Railway. Whether there is a direct link or if merely coincidence, Dennis Hathaway married the daughter of William Taylor. Further work on the parish registers needs to be done to establish whether or not Dennis was related to Harry Taylor.

KEITH CHANDLER 13th December, 1982

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BUTTERWORTH DANCING

The Morris side that Cecil Sharp assembled as the Demonstration Team of the English Folk Dance Society before the First World War was good. It had to be, as it had to embody all that Sharp was fighting for in his dispute with Mary Neal and the Esperance Club. It had to be disciplined, athletic, to perform the steps correctly, and, of course, to be an adult men's team. It consisted of only six men, with one reserve.[1]

Four of the members of the team were killed in the war, and two others did not remain active in folk dancing. Only Douglas Kennedy, the most junior member of the team, provided any continuity with the pre-war days.

The original Demonstration Team was filmed twice, according to a note in the first issue of the Society's journal.[2] In August 1912 the side was filmed dancing 'The Rose' in Stratford-upon-Avon High Street, the film being shown in Pathe's Animated Gazette. According to the Journal, 'The pictures of "The Rose" were unfortunately spoilt by the acceleration being too great'. Although the Pathe Film Library still exists, there is no trace of that particular film. On the second occasion, an attempt was made to film the side on a visit to Paris in June 1913; but the attempt 'was a failure.'

Although no film of the side as a whole survives, we do now have a film record of one member of the team dancing. George Butterworth, probably the best and most athletic member of the Team was the subject of an unusual form of home-movie made in 1912. The device in question was a type of 'what-the-butler-saw' machine known by its brand name, the Kinora, in which photographs are rotated in front of a lens on a hand-cranked viewing machine. The idea was to bring a simple type of movie within the reach of ordinary members of the public.[3]

The film was made by Gilman and Company of Oxford in 1912.

Butterworth is depicted wearing the kit of the Demonstration Team, and we know that Maud Karpeles and Helen Kennedy were also present on the occasion. It seems to have been an important folk dance event in the Oxford area. The only date on which we know the Demonstration Team to have been present and dancing in the Oxford area in 1912 was 20th June, when a meeting was organised at Kelmscott.[4] Butterworth did live in the Oxford area, however (teaching at Radley College), so another date cannot be excluded.

The film was kept by the E.F.D.S., but when Butterworth was killed in 1916 the family asked if the Society had any photographs of him. The film was among those sent, and it remained with the family until 1972, when it was given to the Bodleian Library.

The film consists of 640 tiny (one inch by three-quarter inch) black and white photographs arranged radially on a spool. As in a flick-book, each photograph is held back momentarily by a small ratchet before being replaced by the one behind it as the spool turns on a hand-cranked mechanism. Unfortunately the device is extremely delicate. Even using the correct apparatus to view the film, detailed study is impossible, as the hand-cranked viewer cannot be operated smoothly enough, and the outside edges of the photographs soon become worn and frayed and will not be held by the ratchet. Attempting to view the sequence of photographs by flicking them by hand is extremely hazardous and can quickly lead to frames becoming detached. Once frames are detached the correct sequence of photographs is quickly lost, making the film useless.

Obviously the only safe way to study the film was to transfer it to cine-film. But the original film was hand-cranked, at an unknown speed. Fortunately, the Museum of the History of Science in Oxford has a Kinora viewing machine, and using this I was able to view the film several times over and note what Butterworth appeared to be dancing. (In the event, my notes turned out to be incorrect in many details, demonstrating the absolute necessity of transferring the Kinora photographs to cine-film for proper study.) It appeared that the film was apparently designed to last about one minute. One minute of film containing 640 photographs gives a film speed of $10^2/_3$ frames per second (fps). Obviously, with a hand-cranked camera this would not have been a constant figure. If the film speed is taken as 12 fps, then the film lasts $53^1/_3$ seconds. Given that

we cannot know the speed at which Butterworth was dancing, 12 fps seemed a reasonable assumption.

If each photograph were simply rephotographed, then shown at 18 or 24 fps, the result would be an absurdly fast sequence. If shown at 12 fps, the flicker would be obvious and irritating. We therefore decided to photograph each picture twice and show the resulting film at 24 fps, giving a flicker-free picture at approximately the right speed. The Morris Ring decided to include the project in its archival filming programme. Filming was done at the Physics Photography Unit of Oxford University, and copies were made for The Ring, Vaughan Williams Library, National Film Archive and the Bodleian Library.

What is Butterworth doing on the film? He is dancing what appears to be a demonstration of the steps of the Sherborne tradition, face on to the camera. The sequence is as follows: (abbreviations as in Bacon's Handbook of Morris Dances):

Bar	Step	Bar	Step	
1 - 8	4FC	21 - 28	4UC	
9	s4	29	s4	
10	G(lt)	30	G(lt)	
11 - 12	4PC	31 - 32	4PC	
13	ss(rt)	Break		
14	sh	33	HC	CR
15	ss(lt)	34	HC	
16	sh, t	35	HC	
17 - 18	2S4	36	G(rt)	
19 - 20	4PC	37	HC	
		38	HC	
		39	HC	↓

The sequence is clearly adapted from "I'll go and enlist for a sailor", showing the Fore-Caper, Upright-Caper and Side-step sequences from that dance, together with the Caper Round. Butterworth is already halfway through the first Fore-Caper at the start of the film (i.e. Bar 1 is not on the film). He stops dancing after Bar 32; there is a break in continuity, then he begins a demonstration of the Caper Round. The film ends as he is taking the first step of Bar 39.

The Fore-Capers (kickcapers) are: 1 [R lH] l r
2 L rH r l etc.

Arm movements are a relaxed down-and-up, starting forward at chest level, elbows slightly bent, hands together; swinging down in a short arc to hip level, maintaining the elbow bend. The free foot is swung back 90° - 100° at the start of each Fore-Caper.

On the Sherborne 4-step the arms move as in the Fore-Capers.

The galley is a magnificent galley-with-spring, as indicated in Sharp's manuscripts, with a complete turn. The spring is obtained in part by raising the knee as high as possible, to lower chest level. Hands together in front of the chest at the start of the galley, then out at waist level for balance as the galley progresses, moving forward and slightly upward at the end.

The capers are R L/R L, arms down and up. On the first caper the arms move downward from the level at which they ended the galley, then are raised high forward above head level, hands close together, on the second caper; down and up high again on the succeeding capers.

The Upright-Caper sequence is analogous to the Fore-Caper sequence. The capers are x x/t spl; weight equally distributed on both feet in x; left in front on first x, right on second; left foot forward in splits each time. Butterworth comes into each x with a conspicuous leap, rather balletic in effect. Arms are out at waist level for each x, then forward, up and out in a big circle on the caper.

The Sidestep sequence (Bars 9 - 12) is:

r l r l/sh (right foot in front of left)
l r l r/sh t (a single shuffle, left in front of right, with just one twist of the foot before feet-together)

Arm movements are high twists by the leading arm, tilted at an angle of about 45° towards the audience. Twists maintained during shuffle, lowered for feet-together, rising ready for the following s4.

The Sherborne 4-step and capers are as already described.

After the Upright-Caper sequence there is a break in continuity. After the break Butterworth is standing with his right

side to the camera in the centre left of screen, from where he commences the Caper Round. There is a feint step on the right before the sequence L r l/ R l r/L r l/ G(rt) (a complete turn inwards). Arms up and down, reaching well forward above the head to give lift on the caper. The camera was fixed, and Butterworth moves wholly out of the field of vision on Bar 34, only the upper half of his body is visible in Bar 35 as he crosses the field of vision; and only his galleying leg is visible in Bar 36. He completes a true circle in Bars 33-36, and has begun a second circuit when the film ends.

As the original film was hand cranked, and therefore variable in speed, we cannot draw any firm conclusions about the speed of dancing. A frame by frame analysis of the speed as the film is now shown at 12 fps has not been made, but some preliminary estimates have been completed. Bars 9-20 are twenty seconds in duration, implying a metronome speed (presuming $\frac{2}{2}$ time) of ♩=108. A subjective impression is that the dancing rhythm is maintained regularly throughout this period. Bars 29-32 were measured, in whole seconds, as seven seconds; if ♩=108 were maintained, the expected duration would be $6^2/_3$ seconds, so the speed is probably maintained. All in all, the indications are that the speed of cranking was maintained at a reasonably steady rate for all of the film.

"I'll go and enlist" is given in Morris Dance Tunes as ♩=96. Interestingly enough, if Butterworth was originally dancing at that speed, then the original film speed can be estimated at $10^2/_3$ fps, which is identical to the original estimate of the film speed.

The four Upright-Capers last approximately seventeen seconds, giving ♩=94. The figure one would expect if the speed given by Sharp were increased in proportion with the figure for the main sequence is ♩=85, so it does seem that this sequence was danced by Butterworth faster than we might expect from Morris Dance Tunes. Variation in cranking speed seems unlikely, as the original speed is resumed in Bars 29-32.

In one minute of film Butterworth chose to dance the most informative sequences from one of the most complicated dances collected by Sharp. The film was clearly intended as a demon-

stration for instructional purposes; now, seventy years on, it can at last be used.

M.HEANEY, Eynsham, 18.2.1982

NOTES

1. D.Kennedy, Folk dance revival, Folk music journal, vol.II, no.2, 80-90

2. Journal of the E.F.D.S., vol.1, no.1, 1914, 'Notes', 27

3. British Journal Almanac, 1912, 1191-1222 contains a long advertisement explaining the workings of the Kinora system, and there is an independent assessment on 683-685.

4. Witney Gazette, 29/VI/1912, p.5

George Sainton Kaye Butterworth, B.London, 1885, killed at Pozieres, Somme, 5.8.1916. See Morris Dancer No.3, p.14: No.4, p.17 (Douglas Kennedy, "...Butterworth was the man we all modelled ourselves on."): and No.12, p.6

The picture of George Butterworth is from Frame 99. It is reproduced by courtesy of the Bodleian Library, which has the copyright.

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