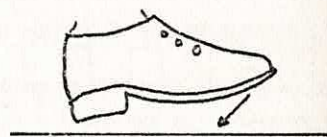


diagram (c)

The foot strikes the ground in approximately the same position.

count:- "al" or "and l" (see note on count)

notation:- db

The Single or Single Shuffle (b)

A double beat:-

- beat (1) a tap made with the toe as the foot moves forward - see diagram (b)
- beat (2) a tap with the toe made by pulling the foot back - see diagram (d)

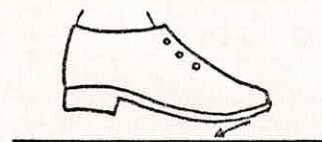


diagram (d)

count:- "al" or "and l" (See note on count)

notation:- Sh

The Double or Double Shuffle (a)

Consists of three beats:-

- beat (1) a tap made with the toe as the foot moves forward - See diagram (b)
- beat (2) a heel tap made as the foot continues to move forward, the heel tap striking the ground slightly behind the toe tap in beat (1)
- beat (3) a step with the ball made by pulling the foot back - see diagram (c)

The foot finishes in the starting position - see diagram (f)

count:- "1 and a", or "and a 1"

notation:- thm

The Double or Double Shuffle (b)

Consists of three beats:-

beat (1) a tap made with the toe as the foot moves forward, as in diagram (b) but with less foot movement.

beat (2) a step with the ball of the foot made by pulling the foot back to the starting position - see diagram (f)

beat (3) a heel drop

count:- "1 and a" or "and a 1"

notation:- tmh

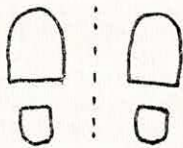


diagram (f) starting position

The Treble or Treble Shuffle

consists of five beats:-

beats (1) and (2) are made with the foot moving forward

beats (3) and (4) with the foot travelling back,

finishing in the starting position - see diagram (f)

beat (1) a tap made with the toe as the foot moves forward

beat (2) a heel tap as the foot continues to move forward

The foot travels to the position shown in diagram (e) and then returns.

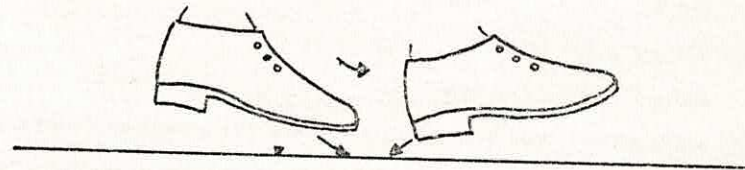
beat (3) a heel tap as the foot returns.

beat (4) a tap with the ball of the foot as it continues to move back

beat (5) a step with the toe so that the foot is returned to the starting position - see diagram (f)

count:- "a 1 and a 2"

notation:- treb



beats (5) - (1,2) (3,4)

diagram (e)

An Elementary Sequence

Using these basic movements a simple sequence can be built up. The rhythm pattern is read down the page in the first column, the foot movement accompanying each part of the rhythm pattern is written in the appropriate column. Any notes are written in the right hand column.

Count	Left foot	Right foot	Notes
1	S		
and a 2		thm	
and 3	db		
and 4		db	
and 1	db		
a2		sh	(i) On second beat of the shuffle the foot continues to move back and strikes the ground (beat 3) in the position as shown in diagram (g).
a	hp		
3		S	
4	S		
and a 1		thm	
and 2	db		
and 3		db	
a 4 and a 1	treb		
and a 2		tmh	
and a 3	tmh		
and a 4		tmh	
1	S		
and a 2		thm	
and a 3	thm		
and a 4		thm	
and a 1	thm		

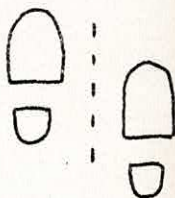


diagram (g)

Count	Left foot	Right foot	Notes
2	hp		
and a 3		thm	
a 4	db		
a 1		sh	(ii) as note (i), but foot strikes the ground on beat (2)
a	hp		
2		S	
a	tp		(iii) as the foot starts to move out - see diagram (h)
3	S		Position - see diagram (j)
a4		db	As the right foot takes weight, left travels back to starting position
a	tp		As the foot starts to move out - see diagram (h)
1	S		Position see diagram (j)
a2		db	
a3	Sh		(iv) On beat (2) of the shuffle the foot moves back to the starting position.
a		hp	
4	S		
and a 1		thm	
and a 2	thm		
and a 3	.	thm	
.	.	.	
.	.	.	
.	.	.	

It is emphasised that after the basic steps have been learned they can be put together in any way the individual dancer likes. The music to a certain extent will dictate the rhythm pattern that the dancer uses. Although there are no set steps, a dancer may have a short sequence that is particularly liked and therefore used frequently.

Count

Although a distinction is drawn between the count "and 1", and the count "a 1", on many occasions the count lies somewhere between the two. Two factors which affect this are:-

- (i) the particular hornpipe played
- (ii) the speed of the music.

All the hornpipes used are essentially even-rhythmed, although they all have a certain amount of syncopation. The hornpipes tend to be less syncopated when they are played faster.

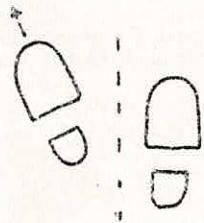


diagram (h)

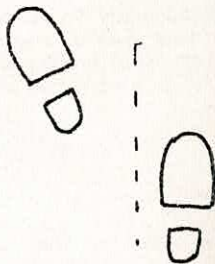


diagram (j)

Lancashire Stepping as danced by Dick Davies

The fishermen do not dance in eight bar phrases. Any of the following can be fitted together or repeated on either foot to make up a sequence.

Step 1 (The First Lancashire Step)

<u>Count</u>	<u>Left</u>	<u>Right</u>	Notes
1	S		
a2		Sh	
a		S	
3	tap		— about 6" in front - see diagram (g)
4	S		— with a spring, the beat is made in the starting position - see diagram (f)

The shuffle used here is essentially the same as the Single Shuffle version (b). All steps (S) are performed using the toe.

Step 2 (The Second Lancashire Step)

<u>Count</u>	<u>Left</u>	<u>Right</u>	Notes
1	S		
a2		Sh	
a		S	
3	tap		— about 6" in front of right - see diagram (g)
e	S		— with a spring, beat made in starting position.
and a		Sh	

Step 3

<u>Count</u>	<u>Left</u>	<u>Right</u>	<u>Notes</u>
1	S		
and 2		Sh	— diagram gives direction of shuffle
and		S	
3	S		
and 4		Sh	
and		S	
1	S		
and 2		Sh	
and		S	
3	S		

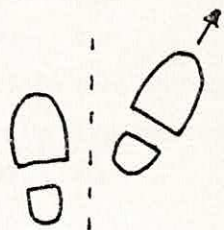


diagram (k)

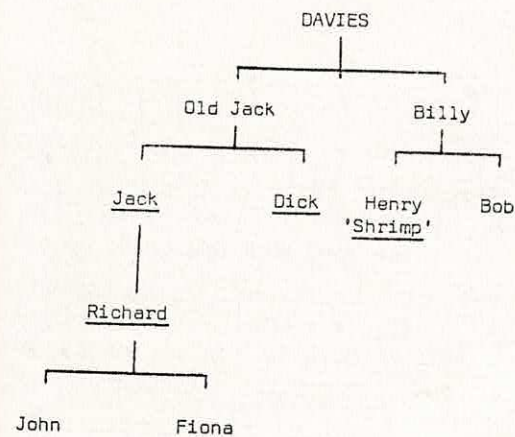
repeat off other foot

Step 4

<u>Count</u>	<u>Left</u>	<u>Right</u>	<u>Notes</u>
and 1		Sh	
and		S	
2		hldp	
and 3	Sh		
and	S		
4	hldp		

Finish

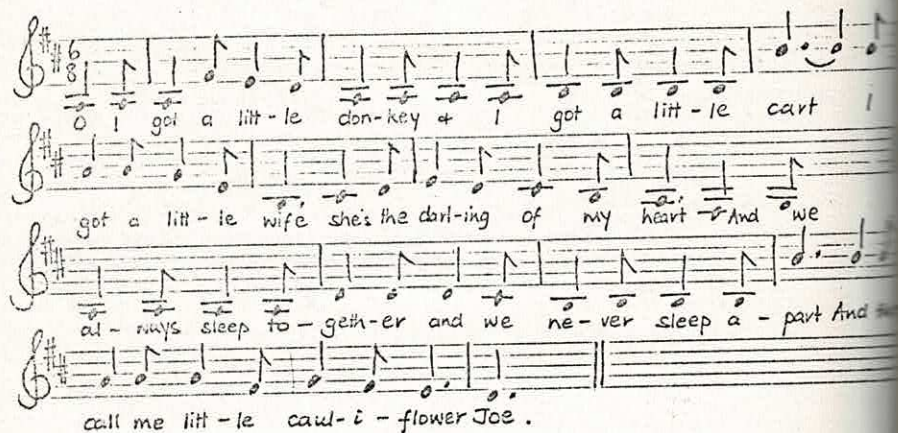
<u>Count</u>	<u>Left</u>	<u>Right</u>	<u>Notes</u>
1	S		
a2		Sh	
a		S	
3	S		
a4		Sh	
a		S	
5	S		
6		tap	— made as the right foot swings forward the right foot finishes in the air.
7	hldp		



Appendix 3

Stepping Rhymes sung by Frank West

I



I got a litt-le don-key + I got a litt-le cart I
got a litt-le wife she's the dar-ling of my heart And we
al-ways sleep to-geth-er and we ne-ver sleep a-part And we
call me litt-le cawl-i-flower Joe.

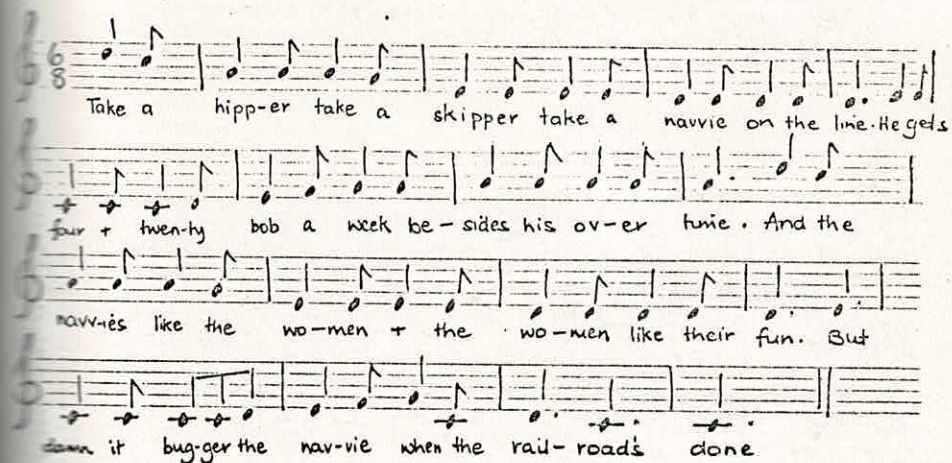
II



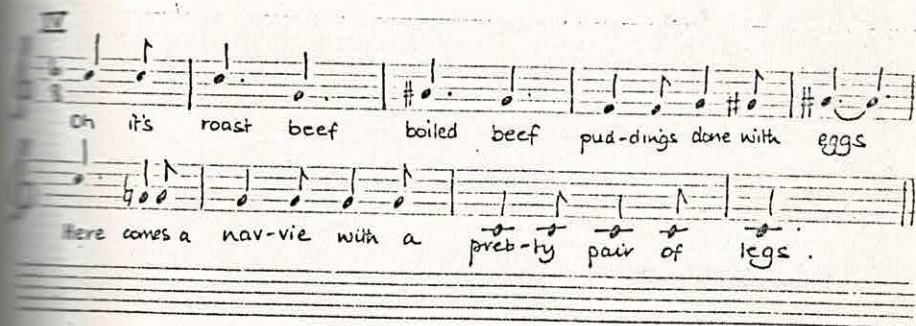
Oh you mar-ry a peg mak-er I'll mar-ry a grind-er
she can grind + I can grind We'll both grind to-geth-er
Wouldn't it be a love-ly thing to grind one an-oth-er
Pull a-way your bod-y let your legs show time

NB. written an octave higher than field recording to ease sight reading.

III



Take a hipp-er take a skipper take a navvie on the line. He gets
four + twenty bob a week be-sides his ov-er time. And the
nav-ies like the wo-men + the wo-men like their fun. But
damn it bug-ger the nav-vie when the rail-roads done



Oh it's roast beef boiled beef pud-dings done with eggs
here comes a nav-vie with a preb-ly pair of legs.

Introductory Song to the Seven Lancashire Steps

Sung by Frank West

O good evening friends how do you do I hope to know you well. I've
 just come in this public house my hist-ory to tell. I was
 bred + born in Old-ham + it's not so far from here And to
 please you all I'll give to you the lads from Lan-ca-shire

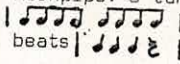
[diddles]

[diddles]

[diddles]

Pull a-way your bo-dy let your legs show time.

Footnotes

1. We are grateful for funding received from The Collection and Research Committee of The English Folk Dance and Song Society 1976 - 80. We are indebted to Jennifer Millest who first introduced us to collecting in Norfolk in 1976, to the late Russell Wortley for his encouragement and support, and to Dick and Marion Hewitt, Richard and Julie Davies for their hospitality and friendship. Finally we wish to thank all the step dancers and musicians who have made us most welcome and have passed on their knowledge.
2. Hulme Ann-Marie and Clifton Peter
 'Social Dancing in a Norfolk Village 1900 - 1945'
Folk Music Journal, 1978, Vol 3, No. 4, pp. 359 - 77
3. Hornpipe: a tune in $\frac{4}{4}$ containing 2 groups of 4 notes in most bars

 each phrase of 8 bars ending with 3 strong beats
- breakdown: Webster gives "noisy rapid shuffling dance - a dance engaged in competitively by groups or pairs in succession - tune for such a dance"
- For examples listen to - English Country Music from East Anglia
 TOPIC 12TS229
4. Field recordings of step dancers and musicians are held by the authors.
5. 'Dick Hewitt The Norfolk Step Dancer with Percy Brown - melodeon' filmed at The Green Man, Briston, 10th March, 1979 a 16 mm archival film available for hire from The Librarian, E.F.D.S.S., 2 Regents Park Road, London, NW1 7AY.
6. A copy of this recording is held in the Sound Library of The English Folk Dance and Song Society.
7. For notation of steps see Appendix 1.
8. Walter Jeary - also a fine dulcimer player.
 See Kettlewell D.
All the Tunes that Ever there Were,
 Spoot Publications, 1975.
9. For notation of songs see Appendix 3.
10. For examples listen to Devon Tradition
 TOPIC 12TS 349
11. Pilling, J., in
 'Memories of a Lancashire Clog Dancer.'
English Dance and Song Summer, 1968, Vol. XXX, No. 2, pp. 45 - 46
 describes the single step
 The Three Lancashire Prize Steps

12. Tracey Patricia.
'More About Clog Dancing.
The East Lancashire Tradition.'
English Dance and Song, April, 1959, Vol. XXIII, pp. 39 - 40
13. For family relationships of step dancers mentioned here see
Appendix 2.
14. A copy of
' Cromer Life Boat Crew
Anglia TV '
is held at The English Folk Dance and Song Society.
15. The form of notation used here owes much to the system developed
by T. M. and J. F. Flett.
16. Private communication 1979.
17. Otherwise known as O'Connor
Frank O'Connors and family recorded at Friday Bridge, Wisbach, in
1956, by Peter Kennedy for the BBC.
Recording housed at the Centre for Oral Traditions, Fircliff House,
2 Fircliff Park, Portishead, Bristol, BS20 9HQ (0272 842209).

THE COTSWOLD MORRIS IN THE
TWENTIETH CENTURY

Roy Dommatt

The Cotswold morris is alive and well, a century after it was supposed to have died. It lives in a myth, a myth that has only one chronological point, Sharp meeting the morris in 1899. Of course there is much more to it and this paper attempts to pull out some of the threads.

1. THE ANTIQUARIANS

The first discoverers of the morris saw it as something to be used or displayed, a typical nineteenth century approach. The first that we know is D'Arcy Ferris who had been pageant master at Ripon. When he went to live near Bidford on Avon he realised that the morris had possibilities. He got a group of youths together, employed local dancers to teach them dances or just to dance with them, and took them with him on a lecture tour during 1866 - 7, records of which can be found in newspaper accounts. He had drawn attention to the morris and this was probably as influential on the future as the village revivals for the two Jubilees of Queen Victoria and the Coronation of King Edward. The dancing did not continue as a village affair in Bidford after these tours.

Percy Manning was interested in an academic way in customs and relics. He paid for a side to be reformed at Headington Quarry, taught and clothed and used them to illustrate a lecture in Oxford. He avoided direct contact and took no further interest. The side ran on for a little, accidentally discovering Cecil Sharp on Boxing Day 1899, but died from continued lack of local interest.