

Roy Dommett's Morris Notes

**Volume 6:
Collected Cotswold
Dances**

Compiled by Roy Dommett

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- Bar 2 Continue with step and jump, landing feet together in opposite's place, still facing out.
- Bar 3/4 Galley right to face front, ending with step and feet together and clashing tips from right to left.
- Bar 5/6 Standing still, hit tips, opposite left to right, right diagonal right to left, opposite right to left, and left diagonal right to left.
- Bar 7/8 As bars 5/6.
- Bar 9 etc, half hey.
Repeat all to places.

"The Bull"

Source : Great Western Morris.
Music : The Archers signature Tune from the BBC.

Chorus

- Bar 1 Middles face down and hold sticks horizontally overhead, tops hit middles sticks with tips while bottoms clash across the set.
- Bar 2 Middles face up and bottoms hit them while tops clash across.
- Bar 3 Bottoms face down and hold sticks horizontally overhead, middles hit them while tops clash across.
- Bar 4 Tops face up and middles hit them while bottoms hit across.
- Bar 5/8 Half Hey.
Repeat a mirror image of above to place.

"The Chaser"

Source : Victory Morris at Port Solent, lunchtime Saturday 25th August 1992 as part of the Portsmouth Festival. They had the idea of the dance from a Bourne River performance outside a pub called The Chaser in Kent on a Hartley tour.

Music : a version of "We Wont Go Home Till Morning".

Sticks : long stick each, held near bottom with a two handed grip, strikes with a good follow through.

Chorus 1 : Dancers stand and face opposites.

- Bars 1-2 : Hit sticks high right to left, low left to right, high right to left.
- Bars 3-4 : Repeat.
- Bars 5-8 : Half hey and end with a clash with opposite,
- Bars 9-10 : 2 double steps on the spot.
- Bar 11-12 : as Bar 1/2. Repeat all to place.

Chorus 2 : as chorus 1 but opposites change places with 3 walking steps while clashing in bars 1/2. Bars 3/4 stand still as before.

Chorus 3 : as chorus 1 but opposites change places with 3 plain capers while clashing in bars 1/2.

"Chuckingham"

Source : side seen at Chippenham

Chorus :

Bar 1 : 1st corners throw and catch sticks to swop.
 Bar 2 : 2nd corners ditto.
 Bar 3 : 3rd corners ditto.
 Bar 4 : all clash twice, tips and butts.
 Bars 5-8 : Half Hey

"Cottisford"

Source : Roy Dommett with Fleet Morris
Music : "Seek you first the Kingdom of God"

Chorus :

Bars 1-2 : first corners dance 2 plain capers on spot and one double step to meet in the centre.
 Bars 3-4 : first corners dance a spring caper on spot in the centre turning to face out and then return to place on a double step, while the second corners do the same as bars 1-2.
 Bars 5-6 : second corners dance a spring caper turning on the spot in the centre and then return on a double step to place, while the middles do the same as bars 1-2.
 Bars 7-8 : middles dance 2 spring capers, turning and returning to place, while the rest dance two spring capers turning out on the spot.

"Country Gardens"

Source : Windsor Morris

Chorus

Bar 1 Hit tips high right to left, then low left to right.
 Bar 2 Repeat.
 Bar 3 Both hold sticks as for Headington dances. Odds hit evens stick which is held still. Odds hit down on even's tip with tip, up on even's tip with butt, hit down on even's butt with tip, up on even's butt with butt
 Bar 4 Odds hold stick still and evens hit, Evens hit down on odd's tip with tip, up on butt with butt, and both clash tips together.
 Repeat, or half hey and repeat all.

"Curly Headed Ploughboy"

Source : Churchwardens at Kingsbridge and Sidmouth
Music : "Curly Headed Ploughboy"
Sticks : long, with two handed grip on butt

Chorus :

Bar 1 End face along sides. Hit the ground in front and to the right of each dancer with their stick tip and then clash with the other end dancer over the head of the middle.
 The middle clashes tips with opposite and then hits the ground, thus ducking and avoiding being hit.
 Bar 2 Repeat.

Bar 3-4 All dance a small circle on own to the left with spring caper and a step and jump or plain capers, and then clash.

Bar 5-8 Repeat.

Victory tried it as Bars 1-2 twice and then a half hey.

"Dearest Dicky"

Source : Victory Morris who saw it at a Ring Meeting.

Set : 8 men version of Fieldtown dance

Chorus :

1st change : Nos 1&6, 2&8 positions

2nd change : Nos 2&5, 4&7 positions

3rd change : Nos 3&4, 5&6 positions

ie 2 4 6 8 2 4 1 3 5 7 1 3 5 8 2 3

to to to
1 3 5 7 6 8 5 7 6 8 2 4 6 7 1 4

end of 5 8 2 3 end of 1 3 5 7 end of 6 7 1 4 end of 2 4 6 8

1st 2nd 3rd last

chorus 6 7 1 3 chorus 2 4 6 8 chorus 5 8 2 3 chorus 1 3 5 7

"The Euro Dance" to the Tune of the EEC Anthem "Ode to Joy".

Source : Swindon Morris.

Chorus : Face across to start, all short open sidestep to left and turn in a loop to left on 2 single steps to face back, all short open sidestep to right and turn in a loop to right to face across. Cross set passing right shoulders and turn to right into half-rounds clockwise to reach own side but set reversed. Repeat sidesteps, turns and half-rounds or mirror-image half-round back the other way.

"Flowers of Edinburgh"

Source : Invicta Morris - stick dance

Set : 6 dancers in normal set but as a corner dance.

Chorus :

Bar 1 1st corner dance into meet with a spring caper and clash stick tips twice on the land and hop. Normally right to left, could try for tips right to left and butts left to right.

Bar 2 2nd corner.

Bar 3 3rd corner.

Bar 4 all jump and clash tips once.

Bar 5-8 half hey. Repeat all to place.

"Gentleman Soldier"

Source : Frome Valley New Tradition.

Chorus : take two handed grip near bottom. As change position "tramp" two heavy steps per bar to coincide with the clashes.

Bar 1 Opposites hit tips right to left, left to right, Nos 1, 4 & 5 moving forward a little till No. 4 is in the centre of the set.

Bar 2-5 No 4 hits Nos 1, 2, 6 and 5 in turn, twice as in bar 1, in each bar, rotating clockwise in the centre of the set. The other dancers hit whoever is in reach. 2&6, 3&5 : 1&3, 6&5 : 1&2, 3&5 : 1&3, 2&6.

Bar 6 Opposites hit as in bar 1 but returning to place.

Bar 7-8 Backstep & jump as per tradition being used.

"Greencoats"

Source : Abercorn Stave Dancers from a Polynesian dance.

Music : "Brighton Camp" or "Rose Tree"

Chorus : danced in units of 4. Hold sticks as Adderbury doubles.

Bar 1 Beat 1 1&4 hit middle of 2&3 sticks respectively with tips across set.

Beat 3 2&3 ditto to 1&4.

Bar 2 Beat 1 1&4 hit middle of 3&4 sticks with tips along sides of set.

Beat 3 3&2 hit 1&4.

Bar 3 Beat 1 1&4 change places across the diagonal, both turning to their left, to pass back-to-back and hitting 2&3 respectively as they pass.

Beat 3 2&3, who have not moved, hit 4&1 respectively across the set.

Bar 4 Beat 1 2&3 change places across the diagonal, both turning to their left, to pass back-to-back and are hit by 4&1 respectively as they pass,

Beat 3 2&3 hit 4&1 respectively along the sides of the set.

Repeat to place. Could elaborate and move round a set of 8 like a hey.

"Green Eyed Strangler"

Source : Bristol Morris men

Music : "Blue Eyed Stranger".

Chorus : A sidestep and half-hey dance with a 'twist'. It can be achieved in two ways and in the performance watched they combined both.

Method A : the middles dance to their left on the first bar of crossed sidestep to end between the pair on their left, all facing up and down, and then they complete the sidesteps and the half hey. This is then repeated for the other half of the chorus to end with the set inverted.

			2	6		1	5												
2	4	6								1	3	5				5	3	1	
			to	3	4	to	3	4	to				to						
1	3	5								2	4	6				6	4	2	
				1	5		2	6											

Method B : the end two dancers move 'round the corner' in the first bar,

2 4 6	2 4	3 5	1 3 5
	to	to	to
1 3 5	1 6	1 6	5 3 1
	3 5	2 4	6 4 2

Bristol MM danced with No 3 following method A and No 4 method B!

"High Germany"

Source : Southsea Belles

Music : Sharp folk song tune used by Vaughan Williams

Chorus

Bar 1/2 1st corner 2 short sidesteps.

Bar 3/4 2nd corner ditto.

Bar 5/6 Middles do 2 off of "steps"

Bar 7/8 All sping capers/galley down and out to end facing across.

"Horsham Stick Dance"

Source : Broadwood Morris modified by Roy Dommett and Fleet Morris.

Chorus : Two sticks, one long, held at the middle in the left hand, and the other short, held by the butt in the right hand. The two sticks are clashed together at head height on the jumps in the figures, not with one's opposites. The arms are only gently swung elsewhere.

Chorus :

Bar 1 Hit tip of long stick on the ground twice in front of dancer. Hit tip of long stick together twice, low down and both clashes from left to right.

Bar 2 Hit tip of short stick downwards twice onto tip of long stick, which is now held more or less horizontal and pointed diagonally across the body and then hit tip of short stick twice with opposite's from right to left about head height.

Bar 3/4 Repeats of Bar 2.

Bar 5 Repeat of Bar 1.

Bar 6 Repeat of Bar 2.

Bar 7 "**Sharpen**" - hold the long stick up, sloped out not vertical, and strike ends with short stick, top, bottom, top, bottom, using a glancing stroke with a flourish along the stick, each time moving away from the center.

Bar 8 Hit short stick tip with opposite three times, high up at head level, right to left, left to right and right to left.

Make the chorus look like an arcane agricultural process.

After the final chorus of the dance, repeat it at faster speed.

"Kemps Men"

Source : derived from Kemps Men at Kirtlington

Chorus :

- Bars 1-2 : all put stick into high basket (tepee) and dance half rounds clockwise, keeping reasonably close.
- Bars 3-6 : half hey, middles go the direction that they are facing and all make big loops ending in opposite's place facing across.
- Bars 7-8 : cross over with opposite to own place passing left shoulders and turning to face and clash.

Not repeated.

"Maid of the Mill" - stick dance

Source : Victory MM at Fleur de Lys Morris Orange 1993

Music : Brackley tune?

Chorus

- Bar 1 All dib sticks in front, and clash butts right to left standing up.
- Bar 2 All hit tips left to right with opposite, then with two handed grip hit diagonal right.
- Bar 3 Hit diagonal left twice.
- Bar 4 Hit diagonal right and then opposite.
- Bar 5/8 Half hey

"Oh Susannah"

Source : from Ring O'Bells of New York.

Chorus : Face across, walk backwards 2 steps, hitting stick butts and then tips on ground in front, walk forward with a step and jump landing feet together, close enough to opposite to strike, swinging the stick back then forward to clash tips with opposite. Pass opposite by the right shoulder on a double step, turning right to face back on a step and a jump, while waving the stick as in a Badby dance, to right, to left, to right and then clash. Turn to face back when doing the second wave to the right. Then half hey ending with two spring capers turning out (or facing front).

"Old Peculiar"

Source : Albemarle MM at Charlottesville, Virginia

Music : own tune.

Chorus

In this chorus there is a pattern. All the sticks are swung down and up in each bar, sometimes hitting a neighbour's stick on the down, the hitter being on the left and the receiver on the right of a pair, and sometimes throwing a pair of sticks across the set diagonal on the up swing and catching them on the next down swing. The hitting of the neighbour precedes the throw, and both hitting and throwing rotates round the set anticlockwise.

- Bar 1 1 hits 3, 6 hits 4, then 1&6 throw sticks across diagonal.
- Bar 2 3 hits 5, 4 hits 2, then 3&4 throw sticks across diagonal.
- Bar 3 5 hits 6, 2 hits 1, then 5&2 throw sticks across diagonal.
- Bar 4/6 Repeat. Bar 7/8 Hook etc.

"The Owl Dance"

Source : idea used in NZ dance & by Bamtam Cocks, adapted by Roy Dommett.

Music : a Blowzabella Tune. *"Beau Knot"*

Chorus : There are 8 changes, each taking 2 bars, done with single steps. Dancers turn to face direction of travel at start of change. When not crossing, the two free dancers turn outwards on spot with two spring capers.

(1) 1&4, 3&6 (2) 2&6, 1&5 (3) 4&5, 2&3 (4) opposites 1&2, 3&4, 5&6.

Set is now reversed and on the other side to at the start. The crossing (4) could be to spring capers. Repeat, with the same persons changing in the same order.

"Ring O'Bells"

Source : Ring O'Bells of New York, USA

Chorus : Dance into single line, right shoulder to right shoulder with one's opposite. Only the ends turn on the spot, at the end of bar 2, turning towards the rest of the set, to face back. Now they are to be thought of as new pairs, with new opposite's, who are left shoulder to left shoulder and they retire to their new places, all having moved one place around the set clockwise. This movement is repeated three times till the set is reversed but on the wrong side, then they dance a half rounds to go back to their starting position.

"Room for the Cuckoo"

Source : Victory Morris at Port Solent, Portsmouth Festival, lunch time Saturday July 25th 1992.

Music : usual Bucknell tune.

Chorus : Pairs face - throwing passes down the set.

Bar 1-2 :

Top : throw across and catch sticks, hit tips on ground twice, high clash.

Middle : hit tips on ground, throw & catch sticks, hit tips on ground, hit high

Bottom : hit tips on ground twice, throw across & catch sticks & high clash.

Bar 3-4 as Bar 1-2.

Bar 5-8 : Half Hey. Repeat all to place.

"Shoot The Bunny"

Source : Pilgrim Morris Men at Rustic Sunday, the Old Kiln Agricultural Museum, Tilford, 26th July 1992.

Music : recorded on video.

Sticks : one long stick each, held in middle.

Chorus :

Bar 1 : Partners face, dib stick and exchange sticks with opposite by throwing, sticks passing by the left sides, sticks kept vertical.

Bar 2 : dib again and shoot at partner shouting "bang" (and encouraging audience to join in)

Bar 3 : as Bar 1

Bar 4 : Standing still, hit butts left to right and tips right to left.

Bar 5-8 : Half Hey.

"South Australia"

Source : From the teaching of the Britannic Bedlam Morris Gentlemen of Wellington, NZ, to the sea shanty "Bound for South Australia".

Remembering all the shanty is difficult, so sing for the first figure and all the choruses. The sticks are held in the "double" hold diagonally across the chest during the figures.

Dance Order and Words

Capstan,

*"In South Australia I was born, Heave away, haul away,
In South Australia round Cape Horn, We're bound for South Australia."*

Instead of a normal walk round and sing, all hold sticks horizontally with a two handed grip at end with both knuckles on top, the free ends being into the middle like the arms of a capstan, and walk round slowly simulating pushing, "raising the anchor".

Chorus,

*"Heave away you rolling kings, Heave away, haul away,
Heave away you'll hear me sing, We're bound for South Australia."*

All stand facing opposites, stick held in two handed grip at bottom and stick sloping up to the right across the chest. In bar one the evens push their stick forward on the first strong beat and hold it steady, and the odds strike (more of a vigorous swipe) its tip on the second strong beat. In bar two the evens hit the odds in a like manner. In the next bar both strike their partner's stick, up high, with a forehand and then a backhand clash. Then the stick is swung horizontally over the head (clockwise looking up) to strike partner's stick again with a forehand on the second strong beat of the fourth bar. This swing starts either with a preparatory movement to the right as if ready for a forehand, or as a bounce off of the backhand. All continue facing across and sidestep and close twice, moving sideways down the set with the stick held horizontally at waist level as if heaving on a rope. Face up and walk up 3 steps with the stick on the right shoulder, ending with a jump to face front and clashing tips with opposite.

"The Spanish Lady"

Source : Jackstraws Morris modified by Roy Dommett.

Chorus

First Part : All face up and dance sidestep foot-up 2 in turn, but half length and overlapping, thus,

Bar 1-2 : Top pair short open sidestep to left and right, moving forward a little, while rest stand still or start to walk forward,

Bar 3-4 : Top pair turn out on 2 spring capers and go to bottom of set and turn inwards to face up. Others move up one place, the next pair by short open side stepping to left and right moving to the top, other pair walking forward,

Bar 5-6 : Second pair turn out and go to bottom on 2 spring capers, turn in to face up. Last pair move up with a short open sidestep to left and

right at the top.

Bar 7-8 : Last pair turn out and go to bottom on 2 spring capers and turn in, rest move up the middles with 2 spring capers and all turn in on the end of the 2nd spring caper to end facing centre of set.

Second Part : All face centre of set and dance inwards with single steps and hands down at sides for 4 bars till close, music quiet, join hands with neighbours but not so as to be obvious to the audience. All raise arms, touching knuckles with neighbours, sloping up to sides and retire to places with single steps for 2 bars, end 2 spring capers facing across.

"Speed The Plough"

Source : John Glaister's Side

Chorus : Everyone does a short open sidestep to left and right and then two spring capers. It is the path that varies.

Bar 1 : All face across, all except first corners do short open sidestep to their left along the set, while the first corner, quickly turning clockwise to right, crosses the diagonal with only one sidestep, leading with the left, passing back to back.

Bar 2 : All face across, all except second corner do short open sidestep to their right moving back to starting place, while second corner, quickly turning anticlockwise to the left, crosses the diagonal with only one sidestep, leading with the right, passing back to back.

Bar 3-4 : The corners turn out on the spot with two spring capers, while the middles cross the set to change sides passing right also with two spring capers turning. End facing round set clockwise.

Bar 5-8 : All half-rounds clockwise to place and end facing across.

In the Repeat :

Bar 1-2 : As above.

Bar 3-4 : As above but middles pass left shoulders and all end facing round set anticlockwise.

Bar 5-8 : All half rounds anticlockwise.

"Sussex Carol"

Source : Abercorn Stave Dancers.

Chorus not repeated.

Corners approach with a dib, tips hit ground, and hit opposite diagonal (1&6,2&5) stick high and low, forehand and backhand (if 1st corner,1&6) or low and high (if second corner,2&5), centres do not join in but perhaps move back a step. All turn on spot to face 1&3, 2&5, 4&6 across a diagonal like second half of *Three Musketeers*, and hit high right to left (forehand), low left to right (backhand), high right to left (forehand), stamp left foot while turning a loop to the left into a double step & jump, landing feet together, facing partner & clashing.

"Three Musketeers" to tune British Grenadiers.

Source : Abercorn Stave Dancers on idea from Wheatsheaf Morris.

Chorus

- Bar 1 : 1 & 6, 2 & 4, 3 & 5 spring to form set on diagonal on first beat and clash tips high, right to left, low, left to right.
 Bar 2 : 1 & 3, 2 & 5, 4 & 6 form set on other diagonal and ditto.
 Bar 3 : All face opposite in normal formation and ditto.
 Bar 4 : All hit opposite tips high, right to left and left to right. Half-hey and repeat all to place.

"Battle of Hopton Heath 19.3.1643"

Source : Stafford Morris at Milwich 1.6.92, to remember one of the few battles won by the King in the Civil War.

Chorus : Based on "Three Musketeers"!

- Bar 1 : Opposites strike high right to left, low left to right.
 Bar 2 : First corner and two sides strike (as in bar 1 of usual Three Musketeers)
 Bar 3 : Second corner and two sides strike etc.
 Bar 4 : Opposites strike as in Bar 1, but second hit is high also, so is a backhander.
 Bar 5-8 : Half-hey.

All turns to face the next person to be struck are anti-clockwise (to the left). The length of the turn varies with position and bar as does the amount of lateral travel to end in the right formation each time.

"William's Fantasy"

Source : film and notation from White Rose of Wellington, New Zealand, 1990. A handkerchief dance composed in 1982.

Music : own tune, "Constant Billy Backwards".

Steps : double steps, single steps, sidesteps, and step & jump. Start each chorus and figure onto the right foot.

: chorus - 2 doubles (really sidesteps), 2 stephops, step & jump.

: figures - 2 doubles, 4 stephops, 2 doubles, 2 stephops, step, jump

Hands : double steps and stephops - large arms swing down and up.
 sidesteps - leading arm straight and fairly high, and a dip-&-up-&-out wave of the hand, other hand on hip..
 step-&-jump - a scoop, ie big circles back, down, forward and up, not a snatch, and ending with arms up.

Set : composed for four dancers, standing in a line across, facing the music. Can be done by two or more dancers by simple adaptation.

02YS

Come in with a step and jump.

Chorus : The dance starts and ends with a chorus and has one between each figure. All sidestep right and left going backwards (equivalent to 2 double steps). Come forward on two stephops, with high knee lift,

and step-&-jump. Repeat, ending facing neighbour in pairs.

Figures : these are Ilmington like, but in the reverse order.

1. **Hey.** Reel of Four, starting passing other member of pair by the right shoulders. Weave through and end with a step-&-jump to face up for chorus. This figure is not danced when there are only two dancers.
2. **Back-to-Back.** Pairs back to back both ways.
3. **Gypsy.** MF Ilmington like half gyp. Dance into right shoulder to shoulder with the other of the pair, up and down the set, turn away to the left from that dancer and dance back to place with the stephops, turning left to face the other dancer again. Repeat going left shoulder to shoulder and turning to the right etc.
4. **Circle.** Move to pass the other member of the pair by the right, thus forming a circle. Circle round clockwise till the leader, the original left hand dancer of the line, is at the bottom, then they all follow No 1 up the centre to form a column of four.
The final chorus is danced in this formation.

If danced with two separate sets of four, the dancers come up in a combined line of eight.

"Young Collins" - danced in units of 4

Source : Southsea Belles

Chorus

- Bar 1 1st corners dib, hit tips on ground, clash opposite corner tips right to left.
- Bar 2 2nd corners ditto.
- Bar 3 With opposite hit tips right to left, left to right
- Bar 4 With opposite hit tips right to left three times quickly.
- Bar 5/8 Half reel : original 1st corner move easy way to face, along the same diagonal as the second corner, and all dance a half reel, the 2nd corner changing places along the diagonal, the 1st corners looping out from the ends to change their places.

Jim, Enjoy! Peter

OLD PECULIER

P.T. Kleeman, 1985

Handwritten musical notation for 'Old Peculier' in treble clef, 6/8 time signature, with a key signature of one sharp (F#). The piece consists of four staves of music.

ENG. Polka - For "LUCK OF LYNNE" *

Handwritten musical notation for 'Eng. Polka - For Luck of Lynne' in treble clef, 2/4 time signature, with a key signature of one sharp (F#). The piece consists of four staves of music, with the first and second endings marked.

ASCOT-UNDER WYCHWOOD : WANTAGE W/E NOTES

Figures : Long Foot-Up (6 bars double step, move up first bar and retire on cross steps), Half-Gip, Whole-Gip, Back-to-Back, Half Rounds (double step bars 1-3 and galley in bar 4, done very large). End on 4 plain capers.

For half heys backstep either across facing partner, or along sides as Fieldtown.

Steps : Cross Backstep in bars 3 and 7, Galley to turn 180 deg on left foot in bar 4, jump in bar 8. Cross steps start left foot across. Half capers are furies, changing step.

Arms : Down and up to shoulder level with double step, plain capers, half and full capers. High sharp jerk circles with backstep and sidestep.

Stick Dances : Clash in bar 8 only in figures. At end of dance evens hold sticks horizontally at chin level and odds hit middle with tips and hold.

BALANCY STRAW : Dib butts 3x, tap butts together 3x, dib butts 3x, strike tips 3x, half hey and repeat.

BANKS OF THE DEE : As Bobby and Joan, Fieldtown.

BLACK JOKE : Figures do not include half-rounds. Figures have 2 bars cross step in bars 3 and galley in 4, but double step in bars 9 - 10. At ends of half figures odd hit tips on middle even stick left foot forward and vice versa right foot forward.

Sticking - p r2l, diag r l2r/ diag l r2l, p l2r/ p r2l, diag l r2l/diag r l2r, p r2l//
Half hey : 4 bars double step and hit across as in figures.

CONSTANT BILLY - as Bledington/Fieldtown, hit across with foot stamped forward, each side then 4 plain capers tips, butts, tips, butts, all r2l, half hey.

NIGHTINGALE : like Stanton Harcourt, receivers either turn or face partner.

Handkerchief Dances :

BRIGHTON CAMP & BOYS OF THE BUNCH : Sidestep and half hey, left circle, left circle, down and up, right circle, right circle, down and up. Move only a short distance sideways.

HIGHLAND MARY : All face up - short open sidestep, double step, short open sidetep other way, double step, (or four short open sidesteps) half hey and repeat facing other way.

LEAPFROG : Fieldtown tune - end on half rounds and caper up.
1 - wave in turn, 2 - galley left, 3 - rtbs, 4 - leapfrogs, working in pairs and keep going so that each does 3 leaps.

MAID OF THE MILL : open side step each way, 2 half capers with claps, half hey and repeat to place. End dance facing with clap, /b. beh. b. - //

MRS CASEY: All face up, 4 plain capers in turn 1/2 and rtbs without slow music 3/4, and all do the 4th one together, half hey and repeat.

ORANGE IN BLOOM : Corner dance - intermediate figures all rounds, go into center like Fieldtown, cross back out and galley left and come back, end facing across diagonal not to partner. End dance on whole hey and caper up. Corners - sidestep left and right, two off, cross on 2 doubles turning to face back on the 2nd, and the rest step in to form a tight circle, all do cross backs and jump in place.

1/2 - Salute, circle left and bow, circle right and bow, feet still

3/4 - Slows, L R ltb, together, repeat opposite feet

TRUNKLES : B music, cross in turn in pairs with **top pair** first each time and galley left to face back. Corners all dance together, but crossing starts delay a bar. 1 - doubles, 2 - half capers, 3 - plain capers, 4 - slow capers with slow music. Ending all face out on diagonal and galley to face across.

VALENTINE : Cross over dance. Chorus : two sidesteps forward, two off to pass right shoulders turning to face back, half hey, repeat all.

1 - doubles, 2 - half capers, 3 - slow capers like 4 plain capers but stamping foot in front on second step (like Sherborne kick-capers), 4 - rtbs. End first slow in a line of 6 along centre facing up/down. No half rounds at end.

Clapping Dances : no handkerchiefs

COUNTRY GARDENS : Top pair = b. under left, b. - , middle pair = b. under right, b. -, bottoms = b. under l, b. under r, all b. beh. b. - // half hey and repeat.

SHEPHERD'S HEY : No handkerchiefs, clap own both hands once at end bar 4 and b. beh. b. - / , without stepping, in bar 8.

Clap facing partner - b. touch ankle. b. - / b. touch other ankle. b. - / b. under leg up horizontally. b. under other leg ditto. / b. beh. b. - // On touch, turn body like 45 deg. On (-) one/two hand waves up and high. Repeats : touch knee, thigh, etc.

BADBY - THE NOTES

Steps : 4-steps [4S] ; leg across [LA] ; side-steps [SS] ; plain capers [PC] ; double capers [DC] .

- LA is 2 springs from alternate feet, with the free foot swung over to touch down
- DC are as in Bucknell, i.e. RRL etc. with the free foot swung back and forward from the knee

Hand movements : low, medium sized twists for 4S, SS, PC & DC (single in SS); high twists for LA.; note that twists are out - down - in - and - up.

Figures : Once to yourself [OY] ; Cast round [CR] ; Distinctive figure [DF] ; Set Straight [SSt] ; DF; (Back to Back [BB]); DF; Hands Around [HA] ; } DF; Whole Hey.[WH]. There is no reason for BB not to precede HA, and vice versa

OY is LA (and clash in stick dances) except Beaux.

CR is 3x4S, LA: repeat to place- both are a double column cast to the right.

SSt is 3x4S, LA: repeat . one 4S forward, one 4S in line on the spot, one 4step backwards to place, LA. Right shoulder first time, left on second.

BB is 3x4S, LA: repeat . one 4S forward, one 4S sideways, one 4S backwards to place, LA. Right shoulder first time, left on second.

HA is 3x4S, LA: repeat . two 4S round, one 4S to turn to face across in position, LA. Right hands linked first time, left on second - in stick dances the stick in the inner hand (unlike Adderbury)

WH is 3 x 4S, LA: repeat. Turn out at the ends, with 3 & 4 following 1 & 2, but half way through, 1 & 2 and 5 & 6 face either down or up, whilst 3 & 4 face across.

First Morris

Handkerchief - tune collected from *Cole by Butterworth*

As a processional on :

- A musics - dance on in line (1, 3, 5, 6, 4, 2) to form circle - 3 x 4S, LA [repeat *ad lib*];
- B music - ssR, ssL, ssR, LA, 2PC (RL), bow (face out), 4PC (RLRL), all in circle;
- C music - 8DC and all in.

As a processional off :

- A musics (x2) - OY, CR, 1, 3 & 5 cast left while 2, 4 & 6 cast right, with odds joining evens line behind no. 6 to form circle
- B music - ssR, ssL, ssR, LA, 2PC (RL), bow (face out), 4PC (RLRL), all in circle;
- C musics - 8DC to dance off - repeat *ad lib*.

Second Morris

Handkerchief - tune collected from *Ashby by Butterworth*

OY, CR, DF, SSt, DF, BB, DF, HA,DF, [WH]

DF = Side-steps & half hey (repeat) (*cf. Highland Mary, Bampton*).

- all facing up - ssR; LA, turn R and repeat down; HH ;repeat facing up; HH

Old Black Joe

Handkerchief - tune & dance collected from *Cox by Sharp*

OY, CR, DF, SSt, DF, BB, DF, HA,DF, [WH]

DF = Side-steps & half hey (repeat) (*cf. Black Joke Adderbury*).

- facing across - 2ssR, 2ssL, HH; repeat; HH

Flowers of Edinburgh

Handkerchief - Bledington tune used

OY, CR, DF, SSt, DF, BB, DF, HA,DF, [WH]

DF = Side-steps & half hey (repeat)

- facing across - ssR, ssL, 4S, LA; HH (repeat).

Cuckoo's Nest

Handkerchief - Bledington tune used

OY, CR, DF, SSt, DF, BB, DF, HA,DF, [WH]

DF = cross over & half hey (repeat)

- change places with partner with 2x4S , LA , HH (repeat).
- second time replace 2x4S with ssR, ssL; third time 4PC, fourth time 2DC (*cf. Gallant Hussar, Bledington*).

Saturday Night

Handkerchief - tune collected from *Cox by Butterworth*

OY; CR; DFx6; WH

- 1 & 2 face down; 3 &4, 5 & 6 face up. All 2ssR, 2ssL, ssR, ssL, 4PC, 2DC to pass pair facing (R). repeat to original places (6x) and WH

Broad Cupid

Handkerchief - tune used by King John's M.M. is "From night till morn"

OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH

DF = Corners cross (1 & 5, 2 & 6, 3 & 4)

- Preparatory movement each time- ssR, ssL, 4S, LA; 1st time - 3x4S, LA; 2nd time - ssR, ssL, 4S, LA; 3rd time - 4PC, 4S, LA; 4th time - 2DC, 4S, LA.

Trunkles

Handkerchief - tune from Leslie Saunders

OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH

DF = Corners challenge and cross (1 & 5, 2 & 6, 3 & 4)

- Challenges : 1st time - 2PC (RL) 4S, LA, T, kick R; 2nd time - as 1st but kick L; 3rd time - shake hands; 4th time - doff hats.
- Corners cross : 1st time - 5x4S, LA; 2nd time - 4ss, 4S, LA; 3rd time (slow music) - 15 PC, 4S, LA; 4th time (slow music) - 7½ DC, 4S, LA.

Beaux of London City

Stick - tune & dance collected from Cox by Sharp

OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH, DF

No LA anywhere - dib butt of stick on ground instead (this includes the OY)

DF = Stick clashing.(no repeat)

- dib & strike (D B T -)x3 with partner & twirl - tip of stick follows a figure-eight pattern, right, left, right and strike tips;
- dib & shoot (D T S -)x3, twirl and strike tips - i.e.: strike butt on the ground and "lay" stick, striking tip on ground, raise stick to the shoulder and shoot (partner, corner, partner)

This dance frequently concludes with "shoot the musician", at no. 1's discretion - the alternative is a single stick strike (tips).

Shepherds' Hey

Stick - tune & dance collected from Cox by Sharp

OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH, [DF]

OY = strike sticks tips butts tips (T B T -) (T is forehand, B is backhand) or clap FBF- in handclapping version.

This also appears at the end of each phrase of stepping whilst dancing LA. (NB this is much like learning to ride a bike - you fall over a lot at first ...)

DF = Stick clashing & half hey (repeat) or hand clapping

- hold stick with left hand at butt, right hand in middle, and stand and strike as follows :
- | - - OT/EB, OT/EB | - - ET/OB, ET/OB | OT/EB, ET/OB, OT/EB, ET/OB | OT/EB, ET/OB OT/ET, - |
- handclapping version - : | F - R R | F - L L | F R F L | F B F - | (where F = clap in front, R/L = clap right/left with partner, B = clap behind), but no half hey (i.e. 4 bar B music)

Balance the Straw

Stick - Leslie Saunders' information was that the tune used for *Fieldtown* Balance

the Straw, post WWII, was from *Badby*

OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH, [DF]

DF = Stick clashing & half hey (repeat)

- hold sticks in right hand and | G - - - | T B T - | G - - - | T B T - | Stand still for first three bars, LA in fourth; G is forceful strike on the ground with the tip of the stick, from right to left.

Bobbing Joe

Stick - tune collected from *Ashby* by Butterworth

OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH, [DF]

DF = Stick clashing & half hey (repeat)

- hold stick with left hand at butt, right hand in middle, and stand and strike as follows :
- | - OT/EB | - ET/OB | T B | T B T | Stand still for first two bars, caper LR in third and LA in fourth.

Mrs. Casey

Stick - tune is from *Fieldtown*. This dance is of my devising, although a part of

the sticking comes from Old Woman Tossed up (*Bledington* style) devised by Ron Coe of Winchester M.M.

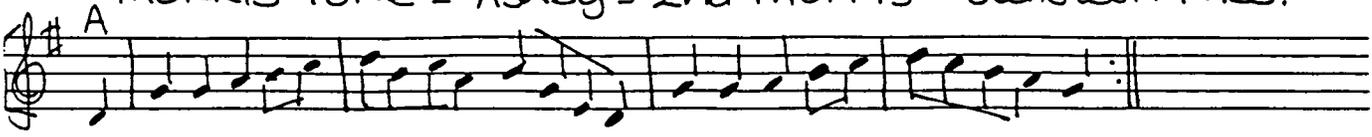
OY, CR, DF, SSt, DF, BB, DF, HA,DF, WH

DF = Stick clashing and half hey (not repeated)

- | D Tl | Tr T | D Tl | Tr T | - OT/EB | - ET/OB | T B | T B T | Stand still for first six bars, caper LR in seventh and LA in last. Tl/Tr is a *diagonal* two handed strike either L or R.



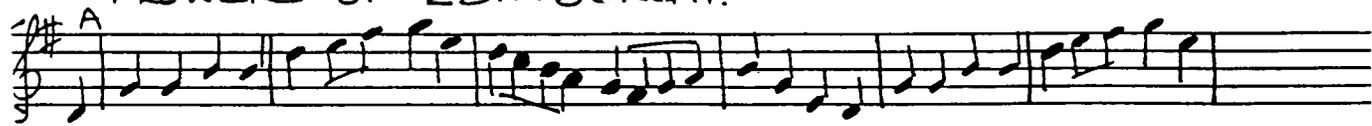
MORRIS TUNE - Ashby - 2nd Morris - Butterworth MSS.



OLD BLACK JOE



FLOWERS OF EDINBURGH.



BADBY - THE OTHER NOTES

(Transcribed by Christine Burke for workshops at the Bromyard Folk Festival - 15th 16th 17th September 1995)



Handwritten musical notation for 'SATURDAY NIGHT - Cox - Butterworth MSS.' The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff is marked with 'A' and 'B' above it. The second staff is marked with 'C' above it. The third staff is marked with 'etc' and 'A+B' above it. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

SATURDAY NIGHT - Cox - Butterworth MSS.

Handwritten musical notation for 'FROM NIGHT TILL MORN - FOR BROAD CUPID'. The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff is marked with 'A' above it. The second staff is marked with 'B' above it. The third staff is marked with 'B' above it. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

FROM NIGHT TILL MORN - FOR BROAD CUPID

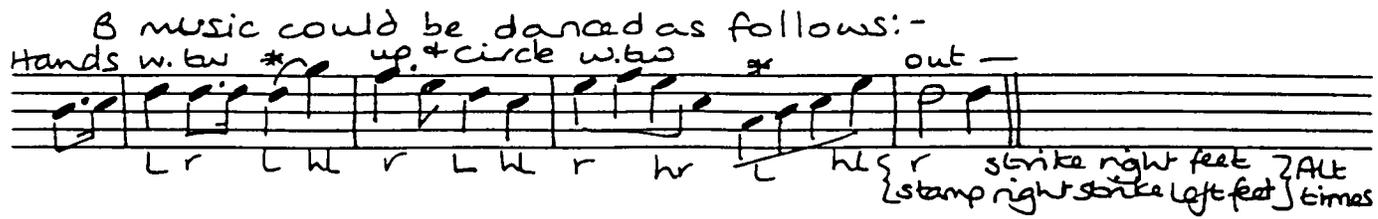
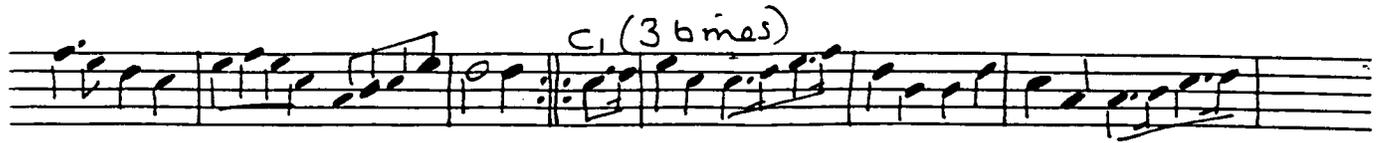
Handwritten musical notation for 'BADBY - THE OTHER NOTES'. The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff is marked with 'A' above it. The second staff is marked with 'B' above it. The third staff is marked with 'B' above it. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

20.

BADBY - THE OTHER NOTES

(Transcribed by Christine Burke for workshops at the Bromyard Folk Festival - 15th 16th 17th September 1995)





BEAUX OF LONDON CITY.



SHEPHERDS HEY.



BALANCE THE STRAW.



ALL A3.



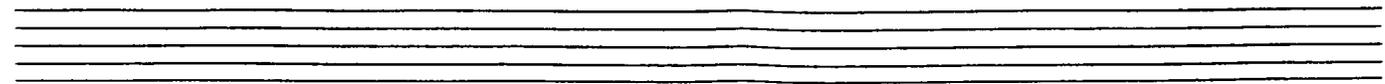
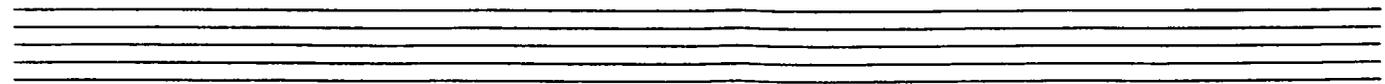
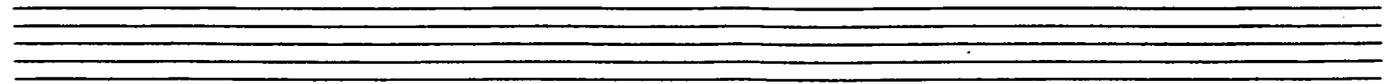
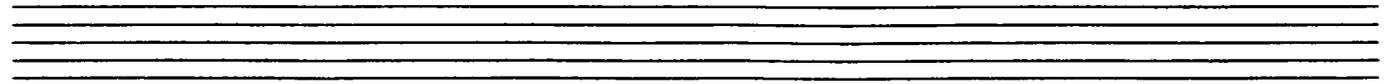
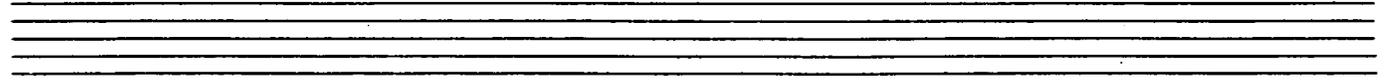
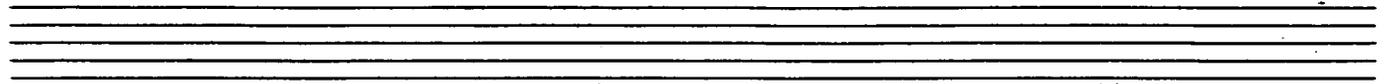
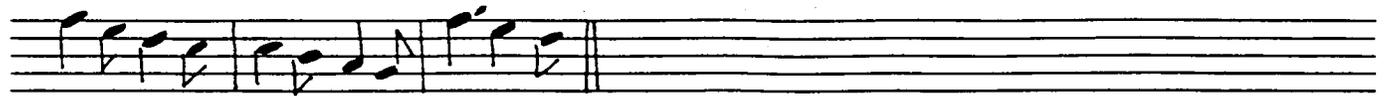
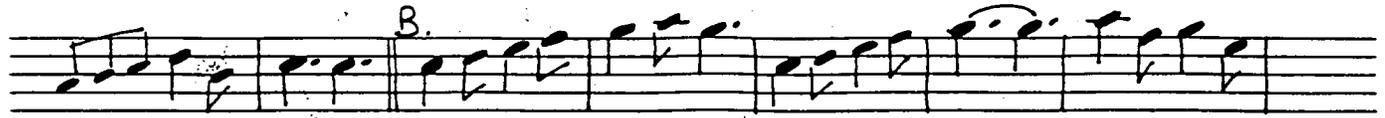
BADBY - THE OTHER NOTES

(Transcribed by Christine Burke for workshops at the Bromyard Folk Festival - 15th 16th 17th September 1995)





A MRS CASEY.



BADBY - THE OTHER NOTES

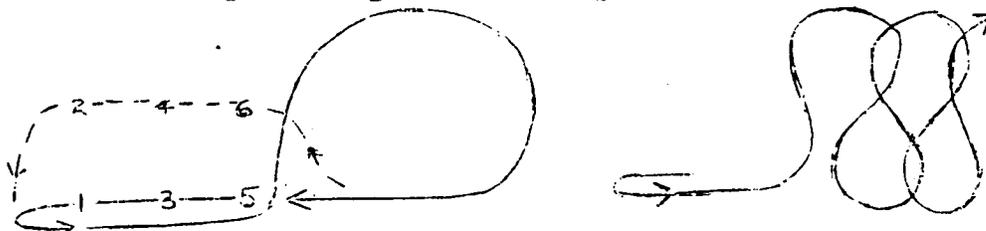
(Transcribed by Christine Burke for workshops at the Bromyard Folk Festival - 15th 16th 17th September 1995)

22

A new morris was raised at Bidford-on-Avon, Warwks. in 1886 and revived in 1904. It stopped with WW I but the dances had been collected and some published by both Graham and Sharp. When a boys side was raised in 1955 use was made of the published notations to stimulate local memories. Local knowledge mostly confirms Graham but with some significant deviations. Only 4 dances have been revived recently. The following is based mostly on Graham & the local team but use is made of Ferris MSS, Sharp MSS and Neal MSS.

GENERAL -- the tradition seems to have been very flexible.

1. Both double and single stepping was customary (cf Bampton) depending more on the dancer & the foreman on each day rather than any fixed rule.
2. The opening figure could be (i) dance facing partner (ii) dance facing up (iii) hey (iv) rounds.
The final figure could be (i) spiral (ii) rounds (iii) dance facing up quickening the pace.
3. The intermediate figures were half-gip & back-to-back done ad lib.
4. The "sidestep" and "stick" dances were not associated with any particular tunes. A wide variety of stick tapping movements were used interchangeably. (cf Ilmington)
5. At the recent revival several local people have insisted that the distinctive chorus movement came before and between the halves of the conventional figures half-gip and back-to-back as well as the heys. This may be a confused memory of chorus and half-hey dances. The problem is confused by the fact that the repeats indicated by Sharp cannot be fitted consistently to any pattern. This may be due to non-standard dance structures, each dance having a different structure as often happens at a revival.
6. There are two forms of the hey, both of which could be used in the same dance. The hey starts from the top each time, not the bottom 2nd.
 - (i) morris hey - usual path - ends turn outwards in bar 4. (like Bledington hey without the "Hook")
 - (ii) in & out hey - topsmove in a little, turning to face down, then swing out going behind middles, swinging in again to bottom place then turn outwards $\frac{3}{4}$ round on spot to face front. Middles step quickly into middle to allow tops to pass behind and step back to allow bottoms to pass in front, then step forward to place & dance on spot. Bottoms take a wide sweep in turning outwards to start hey, then pass quickly between middles & make $\frac{3}{4}$ turn outwards at top. Hey starts from top again in repeat.
7. End each 4 bar figure phrase with a jump. Jumps at end of half-heys very vigorous.
8. Start every movement with right foot. Single or Hopstep throughout is current team's practice. MSS implies really left foot start.
9. SPIRAL & BACK (as Shepherd's Hey description in Graham)
Odds move forward & cast sharply to left & dance down side of set followed by evens. The line swings across behind evens line & makes a large circle to right coming back to place. Evens step on spot till no. 5 reaches top at start and odds step on spot at end till evens have come up alongside.
SPIRAL & MORRIS OFF (as Constant Billy)
Start as above but only $\frac{3}{4}$ circle, then follow path of overlapping figure eights slowly receding from dancing pitch. If audience reaction is good enough there is the option to come back to the pitch for another dance.
All make a complete right turn on spot in bars 7 & 8 with a jump.



This figure is confirmed by a photo in the Stone collection in Birmingham Central Ref. Lib. The circumference of the circle must be much longer than the line of dancers.

SHEPHERD'S AYE

Once to self - face up & jump at end.
Foot-up - face up stepping on spot (4 bars) jump & straight into
1/2 hey (i) - sticks or handclapping (4 bars)
1/2 hey (i) - ,,
1/2 hey (ii) - ,,
1/2 hey (ii) - ,,
back-to-back to left (4 bars) - sticks or handclapping (4 bars)
back-to-back to right(4 bars) -
spiral to place OR after a figure jump to face up and dance 8 bars
at a quickened pace ending with a jump and throwing up hands.

Half half-gips can be inserted before the back-to-backs

Handclapping:-

b. rkn. b. -./b. lkn. b. -. 'b. unr. b. unl./b. beh. b. -./

CONSTANT BILLY - usually used to lead into morris off.

Once to self - facing partner, jump at end.
Foot-up - step on spot facing partner (4 bars) clapping (4 bars)
1/2 hey - clapping
1/2 hey - clapping
(lengthened by including back-to-backs and half-gips)
spiral-off if used as a morris-off OR rounds and all up.

Handclapping:-

b. -. r+r. -./b. -. l+l. -./b. -. beh. -./ b. -. r+l
l+r. -./

STICK DANCES - Shepherd's Aye & other tunes

Sticks when not used held more or less upright in fists. Stick 18" long, one end having a knob turned & ribbon tied to it round waist of knob. Held at plain end.

A. Sharp & Neal (they had this done twice)

x. x. x. -./x. x. x. -./- /- . . x. -./
clash tips..... hold sticks tog. in arch
stationary stepping.....

Clash tips right to left and left to right alternately.

B Present side - hit tips - no stepping.

x. x. x. -./x. x. x. -./x. -. x. -./x. x. x. -/
rtol ltor rtol ltor rtol ltor rtol ltor rtol ltor rtol

C. Simple rhythm - rhythm pattern used varied considerably from that used by present side, depending on the occasion, down to

-. -. x. -./- . . x. -./- . . x. -./- . . x. -./

however the 3 taps in bar 4 were done more often than not.

D. Hit ground 3 times/3 low clashes of tips/hit ground 3 more times/
then 3 high chashes.

No two-handed grip movements are remembered.

A, B probably Shepherd's Aye : C probably Constant Billy : D possibly Young Collins

SIDESTEP DANCES

Sidestep movement - no sideways travel - long sidestep right foot forward then long sidestep left foot forward, holding up right then left hand, waving handk, while resting other hand on hip. Stone's photos show (i) no turn of body (ii) handk swung towards partner - therefore a sort of countertwist at about head height (iii) forward foot straight forward, but not crossed sufficiently to be in line with rear foot.

Order:- as Shepherd's Aye with following variations,

A. Old Woman Tossed Up in a Blanket, Young Collins. Play AABB(A, B=8 bars)

Foot-up : step facing partner 8 bars.
Order as Shepherd's Aye but including rounds.
End - face up & quicken pace.

B. Brighton Camp, Billy and Nancy, May ABB(A, B= 8 bars)

Start face partner (Graham) or half rounds (Sharp)
End with rounds

Sharp collected a normal figure, chorus & 1/2 hey twice structure.

C. Abraham Brown Most reasonable interpretation of Graham is complete figures(8 bars) interspersed with 3 bars of sidestep.

24.

WE WONT GO HOME TILL MORNING

This dance is in two parts which follow without pause - each part can be repeated several times although present side does not. The second part uses a Cuckoo's Nest tune. Play $(A_2 B_2)_3 C_8$ according to Sharp, who has B = 12 bars, but this is far too long. Graham does not have B at all and requires $(A)_6 C_4$. However in reading and interpreting Graham one must remember that he never indicated repeats of a movement.

First Part - Conflict

- A1 - once to self - face partner & jump at end.
- A2 - Step facing partner (8 bars) jump at end.
- A3 - bars 1-4 : 1st corners approach (1 bar) fight by slapping hands first r+r then l+l (1 bar) retire backwards to place still challenging (2 bars)
bars 5-8 : 2nd corners ditto - all 6 step throughout A3.
- A4 - Whole Hey - Mr. Salisbury did not think there was one here, as indicated by Graham, so at present it is optional.
- A5 - bars 1-4 : middles as A3.
bars 5-8 : all dance whole gip going round to left only
- A6 - Whole rounds clockwise ending with vigorous jump.

Second Part - Reconciliation

- C1 - face partner & shake right hands (1 bar) stamp left foot (1 bar) shake left hands (1 bar) and stamp right feet (1 bar) 3 times each. Half Hey.
- C2 - repeat to place.
- C3 - half-rounds with large jump turning outwards to face back at half way and a large jump at end to face up.
- C4 - optional - step facing up with quickened pace.

Sharp's longer B music can be fitted in by putting A2's after the halves of A3 and A5. This would be consistent with Graham. It makes the dance like Campden's Country Dance, with spells of stepping on spot between everything.

PRINCESS ROYAL

Music: play $A_0(A_1 B(A_2)^4 A_3)^3 A_4$ as per Sharp. The slow music is unusual in that the slow part starts in bar 3 (following Graham) rather than bar 1 as is more customary and continues till bar 6.

- A₀ - after once to self facing partner step on spot (8 bars) as Ferris says "upright jiggling to opposite".
- A₁ - whole hey.
- B - sidestep - 4 long sidesteps alternately to right and left as described before (8 bars) then long slips to right and left (4 bars) as at Abingdon. Ferris says dance with twist of foot. This and other indications suggest the following method - for sidestep to right - right foot forward and a little to right side heel on ground, and twist foot clockwise about heel while bringing left foot across behind right foot. This produces a certain amount of travel. (Suggest a similar movement in Abraham Brown) MSS says hand waved at side, other hand on hip.
- A₂ - capers - Graham's "4 jumps" = 4 slow capers, each with a jump like the Fieldtown slow capers. The rhythm is as at Fieldtown with the jump as the 3rd movement of the caper. In the capers the hands are vaguely out and flapped. The caper is given as "hop forward with one foot, then touch ground lightly with the toe and then the heel of the other foot, and jump with both feet." The hop actually comes at the end.
The movement is thus:-

ordinary speed	/half speed
r. hr. l hl./r. hr. l. hl /.....lj.	hr./.....lj.kl.
	r toe. r heel. ft. tog. l toe l heel
in position	/cross.....
rtoe r heellj. hr./ltoe l heellj. hl./r. hr. l hl./r. l. l. -//	
	/a tempo
	/opposite corner...turn & face back.

NB - weight on other foot while "touching" toe & heel. Spring off this supporting foot to land on both feet and then hop on the opposite foot to that used to support before.
Dance first 2 bars in place facing across the diagonal - travel across on the 4 capers with most of the movement on the jumps - step the end facing out & turn to face back across the diagonal on the jump.

(A₂)¹ = 1st corner cross over (A₂)² = 1st corner cross back 2nd corner joining in at end.
(A₂)³ = 2nd corner cross over (A₂)⁴ = 2nd corner back and all join in last 2 bars.

Middles do not cross over.

A₃ - Spiral

A₄ - all face up & step at quickened pace.

BLUFF KING HAL - files 12 ft apart.

Step: - Graham "step slowly"; Sharp "dance soberly"; Present side dance with same step, hands and spirit as other Bidford dances. This is best. Graham says "when arms not linked, hands held up and hands waved". Extant side do a swing back and forward of both arms in each bar for every dance. Feet together at end of every phrase.

Sequence :- Sharp has (A, B, C = 4 bars)

A - advance; A - retire; B - mark time; B - advance; C - retire;
C - mark time & change formation if necessary.

Graham has

A - advance; A - retire; B - mark time; B - advance; C - retire and change formation.

The dance as it stands is not very exciting - it is slow, repetitive and very long. Yet it is valuable as one of the few dances which rely on pattern for their effect. The following improvements are recommended.

1. Dance with vigour (as extant side does)
2. Eliminate repeats (as extant side does)
3. For consistency make the pattern throughout (rationalising point 2)

A - advance, A - retire, B - advance with linked arms, B - retire with linked arms, C - change formation

4. Musically it is much better to play AACCB

1. Once to self - face up - turn to face in on last beat.
2. Lines advance, nod, retire, link arms, advance, nod, retire & turn to face out, letting go of arms.
3. Lines advance backwards till backs almost touching, nod, retire, link arms and repeat form into one line facing up in order 1 3 5 6 4 2.
4. Single line advance, nod, retire, link arms, repeat and form one ring by 1 linking with 2 and rest holding hands.
5. Complete circle to right (8 bars) and circle back (8 bars) and form into two smaller circles odds and evens.
6. The 2 rings holding hands circle twice round to right (8 bars) and back to left (8 bars) breaking hands to form the single line facing up again.
7. Single line advance, nod, retire, link arms, advance, nod, retire and release arms and form a normal set at right angles to original direction - still in normal order, but facing outwards.
8. as 3.
9. as 2. End dance with a bow.

NB -- nod not bow in bar 4 of advance and retire.

The above is the Sharp/Graham order - if one wants to rationalise further one could make the 2nd half of the dance more the mirror of the first half by for example -

- a. in 7 have line face away from top
- b. in 7 to 9 have the linked arms movement before the free one.

26.

A Buff King Hal

#

C

B

Cross Caper or Princess Royal

A1

B

A2

The following tunes were written down by Ferris in 1835

Abraham Brown the Sailor

#

Cuckoo's Nest

#

Old Woman Tossed Up in a Blanket

#

Bidford Town Morris - processional in single file.

#

Sharp & Graham have different versions of above tunes

BRACKLEY

Material offered for Brackley workshop with Bourne Bumpers on 5 October 91.

STEPS :

- Ordinary** : single step, hopping as high as comfortable, so not very fast.
- Sidestep** : a open sidestep, usually short (1 bar), done sideways when on spot and diagonally forward when moving.
- Capers** : "plain" or "quick" (L R) and "spring" (L r r). The modern habit of taking these faster than the ordinary stepping is not traditional.
- Start** : on outside foot or with left when not clear.
- Breaks** : it is important to stand on balls of feet with heels close and toes turned out (about 60° included angle) so that one foot can be rotated on the ball of one foot past the other foot.
- Short Break** : (takes 1 beat and 1 bar) bring the feet together instead of making the last hop in a bar of single step, then feet apart and feet together again in the last bar. The feet apart is done very quickly.
- "Rear-Up"** : eg. rotate the right foot till it points to the right side while the left is straightened to point forward. Turn left foot to point to left and straighten right. Jump to land feet apart and then jump again to land feet together. There is a rise and fall of the body but no twist of the body (don't wriggle the rearside!).

HAND MOVEMENTS :

Low Twists with both hands, at side of body, one twist per single step, level from hip to breast level, with an emphasis on the "lift" on the strong beat, and nearly in the vertical plane and nearly facing forward. In the open sidestep only the leading hand is used and the twist is somewhat higher up. In the spring caper use a half of a twist in and up in front, but then down and out back along the same path.

Waves (large twists) are used for the plain capers.

On the breaks, a "balance" for the "rear-up", upper arm down at side and lower arm out, and "down-&up" for the apart-together, from the elbow not the shoulder.

FIGURES :

Once-to-Yourself (O2Y)

Stand in place facing up and do 1 bar break, apart-together in last bar.

Foot-Up-&Down (FD&U) and Foot-Down-&Up (FD&U)

All face up (down) and dance on spot, turning out to face down (up) at half way on the jump, all face down (up) and dance on the spot and turning in to face across on the jump at the end.

Short form : only the first half is danced, it is 8 bars long and has a full 2 bar "rear-up" but to end facing across.

Long form : each half is 8 bars and has a full 2 bar "rear-up".

Side-By-Side (SBS)

All face across and dance into a single line, shoulder-to-shoulder with opposite dancer, along the centre line of the set, return to place and repeat to be other shoulder-to-shoulder, etc.

Short form : each half is 4 bars. Dancers move forward into line to be right shoulder to opposite (1 bar) and face alternate directions dancing on the spot (1 bar), retire to starting place (1 bar) and a short 1 bar break. Repeat going to be left shoulder to opposite.

Long form : each half is 8 bars. Dancers move forward into line to the left of their opposite and odds turn clockwise, towards opposite, so that all face to odds side (2 bars) and dance on spot (2 bars), return to place and face across (2 bars) and a full 2 bar "rear-up". Repeat, going to the right of opposite and evens turn anti-clockwise for all to face to evens side. In both halves the dancers could do the travelling in 1 bar so that there are 4 bars of dancing on the spot in line.

Back-to-Back (B2B)

All take a near half turn to their right to face down or up set and dance an open side step to the left across the set passing in front of opposite, move a little forward passing right shoulders and return to place with an open sidestep to the right (2 bars in all), facing across and dance on the spot. Repeat the other way. The dancers reverse direction on the hop of the first sidestep, giving themselves a good push back.

Short form : quick back-to-back followed by 1 bar dancing on the spot and the 1 bar break.

Long form : quick back-to-back followed by 4 bars dancing on the spot and a full 2 bar "rear-up".

Whole-Hey (WH)

All face across throughout. It is a "slipping" hey. The top pair move sideways to the bottom of the set in 2 bars, without moving forward or back to avoid collisions whilst travelling. The other pairs move up one place, the original middles going outside the tops by moving in a curved path in bar 1 and the original bottoms going inside the tops in a curved path in bar 2. They all dance on the spot till the end of the phrase. The hey is then danced to place in the same way, the new middles going outside and the new tops going inside the pair coming up from the bottom. The other two pairs move to complete a loop in the both halves and do not go back along the same path.

Short form : dance on the spot for 1 bar and 1 bar break.

Long form : dance on the spot for 4 bars and then a full 2 bar "rear-up".

Ring-&-All-In (R&AI)

Dances usually end with dance facing into centre along diagonals in a ring, possibly moving backwards a little first, and ending all into the centre with 4 plain capers at the all-in.

Don't get caught about directions when set is reversed or on opposite sides!

Also in particular dances,

Show-Out (known also as partners-circle or cross-over)

Only exists in a short form of 4 bars each half. All face across and dance across to opposite's place, passing by right shoulders, turning to right to face back and 1 bar break, repeating to place passing right shoulders again, ending with either 1 or 2 bar break.

Whole-Rounds

Only exists in a short form of 8 bars, danced clockwise without a break at half way. An alternative opening figure for a dance to foot-up and the common start for stick dances in the 1920's.

Half-Rounds

Can be clockwise or anti-clockwise, 4 bars either way. Usually incorporated into a chorus.

Half-Hey

Half a whole-hey, usually called "Hey-Down" or "Hey-Up" depending on where the leading pair starts.

ORDER OF FIGURES :

Dances were varied to suit the audience, both in order, structure and particularly in length according to the interest they evoked. There was a great deal of flexibility as there were the long and short versions of each figure and there was a practice of interpolating extra figures through the dances, usually FU&D, FD&U or WH, but any particular performance would be constructed to a pattern. (DF=chorus)

When the dances were shown to Cecil Sharp by the Howards they were danced at great length and the following orders were noted.

1. FU&D; DF; SBS both ways; DF; B2B both ways; DF; R&AI, or Hey-Down; Hey-Up; R&AI.
2. as (1) but all figures double length, either short or long FU&D and second figure often FD&U.
3. as (2) but the SBSs & B2Bs separated by DF.
4. as (1) to (3) but Hey-Downs and Hey-Ups interpolated. eg from (3), FU; DF; FU; SBS; Hey-Down or possibly FU; DF; SBS; DF; Hey-Up or FD; DF; B2B; DF; Hey-Down; DF; B2B; DF; Hey-Up; DF; R&AI. Sometimes there was only one SBS or B2B.
5. as (1) to (3) but FU&D or FD&U before each figure, eg from (3), FU&D; DF; FD&U; DF; FU&D; SBS; DF; FD&U; SBS; FU&S; B2B; DF; FD&U; B2B; DF; Hey-Down; Hey-Up; R&AI.

Or instead of last chorus in dances in which dancers are in "wrong" place or on the "wrong" side. end, Hey-Up; Hey-Down; Hey-Up; Cross-Over; R&AI.

In this example SBS and B2B can be doubled at both ends.

When the dances were collected by Kenworthy Schofield et al they were very short, just the minimum to indicate the dance but this may have been the normal practice in the 1920's. It is recommended that each dance picked has a different structure chosen for it to keep to the tradition!

THE HANDKERCHIEF DANCES

The Handkerchiefs were large and held by two diametrically opposite corners.

In all corner movements the dancers substituted plain capers for sidesteps and single steps at will. Usually when they had a large audience and felt energetic. With the length of the dances it was also the custom for the musician to indicate when it was the last corner crossing by the middles so that it could be done to plain capers as a sign to the rest of the set of the end of the dance coming. The habit has grown up in recent years of substituting plain capers for the 3rd and 4th choruses of corner dances, but this would only be recommended if the team's capering is very good!

Collected dances :

JOCKEY TO THE FAIR

Properly collected tune has 8 bar A and 12 bar B music.

Sharp suggested a short order of long figures FU&D; FD&U; SBS; B2B; & all-in on last chorus. The full version is given in the Morris Book 3. Hamer and others preferred and have taught inserting a WH. This is the one dance normally done with the long figures.

Chorus : Corners - 4 sidesteps to change across the diagonal and turn to face back (4 bars), 4 single steps to approach in the centre (2 bars), 4 vigorous plain capers (2 bars), 4 single steps to retire (2 bars) and a full "rear-up" in the opposite diagonal's place.

BONNETS SO BLUE

Named tune or "Bonny Blue Handkerchief" as collected or as published song. Dance starts with Whole-Rounds.

Chorus : Corners - 4 sidesteps, 4 single steps & a full "rear-up".

HASTE TO THE WEDDING

(1) corners - as Bonnets So Blue but 2 plain capers in bar 5.

(2) facing across, long open sidestep to left and right and half-hey, with 2 plain capers in bar 5 as starting hey, and then repeat all that to place.

THE HOLLOW HILLS

As Haste to Wedding (2) but movements shortened to fit tune.

LINKED HANDKERCHIEF DANCES

Tunes : "Old Woman Tossed Up" and "Shepherds Hey".

Linked handkerchiefs held in right hand (possibly one red and one blue).

Chorus : Show-Out and Whole-Hey.

The Hey is done with slip steps, without the breaks, and all pairs go all the way round. For the first tune it is one W-H and dance in position, and for the other tune it is W-H ad lib as fast as possible, like a sword dance roll. For the hey the pairs come in from either end passing under first. It is possible that for Shepherds Hey the later figures were missed out and the dancers try to get through even more rolls of the hey in each repeat, and the music can speed up.

Composed Dances :**LADS A BUNCHUM**

Dance collected from an earlier (c.1870) Brackley dancer when living at Hinton-in-the-Hedges interpreted by Sharp in 1922 into the Brackley (c.1910).

Chorus : corners, half-hey, corners and half-hey back.

In the first half corners start right foot and dance 2 plain capers, a double step, 2 single steps, 2 plain capers and on the second do a special movement. The corners retire to their starting place while the next corner is beginning. After each corner has danced, all do a half hey, meaning that the repeat corners is done by different pairs of dancers (1&4, 3&2, 5&6). The repeat is done off the other foot, starting left.

The collected special movements for bar 4 are (1) kick feet (2) shake hands and (3) touch hat or touch forehead and wave. These are not characteristic movements for women and look wrong so (1) stamping with both hands in hips (2) slap one hand together (3) a curtsy, are suggested.

FIRST MORRIS

Tune : chose something like "Portsmouth".

Chorus : half-rounds clockwise in 4 bars to opposite corners, then first corner 4 capers back across the diagonal passing left shoulders, so that going easy way into the second half of the chorus, then the second corner capers across also passing left shoulders. This has to be a flowing movement so the first corner does not finish crossing on the 4 capers. The middles and inactive corners single step on the spot, and the middles do not caper across at all. Repeat to place doing half-rounds anticlockwise and caper across passing right shoulders and turning to face across.

As a Processional On : processional in 2 columns, chorus, show-out & face up.

EURO DANCE (Swindon)

Tune : chose something like the EEC Anthem.

Chorus : face across to start, all short open sidestep to left and turn in a loop to left on 2 single steps to face back, all short open sidestep to right and turn in a loop to right to face across. Cross set passing right shoulders and turn to right into half-rounds clockwise to reach own side but set reversed. Repeat sidesteps, turns and half-rounds or mirror-image half-round back the other way.

OWL DANCE (Roy Dommett)

Tune : special Roys's tune.

Chorus : there are 8 changes, each taking 2 bars, done with single steps. Dancers turn to face direction of travel at start of change. When not crossing, the two free dancers turn outwards on spot with a spring caper and 2 plain capers.

(1) 1&4, 3&6 (2) 2&6, 1&5 (3) 4&5, 2&3 (4) opposites 1&2, 3&4, 5&6.

Set is now reversed and on the other side to at the start. Repeat, with the same persons changing in the same order.

SPEED THE PLOUGH (John Glaister)

Chorus :

Everyone does a short open sidestep to left and right and then a spring caper and 2 plain capers. It is the path that varies.

Bar 1 : all face across, all except first corners do short open sidestep to their left along the set, while the first corner, quickly turning clockwise to right, crosses the diagonal with only one sidestep, leading with the left, passing face to face.

Bar 2 : all face across, all except second corner do short open sidestep to their right moving back to starting place, while second corner, quickly turning anticlockwise to the left, crosses the diagonal with only one sidestep, leading with the right, passing face to face.

Bar 3-4 the corners turn out on the spot with spring caper and 2 plain capers, while the middles cross the set to change sides passing right also with the spring caper and 2 plain capers turning. All end facing round set clockwise.

Bar 5-8 all half-rounds clockwise to starting place and end facing across.

In the Repeat :

Bar 1-2 as above.

Bar 3-4 as above but middles pass left shoulders and all end facing round set anticlockwise.

Bar 5-8 all half rounds anticlockwise.

SPANISH LADY - Catherine of Aragon (Jackstraws)

Chorus : In two parts

Part 1 : all face up.

Bar 1-2 :top pair short open sidestep to left and right, moving forward a little, while rest stand still or start to walk forward.

Bar 3-4 :middle pair short open sidestep to left and right moving forward while the top pair dance down the outside to the bottom on a spring caper and 2 plain capers. Bottom pair walk 4 steps forward.

Bar 5-6 :bottom pair short open sidestep to left and right moving forward while the middle pair dance down the outside to the bottom on a spring caper and 2 plain capers. Top pair walk 4 steps forward.

Bar 7-8 :bottom pair dance down outside to the bottom with a spring caper and 2 plain capers and rest dance up the middle to their starting place with a spring caper and 2 plain capers.

Part 2 : all face centre of set in a ring.

Bar 1-4 :dance into centre to form a tight ring, arms at sides, music quiet, join hands with neighbours but not obvious to audience.

Bar 5-6 :raise arms quickly, hands still joined, to form a crown, and start to dance backwards to place.

Bar 7-8 :let go hands, face across, and dance a spring caper and 2 plain capers.

Ends of dances will need sorting out as Ring & All In can be inappropriate.

34.

- CROSS OVER** As above but pass right shoulders, dance face up, turn out and face across.
- CROSS BACK** As above but pass right shoulders, dance facing down, turn on the spot and end facing up with 4 plain capers.

"OLD HOG OR NONE" for 6

- Step** Rather more deliberate double step with a high wave to every step, ie 4 to a double step.
- O2YS** Face up and come in with 4 plain capers.
- FIGURE 1** **SPOTS** - Danced on the spot, 3 doubles facing up, turn out to face out on a double.
2 doubles to face down and turn in to face across, then cross over passing right shoulders and face up in 2 doubles.
Turn out to face back across on 2 doubles and cross back on 2 doubles.
Face down for 2 doubles, turning out to face up on 2 doubles.
- SLOWS 1** All face up and dance two at a time in pairs from the top, then all do it together.
- Feet** Cross feet, cross feet other way, 2 plain capers.
- Hands** Out at side, out, scoop up, and snatch down.
- FIGURE 2** **CAST** - Top pair dance backwards down outside, followed by the rest, and up the centre to place, but only 2 doubles going down and 2 doubles coming up.
Turn in to face down on the spot for 2 doubles, and then turn out taking 2 doubles to face up.
Dance up into a line of 6 across the top facing up, bottoms at the ends, in 2 doubles, each pair taking one double to move up a place, then turn out and cast down to place, like Eynsham, in 2 doubles and face up for 2 doubles.
- SLOWS 2** All face etc as before
- Feet** 2 plain capers, R L, step onto the right foot and scuff the left kicking forward.
- Hands** 2 low waves, scoop up, and snatch down
- FIGURE 3** **ROUNDS** - all dance rounds clockwise for 3 doubles and then all in.

I am not sure of the timing of the **FIGURES 1 & 2**, they may be a bar shorter, but the inexperienced team was difficult to follow.

DUCKLINGTON

Dance suggestions based on ideas seen : just enough to make an interpretation. All the tunes could be the neighbouring Fieldtown versions. Be careful to sort out the direction to be facing at the end of every spring caper.

1 "Dear is my Dicky"

Long Figures : 2 double steps, 4 backsteps hands at sides, 2 double steps facing across the set, 2 spring capers to turn to next direction of movement. Adapted suitably for foot-up, rounds (with or without sidestep), hey

Chorus B1 : numbers 1, 4, 5 dance simultaneously. Show to left and right and two spring capers to approach the centre (rather as Lollipop Man). Two bars of walk/dance/slow capers passing centre of set by right shoulders, but going round about 2/3rds of a circle. Two spring capers to new place which is in 5, 1, 4's places respectively and turning out to the left (as normal).

Chorus B2 : numbers 2, 3, 6 do likewise.

2 "Old Woman Tossed Up"

Chorus B1 : all 6 dance. Show to left and right and two spring capers to approach the centre forming a small ring. All pass round the centre, right shoulders to the middle, on two double steps, moving to the opposite diagonal's place. Turn to face across on two spring capers.

Chorus C1 : all 6 dance. All cross the set, passing opposite by the right shoulder, on two slow capers, turn to right to face direction for the next figure, in their opposite's place on two spring capers.

3 "Nutting Girl"

Bars 1- 2 : quarter hey, ends turn out and middle go round to end in line facing up in the order 3 5 1 2 6 4.

Bars 3- 4 : all facing up dance two spring capers, more or less on the spot.

Bars 5- 8 : 1, 5. 3 quarter turn to right and rest quarter turn to left to face along the line. Dance four shows, to left, right, left and right, weaving through, till in order 2 6 4 .
3 5 1

Bars 9-10 : the ends, 1 & 2, 5 & 6, move forward and cast to their opposite's place, while the middles 3 & 4 continue with two more shows to reach their opposite's place.

Bars 11-12 : all two spring capers, turning out (as if ending a hey) to end facing across.

Bars 13-16 : all cross the set, passing opposite by right shoulder on two double steps, and turn to face direction for next figure on two spring capers.

4 "Cuckoo's Nest"

Progressive build-up chorus along the centre line of the set. The set starts by facing up, and each in turn dances a show into the centre of the set

- Bar 1 No.1 dances a right show into the centre of the set. Rest stand still.
 Bar 2 No.2 dances a left show into the centre of the set, behind No.1 who dances a left show on the spot but turning to their left to face No.2
 Bar 3 No.3 dances a right show into the centre behind No.2, No.2 dances a right show, turning quickly to their right to face No.3, while No.1 dances a right show, turning to their right to face up.
 Bars 4-6 Continue building up the line of 6, turning to face alternate directions till all the odds are facing down and the evens facing up.
 Bars 7-8 All dance out to place on two spring capers, turning to the right to face into the direction for the next figure.

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Come out passing left shoulders and turning to right to face across opposite partner on two spring capers. Anticipate turns in line and follow leading arm. Make number one is a good/expressive dancer.

5 Old Molly Oxford or Stepback

Double length figures, but instead of ordinary backstep use slow march step with arms at sides.

Figures are double length half gip, into one line shoulder to shoulder, then double length cross over, turning to face back before retiring to opposite's place, finally double length back-to-back etc.

6 Mrs Casey

Chorus : All face up

Top pair do two (a) open sidesteps each way with shows
 or (b) two spring capers
 or (c) one tap caper

Middle pair ditto,

Bottom pair ditto,

All ditto, half hey, face up and repeat it all.

DUCKLINGTON WORKSHOP

INTRODUCTION

The surviving Mss showed that both Cecil Sharp and Clive Carey made a number of separate attempts to collect the Ducklington dances and almost succeeded. Sharp was particularly interested because of the customs with which it was associated, such as the Peeling Horns, the dancing of "Bonny Green Garters" around the maypole and the Whit Hunt, that are described in the Morris Book.

Cecil Sharp found that the detail if the morris was typical of the Wychwood area traditions using galleys and slow capers but with some unique features such as an intriguing way of performing jigs as set dances combining two-by-two movements with the whole set dancing the sidestep figure as a chorus all together. As with the Ascot-Under-Wychwood morris the major gap in the available information has been with the details of the steps and hand movements. For the Ascot tradition we were fortunate to find dancers from Sharp's friend Tiddy's young village sides of Ralph Honeybone's generation who had some knowledge of the Ascot jigs derived from the older generation of dancers who had been met by the early collectors.

On an Abingdon Morris tour in the late 1960's with the older men we met a man at a pub in Northleach who claimed that his father from Ducklington had danced jigs. On a follow up visit he was persuaded to show "Jockey to the Fair" when given just the right amount of beer! The only other thing he was prepared or able to show us with difficulty was the chorus of a Princess Royal. He knew nothing of set dances. He claimed to have been a friend of Arnold Woodley's uncle Joe Buckingham and appeared to have known the Bampton generation of dancers then mostly gone. Some older Bampton dancers thought they remembered him coming over and dancing to Joe in the morris pub.

At that time the revival morris world was looking for a simple tradition that could replace Bampton in the common repertoire. The existing information was developed with the help of Bath City Morris into a set of dances. It was found after experimentation that the satisfying interpretation stayed close to the above informant's Bampton like style using spring or half-capers where the Mss had galleys. Such was the success of the reconstruction that the then RING Squire invited Bath City Morris to teach the dances in an instructional at Cecil Sharp House. However not all the developed features have been preserved in the spread of this interpretation around the world and some of the developments are noted.

Dr Lionel Bacon would always dance Ducklington with the galleys! After a few false attempts, a club started in Ducklington Village to whom a Bampton like interpretation was not acceptable with Bampton just down the road, but for whom, without any Fieldtown like team in the area, a return to a more Sharp like format was practical. However the simplicity of the Bath form has encouraged creativity and many good dances ideas have been incorporated into the repertoires of various sides.

The relationship with the Bampton tradititon has been exploited by a few sides by extensive adaptation (Early) or incorporation of Bampton like arm and body movements (Stroud).

THE STEPS

Double Step : This is the classic morris double step, '1 2 3 hop', with a fairly straight leg and the feet parallel to the ground. The arms start coming down at fairly full stretch on the first step and swing back up on the third. The handkerchiefs are flipped up a little on the hop if possible. There is a left foot start throughout the dance for both halves of figures.

Back-Step : The Hop-Back-Step in the hey and the jigs is done very close to the ground. The heel of the free foot is twisted forward across in front of the supporting foot, keeping the ball of the foot on or very close to the ground. The ball of the foot is not swung across but is slid straight back. The arms and hands hang by the side, palms facing forward, in the back-step without significant movement.

Side-Step : This is "open", ie the feet are not crossed. When sidestepping to the left, the lead is the left foot and a "single" or "short" sidestep is 'l r l hop'. The trailing foot is lifted up behind. The leading arm does one wide sweep or "show" per bar. The sweep is across the body from the opposite shoulder around and above the head and straightening out on its own side, carrying on down to waist level, all in one plane.

The sidestep is either done laterally, at right angles to the direction that the dancer is facing, or travelling around a roughly triangular or circular path. The latter is a sidestep to the left going diagonally forward, '1 2 3 hop' and to the right going diagonally forward on the '1 2' only and changing into a retiring movement back to place on the final step and hop, '3 hop'.

Half or Spring-Capers : This is a springing from the left to the right foot starting on the first beat of each bar, followed by a hop on the landing foot preparatory to the following movement, 'l o r hop-r', if there is one. The arm lift for the caper should appear to come from the shoulders so the caper is performed upright, and the feet are kicked forward only a little. The arm movement is similar to that at Bampton, it is mostly below the elbow, up to nearly meet in front of the chin and back down without fully straightening, and it needs a "snatch" in a preceding bar of double step to lead into it.

"Tap" Capers : As collected these were neither slow nor capers! The music was played in an even rhythm, regardless of the normal rhythm, at about the same overall speed as the other steps. Starting with the left foot, step onto one foot making a deliberate tap, then tap the ball of the free foot about a foot length in front, and then make two little springs or normal 'quick changes' changing weight, 'l tap-r r l'. The hands executed two small waves at the sides on each of these last two steps.

Universally the "Tap Capers" have been interpreted as "Slow Capers" with the music at about half normal speed, the movements more deliberate and the final two steps becoming plain capers. Also the arm movement in the capers has become one big wave, hands coming up together in front, opening up and out, separating and straightening the arms and bringing them round to the sides, like simultaneous sidestep arm waves, taking a whole bar. Although there is no problem in only having one such caper, the Sharp Mss indicates that there could have been another and some teams have constructed one.

THE COMMON FIGURES

Both halves of the figures start on the left foot so that some of the turns on the spring capers have the supporting leg on the outside of the turn as opposed to the more conventional inside. The objective is to make the movements in the figures fit to the music by flowing without pause while having the effort appearing in the movement and the spring capers.

Once-To-Yourself - Start in a set by facing up towards the music. End the Once-to-Yourself with a caper-&-step which is not quite a full spring caper.

Foot-Up - Start still facing up from the Once-to-Yourself. Dance two double steps moving only a little forward, then turn out, odds to the left, evens to the right, on two spring capers, turning half way round and making a small semicircular loop to face down. Repeat, dancing two double steps moving down a little and turning out three quarters round, odds to the right, evens to the left, on the two spring capers, to end facing across.

Half-Rounds - The whole set makes a quarter turn to the left, the "easy", ie shortest way, into a circle facing clockwise around and dance two double steps to go half way round the circle to about their opposite diagonals place. They then flow into a turn out to the left on two spring capers to face back anticlockwise, making a small loop to do so, and dance back to place with two double steps and two spring capers, turning out to the right for roughly a three quarters turn to face across the set.

Half & Whole-Heys - The path is that of the conventional morris hey with the ends starting by turning out. As understood the middle pair always started the half-heys towards the top of the set, but in the whole heys they started the first half up and the second half down. As having two rules can be confusing some sides follow the 'up-then-down' rule only. The stepping is two double steps and four hop-back-steps for each half of the hey, based on the dancing in the comparable bars in the jigs. Note that there is no feet together at the end of the first half of a whole hey. At the end of the two double steps, keep rotating in the same sense until able to travel backwards for the backsteps, as at Fieldtown. For a whole hey, keep going to place.

The backstep is satisfactory for the half and whole heys that appear in choruses but not for the Whole-Hey as a Figure. Here it is suggested that two spring capers are used instead of the backsteps, certainly in the second half when it ends a dance, but also in the middle continuing to move forward. Some teams vary this effectively by using spring capers throughout some of their dances, including either turning on the spot, a "twizzle", with the two spring capers to end facing across, or just facing across for both.

Coming-In - When starting to dance from a static pose, either at the beginning of a dance, coming in for a corner movement or taking a turn in a jig, the dancers "Spring-In" or Caper-&-Step which is almost a spring caper.

Ending - The dances finish on a half or whole-hey and the four hop-back-steps are replaced with four plain capers, 'L R L R', facing up towards the music. The arm movements are full swings down, up, down and up with arms extended. As already mentioned it makes a satisfactory ending to use two spring capers, either facing up or turning out on the spot to end facing up.

DANCES

Note that in these descriptions there are implied only three repetitions of the distinctive movements so that in some dances the set can end with the set reversed. This should not matter, but a fourth can often be invented.

Dances often use movements in which the distinctive stepping has replaced the normal double steps and changes from,

(a) sidestep to, (b) spring capers to, (c) tap capers in the repetitions.

"BONNY GREEN GARTERS" or "HEY DIDDLE DIS"

This dance is described by Sharp briefly in his Morris Book, as performed around the maypole before setting off each day. There is no local Ducklington tune so Kimber's tune from Headington Quarry was suggested suitably adapted for the dance, but there are other collected versions of the tune without dances from elsewhere that could be used, eg Bledington.

Order

Once-to-Yourself,
Foot-Up,
Half-Rounds with Sidesteps,
Whole-Hey,
Half-Rounds with Spring-Capers,
Whole-Hey,
Half-Rounds with Tap-Capers,
Whole-Hey and finish facing up.

Half-Rounds-with-Sidesteps - This is a half-rounds danced with open sidesteps instead of double steps. All travel round with a sidestep to the left, moving out from the centre of the circle as well as moving forward, then a sidestep to the right, moving back towards the centre, turn out on two spring capers in a loop to face back and to be a little further out from the centre. Return with another sidestep to the left, this time towards the centre of the circle, and a sidestep to the right, outwards from the centre and turn out to the right to end facing across the set.

Half-Rounds-with-Spring-Capers - Substitute two spring capers for the two double steps, so that the movement becomes continuous spring capers.

Half-Rounds-with-Tap-Capers - Substitute two Tap-Capers for the two double steps. The music is played evenly for these bars at the speed desired by the side for these steps.

"THE BOYS OF THE BUNCH" or "THE LOLLIPOP MAN"

There is no local Ducklington tune for this dance, although there was one from nearby North Leigh, and it has been customary outside the village to use "The Lollipop Man" a song tune collected in the village by Clive Carey from a dancer. The village side sing,

*"Oh the lollipop man has a great big stick, And he only charges a 1d a lick,
And he gets it out whenever he can, He's a dirty old bugger is the lollipop
man!"*

Order

Once-to-Yourself,
 Foot-Up,
 Corners,
 Half-Rounds,
 Corners,
 Half-Rounds,
 Corners,
 Whole-Hey and finish facing up.

Corners - Danced in turn by Nos 1 & 6, Nos 2 & 5 and Nos 3 & 4. Each diagonal pair face across the diagonal, not across the set, and dance a sidestep to the left and to the right falling back to place travelling around a triangular or circular path and then dancing two spring capers, the first on the spot and in place or moving a little forward, and the second becoming a spring to land emphatically with feet together close to and face to face with the opposite corner in the centre of the set.

They then pass by right shoulders crossing to the other corner's place with two double steps and turn out in a loop around that place to face across the set on two spring capers. The first corners, Nos 1 & 6, turn back to their left, the second corners, Nos 2 & 5, to their right and the middles, Nos 3 & 4, follow their neighbouring tops, No 3 as No 1 to the left and No 4 as No 2 to the right. If this presents a problem to the memory then a club rule such as all turn to the left could be used.

Some sides use open sidesteps to pass rather than the double steps as this is easier when starting from face-to-face.

At the end of the dance, during the last half of the whole-hey, all can sing either,

"We are the Boys, the Boys of the Bunch" or

"Everyone loves the Lollipop Man" or

".....Muffin Man", depending on the tune chosen.

"OLD TAYLOR" or "OLD TYLER"

This is the dance commonly known as "Trunkles". Sharp by making an analogy with the dance elsewhere implied that it might have had two different sets of "slow-capers".

Order

Once-to-Yourself,
 Foot-Up,
 Salute,
 Corners Cross with Sidesteps,
 Half-Rounds,
 Salute,
 Corners Cross with Spring-Capers,
 Half-Rounds,
 Salute,
 Corners Cross with Tap-Capers,
 Whole-Hey and finish facing up.

Salute - Danced by each corner in turn. Facing along the diagonal each pair dances a sidestep to left and right and two spring capers, moving around as in "Boys of the Bunch" but ending in the centre facing, landing and balancing on the right foot while kicking the left feet together, instep to instep. The dancers then walk quietly and quickly back to place while the next corner is dancing.

Some teams dance the two spring capers turning back to place, rather as if it were a galley, instead of kicking feet together. Wheatsheaf Morris make it an exaggerated kick to the groin rather than a kicking of feet together.

Corners - Danced by each corner in turn. Each pair exchanges places along the diagonal, passing right shoulders in the centre of the set, dancing four sidesteps, spring-capers or tap-capers, depending on which crossing is being done, and turning out in the opposite's place on two spring-capers to end facing across, as in "Boys of the Bunch".

Coming-In - Each pair comes into a movement from standing still with a spring caper. Because the salute movement is so short, for that movement it could be reduced to a simple jump, which is the same length but has less flurry.

Some teams are not content with repeating the simple Half-Rounds in the above two dances and replace the second very effectively with the Half-Rounds-with-Sidesteps from "Bonny Green Garters".

JIGS PERFORMED AS SET DANCES

These are the dance formats particular to Ducklington. The pattern is the same with different steps for each repeat. Club style determines whether the "turn out" on two spring capers is mostly done on the first or second.

Order

Once-to-Yourself,
Foot-Up-Two-at-a-Time,
Jig,
Sidestep-Two-at-a-Time,
Jig,
Tap-Capers-Two-at-a-Time,
Jig and finish facing up.

Once-to-Yourself - Only the pair coming in dances.

Foot-Up, with various steppings.

1st 8 Bars : Nos 1 & 2 dance facing up a four bar sequence that is repeated. On the spring-capers at the end of the repeat they turn out and move down into a walk to the bottom of the set while the next pair are dancing. At the bottom they stand still facing across the set. As they start the cast the other two pairs move up a place, the second pair on their once-to-yourself spring-caper and the third pair just walking.

2nd 8 bars : Nos 3 & 4 dance as did the first pair facing up and cast out on the final spring-capers and walk down to the middle of the set and stand facing across the set. Nos 1 & 2 remain standing at the bottom. The third pair move to the top on their once-to-yourself.

3rd 8 bars : Nos 5 & 6 as above, turn on the spot and face across. The others having stood still join in with a once-to-yourself.

The set is now inverted. It does so with every such sequence. The pair currently at the top starts the next face-up sequence.

There are three different repeated stepping sequences,

- "Foot-Up" : two double steps on the spot and two spring-capers.
- "Sidestep" : sidestep to left and to right and two spring capers moving round as in the "Boys of the Bunch" and "Trunkles" salute.
- "Tap-Capers" : two tap capers on the spot and two spring-capers. The collected tune "Princess Royal" suggests that an alternative manner was four tap capers followed by half a "Foot-up".

THE DANCES

"NUTTING GIRL" - The tune suggested came from Arnold Woodley's uncle.

Long open lateral sidesteps take two bars and have two "shows".

Jig : All dance a long open sidestep laterally to the left and then to the right facing across throughout, followed by a half-hey. This sequence is then repeated to continue back to their starting places.

"PRINCESS ROYAL"

Jig : All dance a long open sidestep laterally to the left and then to the right and dance a whole-hey. Note that there is no sidestep movement at half way through the hey as in "Nutting Girl".

"JOCKEY TO THE FAIR"

Jig : All dance a long open sidestep laterally to the left and then to the right and dance a special extended version of the whole-hey. Various methods of doing this have appeared.

Bath City Morris - This uses turns called "Twizzles" after the Bampton usage. The whole-hey is started by turning out three quarters on the spot with two spring-capers to face the other end of the set, then doing a change ends, that is the rest of the half hey movement with four mild hop steps, arms down at sides, travelling forward. Then turning out on the spot again with two spring-capers and completing the hey with four hop steps again. Finally turning out in place with two spring capers to end facing across. In the final half hey the 'twizzle' can be replaced by four plain capers facing up but this is less satisfying.

The direction of the 'twizzle' for the ends is the same as if starting a hey from that position and replaces that part of the hey movement. For the middle the first 'twizzle' is downwards, away from the direction in which they are to move off in to complete the first half hey, the second is also downwards to go into the second half hey and the final one upwards on the return to starting place. That is they follow the tops except at the start.

Fleet Morris - This does the first two spring-capers facing across the set after the sidesteps and follows with a normal whole-hey with spring-capers instead of back-steps as described earlier.

"SHEPHERD'S HEY"

Source : Cecil Sharp and Ducklington Village.

Jig : All face up and dance a handclapping sequence which varies with each repeat. The dancers do not carry handkerchiefs for this dance.

The basic format is this clapping done twice through,

b touch-l wave - / b touch-r wave - / b under-l b under-r / b beh b - /

CHORUS : 1) touch outside of heel, 2) touch outside of hip, 3) blow kiss.

touch-l = touch specified place with left hand, **under-l** = clap both hands under left thigh which is raised till horizontal. The lower leg can be kicked up to be horizontal as well or not as the side decides.

End the dance with a whole-hey as there is no hey movement in the chorus.

THE SOLO AND DOUBLE JIGS

These use the same stepping as the corresponding set dances, as it is from the jigs that the stepping was deduced, but the stepping for the "jig" is done facing up towards the music throughout. One could end the dance with four plain capers instead of spring capers. An informant had the tap-capers danced four off plus a single foot-up sequence instead of the repeated movement given above.

"Jig" Part.

"Princess Royal" - long open lateral side step to left and to right, taking two bars each way and with two shows each way, two double steps, two spring capers, two double steps, two spring capers.

"Nutting Girl" - long open side step to left and to right, two double steps, two spring capers, long open side step to left and to right, two double steps, and two spring capers.

"Jockey to the Fair" - long open side step to left and to right, two spring capers, four backsteps, two spring capers, four backsteps, two spring capers.

"COME TO THE FAIR" - a song tune with an extended final B music.

Source : Fleet Morris.

Foot-Up 1 : As usual with double steps and spring capers.

Jig 1 : Long open sidestep to left and to right, two plain capers, a double-step, two backsteps and a step and jump, and half of foot-up 1.

Foot-Up 2 : As usual with sidesteps instead of double steps.

Jig 2 : As Jig 1.

Foot-Up 3 : As usual with tap capers instead of sidesteps.

Jig 3 : As Jig 1 but the half of foot-up 1 is changed and extended in bars 11-12 after the two doubles to allow six spring capers and ending with four plain capers and singing,

"Hey Ho, Come to the Fair, Come to the Fair in the Morning!"

"JIG IN A RING"

The "jigs" can be performed in a circle for as many dancers as are available as a cross between the solo jig and the set dance stepping and movements.

Source : Fleet Morris.

FIGURES - All face the centre and all dance at the same time.

1. **Foot-up** danced twice on the spot facing the centre, rather as in the 2-by-2 formation.
2. **Sidestep** and spring-capers danced in a circular path, facing in to the centre, following the usual path as in the 2-by-2 formation.
3. **Tap capers** danced moving forward to the centre on the first two capers, turn to the right to face out on the spring capers, move out to place on the next two tap capers and turn right on the spring capers to face the centre again.

CHORUS : All face to the centre and all dance together.

"Nutting Girl" : All long open side step to left and to the right facing the Centre throughout. All turning to the right to start, the "long" way, dance two double steps around the ring clockwise, then turn outwards, to the left, on two spring capers to face front. Long open side step to the left and to the right facing the centre. All turning to the left to start, dance two double steps around the ring anti-clockwise and then turning out, to the right, to face the centre on two spring capers.

"Princess Royal" : As above, but omitting the second set of long open side-steps.

"Jockey to The Fair" : As Princess Royal, but two extra spring capers on the spot before turning right into the double steps for the rounds movement.

SOME INVENTED DANCES - Some less serious than others!**"BOBBY SHAFTOE"**

Source : from New Zealand in 1990 via Roy Dommett.

CHORUS : Like the "Lollipop Man" above in stepping, but all dance simultaneous with their opposites not the corners in turn.

All short open sidestep to left and right and a spring caper travelling around in a circle, then a spring caper to end in a single line down the centre of the set, right shoulders with opposite. Then go straight into a half hey, the middles making a quarter turn to start their move along the centre line. End the half hey with two spring capers facing across the set (or turning out). Repeat all to return to place. In NZ the half-heys were half-rounds.

"COTTISFORD"

Source : Fleet Morris

Music : "Seek you first the Kingdom of God"

CHORUS :

Bars 1-2 : First corners dance 2 plain capers on spot and one double step to meet in the centre.

Bars 3-4 : First corners dance a spring caper on spot in the centre turning to face out and then return to place on a double step, while the second corners do the same as bars 1-2.

Bars 5-6 : Second corners dance a spring caper turning on the spot in the centre and then return on a double step to place, while the middles do the same as bars 1-2.

Bars 7-8 : Middles dance 2 spring capers, turning and returning to place, while the rest dance two spring capers turning out on the spot.

"CUCKOO'S NEST" - a "resting" dance.

Source : Bath City Morris.

All face up and dance two by two.

CHORUS 1 :

Bars 1-2 : First pair short sidestep to left and to right in their place.

Bars 3-4 : Second pair sidestep to left and to right in their place.

Bars 5-6 : Third pair sidestep to left and to right in their place.

Bars 7-8 : All two spring-capers turning out to face down.

Repeat, starting with bottom pair and end facing across the set.

CHORUS 2 : use spring-capers instead of sidesteps.

CHORUS 3 : use tap-capers instead of spring-capers at desired speed.

"FLOWERS OF EDINBURGH" - almost a silly dance!

Source : Bath City Morris.

CHORUS : All face up, on Bar 1 the top pair spring a little and drop onto their right knee and hold that position, on Bar 2 the middle pair move forward and drop onto their right knee alongside the top pair, on Bar 3 the bottom pair, who have been moving up, drop onto their right knee alongside the middle pair so that all six are in a line kneeling shoulder to shoulder. Then all rise dancing two plain capers while the ends fall back a little and all move into a half hey from this position. The tops cast out, the middle move in and follow and the bottoms wait to be able to move in to the top place. All this is repeated facing up. On the last chorus the person on the extreme left end pushes all the others over!

"THE FOX"

Source : Newtowne Morris Men from the USA on Windsor Morris Tour 20.6.92

Music : Song tune with words. Sing in both Foot-Up and Whole-Hey.

Order : Corner dance, three corner movements, end on a whole hey with singing, spring capers half way and four plain capers up at end.

Chorus 1 : each corner pair in turn, dance forward to pass on short open sidesteps to left and right, turn to face back to their starting place on 2 double steps, short open sidesteps to left and right to get back to the starting place, passing the same shoulders, then 2 spring capers to turn to face across along the set diagonal.

Chorus 2 : each corner pair in turn, dances 2 spring capers on the spot, cross along the diagonal with four short open sidesteps, starting to the left, and turn to face back in the opposite's place on 2 spring capers.

Chorus 3 : 2 tap capers to slow music, cross on 4 sidesteps at normal speed, 2 to approach, 2 to pass, turn to face front on two more tap capers to slowed music.

"GLAISTER'S GAMBOL"

Source : from John Glaister and the Countryside Morris, first described as danced by Fleet Morris. Was danced in the Bampton style as well.

Music : "Speed the Plough"

CHORUS : Everyone does a short open sidestep to left and right and then two spring capers. It is the path that varies.

Bar 1 : All face across, all except first corners do short open sidestep to their left along the set, while the first corner, quickly turning clockwise to right, crosses the diagonal with only one sidestep, leading with the left, and passing back to back.

Bar 2 : All face across, all except second corner do short open sidestep to their right moving back to starting place, while second corner, quickly turning anticlockwise to the left, crosses the

diagonal with only one sidestep, leading with the right, and passing back to back.

Bar 3-4 : The corners turn out on the spot with two spring capers, while the middles cross the set to change sides passing right also with two spring capers turning. End facing round the set clockwise.

Bar 5-8 : All dance half-rounds clockwise to place and end facing across.

In the Repeat :

Bar 1-2 : As above.

Bar 3-4 : As above but middles pass left shoulders and end all facing round the set anticlockwise.

Bar 5-8 : All dance half rounds anticlockwise.

Countryside Morris do not do the repeat of the chorus. The last time they do bars 1-4 twice without the half-rounds.

"GOD REST YE MERRY GENTLEMEN" - A Christmas Dance with handkerchiefs.

Source : Fleet Morris, one of set of dances adapted to Carol tunes for use at engagements about Christmas time.

CHORUS : Face across for long open sidesteps to left and to right and whole hey without a break, just as the **"Princess Royal"** chorus above.

"LEAP FROG" - tune "Hey Diddle Dis" , a young men's dance!

Source : Bath City Morris.

CHORUS : a leapfrogging hey along the sides.

Bar 1 : Nos 1&2 go over Nos 3&4 who bend down in the middle of the set.

Bar 2 : Nos 5&6 go over Nos 1&2 who bend down in the middle of the set.

Bar 3 : Nos 3&4 go over Nos 5&6 etc.

Bar 4-6 : Continue to place.

Bar 7-8 : All dance four plain capers facing up.

"MAGGIE'S DANCE"

Source : Countryside Morris.

Music : A "Well Known Victorian Ballad"

Order :

Foot-up and down.

Chorus

Half-rounds with sidesteps.

Chorus

Half-rounds with tap capers

Chorus, ending with all up.

CHORUS : a long open sidestep to the left and to the right, then a half-hey, without a repeat to place.

"MAID OF THE MILL" - adapted from Bampton

Tune : "Eye Level"

CHORUS : face across, short open side step to left and right with shows, two spring capers and clapping both own hands together, then a half hey. Repeat all to return to place.

"THE OWL DANCE" to "Roy's Tune" from Blowzabella, an all action dance.

Source : Fleet Morris

CHORUS : There are 8 changes, each taking 2 bars, done with single steps. Dancers turn to face direction of travel at start of change. When not crossing, the two free dancers turn outwards on spot with two spring capers.

(1) 1&4, 3&6 (2) 2&6, 1&5 (3) 4&5, 2&3 (4) opposites 1&2, 3&4, 5&6.

Set is now reversed and on the other side to at the start. Repeat, with the same persons changing in the same order.

1	2	4	2	4	6	5	6	6	5
3	4	6	1	2	5	3	4	4	3 etc
5	6	5	3	1	3	1	2	2	1

"SATURDAY NIGHT" - started and danced in one line.

Source : Bath City Morris.

Sequence : Foot-Up with double steps and spring-capers danced face to face and then the sidestep and spring-caper sequence movement twice through, first time facing, second time passing by the right shoulders on the sidesteps for the progression.

"SATURDAY NIGHT"

Source : Newtowne Morris Men from the USA on Windsor Morris Tour 20.6.92

Music : Bucknell Tune with slows in second half of B music. Played AB.

Start : With one dancer. They come one at a time, at end of the line away from music. The dancers at the music end do one turn on their own before turning to dance with the next one coming up.

The dance alternates Foot-Up twice and a chorus and ends with a Whole Hey and 4 plain capers facing up to an A music.

Chorus : Long open sidestep to the left and then to the right, two tap capers facing and passing right shoulders on 2 spring capers.

"THE SPANISH LADY" - Katherine of Aragon who stayed at Dogmersfield, Hants, before marrying Prince Arthur and then his younger brother Henry VIII.

Source : Fleet Morris as interpreted from Jackstraws Morris, who had used the tune "Staines Morris".

Order : as "Lollipop Man".

CHORUS

- First Part** : All face up and dance sidestep foot-up 2 in turn, but half length and overlapping, thus,
- Bar 1-2 : Top pair short open sidestep to left and right, moving forward a little, while the rest stand still or start to walk forward,
- Bar 3-4 : Top pair turn out on 2 spring capers and go to bottom of set and turn inwards to face up. Others move up one place, the next pair by a short open side stepping to left and right moving to the top, the other pair walking forward,
- Bar 5-6 : Second pair turn out and go to the bottom on 2 spring capers, turn in to face up. The last pair move up with a short open sidestep to left and right at the top.
- Bar 7-8 : Last pair turn out and go to the bottom on 2 spring capers and turn in, the rest move up the middle with 2 spring capers and all turn in on the end of the 2nd spring caper to end facing the centre of the set.
- Second Part** : All face centre of set and dance inwards with single steps and hands down at sides for 4 bars till close, music quiet, join hands with neighbours but not so as to be obvious to the audience.
- All raise arms, touching knuckles with neighbours, sloping up to sides and retire to places with single steps for 2 bars, and end 2 spring capers facing across.

"SPEED THE PLOUGH"

Source : Mendip Morris Men at Bristol Morris Men 40th Anniversary tour.

CHORUS - Step sequence : 2 sidesteps and 2 spring capers.

Top pair cross over using the step sequence to change sides, then the middles ditto and then the bottoms, then all cross back to own place.

STICK DANCES - there are no traditional Ducklington stick dances.

"BRIGHTON CAMP" or "THREE MUSKETEERS"

Source : Wheatsheaf Morris via Roy Dommett.

Tune : "Girl I Left Behind Me", "Young Collins" or "British Grenadiers".

CHORUS :

Bar 1 : 1 & 6, 2 & 4, 3 & 5 spring to form set on diagonal on first beat and clash tips high, right to left, and low, left to right.

Bar 2 : 1 & 3, 2 & 5, 4 & 6 form set on other diagonal and ditto.
 Bar 3 : All face opposite in normal formation and ditto.
 Bar 4 : All hit opposite tips high, right to left and left to right. Then a half-hey and repeat all to return to place.

"CLEVEDON BRIDGE" - 6 bar B music.

Source : Bath City Morris.

Single stick each - sticks crossed in Once-to-Yourself and at end of dance.

FIGURES - Foot-Up as usual, up and down.

Sidestep and Tap-Capers as Jigs-as-Set-Dances but all dance simultaneously.

End with Whole-Hey and finish facing up.

CHORUS - Circular hey, Nos 1 & 3, Nos 5 & 6 and Nos 2 & 4 face and start by passing right shoulders. Go round to meet the person that was faced at the start, half way round the set, with a clash, then dancing on the spot, hit butts, tips, butts, tips while doing four plain capers. Carry on the circular hey to place and stick and caper again.

"OH SUSSANAH"

Source : Derived from a chorus danced by Ring O'Bells of New York.

CHORUS

Face across, walk backwards 2 steps, hitting stick butts and then tips on ground in front, walk forward with a step and jump landing feet together, close enough to opposite to strike, swinging the stick back then forward to clash tips with opposite. Pass opposite by the right shoulder on a double step, turning right to face back on a step and a jump, while waving the stick as in a Badby dance, to right, to left, to right and then clash. Turn to face back when doing the second wave to the right. Then half hey ending with two spring capers turning out (or facing front).

"TWO STICK" - seen in the USA.

Corner dance like the "Lollipop Man". The two sticks are hit together in front of the head on the second spring-caper in each movement and sometimes on both spring-capers.

CHORUS - A corner crossing as in "Lollipop Man", with some different steppings and bars 3 & 4 are done facing in the middle and the sticks are hit with the opposite corner, r+r, l+l, on the middle of the spring-capers, pass right shoulders in bar 5 etc.

In CHORUS 1 bars 1 & 2, 5 & 6 are sidesteps.

in CHORUS 2 they are spring-capers and

in CHORUS 3 they are Tap-Capers.

DUCKLINGTON TUTORIAL

These are notes made at the Workshop in Ducklington Village Hall, led by Ducklington Village Morris, on Sunday April 5th 1992. The interpretation is consistent with the available mss sources. The material has been taken in its collected non-Bampton form and the gaps filled by relating to the knowledge of the Wychwood traditions.

It was clear that the tradition as it has been interpreted was consistent, that it required a different approach to that for the Bath City development because of the slower dance speed, and that the teachers did not fully understand the mechanics behind what they were describing. In general this note records what I think was said, with an attempt to catch the manner, with my personal comments in italics. This is independent of the notes circulated by the Ducklington Village club.

THE STEPS

Double Steps : The basic step was danced with not much of a bend of the knee. The tensioned leg is important to the style taught. It is difficult for newcomers to it to relax between movements. The Ducklington Village dancers had discovered where and how to put the relaxation in the dances and they found other traditions difficult to dance, particularly if taken faster. Familiarity allows some muscle relaxation during the stepping at this speed. The normal rule is for a left foot start. The drive in any figure is always on the first beat of a bar. The dancers lean back a little and this is also considered essential to the style. *It can degenerate into a kicking forward style of step rather than lifting off of the ground, if not associated with travel.*

The slower speed leads to larger movements to fill the time available, therefore do not practice with small ones! The down-and-up arm swing with the morris step took the hands from the forehead level, and no more, to just back of the thighs. *The plain capers are danced with a noticeable hesitation between each of them.* The waves with the plain capers are from the elbows with a lot of wrist movement to drive the handkerchiefs around. The dances end with two plain capers facing towards the music, but then the hand movements are a double dip of both hands outwards, like the sidestep movement, ending not too wide apart.

Sidesteps : The normal sidestep stepping is an open lateral movement. There is no turn or twist of the body to either side in the sidestep movement. The hand movement to the sidestep is up to the face to start and then a dip, down to shoulder level at least, out to the side to end at nearly full stretch. The body must follow the arm's extension. The long sidestep is one bar moving to the side and the next in the spot. The "salute" movement also includes sidesteps, it begins with two short open sidesteps to the left and to the right. When used in the salute figure in Trunkles the sidesteps are done a little diagonally forward and backwards, not exactly laterally, but still keeping within the set boundaries.

Half-Capers : The first movement is a step forward onto the flat foot with a dip, it is not a spring but a "plant". Most of the travel forward is on the spring, and the left leg is swung well forward. The arms are accelerated

upwards to help the lift. The arms start not straight and somewhat out to the side of the body and are swung up so that the hands/wrists meet together in front of the face. *The "pose" achieved is held while in the air.* Half-capers on the spot require a rocking of the body achieved by scuffing the foot backwards on the landing and its hop.

Galleys : The movement is related to the half-caper. They "back off", ie rotate a little in the opposite direction to the galley turn, before going into it. It starts with a "plant", leaning into it a little, and with the hands out to the side. A spring follows the plant. It continues with two twists of the free leg with its thigh horizontal. Desirably they aim to "power" the free leg into the galley, letting it lag to start and then swinging it forward. As in the half-caper, this is akin to kicking a football with a good follow through. They always seem better when done off to the left! The toes of the free leg during the galley's hops are kept a little up, not pointed down at all. They are clear hops not just a shuffle round. The galley is finished or followed, depending on what is considered to be the galley movement, by two plain capers. There is a feint step or hop on the weak beat after the plain capers to keep the movement going. The middles sometimes need a feint step to change weight in order to get onto the left foot ready for the next figure. Occasionally they all have to make a lot of travel on the galley. The hands are not swung up high on the fourth beat at the end of the previous bar when going into a galley, but moved into the out position.

Squash Beetles : There are two preparatory movements. The first is a "fall-back", the weight usually going onto the left foot with a step, not a spring. The body is then lifted and lowered by the supporting left leg, to tap the free right foot in front without lifting its leg. The movement is completed with two springs, with most of the energy going into the last, with the spring onto the 4th beat. The dancer "gathers" himself and leans forward to go into the spring. *They use a strong vertical fore and aft plane body rotation to help them into the spring.* During the two springs the arms do one large gesture, making a big sweep round, from out at the side, down and up in front, over the top opening out, and down out to the side and in again. There is no "snatch" back of the hands anywhere in this interpretation of the tradition, but a flow round or "scoop". The reminding call for the complete caper is "1 2 three 4" and "out, out, over the top". Repeats have alternate footing. To carry on there a need for a "feint-step", or hop, at the end.

Uprights : This caper has been created to fill a gap in the tradition which has not been preserved, and it draws loosely on the second Fieldtown slow caper. The first preparatory movement is as above, dropping into a backstep. The second is also made behind but with the legs very close and twined, and with a low spring. The feet retain the same turn out angles and the toe of the rear foot is placed against the outer side of the instep of the forward foot. Then the spring comes with a bringing of the feet together and jumping. This is the only place in the tradition where there is a jump off of the two feet. On landing the "working" foot is kicked forward, ie the right the first time etc.

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THE FIGURES

The dancers need to anticipate what is coming next, and this leads to smooth modifications of the ends of the preceding movements.

Foot-Up : This figure leads with the "outside" foot, left for odds, right for evens and danced essentially on the spot. There is a controversy about the best direction to go in the preparation for the galley, forward, back or in!

Rounds : All dance off onto the left foot. Until recently they moved round a clockwise circle about one place, aiming to emphasise height rather than distance in the stepping, but they found that it was difficult to keep an even spacing, so six months ago they decided to move round 3 places to the opposite diagonal place, however this means moving forward on the galley. The path of the rounds circumscribes the set and the middles move out a little at the start to enable it.

The Village have interpolated two intermediate figures, Half-Gyp and Whole-Gyp, feeling that this would be consistent with the local traditions.

Half-Gyp : The first step of the first double step should take the dancer a long way across, because of the preceding feint step from which to push off, so that the "2 3 hop" is nearly on the spot. It is essential to get across the set very quickly. There has to be a contrast between the strong moves and the relaxing weak moves. The dancer must start to turn back on the second hop, in fact be leaning backwards at that hop, with the galley being done sideways back to place. The dancers should be about back to back on the second bar hop going into the galley. Having the "weight" back means having the shoulders back, and therefore almost falling backwards on the second double step. The arms are "out" at the end of the second double step ready for the galley and not swung up.

Some of the explanations given were actually correct but with the objective and the effect were reversed in the verbal descriptions! The lean back of the trunk and the leg up was Old Spotish, but is an essential part of the club style. Correct balance and unbalance as appropriate is essential at their dancing speed. The dancers claim that the movements undulate in intensity.

Whole-Gyp : The first double step takes the dancers past the set centre quarter turning to the right, to be side by side, facing up and down the set, and there they "hesitate" or have a "hiatus". During the next double step they rotate around together in the same direction, remaining side by side, to end facing the other way ie down and up.

	at start	end bar 1	end bar 2
	evens		
music		odds)	evens)
at top		(evens	(odds
	odds		

65.

Then they galley out to place and turn to face across. There are three points in the move where there is a momentary pause, the first at the start, the second and third at the ends of the double steps. The arm movements were "out-&-up" before going into the galley. There was the space to do it!

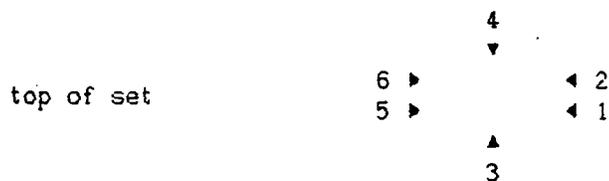
There are three levels of knowledge to communicate,

Choreography : the highest level of order and the normal for the notation,

Stress : the timings and emphases, which are difficult to write down,

Expression : the personal content, which does not need description.

The Hey : The hey is a variant of the conventional Cotswold morris movement. It is danced with two travelling sidesteps, akin to Fieldtown. 1,3&6 start on the left foot, 2,4&5 on the right. They turn out on the "1 2 3 hop", making a loop round to face down at the start of second sidestep. They form a small box in the centre of the set. The box builds up in a tightly controlled manner. 1&2 must be shoulder to shoulder at the end of the first bar, the rest must be only a little behind, 5&6 into the box half way through bar 2 and 3&4 into the box at the end of bar 2. This order clearly depends on the different distances to be travelled. They are then facing thus, with four facing either down or up the set,



It is very important to get into the tight group. The arm movement for these sidesteps is only with the leading arm and moves nearly straight up, not a dip. Each half hey finishes with two "shuffle-back" steps. The first shuffle is back against the direction facing in the box, the second is out from the centre line to place.

Ending : The dances end with four plain capers, all facing up.

THE DANCES

The team dances are divided into 3 classes,

1. Set Dances.
2. Corner Dances - which do not include the half-gyp or whole-gyp figures.
3. Six Men Jigs.

The team distributed notations which were as the previous workshop plus additional notes on the newest dances. Order of movements and details of choruses are covered in the separate Ducklington Workshop Notes along with other interpretations of the tradition. The following notes are key points on the individual dances taught specific to the Village style.

66.

"OLD TYLER"

- Foot-Up : face across on the first plain caper and down on the second.
- Salute : cross left feet with opposite corner person, while suppressing the last hop of the second half-caper.
- Crossing : to four sidesteps, the first two on the spot in place and the other two to cross over along the diagonal.
- Rounds : turn into the half-rounds on the second of the two plain capers of the galley. All face back at half way.
- Crossing : to half-capers, facing back on the diagonal at the end.
- Uprights : the spring forward is on the feet-together-&-jump.

"OLD WOMAN TOSSED UP"

A way of considering the structure of the chorus is that it has three parts.

- (a) Corners in turn dance a long open sidestep to left and to right, then cross the diagonal with two double steps and a galley left. It is important to get moving forward into the double step off the final sidestep hop. This helps the drive into the first double step.
- (b) Corners in turn dance two slow capers (either the squash beetles or uprights) on the spot and then meet in the centre with two half-capers and kicking left feet together instead of the last hop. They then bring their arms down and walk backwards to place, in time to the music, if possible!
- (c) As (a) back to starting place.

The full dance with repeats of choruses and the other two figures takes 8 minutes with 6 dancers and 5 minutes with 4 dancers.

The ending of the dance is a face and ground the free heel at the end of the fourth plain caper.

"JOCKEY TO THE FAIR"

The figures and the chorus end with two half-capers danced all facing up.

The dancers have to do a half turn to face across for the long open sidesteps to the left and to the right. The travel in the half-hey is with two half-capers to form the box, then backstep out, two half-capers for the other half-hey to form a box again, backstep out and two half-capers to finish the music. The ends have to drive into the half-hey to get there with the half-capers. The middles have to start coming up the middle early otherwise they will not make it round, so they have to turn on the previous hops, and be facing back by the end of the second half-caper. The second half-hey is difficult to start. *No much anticipation was seen, but they went off very quick!* The backstep in this figure is **four shuffles** not two shuffles and two plain capers.

"GREEN GARTERS"

The second half of the half-caper rounds starts on the right foot. They change the lead foot for each squash beetle. Therefore the "outside foot" rule is stronger than the left foot lead rule.

A video was shown made from film taken 10 years before in Ducklington and at Mayor's Day in Abingdon.

20 May 1992, R L Dommett © 1992

68.

DUCKLINGTON

Dance suggestions based on ideas seen : just enough to make an interpretation. All the tunes could be the neighbouring Fieldtown versions. Be careful to sort out the direction to be facing at the end of every spring caper.

1 "Dear is my Dicky"

Long Figures : 2 double steps, 4 backsteps hands at sides, 2 double steps facing across the set, 2 spring capers to turn to next direction of movement. Adapted suitably for foot-up, rounds (with or without sidestep), hey

Chorus B1 : numbers 1, 4, 5 dance simultaneously. Show to left and right and two spring capers to approach the centre (rather as Lollipop Man). Two bars of walk/dance/slow capers passing centre of set by right shoulders, but going round about 2/3rds of a circle. Two spring capers to new place which is in 5, 1, 4's places respectively and turning out to the left (as normal).

Chorus B2 : numbers 2, 3, 6 do likewise.

2 "Old Woman Tossed Up"

Chorus B1 : all 6 dance. Show to left and right and two spring capers to approach the centre forming a small ring. All pass round the centre, right shoulders to the middle, on two double steps, moving to the opposite diagonal's place. Turn to face across on two spring capers.

Chorus C1 : all 6 dance. All cross the set, passing opposite by the right shoulder, on two slow capers, turn to right to face direction for the next figure, in their opposite's place on two spring capers.

3 "Nutting Girl"

Bars 1- 2 : quarter hey, ends turn out and middle go round to end in line facing up in the order 3 5 1 2 6 4.

Bars 3- 4 : all facing up dance two spring capers, more or less on the spot.

Bars 5- 8 : 1, 5. 3 quarter turn to right and rest quarter turn to left to face along the line. Dance four shows, to left, right, left and right, weaving through, till in order 2 6 4 .
3 5 1

Bars 9-10 : the ends, 1 & 2, 5 & 6, move forward and cast to their opposite's place, while the middles 3 & 4 continue with two more shows to reach their opposite's place.

Bars 11-12 : all two spring capers, turning out (as if ending a hey) to end facing across.

Bars 13-16 : all cross the set, passing opposite by right shoulder on two double steps, and turn to face direction for next figure on two spring capers.

4 "Cuckoo's Nest"

Progressive build-up chorus along the centre line of the set. The set starts by facing up, and each in turn dances a show into the centre of the set

- Bar 1 No.1 dances a right show into the centre of the set. Rest stand still.
Bar 2 No.2 dances a left show into the centre of the set, behind No.1 who dances a left show on the spot but turning to their left to face No.2
Bar 3 No.3 dances a right show into the centre behind No.2, No.2 dances a right show, turning quickly to their right to face No.3, while No.1 dances a right show, turning to their right to face up.
Bars 4-6 Continue building up the line of 6, turning to face alternate directions till all the odds are facing down and the evens facing up.
Bars 7-8 All dance out to place on two spring capers, turning to the right to face into the direction for the next figure.

EYNESHAM 1993

There have been minor changes in the dances since the filming in 1982.

Source : video at The Trout Inn, Buckland Road, near Bampton 1993.
Step : 123h in-line or slightly cross over sidestep with little body turn
Arms : down & up, down & out & up.
Break : cross left foot first, arms cross highish, apart high, cross at chest and both up.

BRIGHTON CAMP - for 8 dancers

AABB Foot-Up, Foot-Up, turn out, Foot-Down, Foot-Down, turn in to face
AABB Corners in 4's, 2nd corner then 1st, back-to-back passing left
shoulders first. Repeat. Inactives stand still but join break.
AA Spots, 3 double steps on the spot facing across, then move forward on
a ft j to end right shoulders in line along centre. Repeat same
shoulder.
BB Back-to-back with partner twice passing left shoulders both times.
AA All walk round anticlockwise, break facing centre, walk back clockwise,
break facing centre.
BB Dance facing centre, moving in (4 bars) and out (2 bars) and do break
(2 bars) twice, and finally all-in on last step of break, perhaps
lifting mascot or fool.

COCK O'THE NORTH

(AB)² Cast Figure, 2 at a time, done twice through, 4 bars backing down
outside of set, 2 bars on spot and break, all facing up.
AB Spots - into line right shoulders both times as above.
ABA Corners cross, 2nd, 1st, 3rd to opposite diagonal places.
BAB Corners cross back.
B Dance whole rounds anticlockwise and end all-in.

CONSTANT BILLY

1 Start line of 6 across top of set facing up, dance on spot.
2 Cast back from ends into column facing across, ends now at bottom,
tops more or less turn on the spot.
3,4 Sidesteps - slip steps and hands like Abingdon Constant Billy, all
long open sidestep down, then up waving both hands, short open
sidesteps down and up using leading hand, break, facing across
throughout.
5 Cast from top to form a line of 6 at the bottom facing down.
6,7 Walk round anticlockwise, break, walk back clockwise, break
8 Circles, each in turn, starting with the leader (No.2) and going round
the circle clockwise, goes into the centre for 6 bars, doing what they
like for 4 bars, and retiring to place in bars 5/6 for the break in
bars 7/8. Meanwhile the other 5 join hands and circle to left and to
right with long open sidesteps, then letting go short open sidesteps
waving leading hands and break.
9 Last time all 6 dance in a ring without anyone in centre.

EYNESHAM POACHER

A May sing.
 AB Foot Up twice
 AB Back-to-back left shoulders, twice.

A

			1				
	1	2				3	5
			3		2		
	3	4				1	6
			5		4		
	5	6				2	4
				6			
B				5			
	3	5				4	6
			3		6		
	1	6				2	5
			1		4		
	2	4				1	3
				2			
A				4			
	4	6				2	1
			2		6		
	2	5				4	3
			1		5		
	1	3				6	5
				3			

2 bars into diagonal pattern, 2 bars heavy step on spot, 2 bars to cross to new place and turn to face across, break. Untypically, a lot of body turn on the first 4 bars of stepping.

B Cross Over with opposite, as above, 2 bar to face, 2 on spot, 2 bars to pass left shoulders, face front and break.
 ABAB Repeat all.
 AB Walk rounds anticlockwise and clockwise with breaks.
 AB Dance in and out twice, in at end of break and perhaps lift a dancer.

EYNESHAM STICK DANCE - for 8 dancers

Stick : medium length, in figures held at butt, vertically, in sticking held in middle, receiver holding it horizontally, palm down. Clash at end of break is a backhander.

Music : "Garry Owen"

Sticking

- Bar 1 Both dance a double step on the spot with sticks held horizontally, but no hitting.
- Bar 2 Evens hit Odds : butts going up on right end (as seen by the hitter) of opposite's, tips going down on right end, butts going up on the left end, tips going down on the left end.
- Bar 3 Odds hit Evens ditto.
- Bar 4 Evens hit Odds.

Bar 5 Odds hit Evens.

Bar 6 Dance on spot or retire a little, no hitting.

Bars 7/8 Break ending with a backhanded clash.

O2Y Stand still facing across, end jump and clash turning to face up.
 AA Foot-Up Twice
 BB Sticks with Opposite Twice
 AA Back-to-back with opposite passing left shoulders twice.
 BB In 4's, second corner sticks, then 1st corner sticks
 AA Foot-Down Twice
 BB Sticks with Opposite Twice
 A Dance Whole Rounds anticlockwise and ALL-IN.

FEATHERS

Music : "The Fairy Dance"

A Dance in line of 6 at top facing up.
 B Cast back from ends and face across.
 A 2nd Corners go forward, pass and stay back to back still facing across the diagonal, the middle dance forward to meet face to face 2 bars, forming a group of 4 in the centre dancing on the spot for 2 bars, they then carry on or retire respectively for 2 bars. The 1st corner dances right round the group clockwise to their starting place, the way they are facing at the start. All face across for the break, only the 2nd corner having changed places
 B Dance into line down the centre, left shoulders to opposite 2 bars, dance in line 2 bars, all cross to opposite place and turn left to face across, 2 bars, and all break.
 AB Repeat with the same two corner people leading from their new place. The outer two now go round anticlockwise etc.
 AB Repeat with 1st corner going across the centre etc.
 AB Repeat with same corner pair leading etc.
 A From all face down, cast back to line of 6 facing up at the top, top pair just about rotate on the spot.
 B Dance on the spot facing up.

FIGURE EIGHT

Music : "March Past", regimental quick march of the 22nd or Cheshires, known as the "Young Buffs", in which one of the Russells had served and gained the nickname "Buff". It was also the theme music of the Shirley Temple film "Wee Willie Winkle" at the time of the 1937 revival.

A Foot Up
 BB Whole Hey twice through, all face up to start, top cast and rest wait till reached, breaks facing up.
 A Foot Up
 BB Opposites back to back twice, left shoulders each time.
 A Foot Up
 BBB Cast, 2 at a time, as Cock O'the North.
 B Up in line of 6 with tops in centre.

HIGHLAND MARY

- AA Foot Up, Foot Down, called "face-up, face-down"
 BBB Corners cross, 2nd, 1st, 3rd, to opposite diagonals place and back on the same track, 2 bars to cross, 2 bars on spot, 2 bars retire and all break. Left shoulder going and retiring so like a half gip.
 AAA Repeat corners.
 BB Left shoulder half gip done twice with opposite
 AA Foot Up, Foot Down.
 B Dance whole rounds anticlockwise and all in and perhaps lift one.

MAID OF THE MILL

Definately with a victim in the middle! Fool would join in corner moves.

- AA All face the centre and dance a Foot Up twice on the spot.
 BBB Corners in usual order dance back to back around the victim. Some times some did a face-to-face with the victim!
 AAA Repeat.
 BB All dance to middle and back, twice, as in "Spots"
 AAA Corners in the same order swap places but do a complete circuit of the victim in the centre, face-to-face, often taking off their hats for politeness and perhaps the last one kissing the victim!
 BBB Repeat to places.
 A Whole Rounds dance anticlockwise and lift victim at end.

JOCKEY OFF - for everybody

Music : "Jockey" A & 8 bar B and another tune for the C.

- A Line of all dancers, facing up, dance on spot and end with break.
 B Cast back from the ends to face across in column.
 C Foot Down
 A Foot Up
 B Cast Back to long line facing down at the bottom of the set.
 C Turn to right and face up and come up in one row to the top shoulder to shoulder.
 ABC All turn to right and dance off in a single file, possibly into figure eights. Once seen going into the RAF March Past and pretending to be aeroplanes!

FIELDTOWN

The Place

The core of Leafield is a small and fairly open area on a hill in the centre of what was the post-Roman Wychwood Forest. It was originally named *La Felde* by the Normans, not being recorded as Leafield until the 18th century. The settlement in it became known as Fieldtown (the tun or homestead in the field).

Wychwood Forest was a managed park woodland of copses and wide rides. Before its enclosure in the mid nineteenth century the forest was the primary source of wood and timber for more than twenty parishes from many miles around. It is on Oxford Clay over Forest Marble, with a cap of glacial drift on the hill at Leafield. This was relatively barren. The Roman potteries around Oxford had disappeared in the 5th century and the Medieval potteries in Wychwood in the 16th century. They were started again in the 18th century by a family Goffe, who were also farmers, using the surrounding forest for fuel. Because the local Oxford Clay contained iron the pottery was red or orange when fired, when glazed the colour ranged from orange to brown, unlike at Shotover nearer Oxford where the Wealden Clay produced whiteware. The local trade in country potter's coarse earthenware contracted after 1850 as longer distance transportation improved.

Wychwood was not ancient woodland. It was settled at least in Roman times to provide ranches (*colonia*) for retired army officers. The outlines still existed in Saxon charter and parish boundaries. By reputation in the nineteenth century the people were reckoned gypsy folk because of their closeness and independence, but this is unlikely as the hamlet is much older than their arrival in England.

There were two families involved at Leafield, the Williams, who were purely potters, and the Franklins, who were brickmakers as well, but even they ceased making pottery by 1900. Some examples of ware produced by the Franklins are displayed in the Oxfordshire Museum at Woodstock. There is no surviving evidence of intermarriage, but several were dancers or musicians. The potteries were actually owned by the Vokins and then the Grove families. In later years, once the local production had stopped, they sold pottery brought in from other sites, such as from Colliers of Tilehurst. The site of the pottery moved from Witney Lane, owned by Vokins and worked by the Williams, to Chimney End by The Fox Inn off the green, and then to The Crown Pottery up the Shipton Road. Percy Manning wrote a MSS description now in the Bodleian Library of the Crown Pottery and the work processes following a visit in May 1906.

The local rights included expression in the Whit Hunt for deer in the eighteen Chase Woods in the segment of the forest near Witney. The village church was built in the late nineteenth century and before that they had to use those in the neighbouring towns. There is a story of a funeral party who put down a coffin to chase a squirrel and could not find it again for a while in the snow. Hunting squirrel vermin who terminally damaged hardwood trees was often associated in England with 30th November, but the occasion was frequently used as a cover for general poaching.

There was shortage of local surnames leading to many being known by their family nicknames. Reg Pratley of the Jubilee Inn Bampton, who has grown up in

Leafield was a "Samson" Pratley through a relative who as a strongman had been able to pick up a horse.

The locality name of the local morris side varied over the years with the changes of leader and his domicile. Locally it was reckoned by dancers from the early EFDS class and the school that the later Ascot-Under-Wychwood sides were the local heirs to the tradition, which view might be supported by the similar long dance lists from both places.

The Source

Our major source on the dances was Henry Franklin who left the village about 1858, although some little snippets have come from other dancers. These include George Steptoe, once a noted prize fighter, and Henry's much younger brother Alec, who survived until the late 1930's. Cecil Sharp found that Henry was not completely sure of all the details and this led to some differences in what was collected on different visits, as in *The Rose*.

Henry and Alec once walked over to Kelmscot to show Sharp's team how to dance at a major show. Because they were not allowed to dance Henry wrote complaining about it to the Oxford Times. Henry badgered the local EFDS branch so they arranged for him to show his jigs at a display at Christchurch college.

The boys in the village who danced before and after WWI learnt Headington as their basic tradition. The local dancers considered this to be not the real morris. In the early 1960's it was still possible to have a whole set of dancers up with a pianist in The Fox to perform their school learnt morris. When Alec had retired as a potter, so said Reg Pratley, he would sit outside The Fox in a shepherd's smock with a crook and empty glass waiting for passing motorists.

The Fiddle

The fiddle was a natural successor to the pipe with a similar sharp edged note but more colour and therefore more expressive and lyrical, but with less rhythmic possibilities. Fieldtown danced to a fiddle played by Charles Busby at the end. Although no local player for the morris was ever met, some of the recalled tunes were very distinctive and confirmed by more than one informant. There were two quite distinct versions of *Shepherd's Hey* and *Molly Oxford* in use. Other tunes such as *Dearest Dicky* and *Old Woman Tossed Up* were not the usual versions but variants of tunes known as *Lads a Bunchum* and *William and Nancy* elsewhere. Dancers from south of Wychwood claimed that it was difficult to transfer dancing from the pipe and tabor to the fiddle, which suggests that there were significant differences in style and idiom. The few recordings that were made of old morris fiddlers show very simple styles, almost childlike, with none of what is now called the "English Country Music" style of modern times.

Sharp met several fiddlers from the Stow area but little about their style was ever recorded. However what may be assumed is that the fiddlers knew the dance idiom and were far less influenced by other dance and musical styles than anyone is today. It seemed unusual for a musician to play for the morris and for other

forms of dance as did Richard "Dick" Butler of Bampton or his father Edward who had a mobile dance booth.

Like all the good morris instruments the notes from a fiddle have a sharp leading edge, which is used to indicate the pulse, which is why most accordionists are poor, unless they use the bellows like a melodeon. There can be much debate about where in the note the foot touches the ground, the major effort to slow down or to rise occurs etc.

Tricks of the Trade

The handkerchief was normally half a yard square before hemming. The Sharp photograph of Kimber in the Morris Book shows that the opposite diagonal to that held would touch the ground. Men's pocket handkerchiefs were a third of a yard and ladies one quarter, but they were never intended to be waved except for a goodbye. It is important to make the handkerchiefs do the work not the hands. The two are often confused when copying someone else's movements.

To gain height off the ground, which was an avowed Fieldtown purpose, the force on the ground has to be maximised, and this is helped by accelerating the arms upwards while in contact with the ground, and lowering them while off the ground to bring the body up compared to the centre of gravity.

A similar appeal to mechanics shows that during galley the arms and legs are hung out to maximise the roll inertia and gradually brought inwards as the body turns to decrease it and so keep up the rate of turning.

Steps and Hand Movements

Some detail of the dance style have been preserved. The tradition allows of considerable expression in its movements. The morris step is not forced, there is "bounce". It is particularly noticeable that there is a preparatory bounce at the end of bars into the next stepping.

The arm movements are not violent, nor is there a high swing or even a snatch. The handkerchiefs do the work. Effort in the arm swing is on the "up" to help in gaining height for the head and body. There is very little emphasis in the Cotswold Morris on "downward" movements, which tend to look and feel poor, whatever the foreman thinks. It is also clear that it was intended that the hands during a backstep sequence trace a small figure eight rather than be held stationary, going out and down and then in and down. When holding a morris stick while doing this, it should wave slightly either side of the vertical. In the half-gyp and other crossing figures this movement avoids hitting one's partner while passing.

The backstep was carefully described by Cecil Sharp. The key is that the sole of the forward foot is not lifted off the ground but scuffed, and the foot is twisted with the heel across on the off beat. Of course the emphasis in the morris step is "up" whereas in the backstep it is "down".

The sidestep was collected by Sharp as a closed crossed-over movement and by Schofield as an open one. The Bampton dancers who met old Fieldtown men before WWII said that they all danced a "heavy" step, ie like Eynsham, and put the forward foot in line with the back foot! However in each case the hand movement was an "up", either straightish or as a show, but never with a snatch down, only a "float".

Figures

Foot-Up : face in at half way and at the end.

Back-to-Back or Whole Gyp : the latter less frequently. Compare with the differences between sides at Bampton.

Rounds : danced to opposite diagonal place using back-steps around the ring as at Bampton. Going into the centre, which belonged to *The Rose* only, has come into common usage since 1951. It does not fit well into stick dances for which it should be avoided.

The Hey : the backing up/down the line involving an extra body twist compared with other traditions was taught to the Travelling Morrice in the 1920's. The first two bars are normally danced with sidesteps.

Dances

Sidestep dances

- 1 *Gary Owen*, the march past of the US Seventh Cavalry, and known at Leafield from the once popular song words as *The Walk of the Tuppenny Postman*.
- 2 *Blue Eyed Stranger*, collected by Schofield from Alec Franklin.
- 3 *Month of May* and *Molly Oxford*, usually used for jigs.

The important point is that the rhythm affects the dancing. The 6/8 tunes best fit a bouncing style whereas the 4/4's constrain movement.

Shepherd's Hey

The chorus is a whole hey usually danced with three sidesteps and a jump or just a rise and fall followed by a pause of half a bar (one bounce worth). The characteristic is the opening up and out of the arms to end out sideways for the pause. This movement has led to being called in the past "Signposts" or the "Ritual Cursing" dance.

Trunkles

The tune comes from Minster Lovell. On the B music pairs in turn crossed over and galleyed to face back, and then danced on the spot and galleyed the other direction. This is long winded, so it is more usual to either delete the dance on the spot or to have all the set do both parts simultaneously. Following a modern

interpretation it is satisfying to have all the corner crossings to the C and D music together with the start of each corner delayed a little, so that Nos 1 and 6 move off in bar 1, Nos 2 and 5 dance on the spot in bar 1 and move off in bar 2, and Nos 3 and 4 dance on the spot in bars 1 and 2 and move off in bar 3.

Old Woman Tossed Up

The collected version has each corner in turn crossing over, then each corner in turn dancing slow capers and finally each corner in turn crossing back to place before the next figure. This is so long that often modern sides only do half the dance. An alternative commonly seen is for the capering to be done simultaneously by all the set, and even to delete the immediate corner crossing back to place. The suggestion here is for all the set the dance the corner movement simultaneously to cross the diagonal, all passing right shoulders in the centre, all cross the set changing with their partner on the slow capers, and then all dance the corner movement back to end opposite their starting place simultaneously.

Dearest Dicky or Dear Is My Dicky

The collected version is also long with the corner movements being danced in turn leading off on one foot and then repeated to place off the other foot before another figure is danced. It has become customary to delete the immediate repeat. A more effective dance is produced by having three dancers at a time move, Nos 1, 4 and 5, then Nos 2, 6 and 3, each going round two places. Another impressive idea is to dance with eight and have the corners done by four at a time, first Nos 1 and 6 and Nos 3 and 8 change, then Nos 2 and 5 and Nos 4 and 7 change, and finally the dancers in positions 3 and 4 and 5 and 6 change.

file:fieldton.wri

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SOME DANCES FOR FLEET 1997

STICK

Blue Bells of Scotland - Adderbury (for 8)

Figure Order: as *The Bell*

Sticks : o o e e / o o e e / o e o e / x - jump - // repeat with different partner

Chorus : with partner, then jump to new pattern with someone different.

1 = neighbour on the side,

2 = change direction 90 deg, ends with one on same side and middle with neighbours,

3 = diagonals, middles face out and ends in,

4 = middles only, across and neighbours, rest pose.

Fleet Pond - Lichfield (for 8) (music : *Girl with a Blue Dress On*)

Sticks : hold at the two third points to leave tip and butt free for hitting.

Each Change: takes two bars of double step, the first on the spot facing in pairs, clash tips right to left on first beat. The second, pass by the left shoulder, every time, clashing butts on the first beat as start to pass.

Pattern : change with partners, change with neighbours along the side, change back with partners, those now in middle face neighbour and pass two places to reverse the set. Repeat to place. In this last bar 1 & 7, 2 & 8 hit butts on first beat, 1 & 5, 2 & 6, 3 & 7, 4 & 5 hit butts on second beat, and 3 & 5, 4 & 6 hit butts on the third beat.

Directions of hits and place changes made :

2 4 6 8	1-3 5-7	3 1 7 5	4 2-8 6	4-8 2-6	8 4-6 2
	to	to	to	to	to
1 3 5 7	2-4 6-8	4 2 8 6	3 1-7 5	3-7 1-5	7 3-5 1

Country Gardens - Adderbury

Sticks : double hold below the middle towards the butt. All clashes by tips.

Chorus : Bar 1 - tops, middles, bottoms, middles, in turn,

Bar 2 - tops, middles, bottoms, middles, in turn,

Bar 3 - tops, middles, bottoms, middles, in turn,

Bar 4 - tops, middles, bottoms.

Half hey and repeat all to place.

Sweet Jenny Jones - Adderbury

Sticks : alternate "double" and "single" holds : hit o e o e, etc.

Figures : normal, but different step with a pause : 1 2 3 / 4 - s / 1 2 3 / 1 2 3//

HANDKERCHIEFS

The Bell - Adderbury (for 8 + musician) (music : *Minstrel Boy*)

- Set : in a square, three per side, musician standing in the centre.
Entry : come in in single file, led by person who is to dance at the back right corner, and walk all the way round.
Figures : *Whole Rounds* clockwise ending with plain capers facing up, immediately into,
Foot-up for all, two double steps, backsteps and two plain capers, repeated.
Process Down - top line dance down, rest face up, then the two middles turn in and dance second half together with the top line.
Process Up - the reverse.
Foot-down for all twice.
Chorus : All four corners : open sidestep to left and right, four plain capers, dance a "foot-up" towards the musician in the centre of the set.
: All four centres repeat.
Final Chorus: All face out from the centre of the set, and all dance the chorus once simultaneously. End with pause facing out, turn to right to walk off in single file.

Highland Mary - Bampton

- Chorus : All face up and angle to the left, dance in that direction 1 2 3 hop, 1 hop 2 hop and turn 180 deg to **right** to face back the other way and repeat off the **other** foot. Half hey and repeat all to place but facing down to start. The first 1 2 3 hop is a sidestep, not a double, with the feet crossed, and a slightly crouching posture. End sidesteps with inward turn into the half hey. *Dancing two doubles or two sidesteps* makes the 180 deg turn more difficult.
Hands : two low circles for the sidestep and two pushes on the hopsteps. Avoid sticking backside up in the air.

Matilda's Weave - Bampton (for 8) (music : *Raggle Taggle Gypsies*)

- Figures : as normal, but for eight dancers, so no whole hey, and end on a chorus.
Chorus : *The Weave* : all dance 6 sidesteps with leading hands flipped up forward and to the side, ending with 4 plain capers, on the same side as started but in reversed positions. Led by two of the middles, 4 and 5, the two ends of the set, following in single file, (4,2,1,3 & 5,7,8,6) weave through each other, keeping the weave in synch., going across the "second" diagonal, the first two turning to the left at the end and coming up on their starting side to end, and the following two moving up and around to be behind the first two on the diagonal quickly, but coming out onto their starting side at the end. The chorus is not repeated immediately, but the "second half" is done after another figure, coming back on the other diagonal, therefore led by the same two dancers..

Over the Hills and Far Away - Bampton - "Denise's Dance"

Chorus - the three corners dance something different simultaneously.

: 1st corners : foot-up to meet in centre (yell?) and retire to place.
open side step to left and right and 2 spring capers.

: 2nd corners: as the first but the halves in reverse order.

: middles : dance half rounds clockwise, with two sidesteps to
change sides, passing behind the moving first corners
and in front of the second, then loop outwards on 2
spring capers. For second half do the same, still going
clockwise.

Ending : dance off in single file with sidesteps, last dancer turns and bows
at edge of dance spot to tell musicians when to stop.

RoseTree - Bampton (changing patterns)

To be added

Teapots - Bampton (music : *Bobbing Around*)

Chorus : danced in threes. Top (1,2 & 3) and bottom (4,5,6) threes go to
their left and dance a right hand star, all going around one place
on 2 spring capers, then all face across for 4 plain capers. Dance a
half hey from these positions, new middles going up. In repeat the
new middles go to their right to right hand star around one place
and half hey back to starting places.

2 4 6	to	1 5 4	to	4 5 1	to	6 4 2	to	2 4 6
1 3 5		3 2 6		6 2 3		5 3 1		1 3 5

JIGS

Widdecombe Fair - Ducklington for all - a get others to join in dance

Set : all stand in a circle facing in.

Once to Yourself : tune played with room for four hockles in the second part.

Foot-up : half a foot-up of 2 double steps and 2 spring capers, 2 double
steps, six hockle-back-steps moving backwards, 2 spring capers on
the spot and 4 plain capers moving back to starting place.

Sidestep : 2 open sidesteps and 2 spring capers, two open sidesteps and eight
hockle-back-steps moving further back, 2 spring capers on the spot
and 4 plain capers back to starting place.

Slows : 2 slow capers and 2 spring capers, two slow capers and ten hockle-
back-steps, etc.

Princess Royal - Ducklington for two

Jockey to the Fair - Ducklington for two

Over the Hills and Far Away - Bampton - "Denise's Dance"

Chorus - the three corners dance something different simultaneously.

: 1st corners : foot-up to meet in centre (yell?) and retire to place.
open side step to left and right and 2 spring capers.

: 2nd corners: as the first but the halves in reverse order.

: middles : dance half rounds clockwise, with two sidesteps to
change sides, passing behind the moving first corners
and in front of the second, then loop outwards on 2
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on 2 spring capers, than all face across for 4 plain capers. Dance a
half hey from these positions, new middles going up. In repeat the
new middles go to their right to right hand star around one place
and half hey back to starting places.

2 4 6	to	1 5 4	to	4 5 1	to	6 4 2	to	2 4 6
1 3 5		3 2 6		6 2 3		5 3 1		1 3 5

JIGS

Widdecombe Fair - Ducklington for all - a get others to join in dance

Set : all stand in a circle facing in.

Once to Yourself : tune played with room for four hockles in the second part.

Foot-up : half a foot-up of 2 double steps and 2 spring capers, 2 double
steps, six hockle-back-steps moving backwards, 2 spring capers on
the spot and 4 plain capers moving back to starting place.

Sidestep : 2 open sidesteps and 2 spring capers, two open sidesteps and eight
hockle-back-steps moving further back, 2 spring capers on the spot
and 4 plain capers back to starting place.

Slows : 2 slow capers and 2 spring capers, two slow capers and ten hockle-
back-steps, etc.

Princess Royal - Ducklington for two

Jockey to the Fair - Ducklington for two

DANCES SEEN

1. Source : Ewell at Horsham.
Music : no idea now.

CHORUS

- Bar 1 : Middles dance to their right to be between the two ends,
Bar 2 : All turn the easy way to face up and down in lines of three,
Bars 3/4 : All cross-over with new opposite, passing right shoulders and turn into next movement,
Bars 5/8 : Half hey along the lines of three.

Repeat all this to place.

2. Source : Windsor at Farnham, (I taught them this originally).
Music : *Rodney* or *Country Gardens*.
Sticks : long sticks, held in a double hold at the third-way points, sloping up to the right, sticks held so that hits are at eye level.

CHORUS

- Bar 1 : pause, pause, odds hit their tips on evens middles twice,
Bar 2 : pause, pause, evens hit their tips on odds middles twice,
Bar 3 : odds hit evens stick : tip onto tip going down, butt onto middle going up, tip onto butt going down, butt onto middle going up.
Bar 4 : evens hit odds stick : tip onto tip going down, butt onto middle going up, tip onto butt going down, both clash tips.

Perhaps it is better not to include the final clash. Either repeat the sticking or do a half hey before the repeat.

3. Source : Playford dance.
Music : *Parson's Farewell*, on the slow side.
Concept : Comic dance, with or without handkerchiefs, and can bring in unsuspecting dancers. Idea is that the choice of chorus actions is ad libbed.

CHORUS

- Bar 1 : First corner nod/bow or gesture to each other,
Bar 2 : Second corner ditto copying,
Bar 3 : 1 does to 3, 6 does to 4; 3 does to 5, and 4 to 2,
Bar 4 : 5 does to 6 and 2 does to 1; pause.

Half hey etc.

SHEEPSKIN DANCES

The Sheepskin Hey involves three dancers going round three things placed in a line, either objects or people. The line weaves a three loop figure of eight, but the last one past the centre turns back by going right around whatever it is, thus changing from the back to the front of the line of dancers. Traditionally, as a game or stunt, this was continued with the music getting faster until someone made a mistake. Assuming that the dancers enter the weave from one end, it is conventional to pass the first object by the right shoulder, but this can vary, depending on the overall pattern, for example see below. For set dances it is normal for each dancer to turn back in the centre once only. The signal for returning to place is therefore following the original leader doing the turn back. The turn back around the centre should take as long as half a loop around the end objects. The sheepskin can be used in a number of patterns when six dancers are available. Common tunes : *Hunt the Squirrel* and *Mad Moll of the Cheshire Hunt*.

POSSIBILITIES SEEN

1. Three Dancers

Each file in turn does a sheepskin hey around the other file, who either stand still or dance on the spot, with or without turning on the spot. The active file dances up towards the top of the set and casts around the top of the other file to start. When 1 finally turns back, they should be thus : 1 between 2 and 4, 3 between 4 and 6, 5 below 6 : 1 and 5 will be facing back to their starting place, but 3 has to half turn to face back. It looks good to hold in this line for a step or two before crossing back to starting place.

2. Three Objects

Alternatively three objects, or members of the audience, can be placed in a row down the centre-line of the set. Each file dances in turn. A possible longer exit is for the file to continue out to the top and cast around the back of the row to come up to place on their own side, eventually. Possible objects to dance round are glasses or tankards, hats, handbags, or anything obvious found at the dance spot.

3. Line of Six

The dancers start in a single file line of six, three facing down and three facing up, and each three simultaneously dances a sheepskin around the other three, all moving! The last in each three go round each other to turn back, while the other two loop at the end.

4. Double Sheepskin

With three objects along the centre-line, both files can dance simultaneously in opposite directions, the odds going up to the top to start and the evens going down to the bottom.

5. Double Row

For this there would be two parallel rows of objects/people to dance around, and it allows of greater pattern symmetry. Both files dance up to start and cast around, passing each other, to sheepskin along the far row of objects. They dance a mirror image so that if they carry a short stick each, the pairs can clash each time they approach. Done properly this means that there is one pair clashing once every bar. The exit can be like in the No.2 example above.

With the two files working together it is possible also to complicate the track by having pairs of dancers change from one file to the other to some agreed pattern. Such as the pair that has turned back in the middle when they were going down, can exchange places when they next reach the top. However too complex a rule makes it hard to get it right!

6. Clover Leaf

This involves only five objects placed in a cross with one of them at the centre. It can be something special (perhaps a stuffed owl?). Until it is tried out it is not obvious that the four corner objects need to be real.

It starts with the two files, lead by 1 and 6, as per pattern No 4 above, going to the ends of one of the diagonals, eg. 1 to the top and 6 to the bottom. Then dancing a sheepskin along the diagonal, but this time when the last turns back they go round three quarters rather than half, so that they lead out on another diagonal, followed by the rest of their line.

As it could involve working on four arms, how to get out of this and back to place needs to be resolved.

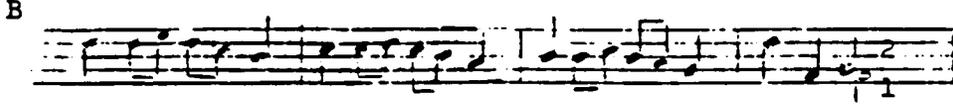
THE HEADINGTON QUARRY MORRIS

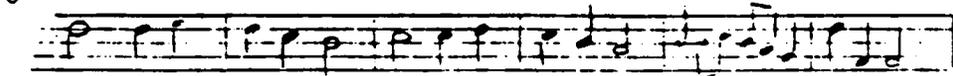
HEADINGTON QUARRY AT ALBERT HALL 1969

MERRY KIMBER

Play $A(AB1B2)^2(AC^3B2)^2$ The following is approximate

A 

B 

C 

Order of Figures - each man has one short stick.

Once to Self
Whole Hey
Sticks and Half-hey (not back)
Cross Over
Sticks and Half-hey (not back)
Back-to-back
Corners cross
Half-hey
Foot-up-and-down (turn in to face down)
Corners cross
Half-hey and all-up.

Sticks = sticks ot ob et eb ot ob et x
feet 1.h1.h1 h1./r.hr.hr.hr. '1.h1.h1.h1.' R. 1.

ot - evens offer stick horizontally, odds hit it with tip
ob - with butt et eb similarly x - clash tips together

Corners Cross = corners in turn cross to opposite place passing right shoulders with 2 slow capers (some men used 8 plain capers) turning to face for 4 plain capers in bars 5-6 hitting sticks thus ot et ot x.

JUMPERS DANCE

Order of Figures

Foot-up, Chorus, Cross-over, Chorus, Back-to-back ending with all collapsing at All-in or by colliding in back-to-back.
Chorus - open side-step up & down hand waving as "Ring" Bampton; 2 bars of double step usual Quarry fashion; half-hey with shows as Bampton. Chorus repeated to place.

INNOVATIVE ILMINGTON

Background

The Ilmington tradition is valuable for the modern morris world because of the insights derivable from its many stops and starts and the changes to the dances that have been documented. For most of the nineteenth century the local morris was danced to a pipe and tabor, three generations of the same family, from the founder George Arthur (769-1836) from Snowhill, Warwickshire, through his son Tom (1802-1890), a mason and grandson James (1828-1906), a carpenter. Most of the historical facts published by Sharp in his Morris Book are wrong and the details should be sought in Keith Chandler's two books.

The dancing traces back to the beginning of the 19th century, perhaps 1805, when George Arthur came to the village and set up a workshop. The morris probably stopped first about the time of the end of Dover's Games in 1852, and then again a little later, 1858-1861. It was revived from 1886 to 1888/9 stimulated by the local interest in the Bidford team, in 1897 for Queen Victoria's second Jubilee and again in 1906 because of the growing wider interest in morris. Sam Bennett revived the morris in a fashion with women after WWI and again after WWII using children.

There is an indication that Ilmington was danced with galleys in its early days and this thought has been inspirational to several modern sides in England and the USA. It is particularly attractive in the hey where each pair galleys at different times. Cecil Sharp collected dances from those who had been in the 1886 and 1897 revivals. He even recorded the dances of the early 20th century side when it was dancing at a Stretton-on-Fosse Flower Show, and these notations and an interpretation have been published by the Morris Ring under that village's name. Sharp realised that he could recover older forms of the dances from the senior dancers in the village and his reconstruction was published in his revised edition of the Morris Book. Because of Sharp's public condemnation of the then active Ilmington side, for which Bennett was playing although he was not responsible for the dances, Sam recollected the dances himself and produced a version which was seen and recorded by Kenworthy Schofield. This form was taught to Oxford City MM when Schofield moved to the city. He had never taught Ilmington to his previous side at St Albans.

Ilmington was one place where beginners were taught to morris step by supporting their weight on the backs of two chairs, on the bars of a sheep dip, or hanging from a beam. They also each supplied their own sticks, 23 inch long and double tapered like chair legs, and the dancers were fined if they forget them.

The current village side started in the 1970's with the intention of avoiding both the Sharp and Bennett influences. They have had the joy of some local inputs on the dances, once they were established and accepted.

Pipe and Tabor or Whittle and Dub

This was once the only instrument used for the morris and it should be more widely adopted again. It is easy to learn and only requires one hand to play. One friend practised while driving. The three hole pipe, two holes are on the front and one behind, is played in the first overblow octave as the fundamental notes are weak. This ensures that it high pitched and shrill, more of a rhythm

instrument than a melody one. They are made for particular keys. They can still be obtained made in metal. The accuracy of hole positioning is critical, which ensures that hand manufacture is difficult, and probably explains why the art died amongst players in the 19th century. An instrument maker who is a supplier in Brasstown, NC, USA, has them made in the keys of C and D by the company who manufactures his CDs. G pipes are much larger. Major Fryer of Wargrave used to make large pipes from bamboo which he could tune using match sticks and plastic wood.

There are actually two forms of three hole pipe available, called here the Basque and the English, which differ in playing by a tone, which ensures that transferring from one to the other is very hard. Joseph Powell at Bucknell had a commercially available Basque pipe. When Helen Kennedy gave him a copy by Dolmetsch of the John Potter of Stanton Harcourt damaged pipe owned by Jinky Wells, he could not get on with it at all.

Musicians played their own versions of the tunes, suited to the instrument. It is thought that it should be possible to tell from the tune collected with which instrument the informant was familiar.

The tabor can vary from a very deep side drum to a small tambourine sized one suspended vertically from the little finger of the hand playing the pipe. Usually the drum is played with a single headed stick, but some players had a short double headed stick which could be "rolled" for excitement. Although the pipe could not provide much sound colour the pair were rhythmically independent and hence very flexible.

Style

The dances considered are those used in the late revivals as they are described in Lionel Bacon's Handbook, but which are usually ignored by morris clubs.

Stepping : This was single stepping, Cotswold, not any other form.

Hand Movements : The arms are swung down and up, not a large swing, not up very high, and up on any jump. One source describes a "sailor's roll with alternate arm swings" but this does not look well unless it is done in the Chipping Campden style.

Jumps : jumps were not used consistently during the dances, and should be kept for the finishes of movements.

Slow Capers : During the period of interest these were only performed in jigs. Sam Bennett told Schofield that each involved three movements rather than the more normal four, as had become common at Bampton, for one of whose sides Sam was playing, and he showed a cross-apart step and a clapping set.

Because of the Darcy Ferris contacts with various dancers to help his Bidford team dance, it has long been thought that their dances were influenced by Ilmington ones. However the Ilmington dances of that period seem to reflect the reverse!

Figures

Once to Yourself : a jump. Start on to left foot unless other consideration.

Foot Up : This could be danced on the spot, facing up and then down, turning first outwards to face down and then inwards to face across. It could also be danced moving up and back, turning in to face across and dancing on the spot still facing across.

Cross Over : not a whole or half gyp. Two bars across, passing right shoulder, turning right to face back, two bars back on the same track passing left shoulders, turning left to face front..

Cross and Turn : Normally done as a whole gyp movement, except in *Maid of the Mill*, and else when where it suited to have such a movement.

Half Heys : These were "Country Dance" like with the top pair going between the middles and the bottom waiting, not turning out to start, no extra loops.

Whole Rounds : This was the normal, not half rounds, and probably not with a pause facing across at half way, ending capering up. Facing across half way and turning out to carry on looks much better.

DANCES

The choruses tended to stay the same or be simpler than Sharp reconstructed but the figure order was rather variable from dance to dance.

Shepherd's Hey - hand clapping

Chorus :

b rk r+r - / b lk l+l - / b unr b unl/ b beh r+l,l+r - / plus a half hey.

b = dancer claps both hands together at chin level,
rk, lk = slap top of right or left knee, which is not raised, with right or left hand,
r+r, l+l = opposites clap right or left hands together,
un r, unl = dancers clap both their hands together under right or left thigh,
beh = clap both hands behind back,
r+l, l+r = opposites clap both hands with each other.

Figure Order : Foot-up, chorus, (back-to-back, chorus, whole-gyp or half-gyp, chorus) *ad lib*, whole rounds to end. Or as *Molly Oxford* version 2.

Clap hands above head at each jump.

Cuckoo's Nest - stick tapping

The stickings appear to include a number of small variations on a single concept.

Odds hold their stick by the butt and hit their opposites stick, held horizontally at chin level by both ends, in the middle three times, while the odds tap their right toes and the evens their left in front three times. Next the evens do the same to the odds and tap opposite toes to before. All hold sticks by the middle vertically

and clash the ends, tips right to left and butts left to right, seven times in all, while dancing single step and jump on the final clash.

Half hey and repeat all to place. *Figure Order* as above.

Black Joke (1) - with a stick held by the butt.

On the tune extension all the dancers do four plain capers on the spot. There is no specific sticking in this dance but at the usual place for clashes the evens hold their stick out to the side and the odds hit down on the tips with their tips.

Figure Order : (Foot-up and down, chorus)^{ad lib} , whole rounds to end.

Foot-up (2 x 6 bars) could be alternately up or down to start.

Chorus : half back-to-back (4 bars), half half-gyp ending with four plain capers (6 bars), both passing right shoulders and then repeat dancing the other halves, passing left shoulders.

Black Joke (2) - with handkerchiefs

Figure Order : Dance facing ending with four plain capers (6 bars), cross over and back ending with four plain capers (6 bars). Chorus. Foot-down (6 bars) etc

Cross-Over : end turning left to face front for four plain capers.

Chorus : dance first half of a half-gyp, dance in position and end with four plain capers. Dance first half of back-to-back, dance in position and end with four plain capers. In repeats dance the other halves.

Molly Oxford (1)

Figure Order : (Foot-up, chorus, whole gyp, chorus) ^{ad lib}, whole rounds to end.

Chorus : All sidestep to left, so that lines uncover, and side step back to right, without a jump, and half hey. Repeat all this to place.

Molly Oxford (2)

Figure Order : Foot-up and retire and dance facing, forward and back to meet opposite (not a half gyp) and then first half of a **figure**. Sidestep to left and right and half hey, sidestep to left and right and dance the second half of the **figure**. Repeat all but start sequence dancing foot-down and use another figure in two parts such as half-gyp, whole-gyp, back-to-back, cross-over, cross and turn and half rounds.

At Bidford I was told by the two sons of the old foreman that they had two dances known as the handkerchief and the stick dance. The former was the common sidestep and half hey dance which could be done to a variety of tunes, but for the latter the stick tapping was at the foreman's discretion and may not be known by the rest of the team until they saw what the foreman did!

file : ilmingtn.wri

From: SHAKESPEAR'S GARLAND or the Warwickshire Jubilee; Being
a Collection of Ballads, Catches and Gleees as performed in the
Great Booth at Stratford upon Avon. Composed by Mr. DIBDIN.

THE WARWICKSHIRE LAD.

Ye Warwickshire Lads and ye Lasses,
See what at our Jubilee passes;
Come revel away, rejoice and be glad,
Come revel away, rejoice and be glad,
For the Lad of all Lads was a Warwickshire Lad.
 Warwickshire Lad,
 All be glad,
For the Lad of all Lads was a Warwickshire Lad.

Be proud of the charms of your County,
Where Nature has lavish'd her Bounty;
Where much has been given, and some to be spar'd,
Where much has been given, and some to be spar'd,
For the Bard of all Bards was a Warwickshire Bard.
 Warwickshire Bard,
 Never pair'd,
For the Bard of all Bards was a Warwickshire Bard.

Our Shakespeare compar'd is to no Man,
Nor Frenchman, nor Grecian, nor Roman;
Their Swans are all Geese to the Avon's sweet Swan,
TXheir Swans are all Geese to the Avon's sweet Swan,
For the Man of all Men was a Warwickshire Man.
 Warwickshire Man,
 Avon's Swan,
For the Man of all Men was a Warwickshire Man.

Old Ben Thomas, Otway, John Dryden,
And half a score more we take Pride in;
Of famous Will Congreve we boast too the Skill,
Of famous Will Congreve we boast too the Skill,
But the Will of all Wills was a Warwickshire Will.
 Warwickshire Will,
 Matchless still,
But the Will of all Wills was a Warwickshire Will.

There never was sure such a Creature,
Of all She was worth he robb'd Nature;
He took all her Smiles, and he took all her grief,
He took all her smiles, and he took all her grief,
For the Thief of all Thieves was a Warwickshire Thief.
 A Warwickshire Thief,
 He's the Chief,
For the Thief of all Thieves was a Warwickshire Thief.

-o-oOo-o-

94.
London. Printed and Sold by Iohn Iohnson, at No.11, York Street,
Covent Garden. (1769)

LILLY DALE.

Music and, presumably, words by H.S.THOMPSON. Published by Oliver Ditson & Co., Boston, 1852.*

'Twas a calm, still night, and the moon's pale light
Shone soft o'er hill and vale;
When friends met with grief, stood around the death bed,
Of my poor, lost Lilly Dale.

Cho: Oh! Lilly, sweet Lilly,
Dear Lilly Dale;
Now the wild rose blossoms o'er her little green grave,
'Neath the trees in the flow'ry vale.

The cheeks that once glow'd with the rose tint of health,
By the hand of disease had turn'd pale,
And the death damp was on the pure white brow
Of my poor, lost Lilly Dale.

Cho: Oh! Lilly, etc.

"I go", she said, "to the land of rest,
And e'er my strength shall fail,
I must tell you where near my own lov'd home,
You must lay poor Lilly Dale".

Cho: Oh! Lilly, etc.

"'Neath the chestnut tree, where the wild flowers grow,
And the stream ripples forth through the vale,
Where the birds shall warble their songs in Spring,
There lay poor Lilly Dale".

Cho: Oh! Lilly, etc.

-o-oOo-o-

In the same city, and in the same year, that Jenny
Lind married her pianist and conductor, Otto Goldschmidt.

*

JACK'S THE LAD.

Written by George Horncastle. Composed and Sung by Miss Nellie L'Estrange. London. Hopwood & Crew, 42, New Bond Street, W. (1892)

There is a man we all admire,
So tarry and so greasy oh!
Who never has a thought or care,
He takes his life so easy oh!
And as he saild across the seas,
Enjoys his salt junk daily oh!
And thouth he never has a "brown",
Can turn up his "quids" so gaily oh!

Cho: Jack's the lad. Jack's the lad,
Always gay and frisky oh!
Jack's the lad, Jack's the lad,
To lower the rum and the whisky oh!
At keeping his feet he's handy oh!
His legs are rather bancy oh!
A rollicking, frolicking so of the sea,
Is sailor Jack the Dandy oh!

Who stows away his tot of rum,
And of it ne'er grows weary oh!
And though he's very often "tight",
Can hoist his "slacks" so cheery oh!
Who's been wrecked twenty times at least,
But doesn't seem to care a bit,
Who at the Skipper and the Mate
Was never known to swear a bit.

Who is it takes the lassies on?
Of every size and sort you know,
Who is it boasts that he has got,
A wife in every port you know?
Who vows he loves them one and all,
And ever faithful he will be,
But when he's out of sight of land,
Goes tickling mermaids in the sea.

-o-oOo-o-

Handwritten musical notation for the first piece, consisting of three staves of music in a single system.

THE WARWICKSHIRE LAD

CHAS. DIDDIN (1769)

Handwritten musical notation for 'THE WARWICKSHIRE LAD', consisting of two staves of music.

JACK'S THE LAD.

(1892)

NELLIE L'ESTRANGE

Handwritten musical notation for 'JACK'S THE LAD.', consisting of five staves of music.

JUNIPER HILL

Source : invented to honour Flora Thompson, nee Timms, who was born at Juniper Hill south of Brackley in 1876 and who wrote articles from 1911 and the books about her early life, published between 1939 and 1943 while living at Dartmouth and Brixham, where she died in 1947, and collated as "Lark Rise to Candleford" in 1945. A play version by Keith Dewhurst was first produced at the National Theatre in 1978 in a promenade style. The aim is to be characteristic of the area's morris while being different.

Stepping : double steps, open sidesteps and slipsteps, long break like Brackley of a twist of one foot, a twist of the other, quick feet together, then feet apart and jump to land feet (heels) together again. Start with the left foot.

Arms : down and up with double step, two high circles in the bar before the break, hands up at sides for the twists and scoop and both up on the jump.

FIGURES

ONCE TO YOURSELF - rise onto the toes and lift the arms to chest high in the last bar. (8 bars)

FOOT-UP - All face up and dance on the spot, 6 bars of double step and a break, jumping to face across at the end. There is no Foot-Down. (8 bars)

INTO-LINE - All face across and dance into one line along the centre line of the set, right shoulder to right shoulder with opposite, and dance on the spot till the end of bar 6. All move to right to change places with their opposite on the steps of the break, going face to face. Dance on the new spot for 6 bars, left shoulder to left shoulder with opposite, and retire to place on the break. (16 bars)

NO HANDS ROUND - All dance forward, going halfway round their opposite clockwise to change sides in 2 bars, and dance on the spot for the rest of the phrase, the dancers facing odds down, evens up, right shoulder to right shoulder, as if dancing a hands round without giving hands. The break is performed facing in the same direction with a turn inwards to face back on the jump at the end. Dance back to place going anticlockwise in 2 bars and dance on the spot, the dancers facing odds down, evens up, till the break and the dancers face across on the final jump. (16 bars)

HALF-ROUND - The dancers move to end in their diagonally opposite places using a form of a circular hey. All face the centre of the set in a circle throughout. Numbers 1, 4 and 5 move clockwise and the other anticlockwise around the ring. It is easiest if those going clockwise start with the right foot so that the sidestep is led with the left and those going anticlockwise vice versa. There are three consecutive exchanges of position. Each exchange takes 2 bars, first a double step on the spot swinging the arms down and up and the second an open sidestep with the hands doing high twists (as in bar 6 of the previous figures). The dancers pass alternately in front and behind, numbers 2, 6 and 3 passing in front first. After the third exchange they are in the opposite diagonal place and all dance a break facing across the set. This is not danced back to place. (8 bars)

98.

HALF-HEY - The dancers change ends along the side of the set in a hey related to that at Brackley. There are three consecutive exchanges of position, which are performed as in the half-round with a double step on the spot and an open sidestep to change places. First the top pair changes with the middles, going in front of them, then the top pair exchanges with the bottoms, going behind them, finally the original middle and bottoms exchange. Then all dance a break facing across the set. In the exchanges the pair that is coming in from the end of the set goes between those already in the middle. The pair not exchanging dances on the spot using another double step instead of an open sidestep. The original middles change direction in their travels and have to switch starting foot while dancing on the spot at the end of the set. (8 bars)

LONG-CROSS - The dancers change sides with their opposites by a single long crossover, passing right shoulders in bars 1 and 2, and turning right to face back in bars 3 and 4, approach again in bars 5 and 6 and face up for the final break in bars 7 and 8. (8 bars)

In the normal order of figures the half-round changes sides and inverts the set, the half-hey brings dancers to the right end but on the wrong side, and the long-cross brings them to their starting place.

DANCES

AT COTTISFORD CHURCH - proper name is its patron saint.

Music : "Seek you first the Kingdom of God"

Chorus :

Bars 1-2 : First corners dance 2 plain capers on spot and one double step to meet in the centre.

Bars 3-4 : First corners dance a spring caper on spot in the centre turning to face out and then return to place on a double step, while the second corners do the same as bars 1-2.

Bars 5-6 : Second corners dance a spring caper turning on the spot in the centre and then return on a double step to place, while the middles do the same as bars 1-2.

Bars 7-8 : Middles dance 2 spring capers, turning and returning to place, while the rest dance two spring capers turning out on the spot.

?

Music : "Roys" or "Country Gardens" (turnips)

Chorus : single stick, two handed grips.

Bar 1 : All the odds hit with tips middle of evens sticks held horizontally at eye level on middle beat. Use a large swing.

Bar 2 : All the evens hit the odds ditto.

Bar 3 : No 1 hit No 2 as in bar 1 on first beat, No 3 hit No 4 on 2nd beat, and No 5 hit No 6 on 3rd beat, big swings and hold till end

99.

V 1.0

of bar.

Bar 4 : All big swing and hit tips on middle beat.

Bars 5-6 : As bars 1 and 2 but in reverse.

Bar 7 : Evens hit odds as in bar 3.

Bar 8 : As bar 4.

?

Music : "Oyster Girl"

Chorus : single stick.

Bars 1-2 : Odds hit evens four lunges while evens defend.

Bars 3-4 : Evens hit odds ditto.

Bars 5-8 : Change sides and one more place as in Wedding Reel, but rotate set 90 degs.

?

Music : "Ninety-Five".

Chorus : handkerchief corner dance.

Bars 1-4 : First corner long open sidesteps to the left and to the right.
Rest stand still.

Bars 5-8 : Second corner long open sidesteps to the left and to the right.
First corner cross on two "slows" which are caper, caper, cross,
cross, as in Saturday Night Badby.

Bars 9-12 Third corner long open sidetep to the left and to the right.
Second corner cross on two "slows".

Bars 13-14 Third corner cross on one "slow".

Bars 15-16 All four plain capers to face front etc.

100.

LICHFIELD

BACKGROUND

Source : "mss" written in the 1940's or 50's from the paper's watermark date.

Dances : several exist, appearing in pairs of a stick and a handkerchief dance, each pair with somewhat different sets of figures.

Object : dances for eight with a consistent and standard set of five figures and four choruses using sticks, with figures that look rather different from the other traditions done, producing tidy dances and minimising weaknesses.

Steps : double steps, backsteps, and, in particular movements, short lateral open sidesteps and plain capers. Start on to the right foot.

FIGURES

Once-to-Yourself : stand in a circle facing the centre of the set. End with a jump to face around the circle, odds clockwise, evens anti-clockwise.

Swagger-Round : all dance around in a circle in the direction now facing until back in place, all the four middles spiralling in at the end to form two equally spaced columns facing across the set ready for the first chorus. Odds pass outside at the top, by right shoulders, and inside at the bottom, by left shoulders.

Cross-Over : all dance across the set in two bars, passing their opposite by right shoulders, travelling as far as practical, to end in two lines facing out away from the set. Turn to the right, more or less on the spot, to face back over the next two bars. Repeat to places, but approaching to be within reach for a stick clash.

Heading-Up : all face up, working in fours, the rear pair dance up in two bars to be in a line between the top pair who move sideways so that the set is now as wide as it was long. Dance on the spot for four bars, with two double steps and two open lateral sidesteps (as in *Vandalls* chorus), to right and to left, and then ordinary backstep to place, ending with facing one's opposite across the set.

Doubling-Up : top pairs face down, bottom pairs face up to start and throughout the figures. This is back-to-back along the side of the set, working in pairs. For example, Nos 1 and 3, keeping their relative position, dance a back-to-back down the set with Nos 5 and 7, passing right shoulders, who also move up the set, nos 1 and 7 actually passing back-to-back. The other pairs also pass right shoulders. It is one double forward and one double sideways. They then retire backwards, using ordinary backsteps, towards their places, passing left shoulders, but only so far that they form two lines of four across the set, 1 5 2 6 and 3 7 4 8. Repeat to place retracing the same path in reverse direction, but this time a double step forward and a double step both sideways and backwards, to get to the two lines across and then backsteps to starting place. It is not symmetrical.

Lichfield Hey : a large movement, taking 16 bars to complete and normally to an A+B music. The call is "*first corners cross, second corners cross, pause and change*", done four times until back to place. The changes go with the place in the set, not with the dancers starting number. The first two crossings are done in succession and take one double each, working in units of four, passing right shoulders, those on the "first" diagonal going first, the pause is a double step danced on the current spot, and the change is now done passing left shoulders by the pairs currently at the ends and along the sides in the middle. End by facing up with a jump. There may be dances which do not use or end on the hey. The dancers do not turn out the "long" way at the corners.

101.

DANCE CHORUSES

Start facing across the set within a stick's reach of one's opposite dancer.

Horsham. Two sticks, one long and one short. Short one in the right hand.
All stand still with weight on balls of feet not on the heels.

Strike : hit tips of left on ground twice, hit opposite's left low down with tips twice / hit end of own left with tip of right twice and hit opposite's right tip high twice / repeat second bar twice more // repeat first and second bar // "sharpen" left stick with right, stroking both ends alternately away from middle of left stick / hit opposite's right with right three times in alternate directions.

At the end of the dance the chorus can be repeated much faster.

Come Landlord Fill the Flowing Bowl. Single long stick, held in "doubles" position.
All stand still with weight on balls of feet not on the heels.

Strike :

o e o e / o e x - / o e o e / o e x - /
o e o e / o e x - / <u>o</u> - / e o e o / x - x - //

o = odds hit evens sticks middles with tip, e = evens hit odds, o = hold, x = clash.

At the end of the dance the chorus can be repeated much faster.

Vandals. Single long stick, "doubles" hold.

Strike : slide both hands down to the butt, without stepping or a twisting of the feet, strike stick diagonally to the right, then diagonally to the left, partner's stick right to left, left to right, right to left, and pause. All do a lateral open side step to right and to left, perhaps turning the body about 30 degs, holding the stick diagonally upwards to the right across the chest, then three plain capers on the spot facing partner, raising the stick in both hands horizontally at head level the first time, trying to keep the levels all the same. In the repeat, end with clashing on the third plain caper.

Windmill. Single long stick, double hold.

Neighbours are 1 & 3, 5 & 7, 2 & 4, 6 & 8, that is, on the same side of the set.

Strike : partner tip and butts, neighbour tip and butts, partner tip, then moving forward diagonal to right tip, neighbour tip (to right or left) and new opposite's tip. Repeat three more times to get back to starting place. The diagonal strike is made while passing left shoulders with the opposite, and continue on a quarter circular path to end with lines of four at right angles to start. The line of four folds in the middle so that the ends meet. Outsides are always outside etc.

At the end of the dance, the chorus can be repeated several times, gradually getting faster.

Ring O'Bells. Two sticks, one long and one short.

Strike : diagonal right with right, partner with left, diagonal left with right, partner with left / repeat / four plain capers turning to the left to form a circle as in once to self // hit neighbour's left with right three times, step forward into lines of four on fourth beat.

file : lichfile.wri (issue 3)

LICHFIELD DANCES FOR FLEET

BACKGROUND

Source : "mss" probably composed in the 1940's or 50's from the paper watermark's date. Interpreted well by Green Man, Stafford and Lichfield and derivative sides such as Kennett and King John.

Dances : several exist appearing in pairs of a stick and a handkerchief dance, each pair with somewhat different figures.

Need : a contrast to Adderbury, Bampton and Ducklington, especially in the stick dances, where a diet of just Adderbury is boring. But a "tradition" with movements in common and not a set of individual dances.

Requirement : dances for eight with a consistent standard set of five figures and four choruses using sticks, with figures that look significantly different from the other traditions that we do. The choices have to produce tidy dances that minimise known club faults.

Steps : double steps, backsteps and open sidesteps.

FIGURES

Once-to-Yourself : stand in a circle facing the centre of the set. End with a jump to face around the circle, odds clockwise, evens anticlockwise.

Swagger-Round : dance around in the direction now facing until back in place, the middles spiralling in to form two equally spaced columns facing across the set for the first chorus. Odds pass outside at the top, by right shoulders and inside at the bottom, by left shoulders.

Heading-Up : all face up, working in fours, the rear pair dance up in two bars to be in a line between the top pair who move sideways so that the set is now as wide as it was long. Dance on the spot for four bars, with two double steps and two open sidesteps (as in *Vandalls* chorus) and then backstep to place, ending with facing across the set.

Cross-Over : all dance across the set in two bars, passing their opposite dancer by right shoulders, to end in two lines facing out away from the set. Turn to the right, dancing on the spot, to face back in the next two bars. Repeat to places.

Doubling-Up : top pairs face down, bottom pairs face up to start. This is back-to-back along the side of the set, working in pairs. For example, Nos 1 and 3, keeping their relative position, dance a back-to-back down the set with Nos 5 and 7 who also move up the set, nos 1 and 7 actually passing back-to-back. They then retire backwards towards their places, but only so far that they form two lines of four across the set, 1 5 2 6 and 3 7 4 8. Repeat to place retracing the same path.

Lichfield Hey : a large movement, taking 16 bars to complete and normally to an A+B music, with the call, "*first corners cross, second corners cross, pause and change*", done four times until back to place. The first two crossings are done in succession, working in units of four, passing right shoulders, those on the "first" diagonal going first, the pause is a double step danced on the current spot, and the change is now done passing left shoulders by the pairs currently at the ends and along the sides in the middle. End by facing up with a jump. There may be dances which do not use or end on the hey.

DANCE CHORUSES TO TRY

Start facing across the set within stick reach of opposite dancer.

Windmill (Basque chorus). Single long stick, double hold.

Strike : partner tip and butts, neighbour tip and butts, partner tip, diagonal to right tip, neighbour tip and new opposite's tip. Repeat three more times to get to place. The diagonal strike is made while passing left shoulders with the opposite, and continue on a quarter circular path to end with lines of four at right angles to start.

Postman's Knock (or other Adderbury stick dance chorus). Single long stick.

TBD.

Vandals (original chorus). Single long stick, double hold.

Strike : diagonal right, - , diagonal left, - / partner right to left, left to right, right to left, pause / open side step to right and to left, turning body about 30 degs // three plain capers, clashing on the third.

Horsham (Broadwood chorus). Two sticks, one long and one short. Short in right.

Strike : hit tips of left on ground twice, hit opposite's left low down with tips twice / hit end of own left with tip of right twice and hit opposite's right tip high twice / repeat second bar twice more // repeat first and second bar // "sharpen" left stick with right, stroking both ends alternately away from middle of left stick / hit opposite's right with right three times in alternate directions.

Farewell Manchester (original chorus). Two sticks, one long and one short.

Strike : diagonal right with right, partner with left, diagonal left with right, partner with left / repeat / four plain capers turning to the left to form a circle as in once to self // hit neighbour's left with right three times, step forward into lines of four on fourth beat.

file : lichfild.wri

LIMPLEY STOKE

Source : Bath City Morris filmed at the Ipswich Ring Meeting in 1974. At that time they had a Bampton dancer at the University, and because of this link, they wished to avoid copying the traditional side. Therefore they adapted the jigs to a whole dance format and named the set of dances after a village close to Bath.

Steps : as Arnold Woodley's side of that time. Left foot start.

Set : six dancers, in two lines facing opposites.

OLD TOM OF OXFORD

Foot-Up : Foot-up twice facing opposite, with single steps.

Jig : Long Bampton sidestep movement, done as a cross over, turning to the right and crossing back, and turning to the right again to face front. The steps used are short open side step going forward as in the Bampton jigs, and a double step, done twice. Then they dance two short open side steps to the left and to the right still facing across, a half caper and two plain capers, again as in the jig.

Rounds 1 : All dance whole rounds clockwise with the slow, straddle step, five off if the slow is done in 'threes', ending in place facing across and dance half a Foot-up with single steps to opposite.

Jig : as above.

Rounds 2 : All dance whole rounds clockwise with half capers, ending in place facing across and dance half a Foot-up to opposite.

Whole Hey.

PRINCESS ROYAL

As Old Tom but with an extended "jig".

Jig : Cross over and back and face across. Dance the cross steps, 2 bars of left in front, one each of right and then left in front. Dance half a Foot-up to opposite.

JOCKEY TO THE FAIR

As Old Tom but the "jig" is extended by half a Foot-Up and four plain capers facing across to opposite.

NUTTING GIRL

As Old Tom but with an extended "jig" which is different in each repetition.

1. Cross over and back as above, short open sidesteps to left and right, two half capers and the whole of Half-Gyp.

2. As 1 but the whole of a Back-to-Back.

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3. Whole hey and Half-Gyp and end by turning up for All-Up.

(Rationalise figure 3 by having the hey last?)

106.

NORTH LEIGH & FINSTOCK (1982/3)

Source	Films of North Leigh team at Kirtlington (6.6.82) and at village May Day(?). Locally called "Nor' Lie"
Steps	Classic double step, with arms swung down & up; Hop backstep and jump, arms out at sides and scooped up on jump or hook, with arms at sides, and 2 plain capers, with two waves. Stick held vertically during backsteps. Hands out and up higher in hey than in backsteps of figures.
Slow Capers (1)	spring to get feet crossed swinging foot behind, jump to feet together, then 2 plain capers.
(2)	tap a foot forward and drawback, arms out, then 2 plain capers.
Start	Outside foot

FIGURES

ONCE TO YOURSELF ends with 2 plain capers.

- 1. FOOT-UP** Move up on two double steps and a hook plus capers to face down, repeat and end facing across.
- 2. HALF-GYP** With backsteps, travel all the way across the set.
- 3. BACK-TO-BACK** Only retire on the backsteps.
- 4. FINISHING SEQUENCE** of
SING, HALF-ROUNDS, WHOLE-HEY & 4 plain capers facing up.

The singing is done facing up with hands on hips.

The Half-Rounds starts with evens turning out to the right from initially facing up, and on the hook at half way all face across if with sticks and clash, or face back for hands.

In the Half Heys they all back into place, the ends along the line of the set, the middles angling backwards from outside.

The chorus is usually done three times.

STICK DANCES**"BALANCE THE STRAW"**

Two handed hold at butts, hit tips on ground 3 times, hit opposite's tips low 3 times right to left, dancers not standing upright, hit tips on ground 3 times and hit opposite's tips high 3 times right to left, dancers standing upright. Half Hey and repeat to place.

"BLACK JOKE"

Figures extended with 4 plain capers on which opposites clash butts, tips, butts, tips, all right to left. There is no clash at the end of the hook.

Chorus - in 1st bar evens turn to face out, all turns are up, and raise stick horizontally overhead and odds hit on middle beat, repeat three more times alternately, then half hey and repeat all.

107.

"OLD TYLER"

The order of figures is Foot-up, Half-Gyp, Back-to-back, Half-rounds and Whole-hey.

Corners come in with 2 plain capers.

Chorus (B1/2) - 2 double steps to approach, hook left to face back and return to place on 2 plain capers, turning on the last caper to face across.

Chorus (B3/4) - 1 double step (l r l hl), step on the right foot and kick left feet together, hook left etc to place.

Chorus (C1) - cross the stepping.

Chorus (C2) - cross with closed sidesteps, leading arm dipped and then flipped out to side.

Chorus (C3) - slows (1)

Chorus (C4) - slows (2)

"OLD WOMAN TOSSED UP"

Linked handkerchief dance, but only for the hey! Dance ends on a **whole hey** with linked handkerchiefs.

Chorus - first half - top pair cast out at start and others go up under to reverse the set, jump at end
 - second half - top pair go up under to place, and all jump at end.

"ROSIN THE BEAUX"

Chorus - sidestep and half hey : closed sidestep right in front, double step, closed sidestep left in front, step and jump, half hey. Repeat to place.

JIGS**"PRINCESS ROYAL"**

Foot-up 6 double steps and hook, turning on the left.

Jig Short closed sidestep, double step, short closed sidestep, double step,

Crossover steps - x x x - right in front

x x x - left in front

x x x - right in front

x, apart, together.

2 double steps and a hook, turning on the left.

Slows 4 off, 2 double steps and a hook

As a double jig, there is an extra jig at the end where both face and dance together, ending with 4 plain capers.

There was a Morris Matters article by Mike Heaney on these dances.

SHERBORNE WORKSHOP

INTRODUCTION

Source - Nearly all the source material came from the Cecil Sharp interviews with George Simpson then living in Upton near Didcot, which was in Berkshire. He had taught a mixed children's team in the hamlet of which a photograph survives and he had a young local woman play the fiddle for it. His brother and another dancer have been met but they contributed very little. There is now an active team based in Sherborne village.

Basis - This material is based closely on transcriptions of the original write up of the collected material, in preference to Sharp's Morris Book IV and any other recent publications, and is as taught in many public workshops and to particular sides. Unlike other traditions collected by Cecil Sharp, there is little extra in his Field Notebooks. Other important interpretations and dances are discussed later. A structured order for learning the dances is followed but this is not compromised in order to teach the basics of morris which can be found in more detail elsewhere. Some use is made of helpful mnemonics used to call sequences of movements. The morris jargon is used extensively, unfortunately words such as step, out, set, down and up have multiple usages but the context should make it clear which is intended.

There are three types of dances in the Sherborne tradition, and they are grouped together for this workshop, although they would be mixed together in any public show,

1. Set dances in which all six dance more or less continuously.
2. Corner dances in which the distinctive part of the dance involves diagonally opposite pairs changing places in turn.
3. Jigs danced as solos or duals.

BASIC FEET AND HANDS

Stance - The basic stance is upright with the weight forward over the balls of the feet, the stomach pulled in, the ribcage raised and the neck elongated, with head, eyes and shoulders level. This gives elevation and, by the stiffening of the upper body, provides a good foundation for movement. The feet are turned out with about a 45° to 60° included angle. This is not essential to the dance but it is characteristic of the Cotswold Morris. "Feet Together" means this position with the heels almost touching.

The Double Step - The basic Cotswold Morris Step is a quick change of weight from one foot to the other with the free foot in the air being swung forward parallel to the ground till the heel is in line with the toes of the supporting foot. The characteristic Sherborne double step is, in a mnemonic,

"step, hop, change, change"

which is different ^{from} to any other village, although George Simpson might have been the only Sherborne dancer that performed it this way. Smoothness is achieved by having confidence in knowing what one is doing and doing it, rather than trying for continuous control of the movement by counterbalancing tensions in all the muscles. There is a fair amount of rise and

fall in the steps, achieved by some bending of the knee as well as by the flexing of the ankle and the utilisation of the thigh muscles in lifting up.

Although there is a body sink inherent in each step, the emphasis here is given to the thrust upwards.

Sequence - The figures in the Set dances are mostly danced to a fixed sequence of steps, given as,

"1, hop, 2, 3; Step, &, jump, 'up'; Down, & a, down, & a; Down, together."

The first half of this sequence is normally danced travelling forward and the second half retiring backwards. In a figure this sequence would be done starting with the left foot and then repeated starting on the right foot. The '1 hop 2 3' is a normal Sherborne step, left, hop on left, right, left. From the 'Step' there is spring off of the one foot to land with both feet together. Immediately on landing - remember the feet should desirably be turned out from each other - the dancer rises onto their toes while twisting the heels to the left or right as appropriate, so that one foot is now straight and the other is almost at right angles to it, with the heel against the other foot's instep - this is 'up'.

how is this decided?

The Sherborne backstep as used for travelling backwards, is called **Shuffles**. It consists of moving from the 'up' position to a 'down' and back again as often as is needed to fill the music. The 'down' position is the mirror image of 'up', with the feet twisted to the other side, except that instead of the heels being high off the ground they are almost touching the ground. The rhythm of the sequence of shuffles is not even, more time is spent when up than down - 'down up &' = 'cha - chaah'. From the final 'down' there is a spring off of both feet to land with feet "together". The balls of the feet are in contact with the ground throughout. It can now be seen why the turn out of the feet is so large, so that the feet can be rotated without mutual interference. The emphasis is on the down and up of the body and not the twist of the feet, which is far less visible to the audience, and which can so easily degenerate into a flat movement with no grace whatsoever.

The emphasis of the movement of the body in ordinary stepping is upwards, achieving elevation. The emphasis of the movement in a Cotswold backstep is in the downwards drop, even though more of the time is spent 'up' - the switch or contrast from bar to bar is another attractive feature of the style - but the 'down' movement occurs here on the strong beats of the music not the weak. The beats of the tune mark the time of the first contact of the foot with the ground for each step. It is self-evident that most of the body's movement occurs between beats, which is why it is easy to show movements but not to describe them.

There are no held poses or even momentary holds during the morris dance phrases as are used in classical dance forms, as they break the flow, but if those moments of change of direction in a movement, eg in arm swinging, are truly together around the side the effect is impressive. The regular rise and fall of the body continues right through the stepping sequence and is characteristic of the tradition.

= performed precisely together by the side as a whole?

The Arms - Arm movements are to add style and balance to the dancing and to help dynamically in performing jumps and turns. During the fixed stepping sequence, the arms move together as mirror images, not alternately.

The arms movements are with the arms "comfortably" straight. The starting position is with the arms horizontal at shoulder level, parallel, in front of the body, hands lightly clenched and palms downward. The arms are brought back to this position every time the dancer lands from a jump and are not raised any higher. This is another characteristic Sherborne feature.

How are
hands
held?

The usual arm movements swing the arms back and forward, the hands passing close by the outside of the upper thigh. During "stepping" the hands, in swinging back, do not pass the back of the body and in the swing forward, do not come more than half way up to the "starting" position. The same form of arm swing is used with other "steps", although perhaps being more emphatic or larger as would be appropriate to the "step".

During a stepping sequence in a figure, then, the arm movements are: starting from the arms in the forward, horizontal position, a swing down and half up on the '1 hop 2 3', a swing back and raise up forward again on the step and jump, a slight drop to hold at the half down angle or a little higher for the shuffles so as to balance, and then a swing back and up to the forward starting position on the final 'down and spring to land feet together'. There is no "snatch", nor a "scoop" or swing out to the side. The arm position during the shuffles may be thought of as either as they would be if two short sticks were being carried and held crossed up before the face as in "Constant Billy", or as they would be having just released someone from a hug! This particular arm position is called "out".

It is not easy to coordinate arm and leg movements when both are unfamiliar and some structured practice is desirable.

THE SET DANCE FIGURES

In the figures the first half is usually done beginning with (ie onto) the left foot and the second half starting with the right foot. Each figure therefore requires its stepping sequence to be done twice. The first four figures of set dances described use the stepping sequence already given.

FOOT-UP - The set faces up, towards the music, and dances the sequence in that direction, turning to face directly away from their opposite on the final jump. The set then turns to face down, with backs to the music, and dances the same sequence in the other direction, turning the shortest way to face across towards their opposite on the final jump. The facing "out" at the half way point is a distinctive Sherborne characteristic.

SET - sometimes it was called Half Gyp. Opposites start facing across the set. The dancers move forward to be just past each other, right shoulder by right shoulder, that is, bearing a little to their left as they go forward. The travel is on the '1 hop 2 3' and 'step'. From the 'just past' position, they jump backwards a little, to land to be actually shoulder to shoulder and then shuffle, step-&-jump backwards to their starting place, facing the same direction throughout. This is then repeated starting with

the right foot, bearing a little to their right, moving forward and passing left shoulder by left shoulder etc.

BACK-TO-BACK - This figure starts similarly to SET but the dancers have to pass round each other, still facing the same direction throughout, hence the name back-to-back. The dancers move a little further on the '1 hop 2 3' so that the 'step' can be done across and behind their opposite and they can land from the jump on the other side of their opposite, shoulder to shoulder. In this movement they will be left shoulder to left shoulder before the shuffle in the first half and right shoulder to right shoulder in the second half of the figure.

FACE-TO-FACE - sometimes it was called **Whole Gyp**. The path is the same as **BACK-TO-BACK** but the dancer rotates during the travel instead of facing the same way throughout. As the descriptive name implies, the dancers start by moving round each other keeping face to face until they have swapped sides and are facing back to their own position. They do not go very far past, being quite close before the next movement. On the 'step-jump-&-up' the dancers rotate in the opposite sense to that to which they have been turning so that they end shoulder to shoulder again ready to shuffle back to place. It should be remembered as bearing to the left while turning the body to the right, till facing back, then turn left with the jump to end left shoulder to left shoulder. Repeat going the other way and with opposite rotations. This turn at half way may be recalled as "bum-to-bum".

Diagram?

It is a fine point that dancers should do the 'up' to start the shuffles such that the body (bum) moves away from their partner, thus it is different in the SET compared to the subsequent two figures.

Experience shows that the dancers should first practise the stepping sequences on their own, then to the track of the above figures and finally ~~to~~ add in the arm movements.

Each dance has distinctive movements specific to the dance, commonly called **CHORUSES**, which usually occur between the **FIGURES** and which are often the same thing repeated or with small variations to a common theme.

SOME OTHER STEPS

Plain Capers - These are high springs from one foot to the other, two to a bar, that is at about half the speed of ordinary stepping. The objective is achieving height, lifting the body centre of gravity up, rather than in kicking the legs out in front. They require a good preparatory sink so that the thigh muscles can properly contribute to the lift. The lower leg is not kicked forward but allowed to hang down fairly straight from the knee without real tension in it. The arms do large swings back and forward, one or other movement per caper.

The movement is very similar to that needed to jump over a horizontal stick held 12 to 18 inches off the ground.

Galley - usually called **Gallery** by George Simpson. Although it was a common movement in the Wychwood and Stow areas, the Sherborne method of dancing it was peculiar to the team. They especially prided themselves on the gallery

which they used at all 'corners' ie turns. Elsewhere, for example at Longborough and Fieldtown, the dancer used the galley to turn smoothly through the whole movement and it is essential to clearly distinguish this from the Sherborne way. The first step is forward, without any turning of the body, unlike elsewhere, then the dancer does as high a spring as possible to land on the same foot, turning in the air as much as possible for what is needed for that point in the dance, followed by another hop on which the turn can be completed or adjusted. The free leg is raised till the thigh is nearly horizontal as the first step is made and the thigh is turned out about 45°. If there is a turn following the step, the free leg is twisted across in front to help the dancer to turn quickly. During this 'twist' and the following hop, the raised free foot is turned in two small circles in the horizontal plane alongside and at about the height of the knee of the supporting leg. The foot is not pointed downwards particularly.

The direction of the small circles is clockwise or anticlockwise looking down according to the free foot being the left or the right. The Sherborne dancers did not usually make galleys that included a complete turn on the spot but preferred to do the galley without a change in the direction faced. The movement must not develop into a leaning back with the free leg out in front, throughout the dancer has their weight over the ball of the supporting foot, leaning a little forward, with the twists of the free foot under the body quite close to the other knee.

The 'turn' part of the galley, which often is used alone, is frequently finished by a 'step' and landing with the feet together. However it varies somewhat from dance to dance and even within dances, so that it can be followed by two plain capers or by putting the feet together, jumping and landing feet together again. Sharp published the latter consistently throughout all the dances and it was probably the declared objective of the dancers to do it this way if the music or movement allowed it, however Sharp mostly noted the 'step-&-jump' and this should be considered the norm.

The arm movements in the galley are "out" at the sides as in the shuffles and "down-&-foward" as in the 'step-&-jump' following the shuffles in a figure. So the arm movements are the same as they are in the corresponding part of figures which do not have the galley. Traditionally a galley with turn is called a "galley-out" because the direction of the turn is "out", that is away from the centre of the set. In turning out the dancer always galleyed with the leg most suitable for the direction of the turn, on the left going anticlockwise etc.

THE SET DANCES

The first dance given can be practiced^s with the following chorus and the figures already described, although it would not be complete.

CUCKOO'S NEST

CHORUS - All 6 dancers face down, away from the music. The bottom pair, Nos 5 & 6 only, dance 4 plain capers on the spot starting with the outside foot, odds with the right, evens with the left, while the other 4 stand still. In the next two bars Nos 3 & 4 repeat this in their places while the other 4 stand still. Then the tops, Nos 1 & 2, dance on their own 2

bars of Sherborne double step, also starting outside foot, but note not doing plain capers, and then everyone galley-out to face up towards the music. The step forward when going into the galley must be emphasised as the feature of the chorus.

All this is repeated facing up and starting with Nos 1 & 2 doing 4 plain capers etc. It ends with all galleying-out to face front, that is towards one's opposite.

END OF SET DANCES

Most Set dances end with Rounds, Whole Hey and Rounds-&Caper Up, without any further chorus movements, although the Whole Hey is usually danced to the chorus part of the tune played only once through.

The stepping in these figures is two bars of Sherborne double 'steps', '1 hop 2 3, 1 hop 2 3', and a galley-out, step-&jump to land feet together. This is the same stepping as the last pair in the "Cuckoo's Nest" chorus.

ROUNDS - sometimes it was called Half-Rounds because the dancers go almost half way round the set in a circular path and then come back again along the same path to their starting place. The whole set start by making up to a quarter turn to their left to face round the set clockwise. The middles can move out a little during this turn to form a true circle. This is the "easy" way into the figure. They dance the step sequence just given, starting with the 'outside' foot, the left, moving round the set for nearly two places, not three, and then stepping forward in the direction of travel and galleying-out, on the left foot, into two lines to face across the set. In this case the dancers are not facing their normal opposites. However it is not always thought important to face across and dancers can turn to face back instead and not close in to form two lines, but stay in the circular formation. In this circumstance it is not important how far the dancers travel before they turn to face back, but it is consistent with the style of the tradition, which emphasises bounce rather than speed over the ground, not to travel very far. The dancers come back to their starting place starting with the new outside foot, the right, and galley-out on the right foot to face across the set at the end.

WHOLE-HEY - sometimes it was called a Double-Hey because it is two half-veys done consecutively. In a hey the three dancers on one side move round a figure eight, first to change ends and then to come back to their starting place. The centres go to an end but return to the middle in each half movement. It is not a reel of three in the Country Dance sense. The tops, Nos 1 & 2, turn up and out to their left and right respectively, move down the set through their middle's places, moving in to be almost shoulder to shoulder facing down and then step out to their bottom's places with the galley-out, again turning out and round to face across to their opposite. At the same time the bottoms, Nos 5 & 6, turn down and out to their right and left respectively, move up the set going through their middle's places, after the top pair have passed through, and, going in a little to be shoulder to shoulder, then galleying-out into their top's places, turning left and right respectively to face across to their opposite. Meanwhile the middles go up the centre close together, to allow the tops to go through

their starting places, and then turn out from the centre line of the set to follow the tops round, but ending in their own starting places.

The second half of the whole hey is the mirror image of this, Nos 1 & 2 turn out at the bottom and go through the middle's places first, the Nos 5 & 6 turn out at the top and follow Nos 1 & 2 across the middle's places and Nos 3 & 4 do down the middle following Nos 1 & 2.

The travelling must only take the first two bars, that is the two Sherborne double steps, so that the step into the galley-out can be made into the final position. Each half movement ends with the dancers facing across the set.

Ideally the tops turn very quickly to go down the set and do not move far out in traversing the first loop of the figure eight, as they need to keep out of everyone else's way. The middles should follow the tops fairly closely, only leaving just enough room for the bottoms to pass between the tops and middles as they come up the set. As the bottoms come through a little after the tops, they can make a larger loop to start and then move quickly between the others.

To turn out at the end of the half heys, Nos 1, 3 & 6 galley on their right foot the first half and on the left the second and the other three do the opposite. To avoid any adjustment of the steps the dancers start the half heys on the same foot that they are to galley on. Notice that not only do the middles follow the tops paths both times, but they have the same starting foot and galley foot. It is often difficult to visualise the foot to be galleyed on when starting a half hey, so it can be thought of as the foot that goes up/down the middle of the set and then starts to swing round the outside as the body turns.

There is a similar problem in sticking to the "first half left and second half right" starting foot rule in the Foot-Up, although it is not very apparent when doing Foot-Up with shuffles. In corner dances the Foot-Up is danced with galleys and then it is natural to start with the outside foot, that is, left for the odds and right for the evens in the first half and vice versa in the second.

The Cotswold Morris competitions were fussy about the choice of starting foot and appear as far as we know to have insisted on the "left and right" rule. Also extra "fudge" steps that would allow changing the lead foot during a movement were frowned upon and listened for as extra ringing of the bells. Thus to be strictly traditional it would be necessary to change step before the galley by altering one of the previous steps, say from the '1 hop 2 3' to '1 hop 2 hop' or to '1 2 3 4'.

To complete a dance there has to be a start and a proper finish.

ONCE-TO-YOURSELF - The dance starts with the musician playing the first part of the tune through once or more while the dancers prepare themselves and the foreman or leader judges the speed to be right. On the last beat of the third bar from the end, one gets used to spotting when this is, all do an 'up' ready to shuffle backwards etc a little, leading immediately into the Foot-Up.

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CAPER-OUT - pronounced **Kipper-Out** by George Simpson. The dance finishes with all six dancers facing up for the last two bars of the dance and doing four plain capers on the spot. They hold the final position with hands forward in the air for a moment or two. The dances can end on either the Rounds for Set dances, or the Whole-Hey for the corner dances. In a final Rounds it is danced so that it opens out into a larger diameter during the figure.

The set should be at finger tip out-stretched spacing in both directions, along and across the set. It is very desirable to keep this spacing throughout the dance and only move forward towards opposites for the choruses that require stick tapping or hand clapping. However if there is a tendency to let the set shrink during the dance, it can be widened up again during the final set of figures.

Order of Movements - The collected order for a Set dance was :
Foot-Up, Chorus, Set, Chorus, Face-to-Face, Chorus, Back-to-Back, Chorus, Rounds, Whole-Hey, Rounds-&-Caper-Out. However it is usual for Cotswold figures to be in the order of increasing difficulty, complexity or travel and it is likely that Back-to-Back should really occur before Face-to-Face. The dances could be extended by having another chorus after the second Rounds if desired. It is now possible with what has been described to run through complete Set dances as soon as the appropriate chorus moves are learnt.

YOUNG COLLINS

CHORUS - Partners face across the set to their opposites.

In bar 1 all stamp with the right foot three times.

In bar 2 all clap both own hands together three times.

In bar 3 all stamp with the left foot three times.

In bar 4 all clap both own hands together again three times, as in bar 2.

The claps and stamps are on the first three beats of the four beats in each bar and there is a pause on the fourth beat. The claps should be at forehead level both for the effect and so that they can be seen, as the audience is mostly behind the dancers. During the stamps the arms are at the sides. The stamping and clapping is followed by a half hey, and then the whole is repeated from the other end.

CONSTANT BILLY

The Sticks - Each dancer has two 18 inch long short sticks, one in each hand, held at their bottom, or "butt". At the mid point and end of each figure, in Once-to-Yourself and the end of the Half-Hey the dancers strike their two sticks together as they land from the jump. All the impacts of the clashing in 'sticking' occur just above head level, this is very important, and in striking the two sticks are to make a cross, sloping slightly forward, so that they are at right angles to each other. Usually each dancer holds the left stick still and strikes it with the right from above.

During Once-to-Yourself the sticks are held up crossed, the right behind, ie nearest the dancer, and above the left till the strike on the middle beat of the last bar. Then the sticks are lowered to the sides and the normal arm movements are used in the figures.

During the intermediate forward and back figures it has become common practice to strike the sticks on the jump in bar 2 and to hold the sticks crossed during the shuffles. This defines very well the arm positions during the shuffles in other dances.

CHORUS - The stick hitting is :

b. r+r. / b. l+l. / b. r+r. / b. $\begin{matrix} r+l. \\ l+r. \end{matrix}$ / and a half hey.

- b = each dancer strikes his own sticks together high up, holding the left still and striking it from behind with a forehander using the right stick starting the swing from over the right shoulder.
- r+r = opposites strike right sticks together, moving them from right to left, also forehanders, and making a right angle when they hit.
- l+l = opposites strike left sticks together, moving them from left to right, and not a backhanded movement.
- $\begin{matrix} r+l \\ l+r \end{matrix}$ = odds hold sticks close together, then move them both outwards and away from each other and so striking the evens sticks, who hold their sticks wide apart and bring them together to hit their opposites sticks.

After the sticking comes a half hey and the repeat of the whole to place.

Stick tapping with the opposite dancer should be done moving the stick upwards with a flourish, especially in the last double hit. The stick is wielded with a lot of wrist movement, making the most of the preparatory back swing but minimising any follow through, which is both unnecessary and a possible source for accidents.

THE HANDKERCHIEF DANCE to

"OLD WOMAN TOSSED UP IN A BLANKET", "COUNTRY GARDENS", "BLUE EYED STRANGER"

These are the "sidestep-&-half-hey" dances of which all Cotswold sides appeared to have several, often just calling it "The Handkerchief Dance", and using any tune that took their fancy. There are two quite distinct manners of doing the "sidestepping" in Sherborne, thus there are really two separate dances. Also the character of the dance, that is the feel of it for the dancers, is determined by the rhythm of the tune, in particular whether it is in jig or hornpipe time, because this limits the effort and emphases that can be put into the movements. The tune "Old Woman Tossed Up in a Blanket" was recalled by different dancers in both rhythms, suggesting that it was originally played in a very "broken" jig rhythm, presumably as that was found to be the most comfortable to dance.

CHORUS

A. Simple Sidesteps

The most important point is to maintain the relative angle between the two feet no matter what their relative position, this is a normal Cotswold Morris characteristic. It seems very easy for dancers to be lazy and turn the feet with the body so that the feet become nearly parallel.

It has become customary to start sidesteps onto the right foot, even though the Cotswold Morris is a "left-footed" tradition. Either is acceptable as long as the same rule is followed throughout the dance.

The Sherborne sidestep is "open", that is the first movement is to separate the feet. The first step is a little to the side and forward so that the second step brings the other foot up behind the first, in step of the rear foot against the heel of the leading foot. This "open" and "closing" movement is repeated twice more, then a fourth open step is followed by a hop on that same foot and the sequence of eight steps repeated in the other direction with the other foot leading. The total travel to the side in each of these 'sidesteppings' is small.

Only the leading hand is held up during the sidestep, the right when going to the right etc. The wave of the hand, done by the wrist only, is called a "show", and is clockwise with the right, when looking up, and the opposite with the left. The hand has to be well raised. It was considered to be a special feature of the Sherborne Morris, "Can't hold hands high enough in showing" they said. The upper arm should be quite close to the ear and not out to the side. There is one show for every two steps, ie half a bar, so that the sidestep sequence of eight steps in two bars has four of them.

B. Sidestep with Shuffles

"r l r up, down & down &, l r l up, down - together."

On the first bar the dancers move diagonally forward to the right, and retire backwards on the shuffles, advance diagonally forward to the left in the third bar and retire to place on the last 'down & jump' to land feet together. The terminology is that of previous mnemonics. The same arm movements are used as for sidestep A, so one arm is up in the shuffles rather than both "out". There is a great effect from the way the set moves, or slips around, especially if the travel is exaggerated a little. The sidestep as before is followed by a half hey and all is repeated to place. As before it can be done to the left first if so desired.

These different sidestep movements are both used in the corner dances.

There must have been other set dances. "Greensleaves" and "Lumps of Plum Pudding" have been mentioned by dancers without indicating the nature of the chorus movement and "Highland Mary" was a jig tune. Probably "Constant Billy" would have been done with hand clapping instead of using the sticks with exactly the same pattern of touching.

THE CORNER DANCES

These are a separate set of dances with their own structure and introducing new steps. The set is made a little larger, the dancers being a couple of feet further apart in both directions to allow "bigger" movement as the corner pairs dance together.

The dance order is different, after the initial Once-to-Yourself and Foot-Up, each chorus is done in turn by the corners 1 & 6, 2 & 5, then 3 & 4, during which they cross a diagonal of the set passing right shoulders and change places. Between each set of choruses, each of which has slightly different steps, the only intermediate figure used is Rounds, usually three times. The dances end with Whole-Hey-&-Caper-Out.

The FOOT-UP is different from that in the Set Dances in that it is stepped with the same sequence as the Rounds and the Hey, two Sherborne double steps danced on the spot facing up and a galley-out to end facing away from their opposite, and two Sherborne double steps facing down and galleying-out the long way to face across the set.

During the dances, dancers have to come into movements doing something as they have periods of standing still while the others perform. So as the first corner finishes, the second corner steps a "once-to-yourself" of one Sherborne double step and a 'step-&-jump'. Note that this is not a shuffle as at the start of the whole dance, nor whatever the previous corner is doing. When the second corner is finishing the third corner does the same, and when the third corner is finishing both the first and second corners join in to be ready for the next figure.

Traditionally each corner chorus movement was repeated to place following a rounds figure with the same steps before going onto the next stepping sequence. This makes a long dance and was suitable in the days when one dance on someone's lawn was enough for a show. It is unreasonable to do this today outside of a practice night or workshop. It was probable that the first crossing would have been danced off the left foot and the return off the right as elsewhere. In a shortened version one has to choose left or right foot lead. The following descriptions are in terms of a left foot lead.

HOW DO YOU DO?

The tune is similar to that called "Swaggering Boney" or "Travel by Steam" at Longborough and the "Old Frog Dance" at Oddington.

The galleys in the figures of this dance could be followed by either a step-&-jump to land feet-together or two plain capers, as there is no Mss indication for either. It would be consistent with the chorus stepping to end with the two plain capers.

The choruses start with a long sidestep to the left and right similar to that described under option 'A. Simple Sidesteps' against "The Handkerchief Dance", being open so that the dancers move a little to the side following the leading foot and with only the leading hand up and 'showing'. During the sidesteps the two corners approach to almost meet face to face at the end

of bar 4. The next two bars are danced facing in the position reached, the movements being different for each set of choruses, and the music being played at the speed required for the steps used. Following these displays of virtuosity the corners pass each other, by right shoulders, crossing to the opposite diagonal place, with four plain capers, turning the easy way inwards to face across.

CHORUS 1 : The corners stand still and "salute" with the left hand and then the right singing "How D'ye Do?" each time. This salute, "making their obedience" or "pulling the forelock", was done very slowly and ceremonially by a wide circular sweep of the arm forward and round to the top of the forehead. Directly the hand touches the forehead, head and hand are ducked down on the middle beat of the bar. The music is a little slowed for these two bars.

Such subservience was commoner in the old days.

CHORUS 2 : Instead of the salutes the dancers galley, without turning, on the left foot and then on the right. These galleys should be thought of as competitive or challenging movements.

CHORUS 3 : Instead of the galleys the dancers perform, two "Forecapers". The music in these two bars are played at about $\frac{3}{4}$ speed.

CHORUS 4 : Instead of the Forecapers the dancers perform two "Upright" capers. The music in these two bars is played almost at $\frac{1}{2}$ speed.

Forecapers - called "Half-Capers" by George Simpson but this causes confusion. In the 20th Century Revival they have been called "Kick-Capers".

Cecil Sharp described it as : A step is taken with one foot, say the left, the right leg is simultaneously bent at the knee and its lowest part quickly swung back so that the back of the heel approaches the back of the thigh. It is then immediately straightened and the foot planted on the ground, heel down, toe up, close beside the toe of the left foot. The right thigh should not be raised, but must be moved forward and inch or two to allow the heel to be thrust forward. The movement is almost wholly confined to the lower part of the leg.

These two movements are followed by two ordinary steps, the first onto the foot which was raised back. In a series of Forecapers the leading foot is alternated. Note that the lift back of the free lower leg and the planting of the heel are emphasised. Too often the lift is minimised and the foot is scraped forward or scuffed producing quite a different effect, which is to be avoided.

The arm movements are a swing back on the first step and a swing forward on the third. It is usual to swing the arms back on the first step and let the handkerchiefs fly out behind on the second by a snatch back.

Upright Capers - called "splits" in the Revival.

The first two movements are preparatory cross-hops. One foot is crossed over in front of the supporting foot, instep to toes, with some weight on

the forward foot. The body does not get lifted much on these crossings which are not springs but a getting ready for the major effort of the caper. The arms are held 'out' to the sides during these preparatory movements, with the elbows close in to the waist. The Cotswold rule of weight starting on the left foot for each sequence is interpreted here as weight on the left so that the right is the working foot, thus the right foot is crossed first and then the left. In repeats of the Uprights the order alternates. Note that the second movement is a change to the other foot in front and not putting the first working foot behind with the majority of the weight remaining on the same foot.

The third movement is to bring the feet together and then spring into the air as high as possible off both feet and landing on both feet. While in the air, one leg is swung forward, not like a plain caper but preferably keeping the leg straight and getting it up to as near the horizontal as the dancer can achieve. The other leg at the same time is doubled back at the knee while the thigh is raised with the other leg. Ideally the lower leg is brought back against the thigh, which itself rises to be nearly horizontal alongside the straight leg. The doubling back of the leg is the most important feature to be achieved if compromises have to be made. To be avoided is performing a conventional 'split' with the thighs well separated.

The arms are swung high up on the jump, trying to keep the head up, shoulders back and not ducking the head down or curling the back. The posture of the upper body and arms should be held until the toes touch on landing to give the impression of height in the caper and of floating.

On landing it is necessary to dip, a plié, by bending the knees somewhat. No jump in the dance should be jerky, but should be a push off of the ground rolling up the foot to the toes while straightening the knees and pointing the feet. Landing is the reverse, the toes touch down first and the foot rolls down taking up the energy by the flexure of the ankles and knees. If the dancer aims to avoid noise on landing from the feet hitting the ground, it will happen almost automatically.

ORANGE IN BLOOM

The tune is known elsewhere as "Boys of the Bunch". When played in 3/4 time, ie at half speed, it is known as "The Sherborne Waltz".

The galleys throughout this dance are followed by two plain capers.

The first two choruses are structured differently from the last two.

CHORUS 1 : It starts with a short Sherborne sidestep to the left and to the right, a mere '1 2 3 hop, 1 2 3 hop', on which the corners approach. They then 'salute' with the left and the right as before while standing still. Next they pass by the right shoulders with two Sherborne double steps and galley-out to face across in their opposite diagonal's place. The galley direction is on the left foot for the first corner, on the right for the second corner and following the same direction as did their tops for the middles, that is 'up' for this first chorus.

As the galley direction is constant for the first two corners and to avoid adjusting the stepping to be on the 'correct' foot for the galley, it is possible for the dancers to start their corner movement on the foot that they are to galley on. Alternatively it looks better if the sidesteps are always the same, so the two Sherborne double steps for crossing could start on the galleying foot and the switch made at the end of the second sidestep.

CHORUS 2 : The two salutes are replaced with a galley on the left foot and then the right foot without turning the body.

CHORUS 3 : There are no sidesteps to start. The corners approach with four "Forecapers", and then pass by the right and galley out as before. The music for the Forecapers is slowed of course.

CHORUS 4 : The four Forecapers are replaced with four "Upright Capers".

It has been thought by some dancers that the galley at the end of the crossing should be done facing out on the diagonal, and the dancer should turn out to face across on the two plain capers or to turn as in "How Do You Do Sir?" This avoids any problem of mistakes with the starting foot.

LADS A BUNCHUM

The tune is known elsewhere as "Dear Is My Dicky", such are the quirks of the tradition.

The galleys in this dance are followed by "feet-together-jump", starting and landing feet together.

The first two choruses are structured differently from the last two.

CHORUS 1 : It is as the first chorus of "Orange in Bloom", the music slowing a little for the salutes. Throughout the choruses the two Sherborne double steps are replaced by two "Forries".

CHORUS 2 : It is as the second chorus but with the two "Forries".

CHORUS 3 : It starts with the option 'B. sidestep-with-shuffle' described under "The Handkerchief Dance", on which the corners do not approach very much. They then pass each other by the right with two Forecapers and finally galley out to face across.

CHORUS 4 : As chorus 3 with two Upright Capers.

Forries - also called "Fore-Capers" and "Half-Capers" - the Sherborne usage was at variance with elsewhere, although Half-Capers is a logical name.

This is a plain caper followed by two ordinary steps, given as, L r l, so that a sequence of them will alternate the leading foot. It is most profitably thought of as an exaggerated Sherborne double step in which the hop is eliminated by the height reached on the first spring. The arms go down and up as before with plain capers.

TRUNKLES

This dance has a double chorus movement. In the first part, the "Salute", which has nothing in common with the 'salute' in the previous dances, is danced in turn by the corners to the centre of the set and retiring to their starting places. In the second part, which occurs after each corner has completed the first part, the corners in turn cross over the diagonal, passing right shoulders, to change places.

The galleys in the figures and the "Salute" end with a step-&-jump, whereas the galleys at the end of the crossings finish with two plain capers.

SALUTE : The "Salute" is also called "Show-Out". The corners advance to meet on a Sherborne double step and a step-&-jump, which is the normal stepping for the start of a Set Dance figure. They then galley-out back to their own starting place and face across with a step-&-jump. The first corners will always start with the left foot and galley on the left foot, the second corners will do it on the right and the middles on the same foot as their neighbouring top, ie No 3 on the left and No 4 on the right. As there is a feet-together in the sequence at half way it is practical for everyone to start on the same foot and still galley-out to the rule if so desired. The Salute takes four bars only for each turn. The corners come in with a Once-to-Yourself which for the Salute only is reduced to a straight jump to position.

CORNERS CROSS : In turn each corner crosses the diagonal with their opposite diagonal person, passing right shoulders, and then galley-out in the opposite place to face across in bar 4, galley again, without turning, on the other foot facing across in bar 5 and end with two plain capers in the final sixth bar. Some dancers like to galley facing out in bar 4 and turn on the galley in bar 5.

CHORUS 1 : Start with three Sherborne double steps.

CHORUS 2 : Start with three Forries.

CHORUS 3 : Start with three Forecapers.

CHORUS 4 : Start with three Upright Capers.

If it is not desired to adjust the stepping while crossing, in order to galley-out correctly in bar 4, the first corner should start with the right foot, the second with the left etc.

Order of Movements - The order can be danced as the other corner dances ending after the crossing with Upright Capers with Double-Hey-&-Caper-Out. But traditionally the Sherborne side followed the crossing with Upright Capers with a further Rounds, a set of Salutes and then a Double-Hey-&-Caper-Out, without any further corner crossing movements.

It can be supposed that Sherborne would have had other corner dances or dances with the special "Slow" Capers. Most possible is a corner dance without any capers but just crossing with sidesteps. Also likely is that

CHORUS - Each corner in turn does a 'step' or movement lasting one bar facing across the diagonal and then all do it together facing across to their opposite. Then they dance a half hey and repeat it all to place.

Chorus 1 : all salute as in corner dances.

sp Chorus 2 : all galley witho~~ut~~ turning instead of salute.

Chorus 3 : all dance a forecaper instead of galley, but quickly as the music should not slow down, unlike in other dances.

Chorus 4 : all dance an upright instead of a forecaper.

George Simpson's brother taught that each time partners strike both hands, l+r, r+l instead of repeating the 'step' before the half-hey.

This has led to the dancers actually leaning on each other at this point supporting each other with both hands rather than clapping. The younger Colchester Morris Men used to miss in the last chorus and fall straight and flat onto their hands.

Another gimmick is to dance the last half hey(s) spinning steadily as you go which is called a "Carousel Hey".

OTHER INTERPRETATIONS

SHERBORNE VILLAGE MORRIS

New dances.

SWINDON MORRIS

New dances.

PILGRIM MORRIS

New dances.

BEDFORD/CAMBRIDGE MORRIS

Different Hand movements.

BOWERY BOYS (USA)

New dances.

JIGS

sp These were danced in a number of ways. Besides the common method of a solo performance or of two dancers taking turns, the second repeating what the first has danced, Sherborne also has a format in which the normally inactive dancer has a "dance-round" while the active one dances in the centre.

Sometimes this dance-round is incorporated into the solo performance between the normal parts of the jig. Alternatively the solo dancer rested by just walking round between movements. It is suggested that if walking the dancer swaggers round, dragging the feet and occasionally interpolating a step, caper or galley with the arms doing a lazy 'down and up'. When ending the jig with a foot-up it has become customary to dance it faster, ie presto.

PRINCESS ROYAL

This is the tune published by Walsh "in the new style" to honour the second Princess Royal and is not the tune written by O'Carolan, but that used for the songs "Arethusa" and "Bold Nelson's Praise".

O2YS : shuffle-step-&-jump
 Foot-Up : double steps
 Jig : sidesteps with shuffles, clap / b unr b - / b unl b - /,
 two forries, two double steps, four plain capers.
 Slows : four slows (forecapers or uprights), two doubles steps,
 (shuffle-feet together-&-jump) or four plain capers.

JOCKEY TO THE FAIR

This was an 18th century song with unfolky words adopted by some regiments for their Official Quick March in 1880.

O2YS :
 Foot-Up : five double steps, shuffles, four plain capers.
 Jig : sidesteps with shuffles, two forries, two plain capers,
 three forries, two plain capers, one forrie, four plain capers.
 Slows : four slows (forecapers or uprights), two double steps,
 (shuffle-feet together-&-jump) or four plain capers.

MY LORD OF SHERBORNE'S JIG

This is the Sherborne version of a jig with a kneeling movement which was fairly popular.

The B music has unusual bar lengths with 6 beats each. The stepping has to be extended. Each B is three off of what is described below followed by shuffle-feet-together-&-jump.

O2YS : shuffle-feet together-jump.
 Foot-Up : two double steps, shuffle-feet together-jump, repeated.
 Dance Round : two double steps, galley left, feet-together-& jump, repeated.
 Kneeling : three cross hops, feet together and kneel and pause.
 Quick Capers : three quick change steps and a plain caper onto the other foot.
 Forecapers : step, kick heel, step, plain caper onto other foot.
 Uprights : three cross hops and split jump landing feet together.
 Ending : foot-up ending with four plain capers.

The dance can be done,

- (a) standing side by side and dancing alternately, facing at the end.
- (b) standing behind each other and dancing (A music) or walking (B music) round after each turn to be ready to come in from the rear.
- (c) facing each other throughout. This is the most satisfying.

I'LL GO AND ENLIST FOR A SAILOR

This is the tune of a song about a sailor or tailor, see Frank Purslow books.

In this dance only George Simpson did arms down and up and two high twists for each two double steps.

O2YS :

Foot-Up : somewhat variable.

(a) six double steps, shuffle-feet together-&-jump.

(b) four double steps, galley on right and then left, shuffle-feet together-&-jump.

(c) two double steps, galley on right and then left, two double steps, four plain capers.

(d) four double steps, galley on right and then left, four plain capers.

Jig : sidesteps with shuffles, two double steps, four plain capers.

Forries : eight forries to slowed music, double step, galley, four plain capers

Slows : four slows (forecapers or uprights), a double step, galley on the left, and four plain capers or galley on the right and two plain capers.

Dance Round : four double steps, galley right and left, this time turning round, shuffle-feet together-&-jump, travelling from lead to behind position in a circular path.

Caper Round : three forries, galley right, three forries, galley right, two double steps, shuffle-feet together-&-jump, travelling round 1½ times to finish in the rear position.

Ending : there is a final foot-up, ending with four plain capers. With two dancers this is done together side by side.

HIGHLAND MARY

Recorded in 1924 as a jig for four men with words but no steps collected.

DANCES FOR THREE

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1. THREE HANDED CIRCLE DANCE

Source : taught to Minden Rose by Knockshuttle Hundred. Related to the "Three Old Men's Dance" from Clippingholme, Lancs [see C# Book]
Music : Keel Row.
Set : three dancers stand in a ring, facing inwards, hands on neighbour's shoulders.

A : Circle to the left, hop on leading foot and trailing foot does a heel and toe step.
B : Circle to the right, with the same stepping but on the other feet.
C : **Slaps** : Drop arms to sides. Each dancer in turn does the following. First dancer claps both hands together in front of chest on the first strong beat, and slaps their right thigh with their right hand on the second strong beat. Then slaps their right hand neighbour's left shoulder with the right hand on the first strong beat of bar 2 and kicks their backside with their right foot on the second strong beat. The first dancer does this to the second in bars 1/2, the second dancer to the third in bars 3/4, the third dancer to the first in bars 5/6 and the first dancer again to the third in bars 7/8.

Repeat A - C a few times and then,

D : All raise their right knee, pass their left hand under it from the left to the right and grasp the right hand of their right hand neighbour, so that all have their arms crossed right over left.

Thus linked up, all hop on their left feet and circle to their left, till they fall over or something, so that the dance can not continue.

2. SHEEPSKIN JIG

Source : Broughton Monchelsea, on a Victory Morris tour in 1984. No sticks or handkerchiefs, or hats.

Steps : stephops, left foot start.

Arms : tendency to push both hands up at the start of phrases.

Set : three objects on ground in a row, in this case hats and three dancers in single file at one end. x x x <1 <2 <3

1. **Sheepskin Hey** - this is a three loop Figure of Eight danced around the objects on the ground. The feature that makes it a "Sheepskin Hey" is that as the string of three dancers passes the middle object, the last one in the line turns back around that object to get ahead of the leader and in turn becomes the leader of the string. In this particular dance the turn back is only done when the string is going **down** the line of objects and not when coming back up. This means that at times all three dancers circle the top object together. The hey continues until No 1 is leading again and they start another part of the travel to get the dancers in the desired places.

2. **Clapping** - Nos 1 & 2 having started another hey stop when No 1 is by the the furthest object and No 2 by the middle object. They face up and down and clap / b - r+r - / b - l+l - / etc, swinging both arms out to side, about horizontal, between claps, while stephopping and No 3 dances around the whole area clockwise, ending behind No 2 who then turn ½ way clockwise and claps with No 3 while No 1 goes round anticlockwise.

3. as 1. No 1 passes between the further two objects and the other two ½ turn and follow into the hey.

4. **Circles** - come out of the hey in a convenient place, straight into circle around the central object, three times to the right, anticlockwise and to the left, clockwise, turning outwards at the half way point to come back, with an emphatic raise of both arms.

5. as 1.

6. **Star Burst** - all face across the central object in different directions and dance across and away from the centre, pause at the crowd, turn and come back, forming a line going clockwise around to the top of the objects to start the hey.

7. as 1. and lead off at end.

3. THREE HAND REEL

Source : a women's side from Norfolk.

Steps : skip change step to travel and can end movements with three stamps like a hornpipe.

Set : three dancers in a line, top facing down the set and the other two facing up. 1) <2 <3. Figures are all based on circling.

CHORUS : version 1 : Reel of Three every time.

version 2 : 1st and 4th times one end dances a Figure Eight around the other two : 2nd and 5th times the other end dances a Figure of Eight : 3rd and 6th times a full Reel of Three.

1. **Star** (hands across) right and left, turn in at half way
2. **Ring** (hands round) to left and to right, with or without joining hands.
3. **Star**, but at half way and at end reverse direction by casting out, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path.
4. **Ring**, joining hands, and popping dancer under as in "Pop Goes the Weasel" at the end of bar 2, all letting go hands and then rejoining them; carry on to the left, each popping in turn at the ends of bars 4 and 6. Repeat the circling to the right and popping at the ends of bars 2, 4 and 6 again. The figure is 16 bars long in all.
5. **Star**, right handed, and each dancer in turn pops under the arch made by the other two without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm. Turn out (alone) to come back and repeat it all left handed.
6. **Ring**, No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

In dances with Reels of Three, occasionally the reels are danced facing to the side throughout and sidesteps could be used.

4. UPTON SNODSBURY

Source : Maud Karpeles mss

Steps : walk, skip, polka, etc

Set : three dancers in a line, each with one or two sticks.

A three handed reel with heys and stick tapping. Did some kind of stepping throughout the dance. For the stick tapping the middle dancer tapped alternately with the dancers on either side of them. Dr Cawte found that the reel could be done as a "Sheepskin Hey" around three hats on the ground.

An interpretation :

Chorus : various possibilities exist for single or two stick hitting. The tapping can be either (a) with each sideman, 4 bars each, on every chorus or (b) 8 bars with a sideman, alternating whole choruses with each dancer.

Figures: heys with different stepping (a) walk (b) skipping (c) rant (d) an invented heel and toe step. Perhaps repeat whole dance.

5. UPTON SNODSBURY-PARADISE ISLANDERS

Source : filmed on annual New Year's Day tour of Worcestershire morris villages.

Steps : walk, stephops, polka step with free foot tapped in front of supporting foot and a high spring on the hop.

Stick : short stick, carried sloped on right shoulder.

Set : three dancers in a line, top facing down, others up, 1) <2 <3.

1. Walk a Reel of Three twice through, end as O2YS.
2. All "step", eight polkas 1&2 facing, then No 2 turns anticlockwise to face No 3 and all do eight more polkas.
3. Dance a Reel of Three, moving off in the direction facing, twice through, with stephops.
4. Sticks - hitters stand still and clash alternately, r to l, l to r, both hands holding the butts, 16 hits to each person, middle turns anticlockwise at half way. While they hit, the other dancer dances clockwise around them to place.
5. Dance a Reel of Three twice through in 14 bars and end with two bars on the spot.
6. Sticks as 4. but now the hitters polka step on the spot as in 2.
7. Dance a Reel of Three twice through and end as started, feet together and right hand holding stick up in the air.

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6. SPEED THE PLOUGH

Source : recorded from Shropshire Bedlams at Sidmouth 1977. An interpretation of the Upton Snodsbury dance. Developed into a Five Hand and then a Nine Hand Reel concept.

Music : country dance version of "Speed the Plough" tune played AB.

Sticks : medium length. Sloped over right shoulder when not hitting.

Step : usual Shropshire Bedlams sequence.

Set : three dancers in one line all facing up towards the music.

n <1 <2 <3

O2YS - stationary facing up with sloped sticks.

Dance - there are two alternating movements, repeated six times in all.

1. REEL - A music

The Reel of Three path is a very wide Figure of Eight, the dancers going far out to the side. The first Reel starts progressively from the top with No 1 turning to their left. Other Reels start with the striker in the middle turning away from the last person hit. In both cases the third dancer does not move off until the dancer from the other end of the line of three has entered the third dancer's loop.

2. STICKING & CIRCLING - B music

Sticking : the pair that face clash every hit from right to left in the rhythm, / x - x - / x x x - / four times through.

First time : 2&3 stick, No 1 dances anticlockwise $\frac{1}{2}$ round, moving in to face No 2 who turns on the spot $\frac{1}{2}$ anticlockwise to face No 1. 2&1 stick while No 3 turns to their left, the long way, into dancing round the strikers anticlockwise to end behind No 2. No 2 turns to their left and passes No 3 by the left shoulder to start a Reel of Three across the set, which ends with No 3 in the centre facing No 1 who is where they were when clashing with No 2.

Second Time : 3&1 stick, No 2 dances anticlockwise $\frac{1}{2}$ round, moving into face No 3 who turns on the spot $\frac{1}{2}$ anticlockwise to face No 2. 3&2 stick while No 1 turns to their left and dances anticlockwise round to end behind No 3, who then turns to their left, that is away from the person last clashed, and they dance a Reel of Three along the set, ending with No 1 in the centre facing No 2.

Third Time : 1&2 sticks, No 3 circles, then 1&3 stick and No 2 circles, going into a Reel across the set which ends with No 2 in the centre.

Fourth Time etc, follow the same pattern.

Note that the direction of the first clash after a Reel is the same as the last before it.

ENDING - sticks on shoulders

A. Rounds - instead of a Reel

The last one hit casts to their left into a circle, followed by the one who had last been circling round and finally the one in the middle who casts to their left.

B. Turn out from the rounds and form a line facing to the left, dance forward, shaking the free hand vigorously, turn to the left and dance to place, turning left to face in the starting direction. Then each does this, dancing out one at a time, while the others dance on the spot. Then all do it together again. End feet together, sticks on shoulders. Each forward and back movement takes two bars, so probably the first is done on the end bars of the music for the rounds.

7. HEADINGTON REELS

Source : Dr Kenworthy Schofield collection in the mid 1930's from William Kimber. At a Ring Meeting Kimber criticised the dancing, although it was as Sharp had sanctioned it since 1913 and in some details it had even differed from the Morris Books. The careful recollection would have been published but for WWII.

Music : "The Bold Huzzar" and "Soldiers Joy".

Steps : **"Three-in-Four" Travelling Step** - used in the reels, consists of three running steps taken on the first three beats of each bar and a hop on the fourth beat. At the same time the arms are given a rhythmical swing movement from the shoulders, down to end a little past the sides at the beginning of each bar and up again to about chest level in the middle of the bar. The sequence starts with a preparatory hop and a forward swing of the arms.

"Reel" Step - it is similar to the stationary "polka" step of Northern country dances such as "Morpeth Rant". It is a mostly stationary not a travelling step. On the $\frac{1}{2}$ beat before the first beat of the bar, a hop is made on one foot, usually the left, and on the first beat the ball (or heel) of the right foot is tapped on the ground in front of the left foot, which remains in position. On the second beat another hop is made on the left foot and on the third beat the right foot comes to the ground beside the left foot and the weight of the body is transferred to it. The sequence is then repeated with reverse feet. During the Reel Step, the hands are on the hips, fingers to the front.

Set : 3, face up towards the music in one line. There is no Once to Yourself, and no use of handkerchiefs.

Hey : The heys are danced twice through continuously when they occur. They begin progressively with No 1 at the top casting to their left and passing the dancer behind by the left shoulders and the next by the right. The path is a true figure eight, not any of the morris heys, with no pauses at half way, and speed regulated to complete the two figures eights in the 16 bars.

DANCE

- A1/2 Hey twice through.
- B1 Reel with Toes, stepping on the spot with the toe well turned out and tapped on the ground in front of the supporting foot.
- B2 Change places, passing right shoulders and turning to the right to face back using the same reel step.
- A3/4 Hey twice through.
- B3/4 Reel with Toes.
- A5/6 Hey twice through.
- B5/6 Reel with Heels tapping the ground.
- A7/8 Hey twice through.
- B7/8 Reel with Heels.
- A9 Hey once and end facing up. In the eighth bar reform the lines and jump raising the arms landing on both feet then throwing the left foot forward and the dancers pause.

DANCE FOR THREE

End the heys always by No 1 facing down and No 3 facing up. The first hey has No 1 passing No 2 first by the right. The first reel starts with No 1&2 facing, then No 2 turns to face No 3. The second hey starts with Nos 2&3 passing by the right etc.

8. EAST ACTON STICK DANCE

Source : A Hancock TV show of about 1955, as performed by Tony Hancock, Bill Keer, and Sid James, dressed in Top Hat, Forest of Dean shirt (like Beaux) and britches and each carrying a long stick.

Steps : single steps.

Set : three dancers in one line facing to the side (to audience).

A1 : Foot-up twice to the audience.

B1 : Middle dancer sticks with the right hand dancer, then repeats with the left hand dancer : (suggest, hit tips right to left and butts left to right while plain capering, 4 bars with each dancer).

A2 : Reel of Three, the middle going to the right first.

B2 : Middle dancer elbow swings the right hand and then the left hand dancer.

A3 : Foot-up twice as A1 - but in a different direction.

B3 : as B1.

A4 : as A2.

B4 : Middle man do-si-do's the right hand and then the left hand dancer.

ad lib to this pattern, introducing new figures at B6, B8 etc

9. LAST BUS TO BISHOP'S CASTLE

Source : film of Barley Morris in 1982 on local tour. Dance reputed to have created at a bus stop.

Sticks : each dancer has two long sticks. No clash of own sticks in the figures.

Steps : stephops and jumps.

Set : three dancers in a triangle, two at the top.

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          1>
         3>      m
          2>

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CHORUS - after figures 2 to 5.

Two dancers face and clash both sticks simultaneously. One slopes both sticks inwards and the other slopes them outwards and they alternate the directions for successive clashes, but always r+l, l+r.

The chorus starts with 1&2 sticking and No 3 dancing half round them anti-clockwise, from back to the front or vice versa as appropriate. Then 1&3 clash and No 2 stands back and steps on the spot. This is the order for every chorus. While No 3 or No 2 are "inactive" they are stephopping and clashing their own sticks together, alternately one on the other, hitting down onto the stick on the same side as the weight bearing foot.

FIGURES

1. Once to Yourself - stand with sticks over shoulders and jump at end.
2. Foot-Up-&-Down - straight into Foot-up, dance forward up the set and jump, keeping the formation, turning to face other way, 1&3 to left, No 2 to right, then dance down the set and jump No 1 to left to face across. No 2 to right to face across and No 3 to right to face up.
3. Foot-Out - all turn to right and dance out away from set to the crowd, turn to right to face back in and dance back to place.
4. Reel of Three - across the set, started by No 3 coming up middle and going to their right and passing No 2 by the right shoulder. Come out the natural directions.
5. Whole Rounds, anti-clockwise only, going round three times and a jump at the end.
6. Foot-Down-&-Up - as figure 1 in reverse, No 2 $\frac{1}{2}$ turns to left and the others $\frac{1}{2}$ turn to the right, ending the dance with feet together and both hands up in the air, and facing up.

10. ROYAL GEORGE 3 HANDED STICK DANCE OR HELLO AUNTIE MAUREEN

Source : Filmed at Waterlooville Festival and at Sidmouth. The detail has been developed over the years. There is a problem in describing the dance.

Music : "The King of the Fairies".

Stick : each has one medium length stick.

Steps : usual Royal George sequence of three stephops and two running steps or "rushes".

Set : three dancers in a circle facing in.

Some terminology :

Hold : hold the stick with both hands on the butt, in front of the groin, with the stick pointing forward and slanting up at 20° to 40°.

Gesture: an upward rotation of the stick from in front of the legs up to the hold position. Can also be just a small rotation.

Posture: during a hold the dancer can stand feet apart, legs bent with knees forward and leaning back a little. Amount of posture varies with the individual.

ONCE TO SELF - stand close together, shoulder to shoulder facing in, with the three sticks vertical and together in the centre.

ROUNDS - back out and clash on the first beat, turning clockwise into clockwise rounds. Go round twice, taking eight bars in all. Twirl the stick over head, clockwise looking up, on the hops, and lower onto right shoulder for the rushes. Turn out to the left on the last 2 bars and face in making a gesture.

BATTER - No 1 adopts the posture and hold and the other two strike down on the tip of the stick alternately, seven hits in all. They all then dance a small circle clockwise on their own with two stephops, twirling overhead, and face in with a gesture. This is then repeated with the other striker leading.

STAR - form a three handed right hand star by resting the wrist of the arm holding the stick on the forearm of the person in front so that the sticks are vertical. Go round for one step sequence, two bars, turn out to left in a small circle clockwise, two bars, carry on with a right hand star, and turn out again, two bars, and face in and gesture.

BATTER - No 2 is hit.

HEY - Reel of Three twice/three through. 1
On one performance this was not a reel
but dancing round in a circle with two 2
of them working as a pair around the other. 3

BATTER - No 3 is hit.

ROUNDS - as before but in reverse direction, anti-clockwise.

BATTER - strikes passed round, each in turn hits their right hand neighbour's stick so the hit goes round anti-clockwise. In the repeat hit the other neighbour so that the hit goes clockwise.

EXIT - instead of the last small circle, the dancers move off towards the crowd, turn to face the centre and posture and gesture.

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1 1. PLYMOUTH REEL

- Source** : film of Plymouth Maids dancing at Sidmouth Esplanade 1984.
Step : danced in clogs. Cross over polka step with toe down. Many of team made a strong spring to change weight between polkas and landed quite heavily. Start right foot crossed over left first.
Hands : arms hang at sides, not rigidly.
Set : lines of three facing forward. Performed in 3 lines, ie 9 dancers in all in a square 3 x 3. For this description the lines are numbered 1, 2, 3 from the right hand end.

ORDER OF MOVEMENTS

1. All polka step on the spot facing forward.
2. Nos 2&3 polka on the spot facing forward while No 1 polkas a Figure of Eight around them, going left in front of No 2 first. They reach their position again moving forward from behind, which is common to all the Figure of Eight figures, in bar 7, and dance the eighth polka facing forward.
3. STEP I

Heel-&-Toe. Start touch right heel forward and diagonally to the side, bring foot back and touch down the toe just in front or slightly across the supporting foot, touch the heel out again, and spring to change weight from one foot to the other.

Repeat off alternate feet, eight times in all, taking eight bars.
4. Nos 1&3 polka on the spot facing forward while No 2 polkas a Figure of Eight around them, going to the right in front of No 1 first. This is the opposite way round the figure eight to No 1's path.
5. STEP II

Toe-Back. Cross right foot over and forward of left, swing the right back and diagonally behind to touch toe down, cross over left again and then swing foot round and back to change weight.

Four times in all, taking eight bars.
6. Nos 1&2 polka on the spot facing forward while No 3 polka a Figure of Eight around them, going to the right in front of No 2 first, the same path as No 1 in figure 2.
7. STEP III

Cross-Springs. Start with a spring to land with crossed feet, weight spread on both feet, right foot in front, then spring to feet apart, spring to feet crossed left in front, and a high spring into the next repeat of this 'step', which has left in front to start.

This is repeated eight times in all, taking eight bars.
8. Reel of Three, all following the path already used by No 2, No 2 and 1 passing right shoulders to start.
9. All polka step on the spot facing forward as in figure 1.
10. Form circles and go round clockwise two or three times and end facing centre, hands joined and up in the air, feet together.

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12. GRENOSIDE PROCESSIONAL

- Source** : Mayflower Morris at the Crown and Cushion, Farnborough, 1984.
- Step** : danced in clogs. Stepping sequence, two double steps, two stephops and one more double. Start first time with right foot and repeat off the left.
- Set** : three dancers in a line, each with a U shaped garland. Often done with several sets behind each other.

CHORUS - to start and finish dance, and between figures.

Lines of three dance the sequence moving forwards and the repeat backwards to place.

FIGURES

1. **Ring.** The ends move forward and inwards to form a ring of three with knuckles touching. Circle to the left and to the right. Travel by facing in and turning at hips to move sideways. Face in to the centre on the spot for the double on the 4th bar. Unwind the circle to face front for the last double step on the stephops when coming back.
2. **Right and Left Three Hand Star,** turning in at half way.
3. **Arches.** The right hand end passes the garland handle in their left hand to the middle dancer's right hand and the left hand end holds the middle's left hand. The left hand end leads the middle through the arch formed by the right hand end's garland, turning clockwise back to place. The middle rotates around their right hand garland ends. Repeat the other side with the other end leading the middle under.
4. **Reel of Three.** The middle faces the right hand end and start a Reel of Three, passing right shoulders first. At the end the middle and left hand end turn anticlockwise to face front and the right hand end turns clockwise.

13. FLORIBUNDA a GARLAND 3 HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.

Music : composed by Jean Piper for the dance.

Set : three dancers in a line side by side, facing "forward", numbered 1, 2 and 3, each with a garland.

STEPS - each "step" takes two bars, except the last which needs four.

A. "Lilt" (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. "Drop" (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance "heel, toe, heel" with the right in front of the left, then bring the right back beside the left.

D. "Hitch" (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the "stepping" they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the "stepping" ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing "in", and the numbering running around clockwise.

A 1- 8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four "skips", which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the "skip-change" or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1- 8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

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Dances with choruses that have a "cross over & hey on the wrong side" can be performed with no change, as the repeat back to place makes the symmetry.

Corner dances present difficulties. One solution is to dance the corner movement as a solo, like a jig, rather than competitively, and also to exploit a freedom of path not available with a full set of dancers.

HALF DUCKLINGTON

The Ducklington tradition is unusual in having a suite of dances without the usual Cotswold figures, being set dance variants of jigs. Jockey to the Fair, Nutting Girl, Princess Royal and Shepherd's Hey have figures which were done 2-by-2 and which can be done 1-by-1, and the choruses done with all facing to one side.

Some traditions, such as Ducklington and Wheatley, lack the common to-&-fro figures such as half-gyp, back-to-back and face-to-face. Consequently they are easy to adapt.

Corner dances can sometimes be changed to a cross-over & hey on the other side form. "Lollipop Man" can become "Bobby Shaftoe" by all dancing simultaneously with one's opposite rather, than the corner, and crossing over on the spring capers and jump, and going into a half hey the easy way.

· THOSE FIGURES

When Janet Blunt and her friends were noting the Adderbury dances from William Walton they naturally had difficulty in distinguishing between Foot Up, Foot Down, Processional Up and Processional Down when shown them by a single person. The differences are actually small, as are the variations between the paths of the forward and back figures elsewhere. Without an opposite, the slanting paths and lateral movement in half-gip, back-to-back etc can be ignored, leaving only two basic movements,

(a) Forward and retire backwards twice,

eg. Foot-Up twice, Half-Gip, Back-to-Back.

(b) Forward and turn to come back to place forwards.

eg. Foot-Up-&-Down, Whole-Gip, Hands-Round and even Cross-Over.

Thus dances can be constructed with either or both of these two figures performed in any of the four basic directions of up, down, left or right. All could be called Foot-* !

- 9-16 No.2 dances step B to No.1, while No.3 faces out, four times through.
- 17-24 Reel of Three, end facing "in" for a circle to the left.
- 25-32 All take six polkas to the left to circle once around, then two polkas out to place, at the end No.2 faces No.1.
- C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.
- 9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.
- 17-24 Reel of Three, ending facing in for the movement called "Teapots".
- 25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.
- D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.
- 9-16 No.2 dances step D to No.1, while No.3 face out, twice through.
- 17-24 Reel of Three, ending with all facing in.
- 25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out on two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

14. MAKING COTSWOLD DANCES FOR THREE

CHORUSES

A. STICKS

Sticking has to be with someone. Having half a Cotswold set gives either,

(a) three dancers in a line, 1, 2, 3.

To maintain symmetry, the centre, No.2, can tap with one end, No.1, and then with the other end, No.3, and then all three dance half a Reel of Three, and then repeat all, to place. The choruses that fit this pattern are those where the tappings in bars 1-2 are duplicated in bars 3-4. An example is "Balance the Straw" from Fieldtown. Another is "The Bull" in the Fieldtown style from the Great Western Morris. Here the middle faces down and raises their stick in both hands overhead on the first beat of bar 1, and the top hits the middle's stick over the middle's head on the middle beat of bar 1, then the middle faces up and the bottom hits them similarly on the middle beat of bar 2. Then follows the inverse, the top faces up and raises their stick overhead in both hands and the middle hits it also facing up on the middle beat of bar 3, then the bottom faces down and raises their stick and the middle hits it, now facing down, on the middle beat of bar 4.

(b) three dancers who form into a circle.

The virtue of this configuration is that tapping can be "passed" on around the circle. It was attempted one Wheatley Day of Dance by half the Adderbury side when the other half inadvertently went down the M40.

A typical arrangement could be for any chorus.

No.1 hit No.2 in bar 1, No.2 hit No.3 in bar 2,

No.3 hit No.1 in bar 3, No.1 hit No.2 in bar 4.

Take "Lads A Bunchum" from Adderbury, a simplified notation is,

```
o o o - / e e e - / o e o e / o e x - //
```

1 on 2 2 on 3 3 on 1 1 on 2 or,

1 on 2 2 on 3 3 on 1 1 on 2 2 on 3 3 on 1

One can construct handclapping dances along the same lines.

B. HANDKERCHIEFS

Movements requiring a recipient might be handled like the stick dances above. Some choruses, such as the "sidestep-&-half-hey" dances can be done in a line without an opposite. The lack can even be exploited in that all the dancers could face alternately to the right and to the left, either for different choruses or within one chorus. They could even face up, across, down and out in successive repetitions.

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15. ADDERBURY 3 HANDED STICK DANCES

Source ; Adderbury on a Wheatley tour after half of the team had inadvertently disappeared down the M40!

Set : Three dancers with long sticks.

FIGURES : In 3 in a line, 3 in a circle, and 2 v. 1 in two lines.

CHORUS : Stand in a circle of three for stick tapping which is done one way round the circle and then the other way in the repeat.

1

2 3

for example,

LADS A BUNCHUM

hitter : 1 1 1 . / 2 2 2 . / 3 1 1 2 / 2 3 3 . //

receiver : 2 2 2 . / 3 3 3 . / 1 3 2 1 / 3 2 1 . //

hitter : 1 1 1 . / 3 3 3 . / 2 1 1 3 / 3 2 2 . //

receiver : 3 3 3 . / 2 2 2 . / 1 2 3 1 / 2 3 1 . //

Similar constructs can be made from some of the other dances.

The same concept can be used by the threes on the sides of sets of six dancers.

16. FURZEFIELD

Source : Bath City, three handed version of the Bampton dance.
Set : three dancers stand in a triangle.
Dance : Foot Up to start and Half Rounds for the rest of the figures.
Chorus : is a three hand right hand star going round doing two half capers, then four plain capers to turn out and face back, and left hand star coming back doing two half capers, then four plain capers to form a line of three, then a full Reel of Three, itself taking eight bars.

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DANCES FOR THREE

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1. THREE HANDED CIRCLE DANCE

- Source** : taught to Minden Rose by Knockshuttle Hundred. Related to the "Three Old Men's Dance" from Clippingholme, Lancs [see C# Book]
- Music** : Keel Row.
- Set** : three dancers stand in a ring, facing inwards, hands on neighbour's shoulders.
- A** : Circle to the left, hop on leading foot and trailing foot does a heel and toe step.
- B** : Circle to the right, with the same stepping but on the other feet.
- C** : **Slaps** : Drop arms to sides. Each dancer in turn does the following. First dancer claps both hands together in front of chest on the first strong beat, and slaps their right thigh with their right hand on the second strong beat. Then slaps their right hand neighbour's left shoulder with the right hand on the first strong beat of bar 2 and kicks their backside with their right foot on the second strong beat. The first dancer does this to the second in bars 1/2, the second dancer to the third in bars 3/4, the third dancer to the first in bars 5/6 and the first dancer again to the third in bars 7/8.

Repeat A - C a few times and then,

- D** : All raise their right knee, pass their left hand under it from the left to the right and grasp the right hand of their right hand neighbour, so that all have their arms crossed right over left.

Thus linked up, all hop on their left feet and circle to their left, till they fall over or something, so that the dance can not continue.

2. SHEEPSKIN JIG

Source : Broughton Monchelsea, on a Victory Morris tour in 1984. No sticks or handkerchiefs, or hats.

Steps : stephops, left foot start.

Arms : tendency to push both hands up at the start of phrases.

Set : three objects on ground in a row, in this case hats and three dancers in single file at one end. x x x <1 <2 <3

1. **Sheepskin Hey** - this is a three loop Figure of Eight danced around the objects on the ground. The feature that makes it a "Sheepskin Hey" is that as the string of three dancers passes the middle object, the last one in the line turns back around that object to get ahead of the leader and in turn becomes the leader of the string. In this particular dance the turn back is only done when the string is going **down** the line of objects and not when coming back up. This means that at times all three dancers circle the top object together. The hey continues until No 1 is leading again and they start another part of the travel to get the dancers in the desired places.

2. **Clapping** - Nos 1 & 2 having started another hey stop when No 1 is by the the furthest object and No 2 by the middle object. They face up and down and clap / b - r+r - / b - l+l - / etc, swinging both arms out to side, about horizontal, between claps, while stephopping and No 3 dances around the whole area clockwise, ending behind No 2 who then turn ½ way clockwise and claps with No 3 while No 1 goes round anticlockwise.

3. as 1. No 1 passes between the further two objects and the other two ½ turn and follow into the hey.

4. **Circles** - come out of the hey in a convenient place, straight into circle around the central object, three times to the right, anticlockwise and to the left, clockwise, turning outwards at the half way point to come back, with an emphatic raise of both arms.

5. as 1.

6. **Star Burst** - all face across the central object in different directions and dance across and away from the centre, pause at the crowd, turn and come back, forming a line going clockwise around to the top of the objects to start the hey.

7. as 1. and lead off at end.

3. THREE HAND REEL

Source : a women's side from Norfolk.

Steps : skip change step to travel and can end movements with three stamps like a hornpipe.

Set : three dancers in a line, top facing down the set and the other two facing up. 1) <2 <3. Figures are all based on circling.

CHORUS : version 1 : Reel of Three every time.

version 2 : 1st and 4th times one end dances a Figure Eight around the other two : 2nd and 5th times the other end dances a Figure of Eight : 3rd and 6th times a full Reel of Three.

1. **Star** (hands across) right and left, turn in at half way
2. **Ring** (hands round) to left and to right, with or without joining hands.
3. **Star**, but at half way and at end reverse direction by casting out, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path.
4. **Ring**, joining hands, and popping dancer under as in "Pop Goes the Weasel" at the end of bar 2, all letting go hands and then rejoining them; carry on to the left, each popping in turn at the ends of bars 4 and 6. Repeat the circling to the right and popping at the ends of bars 2, 4 and 6 again. The figure is 16 bars long in all.
5. **Star**, right handed, and each dancer in turn pops under the arch made by the other two without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm. Turn out (alone) to come back and repeat it all left handed.
6. **Ring**, No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

In dances with Reels of Three, occasionally the reels are danced facing to the side throughout and sidesteps could be used.

4. UPTON SNODSBURY

Source : Maud Karpeles mss

Steps : walk, skip, polka, etc

Set : three dancers in a line, each with one or two sticks.

A three handed reel with heys and stick tapping. Did some kind of stepping throughout the dance. For the stick tapping the middle dancer tapped alternately with the dancers on either side of them. Dr Cawte found that the reel could be done as a "Sheepskin Hey" around three hats on the ground.

An interpretation :

Chorus : various possibilities exist for single or two stick hitting. The tapping can be either (a) with each sideman, 4 bars each, on every chorus or (b) 8 bars with a sideman, alternating whole choruses with each dancer.

Figures: heys with different stepping (a) walk (b) skipping (c) rant (d) an invented heel and toe step. Perhaps repeat whole dance.

5. UPTON SNODSBURY-PARADISE ISLANDERS

Source : filmed on annual New Year's Day tour of Worcestershire morris villages.

Steps : walk, stephops, polka step with free foot tapped in front of supporting foot and a high spring on the hop.

Stick : short stick, carried sloped on right shoulder.

Set : three dancers in a line, top facing down, others up, 1) <2 <3.

1. Walk a Reel of Three twice through, end as O2YS.
2. All "step", eight polkas 1&2 facing, then No 2 turns anticlockwise to face No 3 and all do eight more polkas.
3. Dance a Reel of Three, moving off in the direction facing, twice through, with stephops.
4. Sticks - hitters stand still and clash alternately, r to l, l to r, both hands holding the butts, 16 hits to each person, middle turns anticlockwise at half way. While they hit, the other dancer dances clockwise around them to place.
5. Dance a Reel of Three twice through in 14 bars and end with two bars on the spot.
6. Sticks as 4. but now the hitters polka step on the spot as in 2.
7. Dance a Reel of Three twice through and end as started, feet together and right hand holding stick up in the air.

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6. SPEED THE PLOUGH

Source : recorded from Shropshire Bedlams at Sidmouth 1977. An interpretation of the Upton Snodsbury dance. Developed into a Five Hand and then a Nine Hand Reel concept.

Music : country dance version of "Speed the Plough" tune played AB.

Sticks : medium length. Sloped over right shoulder when not hitting.

Step : usual Shropshire Bedlams sequence.

Set : three dancers in one line all facing up towards the music.

n <1 <2 <3

O2YS - stationary facing up with sloped sticks.

Dance - there are two alternating movements, repeated six times in all.

1. REEL - A music

The Reel of Three path is a very wide Figure of Eight, the dancers going far out to the side. The first Reel starts progressively from the top with No 1 turning to their left. Other Reels start with the striker in the middle turning away from the last person hit. In both cases the third dancer does not move off until the dancer from the other end of the line of three has entered the third dancer's loop.

2. STICKING & CIRCLING - B music

Sticking : the pair that face clash every hit from right to left in the rhythm, / x - x - / x x x - / four times through.

First time : 2&3 stick, No 1 dances anticlockwise $\frac{1}{2}$ round, moving in to face No 2 who turns on the spot $\frac{1}{2}$ anticlockwise to face No 1. 2&1 stick while No 3 turns to their left, the long way, into dancing round the strikers anticlockwise to end behind No 2. No 2 turns to their left and passes No 3 by the left shoulder to start a Reel of Three across the set, which ends with No 3 in the centre facing No 1 who is where they were when clashing with No 2.

Second Time : 3&1 stick, No 2 dances anticlockwise $\frac{1}{2}$ round, moving into face No 3 who turns on the spot $\frac{1}{2}$ anticlockwise to face No 2. 3&2 stick while No 1 turns to their left and dances anticlockwise round to end behind No 3, who then turns to their left, that is away from the person last clashed, and they dance a Reel of Three along the set, ending with No 1 in the centre facing No 2.

Third Time : 1&2 sticks, No 3 circles, then 1&3 stick and No 2 circles, going into a Reel across the set which ends with No 2 in the centre.

Fourth Time etc, follow the same pattern.

Note that the direction of the first clash after a Reel is the same as the last before it.

ENDING - sticks on shoulders

A. Rounds - instead of a Reel

The last one hit casts to their left into a circle, followed by the one who had last been circling round and finally the one in the middle who casts to their left.

B. Turn out from the rounds and form a line facing to the left, dance forward, shaking the free hand vigorously, turn to the left and dance to place, turning left to face in the starting direction. Then each does this, dancing out one at a time, while the others dance on the spot. Then all do it together again. End feet together, sticks on shoulders. Each forward and back movement takes two bars, so probably the first is done on the end bars of the music for the rounds.

7. HEADINGTON REELS

Source : Dr Kenworthy Schofield collection in the mid 1930's from William Kimber. At a Ring Meeting Kimber criticised the dancing, although it was as Sharp had sanctioned it since 1913 and in some details it had even differed from the Morris Books. The careful recollection would have been published but for WWII.

Music : "The Bold Huzzar" and "Soldiers Joy".

Steps : **"Three-in-Four" Travelling Step** - used in the reels, consists of three running steps taken on the first three beats of each bar and a hop on the fourth beat. At the same time the arms are given a rhythmical swing movement from the shoulders, down to end a little past the sides at the beginning of each bar and up again to about chest level in the middle of the bar. The sequence starts with a preparatory hop and a forward swing of the arms.

"Reel" Step - it is similar to the stationary "polka" step of Northern country dances such as "Morpeth Rant". It is a mostly stationary not a travelling step. On the $\frac{1}{2}$ beat before the first beat of the bar, a hop is made on one foot, usually the left, and on the first beat the ball (or heel) of the right foot is tapped on the ground in front of the left foot, which remains in position. On the second beat another hop is made on the left foot and on the third beat the right foot comes to the ground beside the left foot and the weight of the body is transferred to it. The sequence is then repeated with reverse feet. During the Reel Step, the hands are on the hips, fingers to the front.

Set : 3, face up towards the music in one line. There is no Once to Yourself, and no use of handkerchiefs.

Hey : The heys are danced twice through continuously when they occur. They begin progressively with No 1 at the top casting to their left and passing the dancer behind by the left shoulders and the next by the right. The path is a true figure eight, not any of the morris heys, with no pauses at half way, and speed regulated to complete the two figures eights in the 16 bars.

DANCE

- A1/2 Hey twice through.
- B1 Reel with Toes, stepping on the spot with the toe well turned out and tapped on the ground in front of the supporting foot.
- B2 Change places, passing right shoulders and turning to the right to face back using the same reel step.
- A3/4 Hey twice through.
- B3/4 Reel with Toes.
- A5/6 Hey twice through.
- B5/6 Reel with Heels tapping the ground.
- A7/8 Hey twice through.
- B7/8 Reel with Heels.
- A9 Hey once and end facing up. In the eighth bar reform the lines and jump raising the arms landing on both feet then throwing the left foot forward and the dancers pause.

DANCE FOR THREE

End the heys always by No 1 facing down and No 3 facing up. The first hey has No 1 passing No 2 first by the right. The first reel starts with No 1&2 facing, then No 2 turns to face No 3. The second hey starts with Nos 2&3 passing by the right etc.

8. EAST ACTON STICK DANCE

Source : A Hancock TV show of about 1955, as performed by Tony Hancock, Bill Keer, and Sid James, dressed in Top Hat, Forest of Dean shirt (like Beaux) and britches and each carrying a long stick.

Steps : single steps.

Set : three dancers in one line facing to the side (to audience).

A1 : Foot-up twice to the audience.

B1 : Middle dancer sticks with the right hand dancer, then repeats with the left hand dancer : (suggest, hit tips right to left and butts left to right while plain capering, 4 bars with each dancer).

A2 : Reel of Three, the middle going to the right first.

B2 : Middle dancer elbow swings the right hand and then the left hand dancer.

A3 : Foot-up twice as A1 - but in a different direction.

B3 : as B1.

A4 : as A2.

B4 : Middle man do-si-do's the right hand and then the left hand dancer.

ad lib to this pattern, introducing new figures at B6, B8 etc

9. LAST BUS TO BISHOP'S CASTLE

Source : film of Barley Morris in 1982 on local tour. Dance reputed to have created at a bus stop.

Sticks : each dancer has two long sticks. No clash of own sticks in the figures.

Steps : stephops and jumps.

Set : three dancers in a triangle, two at the top.

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          1>
         3>      m
          2>

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CHORUS - after figures 2 to 5.

Two dancers face and clash both sticks simultaneously. One slopes both sticks inwards and the other slopes them outwards and they alternate the directions for successive clashes, but always r+l, l+r.

The chorus starts with 1&2 sticking and No 3 dancing half round them anti-clockwise, from back to the front or vice versa as appropriate. Then 1&3 clash and No 2 stands back and steps on the spot. This is the order for every chorus. While No 3 or No 2 are "inactive" they are stephopping and clashing their own sticks together, alternately one on the other, hitting down onto the stick on the same side as the weight bearing foot.

FIGURES

1. Once to Yourself - stand with sticks over shoulders and jump at end.
2. Foot-Up-&-Down - straight into Foot-up, dance forward up the set and jump, keeping the formation, turning to face other way, 1&3 to left, No 2 to right, then dance down the set and jump No 1 to left to face across. No 2 to right to face across and No 3 to right to face up.
3. Foot-Out - all turn to right and dance out away from set to the crowd, turn to right to face back in and dance back to place.
4. Reel of Three - across the set, started by No 3 coming up middle and going to their right and passing No 2 by the right shoulder. Come out the natural directions.
5. Whole Rounds, anti-clockwise only, going round three times and a jump at the end.
6. Foot-Down-&-Up - as figure 1 in reverse, No 2 $\frac{1}{2}$ turns to left and the others $\frac{1}{2}$ turn to the right, ending the dance with feet together and both hands up in the air, and facing up.

10. ROYAL GEORGE 3 HANDED STICK DANCE OR HELLO AUNTIE MAUREEN

Source : Filmed at Waterlooville Festival and at Sidmouth. The detail has been developed over the years. There is a problem in describing the dance.

Music : "The King of the Fairies".

Stick : each has one medium length stick.

Steps : usual Royal George sequence of three stephops and two running steps or "rushes".

Set : three dancers in a circle facing in.

Some terminology :

Hold : hold the stick with both hands on the butt, in front of the groin, with the stick pointing forward and slanting up at 20° to 40°.

Gesture: an upward rotation of the stick from in front of the legs up to the hold position. Can also be just a small rotation.

Posture: during a hold the dancer can stand feet apart, legs bent with knees forward and leaning back a little. Amount of posture varies with the individual.

ONCE TO SELF - stand close together, shoulder to shoulder facing in, with the three sticks vertical and together in the centre.

ROUNDS - back out and clash on the first beat, turning clockwise into clockwise rounds. Go round twice, taking eight bars in all. Twirl the stick over head, clockwise looking up, on the hops, and lower onto right shoulder for the rushes. Turn out to the left on the last 2 bars and face in making a gesture.

BATTER - No 1 adopts the posture and hold and the other two strike down on the tip of the stick alternately, seven hits in all. They all then dance a small circle clockwise on their own with two stephops, twirling overhead, and face in with a gesture. This is then repeated with the other striker leading.

STAR - form a three handed right hand star by resting the wrist of the arm holding the stick on the forearm of the person in front so that the sticks are vertical. Go round for one step sequence, two bars, turn out to left in a small circle clockwise, two bars, carry on with a right hand star, and turn out again, two bars, and face in and gesture.

BATTER - No 2 is hit.

HEY - Reel of Three twice/three through. 1
On one performance this was not a reel
but dancing round in a circle with two 2
of them working as a pair around the other. 3

BATTER - No 3 is hit.

ROUNDS - as before but in reverse direction, anti-clockwise.

BATTER - strikes passed round, each in turn hits their right hand neighbour's stick so the hit goes round anti-clockwise. In the repeat hit the other neighbour so that the hit goes clockwise.

EXIT - instead of the last small circle, the dancers move off towards the crowd, turn to face the centre and posture and gesture.

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1 1. PLYMOUTH REEL

- Source** : film of Plymouth Maids dancing at Sidmouth Esplanade 1984.
Step : danced in clogs. Cross over polka step with toe down. Many of team made a strong spring to change weight between polkas and landed quite heavily. Start right foot crossed over left first.
Hands : arms hang at sides, not rigidly.
Set : lines of three facing forward. Performed in 3 lines, ie 9 dancers in all in a square 3 x 3. For this description the lines are numbered 1, 2, 3 from the right hand end.

ORDER OF MOVEMENTS

1. All polka step on the spot facing forward.
2. Nos 2&3 polka on the spot facing forward while No 1 polkas a Figure of Eight around them, going left in front of No 2 first. They reach their position again moving forward from behind, which is common to all the Figure of Eight figures, in bar 7, and dance the eighth polka facing forward.
3. STEP I

Heel-&-Toe. Start touch right heel forward and diagonally to the side, bring foot back and touch down the toe just in front or slightly across the supporting foot, touch the heel out again, and spring to change weight from one foot to the other.

Repeat off alternate feet, eight times in all, taking eight bars.
4. Nos 1&3 polka on the spot facing forward while No 2 polkas a Figure of Eight around them, going to the right in front of No 1 first. This is the opposite way round the figure eight to No 1's path.
5. STEP II

Toe-Back. Cross right foot over and forward of left, swing the right back and diagonally behind to touch toe down, cross over left again and then swing foot round and back to change weight.

Four times in all, taking eight bars.
6. Nos 1&2 polka on the spot facing forward while No 3 polka a Figure of Eight around them, going to the right in front of No 2 first, the same path as No 1 in figure 2.
7. STEP III

Cross-Springs. Start with a spring to land with crossed feet, weight spread on both feet, right foot in front, then spring to feet apart, spring to feet crossed left in front, and a high spring into the next repeat of this 'step', which has left in front to start.

This is repeated eight times in all, taking eight bars.
8. Reel of Three, all following the path already used by No 2, No 2 and 1 passing right shoulders to start.
9. All polka step on the spot facing forward as in figure 1.
10. Form circles and go round clockwise two or three times and end facing centre, hands joined and up in the air, feet together.

147.

12. GRENOSIDE PROCESSIONAL

- Source** : Mayflower Morris at the Crown and Cushion, Farnborough, 1984.
- Step** : danced in clogs. Stepping sequence, two double steps, two stephops and one more double. Start first time with right foot and repeat off the left.
- Set** : three dancers in a line, each with a U shaped garland. Often done with several sets behind each other.

CHORUS - to start and finish dance, and between figures.

Lines of three dance the sequence moving forwards and the repeat backwards to place.

FIGURES

1. **Ring.** The ends move forward and inwards to form a ring of three with knuckles touching. Circle to the left and to the right. Travel by facing in and turning at hips to move sideways. Face in to the centre on the spot for the double on the 4th bar. Unwind the circle to face front for the last double step on the stephops when coming back.
2. **Right and Left Three Hand Star,** turning in at half way.
3. **Arches.** The right hand end passes the garland handle in their left hand to the middle dancer's right hand and the left hand end holds the middle's left hand. The left hand end leads the middle through the arch formed by the right hand end's garland, turning clockwise back to place. The middle rotates around their right hand garland ends. Repeat the other side with the other end leading the middle under.
4. **Reel of Three.** The middle faces the right hand end and start a Reel of Three, passing right shoulders first. At the end the middle and left hand end turn anticlockwise to face front and the right hand end turns clockwise.

13. FLORIBUNDA a GARLAND 3 HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.

Music : composed by Jean Piper for the dance.

Set : three dancers in a line side by side, facing "forward", numbered 1, 2 and 3, each with a garland.

STEPS - each "step" takes two bars, except the last which needs four.

A. "Lilt" (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. "Drop" (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance "heel, toe, heel" with the right in front of the left, then bring the right back beside the left.

D. "Hitch" (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the "stepping" they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the "stepping" ?). The Reels of Three finish with the ends of the line moving forward to form a circle facing "in", and the numbering running around clockwise.

A 1- 8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four "skips", which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the "skip-change" or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1- 8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

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- 9-16 No.2 dances step B to No.1, while No.3 faces out, four times through.
- 17-24 Reel of Three, end facing "in" for a circle to the left.
- 25-32 All take six polkas to the left to circle once around, then two polkas out to place, at the end No.2 faces No.1.
- C 1- 8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.
- 9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.
- 17-24 Reel of Three, ending facing in for the movement called "Teapots".
- 25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.
- D 1- 8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.
- 9-16 No.2 dances step D to No.1, while No.3 face out, twice through.
- 17-24 Reel of Three, ending with all facing in.
- 25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out on two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

14. MAKING COTSWOLD DANCES FOR THREE

CHORUSES

A. STICKS

Sticking has to be with someone. Having half a Cotswold set gives either,

(a) three dancers in a line, 1, 2, 3.

To maintain symmetry, the centre, No.2, can tap with one end, No.1, and then with the other end, No.3, and then all three dance half a Reel of Three, and then repeat all, to place. The choruses that fit this pattern are those where the tappings in bars 1-2 are duplicated in bars 3-4. An example is "Balance the Straw" from Fieldtown. Another is "The Bull" in the Fieldtown style from the Great Western Morris. Here the middle faces down and raises their stick in both hands overhead on the first beat of bar 1, and the top hits the middle's stick over the middle's head on the middle beat of bar 1, then the middle faces up and the bottom hits them similarly on the middle beat of bar 2. Then follows the inverse, the top faces up and raises their stick overhead in both hands and the middle hits it also facing up on the middle beat of bar 3, then the bottom faces down and raises their stick and the middle hits it, now facing down, on the middle beat of bar 4.

(b) three dancers who form into a circle.

The virtue of this configuration is that tapping can be "passed" on around the circle. It was attempted one Wheatley Day of Dance by half the Adderbury side when the other half inadvertently went down the M40.

A typical arrangement could be for any chorus.

No.1 hit No.2 in bar 1, No.2 hit No.3 in bar 2,

No.3 hit No.1 in bar 3, No.1 hit No.2 in bar 4.

Take "Lads A Bunchum" from Adderbury, a simplified notation is,

```
o o o - / e e e - / o e o e / o e x - //
```

1 on 2 2 on 3 3 on 1 1 on 2 or,

1 on 2 2 on 3 3 on 1 1 on 2 2 on 3 3 on 1

One can construct handclapping dances along the same lines.

B. HANDKERCHIEFS

Movements requiring a recipient might be handled like the stick dances above. Some choruses, such as the "sidestep-&-half-hey" dances can be done in a line without an opposite. The lack can even be exploited in that all the dancers could face alternately to the right and to the left, either for different choruses or within one chorus. They could even face up, across, down and out in successive repetitions.

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Dances with choruses that have a "cross over & hey on the wrong side" can be performed with no change, as the repeat back to place makes the symmetry.

Corner dances present difficulties. One solution is to dance the corner movement as a solo, like a jig, rather than competitively, and also to exploit a freedom of path not available with a full set of dancers.

HALF DUCKLINGTON

The Ducklington tradition is unusual in having a suite of dances without the usual Cotswold figures, being set dance variants of jigs. Jockey to the Fair, Nutting Girl, Princess Royal and Shepherd's Hey have figures which were done 2-by-2 and which can be done 1-by-1, and the choruses done with all facing to one side.

Some traditions, such as Ducklington and Wheatley, lack the common to-&-fro figures such as half-gyp, back-to-back and face-to-face. Consequently they are easy to adapt.

Corner dances can sometimes be changed to a cross-over & hey on the other side form. "Lollipop Man" can become "Bobby Shaftoe" by all dancing simultaneously with one's opposite rather, than the corner, and crossing over on the spring capers and jump, and going into a half hey the easy way.

· THOSE FIGURES

When Janet Blunt and her friends were noting the Adderbury dances from William Walton they naturally had difficulty in distinguishing between Foot Up, Foot Down, Processional Up and Processional Down when shown them by a single person. The differences are actually small, as are the variations between the paths of the forward and back figures elsewhere. Without an opposite, the slanting paths and lateral movement in half-gip, back-to-back etc can be ignored, leaving only two basic movements,

(a) Forward and retire backwards twice,

eg. Foot-Up twice, Half-Gip, Back-to-Back.

(b) Forward and turn to come back to place forwards.

eg. Foot-Up-&-Down, Whole-Gip, Hands-Round and even Cross-Over.

Thus dances can be constructed with either or both of these two figures performed in any of the four basic directions of up, down, left or right. All could be called Foot-* !

15. ADDERBURY 3 HANDED STICK DANCES

Source ; Adderbury on a Wheatley tour after half of the team had inadvertently disappeared down the M40!

Set : Three dancers with long sticks.

FIGURES : In 3 in a line, 3 in a circle, and 2 v. 1 in two lines.

CHORUS : Stand in a circle of three for stick tapping which is done one way round the circle and then the other way in the repeat.

1

2 3

for example,

LADS A BUNCHUM

hitter : 1 1 1 . / 2 2 2 . / 3 1 1 2 / 2 3 3 . //

receiver : 2 2 2 . / 3 3 3 . / 1 3 2 1 / 3 2 1 . //

hitter : 1 1 1 . / 3 3 3 . / 2 1 1 3 / 3 2 2 . //

receiver : 3 3 3 . / 2 2 2 . / 1 2 3 1 / 2 3 1 . //

Similar constructs can be made from some of the other dances.

The same concept can be used by the threes on the sides of sets of six dancers.

16. FURZEFIELD

Source : Bath City, three handed version of the Bampton dance.
Set : three dancers stand in a triangle.
Dance : Foot Up to start and Half Rounds for the rest of the figures.
Chorus : is a three hand right hand star going round doing two half capers, then four plain capers to turn out and face back, and left hand star coming back doing two half capers, then four plain capers to form a line of three, then a full Reel of Three, itself taking eight bars.

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DANCES FOR FOUR

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1. BIG SHIP

- Source** : recorded from the dancing of Shropshire Bedlams at Sidmouth, 1977, and at Bracknell in 1981. Their interpretation of the Brimfield stick dance.
- Music** : "The Big Ship Sails on the Alley, Alley, Oh!" played (ABABB)³ABA.
- Sticks** : medium length.
- Hits** : using a one handed hold on the stick, strike tips, right to left, left to right, in each bar, horizontally with rather wide swings, while both are stephopping on the spot.
- Set** : four dancers in a line, facing in pairs, 1> <2 3> <4. At the start and end of the dance the dancers stand upright, feet together, stick sloped over right shoulder.

The Sequence of Movements is the following done four times, except the final time where there is no figure.

- A1 **Napping** - ends hit the centres who "hold & posture", 16 hits in all.
- B1 **Figure of Eight** - they start with shouting "Ho!" The inactives dance stephops on the spot. The Bedlams track of the Figure has the ends going opposite ways around the figure eight. They pass their opposite by the right shoulder. The ends pass in the centre by the left shoulder first and by the right in coming back.
- A2 **Napping** as A1.
- B2-B3 **Figure**.

The Figures are,

- 1. Swing opposites.** Transfer stick to left hand and waist swing, right arm around the front of opposite's waist, turn in at halfway and transfer stick to right hand, waist swing with left arm in the other direction, eight bars each way. The pairs rotated between 5 to 7 times each way. At the end of the movement the two dancers have changed places. 2> <1 4> <3.
- 2. Star.** The middle two dancers, 1&4, turn quickly to their right, clockwise, to face the other way, and all transfer the stick to the left hand and shoulder at the same time. Then the two pairs dance forward to be alongside each other and forming a right hand star, the middle two taking hands as soon as they are within reach and the others joining in as they come within reach. They jump to turn out, to the left, anticlockwise, to come back, and they transfer the stick to the right hand and shoulder at the same time. The pairs change places again during this movement to end 1> <2 3> <4. To come out, the end two, 1&4, break from the star and dance a loop to their right, clockwise, to end in their starting place. The middle two, now 2&3, do a further half left hand turn in the centre to reach their starting places. The movement takes eight bars each way.
- 3. Rounds.** Sticks down together, like a low basket, in the middle.

160.

2. BOLLINGVILLE FOUR REEL

Source : a four hand reel from the USA, learnt at the CDSofA summer camp at Pinewoods in 1980.

Steps : dance walk and swing buzz step

Set : start in a line of 4 with middle two back to back, > < > <.

A1 : Reel of Four, passing right shoulders first, ending as at the start.

A2 : Do-si-do the one that one is facing (4 bars) and then pivot swing them with a ballroom or cross hand swing in the normal clockwise direction (4 bars). End side by side facing the other pair.

B1 : Right and left hand star (hands across) turning inwards at half way.

B2 : The original centre two in the line of four continue turning by the left hand for another $1\frac{1}{2}$ turns to end facing the other end person to the one they started facing (4 bars) and then right hand turn that person twice round to end in a line of 4 with only the centres having changed places (4 Bars).

Repeat ad lib

3. BRIMFIELD - SOUTH DOWNS MORRIS

Source : as filmed from South Downs Morris at Lewis.

South Downs Morris developed the dance so that,

1. the sequence of movements was, clash, Reel, clash, figure.
2. the Reel was a true Reel of Four not the Brimfield Figure of Eight only by the ends of the line.
3. the clash movement in the first sequence was for both dancers of each pair to hit tips furiously, r to l, l to r. The clash movement in subsequent sequence was,
 - (a) first time the middles clash the ends, who stand in a posture, with their sticks in the hold position, while the middles strike the stick alternate directions,
 - (b) second time the ends strike the middles likewise.

162.

4. NUTS IN MAY - LICHFIELD

- Source** : derived from the Lichfield mss, Ring Instructionals and filming of Green Man Morris. One view of the origin of the Lichfield dances is that a number of dancers from different West Midland places were brought together and their dances rationalised when the last Lichfield team was formed. They were reputed to be mostly coal merchants. The oddest dance is "Nuts in May" which looks like a Four Handed dance cobbled together with figures to be consistent with the rest. This is a suggestion of how it might be done for four.
- Music** : a jig like "Nuts In May".
- Steps** : Lichfield Caper - described as "caper-caper-swing-&-change". The steps are R L hL R, the first being two springs or low capers, falling-back or drawing-back a little, then the right leg is bent back vigorously, while there is a deemphasised hop or body rise and fall which can not be avoided, then there is a high caper moving forward to change feet. The body should be upright and not leaning forward for the leg swing-back of the third movement. The hands start from out at side and swing up and out a little on step one, in and down in a large movement on step two, up and out on step three and throw out on four.
- : Scissors Step - not described in mss but interpreted as cross legs left in front, legs apart, cross legs right in front and land feet together, side by side. When carrying a stick it is held up above head level. Afterwards the arms can be crossed and swung apart in time with the legs.
- Set** : the four dancers start in a single line, 1> 2> <3 <4.

FIGURES

1. Step on the spot, carrying a stick, in both hands, sloping across chest. Two double steps and scissors stepping holding stick up, repeated.
2. Complete Reel of Four. Start with 2&3 passing in centre and 1&4 joining in on the next passing.
3. Complete Reel of Four as (2).
4. Step on the spot, as (1), but without the stick.

CHORUSES

A. PUSH AWAY STICKS

The centres, 2&3, face and dance two double steps, do the scissors, and two Lichfield capers, leading off of the right then the left foot. They then advance with sticks held high, cross them and push each other away, turning to dance back to the end places. The other two, 1&4, repeat, starting as the first pair advance to push away. As they push away they turn into the following figure and throw their stick to the side. The difficulty in performing the movement comes from the repetition of the Lichfield caper. I recommend that the second is missed and the push away done in its place.

B. PUSH AWAY HANDS

As A, but advance and fall onto each other's hands and push away.

C. PUSH AWAY FEET

As B, but advance and spring into a crouching position, putting the soles of right feet together and push away. Each is caught by the man behind.

5. SHREWSBURY FOUR HAND REEL

- Source** : Shrewsbury Lasses taught this dance divided in 1981 at a Sidmouth Instructional. Inspired by the Sidbury Reel collected from Martina Weston and printed by the EFDSS in "Dances for a Party".
- Steps** : a balance step, starting with the right foot kicked in front of the left, then left in front of the right etc, and a stephop. The arms are loosely at the sides unless indicated.
- Music** : the published tune for the Four Hand Reel.
- Set** : four pairs of dancers in two lines of four crossed at right angles. No. 1's are on the ends of the cross facing the centre, and the No. 2's are back-to-back in the centre facing out.

A1 Balance & Waist Hold - pairs balance eight times on the spot. All quarter turn to left, to face different ways, put right arms round partner's waist and raise free arm, swing round three times clockwise using stephops and finish as at start.

A2 Circle & Waist Hold - pairs face and dance completely round each other clockwise using stephops. All waist hold again, but with the free hand on the hip, and swing round three and a half times to change places, and break the hold so that 1's now face in the centre, 2's on the outside.

B1 Balance & Star - the 1's balance eight times facing in, then the 1's make a right hands across clockwise with a "Texas" hold, grasping the wrist of the person in front. Outsides stand still.

B2 Circle & Star - let go, turn outwards to face anti-clockwise and circle unlinked. Form a left hands across similar to the above and dance round till facing the other No.2 in one's line of four. Outsides stand still.

Repeat ad lib with progression at end of A2 and B2.

Lead off in pairs at the end of an A2.

164.

6. THREE HAND REEL

Source : recorded from the dancing of Martha Rhoden's Tuppeny Dish at Sidmouth, 1977. It is a handkerchief interpretation of the Brimfield dance, and the details related to Big Ship. Called a "Three Hand Reel" because, of the four persons involved, only two do the Figure of Eight!

Music : "Three Hand Reel"

Set : four dances in a line facing in pairs. 1) <2 3> <4.

The Sequence of Movements in the following done four times, except the final time where there is no figure.

A1 Setting facing.

Heel-&-Toe-Setting - a basic two bar movement - start with weight on the left foot, right heel touch ground diagonally forward, right toe touch ground (well) behind heel of supporting foot, heel touch ground diagonally forward again, toe touch ground in front and a little across the supporting foot. Start with the right heel and do the sequence four times in all, taking eight bars, off alternate feet, springing to change the weight carrying foot. The dancers do not rotate during this setting. Hands on hips.

B1 **Figure of Eight.** The same track as Big Ship.

A2 Setting and Turn.

Kick-Step-Setting - spring on both feet to left, landing feet together and then kick right leg up high (or across), step right, left, right, with no hop and weight mostly on the right foot, to the right while turning a quarter to the right, clockwise, on the spot. Do four times in all for a complete turn on the spot in eight bars. Hands on hips.

B2 Figure.

The Figures are,

1. **Swing Opposites**, eight bars each way.

2. **Star**, right and left hands.

The dancers near the end the setting are one quarter turn from facing along the set, 1&3 to right, 2&4 to left. They turn into the start of moving off into the star. The centers 2&3 dance more than half turn to their right, clockwise, to face round clockwise, and dance off ahead of the ends. 1&4 move forward in the direction facing into the right hand star, following 2&4 respectively.

At the end, when the dancers are circling anticlockwise, 1&4 move forward into the center positions and 2&3 overtake them on the outside and turn inwards to the left, anticlockwise, to face in at the ends so that the line is 2) <1 4) <3.

3. **Rounds** to left and back. Start and end like the star.

165.

7. CROSS HANDS

Source : Dr Kenworthy Schofield mss. Collected at Beaminster, Dorset.

Music : jigs such as "Pop Goes the Weasel".

Set : two pairs of dancers in a square.

- A1. Right hands across (star) and back with the left.
- B1. Pairs swing or turn clockwise and anticlockwise.
- A2. Diagonals join both hands across the middle and the four rotate first to the left and then to the right.
- B2. As B1.
- A3. Hands four round (circle) to the left and to the right, with the hands raised and the elbows well bent.
- B3. As B1.
- A4. Basket to the left and to the right. Form the basket from the hold in A2 and then lift the arms over the heads.
- B4. As B1

Repeat all ad lib, or add further movements such as waist, elbow or two handed swings. The swings in a repeat could be with the other neighbour or could alternate between the two dancers.

166.

8. GORGIO - STREET FORM

Source : Hampshire Gypsy dance collation. Sequence is short so it is repeated once. This version has the character of country dance and it emphasises "touching" for contrast.

Set : units of four, start facing up in pairs, holding inside hands.

Music : moderately slow jig (good version on Mary O'Hara tape)

Steps : skip change step, emphatic pas de basque for dancing on spot.
Start by moving the left foot forward.

1. **Dance Up** - move up for two bars holding opposite's inside hand, let go and each dance a loop on one's own outwards in two bars, to meet in centre again, joining other hands and facing down. Repeat going down and end facing across.

2. **Step on Spot** - 2 energetic pas de basques, crossing feet markedly, toes touching down by outside of the supporting foot, and then turn once round on the spot to the left, weight on the left foot, with a scoot or buzz step for 2 bars, with hands on hips throughout. Repeat with the same stepping and direction of turn.

3. **Cross Over** - with opposite along a curved path, passing right shoulders, and giving right hands while passing during the 2nd skip change, then veer to right and then turn on one's own to the left in a sweeping loop to face back during the 4th skip change. Continue by repeating to place, ending facing across. Hands on the hips only in the loops.

4. **Star** - take neighbour's right hand and lead straight into a "right-and-left-hand-star" or "hands-across", turning inwards to come back at half way. End by facing up, the odd numbered dancer's side turning inwards to face up and taking their opposite's still outstretched left hand in their right.

5. **Arches** - while the first pair dance on spot, the 2nd pair come up under their raised up arms, separate and then go round them to their place, then the first pair let go after the 2nds have passed round and turn out on the spot to face down. From facing down, 1st pair repeat it all by going under the 2nd etc.

6. **The Triumph** - as 1st pair come up the outside, out of last movement, they cast inwards to be between 2nd pair, so that all are in a line of 4 facing down and holding hands, the 1sts between the 2nds. All dance down the set 4-in-line. All turn on spot on 4th bar to face back up the set **without** letting go hands. The 1sts raise hands between them before they turn and turn by backing under these arms, so they turn **away** from each other, and end with their arms crossed in front of them. The ends turn **inwards** to face back and join their "free" hands behind and above the centre pair to form an arch. Dance back up the set in "Triumph", 4-in-line. On the 8th bar the 2nds move up the set a little, turning inwards to face diagonally inwards and down, while 1sts face diagonally inwards and up, bringing the arms that join them down to near the waist level in front of them.

7. **Basket** - now they are in a circle of 4 facing inwards, all with hands crossed at wrists in a "clover-leaf", 1sts stationed below 2nds, relative to the top of the set. Basket of 4 to the right, once (or twice) round, right

foot in centre, pushing with left for 4 bars. Without letting go, the 1st pair duck under the 2nd's arms to change places and uncross their hands, 2 bars. The 1sts are now above the 2nds. Then duck under again, letting go hands with the 2nd pair and all turning in to face up, 2 bars. The 1sts are now below the 2nds.

8-13. Repeat the above from all facing up with inside hands joined, but with the pairs in changed places.

14. End - as 7 but basket for 8 bars, ending with right feet in centre and hands, uncrossed and rejoined so that can be apart and raised up in circle.

168.

9. GREEN & YELLOW HANDKERCHIEF

Source : film of Martha Rhoden's Tuppenny Dish dancing on the Esplanade at Sidmouth in 1980. Dancers joined in pairs by linked handkerchiefs.

Music : "Greensleeves".

Steps : stepshops and a setting step.

Heel-&-Toe Setting - two bar movement - start with weight on left foot, touch heel of right foot diagonally forward, touch right toe behind supporting foot, touch right heel diagonally out again, and touch right toe in front or just a little across the front of the supporting foot. Repeats off alternate feet.

Hands : free hand up and shaken on first beat of bars in setting. Free arm up and hand shaken on first beat of alternate bars in figures such as the star. Arm loosely down at side for turns on the spot. The handkerchiefs are held horizontal and usually taut, at shoulder level mostly and over head level during turns on the spot.

Set : four dancers, in a square, two facing two, opposites joined by a linked pair of handkerchiefs normally held in the right hands.

One dancer moves under the others' handkerchief and stands at right angles to them so that all are in a square facing in on the diagonals and the handkerchiefs form a cross without being twisted or bent around each other.

1. Heel-&-Toe Setting with right and left and turn clockwise on the spot twice with stepshops. Repeat all but with two anticlockwise turns. 16 bars.

2. Dance the crossed handkerchiefs round clockwise, about $1\frac{1}{2}$ turns, for eight bars, turn in, changing handkerchiefs from right to left hand, and dance back anticlockwise. To change hands, sweep the free hand over and in, as start to turn in. Eight bars each way. At the end the dancer who went under, comes back to place to form two separate pairs with handkerchiefs parallel.

3. Heel-&-Toe Setting and turns as in figure 1 but facing one's opposite.

4. Pairs face and dance forward to meet, handkerchiefs going slack between them, retire to starting place and then change places passing right shoulders. One dancer has to raise holding hand over their head to turn the easy way to face neighbours at end. Pairs face neighbours with a short turn and dance forward and back keeping the handkerchief taut, then change places with the top pair taking their handkerchief over the heads of the other pair. The movements are repeated to original positions with the original bottom pair starting from the top position going over. 16 bars in all.

5. Heel-&-Toe Setting and turns as in figure 3.

6. Pairs Waist Swing, with right arm round front of opposite's waist going round $3\frac{1}{2}$ or $4\frac{1}{2}$ times in eight bars. Turn in and change hands on handkerchiefs and left arm waist swing back with 3 turns only for dancers to end on the 'wrong' side. The dancer who went under at the start repeats that move at the end of this figure. 16 bars in all.

7. Heel-&-Toe Setting and turns as in figure 1.

8. The pair that changed direction at the end of figure 6, dance forward to meet across the others' handkerchief, retire to place and advance again and clap left hands and then retire. They change hands on the handkerchiefs and repeat the forwards and backs but clap right hands with each other. The other pair then repeat it all. 16 bars in all.

10. ISCA HANDKERCHIEF DANCE

Source : film of ICSA morris dancing at Abingdon. Unusual in being a handkerchief dance.

Step : double step, with kick across as Upton on Severn.

Set : four dancers in square, odds facing up and evens down.

Once To Yourself - nothing. Straight in without jump etc.

1. Whole rounds clockwise in six bars, and two bars facing across.
2. Back to back both ways.
3. Figure Eight across the set, twice round. Start all turn to face up and move off, top pair cast out and face back across set, bottom pair come up the middle, changing sides, and following path of top pair into a two loop figure eight, with alternating crossing of the middle.

1	2
3	4

End facing across the set in starting place.

4. Cast up and out into a line of four facing down, two bars to cast and two bars on the spot. The top pair cast out and move down to stand along and outside the bottom pair. The bottom pair turn up and dance a small semi-circle to face down, and hold this position.

1	2
3	4

All dance a small circle clockwise on their own around their position.

5. The line of four dance down the set, three bars, turn $\frac{1}{2}$ round to right to face up, one bar, and dance up, two bars, still in a line of four, ending facing the music with a final four plain capers, with circular waves of the hands.

170.

12. PERSHORE HANDKERCHIEF

Source : as demonstrated by Egmont Morris, New Plymouth, New Zealand, 1990.
Adapted from the published notation.

Step : stephops.

Hands : short swing back and forward each bar in the figures, and high circles, or twists, in the stepping on the spot.

Set : four dancers, two facing two, across the set.
The team advised "Keep it tight and fairly fast!"

ORDER OF MOVEMENTS - each movement is eight bars long.

1. **Foot-In.** Dance on the spot facing across.
2. **Half Gyp.** The top pair dance right across the set, passing right shoulders, and retire backwards to place on the same track. The bottom pair turn down and cast out and up the side of the set to face up in a line of four with the top pair, and retire to place. Repeat with the bottom pair doing the half gyp passing left shoulders and the top pair casting down etc.
3. **Cross Over.** Each dancer crosses over to opposite's place, passing right shoulders, turn to the left and dance back to place, moving forwards and turning right in a small circle to face across. In the repeat they pass left shoulders and turn to their right to come back and turn left to face across.
4. **Diagonals.** Diagonals cross in turn and return to place in turn, two bars each crossing, and passing left shoulder and turning left to come back etc.
5. **Single Rounds.** All dance a whole round to the right, anticlockwise.
6. **Square.** Dancers change places going alternate directions around the square set. The first change is along the sides with neighbour, passing left shoulders, and then across the set with opposite, passing right shoulders, repeating all to place. Each change is done with a bar of step, arms down and up, to pass, then a bar on the spot facing the next dancer, with hands circling at head level. End all facing up.
- 7-12. **Repeat** figures 6-1 as above but in reverse order, "back to front!"

171.

13. SKOBO

Source : developed from "European Folk Dance" by Joan Lawson, revised 1955. The Swedish have lost all their male dances except for the comic dances, such as Oxdansen and Skobo, which originated among the undergraduates of men's colleges during the 19th century and which often degenerate into horse-play. But the men of Dinkelsbühl in Germany perform Guild dances of a Morris-like character brought over by the Swedes in 1632.

Music : it has its own tune in 3/4.

Set : for two or four men, with very slow movements.

- A1 1-8 Four men in a circle, facing in, touching their neighbour's hands palm to palm, walk 3 steps slowly to the right for one bar, appearing to be pushing, commencing with the left foot, that is, the first step is crossed. Stop with an "Appel" or form of stamp with the whole body going down into the movement of the stamping foot, which is placed in front of the supporting leg, on the first beat of bar 2. Look around as if doubtful of continuing, or as if someone has made wind! Repeat four times in all.
- A2 1-8 Repeat the whole movement, but circling to the left, and making the Appel very determined!
- B1 1 Let go of hands and make a complete small circle to the right on one's own, with three steps, starting with the left foot.
- 2 Two opposite dancers quickly kneel on the right while their neighbours stamp their right foot heavily on the ground and swing their left foot over the kneeling men's heads.
- 3-4 Repeat with the others kneeling and the first dancers swinging their right leg over the heads.
- 5-6 All walk round to their right in a small circle and then bend forward so that their foreheads, or the tops of their heads, touch in the centre.
- 7-8 All take three steps to make a half turn to their right, bending backwards to keep their heads in contact. Straighten up.
- B2 1-7 Repeat B1 1-7.
- 8 Straighten up violently so that backsides hit and they vigorously push each other apart. The one who gets it in first spreads the others about!

Repeat ad lib.

172.

14. BARLEY MORRIS 4 STICK DANCE

Source : film of Barley Morris in 1982. This is from their other tradition.

Stick : one long stick, carried on shoulder.

Steps : double steps.

Set : four dancers in a square, two facing two.

O2YS - stand with stick in left hand and sloped over left shoulder.

FIGURES - each followed by a Chorus.

1. Right hand turn of opposite, using a wrist hold, three times round, each half turn being one double step. Step two bars facing opposite while changing stick to right hand.

2. Left hand turn of opposite, the inverse of fig 1.

3. Long back-to-back, cross over passing right shoulders and go as far as area or music allows, and retire passing left shoulders to place. No repeat!

4. Cross Over, all go diagonally to the left for one bar, to get into one line, although not shoulder to shoulder as the dancers are angled at about 45° to the line, then turn to their right and dance a curved path around their opposite to their opposite place facing back across the set, in two bars, and dance a bar on the spot. Repeat all this to place.

5. Whole Rounds, anti-clockwise, in four bars, and then dance four bars on the spot facing opposite.

END - walk off after last chorus - can drop sticks and leave them!

CHORUS

Face Neighbour. Dab butt of the stick in the right hand to the side and a little behind the body, and hit tips high with neighbour, right to left. Repeat two more times and in beginning of final bar hit tips left to right.

Face Opposite. Repeat with opposite.

15. FOUR HAND WHIRLINGHAM WILLY or WHIRLING WILLY

Source : Royal George of Portsmouth, as taught at an instructional for the South Hants EFDSS at Soberton. The Royal George dances are full of ad libs and organised chaos, but when stripped of all the hullabaloo they are very good dances. Philosophy summed up as "Practice as perform out, important to have a something going on all the time, so have all this in between business."

Music : tune for dance.

Steps : stephops used in a series of single steps ending with "rushing" steps, that is 1h 2h 3h 1 2. The stephops or singles are "short" movements, the rush steps have long travel and there is a "surge" on the rush.

Stick : about 30" long, and carried on right shoulder when not in use. Clash right to left unless stated otherwise.

Set : four dancers in a square.

2 4

1 3

ONCE TO YOURSELF - "Bum-it-in".

Face in, then move in and turn to face out so that bottoms touching in centre, and strike ground hard with the stick tip.

FIGURE ONE - start left foot and unwind to the left, very little distance on the first three stephops, mostly on the first rush-rush blossoming into an anticlockwise circle, with some shouting etc, and ending the fourth stepping sequence, having gone round twice, Forming or "Squaring" Up for the stick clashing, with a stamp, stamp, strike ground.

STICKS - start hitting across the set, 1&2, 3&4, Nos 1&4 spin on the spot through the hit anticlockwise, all clash neighbour, then all hit partner 1 2 3, (r to l, l to r and r to l). The sticks are swung round in horizontal circles, anticlockwise, over head between hits. Rhythm /x - x -/x x x - / Repeat in reverse, start on sides with neighbours, 2&3 spin on the spot first, and hit opposite, and end first half 1 2 3 on the sides and end the second half with stamp, stamp, and strike ground, instead of hit opposite. Turn the easy or short way if not spinning, on ball of foot, on spot.

FIGURE TWO - "Rounds with Swing-Back-Turn" - from the ending of "sticks" with the stick swung back low in preparation, stick swung forward and up onto the right shoulder with the arm at full extent, during the turn of the body. All turn clockwise more or less on the spot to face out and go round set clockwise on the rushes, swinging stick into centre to make a cross with the four sticks at waist level. On the third repeat of the stepping sequence, all turn clockwise as move round circle, swinging stick down and up onto shoulder again, facing backwards when stick reaches shoulder, continue clockwise, sticks forming cross at waist level and face in to centre at end for stamp, stamp and strike ground. Repeat in reverse to place going anti-clockwise, stick in left hand and onto left shoulder, but the turn halfway is still clockwise.

174.

16. GREAT WISHFORD FAGGOT DANCE

Source : dance performed each Oak Apple Day, 29th May, at Salisbury Cathedral, just before 10am, and later in the village of Great Wishford, formerly Wishford Magna, 6 miles west of Salisbury, Wilts, as part of the village's annual celebration on that day to preserve their charter rights in the local Grovely Wood. The dance, being done only twice, is stretched out by the local dancers to make the most of their opportunity.

In the procession from the villager's coach to the cathedral and later around the bounds of the village, the four women, who represent the women who believed that their actions in the late nineteenth century kept the rights alive, walk in a line across with their melodian player, each carrying a Faggot, a small bundle of kindling sticks, balanced on the top of their heads horizontally and pointing fore and aft, by their right hand. A small oak branch is held in the left hand. The dancers accompany a banner with "Grovely, Grovely, Grovely, All is Strength and Unity" written across it.

Set : four women, standing at the corners of a rather large square. In the square they stand two facing two, so one can consider they are in pairs. No apparent starting foot rule observed. All turns appear to be mostly inwards.

FIGURE ONE

Music : "The Blue Bell Polka", played rather slow.
Step : a 1 2 3 hop, done at practically a walking pace.
Start : the boughs are laid in the centre of the set. The Figure is danced with the Faggot on the head, held by the right hand, except where specifically indicated, as some changes of hand are necessary. They hold their skirts at side with the free hand.

02YS stand in a square. The musician plays two chords. Honour by making a bow to one's "partner" and then to one's "opposite".

1. **Cross Over.** Cross over passing right shoulders and turn to the right to face back. Repeat to place and then go round again. Each crossing takes six bars, using 24 bars in all for the entire movement.

2. **Pairs Go Round.** The members of the top and bottom pairs slowly meet and put their inside arms around each other in four bars, changing hands on the Faggot if necessary. They then dance as pairs right round the pile of boughs clockwise in eight bars, in a flat ellipse rather than a circle. They then release partners and fall back to their starting place in four bars, making 16 bars for the entire movement.

3. **Partners Turn.** All support their Faggot with the left hand as the same pairs turn using a forearm grip by the right, turning in at half way and changing the Faggot grip to the right and coming back turning with a left forearm grip. The phrasing is four bars to meet partner, four bars each way in the turns, going two plus complete rotations and take four bars to get out to place, making 16 bars for the entire movement.

4. **Hands Across.** All four dancers make a right and left hand star, taking four bars to go in, eight bars round each way, turning inwards at half way to face back, and four bars out to place, with right hand on the Faggot, using 24 bars for the entire movement. The ending in the last two bars, is all do two quick clockwise spins on the spot as the music speeds up and they end with a bow to their partner and then to their opposite.

FIGURE TWO

Music : "The Oyster Girl" played rather slowly.
Step : a slow stephop, kicking the free foot across, but only one to a bar.
Start : the Faggots are piled vertically in the centre of the set and the boughs are picked up and held vertically in the right hand.
 The skirt is held in the left hand.

02YS stand in a square. The musician plays two chords. The dancers honour by bowing to their opposite and then to their partner, the reverse order to the first figure.

1. **Centre & Back.** All dance eight stephops to the centre of the set and then eight stephops back to their starting place. Repeat to use 32 bars in all for the entire movement.

2. **Corners Cross.** The first corners cross, passing right shoulders and turning clockwise to face back, taking twelve bars, while the second corners dance on the spot. Then the second corners cross while the first corners dance on the spot. Then the first corner comes back, then the second corner comes back, using 48 bars in all for the entire movement.

3. **Hands Across.** All four dancers do a right and left hand star, taking eight stephops to get to form the star, eight stephops around clockwise in the right hand star, turn in to face back, and eight stephops back anticlockwise in a left hand star, and finally eight stephops out to place. In this last part each turns anticlockwise near the start of going out, so that more than half of it is done moving backwards. When going in to the centre, the right hand is held out in front ready for the star, the bough being swapped to the other hand on the first beat.

4. **Ring.** All circle to the left and back to the right, taking eight stephops in to form the ring, circling left for eight stephops going round about half way. In the circling, progress on the kick in the direction that they are going and no progress on the kick the other way. Also shake the joined hands up and down during the stepping. Return by circling to the right and retire to places, doing two quick turns on the spot in place during the last two bars.

End the dance by bowing to one's opposite and to one's partner.

The total ceremony and its background are covered in a booklet sold by the Oak Apple Club on the day. Much has been written about it in other texts and in the media.

176.

17. ISCA FOUR HANDED STICK DANCE

Source : film of ISCA Morris at Abingdon.

Step : stephops, no jumps and no Once To Yourself. Start right foot.

Stick : medium length. Carried over right shoulder when not in use.

Set : four dancers in square, two facing two.

CHORUS - before every figure.

Stephop throughout. Dance on the spot and clash with opposite, alternately r to l and l to r, a pair of hits per bar, four pairs in all. All $\frac{1}{2}$ turn in and dance a cross over with neighbour, going well past their place, passing right shoulder and turning to the right to face back and approach, taking four bars. Dance on the spot facing and clashing with original neighbour, and dance a cross over with the same neighbour, passing right shoulders but turning to the left to face opposite in original place and position.

FIGURES

1. Right hand turn of opposite. Hold by fingers, keeping sticks in right hands to form a cross, go nearly once round, returning to place facing out and turn to left to face across again and changing stick from the right to the left hand. Left hand turn of opposite with sticks again crossed in the centre, go round, come out facing out and turn right to face across, changing stick back to the right hand.

2. Cross Over with opposite, passing right shoulder, turn to right, cross back also passing right shoulder, going past starting place, turn right and approach to original starting place.

3. Four hand star clockwise and anticlockwise. In each half have the four sticks together and vertical in the centre, turn out in a loop to left, anticlockwise at half way to come back, while changing stick from right to left hands, and turn out in a loop to right to face opposite at end, changing stick back to the right hand.

4. Casts, top pair start by facing down and dance down the centre shoulder to shoulder, cast out at the bottom and come back to place up the outside of the set. The other pair face up, move up outside the pair coming down, cast in at the top and come down the centre to place. All turn the easy way to face across set at end.

5. All dance clockwise Rounds and lead off.

18. LILLIBULERO

Source : Pride of Holland Street Morris (POHS) Wellington, New Zealand.
Composed by Aline Holden in 1985.

Steps : Upton-on-Severn like, morris step with kick of free foot across.

Set : units of four dancers each with a stick. Clash sticks on the first beat of each half figure, except the first, rather than at the ends.

FIGURES

1. **Rounds.** Dance on, Nos 1&3 from the top and Nos 4&2 from the bottom, to form a reversed set in four bars, then dance Rounds half way round clockwise to finish in the correct order ready for the first chorus.
2. **Back-to-Back.** Full movement as is normal.
3. **Whole-Gypsy.** Dance round close together, face-to-face, first by the right and then by the left.
4. **Four-Hand-Star.** After clashing sticks, dancers make a right hand star, sticks held vertically. Go round clockwise for two bars to diagonally opposite position, turn out in a small circle to the left to face the same clockwise direction in two bars, then complete the movement onto place in the same clockwise direction.
5. **Cross-Over.** Pairs surge across the set passing right shoulders and passing the opposite's place, then turn to the right and move back to the opposite's place. Repeat to place.
6. **Hey-for-Four.** Danced across the set. After clashing, Nos 1&2 retire on the first step, while Nos 3&4 cross passing left shoulders, and continue passing Nos 1&2 by the right shoulders and then turn to face back on a wide loop to the right. Meanwhile Nos 1&2 advance, pass by the left shoulders and follow the track of Nos 3&4. At the start of bar 5, Nos 2&4 and Nos 1&3 should be facing/passing and clash on the first beat. Complete hey to places, passing right shoulders at the end and left shoulders in the middle.

CHORUSES

Each chorus is in two halves. The first four bars are danced and the second four bars are sticked.

- B 1 The first corners cross the diagonals with two long caper steps, passing by the right shoulder and clashing, while the second corner does two plain capere on the spot.
- 2 The first corners, still facing out, do two plain capers on the spot, while the second corners cross their diagonal.
- 3 All turn the easy way to face along the side of the set on a double.
- 4 All change places on the sides with two bounding capers, passing right shoulders, and not clashing.
- 5-6 sticking.
- 7 All cross back to places with a double step, clashing as they pass.
- 8 All turn out to face across with two plain capers.

STICKING

1&4 : Windmills, alternating high and low clashes.

2&5 : Singles, alternating forehand and backhand clashes.

3&6 : Staves, hands far apart, right hand up to begin, sticks cross.

Finish, all up with sticks crossed.

19. LOOSE STICK DANCE

Source : film of Loose Women in the Ritual Dance Competition, Sidmouth 1983.

Step : double steps.

Stick : medium length, held at bottom, vertical (candles) in first figure, sloped on shoulder for others.

Set : four dancers in a square, start all facing up.

CHORUS - between each figure.

Stick Clashing - / r to l, -, l to r, - / r to l, l to r, r to l, - //
Dancers stand still and clash two bars as above with opposite, turn easy way and clash the same with neighbour. Repeat.

FIGURES - each takes eight bars.

1. **Face Up.** Dance on the spot facing up, sticks vertical.
2. **Rounds.** Link up in a circle by taking the tip of left hand neighbour's stick in left hand. Circle clockwise, left, and anticlockwise, right, four bars each way.
3. **Hey.** Opposites cross over, passing right shoulders and going past opposite's place, in one bar, turn to their right and dance a whole Reel of Four with wide loops in eight bars. They return to place by passing their corners by the left shoulders in their last pass, and all turning anticlockwise to face front into their starting place.
4. **Diagonals.** Opposites change sides four times. Those starting from the odd side cross outside the others and turn in to face back, cross in one bar, dance on spot facing back for one bar. Those starting from the even side cross between the odds, changing with each other as they go, the left hand person crossing behind, and both turn out to face back.
5. **Ring.** Start as figure 2, linking "hilt-&-point", but circle clockwise throughout. Swing the right hands over own heads to rest on left elbow so that sticks form a ring around the outside of the dancers in bar 3. Swing back in bar 7.
6. **Low Basket.** Use sticks to form a "low basket". Go round clockwise with sticks pointing in and down so that the ends are nearly touching close to the ground. Lead off with sticks sloped on right shoulder.

20. MATTACHINS or BUFFOONS

- Source** : "Orchesography" by Arbeau.
Music : tune called "The Buffoons".
Step : called a "grève", described as a step with a pronounced kick forward, and with a hop or "petit saut" that goes with the grève but is not shown in the tablature. Thus the step used in the rounds and sword passages is a 1 hop 2 3, or Sherborne style morris double step. The stepping continues through the clashing movements. Each movement starts with a step onto the left foot.
Sword : the dance could be done with a sword (for the brave) or its equivalent in a long morris stick carried in the right hand. Each dancer could have a small shield carried on their left hand, although it might be practical to use a handkerchief well wrapped around the knuckle.

STICKING

- Feint** : leap on both feet, sword in hand, but not striking.
Thrust : a push forward of the point/tip at each others shield/knuckle.
Cuts : morris sticking tends to be full arm swings from side to side. Fencing cuts are forward movements, like chopping. High and low cuts are aimed at points beside the opposite's ears and knees respectively, the side of the body depending on whether it is on the forehand (direct) or the backhand (reverse). In a display there would a full backswing for each cut and it would end with the arm extended and the stick pointing. The recipient of each cut is defending by parrying the stroke close to their body. However the movements could be modified so that each does the same stroke and in a more morris like style.

ENTRY

1. A alone comes forward and circles around the dance area brandishing their sword and challenging the others.
2. A with B following repeats the circling and B summons the next dancer on.
3. A, B & C circle etc.
4. All four circle.
5. All circle the dance area in the opposite direction, ending in a square ready to start the dance.

CHORUS

In between each FIGURE, they dance half rounds, the first half with a left foot lead and the second half with a right foot lead.

FIGURE ONE

The clashing is a four bar sequence ending with changing places. Going around the set once and taking 16 bars in all.

D	C		A	B		B	A		C	D		D	C
		→			→			→			→		
A	B		D	C		C	D		B	A		A	B

- Bar 1 : a) A&D feint.
b) A high cut to D.
- Bar 2 : a) A reverse high cut on D, and then A makes $\frac{1}{2}$ turn to left and D makes $\frac{1}{2}$ turn to right for,
b) A low cut on B, then A makes complete turn outwards to the right and D a complete turn to the left.
- Bar 3 : a) A reverse low cut on B.
b) A high cut to B, then A turns $\frac{1}{2}$ outwards to right to engage D, who does a $\frac{1}{2}$ turn to his left.
- Bar 4 : a) A low reverse cut on D.
b) A high cut to D and then change places with D (passing right shoulders).

The movements for C&D match A&B etc throughout.

FIGURE TWO - "THE THREE CUTS"

The clashing is a two bar sequence ending with changing places. Going around the set twice and taking 16 bars in all.

- Bar 1 : a) A high cut to D.
b) A low reverse cut on D.
- Bar 2 : a) A high cut to D.
b) pass by the right shoulders to change places.

Continue around the square, each keeping going in the same direction.

FIGURE THREE - "THE FIFTEEN CUTS"

The clashing starts with A&C facing in and B&D facing out, and they all turn on the spot to face the other way every two bars.



- Bar 1 : a) A high cut to D.
b) A low reverse cut on B.
- Bar 2 : a) A high cut to D.
b) A low reverse cut on B and all turn to face other way.
- Bar 3 : a) A high cut to B.
b) A low reverse cut on D.
- Bar 4 : a) A high cut to B.
b) A low reverse cut on D and all turn to face original way.
- Bars 5-7 as Bars 1-3.
- Bar 8 : a) A high cut to B.
b) A and B pass right shoulders to change places without hitting.
- Bars 9-16 as Bars 1-8 but start with A & C facing out.
- Bars 17-32 Repeat Bars 1-16, sequence Bars 1-8 four times through in all.

FIGURE FOUR - "THE THRUST PASSAGE"

- Bar 1 : a) A high cut to D.
- Bar 2 : a) A high reverse cut on D.

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- Bar 3 : a) A low cut to D.
 b) all draw back elbows.
- Bar 4 : a) exchange thrusts at each other's shields.
- Bars 5-7 Repeat Bars 1-3.
- Bar 8 : a) exchange thrusts at each other's shields.
 b) All pass by the right shoulders and change places.
- Repeat this three more times, four times in all, taking 32 bars.

FIGURE FIVE - "THE BASTION"

D&B stand back-to-back in the middle with A&C at the sides.

```

      A >   D   < C
           B
  
```

- Bar 1 : a) A high cut to D.
 b) A low reverse cut on B.
- Bar 2 : a) A high cut to D.
 b) pass by the right shoulders and change places.
- Repeat four times in all. ie,
- Bar 3 : a) A high cut to B etc

FIGURE SIX - "THE HAY"

Face as at start of dance.

```

      D     C
      A     B
  
```

- Bar 1 : opposites high cut and change places.
- Bar 2 : face neighbours and low reverse cut and change places.
 and keep going twice round the set, eight bars in all.

Then reverse direction and go back the other way, twice round, another eight bars in all. Repeat it all, for 32 bars in total.

21. OVER THE STICKS

Source : Collected by Clive Carey from Frank Albery of Bordon Wood and Frank Dawtrey of Iping, Sussex and first published in Mary Neal's Esperance Book Part II, Autumn 1911. This dance was done at the end of the local Tiptereers (mummers) performance.

Music : "Oyster Girl", "Over the Water to Charlie" and similar jigs.

Steps : Travelling : walk and step-hop.

Stationary : the free foot is tapped either across or in front of the supporting foot on the strong beats, the opposite to what is common. The weight is changed to the other foot on the weak beats, the steps being made on the same spot. The supporting foot is not lifted on the tap. The effect of the step is pleasantly off-beat. The jump at the end of the phrases is made alighting on both feet together.

Set : Two sticks about 5ft long laid crossways on the ground (or four long morris sticks each with one of their ends together in the middle). Four man dance, starting with hand on hips, in a formation appropriate to each figure.

FIGURE ONE

A1 two dancers, A&C, stand **at the points** of the sticks facing into the centre and **tap** the free foot alternately to the left of the stick, with the right foot, and to its right, with the left foot. The other two stand **beside** the other two points, facing across the sticks, B in the same direction as A, and D in the opposite, such that the taps can be made across the sticks.

A2 all walk $\frac{1}{2}$ round the sticks, starting with the left foot, using two walk steps to a bar, in the direction they were already facing. A&C go clockwise, keeping to a circle outside B&D, who walk anticlockwise. A ends in B's starting position, and B in A's etc. The dancers stamp their right foot beside the left on the last beat of the strain in these new positions.

B1 as A1, but in the new positions and with the appropriate stepping.

B2 all walk back to their starting position for this figure. B&D going clockwise and keeping to the outside this time etc.

FIGURE TWO

A1 all stand at the points facing the centre and "step", tapping the free foot to alternate sides of stick, as before.

A2 all dancers move on their own to the next point round the set clockwise, with stephops, starting on the right foot. Each dancer turns twice round clockwise while moving, ending with a jump on the final beat of the strain.

B1 all dance on the spot, tapping across the sticks at the points, with all facing round the set anticlockwise, and with left shoulders to the centre.

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- B2 A&D, B&C, link right arms and turn each other, keeping between their own points, using stephops, and changing places by the end of the strain. All jump on the last beat, in the new places. A&C will be where they started, and B&D will have changed places.
- A3 dance at the points as in A1.
- A4 stephop, turning, moving round one place anticlockwise as in A2, each travelling separately.
- B3 dance across the points, with left shoulders to the centre as in B1.
- B4 dancers turn in pairs and change places, as in B2, so that all end in their starting positions for this figure.

Only these two figures appear in the publication and Carey's mss. They can be danced consecutively and/or with repetitions. Other figures of similar character could be added. Most of the teams who have this dance in their repertoire have been prompted to add further figures.

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22. OVER THE STICKS - LONG MAN

Source : film of Long Man of Wilmington Morris at Kennet Ring Meeting 1981. This team has choreographed the published dance as a continuous sequence and added a middle section. Read this notation in conjunction with the collected dance.

Sticks : long morris sticks.

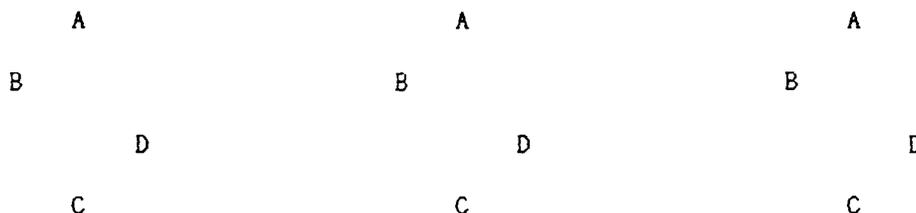
Steps : walk, stephops, cross steps swinging and tapping free foot across in front of the supporting foot, heel-&-toe steps forward across a stick touching down toe then heel then change weight.

Set : four dancers.

ENTRY

Walk on in single file holding the sticks in the right hand by the middle and vertical. Face in to the centre in a square, hold position, then place the sticks on the ground to form a cross, the tips of the sticks touching in the center. Stand upright and move to starting position.

FIGURE ONE - Starting position.



Dancers A&C use the cross step around the ends of their sticks and B&D use the heel-&-toe across the sticks they are facing. They then walk simultaneously the paths indicated to change positions, A&C clockwise outside, B&D anticlockwise and inside over the spokes. The stepping is repeated as appropriate to the dancers position and then they walk back towards their starting places, initially following the above paths but ending in a different configuration.

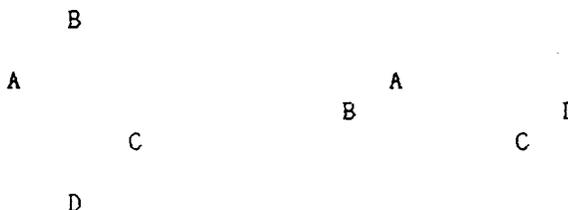


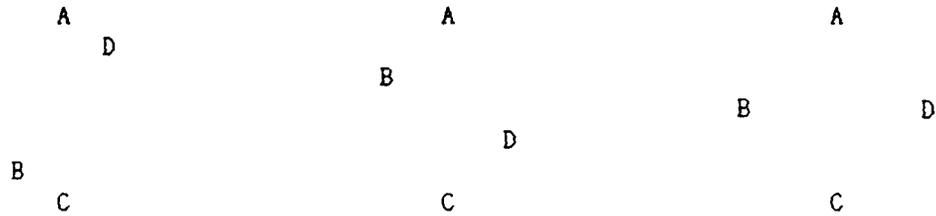
FIGURE TWO



Dancers A&C dance across the sticks for a phrase, then from feet together, they jump across the stick, landing on the left foot, having moved forward one place and rotated 90° anticlockwise to face across the next stick. This is repeated for each stick, four times in all.

185.

The other dancers change in and A&C go to their starting positions.



Dancers B&D dance across the sticks and progress around till they reach and dance across their starting sticks, then they work off to the ends of these sticks so that all are facing in at the ends.

FIGURE THREE

As published notation using cross steps and toe-&-heel tap steps.

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23. OVER THE STICKS — NEW ZEALAND

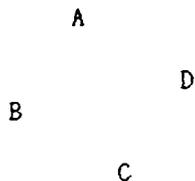
Source : worked up with Egmont Morris, New Plymouth, New Zealand, 1990.

Dance : as collected dance plus extra movements.

Steps : stephops with toe or heel touch on the strong beats, or syncopated by touching between the strong beats.

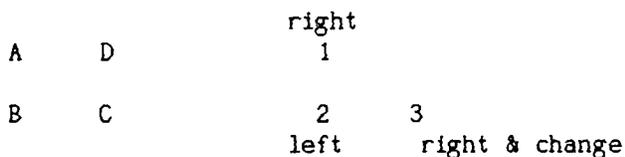
Set : four dancers over crossed sticks on the ground.

FIGURE ONE



All dance across the arms, then move clockwise onto the next etc.

FIGURE FOUR



This is suitable as a last figure. The four dancers stand in the vertices of the sticks layout, lean forward a little and put their arms onto their neighbour's shoulders. They all 'step' simultaneously. The step is one of those associated with Baccapipes. Each dancer (eg in position 2 above) stands with weight on the left foot (in position 2) and touches the right into the vertex to their left (position 1 above) and hops on the left, then changes weight to the right foot (in position 2) and touches the left into the vertex in front of them (position 2 above) and hops on the right, then changes weight to the left foot (in position 2) and touches the right into the vertex to their right (position 3 above) and hops on the left. Change weight to the right foot but into the vertex just tapped into (position 3 above).

24. SUSSEX FOUR HANDED BROOM DANCE

Source : collected from Scan Tester by members of Chanctonbury Ring MM and explained in the autumn of 1974.

Tune : Oyster Girl

Sticks : used walking sticks (or umbrellas) or brooms.

Steps : (a) used heel and toe step, with the heel of the forward foot, similar to Sherborne "Monks March" step,
(b) alternatively used step dance steps and took twice as long for each movement.

Set : four dancers in a square, facing the centre along diagonals.

1. Dance with one's own stick, with the bottom of the walking stick or broom head on the ground in the centre of the square, so that the ends are close together. Hold the other end in the right hand. "Step" on the spot for a whole phrase.

2. (a) With the broom end still on the floor, pass the other end under the left leg and then under the right, going from the inside to the outside each time.

(b) With the walking stick, keep the handle in the hand and pass the stick under the leg, parallel to the ground but pointing in the direction of the leg, not at right angles as in the Bampton "Fool's Jig". Pass it under on the hop.

3. Corners cross - the first corners change places with 4 walking steps, passing by the right shoulders, and turning to the right to face back. The second corners then change with 4 walking steps. All "step" on the spot for the 4 bars to the phrase end. Use a Heel and Toe or a Step Dance step.

Repeat all this back to the starting positions.

4. Neighbours pass by right shoulders along the side, rather than across the diagonals. Either the neighbours do a change and back, or they go all around the square like a right and left through, but always passing by the right shoulders. Presumably stepping on the spot in bars 5-8 as in figure 3.

Repeat the full sequence a few times.

Mike Cherry has suggested that the first time through the sequence one uses a heel and toe step, then the second time through a step based on the shuffle and a third final time through using something personal and showy.

32. BACUP NUTS

Source : films at Bacup 1959-73, Albert Hall 1969, from TV about 1968 and pre-WWII EFDSS film.

Equipment : five small blocks of wood. Two in palms of hands held by a strap around the hand, two at the knee held by a strap around the leg and one on a waist-band on right side front.

Dance form : for 8 dancers, working for most of dance in sets of 4. The full dance has 24 movements. For some years only half of this seen which can be done by a set of 4. First seen by me at full length on TV show ("Come Dancing") and then at Albert Hall show of EFDSS.

Subsidiary forms : (1) Processional along street :

Two sets of 4 work along opposite sides of street, one progressing with 1 hop 2 3 step while the other faces centre of the road and does a few of the 24 movements. No discernable order or reason for choice of movements.

(2) Quadrille formation :

Square set as for garlands. Like the Waltz figure of the garland dance, seldom seen. Was filmed by EFDSS.

Breaks : Usually done bent forward, standing feet together.

(1) Full Break : 2 bars long

Clap Rhythm = / 1 2 3 4, 1 2 3 4 / 5 6 7 - /

1234 = standing still, clap with rotary motion of hands,

1= both hands together in front at waist level right hand going out & down.

Right hand palm down, left hand palm up

2= right hand hit right knee going outwards to right

3= left hand hit left knee going outwards to left

4= right hand hit right waist coming up and inwards.

5= both hands hit knees going outwards

6= both hands hit together in front coming inwards, palms vertical

7= as 5 and pause hands out at sides

(2) Half Break : 1 bar long

Clap Rhythm = / 5 6 7 - /

The names given to movements and figures below are for the convenience of this description. The traditional titles, if they exist, are not known.

Standard Descriptions :

(1) Listening

Can be standing upright or bending forward. Both arms well bent at elbows, forearms up, hands behind ears, palms facing forward, fingers curled around ears.

(2) Clap "both-and-knees"

Usually done while travelling or turning on spot with stephops. The following is done for as many bars as is required. Clap both hands together, then clap right on raised right knee, clap both together and clap left on raised left knee.

O2YS - line of 8 (2 sets of 4), stationary, upright and listening, jump to face left at end. Each set of 4 numbered 1 2 3 4, with the leader No 1 at left end of line of 4 from dancers' position facing forward

1. Cast to Right in 4's,

Follow the leader in each 4, go round to right and back to place in 4 bars with stephops, starting on left foot, clapping both-and-knees. End facing front for 2 bars and then a full break.

2. Forward and Back,

All face 2 bars forward and 4 bars back to place with stephops, clapping both-and-knees. End still facing front with a full break.

3. Left and Right I,

All face to left for 2 bars, then to right for 2 bars and repeat all. The turns are to the front each time and made on all or on the 2nd half of the 2nd bar.

Stepping : / l (hl) r (hr) / l r l r / each 2 bars. Free leg is swung forward. Body rises on the hop but the clog sole does not leave the ground.

Arms : at full stretch they are swung with the legs, the same arm as leg being up together (Andy Pandy not Chipping Campden). High in bar 1 but not so high in bar 2. End facing front, going into bent listening posture.

4. Listen and Clap I,

All bend forward in listening position and clap in turn, using $\frac{1}{2}$ a half break, ie clap knees going outwards and clap both together in front.

Order : / 1 1 / 2 3 / 4 4 / 3 2 // 1 2 / 3 4 / all do full break.

End by standing upright.

5. Clap Under Legs,

All face front and move slightly forward only on the first step. The clapping is both hands together, over and under the legs. The free leg is raised straight and near horizontal, and when put down the feet are together.

Clapping : over left leg, under left leg, over left leg, pause /
over right leg, under right leg, over right leg, pause /

repeat 2 more times, then,

both in front, under left leg, both in front, under right leg /
both in front, both behind body, both in front while turning to
face neighbour. The "both in front" is well up in front.

both together in front as in movement 4, moving into line of 4 facing front again. End with full break.

13. Out One at Time,

Start with all standing still and upright in the listening position. Each in turn, starting with No.1, dances forward in bar 1 and turns once on spot in bar 2 using stephops and clapping both and knees, then faces front about 4/6ft forward of the rest for a full break. Retire to place in the next bar with stephops, clapping both and knees, and another full break. The next dancer dances forward as the one that is out in front is dancing back, so that their movements overlap. To fit the whole movement to the phrase the last dancer's movement is shortened. The 4th dancer, moves forward but turns back clockwise to starting place in two bars, and all do the full break at end facing forward.

14. Point and Clap,

Face neighbour, stand still, point with forefinger, swinging hand from near face, finger vertical, to point at neighbour's chest.
Point with right, then left / clap both hands 3 times, pause /
point with left, then right / clap both hands 3 times, pause /
clap both, r+r with neighbour, both, l+l / repeat while turning to face front/
end front and a full break.

15. Jump and Clap,

Start from standing upright listening. Jump forward and back twice (2 bars) and clap / over right, under right, over left, under left / both in front, both behind and both in front, pause /. Jump forward and back again twice then turn on spot clockwise with stephops and both-and-knees clapping. End half break facing forward.

16. Breaks,

All face forward, bent position, listening. the following done one at a time.

Bar 1, No.1 does first half of full break,

Bar 2, all do second half of full break.

Bar 3, No.2 does ditto etc.

17. Clap and Turn,

Face neighbour and clap / both r+r both l+l / b b b - / twice, then turn clockwise on spot with both-and-knees and full break facing forward.

18. Clap Overhead,

All face forward, standing upright, feet still, hands above head.

Bar 1, No. 1 claps 3 times on first 3 beats,

bar 2, No. 2 claps 3 times,

bar 3, No. 3 claps 3 times and

bar 4, No. 4 claps 3 times,

bar 5, all clap twice on strong beats,
bar 6, all clap 3 times,
bars 7/8, all full break facing forward.

19. Shunt,

Facing neighbour and while clapping / both, r+r, both, l+l / move, using stephops, as a line of 8 in a cast to right, clockwise, down and back again. End all facing to left and clap both 3 times in last bar.

20. Left (and Right) II,

Very similar to movement 3 but no turns, always face to left, and miss final step in bar 2 so that starting feet alternate. / l (hl) r (hr) / l r l (hl) / done through 4 times. The hops are lifts without the supporting foot leaving the ground, however the free foot is kicked well forward. The arms are swung with the leg, twice in bar 1 and three times in bar 2.

21. Listen and Clap II,

Bent, listening, facing to left, listening and clapping as movement 4, but starting from the back of each 4.

22. Jump and Swing,

Face left, jump forward and back two times as in movement 15, stand still and swing both arms to right and clap once, swing both back and clap once in front of body. Repeat jumps but turn on spot clockwise in only one bar, with stephops and both and knees clapping, then half break facing left.

23. Slow Circle,

Line of 8 move round in anti-clockwise circle, stepping / l (hl) r - /. Clapping / both, knees, pause, pause/ and face in at end for full break.

24. Off.

Usually just stand up and walk off but have seen them circle clockwise, with hopstep, and clapping both and knees leading off.

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26. INTERPRETED AS A HAND CLAPPING

The wooden blocks can discourage performance. The knee and waist blocks are important for the breaks. The dance could be danced with simple hand clapping without the blocks if the breaks were modified. It is proposed that the breaks be based on the clapping of the end of fig 5.

(1) Full Break : 2 bars long

- Bar 1 beat
1. clap both hands in front.
 2. clap both hands under left leg.
 3. clap both hands in front.
 4. clap both hands under right leg.
- Bar 2 beat
1. clap both hands in front.
 2. clap both hands behind body.
 3. clap both hands in front.
 4. pause.

(2) Half Break : 1 bar long

As Bar 2 above.

27. FOUR HANDED TWO STICK DANCE

Source : based on the Bacup Nuts dance, using all the figures but only arranged for four. A selection can be made. Figs 3 & 20 may seem out of character when using sticks.

Sticks : each dancer to have two short sticks.

Steps : walk, jumps, stephop, cross-steps,
Usually start on the left foot.

Clash : **High** - point of clash above the dancers head.

Front - point of clash in front of chest.

Waist - point of clash at waist level or a little above or below as appropriate.

Low - point of clash at knee level or lower.

Breaks : Full

Bar 1 beat 1. clash both sticks in front.
2. clash both sticks under left leg.
3. clash both sticks in front.
4. clash both sticks under right leg.

Bar 2 beat 1. clash both sticks in front.
2. clash both sticks behind body.
3. clash both sticks in front.
4. pause.

: Half

As Bar 2 above.

Set : for four dancers working for most of the time in a line of four.
No.1 the leader is at the left hand end of the line facing forward.

Standard Descriptions :

(a) **Listening**

Standing bending forward, "attentive", sticks crossed at waist level.

(b) **Clash "both-and-***"**

Usually done while travelling or turning on spot with stephops, for as many bars as is required. Clash both sticks together then strike as directed.

Clash own on the main beats, 1&3, and strike or wave on the weak, 2&4.

Clash and Strike Ground with Both - clash low, then hit with tips.

Clash and Strike Ground with One - hit with tip of given stick.

Clash and Strike Partner - clash a stick with the same stick of partner's, usually at chest level. Usually a backhand movement.

Clash and Wave - a flourish with one stick at head level or above.

02YS - line of 4, stationary and listening, jump to face left at end.

1. **Cast to Right in 4's,**

Following the leader, go round to right and back to place in 4 bars with stephops, starting on left foot, clashing both and striking the ground with one stick. Bars 1/2 hit ground with right sticks, bars 3/4 the left, and bars 5/6 the right again. End facing front for 2 bars and then a full break.

2. **Forward and Back,**

All face forward and dance 2 bars forward, 2 on the spot and 2 bars back to place with stephops, clashing both and striking neighbour's stick to the pattern of fig 1. End still facing front with a full break.

3. Left and Right I,

All face to left for 2 bars, then to right for 2 bars and repeat all. The turns are always to the front and occur on the 2nd half of the 2nd bar.

Stepping : / 1 (hl) r (hr) / 1 r 1 r / each 2 bars. Free leg is swung forward. Body rises on the hop but the sole does not leave the ground.

Arms : at full stretch they are swung with the legs, the same arm as leg being up together (Andy Pandy not Chipping Campden). High in bar 1 but not so high in bar 2. End facing front, going into listening posture.

4. Listen and Clash I,

All in listening position, then clash in turn, using clash own and strike both on ground in front. End by standing upright.

Order : / 1 1 / 2 3 / 4 4 / 3 2 // 1 2 / 3 4 / all do full break.

5. Clash Under Legs,

All face front and move slightly forward only on the first step. The clashing is both sticks together, over and under the legs. The free leg is raised straight and near horizontal, and when put down the feet are together.

Clashing : over left leg, under left leg, over left leg, pause /
over right leg, under right leg, over right leg, pause /

Repeat 2 more times, then a full break ending turning to face neighbour.

6. Go Round,

Clash with partner and turn as a pair, in a whole gip path clockwise, in 4 bars or less using step-hop. Face Partner throughout bars 1-6, face front in bar 7 but still clashing across.

Clashing : both front, partner's right (r+r), both front, partner's left (l+l)

End in bar 8 with all facing to left and clash both together 3 times.

7. Cast in 4's, as 1.**8. Cross Steps,**

Upright posture. The following sequence of cross steps is done 4 times, alternating the leading foot. The feet are well crossed and the body drops as knees bend a little. In the first bar the sticks are in the listening position, in the second they are clashed,

/both in front, both behind body, both in front, pause /

The cross steps are,

/ right in front, pause, left in front, pause/ right in front 3 times, pause/

repeat off other foot etc.

9. Sidestep and Clash,

All move to left with slip step / 1 r l pause / hitting feet when brought

together, while "winding wool" with sticks in front of body.

Then with feet still, swing both arms to side in direction of the sidestep movement, and clash 3 times at side, at head level.

Repeat to right and then to left again, three times in all.

End with full break, moving into a cross formation, No.3 stays where is.

10. In and Out in 4's,

In 4's, face in and do full break, jumping clockwise to face out at end of bar 2, face out and do full break and jump anti-clockwise to face in at end of bar 4. Repeat it all. Not a progressive movement.

11. Turning and Circling,

All four dance all around centre clockwise twice. Each rotating anti-clockwise as go round, one complete turn for each half of circle traversed in one bar, and stationary facing centre for half breaks. Use stephop and clash own and wave for the rotation and face into centre for the half breaks.

12. Creep Round,

In 4's, creep round, with walk step and clash own and strike both sticks on the ground, moving into line of 4 facing front again. End with full break.

13. Out One at Time,

Start with all standing still and upright with crossed sticks. Each in turn, starting with No.1, dances forward in bar 1 and turns once on spot in bar 2 using stephops and clashing own sticks and waving each stick alternately between clashes, then faces front about 4/6 ft forward of the rest for a full break. Retire to place in the next bar with stephops, clash and waves, and another full break. The next dancer dances forward as the one that is out in front is dancing back, so that their movements overlap. To fit the whole movement to the phrase the last dancer's movement is shortened. The 4th dancer, moves forward but turns back clockwise to starting place in two bars so that all do the full break at end facing forward.

14. Point and Clash,

Face neighbour, stand still, point with hand and stick, swinging hand from near face, stick vertical, to point at neighbour's chest. Point with right, then left / clash both own sticks 3 times, pause / point with left, then right / clash both own sticks 3 times, pause / clash both, r+r with neighbour, both, l+l / repeat / end front & full break.

15. Jump and Clash,

Start from standing upright listening. Jump forward and back twice (2 bars) and full break. Jump forward and back again twice, then turn clockwise on spot in one bar with stephops and clashing both and waving alternate sticks. End with a half break facing forward.

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16. Breaks,

All face forward listening. the following done one at a time.

Bar 1, No.1 does first half of full break,

Bar 2, all do second half of full break.

Bar 3, No.2 does ditto etc.

17. Clash and Turn,

Face neighbour and clash / both, r+r, both, l+l / both, both, both - / twice, turn clockwise on spot with clash both and alternate waves and full break facing forward.

18. Clash Overhead,

All face forward, standing upright, feet still, hands above head.

Bar 1, No. 1 clashes 3 times on first 3 beats,

bar 2, No. 2 clashes 3 times,

bar 3, No. 3 clashes 3 times and

bar 4, No. 4 clashes 3 times,

bar 5, all clash twice on strong beats,

bar 6, all clash 3 times,

bars 7/8, all full break facing forward.

19. Shunt,

Facing neighbour and while clashing / both, r+r, both, l+l / move using stephops as a line of 4 in a cast to right, down and back again.

End all facing to left and clash both sticks together 3 times in last bar.

20. Left (and Right) II,

Similar to movement 3 but no turns, so all face to left, and miss final step in bar 2 so that starting feet alternate. / l hl r hr / l r l - / 4 times.

21. Listen and Clash II,

Bent, listening, facing to left, listening and clashing as movement 4, starting from the back of each 4.

22. Jump and Swing,

Face left, jump forward and back two times as in movement 15, 2 bars, stand still and swing both arms to right and clash once, swing both back and clash once in front of body, two bars. Repeat jumps and turn on spot clockwise in only one bar, both and waving, then half break facing left.

23. Slow Circle,

Line of 8 move round in anti-clockwise circle, walk step, 2 steps per bar, as in movement 12. Clashing / both, both strike ground, pause, pause/ etc. End with an all-in.

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DANCES FOR FIVE & NINE

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1. MAKING COTSWOLD DANCES FOR FIVE

The asymmetry of five dancers is difficult to handle. There are two obvious starting patterns,

(a) four in a square and the other in the centre, as for the pipe on a playing card.

The fifth dancer would act as a wild card, in the centre for foot-up and rounds and able to dance a path at will in the intermediate figures, perhaps joining one group for half of whole gip or hands round etc making it a threesome and changing to the other group for the second half.

The obvious chorus pattern is the Dorset Five Hand Reel with the four corners working together along the diagonals and the joker moving out of phase with them.

(b) three on one side and two on the other.

Rather than make the foot up unbalanced, all the dancers could face the centre and dance to and from the centre rather than up and/or down the set. The half gip works only to one side or shoulder, the three embracing the two, thus it should be to the same side twice (like Kirtlington). Back-to-back would best be done as a Cross-Over. Heys for five would take too long, but a Reel of Four with one of the ends, probably preferably the bottom, dancing a half or whole-round as appropriate on their own outside would be acceptable.

If the set starts in a ring, there need be no natural top direction, and choruses could rotate around the set each dancer in turn being the equivalent of the leader. Chorus stepping, eg sidesteps and jump, could be danced facing the centre rather than to an opposite.

2. DORSET FIVE HAND REEL

- Source** : the same as the Dorset Four Hand Reel. Anne Claydon taught this at the first Christchurch Folk Festival.
- Steps** : backstep for setting and skip-change for travelling.
- Set** : Four dancers stand in a square, facing in along the diagonals, with the fifth or extra dancer in the centre.
- A1** : Centre dancer backsteps to any one of the four who also backsteps (4 bars) and turns to face the opposite direction and backsteps to the diagonally opposite dancer (4 bars)
- B1** : Reel of Three with the other two dancers. The two dancers who had been set to, reel through the other line of three at right angles.
- A2** : Centre dancer steps to the two not set to yet in turn as in A1.
- B2** : Reel of Three, with the other two dancing across it. Leader changes places with one of the others so that all take turns at leading.

Traditionally the centre would go on till they had had enough before changing. Other dancers would change out with dancers standing around as they tired. There is also a Dorset tradition of starting with an six hand reel and changing to smaller number reels as dancers dropped out one by one.

3. FIVE HAND REEL

Source : As danced by Jolly Holly Molly of NE Hants, at Christmas. Notation provided by Grahame Upham, now at Glastonbury.

Music : 32 bar hornpipe.

Step : gentle stephop, arms swung loosely at the side, except for the person holding the stick with a model fool's head on the top, which is held up fairly high.

Set : five persons, four in a square and the fifth in the centre. It ois basically reels of three danced on the diagonals, each dancer taking it in turn to go into the middle.

Start	Music	Figure
4 1	A1	reel 5 with 4 & 2, [5&4 start the reel]
5	A2	reel 5 with 1 & 3, [5&1 start the reel]
3 2		5 & 1 change.
4 5	B1	reel 1 with 5 & 3,
1	B2	reel 1 with 2 & 4,
3 2		1 & 2 change.
4 5	A3	reel 2 with 1 & 4,
2	A4	reel 2 with 3 & 5,
3 1		2 & 3 change.
4 5	B3	reel 3 with 2 & 5,
3	B4	reel 3 with 4 & 1,
2 1		3 & 4 change.
3 5	A5	reel 4 with 3 & 1,
4	B5	reel 4 with 5 & 1,
2 1		4 & 5 change.

END

3 4
5
2 1

To make the change of dancers into the middle, the two who are swapping have to get round further than if they were doing a reel to end where they started. They also pass the sticks as they make the change, right hand to right hand. As they pass the stick, they almost do a half hands-round, because each time the change is made, the reel starts with the two who have just changed. When that reel is completed, the dancer in the middle starts with the next person round to their right, and that is the one they swap with. If the dance is successful, all the dancers should have moved round one position clockwise.

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4. DUMMER'S FIVE HAND REEL

At the turn of the century many young people learnt the elementary skills of social dancing at classes. The series of lessons would often end with a ball or even a series of subscription dances. It was obligatory to wear evening dress, white gloves and patent leather shoes and to use dance programmes so that one could be booked for every dance. The programmes would include the fashionable new sequence dances, then being composed, as well as the older waltz, polka and gallop and the Set Dances such as the Lancers and the Quadrilles. There would be party dances for fun, often the relics of the longways repertoires of the early nineteenth century, such as Pop Goes the Weasel and Sir Roger de Coverly, the latter often the finishing dance for children's parties. To show the teacher's skills, the pupils would often have learnt special dances for display. One such was a "Five Hand Reel", that is a dance for five people, learnt at a class covering the Overton, North Waltham and Dummer area of central Hampshire before WWI.

The reels and step dances were the old social dances of the labouring people of the south. Thomas Hardy remembered that when he was a youth the longways dances arrived in Dorset for ordinary people, even though such had been done for a century at the Assembly Rooms by the better classes. Accounts of such polite events, as by Jane Austen, show why they had not appealed to a more rumbustious clientele.

New dance forms brought new ideas that influenced all that followed them. For example the popularity of the waltz and polka steps ensured that they became incorporated into the Quadrilles and Longways dances and the "new" movements possible in the Quadrille formation became used in later composed dances in the older formations. This Five Hand Reel included a "basket", a linked arms circular figure from the Lancers, which suggests that it is not a particularly old dance.

- Source** : originally from an old lady in Dummer, near Basingstoke, Hampshire, where the Duchess of York came from, who had gone to a dancing class in Nearby North Waltham before WWI.
- Music** : dances well to "Portsmouth" or other slowish polka. My source mentioned "Brighton Camp" or "Girl I Left Behind Me".
- Steps** : **Travelling** : polka or the skip-change. **Setting** :
- a) simple single-step or step-hop form of backstep, the foot going down behind the supporting foot and scuffing forward so that the dancing is on the spot.
 - b) polka step but with the free foot crossed behind instead of in front of the supporting foot. The source danced with the rear foot well turned out and the flat of the foot touching down not just the tip of the shoe.
 - c) a crossed Cotswold Morris like sidestep, with the crossing done behind and with an exaggerated sideways swing of the free foot on the hop.
- Set** : five dancers who form a ring with hands joined. The "Leader" for each repeat of the sequence holds vertically in their right hand the "Jack", which is the local name for the fool's bauble or small clown's head mounted on a short stick. It is held up during the dance to be as visible as much as possible. As it does not require partners it can be danced with a mixed set of any proportions.

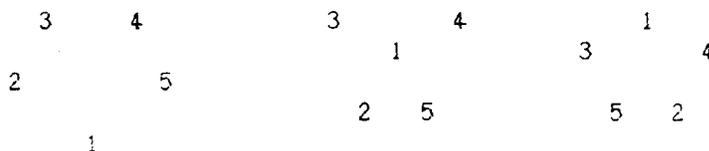
ENTRY

The dancers form a line across the road when processing along a street. The five dancers dance on in a single line with hands joined, led by the dancer with the Jack, and polka to form a complete circle.

THE DANCE

The following sequence is led by each dancer in turn. Each takes about one minute. As a display dance, five repeats is over long and only three are recommended.

1. CIRCLE LEFT - all the dancers face the centre of the circle, hands joined and raised to shoulder level, and circle clockwise to the left for eight bars using the cross over polka step. An option is to leave a gap in the ring at the Jack.
2. WEAVE - all let go hands with neighbours and all turn about a $\frac{1}{4}$ to the left to fully face around the circle clockwise and all but the leader continue to circle round clockwise for eight bars. The leader casts out to their left to face back and goes round the set anti-clockwise, weaving in and out of the other dancers, passing alternately by left and right shoulders through the others, holding the Jack up high, and ending in the centre of the set, who should now be equally spaced and facing the centre.
3. SET & REEL - the leader faces one of the other four and the two of them "set" in one of the ways described for four bars. Then the leader turns $\frac{1}{2}$ way round clockwise on the spot to face the dancer opposite the first one chosen and they then set to each other using the same step. These three then dance a Reel of Three across the set for eight bars, the first pair passing by the right shoulders. The other two continue to stand still. The leader ends in the centre and immediately drops back into the ring and all join hands to reform a full circle.
4. BASKET - with all keeping their hands linked, the leader only raises their left hand and turns half way round clockwise, backing under this arm, so that they end facing out from the set with their arms crossed in front of their body, left over right, at shoulder level. The leader then separates their arms, raising them over the heads of the two next to them, and pulling these two dancers so that they change places sideways with each other. The leader steps back to be between the other two dancers behind them, brings their arms down behind these dancers, while one of the dancers changing places ducks under the arms to form a basket of five, without anyone letting go. With practice it takes only two bars (four steps) to form and unform this basket. The basket goes around to the left, clockwise, for four bars. After breaking out to the circle all let go of hands and the leader goes back into the middle.



5. SET & REEL - the leader faces one of the dancers not set to in part 3 and repeats the setting and reeling as in part 3.

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6. BASKET - as part 4, but on the break do not let go hands, and form a circle with joined hands and pass the Jack onto the next dancer.

Repeat the sequence from the beginning (part 1) with the new leader.

EXIT

a) having formed the circle after the last basket, break it at one point and lead off following the leader as in the entrance.

b) finish on a basket, speeding the spin and holding the linked position stationary for a while before dancing off.

VARIATIONS

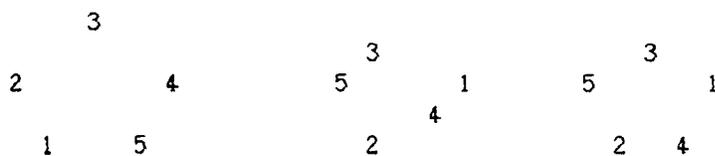
A. It is not easy for the leader to remember where to fall into their starting place in the ring to form the baskets and as it does not really matter it is simple just to fall back to wherever is convenient. For the repeat of the setting, the dancers to be set to should signal who should be faced. The problem generated by not worrying about position is finding the person to pass the Jack to at the end of the turn. Towards the end of the dance it may not be either of the leader's neighbours!

B. Breaking from the basket may be found to be more difficult than forming it, so a solution is just to let go hands, one gets a longer basket swing, but again it muddles up the order around the set and the dancers have to remain quick witted.

C. When the dance was recollected, the SET & REEL was extended by adding to the setting a two handed turn by the pair, which took another four bars.

D. The basket can be formed in other manners, and it makes for interest to vary the method for each repeat of the sequence.

a) that originally taught was for the leader to pull the person on their right hand side across in front of the leader and the dancer on the leader's left, while the leader moves two places to their right passing one more dancer and ducking under the arms, having the right arm making a big clockwise circle. The control of the change of position is different but topologically it is identical.



b) just move in and link up arms in a basket. As there are five dancers, not four, it can not be formed as in country dances. If one stops to look, the pattern of the arms behind the bodies for those formed without letting go from the ring are not symmetrical, everyone is different. For b) it is possible to be tidier and have one's right arm "over", that is outside, one's neighbour's left.



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E. Initially I had understood that the dance started with four dancers in a square and the fifth in the centre, and that the ring was of the four dancers around the middle one who danced on the spot. This was not confirmed but it is an interesting option.

F. The weaving could have been a grand chain with giving of hands but this was not confirmed by those who remembered the use of the Jack.

G. The whole has been taught elsewhere as a dance in clogs, which makes the stepping different, the pace different etc.

When this dance was first explained, it seems to be a cut down version of a bigger set dance and as I had never heard of Five Hand Reels the description was not taken very seriously. Many years later I was told of the Flett's work in the north of England, which suggested that such formations were not uncommon, so I started to use it at workshops. Eventually the Reading Cloggies taught it to a WI team from Dummer and they danced it in the village. They were told that the dance at that time lacked the key feature of the "Jack", a Jester or Punch head on a short stick which was passed round the set to the leader of each sequence and which was flourished when that leader danced in the centre of the set. They added the information about the procession along the street and the two handed turn after the setting but did not recall the fancy way of forming the basket at all!

Recognition was achieved when the dance was performed on TV by Knitbury May Maids as part of the Royal Wedding celebrations.

The dance has a special place in my life, not only because it was in the first set of dances I ever collected, but also because of the reason it became to be recovered. My grandmother had been brought up by her grandmother in a settlement just north of Great Wishford in Wiltshire, but because her grandfather so ill treated her she ran away at the age of eight to her cousins the Pullingers at Dummer. When I was young, I went with my parents and grandparents to visit them. In 1958 the Farnborough Morris arranged a weekend tour in the area and we went to the Queen's Head where I spoke to two old ladies about the Pullingers, who they remembered well, and this lead to talking about the old days and their involvement in local social dancing.

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5. FIVE HAND REEL

- Source** : Martha Rhoden's Tuppenny Dish at Sidmouth 1989 as recorded by the local video company. Dance appears derivative of the Dummer Reel.
- Handks** : two carried, waved alternately in travelling, with special flourishes with one hand at specific points. Hands on hips in stepping sequences, fingers facing forward and handks hanging down in front.
- Set** : five dancers, four in a square and the fifth in the centre.

1

2 C 4

3

- Steps** : travelling - skip/stephops

Heel-&Toe-Setting - heel touch ground diagonally forward, toe touch ground by heel of supporting foot, heel touch ground diagonally forward again, toe touch ground in front and a little across the supporting foot. Start with the right heel and do the sequence four times in all, taking eight bars, off alternate feet, springing to change the weight carrying foot. The dancers do not rotate during this setting.

Kick-Step-Setting - spring on both feet to left, landing feet together and then kick right leg up high, pas de basque to the right while turning a quarter to the right, clockwise, on the spot. Do four times in all for a complete turn on the spot in eight bars.

During the dance, the music and movements sometimes allow for extra spins for some dancers.

1. Centre and No 1 face and all dance heel-&-toe-setting on spot.
2. Reel of Five. The Reel is started in the first bar by the Centre passing the one being faced by the right shoulder, the two dancers on the side dance forward to meet right shoulders, turn sharply to their left into the reel. The far dancer turns to the left and dances a complete loop at the bottom before passing the first dancer who arrives by the left. The Reel takes 16 bars. The dancer being faced by the Centre does a complete Reel of Five plus one more change with the Centre, so that they have changed places and there is a new Centre. Because of this progression, during the dance the outer ring finally moves round one place anticlockwise.
3. Centre faces No 2 position and all do a kick-step-setting turning once round on the spot.
4. Basket. The centre moves forward to the No 1 place and all join hands to form a circle. As they circle to the left the Centre moves round inside the circle, past two dancers, crossing their left hand behind and over their head, the other dancers following, then all lower arms to form a basket (see Dummer Five Hand Reel). They take two bars to get all under and four bars in all to get the basket together and rotating. It rotates for 8 bars and

takes four bars to undo. They all let go hands as the Centre would be about to duck out so that the Centre stays in the middle.

5. The Centre faces the No 2 position and all dance heel-&-toe-setting.
6. Reel of Five, as fig 2, across the set. The person in No 2 position changes into the centre.
7. Centre starts facing No 3 position and all do a kick-step-setting.
8. Five-Handed-Star. One bar in, to go round clockwise with right hand in middle and waving the free hand for seven bars, turn out quickly and come back with the left hand in the middle, and move out to place in the last two bars.

9. The Centre faces the No 3 position and all dance heel-&-toe-setting.
10. Reel of Five, as fig 2, along the set. The person in No 3 position changes into the centre.
11. Centre starts facing No 4 position and all do a kick-step-setting.
12. Weave. The Centre moves to the outside of the set by passing through the No 4 position behind No 4, who with the whole of the outer ring has started to dance whole rounds clockwise. The Centre turns to the left and goes round anticlockwise, weaving in and out till they reach the No 2 position, all turn out to face other way, and as they do they make a flourish with both hands, and weave back to the starting position.

13. The Centre faces the No 4 position and all dance heel-&-toe-setting.
14. Reel of Five, as fig 2, across the set. The person in No 4 position changes into the centre.
15. Centre starts facing No 1 position and all do a kick-step-setting.
16. Cloverleaf. Each of the outer dancers, goes into the centre, two bars, turns to their right with a flourish of the right hand, facing out to the next position round, 90° to right, then spin clockwise to face the centre and retire out to this next position round in two bars. This is repeated three more times to get the dancers back to where they started, 16 bars in all. The Centre dances four clockwise loops or petals going out around the No 1 position first and then going around No 2's and so on anticlockwise.

17. The Centre faces the No 1 position and all dance heel-&-toe-setting.
18. Reel of Five, as fig 2, along the set. The person in the No 1 position changes into the centre which is where they started.
19. All face the audience and all dance a kick-step-setting ending with feet together and both arms up in the air.

6. FIVE HAND REEL

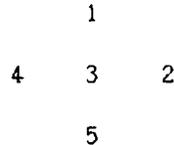
Source : film of Shropshire Bedlams in the Market Square at Sidmouth, 1980. Appears to have developed from the Three Hand Reel "Speed the Plough" and to have led to the Nine Hand Reel, "The Triumph". The characteristic of the dance is that it 'flows'.

Steps : as usual for Shropshire Bedlams.

Sticks : medium length.

Set : five dancers, four in a square and one in the center.

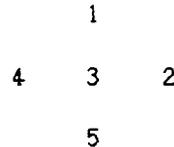
O2YS - stand, all facing same way (towards No 5). At end all dance a small loop on own, anticlockwise.



DANCE - there are two alternating movements.

1. REEL & CIRCLE.

The first Reel of Three is danced by 1,3&5. 5&3 pass first by the left shoulder, while No 1 waits and then 1&3 pass by the right etc. The other two dancers, 2&4, turn in a small loop to their left, and set off anticlockwise once around the set.

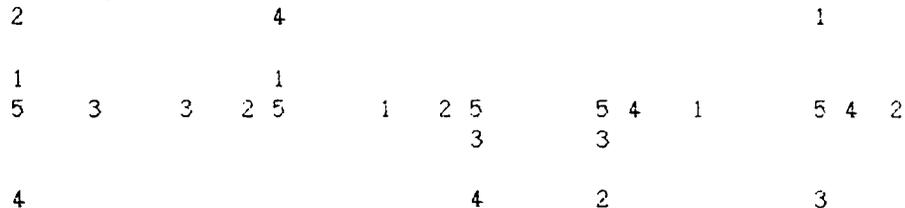


At the finish of the Reel of Three the ends, 1&5 approach for the first sticking, and the initial centre, No 3, carries on out into the circle being made by 2&4 and joins it between 2&4.

2. STICKING.

The pair of facing dancers, stephop on the spot and clash, hitting tips from right to left, for two bars in the rhythm / x - x - / x x x - //.

The first round of sticking has No 5 in the middle. No 5 sticks with Nos 1 to 4 in order, making a quarter turn anticlockwise to meet each. The three dancers circle round the strikers, the leading one falling in to take over from the dancer who has just been hitting, and that one turning to their left and spiralling out to join the back of the circling group. When a dancer has come in and is ready to start clashing, the next in the circling group is usually in the outer circle immediately behind them.



I think that the indicated directions into the hey may be wrong but what I

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had on film is not logical. The spacing around the outer circle starts at first at about one person per quarter circle, that is, spread over half the circle, but during the dance it reduces often to the three dancers covering only one quarter between them.

CONTINUATION

The next middle is No 2 and the turns rotate, 5,2,1,4,3. The Reels of Three alternate along and across the set, again the direction of the reel rotating 90° each time. The direction faced for the initial sticking in each turn rotates anticlockwise 90° each time.

7. BUNCH OF FIVES

Source : Mary Rose of Portsmouth, as taught at an instructional for the South Hants EPDSS at Soberton. All danced with spirit and drive.

Music : own tune

Step : stepping sequence of 2 doubles, 2 stephops and a double without a hop, right foot start. Good spring on the steps and kick forward on the hops. Closed Sidestep, right foot crossed first, brought down under body, lean over it, other foot lifted well behind.

Arms : alternate arm swings in each bar, usually little in last bars.

Set : five dancers, arranged three facing two.

```

      2      4
      m
      1      3      5
  
```

ONCE TO YOURSELF - tap right foot on the main beats.

CHORUS - before each figure.

Dance a double forward into line, with a "yelp", the two's between the three's, meeting with hands touching palm to palm, pushed back till past a line shoulder to shoulder, and then the kick of the double. Retire to place on another double, cross over to other side along the same track on 2 stephops, turning right, clockwise, to face back on a final '1 2 3'. Repeat to place.

FIGURE ONE - Weave Clockwise

Form a circle and all dance continuously. Each in turn weaves around the set, going between the next two dancers first. No 5 starts.

```

      2      4
      1      5
      3
  
```

It takes four bars to get round. Each starts after a two bar delay, so that there is an overlap, and the previous dancer is going out between the last two when the next dancer starts, eg 1 is going out between 5&3 when 2 starts to go out between 4&5. 16 bars in all. Hands on hips when on spot.

FIGURE TWO - Step & Turn

Nos 5&4 do two closed sidesteps, right in front and left in front, hands on hips, and alternate pairs left hand or right hand turn once around, for a total of four bars. 4&3, 3&2, 2&1, repeat in turn. The sidestep is done by swinging the foot forward and across and turning the body to follow, then bringing the foot back and making a hop.

FIGURE THREE - Weave Anticlockwise

as fig 1 but in reverse, with No 4 starting.

FIGURE FOUR - Ending

Face in to centre, form tighter circle on two closed sidesteps with hands on hips, all $\frac{1}{2}$ turn anti-clockwise on the spot on four stephops to face out, repeat till last bar then three stamps, 1 2 3 and raise both hands up, standing feet together.

8. SHOT GUN WEDDING

Source : Mary Rose Street Dancers at Sidmouth, from video made locally.
Steps : Mary Rose sequence, two doubles, two stephops and a double.
Hands : long ribbons tied to wrist bell strap.
Set : five dancers arranged 3 v 2 with the leader in the centre of the 3.

```

5      L      1
                m
4      2

```

Once to Yourself - stamp right foot on the strong beats, hands on hips.

CHORUS

Dance into one line on a double step, 5 4 L 2 1 and turn to face neighbour, leaving top free, 5> <4 L> <2 1, who dances to the bottom of the line and joins it, travelling on a single double step. The pairs start a clap and turn sequence. Each pair claps both hands on own thighs and then rights with the other (r+r), clap both thighs again and clap lefts (l+l). As doing this, all dancers are turning clockwise onto two stephops to face the other way to clap with person behind them, so that the left hand clap is done as turned away. As the dancer at the top turns to face up and be neutral they peel off down the "even" side of the set to the bottom, taking one bar, and join the line facing up the set. The sequence ends when No 1 has reached the top again and is neutral for a bar, turning on the spot. Fall out backwards to place in the last bar of 8.

FIGURE ONE

Clockwise circles of three, each taking two bars, the leader first with 5&4, then 4&2, finally 2&1, then all dance into the centre and back to place.

FIGURE TWO

Clockwise rounds for all. Each come in to centre, one bar, raises right arm nearly vertically and turns $\frac{1}{2}$ on spot to face round clockwise in one bar, go round set for two bars, with arms into the centre, then all peel off to left and make a very large loop anti-clockwise for three bars, and back out to own place on the last bar.

FIGURE THREE

Join hands, all except between 5&4, and form a U shape with No 1's back to the music,

```

5      L
                1      m
4      2

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The dancers do "arches" twice in eight bars. Nos 4&5 lead under the arches between 2&1 and 1&L respectively and cast back to place, pulling 2&L through after them. No.1 does not rotate. Do it half more so that end in a tight bunch, as below. No 1 turns to face in so that all have crossed hands.

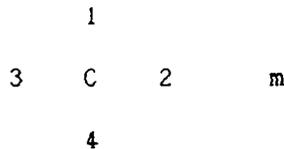
EXIT

- L 3 With the set as shown, 1 leads off up through the centre between the others and 3&4 cast back to the bottom and follow off last.
- 1 2 4 At a workshop it was found that the 5 formed a star with crossed wrists and could go round clockwise a few times with doubles.

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9. DAD'S IN THE PRIVY

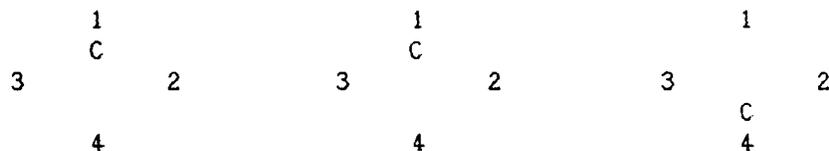
- Source** : Mary Rose Street Dancers at Sidmouth, from locally made video. Copies from JKL Video Film Services, 60 Temple St, Sidmouth, Devon, EX 10 9EQ. A sort of Five Hand reel like Dummer.
- Steps** : skip or stephops throughout.
- sticks** : two short sticks, held at the butt end. When not being used for clashing they are carried almost vertically in front of the chest, forearms almost horizontal.
- Set** : five dancers arranged four in a very large square facing in on the diagonals, with the Centre in the middle of the square.



Once to Yourself - bounce up and down. Jump to start dance.

SEQUENCE - done twice or four times.

- Outer four dance once around circle clockwise in four bars, while the Centre dances around inside anti-clockwise and ends facing No 1.
- Centre and No 1 clash. They step by landing feet together and then kicking a foot across in same direction as stick hit, 4 times for 4 bars. While they are doing this, No 4 dances forward and back once, towards the centre dancer. Then Nos 1&4 do a right shoulder first back to back while the Centre follows a looped path, passing No. 1 by the right shoulder and crossing the set to face No 4. , Nos 2&3 face the other way to No 4 and dance a forward and back twice.



- Centre and No 4 clash. This is repeated with the Centre starting with dancer No 4, 4&1 doing a right shoulder back to back and the others all facing the opposite ways.
- Reel of Three by the active dancers, 1, Centre and 4, started progressively by the Centre and No 1 passing left shoulders, while the other two, 2&3, stand still and face across. The Centre ends facing the person who is to be danced to next, and all dancers jump to start the next sequence repeat.

In the next repeat of the sequence the Centre starts facing No 2. The repeats can continue to rotate clockwise.

FINAL FIGURE - "Five Reel"

Form a line of five across the set, taking 4 bars, two bars in and two bars on the spot, and facing as shown. No 3 has to turn to face other way as

10. ADDING ANOTHER DIMENSION

No this does not mean leapfrogging or performing in space or underwater but the additional freedom gained in choreography with greater numbers of dancers. It is the common experience that more can be done with floor patterns using eight dancers rather than six, but at the cost of making it more difficult to focus on the individuals' actions. The Carnival Morris which has the flexibility of 16 dancers, a leader and one or two mascots, is the extreme example of complex pattern making.

This collection of over one hundred dances shows the problems of creating movements for an odd number of dancers. Very little thought has been put into dances for seven. Only the Shropshire Bedlams Seven Hand Reel, to "Hunt the Squirrel" is effective, but even this is a dance for six plus one. Minden Rose have considered a half "Wain" for seven. One possible formation is an extended asymmetric "five",

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      2     4     6
    1     3     5     7
  
```

Another is to have a "three" embedded within a "four",

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      2         4         6
    1     3     5     7
  
```

which can be worked as if it were,

```

      2         6
          4
        3     5
    1         7
  
```

The challenge is the choreography when going to three rows of dancers,

```

      2         5
    1         4         7
          3         6
  
```

Barley Morris had a dance for six in a related formation,

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      2         5
          3         6
    1         4
  
```

but the formation was not very exploitable, unlike when there are eight,

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      2         5         7
          3         6
    1         4         8
  
```

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For the disbelieving there has been a traditional dance in such a formation. One of the set of enhanced Abingdon dances, known as the Royal Morris because they had been arranged for dancing in front of members of the Royal family at the turn of this century, and some of which were documented for the team in the late 1930's, was Sally Luker for 10! It was like the above for eight but with two extra dancers on the centre line.

Nine dancers allows a simpler symmetry,

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      3      6      9
      2      5      8
      1      4      7

```

and this suggests another formation for seven,

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      3      5      7
      2 -----
      1      4      6

```

with the odd dancer having freedom of position along the whole of the centre line. The problem might be to avoid the odd dancer appearing to be like the morris fool in tagging onto movements.

NINE MENS MORRIS is a phrase associated with Tudor times because of Shakespeare's reference to the outdoor game with this name. There are a few dances for this number, including a pair of Cotswold style dances from Rosewood Morris, Palmerston North, New Zealand and a Nine Hand Reel, "The Triumph" from the Shropshire Bedlams.

11. NINE MEN'S MORRIS

A phrase evocative of Tudor England, Shakespeare and the Betley and Kingston windows, implying a morris team and its supporting characters. Unfortunately many of the known literary references were to the game of Morris or Merrels. This game was reputed to have been particularly popular in the Middle Ages and to have been suitable to play in church during a sermon. At least boards can be seen cut into seats at Norwich, Canterbury, Gloucester, Salisbury and Westminster Abbey. The game is very old, the earliest being in Egypt c.1400 BC, but also found in the first city at Troy, a bronze age burial in Co. Wicklow and a Viking ship tomb of c.900 AD. It is still played in some northern pubs.

The game is akin to noughts and crosses, each player in turn placing his tokens so as to achieve a row of three, or "mill", which allows the removal of an opponents token. After all the tokens are laid, they can be moved one at a time, the players taking alternate turns, to form new mills until one payer is reduced to only two pieces. Morris is a family of games with the number of men in the title equalling the number of tokens to each player. More tokens allow more complex boards, usually described by the number of "holes" or intersections of the board pattern. In "Midsummer Night's Dream" Act 2 Scene 2, the reference is to a turf cut morris board. Its occurrence outdoors further confuses the literary references to morris.

3/4 men

6 men

9 men

12 men

9 holes

16 holes

24 holes

These games could not have got their names because the players blacked their faces, so there may have been some association with the dance, perhaps in the moving around on the playing area when out of doors.

We are used to struggling to reach six or eight dancers and often our inventive bent has to go towards what to do with fewer. As a consequence there seems to have been little exploration of what might be done with nine. It allows a symmetry that is denied a lesser odd number, but three columns are difficult when one has been brought up on the two column longways with the idea of partners.

There have been occasions when a Bampton side has done Bonny Green Garters with nine. The order of their dance is Foot-Up, Whole-Hey and Half-Caper off in single file, probably in a spiral, and not the Bonny Green of the rest of the Morris World. The central column mirrors the left hand as does the even side in a six handed set, and the right hand matches the left hand column in the hey. The central man is the last of the file in dancing off.

In the late 1960's the Halsway Manor Advanced Morris weekends used to have a session on the Sunday morning where groups were asked to invent a dance against some set theme or idea. One such was to create an **Essex Nine Men's Morris**. It was so successful that it lasted in clubs' repertoires for several years and this was how it was done at the Blackmore Morris feast on 6.1 73. The tallest dancer was in the centre.

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All the figures were done with a single step and ended on four plain capers. The distinctive figure was an Adderbury Hey along the columns followed by a similar hey across the rows. Each hey matched, there was no mirroring.

Figure 1 : **Foots.** Foot North, Foot East, Foot South, and Foot West. Danced on the spot, facing each direction in order.

Figure 2 : **Eight Handed Star** around the dancer in the centre, ruffling hair!

Figure 3 : **Eight Handed Ring**, not the ordinary rounds but "elephant" rounds. All join hands in the circle and do not let go. One at a time each swings their right leg over their right hand making a ¼ turn to the left, so that the right hand is between the legs and the dancer is facing to the left, while other dancers step-hop. The set can be either stationary or circling clockwise. Then break into "conga" rounds with conga step and yells.

Figure 4 : **Layers**, or All-in. Dance whole rounds and then All-in in threes. Nos 4,5&6 lay down alongside each other with their heads pointing to the left of the set, then Nos 7,8&9 lay across them with their heads to the bottom of the set, and finally Nos 1,2&3 lay on top with their heads to the right of the set.

One would guess there was no definitive version of this bit of buffoonery!

Great Western Morris have a **Nine Men's Morris**, Fieldtown style.

The distinctive figure was all face up, a crossed sidestep left in front, an uncrossed double step, a crossed sidestep right in front, feet together and jump. The front two of each column then bend forward to be ready for the back row to leapfrog forward over them on four strong beats. Then all hop-back-step and jump, falling back one place so that now the bottom row are at the top. There are three repeats of the distinctive figure so that the dancers end up where they started in the set.

Figure 1 : **Foot-Up-&Down**, all galleying on the left in each half and ending all facing up.

Figure 2 : **Heys.** Half-hey down the columns, half hey across the rows, half hey up the columns and half hey back across the rows. The outer heys turn out to start and the central line follows the right hand line.

Figure 3 : **Diagonals.** While the centre dancer does fore-capers on the spot, the diagonals cross, first the corners of the set and then the middles of the four sides, and then both lots back again, turning towards the central dancer as they pass and hop-back-stepping out to the new place.

Figure 4 : **Rounds.** While the centre dancer does upright capers on the spot, the other eight dance rounds, going into the centre at half way and hop-back-stepping out, and coming in to the middle and lifting the centre dancer at the end.

12. MINDEN ROSE'S NINE MEN'S MORRIS

Source : composed for Minden Rose, Alton and worked out one practice night, then later given to Knots of May, from Sussex.

Music : jigs.

Steps : skips.

Set : a square of nine dancers, 3 by 3, with each having two sticks, or handkerchiefs, which are swung alternately. The central dancer of the nine is distinguished by having a U shaped garland. Those at the corners of the square are "the corners" and those in the middle of the sides are the "centres".

ENTRY - The garland holder comes forward and stands in the middle. The rest then follow in single file to form a circle around the garland facing in.

DANCE - This is a series of figures, each followed by a chorus, except the last, which goes straight into a dance off in single file with the garland holder last.

CHORUS - all face up to start. It is in three parts.

1. The top row cast to their right and dance a complete progressive Reel of Three along their columns.
2. The right hand column face to their left and the rest to their right and dance a complete Reel of Three across the set along each row, starting progressively from the right.
3. The four centres reel through the middle of the set by a half right hand star while passing in the middle and dance a loop to the left in the opposite diagonal's place before coming back with another half right hand star and loop to the left to their starting place. The phrasing is one bar into the star, one bar to pass, two bars to loop, etc. The four centres dance the same thing but across the long diagonals, dancing a bar on the spot at the start to left the centres go through and then completing the movement in the remaining seven bars. The garland holder joins in one of the reels, passing left shoulders with one of the centres as they come in to the middle.

FIGURES - the garland dances on the middle spot through every figure.

1. The outer eight dance a circle once round clockwise.
2. The outer eight dance clockwise in a double circle once round, the centres moving forward to dance alongside and inside the corner in front of them.
3. The outer eight dance contra-circles, the centres going clockwise inside once round and the corners going anticlockwise outside once round.
4. The outer eight dance a circular hey or grand chain once round, starting as for the contra-circles in figure 3, but weaving to pass left and right shoulders alternately.
5. The outer eight dance a circle once round anticlockwise and lead off.

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DANCES AT 3-5ish WORKSHOP

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1. MAKING COTSWOLD DANCES FOR THREE CHORUSES

A. STICKS

Sticking has to be with someone. Having half a Cotswold set gives either,

(a) three dancers in a line, 1, 2, 3.

To maintain symmetry, the centre, No.2, can tap with one end, No.1, and then with the other end, No.3, and then all three dance half a Reel of Three, and then repeat all, to place. The choruses that fit this pattern are those where the tappings in bars 1-2 are duplicated in bars 3-4. An example is "Balance the Straw" from Fieldtown. Another is "The Bull" in the Fieldtown style from the Great Western Morris. Here the middle faces down and raises their stick in both hands overhead on the first beat of bar 1, and the top hits the middle's stick over the middle's head on the middle beat of bar 1, then the middle faces up and the bottom hits them similarly on the middle beat of bar 2. Then follows the inverse, the top faces up and raises their stick overhead in both hands and the middle hits it also facing up on the middle beat of bar 3, then the bottom faces down and raises their stick and the middle hits it, now facing down, on the middle beat of bar 4.

(b) three dancers who form into a circle.

The virtue of this configuration is that tapping can be "passed" on around the circle. It was attempted one Wheatley Day of Dance by half the Adderbury side when the other half inadvertently went down the M40.

A typical arrangement could be for any chorus.

No.1 hit No.2 in bar 1, No.2 hit No.3 in bar 2,

No.3 hit No.1 in bar 3, No.1 hit No.2 in bar 4.

Take "Lads A Bunchum" from Adderbury, a simplified notation is,

o o o - / e e e - / o e o e / o e x - //

1 on 2 2 on 3 3 on 1 1 on 2 or,

1 on 2 2 on 3 3 on 1 1 on 2 2 on 3 3 on 1

One can construct handclapping dances along the same lines.

B. HANDKERCHIEFS

Movements requiring a recipient might be handled like the stick dances above. Some choruses, such as the "sidestep-&-half-hey" dances can be done in a line without an opposite. The lack can even be exploited in that all the dancers could face alternately to the right and to the left, either for different choruses or within one chorus. They could even face up, across, down and out in successive repetitions.

Dances with choruses that have a "cross over & hey on the wrong side" can be performed with no change, as the repeat back to place makes the symmetry.

Corner dances present difficulties. One solution is to dance the corner movement as a solo, like a jig, rather than competitively, and also to exploit a freedom of path not available with a full set of dancers.

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HALF DUCKLINGTON

The Ducklington tradition is unusual in having a suite of dances without the usual set figures, being set dance variants of jigs. Jockey to the Fair, Nutting Girl, Princess Royal and Shepherd's Hey have figures done 2-by-2 and which can be 1-by-1, and the choruses done with all facing to one side.

Some traditions, such as Ducklington and Wheatley, lack the common to-&-fro figures such as half-gyp, back-to-back and face-to-face. They adapt easily.

Corner dances can sometimes be changed to a cross-over & hey on the other side form. "Lollipop Man" can become "Bobby Shaftoe" by all dancing simultaneously with one's opposite rather, than the corner, and crossing over on the spring capers and jump, and going into a half hey the easy way.

THOSE FIGURES

When Janet Blunt and her friends were noting the Adderbury dances from William Walton they naturally had difficulty in distinguishing between Foot Up, Foot Down, Processional Up and Processional Down when shown them by a single person. The differences are actually small, as are the variations between the paths of the forward and back figures elsewhere. Without an opposite, the slanting paths and lateral movement in half-gip, back-to-back etc can be ignored, leaving only two basic movements,

(a) Forward and retire backwards twice,

eg. Foot-Up twice, Half-Gip, Back-to-Back.

(b) Forward and turn to come back to place forwards.

eg. Foot-Up-&-Down, Whole-Gip, Hands-Round and even Cross-Over.

Thus dances can be constructed with either or both of these two figures performed in any of the four basic directions of up, down, left or right. All could be called Foot-* !

2. MAKING COTSWOLD DANCES FOR FOUR

Dances for four imply starting in a square, either facing the centre or side-by-side facing the other pair. The formation allows the exploitation of features not available when in a set of six. The solutions can be different to those suggested for three dancers. To be successful the changes to make a dance "work" should appear choreographed, that is something definitely different, and not fudged. The adaptation of dances has to face two issues,

(a) ALTERNATIVES TO THE MORRIS HALF HEY.

The following may be used to replace the half heys, either using the same substitution throughout a dance, or to use them all.

1. Rounds.

The simplest and less interesting possibility is to use half rounds instead of half hey and drop rounds out of the figure order. A variation could be to start with a cross over and then move into the remainder of half rounds.

2. Diagonals Cross and Back.

First corners cross and turn in the opposite diagonal's place and come back, passing right shoulders both times, and taking 4 bars in all. The second corners do the same but not quite simultaneously, lagging sufficiently to cross behind the first corners. It is a simple movement with bustle.

3. Diagonal Reel.

The first corners move into the centre, bearing to their left, passing right shoulders, going into a Reel of Four on the diagonal, and starting by passing their original opposite by the left shoulders. The dancers end the half reel in the diagonally opposite place. They have to get a move on. There is no time for a hesitation in starting the movement because of the distance to be travelled. Alternatively, or a repeat, the other corner could lead the reel.

4. The Figure.

Instead of thinking of a set of four as the end pairs of a set of six, they could be the top two pairs. The middles following the tops is the basis of "The Figure" of the Stourton Caundle Stave Dances. Both pairs face up to start and each second follows their first. The top pair casts out and moves down till they are passing outside their seconds, they then turn in to face across and start a half Reel of Four across the set, ending finally in the opposite place from which they started.

5. The Valiant Soldier.

The whole sequence of the Valiant Soldier dance could be used as chorus.

6. Round the Square.

Opposites move forward and meet right shoulder to right shoulder and swing, by the hand, elbow or waist hold, once or twice round. Then move on to meet the person, who was originally their neighbour, on the far side of the set and swing again, either the same hand or the reverse. They are now half way round. To complete the second half, continue for two more repeats to get back to their starting places.

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(b) ADJUSTMENTS TO THE FIGURES.**1. Square Morris.**

The intermediate figures have two halves. These can be split, doing the first half with one's opposite across the set and the second half with one's neighbour along the side of the set. This concept seems to go well with stick dances.

2. Line Morris.

This concept is rather like turning the set inside out. The team's starting position is in one line rather than in two lines, <1 <2 <3 <4.

Figures :

Foot-Up etc as one would expect.

Half-Gip done moving out to the side, two going one way and two the other, and the second half being to the other side. Suggest that the set is thought of as normally 1> <2 3> <4, so that dancers do the first half to their left and the second to their right. Note that this is out at right angles to the line not to shoulder to shoulder as with the normal Cotswold Morris.

Back-to-Back - done along the line with the dancer one is facing.

Rounds the dancers move out to their left so that they move easily into a circle going clockwise.

Hey is a Reel of Four along the centre line.

Choruses :

Some choruses are easily adapted by,

(a) dancing the distinctive part in the pairs and then doing a half reel. Examples could be clapping dances.

(b) move forward during the distinctive part, passing as in a reel, and then doing a half reel back to place. In this arrangement there is no need to repeat the second half of a chorus to get back to place! Examples could be "Bobbing Around" and other dances that do not require partner interaction.

This concept seems to go well with handkerchief dances.

3. MAKING COTSWOLD DANCES FOR FIVE

The asymmetry of five dancers is difficult to handle. There are two obvious starting patterns,

(a) four in a square and the other in the centre, as for the pips on a playing card.

The fifth dancer would act as a wild card, in the centre for foot-up and rounds and able to dance a path at will in the intermediate figures, perhaps joining one group for half of whole gip or hands round etc making it a threesome and changing to the other group for the second half.

The obvious chorus pattern is the Dorset Five Hand Reel with the four corners working together along the diagonals and the joker moving out of phase with them.

(b) three on one side and two on the other.

Rather than make the foot up unbalanced, all the dancers could face the centre and dance to and from the centre rather than up and/or down the set. The half gip works only to one side or shoulder, the three embracing the two, thus it should be to the same side twice (like Kirtlington). Back-to-back would best be done as a Cross-Over. Heys for five would take too long, but a Reel of Four with one of the ends, probably preferably the bottom, dancing a half or whole-round as appropriate on their own outside would be acceptable.

If the set starts in a ring, there need be no natural top direction, and choruses could rotate around the set each dancer in turn being the equivalent of the leader. Chorus stepping, eg sidesteps and jump, could be danced facing the centre rather than to an opposite.

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4. KEYNSHAM CHRISTMAS DANCE

From : collected from William Neal of 58, Temple Street, Keynsham, Somerset by James Maddison Carpenter about 1930. He had learned the play from his older brother 50 years previously, who in turn had learned it from older boys.

Steps : walk, skip-change step, plain capers.

Stick : each dancer has a long morris stick, equivalent to a mummer's "sword", usually carried resting on the right shoulder.

Set : four in a line, facing the centre, 2 > 1 > < 1 < 2, with a wider gap in the middle at the start.

Source Material,

Handwritten Text.

"(4 reel around twice - 2 dance by themselves)

2 1 1 2

Two 'ones' walk past each other on the right (first tune) tapping swords from right to left and second mans sword from left to right, passing behind No.2's, always turning towards stationary men. Position 1 2 2 1. Then two's go through the same figure, chaning position back to 2 1 1 2.

(second tune) Then 'ones' dance through same figure, clashing swords as before, as they reel. Position 1 2 2 1. Then twos repeat dance, bringing position back to 2 1 1 2. Then 2's face about and dance and so the dance ends with two couples facing each other."

Typed Text.

"Dance - reeling in fours.

Men lined in groups of twos, one behind the other. Two first men advance, clash swords, pass each other on the right, clash swords backhandedly with other men as they pass. At the back, turn left, line is reversed, and the two last men, becoming first, go forward as before. Do this step twice. Then inside men turn round and face men behind, other two standing waiting. The four advance and tap swords, (reeling), then pass on and tap backhandedly with others, as before.

(Only four dancing)."

Why there are two texts is unknown. The handwritten one is untypical of the rest of the collector's mss. It may be derived from a Mr Crease.

In some known dances it is obvious that the dancers did the repeats with increasing elaboration without it being reflected in the collected notation. As a principle this feature will be assumed for these dances that would otherwise be very simple. Performers are free to dance them how they wish!

A1/2: Walk and Clash : The first decision is on when to clash. It could be on the first step, which does not let the dance flow too well, or the last step, which makes the change into the following movement rushed, or the third step, which here is recommended as a good compromise.

On 4 walking steps the 1's approach and pass right shoulders, hitting stick tips from right to left (forehander) on the 3rd step. They then

approach and pass the 2's by the left shoulders in 4 walking steps, hitting stick tips from left to right (backhander) on the 3rd step, and turn to their left to face back ending in the 2's position. The 2's stand still during the 1st clash and then step forward into the 2nd clash only on the last step. While the original 1's stand still, the 2's now do what the 1's did, until the line is reversed. Repeat all this to place, then the 1's turn on the spot on the last step to face their own 2's.

- B1: Stick with the one facing, 1 with a 2, plain capering on the spot and hitting tips alternately from right to left and from left to right.
- B2: Reel of Four with a skip change step, with no handing or sticking. End in the same positions as at the start.
- A3/4: As A1/2.
- B3/4: Reel of Four - for each change, hit the one facing twice, right to left, and left to right, on plain capers on the spot, and move onto the next using two ordinary walking steps.
- A5+: Reel of Four with skip-change step, clashing tips on the first beat of each bar as they pass each dancer, the direction of hit as being appropriate to the passing. Suggest repeat while speeding up.

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5. THE VALIANT SOLDIER or UNCLE NED

From : a Border Morris side, The Paradise Islanders based near Redditch, Worcestershire, use this dance to end their local mummer's play. The play was called "The Valiant Soldier" when I saw it many years ago, the tune is called "Uncle Ned".

Music : "Yankee Doodle" does well.

Stick : each dancer has a short stick. The sticking is done hitting tips at head level, moving right to left but more forward than across the body, the stick at a slant, and with the body turned a little to the left.

Set : four dancers, facing across set towards opposite.

2 4

m

1 3

A1 1-4: face opposite and hit sticks eight times, while single stepping on the spot.

5-8: dance forward to pass right shoulders and turn a quarter to the right to go into a Reel of Four along the centre line of the set,

B1 1-4: continue the Reel of Four to end facing along the centre line,

m 1> <2 3> <4

5-8: clash opposite in this new position, eight times, as in A 1-4.

A2/B2 : pairs link right arms, being careful not to jam the sticks into each other, and swing round twice or so, then release and dance off to their opposite's side and turn and face back. Approach and swing right again, then release and move back to starting position.

Repeat entire sequence a few times.

6. GORGIO - HANDKERCHIEF MORRIS FORM

From : figures from book of Hampshire Gypsy songs and dances arranged as a flowing sequence. "Gorgio" is Romany for outsider. Sequence is short so it is repeated once. This version has the character of the Cotswold Morris.

Set : units of 4, start, facing up in pairs, arms and hands at sides.

Music : moderately slow jig.

Steps : start right foot. Morris double step and galley.

Arms swung down and up on double steps.

1. **Dance Up** - pairs move up for two bars, then dance a loop on one's own outwards, to meet in the centre and facing down. Repeat going down and end facing across.

2. **Step on Spot** - 2 energetic double steps and galley right. Repeat, starting left and galley left.

3. **Cross & Turn** - in a curved path, pass by the right shoulder during the 2nd double step, veer to right and then turn on one's own in a small circle to the left to face back during the 3rd/4th bars. Repeat to place, ending facing across.

4. **Hands Across** - into a right and left hand star, turning in at half way. End by facing up, odd numbers turning inwards to face up and 1sts form an arch with the inside arms by touching hands.

5. **Arches** - while first pair dance on spot, the 2nd pair come up under their raised arms, separate and go round them to their place, while first pair let go after the 2nds have passed round and turn out on the spot to face down. From facing down, 1st pair repeat the movement by going under 2nd's etc.

6. **The Triumph** - as 1st pair come up the outside of the last movement, they cast inwards to be between 2nd pair so that all are in a line of 4 facing down, 1sts between 2nds. Dance down set 4 in line and then join hands on the 4th double step while facing down. All turn on spot on 4th double to face back without letting go hands. 1sts raise hands between them before they turn and turn by backing under these arms, so they turn away from each other, and end with their arms crossed in front of them. The ends turn inwards to face back and join their 'free' hands behind and above the centre pair to form an arch. Dance back up the set in 'Triumph' 4 in a line. On the 8th double the 2nds move up the set a little, bringing the arms that join them down to waist in front of them.

7. **Basket** - they are now in a circle of 4 facing inwards, all with hands crossed at wrists in a "clover-leaf". Basket of 4 to the right, once (or twice) round, right foot in centre, pushing with left for 4 bars. Without letting go, the 1st pair duck under the 2nd's arms to change places and uncross the hands, 2 bars. Then they duck under again, letting go hands with 2nd pair and turning in to face up, 2 bars.

8-13. **Repeat** the above with the pairs in changed places.

14. **End** - as 7 but basket for 8 bars, ending with right feet in centre and hands, uncrossed and rejoined so that can be apart and raised in a circle.

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7. DORSET FIVE HAND REEL

- From** : as the Dorset Four Hand Reel, Anne Claydon.
- Steps** : backstep for setting and skip-change for travelling.
- Set** : Four dancers stand in a square, facing in along the diagonals, with the fifth or extra dancer in the centre.
- A1** : Centre dancer backsteps to any one of the four who also backsteps (4 bars) and turns to face the opposite direction and backsteps to the diagonally opposite dancer (4 bars)
- B1** : Reel of Three with the other two dancers. The two dancers who had been set to, reel through the other line of three at right angles.
- A2** : Centre dancer steps to the two not set to yet in turn as in A1.
- B2** : Reel of Three, with the other two dancing across it. Leader changes places with one of the others so that all take turns at leading.

8. FIVE HAND REEL

From : As danced by Jolly Holly Molly of NE Hants, at Christmas.

Music : 32 bar hornpipe.

Step : gentle stephop, arms swung loosely at the side, except the person holding the stick mounted model fool's head, which is held up.

Set : five persons, four in a square and the fifth in the centre. It is reels of three danced on the diagonals, each dancer taking it in turn to go into the middle.

Start	Music	Figure	
4 1	A1	reel 5 with 4 & 2,	[5&4 start the reel]
5	A2	reel 5 with 1 & 3,	[5&1 start the reel]
3 2		5 & 1 change.	
4 5	B1	reel 1 with 5 & 3,	
1	B2	reel 1 with 2 & 4,	
3 2		1 & 2 change.	
4 5	A3	reel 2 with 1 & 4,	
2	A4	reel 2 with 3 & 5,	
3 1		2 & 3 change.	
4 5	B3	reel 3 with 2 & 5,	
3	B4	reel 3 with 4 & 1,	
2 1		3 & 4 change.	
3 5	A5	reel 4 with 3 & 1,	END 3 4
4	B5	reel 4 with 5 & 1,	5
2 1		4 & 5 change.	2 1

To make the change of dancers into the middle, the two who are swapping have to get round further than if they were doing a reel to end where they started. They also pass the sticks as they make the change, right hand to right hand. As they pass the stick, they almost do a half hands-round, because each time the change is made, the reel starts with the two who have just changed. When that reel is completed, the dancer in the middle starts with the next person round to their right, and that is the one they swap with. If the dance is successful, all the dancers should have moved round one position clockwise.

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9. PERTH GARLAND DANCE

- From** : film of Fair Maids of Perth, at Adelaide 1983, danced for eight and then as taught with only four dancers.
- Step** : skip change step rather than a polka.
- Set** : four dancers all facing up, each with a U shaped garland.

ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.
2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round in four bars, carrying on for two more bars and moving out to opposite's place by the end. All face up momentarily.
Evens, on the odd side, turn clockwise to face down and the above is repeated to place, turning anticlockwise when back to back. End all turning up to face across. 16 bars in all.
3. Four Hand Star round to the left and back to the right, turning out at half way, and ending turning the easy way to face across. Eight bars each way, 16 bars in all.
4. Diagonals cross, first corners, then second corners and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.
5. Repeat of figure 2.
6. All dance a grand chain, cross at the top and bottom first, alternate right and left shoulder passing, two bars per pass. On the first bar as the two dancers approach they tilt their garlands vertically towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are upright to allow the dancers to pass. With four dancers they go around the set twice in this movement. End all facing up. 16 bars in all.
7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out and all bow out to the audience. 16 bars in all.

CHANGES TO MOVEMENTS FOR EIGHT

3. Centre 4 star (1½ times), end pairs turn (2¼ times), turn in at half way.
4. Diagonals work in pairs, 1&6, 3&8 then 2&5, 4&7.
6. Grand Chain all the way round once, tops pass and sides pass first.

10. SOUTH AUSTRALIA

From : film and teaching of the Adelaide Morris, Australia, in 1983 and the Britannic Bedlam Morris Gentlemen of Wellington, New Zealand in 1990. The second version is much more exciting to perform than the first. The third makes a good Ale dance!

Music : the shanty "Bound for South Australia".

Stick : long morris stick. The "double" hold is with the stick being held in the left hand at one end, knuckles on top, and the right hand in the middle, knuckles underneath.

Figs : Adderbury figures used.

Set : six dancers in normal morris set.

as danced by ADELAIDE MORRIS

CHORUS - Evens hold sticks forward with an Adderbury "doubles" grip, and the odds, using a two handed grip of the butt of their stick, hit down on the middle on the second strong beat of the bar. Evens hit odds similarly in the second bar. Both hit tips together, using a two handed grip of the butts and a full swing, right to left, left to right, right to left and left to right. Continue facing across to opposite, all sidestep down, holding the sticks in a "double" hold as waist level, horizontal in lines as if hauling a rope. Then all face up and dance back to place with four plain capers.

as taught by BEDLAM MORRIS

They do not use music. All should sing all of the shanty, but remembering all the words with everything else going on is difficult, so at least one sings the verses and all sing the chorus of the shanty. The sticks are held in the "double" hold diagonally across the chest during the figures.

ORDER and WORDS

1. Capstan,

In South Australia I was born, Heave away, haul away,
In South Australia round Cape Horn, We're bound for South Australia.

Chorus,

Heave away you rolling kings, Heave away, haul away,
Heave away you'll hear me sing, We're bound for South Australia.

2. Back-to-Back,

As I walked out one morning fair, Heave away, haul away,
'Twas there I met Miss Nancy Blair, We're bound for South Australia.

3. Tops-Down,

I shook her up, I shook her down, Heave away, haul away,
I shook her round and round the town, We're bound for South Australia.

4. Bottoms-Up,

There ain't but one thing grieves me mind, Heave away, haul away,
To leave Miss Nancy Blair behind, We're bound for South Australia.

5. Hands Around,

And now we're sailing round Cape Horn, Heave away, haul away,
You'll wish to God you's never been born, We're bound for South Australia.

6. Adderbury Hey,

And now I'm safely on dry land, Heave away, haul away,
With a bottle of whisky in me hand, We're bound for South Australia.

7. END on a chorus.

CAPSTAN FIGURE - In walk round and sing, all hold sticks horizontally with a two handed grip at end with both knuckles on top, the free ends being into the middle like the arms of a capstan, and walk round simulating pushing.

CHORUS - All stand facing opposites, stick held in two handed grip at bottom and stick sloping up to the right across the chest. In bar one the evens push their stick forward on the first strong beat and hold it steady, and the odds strike (more of a vigorous swipe) its tip on the second strong beat. In bar two the evens hit the odds in a like manner. In the next bar both strike their partner's stick, up high, with a forehand and then a backhand clash. Then the stick is swung horizontally over the head (clockwise looking up) to strike partner's stick again with a forehand on the second strong beat of the fourth bar. This swing starts either with a preparatory movement to the right as if ready for a forehand, or as a bounce off of the backhand. All continue facing across and step and close twice, moving sideways down the set with the stick held as if heaving on a rope. Face up and dance up with stick on shoulder, clashing with opposite at end.

conceived as a STEAMBOAT dance

The Adderbury figures could be replaced with movements representing elements of a steamship that was in passage to the far side of the world. The fun comes from the problems of dancers coordinating opposing movements. The nautical name for such an idea might be "to dance and skylark"!

1. Weigh Anchor

As Capstan, but noting that an anchor is heavy to lift and the men would go round slowly.

2. Poppets

Hold stick by middle, horizontal and full arm stretch above head. Raise and lower stick by bending at knees. 1,4&5 and 2,3&6 work in opposition to each other, one set going up while the other goes down.

3. Rockers

Hold ends of own and opposite's sticks across set. Stand erect and pump them alternately, having left hand up while right hand is down.

4. Clean Tubes

Turn to face outwards, bend over and put stick between legs, just above knees, push and pull as if they are rods being forced in and out, odds push when evens pull.

5. All Hands to the Pumps

Hold both ends of the two sticks in right hand and pump, with a good bend of the body, 1,4&5 down when 2,3&6 up and vice versa.

6. FIRE!

Hold both ends of own stick and form them in a line along each side and the two sides of the set pump alternately, as an old fire engine.

7. Drop Anchor

As the anchor is falling, this is fast, unlike weighing it!

1 1. NUTTING GIRL

- From** : Minden Rose of Alton. This dance was created for two reasons,
 (a) the inaugural photo of the side showed a mixture of sticks and garlands and they wanted a dance to match it!
 (b) tried to compose a dance where the movements of the subsets would be a satisfactory dance in their own right. This dance would need further development to achieve this objective.
- Music** : "Nutting We Will Go", the tune is ABA.
- Step** : 1 2 3 hop, skip change step.
- Tools** : half the dancers have two short sticks which are held upright in front in a "candles" position or swung alternately. The other half each hold the ends of two "U" shaped garlands which link them together in a ring forming arches.
- Set** : the three with the garlands form a ring with three arches hands out at sides making a fairly large circle. The three with sticks stand outside the ring opposite the arches.

```

          1
    3      1      2      B      C
          3      2
    B      A      C      A
  
```

ENTRY - come on in two lines of three as indicated on the left. The garland dancers form a ring before moving on, the leader does a half turn to their right, raising garland handles over head, to face the same way as the other two, they come on with the garlands as shown.

1. **Sticks** - dance into the centre and back to starting place twice, clashing sticks with neighbours when reach the middle.
Garlands - stand still.

```

          X
        G      G
          X      X
          G
  
```

2. **Sticks** - dance a whole rounds clockwise, to the left, outside the garland ring.
Garlands - dance whole rounds anticlockwise inside, perhaps twice round.
3. **Sticks** - dance loops through the garlands, go through the facing arch and all pass right shoulders in the centre simultaneously and come out through the next arch anti-clockwise, making a big loop to the right, clockwise and coming back to the arch that was exited. This is done two more times to get back to starting place. On the music left, four bars, the stick dances balance to the right and left and turn around clockwise making a small circle on the spot, using stephops.
Garlands - stand still.

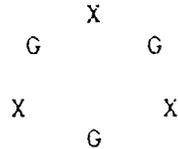
```

          X
        G      G
          X      X
          G
  
```

4. **Sticks** - dance a whole rounds anticlockwise outside, to the right.
Garlands - dance a whole rounds clockwise.

5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get behind a garland dancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the centre but do not go round each other.

Garlands - stand still.

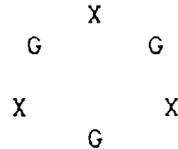


6. **Sticks** - stand still.

Garlands - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.

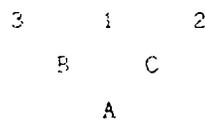
Garlands - stand still.



8. **All** form a basket. The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.



EXIT - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends in one hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.



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COTSWOLD MORRIS

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1. MAKING COTSWOLD DANCES FOR THREE CHORUSES

A. STICKS

Sticking has to be with someone. Having half a Cotswold set gives either,

(a) three dancers in a line, 1, 2, 3.

To maintain symmetry, the centre, No.2, can tap with one end, No.1, and then with the other end, No.3, and then all three dance half a Reel of Three, and then repeat all, to place. The choruses that fit this pattern are those where the tappings in bars 1-2 are duplicated in bars 3-4. An example is "Balance the Straw" from Fieldtown. Another is "The Bull" in the Fieldtown style from the Great Western Morris. Here the middle faces down and raises their stick in both hands overhead on the first beat of bar 1, and the top hits the middle's stick over the middle's head on the middle beat of bar 1, then the middle faces up and the bottom hits them similarly on the middle beat of bar 2. Then follows the inverse, the top faces up and raises their stick overhead in both hands and the middle hits it also facing up on the middle beat of bar 3, then the bottom faces down and raises their stick and the middle hits it, now facing down, on the middle beat of bar 4.

(b) three dancers who form into a circle.

The virtue of this configuration is that tapping can be "passed" on around the circle. It was attempted one Wheatley Day of Dance by half the Adderbury side when the other half inadvertently went down the M40.

A typical arrangement could be for any chorus.

No.1 hit No.2 in bar 1, No.2 hit No.3 in bar 2,

No.3 hit No.1 in bar 3, No.1 hit No.2 in bar 4.

Take "Lads A Bunchum" from Adderbury, a simplified notation is,

o o o - / e e e - / o e o e / o e x - //

1 on 2 2 on 3 3 on 1 1 on 2 or,

1 on 2 2 on 3 3 on 1 1 on 2 2 on 3 3 on 1

One can construct handclapping dances along the same lines.

B. HANDKERCHIEFS

Movements requiring a recipient might be handled like the stick dances above. Some choruses, such as the "sidestep-&-half-hey" dances can be done in a line without an opposite. The lack can even be exploited in that all the dancers could face alternately to the right and to the left, either for different choruses or within one chorus. They could even face up, across, down and out in successive repetitions.

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Dances with choruses that have a "cross over & hey on the wrong side" can be performed with no change, as the repeat back to place makes the symmetry.

Corner dances present difficulties. One solution is to dance the corner movement as a solo, like a jig, rather than competitively, and also to exploit a freedom of path not available with a full set of dancers.

HALF DUCKLINGTON

The Ducklington tradition is unusual in having a suite of dances without the usual Cotswold figures, being set dance variants of jigs. Jockey to the Fair, Nutting Girl, Princess Royal and Shepherd's Hey have figures which were done 2-by-2 and which can be done 1-by-1, and the choruses done with all facing to one side.

Some traditions, such as Ducklington and Wheatley, lack the common to-&-fro figures such as half-gyp, back-to-back and face-to-face. Consequently they are easy to adapt.

Corner dances can sometimes be changed to a cross-over & hey on the other side form. "Lollipop Man" can become "Bobby Shaftoe" by all dancing simultaneously with one's opposite rather, than the corner, and crossing over on the spring capers and jump, and going into a half hey the easy way.

THOSE FIGURES

When Janet Blunt and her friends were noting the Adderbury dances from William Walton they naturally had difficulty in distinguishing between Foot Up, Foot Down, Processional Up and Processional Down when shown them by a single person. The differences are actually small, as are the variations between the paths of the forward and back figures elsewhere. Without an opposite, the slanting paths and lateral movement in half-gip, back-to-back etc can be ignored, leaving only two basic movements,

(a) Forward and retire backwards twice,

eg. Foot-Up twice, Half-Gip, Back-to-Back.

(b) Forward and turn to come back to place forwards.

eg. Foot-Up-&-Down, Whole-Gip, Hands-Round and even Cross-Over.

Thus dances can be constructed with either or both of these two figures performed in any of the four basic directions of up, down, left or right. All could be called Foot-* !

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2. FURZEFIELD

Source : Bath City, three handed version of the Bampton dance.
Set : three dancers stand in a triangle.
Dance : Foot Up to start and Half Rounds for the rest of the figures.
Chorus : is a three hand right hand star going round doing two half capers, then four plain capers to turn out and face back, and left hand star coming back doing two half capers, then four plain capers to form a line of three, then a full Reel of Three, itself taking eight bars.

246.

3. ADDERBURY THREE HANDED STICK DANCES

Source ; Adderbury on a Wheatley tour after half of the team had
inadvertently disappeared down the M40!

Set : Three dancers with long sticks.

FIGURES : In 3 in a line, 3 in a circle, and 2 v. 1 in two lines.

CHORUS : Stand in a circle of three for stick tapping which is done one way
round the circle and then the other way in the repeat.

1

2 3

for example,

LADS A BUNCHUM

hitter : 1 1 1 . / 2 2 2 . / 3 1 1 2 / 2 3 3 . //

receiver : 2 2 2 . / 3 3 3 . / 1 3 2 1 / 3 2 1 . //

hitter : 1 1 1 . / 3 3 3 . / 2 1 1 3 / 3 2 2 . //

receiver : 3 3 3 . / 2 2 2 . / 1 2 3 1 / 2 3 1 . //

Similar constructs can be made from some of the other dances.

The same concept can be used by the threes on the sides of sets of six
dancers.

4. MAKING COTSWOLD DANCES FOR FOUR

Dances for four imply starting in a square, either facing the centre or side-by-side facing the other pair. The formation allows the exploitation of features not available when in a set of six. The solutions can be different to those suggested for three dancers. To be successful the changes to make a dance "work" should appear choreographed, that is something definitely different, and not fudged. The adaptation of dances has to face two issues,

(a) ALTERNATIVES TO THE MORRIS HALF HEY.

The following may be used to replace the half heys, either using the same substitution throughout a dance, or to use them all.

1. Rounds.

The simplest and least interesting possibility is to use half rounds instead of the half hey and to drop rounds out of the figure order. A variation could be to start with a cross over and then move into the remainder of half rounds.

2. Diagonals Cross and Back.

First corners cross and turn in the opposite diagonal's place and come back, passing right shoulders both times, and taking 4 bars in all. The second corners do the same but not quite simultaneously, lagging sufficiently to cross behind the first corners. It is a simple movement but it has a lot of bustle.

3. Diagonal Reel.

The first corners move into the centre, bearing to their left, passing right shoulders, going into a Reel of Four on the diagonal, and starting by passing their original opposite by the left shoulders. The dancers end the half reel in the diagonally opposite place. They have to get a move on. There is no time for a hesitation in starting the movement because of the distance to be travelled. Alternatively, or in a repeat, the other corner could lead into the reel.

4. The Figure.

Instead of thinking of a set of four as the end pairs of a set of six, they could be the top two pairs. The middles following the tops is the basis of "The Figure" of the Stourton Caundle Stave Dances. Both pairs face up to start and each second follows their first. The top pair casts out and moves down till they are passing outside their seconds, they then turn in to face across and start a half Reel of Four across the set, ending finally in the opposite place from which they started.

5. The Valiant Soldier.

The whole sequence described for the Valiant Soldier stick dance elsewhere could be used as a chorus.

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6. Round the Square.

Opposites move forward and meet right shoulder to right shoulder and swing, by the hand, elbow or waist hold, once or twice round. Then move on to meet the person, who was originally their neighbour, on the far side of the set and swing again, either the same hand or the reverse. They are now half way round. To complete the second half, continue for two more repeats to get back to their starting places.

(b) ADJUSTMENTS TO THE FIGURES.

1. Square Morris.

The intermediate figures have two halves. These can be split, doing the first half with one's opposite across the set and the second half with one's neighbour along the side of the set. This concept seems to go well with stick dances.

2. Line Morris.

This concept is rather like turning the set inside out. The team's starting position is in one line rather than in two lines, <1 <2 <3 <4.

Figures :

Foot-Up etc as one would expect.

Half-Gip done moving out to the side, two going one way and two the other, and the second half being to the other side. Suggest that the set is thought of as normally 1) <2 3) <4, so that dancers do the first half to their left and the second to their right. Note that this is out at right angles to the line not to shoulder to shoulder as with the normal Cotswold Morris.

Back-to-Back done along the line with the dancer one is facing.

Rounds the dancers move out to their left so that they move easily into a circle going clockwise.

Hey is a Reel of Four along the centre line.

Choruses :

Some choruses are easily adapted by,

(a) dancing the distinctive part in the pairs and then doing a half reel. Examples could be clapping dances.

(b) move forward during the distinctive part, passing as in a reel, and then doing a half reel back to place. In this arrangement there is no need to repeat the second half of a chorus to get back to place! Examples could be "Bobbing Around" and other active dances that do not require partner interaction.

This concept seems to go well with handkerchief dances.

5. WILLIAM'S FANTASY

- Source** : film and notation from White Rose of Wellington, New Zealand, 1990.
A handkerchief dance composed in 1982.
- Music** : own tune, "Constant Billy Backwards".
- Steps** : double steps, single steps, sidesteps, and step & jump. Start each chorus and figure onto the right foot.
: chorus - 2 doubles (really sidesteps), 2 stephops, step & jump.
: figures - 2 doubles, 4 stephops, 2 doubles, 2 stephops, step & jump
- Hands** : double steps and stephops - large arms swing down and up.
sidesteps - leading arm straight and fairly high, and a dip-&-up-&-out wave of the hand, other hand on hip.
step-&-jump - a scoop, ie big circles back, down, forward and up, not a snatch, and ending with arms up.
- Set** : composed for four dancers, standing in a line across, facing the music. Can be done by two or more dancers by simple adaptation.

O2YS

Come in with a step and jump.

CHORUS

The dance starts and ends with a chorus and has one between each figure.

All sidestep right and left going backwards (equivalent to 2 double steps).
Come forward on two stephops, with high knee lift, and step-&-jump. Repeat, ending facing neighbour in pairs.

FIGURES - these are Ilmington like, but in the reverse order.

1. **Hey.** Reel of Four, starting passing other member of pair by the right shoulders. Weave through and end with a step-&-jump to face up for chorus. This figure is not danced when there are only two dancers.
2. **Back-to-Back.** Pairs back to back both ways.
3. **Gypsy.** MF Ilmington like half gyp. Dance into right shoulder to shoulder with the other of the pair, up and down the set, turn away to the left from that dancer and dance back to place with the stephops, turning left to face the other dancer again. Repeat going left shoulder to shoulder and turning to the right etc.
4. **Circle.** Move to pass the other member of the pair by the right, thus forming a circle. Circle round clockwise till the leader, the original left hand dancer of the line, is at the bottom, then they all follow No 1 up the centre to form a column of four.

The final chorus is danced in this formation.

If danced with two separate sets of four, the dancers come up in a combined line of eight.

250.

6. MAKING COTSWOLD DANCES FOR FIVE

The asymmetry of five dancers is difficult to handle. There are two obvious starting patterns,

(a) four in a square and the other in the centre, as for the pips on a playing card.

The fifth dancer would act as a wild card, in the centre for foot-up and rounds and able to dance a path at will in the intermediate figures, perhaps joining one group for half of whole gip or hands round etc making it a threesome and changing to the other group for the second half.

The obvious chorus pattern is the Dorset Five Hand Reel with the four corners working together along the diagonals and the joker moving out of phase with them.

(b) three on one side and two on the other.

Rather than make the foot up unbalanced, all the dancers could face the centre and dance to and from the centre rather than up and/or down the set. The half gip works only to one side or shoulder, the three embracing the two, thus it should be to the same side twice (like Kirtlington). Back-to-back would best be done as a Cross-Over. Heys for five would take too long, but a Reel of Four with one of the ends, probably preferably the bottom, dancing a half or whole-round as appropriate on their own outside would be acceptable.

If the set starts in a ring, there need be no natural top direction, and choruses could rotate around the set each dancer in turn being the equivalent of the leader. Chorus stepping, eg sidesteps and jump, could be danced facing the centre rather than to an opposite.

251.

7. LIMPLEY STOKE

Source : Bath City Morris filmed at Ipswich Ring Meeting 1974. At that time they had a Bampton dancer at the University and because of the link wished to avoid copying the traditional side. They adapted the jigs to a whole set format and named the set after a village close to Bath.

Steps : as Arnold Woodley's side of that time. Left foot start.

Set : six dancers, in two lines facing opposites.

OLD TOM OF OXFORD

Foot-Up : Foot-up twice facing opposite with single steps.

Jig : Long Bampton sidestep movement, done as a cross over, turning to the right and crossing back, turning to the right to face front. The steps used are short open side step going forward as in the Bampton jigs, and a double step, done twice. Then they dance two short open side steps to the left and to the right still facing across, a half caper and two plain capers, again as in the jig.

Rounds 1 : All dance whole rounds clockwise with the slow, straddle step, five off if the slow is done in 'threes', ending in place facing across and dance half a Foot-up with single steps to opposite.

Jig : as above.

Rounds 2 : All dance whole rounds clockwise with half capers, ending in place facing across and dance half a Foot-up to opposite.

Whole Hey.

PRINCESS ROYAL

As Old Tom but with extended "jig".

Jig : Cross over and back and face across. Dance the cross steps, 2 bars of left in front, one each of right and then left in front. Dance half a Foot-up to opposite.

JOCKEY TO THE FAIR

As Old Tom but "jig" is extended by half a Foot-Up and four plain capers facing across to opposite.

NUTTING GIRL

As Old Tom but with extended "jig" which is different in each repetition.

1. Cross over and back as above, short open sidesteps to left and right, two half capers and the whole of Half-Gyp.

2. As 1 but the whole of a Back-to-Back.

3. Whole hey and Half-Gyp and end by turning up for All-Up.

(Rationalise figure 3 by having the hey last?)

252.

8. COTSWOLD CHORUSES

1. Source of idea : Ring O'Bells , New York, USA

Dance into single line, right shoulder to right shoulder with one's opposite. Only the ends turn on the spot, at the end of bar 2, turning towards the rest of the set, to face back. Now they are to be thought of as new pairs, with new opposite's, who are left shoulder to left shoulder and they retire to their new places, all having moved one place around the set clockwise. This movement is repeated three times till the set is reversed but on the wrong side, then they dance a half rounds to go back to their starting position.

253.

9. ILMINGTON BUFFOON

Source : Sharp saw Sam Bennett's side dance a comic Buffoon dance and commented on it with reference to the Wyresdale dance in the Sword Books. Bennett gave it to Kenworthy Schofield as a dance in a line of six and here it is combined with the village revival's interpretation of the dance which they do in a normal morris set.

Music : Ilmington version of the tune.

Steps : single or double steps for the reel, depending on which period of Ilmington morris is being simulated.

Set : in a line of six, 1> <2 3> <4 5> <6, to start.

A1/2 Reel of Six for 16 bars, ending in two rings of three, one at each end of the set, 1, 2 & 3; 4, 5 & 6.

• B1 bar 1 on each beat, one person in each circle claps both hands together, slaps their right knee with their right hand, strikes their right hand on their right hand neighbour's shoulder, ie going round anticlockwise, pause.

bar 2 on the first beat, knee the same neighbour up their backside.

bar 3/4 the receiver does it to their right hand neighbour.

bar 5/6 the last does it to the first.

bar 7/8 all get back to their place in the line, perhaps turning round.

(use hop backsteps and a step and jump)

A3/4 Reel of Six.

B2 as before but instead of kneeling, make a feint with the fist.

This sequence was repeated ad lib.

The village side has the order of 'business' as kick backside, punch the face, stamp on the left foot, and pull the nose. They end the dance by going into whole rounds and all-in from the reel.

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10. ADDING ANOTHER DIMENSION

No this does not mean leapfrogging or performing in space or underwater but the additional freedom gained in choreography with greater numbers of dancers. It is the common experience that more can be done with floor patterns using eight dancers rather than six, but at the cost of making it more difficult to focus on the individuals' actions. The Carnival Morris which has the flexibility of 16 dancers, a leader and one or two mascots, is the extreme example of complex pattern making.

This collection of over one hundred dances shows the problems of creating movements for an odd number of dancers. Very little thought has been put into dances for seven. Only the Shropshire Bedlams Seven Hand Reel, to "Hunt the Squirrel" is effective, but even this is a dance for six plus one. Minden Rose have considered a half "Wain" for seven. One possible formation is an extended asymmetric "five",

```

      2     4     6
    1     3     5     7
  
```

Another is to have a "three" embedded within a "four",

```

      2         4         6
    1     3     5     7
  
```

which can be worked as if it were,

```

      2             6
          4
        3     5
    1             7
  
```

The challenge is the choreography when going to three rows of dancers,

```

      2     5
    1     4     7
      3     6
  
```

Barley Morris had a dance for six in a related formation,

```

      2     5
          3     6
    1     4
  
```

but the formation was not very exploitable, unlike when there are eight,

```

      2     5     7
          3     6
    1     4     8
  
```

For the disbelieving there has been a traditional dance in such a formation.

One of the set of enhanced Abingdon dances, known as the Royal Morris because they had been arranged for dancing in front of members of the Royal family at the turn of this century, and some of which were documented for the team in the late 1930's, was Sally Luker for 10! It was like the above for eight but with two extra dancers on the centre line.

Nine dancers allows a simpler symmetry,

```

      3      6      9
      2      5      8
      1      4      7

```

and this suggests another formation for seven,

```

      3      5      7
      2 -----
      1      4      6

```

with the odd dancer having freedom of position along the whole of the centre line. The problem might be to avoid the odd dancer appearing to be like the morris fool in tagging onto movements.

NINE MENS MORRIS is a phrase associated with Tudor times because of Shakespeare's reference to the outdoor game with this name. There are a few dances for this number, including a pair of Cotswold style dances from Rosewood Morris, Palmerston North, New Zealand and a Nine Hand Reel, "The Triumph" from the Shropshire Bedlams. Some notations follow.

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11. NINE MEN'S MORRIS

A phrase evocative of Tudor England, Shakespeare and the Betley and Kingston windows, implying a morris team and its supporting characters. Unfortunately many of the known literary references were to the game of Morris or Merrels. This game was reputed to have been particularly popular in the Middle Ages and to have been suitable to play in church during a sermon. At least boards can be seen cut into seats at Norwich, Canterbury, Gloucester, Salisbury and Westminster Abbey. The game is very old, the earliest being in Egypt c.1400 BC, but also found in the first city at Troy, a bronze age burial in Co. Wicklow and a Viking ship tomb of c.900 AD. It is still played in some northern pubs.

The game is akin to noughts and crosses, each player in turn placing his tokens so as to achieve a row of three, or "mill", which allows the removal of an opponents token. After all the tokens are laid, they can be moved one at a time, the players taking alternate turns, to form new mills until one player is reduced to only two pieces. Morris is a family of games with the number of men in the title equalling the number of tokens to each player. More tokens allow more complex boards, usually described by the number of "holes" or intersections of the board pattern. In "Midsummer Night's Dream" Act 2 Scene 2, the reference is to a turf cut morris board. Its occurrence outdoors further confuses the literary references to morris.

3/4 men

6 men

9 men

12 men

9 holes

16 holes

24 holes

These games could not have got their names because the players blacked their faces, so there may have been some association with the dance, perhaps in the moving around on the playing area when out of doors.

We are used to struggling to reach six or eight dancers and often our inventive bent has to go towards what to do with fewer. As a consequence there seems to have been little exploration of what might be done with nine. It allows a symmetry that is denied a lesser odd number, but three columns are difficult when one has been brought up on the two column longways with the idea of partners.

There have been occasions when a Bampton side has done Bonny Green Garters with nine. The order of their dance is Foot-Up, Whole-Hey and Half-Caper off in single file, probably in a spiral, and not the Bonny Green of the rest of the Morris World. The central column mirrors the left hand as does the even side in a six handed set, and the right hand matches the left hand column in the hey. The central man is the last of the file in dancing off.

In the late 1960's the Halsway Manor Advanced Morris weekends used to have a session on the Sunday morning where groups were asked to invent a dance against some set theme or idea. One such was to create an **Essex Nine Men's Morris**. It was so successful that it lasted in clubs' repertoires for several years and this was how it was done at the Blackmore Morris feast on

12. BAMPTON FOR NINE

Source : Inspired by Palmerston North, New Zealand, although these are not their dances.

Set : nine dancers in a square with one in the centre.

Dance ideas : The middle line dance half figures with either side file in turn or the set does quarter turns so that figure could take 8 bars (2 x 4 bars) or even 16 bars (4 x 4 bars).

Chorus can have half heys in different directions. Or half heys where all turn out the same way, ie not mirror images. Chorus stepping can be all facing up rather than facing an opposite. Possibilities for sidestep dances seem endless!

6.1 73. The tallest dancer was in the centre.

All the figures were done with a single step and ended on four plain capers. The distinctive figure was an Adderbury Hey along the columns followed by a similar hey across the rows. Each hey matched, there was no mirroring.

Figure 1 : **Foots.** Foot North, Foot East, Foot South, and Foot West. Danced on the spot, facing each direction in order.

Figure 2 : **Eight Handed Star** around the dancer in the centre, ruffling hair!

Figure 3 : **Eight Handed Ring**, not the ordinary rounds but "elephant" rounds. All join hands in the circle and do not let go. One at a time each swings their right leg over their right hand making a $\frac{1}{2}$ turn to the left, so that the right hand is between the legs and the dancer is facing to the left, while other dancers step-hop. The set can be either stationary or circling clockwise. Then break into "conga" rounds with conga step and yells.

Figure 4 : **Layers, or All-in.** Dance whole rounds and then All-in in threes. Nos 4,5&6 lay down alongside each other with their heads pointing to the left of the set, then Nos 7,8&9 lay across them with their heads to the bottom of the set, and finally Nos 1,2&3 lay on top with their heads to the right of the set.

One would guess there was no definitive version of this bit of buffoonery!

Great Western Morris have a **Nine Men's Morris**, Fieldtown style.

The distinctive figure was all face up, a crossed sidestep left in front, an uncrossed double step, a crossed sidestep right in front, feet together and jump. The front two of each column then bend forward to be ready for the back row to leapfrog forward over them on four strong beats. Then all hop-back-step and jump, falling back one place so that now the bottom row are at the top. There are three repeats of the distinctive figure so that the dancers end up where they started in the set.

Figure 1 : **Foot-Up-&-Down**, all galleying on the left in each half and ending all facing up.

Figure 2 : **Heys.** Half-hey down the columns, half hey across the rows, half hey up the columns and half hey back across the rows. The outer heys turn out to start and the central line follows the right hand line.

Figure 3 : **Diagonals.** While the centre dancer does fore-capers on the spot, the diagonals cross, first the corners of the set and then the middles of the four sides, and then both lots back again, turning towards the central dancer as they pass and hop-back-stepping out to the new place.

Figure 4 : **Rounds.** While the centre dancer does upright capers on the spot, the other eight dance rounds, going into the centre at half way and hop-back-stepping out, and coming in to the middle and lifting the centre dancer at the end.

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13. DUCKLINGTON IN A RING

The Ducklington set dance "jigs" can be performed in a circle for as many dancers as are available.

Set : all face centre.

FIGURES

Foot-up twice danced on the spot facing the centre, rather as in the 2-by-2 formation.

Sidestep and spring-capers danced facing in following the usual path as in the 2-by-2 formation.

Tap capers danced moving forward to the centre on the first two capers, turn to the right to face out on the spring capers, move out to place on the next two tap capers and turn right on the spring capers to face the centre again.

CHORUS : all face centre.

Nutting Girl : all long open side step to left and to the right facing the centre throughout. All turning to the right to start, dance two double steps around the ring clockwise, turn outwards, to the left, on two spring capers to face front. Long open side step to the left and to the right facing the centre. All turning to the left to start, dance two double steps around the ring anti-clockwise and then turning out, to the right, to face the centre on two spring capers.

Princess Royal : as above but no second set of long open side-steps.

Royal

Jockey to the Fair : as Princess Royal but two extra spring capers on the spot before turning right into the double steps for the rounds movement.

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SKIT "MORRIS" DANCES AS SEEN ON TV SHOWS & AT FESTIVALS

compiled

by

ROY DOMMETT

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SKIT "MORRIS" DANCES SEEN ON TV
OR AT FESTIVALS

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1. EAST ACTON STICK DANCE

From : A Hancock TV show of about 1955, as performed by Tony Hancock, Bill Keer, and Sid James, dressed in Top Hat, Forest of Dean shirt (like Beaux) and britches and each carrying a long stick.

Steps : single steps.

Set : three dancers in one line facing to the side (to audience).

Suggest make it a set of six in two rows of three.

A1 : Foot-up twice to the audience.

B1 : Middle dancer sticks with the right hand dancer, then repeats with the left hand dancer : (suggest, hit tips right to left and butts left to right while plain capering, 4 bars with each dancer).

A2 : Reel of Three, the middle going to the right first.

B2 : Middle elbow swings the right hand and then the left hand dancer.

A3 : Foot-up twice as A1 - but in a different direction, *say to the right.*

B3 : as B1.

A4 : as A2.

B4 : Middle man do-si-do's the right hand and then the left hand dancer. *ad lib to this pattern, introducing new figures at B6 (star or hands across, B8 etc (rounds for 6 and off) and foot-down on A5, foot-to-the-left on A7, and perhaps foot-up again on A9.*

ALTERNATE FIGURES

Star, but at half way and at end reverse direction by casting out, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path that is not a hey.

Star, right handed, and each dancer in turn pops under the arch made by the other two (without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm). Turn out (alone) to come back and repeat it all left handed.

EAST ACTON HANDCLAPPING DANCE

From : Denise Upton based on the above without sticks.

As above, but handclapping instead of sticking in B1, B3 etc. Stay with something simple like r+r, r+r, r+r - / l+l, l+l, l+l - / etc for 4 bars with each end dancer.

ALTERNATE LAST FIGURE

Ring, No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

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2. CITY MEN'S DANCE

Source : film of EFDSS Albert Hall Show 1965.

Kit : City Dress with bowler hat, rolled umbrella carried in the right hand and folded newspaper under the left arm (unless otherwise stated)

Extra : a bus stop sign at the top of the set.

Music : various Longborough morris and sword tunes.

Set : six dancers, standing in a ring off from the dance area.

ENTRY "Belle Island March" A

Dancers advance in two lines with "Monks March" Heel-&-Toe step, facing across till they make a single line down the centre, swinging their umbrellas through a large arc, about 200°, and turning the easy way face up at the end for the "break", which is dibbing the bottom of the umbrella on the ground twice, bending forward a little, and putting the handle over the left elbow to let it hang down on the 1 2 3 of the end of the hornpipe music phrase.

GREETING "Belle Island March" B

The top man, No 1, turns half round clockwise to face the next, No 2, and both step to their right, and greet each other by raising their hat up to the right by the brim with their right hand in a wide sweeping gesture, weight on the right foot and leaning to the right. Nos 3&4, then Nos 5&6 ditto. *[Then all do it again, moving out further to form a normal morris set]*

HEY "Belle Island March" A

Half Hey with the normal morris track using a Heel-&-Toe step. Unbutton the umbrella and shake it loose, start to raise it in bar four and have it fully open and up vertical held by one hand by the end of the phrase, when the dancers have moved into a single file again facing in pairs.

PROGRESSION "Saturday Night" AB

With the umbrella still vertical, all dance two double steps, galley on the right foot, moving out to the right, turning on the hops, and making the feet-together-&-jump and sideways movement back into the file.

All dance two furies and then four plain capers to pass by the right shoulders to change places but still facing the same directions. As they pass they tilt the umbrellas to to left and spin them about the stem in their hands.

Repeat all a turn *[or two]*, to end in pairs back to back, ie ends facing out.

ROUNDS "Travel By Steam" (Swaggering Boney) A

Stand in this line and fully open, rhythmically and all in the same manner, the newspapers, holding them with hands at head level to obscure vision.

Move into half rounds, clockwise and galley outwards to face back and dance back ending in a circle, while reading their newspapers.

CORNERS "Travel By Steam" BB

The top and bottom pairs face, up and down the set, while the middles, having moved out a little, stand facing across and read their newspapers.

The ends, still with newspapers up in front and umbrellas hanging from the left elbow, simultaneously dance a long open sidestep to the right and a short open sidestep to the left, to approach their other end along the set, and jump to land feet together, so that they are face to face (except for

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back towards the centre, so that they remain facing. The springs are off both feet and the landings are on both feet. They then half lower their newspapers and walk past each other, passing right shoulders, acknowledging each other, changing ends. They fold the newspapers during the next phrase.

The middles stroll forward, No 4 engrossed in the newspaper, the other with it folded as a baton. No 4 stops at the end of bar 4 and lowers the newspaper, while No 3 does the jump. In bar 5, No 4 raises their hat and holds it up during bar 5 when No 3 hits his bare head with the rolled up newspaper. They then walk across to change places and turn and face across. All put newspapers into their left side jacket pocket.

ARCH "Lass O'Dallowgill" etc

The top pair make an arch by crossing the point ends of their umbrellas high in the middle of the set between them. The other pairs face down with umbrellas sloped over the right shoulder, and walking, cast up the outsides of the set and cast back down the middle under the arch.

DOUBLE UNDER

Form a ring using the umbrellas, handle in right hand, point held by right hand neighbour. *[Circle and stop in starting position, top pair at the top.]* Bottom pair lift the umbrella between them to above head height and the top pair move down the centre to pass under it, with the umbrella between them in front and held horizontal, while the bottom pair carries this umbrella over the heads going up the middle. At the bottom the top pair turn away from each other, casting out and going up the outside, lifting their umbrella over the heads. Carry on till reach starting place.

THREES

Still maintaining the hilt-&-point links, the middle pair approach closely and exchange handles while everyone brings the two ends their are holding in different hands together into their right hand. The umbrellas are then lifted horizontally to show two separate rings of three with the umbrellas forming triangles. The triangles walk around anticlockwise, with the two sets rotating to keep the former middles close together in the centre.

[THE ENDING

Final movement not filmed. Could continue the "Threes" by one of the triangle ducking through as in the Ampleforth and Ryedale sword dances. If the umbrellas are flexible enough an attempt could be made at a lock or the tips of the umbrellas could be released, dancers face their opposites, link up in pairs and do a roll.]

For the purposes of the show the number of repeats of any movement was minimised. For other performances repeats are desirable as the audience will not recognise the movements quickly in the way that a folk one would do.

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3. THE DUSTMEN'S DANCE

Source : filmed at EFDSS Albert Hall Show 1966.
Steps : walk, plain capers, stephops.
Music : includes Headington "Beansetting".
Set : six dancers, one of whom is the "foreman".

ENTRY

Simulation of travel by Dustcart - Foreman leads with a steering wheel in their hands, followed by a line abreast of five dancers with hands joined and raised to head height. All take many quick, short steps to represent travel by lorry.

THE CALL

All stand in a circle facing out and call!

Bring on six metal dustbins with metal lids. (Before the days of plastic!) Stand them in two rows of three.

SOME FIGURES

1. Each dancer pick up a lid. Dance into the center forming a tight bunch. Dance two loops, the first anticlockwise and the second clockwise, inside the lines of dustbins, clashing the lid down onto the dancer's own dustbin when passing. Stepping two capers per bar.
2. From facing in two lines inside the lines of dustbins, each starting in front of their own dustbin, dance a loop behind that position around the dustbin, clashing the lid down on it as they pass, and meet the opposite dancer in the middle and clash the lids together. Then dance a small circle nearly on the spot, rotating the same way as the first part of the figure, and clash lids together again. Presumably can repeat with loops etc the other way. Stepping two capers per bar.
3. Chorus I - dancers face in two rows and clash lids together. First with opposite, then diagonally to right and then left and partner again. Repeat this twice more but leaning on the last clash with opposite and holding this position for some time.
4. Cross Over. Using stephops, starting from behind own dustbin go round the opposite one and back to place. In place, bow to the opposite.
5. Chorus II - "Beansetting" tune, pick up the dustbin and bang the bottom on the ground twice, then hit the bottom edge forward against opposite's dustbin. Repeat. Pass the dustbins half way round the set by banging the bottom on the ground and passing the dustbin to the next dancer around the set anticlockwise, three times. Repeat it all to get the dustbin back to place.

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4. DAD'S ARMY MORRIS DANCE

- From** : Dad's Army series on BBC TV, the episode "Godiva Affair" first broadcast 3.11.74 and repeated early in 1991. Supposedly to be danced at the end of the Warmington-on-Sea "Spitfire Week" procession, and based on an Instruction Book. One of the scenes in the stage musical of "Dad's Army" in 1975-6 was called "Morris Dance" but it is not known if there is any connection with the choreography.
- Stick** : about 22-24 inch long, normally held in the right hand near the bottom and upright during the dance but resting on the right shoulder when stationary or processing. Called "whiffing sticks".
- Music** : non-Cotswold 6/8 jig rather like the alternative "Maid of the Mill". Played on a large concertina and accompanied by a side drum.
- Step** : walk step and hop step. Because of the age of the performers they appeared to walk where a springy hop would be more likely.
- Set** : six dancers arranged as a normal Cotswold set, three versus three. They also had the Capt as an extra and Sarg Wilson in a rather large tourney hobby horse. The dancers wore a rosette on the front crossing of the baldrick but not the back, but had another on the back of their straw hats where the ribbons hung down.

The final practice performance was preceeded by the statement from Captain Mainwaring, "Now where did we get to last time?", implying that we saw only the final part of the dance. It is proposed that the dance be extended to the same pattern, preceeding the observed part with sequences including alternative figures such as back to back, cross over and whole hey, to be used in place of half rounds.

- Fig 1. Dance Facing** : 8 steps marking time on the spot facing across the set, bouncing the body up and down. Sticks held vertically.
Retire four steps, then approach four steps and clash tips on the last.
- Fig 2. Half Rounds** : Turn easy way into clockwise round for 8 hops, all turn inwards and come back to place anticlockwise, turning the easy way to face front and clash tips.
- Fig 3. Sticking** : holding stick near bottom, stand still and hit tips, alternately right to left and left to right, for 4 bars, 8 hits.
Dib & Shout : holding stick in the middle, bend knees and dib butts 2 times in the first bar, straighten up and raise both hands to head height shouting "wow!" on the middle beat of the second bar. Repeat 3 more times making 8 bars in all.
Sticking : repeat sticking above for 4 bars.

End the dance by all turning to face up on the last clash.

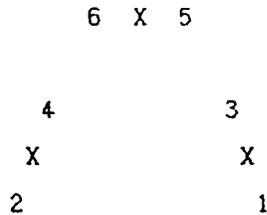
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5. BRUCE FORSYTH'S GENERATION GAME
 "Morris Dance"

From : TV programme September 1976 using the boys of the Royal Ballet School. Danced in the Adderbury style and with long sticks.

Music : "Blue Bells of Scotland", and its usual Adderbury sticking.

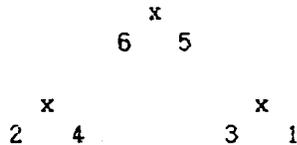
Set : six dancers, but not in the usual morris formation. The active pairs were the neighbours at the top and the opposites at the bottom, but the sides were not parallel, being much wider at the top, presumably for the convenience of the staged performance.



The "X's" indicate the persons who clash and dance the figures together.

Chorus : as normal Adderbury "Blue Bells of Scotland".

Figures : start with Whole Rounds for all, then half-gip, back-to-back and hands-round with indicated person. Mirror image Adderbury like reels along the sides and end the dance all facing up as below.



Clearly the set could be turned the other way and then repeat the entire dance with 1&2, 3&5, 4&6 working together.

Processional Down could be included but it would require the dancers to go down the outside, in contrast to Processional Up where they would have to come up the middle, but they could exploit forming lines of four and six.

In principle a similar dance could be constructed for eight standing in pairs in a square, but it would be getting complex and rather un-Cotswold.

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6. THE TWO RONNIES MORRIS DANCE

- From** : The "Two Ronnies" Show on TV about August 1977. They wore whites, hats and baldricks. The two women in the set wore brief shorts.
- Stick** : Each started with a long stick held Adderbury fashion, and during the dance swapped it for a bladder.
- Step** : stephops.
- Set** : two lines of three, starting by facing across towards opposite.

A Casts -

- a) bottom pair - cast up the outside to the top, clash sticks in the middle at the top and dance down the centre to places.
- b) middle pair - cast up the outside to the top, clash sticks in the middles at the top and dance down the centre to their place.
- c) top pair - dance a small circle around their place, clash and then dance another circle in the other direction.

B Swops -

- a) bottom pair - repeat A but when back in place swop their sticks for a bladder from a pile at the bottom of the set.
- b) middle pair - like A but taking a longer path, cast up the outside to the top, down the middle and cast up again to starting place, swapping sticks for bladders at the bottom.
- c) top pair - clash at the top then down the centre, swap, up outside.

C Waggon Wheel - whole rounds each way but putting both hands on the shoulders of the dancer in front.

- D Cross Over** - pairs cross over the middle. Two dancers in turn, cross to meet face to face, dance a step on the spot, then sidestep, moving a little to the right side so that they can lean both forward and round the other dancer and smack the other dancer's bottom with their bladder. The order appeared to be the bottom pair first, then alternate ones from each side so that each dancer has two goes in succession. The pairs were never corners.

E Whole Rounds.

- F Leapfrog** - face up to the top in two lines. All dance a pas de basque step while dancing on the spot.

- a) bottom pair - balance then two leapfrogs up to the top, and dance back down the outside to place.
- b) middle pair - balance then leapfrog over top pair, cast to the bottom and leapfrog up to place.
- c) top pair - dance down the outside of the set and leapfrog to the top.

- G Cast** - Cast out from the top, lead by the first pair, and come up the middle, forming a line of six across the set facing the top.

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7. RUSS ABBOT MORRIS DANCE

From : BBC1 TV 25.5 89 Russ Abbot Show. Comic intent in the programme but with novel ideas making it worth considering.
Music : "Come Lasses and Lads".
Steps : on the show they used a very springy walk, two to a bar, but real dancers would stephop.
Stick : two 30 inch long sticks with spiral stripe and hanging tassels.
Set : six men in a single line, facing in pairs.

STICKS : two dancers face and hit both sticks with opposite right with left etc on the first strong beat of each bar, while "stepping" without any jumps. Lasts for 8 bars.

FIGURES : all consist of an eight bar "movement" followed by an eight bar "sticking", except the last figure which is twice as long.

1. Step on the spot facing in pairs along the line. 1) <2 3> <4 5> <6.
2. Change places with partner, 1&2, 3&4, 5&6, going anti-clockwise and facing throughout, hold for a little in partner's place, then carry on the same way onto to starting place.
3. Back-to backs along the line. The first moving forward and passing partner by the right shoulder and back to place. The second moving backwards to start with the dancer behind, 2&3, 4&5, passing left shoulders and moving forward by the right shoulder to place.
4. Ends change places with middles, 1&3, 4&6. Move round anti-clockwise but end facing the same way as the dancer replaced was facing.
5. Repeat figure 4 to place.
6. Clockwise rounds in threes, 1&2&3, 4&5&6. No. 3 quarter turns to their right and No. 2 three quarter turns to their right to follow No. 3 and No. 1 moves off to their left. The other three go round in the opposite direction. The rounds take 16 steps and is then repeated immediately.

The whole sequence is repeated.

8. RIBBON DANCE

- From** : TV broadcast of Gilbert and Sullivan's "Mikado" produced by Jonathan Miller for the English National Opera in modern dress (20's style). It included a short dance for six persons with wide ribbons.
- Music** : the starting tune of ACT II with chorus of sopranos singing "Braid the Raven Hair.." and danced to the reprise after Pitti-Sing's solo.
- Step** : running step forward, and quick little slip steps to move sideways.
- Set** : six persons, linked in pairs with long wide ribbons, like scarves, about 10 ft long by 18 in wide. The ribbons were in a light weight material, and three of the dancers had them wound around their waist at the start. There is a seventh solo dancer who participates at appropriate times by posing, making gestures, or "stepping".

ENTRY - come on, one standing still and the other of each pair unwinding the ribbon as they came twirling down the dance area, the start of the movement for each dancer being staggered in time, ending with the ribbon held taut overhead with arms upstretched, the rear dancer standing upright and the front down on one knee. Pose, then rotate the set to form a set of three facing three across, with ribbon with only a little slackness. Pose again, ribbons horizontal but front pair holding it lower than the middles and back pair higher than the middles and canting the ribbons sideways towards the audience. The solo dancer is at the back.

FIGURES

1. Stand on spot and wave ribbon up and down four times, the middle one out of phase with the others and going down and up, and all avoiding producing additional waves along the ribbon. The dancers raise the ribbon to be at a full upward stretch and lower them till it is on the ground and they are kneeling or crouching. The ribbon is horizontal only when at head level.
- 2(a). All float the ribbons up so that the centre is high, well above head level between the pairs, twice up and down from touching the ground at the start, the dancers moving a little inwards when ribbons are high.
- 2(b). Float the ribbon high enough that there is time for the pairs to run on four steps to meet and touch both hands r+l/l+r and retire on four steps to place before the ribbon falls. Repeat once. End as at start of figure 1.
3. Dip-&-Dive Reel or Roll, in two halves, danced slowly, all facing across and using many fast but little sidesteps. The bottom pair move to the top during this half figure while the other two pairs keep to their relative positions. The ribbons are slackened or floated as necessary to allow the pairs to pass. The third ribbon goes over the second while the first is floated up, then under then first while the second goes over the 7th dancer with ribbon at full stretch. The seventh dancer, who had been standing at the back, walks through the set under the ribbons at this halfway point through the figure, such that they pass under all the ribbons. The first goes over the 7th at full stretch while the third is making a big swing at the top, then the third goes over the 7th. The second half of the dip-&-dive returns the bottom pair back to place. Second over first as third is going over 7th, then third over second while first floats up, then first over third and second over first. Third ribbon over the first and then under the second. End as start of figure one again.

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4. Form a star slowly, one pair moving at a time, and taking eight running steps for each position change. The forming of the central knot should make the ribbons appear more ray like.

METHOD ONE as deduced from a video recording.

- a. 2&6 change places, 2 goes inside 4 and under ribbons, and 6 outside 4.
- b. 5&6 (from 6's new position) change under the ribbons, passing by right.
- c. 2&1 (from 2's new position) change places under the ribbons, passing by right shoulders and turning to the right to face back.
- d. 3&4 change places under the ribbons, so that all end on the opposite side to which they started and the odd side only is in reverse order.

METHOD TWO suggested manner more consistent with traditional ribbon dances.

- a. 3&4 change with 5&6, 4 goes outside 6 and 3 inside 5 so that ribbons are bent and folded and forming a cross,
- b. 1&2 go between 6&5, 2 continuing to the bottom outside 4 and ending on centreline, 1 turning back around 5 to end at the top on the centreline,
- c. 3&4 and 5&6 change back, 4 going inside 6 and 3 outside 5.
- d. 1&2 dance to other end, 1 passes inside 4 and outside 6 and 2 inside 5 and outside 3.

5. Tilt star to form a background to the seventh dancer with their head near the centre and the rays radiating away!

Suggest adding a movement with the star rotating in the tilted position rather than horizontally. This can be done either separately or in sequence with the dancers holding their ribbon ends at the same height as they go round, or with them raising and lowering their ends so that the tilt stays in the same position on the dance area.

SKITS, STUNTS AND INVENTION

INTRODUCTION

The morris never took itself too seriously. However dancers can not always bring themselves to think of themselves as entertainers, street theatre, or just to be larger than life, in other words they would not make a fool of themselves. But personal experience suggests that morris dancers are more prone than most of society to do anything that is suggested and to think about it afterwards. Within my own experience a team has danced in the empty excavated ampitheatre at Silchester, another team to one man and a dog at the Rollright stones, every year a busking side danced in the sea at Sidmouth or on the shingle bank at the river mouth, a set did Bonny Green Garters over the river wall into the mud at Ross on Wye at a Ring Meeting, another regularly danced in a hotel swimming pool for guests at Bournemouth, and one was known to dance in two layers, both inside and on top of a flat roofed bus shelter. It is not suprising that there are a number of common comic ideas, routines or stunts in circulation. Some have become well loved classics, like some clown routines.

Silly or fun dances have their place, often late in the day, as it gets dark. Perhaps responsive to an established audience for the 2nd or 3rd outside show at a pub evening with indoor sessions, assuming the team is not on a Monte Carlo motoring tour.

SPONTANEITY

It is not uncommon within any social organisation to present skits and stunts on party nights, and in this respect the morris is no different. They are usually ephemeral ideas, specific to the occasion, such as ales and end of tour parties, which often do not bear much repetition. This is probably because they are not normal 'dance' concepts but pantomimic, ludicrous, or even vulgar, and, like all fooling for fun associated with the morris, needing an element of spontaneity. An example of near unrepeatability was the use of a supply of sparklers instead of handkerchiefs on a November 5th outing. It's like all joking about in the morris dance, rehearsal can make it look more professional, as long as you do not see it a second time done in exactly the same way. I once toured with the Albion Morris who did a wonderful Upton on Severn Stick Dance but the gags repeated almost exactly. It always loses its impact if having been seen before. Humour today is expected to appear spontaneous, although hoary chestnuts can be greeted with delighted groans! But an important point is the value of passing good ideas on, without widely broadcasting them. Some clubs have a tradition of creating them, like Great Western who have printed volume one of a book about their attempts.

DANCE INSPIRATION

Good yet simple dance ideas are hard to come by. Small variations on existing movements are produced all the time, but they seldom catch the imagination of other teams as a preferred alternative. Dorset Knobs and Knockers created a Badby "Beansetting" combining ideas from the Brackley and Headington "Beansetting" dances. Then Oyster doubled the active sticking to make an even better dance. Too often "new" dances are complicated. A good

judge of quality is whether the idea appears to another side worth stealing. It is just as well that good ideas are rare, with the number of sides in the world we could be swamped by them.

There is always the problem of judging what is not "morris". At Bampton Jinky Wells introduced dances such as "Under the Old Myrtle Tree" which did not catch on in the village or elsewhere since because it included elements that were too much of the country dance.

Good dances are based on movement, "neat" or "vigorous" are the sort of terms that should spring to mind. They are very seldom based on dramatisation or representation and the collectors did a disservice to the morris in relating some movements to agricultural actions, when all are very abstract, even Kemps' "Beet-topping". What dances can have is a structure and a climax, eg "Anstey Mill" by Minden Rose.

The older tradition had the "Buffoon". Not just the Adderbury one but the Ilmington dance with the physical assault associated with the "Three Old Men's" Dance from Lancashire. Another is "Old Marlborough" from Fieldtown to the "White Joke" tune, and "Jug by the Ear", possibly to the tune "Jockey to the Fair", with a chorus of rounds with the dancers grasping their neighbour's nearest ear. Physical actions fit with the 19th century lack of sophistication in its humour. The Longborough fool would wear a padlock and chain instead of a watch and when asked what was the time would hit the enquirer and say "Just Struck One!". Abingdon dance "Jockey to the Fair" with a jump forward at one point in which they attempt to or give the impression of attempting to land on their opposite's toes. Headington have "How Do You Do" and "Willow Tree" which are amusing played straight.

It is a pity that the collectors and revivalists largely ignored the performance and entertainment of the morris in seeking authenticity and the recovery of an old art.

The problem with comic ideas built into dances is that the performers often want to ham it up to restore spontaneity after constant repetition, forgetting that the audience may then miss the inherent funny part all together. In the dance the audience has to know what is properly intended before they see the humour, otherwise it is all just mucking about. It is not the place of the ordinary dancers to clown, such action should be left say to the middle pair. An example is the Farnborough morris "Banbury Bill" corner dance in which the middles dance around each other an increasing number of turns at each repetition of the chorus. The team should leave it to one person or a pair, letting the laughs arise from the action, eg as in the Shropshire Bedlams dances "Buffoon" or "Maiden's Prayer".

In physical comedy, for example the pie in the face, the trip over nothing, and the foot stuck in the bucket, one can watch the routines repeatedly because everytime those involved react differently and there is a newness that makes it funny time and time again. One thing that can often be exploited is the dancers' desire to keep the dance moving along, which makes them captive victims. The fool at Wheatley used to have a sack of old and odd hats which he swopped for the dancers' proper ones during a dance. This is like the Betty for the Rapper using a broom to clean the dancers' teeth when they are dancing in a straight line showing the rappers in a tangle!

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SOURCES

Stunt ideas can come accidentally. Pilgrim were dancing a Ducklington "Arran Sweater", really a Fieldtown "Balance the Straw" to the Bucknell "Room for the Cuckoo" tune, when the landlord shouted "Keep dancing while I get my camera!" So they kept on, adding more rounds and starting to invent new versions of this figure with different pantomimic actions until they had done 21 all different. Now it is used to bring members of the public into a dance, and, because of its length, people can change in and out, while the foreman tries to be creative in suggesting fresh actions.

Having the audience join in is always a temptation and some sides have a simple dance for this purpose. The crowd usually enjoys having some of them actively joining in the fun. Minden Rose have a simple quadrille garland dance called "Jane Austen" which because it is worked in pairs can be danced with half of each pair of dancers drawn from the crowd. Fleur de Lys would use a simple stave dance. Farnborough would use a "Bromsberrow Heath" stick dance, but in a continuous circle formation. Rather than have problems with the turning round at the ends of a reel, it works well in a circle as the volunteers can keep weaving in the same direction.

Some ideas come on the spur of the moment. Hobbies Bobbies were asked to do something at a social dance after a tour on the day of the 1990 World Cup Third place play-off, when they not prepared anything beforehand. After a few moments thought outside in the passage they danced "Vandals" with the 13½ extra beer cans, instead of sticks, as football supporters. After the chorus clashing, the first time they took a long swig from the can and the second time they simulated the action and noises of being sick. At the end of the dance they all collapsed onto the floor. Once Ron Cross organised a scratch morris side drawn from friends in different teams, they all knew Trunkles but not the same one, and the audience was hysterical.

People can be encouraged to produce ideas. At the Halsway Advanced Morris Weekends in the 1960's organised by Bob Bradbury, it was difficult to follow the Saturday evening party with something serious first thing on Sunday morning so the attendees were divided into teams and given a task based on mss, a tune or just an idea. Bath City created a blacksmith's dance as they just happened to have a croquet set and a log with them. Moulton did the Battle of Waterloo to the "1812" complete with paper canon and final heap of dead. Jim Reynolds got a group to be very non-Puritan using wallpaper rolls in a number of suprising ways. Mind you Jim could be persuaded to jump through a paper covered hoop. A Nine Men's Morris was good enough to be danced by clubs afterwards. A twelve person dance produced at a similar session at a Broadwood Itchingfield weekend was very clever, but who ever has twelve dancers? Tune titles can be suggestive. Jinky Wells' tune "Polly Put the Kettle On" led one group to teapot gestures and using cups and saucers.

Typically stunts need some preparation, special equipment to be provided, and sometimes even a practice! Grand Union did rapper with those long thin balloons used by conjurers and clowns to make dogs etc. The squeaking as the balloons rubbed was hilarious. Another time a Ladies team danced Adderbury "Lads a Bunchum" padded to all appear heavily pregnant.

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NATURALLY FUN

The fun in a dance can be inherent in the movements used. There are a number of stick dances that exploit the Brimfield napping, with one side holding their stick still and slanting upwards from about waist level while their opposites belabour them, dances often called "Much Wenlock". How the receiver responds is part of the act. Some dances when done without their music can be amusing. It is not unusual to find sides dancing one stick chorus during a dance unaccompanied. There was possibly a serious Midland tradition which was without musical instruments except that the dancers movements, steps and sticks provided a rhythmic complexity to compensate.

The Seven Champions once found themselves a dancer short, but instead of adjusting the dances, proceeded as if the person was there, pantomiming his presence, rather like Mr Pastry's solo presentation of the "Lancers Quadrille". It was so effective that it was often repeated. They also have a Five Hand Dance in which two dancers double stick tap, then rest on chairs, with 'seconds' fanning them, while the three musicians dance a reel of three.

The traditional pub dance of the various Four Hand Reels were frequently done in order to tread on toes in the stepping or to fling dancers off balance in the swings, both to embarrass and to force the loser to buy the next drinks. There was a similar objective in "Three Jolly Sheepskins" danced purely as a continuous sheepskin hey around three hats, glasses or similar objects till one of the performers made the inevitable mistake. In Dorset there is the tradition that a group starts with an Eight Hand Reel and carried on till persons started to drop out and the dance progressively became a Seven, Six, Five, Four and Three Hand Reel. Changing in and out, especially pushing in inexperienced people, can be enjoyable to watch.

Dances are supposed to be interesting for their skill element, but with a little encouragement they can be fun as well. The jig "Ladies of Pleasure" includes a hockle-back step which can be more exaggerated in each repetition. Basically the same dance can be performed to "Widdicombe Fair" with the chorus mostly hockles allowing the dancer(s) to disappear into the audience before capering forward.

Morris clowning can interact with the dances. The Farnborough Morris fool will form a crocodile of both spare dancers and audience members, each bent forward like old men and using a morris stick like a walking stick and then lead them through, back and forward and around the set during a dance. A particular target dance is their Beansetting dance called "The Old Mens's Dance" based on the Brackley version. The crossings are done like old men and they end facing out leaning on the top of their stick and then spring to life with all dancing two doubles and hooking to face front.

Some fun elements are introduced under the guise of ritual. How else can one explain the dances with a woman placed unsuspecting in the middle and lifted high at the end? This is a feature of Maid of the Mill at Abingdon and several of the Eynsham dances. Another idea is dancing around the morris cake and its holder or other personality in basically circular dances as The Rose, Fieldtown, or Bonny Green, Ducklington and their derivatives such as The Spittoon by the Farnborough Morris.

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Unusual tunes can be used for particular occasions. Hammersmith Morris danced Bampton to "When the Red, Red Robin, Went Bob, Bob, Bobbing Along" and I have often tried to persuade dancers to use ragtime for that same tradition. It is interesting that the traditions that continued into the 20th century developed stepping styles with an emphasis on the off-beat in sympathy with current social dance, whereas the classical morris step from the late 19th century used in the revival kept the strong leading beats. Thus it has been difficult to find good danceable modern tunes, despite the large outpouring.

FAINTLY RIDICULOUS

The Cotswold morris does not lend itself to the sort of parody in which something outrageous is foisted on the public as serious and accepted by them because it is good entertainment. The psuedo Molly had examples from The Seven Champions to Paddington Pandemonium Express, and Jolly Holly Molly to the Wally Molly. There are ridiculous "Cotswold" dances such as Hammersmith's "Jockey to the Zoo", in which during each corner crossing the dancers imitate an animal nominated by the foreman, such as crocodile, gorilla, snake, three toed sloth, stork, and has elephant rounds, in which the dancers link hands between their legs. Other examples are the "Hartley Laying Down Dance", the Victory Morris "Four Old Men's" stick dance and versions of the Scandinavian two man "Ox Dance". A mixture of silliness and a physical feat is the double deck, ie piggyback, "Blue Bells of Scotland", with both having sticks and doing the tapping. There is a US dance with its choruses drawn from actions that appear in well known American TV adverts.

The morris occasionally appears on TV or in the cinema, although seldom in a serious role. I once helped a performance of Abbots Bromley in a children's play called "Shadows", and a realistic ribbon dance appeared in the Mikado. Better remembered are the real sides in "Dr Who" and the "Great St Trinians Train Robbery". But from the time of early Tony Hancock TV with the "East Acton Stick Dance" inventive psuedo dances have been used for fun on the Russ Abbott, Bruce Forsyth, and Two Ronnies shows, following in the path of a tradition of skit dances in the EFDSS Albert Hall Shows.

The serious dancers sense of fun comes out in dances with leapfrog movements, the throwing of sticks from dancer to dancer, using funny or silly words and calls in the dances and even in dancing "Bonny Green" off into a telephone box. Even the dancing with friable lathes or sticks of lettered confectionary rock or even sticks of rhubarb can be amusing. Bath City used to morris off out of pubs to "Heigh Ho!", the Disney tune from Snow White, by putting on long coats and dancing on their knees. I have seen teams use kolas as a way of processing out of a pub. Frequently met is the stunt of a dancer who pretends to be hit and falls and an appeal is made for a woman to give a restoring kiss. When this happens all the rest of the team fall down. William Webb Ellis Morris Men have elevated this sort of behaviour into an art form. They also dance Brackley "Jockey to the Fair" with the men going off in the corner crossings to kiss women in the audience. At first the women are annoyed at being chosen but then they become annoyed at being missed. The audience attention to this aspect completely clouds the standard of performance of the rest of the dance.

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The "Coronation Morris" (tune - "Here's a Heath unto His Majesty") is believed to come from Ravensbourne in 1953, although claimed by others since. The figures are anything called by the foreman, not necessarily consistently from one tradition, and the choruses requires each dancer in turn to perform a short 4 bar solo sequence, then quickly drink a pint, the two bars of music being often drawn out, then all dance two double steps and a break on the spot.

Thanking someone who has bought a round can be done publically with a suitable dance. Using the tune "For He's a Jolly Good Fellow", allows the dancing of ordinary figures, with a chorus where all face up towards the Good Fellow, and first one side and then the other sings "And so say all of us" while taking off and waving hats, and then all go into the next figure.

Sometimes ideas are suggested by the availability of suitable props. What is the minimum number of logs needed to be able to do a dance without the dancers having to touch the ground? Many dancers have tried non-moving stick or clapping dances in confined spaces such as in cafes and railway carriages. Bath City created "Ring O'Bells" using eight chairs in two rows, in which everyone had to touch "bottom" on reaching or passing the position in which a chair is sited. Heading-Up of course ends with everyone on someone's lap!

ONE OFFS

Some teams are always seeking opportunities for "fun". Victory enter the adult morris sections of the Portsmouth Arts Festival every year. Once they towed on a barrel of beer as part of the show, claiming that it was traditional, the poor innocent adjudicator. Another year they put their blow-up pig mascot on the adjudicators' table to "have someone on their side". They dance on the large map of the Isle of Wight made in concrete on the front at Ventnor so that they can claim "to have danced all over the island".

At a weekend workshop at Timsbury organised by Tubby Reynolds one of the musicians restrung Tubby's fiddle in reverse order. We then asked him to play for a jig. Of course he noticed the change but, as expected, he felt he should be able to cope, which he could almost, but not well enough for dancing. The one who made the change spent a considerable part of the day trying the challenge of playing the restrung fiddle. Another experience at Halsway was starting to play for a dance and finding that Dave Robinson had removed a reed block from my accordion. In retaliation I later removed the pins that held his bellows into his melodian.

NEEDING SETTING UP

Some ideas have to be "introduced" to be effective or meaningful. One gag starts by explaining that one met an old dancer in a Bampton pub who was keen to dance a double jig, but when he stood up was discovered to have only one leg. He then proceeded to dance "Old Tom of Oxford" on one leg which you then proceed to show how to the audience. Sometimes people actually believe the story. Even the shortest jig seems long when you are dancing it off only one foot! You have to wrap the other one around the supporting leg, it helps to have a baggy costume.

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Bath City once had a Squire who turned out in Judo kit and yellow face makeup so that he could perform stick dances with his bare hands. However it needed some explanation to the crowd to avoid it just appearing stupid. There are "dances" which are no longer a part of our islands' cultures, for example recovered or recreated Highland, Manx and Welsh dances, which are representational in the manner of dances from more primitive cultures elsewhere in the world, that need setting up if the audience is not to be puzzled or turned off. Competitive dances can be easier to work in although they must still be justified if not to appear alien. "The Monkey" dance exists in several forms. The common feature is that the dancers squat and kick alternate legs forward, somewhat like Russian dancers, with their arms out at the sides balancing, or folded over the chest, or with arms bent so that the hands are under the armpits and the arms waggled like chicken wings. The competitors squat in a line and continue till only one is left upright and dancing, or they work in pairs and have a knockout tournament, or they hold one hand with the opposite and in addition attempt to pull, push or twist the other over while still continuing themselves.

Athletic feats more like gymnastics to music are a part of most cultures from the Caucasus to the American West. They are often included in the climax of Russian Folk Dance performances. One such feat was recorded by Cecil Sharp at Adderbury. Although one would not ignore any talent in this direction, it is difficult to have only one person who can "tumble", and as an attraction it should be supported by several dancers, each of whom has his own trick.

Singing can be an integral part of a dance. It was common as an introduction to dances at Adderbury, as well as having some things that are best described as songs that have a stick tapping chorus. The North Leigh side used to stop just before the end of a dance and sing a chorus (probably breathlessly). Dances can be choreographed to sea shanties. "South Australia" is a common dance the other side of the world, and it can be made to go with a swing if the dancers sing without a musical accompaniment. An extension of the idea was to make the figures representational as well, for example illustrating typical mechanical movements of a steam driven engine.

TALKING

As an illustration of there being two motivations in a show, consider announcements to the crowd, either with meaning or as nonsense.

Remarks to the audience have to be intelligible. This particularly applies to comments about the sources of the dances. Those present will not have heard of folklorists who collected the dances and may not even have thought of the concept, nor will they have heard of many the places. However they could be related to nearby places or to the various roads from Oxford. People may recognise Oxford, Northampton, Banbury, Blenheim Palace and perhaps Stow on the Wold and Witney. Some teams can not be bothered to find out even this detail. It should be remembered that the geologist's and tourist's Cotswolds are not geographically the same as the Morris, and the listeners will not immediately think of Northamptonshire. Similarly the term "Border" does not conjure up the West Midlands or the Welsh Marches but where England meets Scotland.

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There is a long tradition of the fool's licence to say what they like, critical, embarrassing, or revealing, but nowadays they do not have that sort of knowledge about members of the audience. However they or the squire can have a spiel which could be nonsense, about as reliable as the begging speeches for largesse. Cock and bull stories can be part of the fun. At one time Abingdon would justify the name Morris on the basis that a Farmer John Morris had built the first bridge over the river at Abingdon. The Farnborough men claimed that their dances came from the bargees who brought salt up the local canal at Christmas.

OTHER NON DANCE FOOLING

A competitive stunt has two dancers standing back to back, each with a banana held at the end in their right hand, which they have to peel completely by just using their teeth. The objective is to be first so that one can swing round and squash the peeled banana into the face of the loser.

For a while Bruce Tofield and I did a silly joke, to set the tone.

"I say!, I say!, I say!". "Yes! Yes! Yes!".

"A funny thing happened to me on the way to the morris". "A funny thing happened to you on the way to the morris?"

"Yes, a woman with a wooden leg gave me ten shillings." "A woman with a wooden leg gave you ten shillings?"

"Yes! Half a nicker!" How some jokes date, especially if not very good!

The classic verbal joke for two has these three parts. The opening and middle being echoed, but not the punch line.

Some teams have things that can be done inside pubs where dancing is often difficult. In its early days the Farnborough Morris did "The Mortgage on the Cow". The first person came on with their handkerchief draped over their head as the "Girl" saying,

"Where is the money for the mortgage on the cow?

I havn't got the money for the mortgage on the cow,

Why havn't I got the money for the mortgage on the cow?

Caus' I ain't got the money for the mortgage on the cow."

During this speech that person is bobbing down and up, by bending and straightening at their knees. The next person comes on representing a "Parent" but bobbing up and down out of phase with the first, saying,

"Where is the money for the mortgage on the cow?"

She replies,

"I havn't got the money for the mortgage on the cow."

The parent again asks,

"Why havn't you got the money for the mortgage on the cow?"

To which the answer is,

"Caus' I ain't got the money for the mortgage on the cow."

Next to come on is another "Relative" who does the same routine but bobs in phase with the first character. Then the fourth person comes on representing the Squire, bobbing in phase with the second person and the wording of the replies slightly changed in that all the first three speak together and say "We" instead of "I". Finally on comes the sweetheart Jack

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bobbing in phase with the first entrant and the speeches become,

All but the Squire and Jack say,

"Have you got the money for the mortgage on the cow?"

Jack replies,

"Yes I've got the money for the mortgage on the cow."

All but the Squire and Jack say,

"He's got the money for the mortgage on the cow."

All but the Squire say,

"So We've got the money for the mortgage on the cow!"

And the Squire says,

"Foiled Again!"

It is the keeping of the alternate bobbing going that causes most of the merriment.

It is possible to use other stunts that just need a leader. My one involves everyone in using a handkerchief to represent the various characters and they are asked to mimic the leader's actions. These are the "Girl", handkerchief folded in half and placed over the top of one's head and down over the ears, the "Squire", handkerchief held on a diagonal and rolled so that it can be held horizontally under one's nose as a moustache, and "Jack" from the sea, the handkerchief opened out and placed hanging down one's back from the shoulders to represent a sailor. The speeches should be silly and short so that it is the frequent changes of character and handkerchief manipulation while trying for dramatic gestures that cause the confusion and hence the laughter. It goes something like, "Here comes the Squire", "Where is the rent?", "I have not got the rent", "I shall evict you, out into the snow", "No not that", "There is The Other", "I'm not sure about That either. I wish Jack was here", "Here's Jack fresh from the sea", "Have you got it?", "Not yet", "Money I mean", "Yes", "My hero", "My love", "Curses", "Go", "Come".

Other ideas can be culled from books of party participation activities, stunts and skits not games. The good ones always appear to be slightly outrageous. A classic is the standing of a blindfolded person on a piece of wood holding onto the shoulders of two lifters and lifting them so that they think their head has touched the ceiling, whereas the lifters have actually bent down and someone else has used another flat piece to touch their head. The person is then dropped or made to jump. Another is to blindfold a person after showing them eggs placed all over the floor and give them a fresh egg to hold in their right hand then getting them to walk across the eggs. Of course the eggs are picked up and replaced with crunchy cornflakes which make a very satisfying noise when walked upon. At the end the relieved person is congratulated by shaking their hand, and crushing the egg. In a wider context of ideas, there is a published short version of "Snow White and the Seven Dwarfs" which needed only a cast of three people with all the others being taken from the audience.

The pub session is an important part of the morris as an occasion. The power of a shared activity such as singing should be used, but not with the unfamiliar folk material that is at best suitable for solo or group performance, but that which all will know, especially the old cumulative songs such as "The Twelve Days of Christmas", "I'll Sing You One Oh!", "Tree in the Bog", "Old Macdonald had a Farm" or action songs such as "I am a Bold Musician and this is what I Play" or even "Underneath the Spreading Chestnut

Tree". A participation gag is to sing "My Bonny Lies Over the Ocean" and every time one comes to a word that starts with the letter "B" everyone either stands up if sitting or sits if already standing. There are a number of such participation activities which must be familiar as for example used in pantomimes. Familiarity is an important tool in audience relating and should be remembered even in the music sessions.

Some stunts can be set up inside a pub. Tubby Reynolds used to have a school bell which held inverted about 1½ pints of guinness which he challenged persons in the bar to beat him in drinking. What the competition did not know was that the clapper was set for them on the other side so that during the drinking it fell onto their nose! It not much different from yards of ale and special mugs that either drain the liquid away from the mouth or leak it out over the clothes.

OPPORTUNITIES

The different traditional forms called "Morris" all have their own magic. The character of the dance traditions affects the quality and acceptability of any forms of associated clowning. Most of this article has been about activities associated with performances of the Cotswold morris.

Cotswold, a small scale show appropriate to pub fronts and gardens and associated with the spring and summer months. Its characteristics depends on body control, dance ability and the integration of music and movement. It is best as a stand alone show. Having a mass of dancers degrades its impact even if the crowds like it.

North West, shoe or clog, a large scale show grown out of street processions which improves with numbers of dancers and emphasises precision and group cohesion. It is still the only form compatible with Carnival processions. Parody and comedy is more difficult because it is less pretentious but strange implements such as black puddings have been used for "Ecce Thump" (sic) derived from a Northern English martial art (so said the Goodies). The processional format had gangs of collectors, whifflers clearing the way etc and clowns would have been of the "walk-on" form like are now familiar in carnival processions depending mostly on appearance and props.

Garland, at its best pretty patterns, gracefully danced. There are good dances for from 4 to 16 performers and they can have more sophisticated figures than any other form. There are several distinct forms of garland. True garland dances exploit the implement rather than have it carried as a mere decoration. Obviously the dances are going to be ladylike and difficult to accomodate a traditional fool or comic capers, although I have found that some of Minden Rose's dances allow of clowning. The English culture does not make public fun of women in the same way that it tolerates doing it to men. Forms of fool for womens' groups are very difficult to define. One traditional bit of behaviour was the use of a handfull of long straw instead of a fool's bladder which was used to give embarrassment by catching in the dancers' hair.

Border, a boisterous, exhibitionist, clattering stick style, giving the impression of undiscipline. Another somewhat anarchaic dance form is the East Anglian Molly with an association with the plough and strawmen etc.

Long Sword and Rapper, linked dancers with movements that can be astonishing or hypnotic but with negligible opportunity for self expression. The associated characters have more formal roles, and when joining in the form of the figures would actually change. Some performances were with a dramatic play and even a plough.

NEAR FUN

Most sides do not indulge in the behaviours described, but would add to established dances, or accept them in sillier forms. Examples are,

- Adderbury Black Joke - going as far as possible in the sidestep movement of the chorus.
- Sweet Jenny Jones - the hesitation step causes problems of interpretation, in New Zealand they use an arabesque.
- Bampton Glorishears - instead of clapping in front of the chest, they are made rising then falling, or vice versa, covering three or more feet.
- Bampton Fram Pushing - after WWII Bampton affected a style of sidestep with rather low twist arm movements which have been exaggerated in the revival to almost sweeping the ground.
- Oxford Badby - in the early 1960's the Oxford sides did very exaggerated intermediate Badby figures going as far as possible in 4 bars and retiring in the next 4.
- Eynsham dances - fun is extracted in several dances, eg with the person put in the centre of Maid of the Mill.
- How Do You Do - several traditions have a corner dance with the pattern of challenge, fight, kick and reconciliation. Sometimes they sing, often they ham the fighting etc. With the Longborough Swaggering Boney there are often excesses such as jumping too far. Others are Headington How Do You Do and Bidford We Wont Go Home Till Morning.

Some dances are borderline comic or farcical such as the fighting Three Musketeers, the Stanton Harcourt Brighton Camp and Oddington Old Frog. Dances can be funny just through choice of a tune with comic associations such as Liberty Bell, the Monty Python signature tune. This is used in a good dance by Sweet Coppin.

OVER THE TOP

Sometimes teams behave in excess, almost going too far. Great Western dance occasionally on stilts. It is said that Bath City did a stick dance using deck chairs. Bath also provided a gang of fools and descended on Gloucester when they danced outside Bath Abbey. Blackheath borrowed officers black mess kit including the long boots and danced at C Sharp House. They also kidnapped the organisers of a Meridian Morris workshop. Earls of Essex pretended to be Hammersmith in dancing around Hammersmith. There is the story of why Bath were suspended (rightly) from the Morris Ring for a while.

OUTSIDE THE ENGLISH TRADITION

One constraint on the revival has been trying to keep within what was perceived to be the tradition. Of course our growing knowledge has widened what is acceptable as more surprises have been found and new ideas evolved. Today the morris is mature enough to make any source its own and it should be possible to absorb almost any dance concept as it will enrich rather than deflect what is being done. The Swedish students' Ox Dance is fairly well known. Other inspirations could be the Guam two person two stick dance, the Phillipine two bamboo poles dance, the Indonesian Umbrella dance, the Hungarian Axe dances, the Chinese elastic band dance (recently a children's craze) and the various Maori stick games.

FEED BACK

As was pointed out near the start it is important that other people's ideas and/or experiences are tapped.

Notes to add

Kirkpatrick's views

phallic dances - embarrassment

stick dance - odds give their to evens who clash both and then hand both back for odds to clash etc

Monks March - Colchester, fall, miss, onto hands on ground

Great Western - jig upside down on ceiling

grockle dance.

Wheatsheaf Trunkles

"AMANDA Business" : Fool claimed that there was a magic word that went with the good luck of the morris, which for centuries was known by the dancers, and it happened to be a young girl's name, and if anyone of that name was in the audience they should come forward. The name being of someone already known to be there! They were then put in the centre of the set and danced around.

Dance the jig or set dance Bampton Flowers of Edinburgh in pairs with common leg tied together, "three-legged".

Seven Champions Baccapipes jig over two men.

OX DANCE - German figures from Jockey Morris at Sidmouth.

1. Bend round each other, left side of waists in contact, so that can reach backsides to slap in turn.

2. One goes upside down and wraps legs around supporters torso so head between legs and buttocks are accessed by both like bongo drums.

3. Start by knocking each other over and lay on backs on ground, raise head and chest in turn as if in last gasps.

4. Winner carries off the other in a firemen's lift.

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SOME FUN & SKIT DANCES

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Skit Dances

1. DORSET FOUR HAND REEL

- From** : Anne Claydon of Dorset, but now universally known in the folk dance world. Reels were mentioned by Thomas Hardy as common when he was a youth. This was formerly used as a pub dance in which the dancers attempted to tread on each others feet in the "stepping". It has now become very stylised in performance when compared with the original rather freer interpretation.
- Steps** : walk, skip change and the universal "polka" or "rant" stepping on the spot, swing buzz step at end.
- Set** : 4 in a line, facing in pairs, 1) <2 3> <4.
The reel has the path of a 3 loop figure eight. Dancers pass right shoulders to start and then alternately left in the centre and right at the ends, except when turning to face back at the end of the set where there are two right passings in succession.
- A1/2 Walk a Reel of Four, **without** giving hands, passing right shoulders first with the one being faced, and do the reel twice through plus an extra change, so that the original ends face each other in the centre.
- B1/2 Middle two only, "step" to each other for 8 bars, then turn to face the new ends and "step" to them for 8 bars.
- A3/4 Walk a Reel of Four, **giving** hands, twice through plus one extra change to end with original middles facing in the centre. The "handing" is the same as the shoulder passing, right, left, etc but at the turn back at the end of the line there will be two right handings in succession.
- B3/4 Step to each other for 8 bars, turn and step to the ends for 8 bars.
- A5/6 Dance a Reel of Four, **without** giving hands, twice through plus one extra change, using a skip-change or polka step.
- B5/6 Step to each other for 8 bars, turn and step to the ends for 8 bars.
- A7/8 Dance a Reel of Four, **giving** hands, twice through plus an extra change, using a skip-change or polka step.
- B7/8 Step to each other for 8 bars, turn and step to the ends for 8 bars.
- A9/10 Pairs swing, using normal ballroom hold.

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2. THE FOREST REEL

From : an old lady, Dolly and friend in The Crown, Bransgore, New Forest.
Steps : walk, skip change step, back setting step, swing buzz step
Title : to distiguish from similar four hand reels from elsewhere.
Set : four in a line, as for the "Dorset Four Hand Reel", but with the middle two facing each other, 1 > 2 > <3 <4.

A1 Two facing in centre, backstep on the spot (single or double step)
A2 Pass by right shoulders and pivot (hullighan, see later) swing the next person, ending with the other two facing in the centre.
B1 Other two backstep on the spot facing in the centre.
B2 Pass and pivot swing.
A3 Walk a Reel of Four, first passing in the centre.
B3 Dance a Reel of Four, giving hands in passing.

Repeat ad lib

3. HULLIGHAN ROUNDABOUT

In NE England this was danced for-as-many-as-will in a complete circle, all dancing from the start, with alternate 8 bars of setting and swinging, going on till near exhausted, perhaps speeding up steadily throughout. This is a useful dance for bringing in the audience.

Hullighan Swing : the name is probably gaelic. Two dancers stand right side to right side facing in alternate directions. They link right arms at the elbows and place the right hand, palm outwards, against the small of the other's back, where it held by the other dancer's left. It is important that the right arms are interlocked otherwise there could be an accident during the swing. The body weight is taken on the right foot, raised onto the ball of the foot, and the body leans to the left a little, balancing the pull of the opposite's weight. The pair rotate clockwise, with short pushes from the left foot. It is wise to stop the swing before releasing hands, although it was common in the Scottish lowlands to try and get the opposite flying!

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4. BROMSBERROW HEATH in a CIRCLE

Like the above this dance is very simple, involving alternate movements of reeling and sticking. However in practice it was found that typical members of the public had problems with the turn back at the ends of the reel and discovering the rule on which shoulders to pass. It was realised that this could be avoided if the set was formed into a ring so that no one ever had to turn back!

From : as used by the Farnborough (Hants) Morris Men.

Music : "Yankee Doodle" or the tunes collected from the Bishop family.

Stick : long sticks.

Set : a circle, facing in pairs. Inexperienced dancers should be made to face the same way around the circle to avoid meeting similarly uncertain persons. Persons to be honoured can be placed in the centre of the ring.

A - reel for eight bars, passing alternately right and left shoulders, hopefully eight passings, and stop and face the ninth person. Use a walking step, two steps to a bar. Normally carry the stick sloping over the right shoulder. If the new dancers phrase badly, it may be desirable to have everyone clash when passing on the first beat of each bar.

B - face and clash sticks, alternately butts left to right and tips right to left in each bar, while doing plain capers on the spot. The leader's reminder call is "bottoms, tops, & bottoms, tops, &....".

This is done ad lib, but with the music gradually increasing in tempo.

295.

5. SHEEPSKIN JIG

From : Broughton Monchelsea in 1984. No sticks or handkerchiefs, or hats.
Steps : stephops, left foot start.
Arms : tendency to push both hands up at the start of phrases.
Set : three objects on ground in a row, in this case hats and three dancers in single file at one end. x x x <1 <2 <3

1. **Sheepskin Hey** - this is a three loop Figure of Eight danced around the objects on the ground. The feature that makes it a "Sheepskin Hey" is that as the string of three dancers passes the middle object, the last one in the line turns back around that object to get ahead of the leader and so in turn becomes the leader of the string. In this particular dance the turn back is only done when the string is going **down** the line of objects and not when coming back up. This means that at times all three dancers circle the top object together. The hey continues until No 1 is leading again and they start another part of the travel to get the dancers in the desired places.
2. **Clapping** - Nos 1 & 2 having started another hey stop when No 1 is by the the furthest object and No 2 by the middle object. They face up and down and clap / b - r+r - / b - l+l - / etc, swinging both arms out to side, about horizontal, between claps, while stephopping and No 3 dances around the whole area clockwise, ending behind No 2 who then turn $\frac{1}{2}$ way clockwise and claps with No 3 while No 1 goes round anticlockwise.
3. as 1. No 1 passes between the further two objects and the other two $\frac{1}{2}$ turn and follow into the hey.
4. **Circles** - come out of the hey in a convenient place, straight into circle around the central object, three times to the right, anticlockwise and to the left, clockwise, turning outwards at the half way point to come back, with an emphatic raise of both arms.
5. as 1.
6. **Star Burst** - all face across the central object in different directions and dance across and away from the centre, pause at the crowd, turn and come back, forming a line going clockwise around to the top of the objects to start the hey.
7. as 1. and lead off at end.

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6. THREE JOLLY SHEEPSKINS

From : Fleur de Lys Morris, 1990, developed from a workshop dance.
Music : "Three Jolly Sheepskins".
Stick : medium length, and sloped over right shoulder when not in use.
Step : stephops.
Set : six dancers in two rows facing.

CHORUS - starts dance.

Evens have sticks in the "hold" and take the "posture". Odds stephop and hit the proffered stick tip vigorously, r to l, l to r twice in each bar for four bars, 16 strikes in all. Then all turn to face up and follow No 1 around No 2 to dance a Sheepskin Hey along the evens line. When the last cast back is done, by No 1, the dancers pause and hold position between the evens thus,

2 1 4 3 6 5

all facing to the odds side, then the odds dance back to place turning up to face across. This is repeated immediately by the evens striking the odds sticks, the evens going round the top of the odd row and doing a Sheepskin Hey which is the mirror image of that done by the odds. They also pause in a single line, the evens below their opposites, and cross to place turning up to face across.

1. **Back-to-Backs.** The odds dance the first half of a conventional back-to-back, passing right shoulders first, around the evens who stand still in their positions. Then the evens dance, passing right shoulders first, around the odds who stand still. The odds and then the evens dance the other half of the back-to-back passing left shoulders first. 16 bars in all.

2. **Reel.** Both opposites stephop on the spot, and clash their stick tips together high, four to the bar, for four bars, then move forward, passing right shoudlers and turning to the right into a Reel of Six along the centre line of the set. 16 bars in all.

3. **Circle.** Dance rounds clockwise, anticlockwise, and off following leader.

297.

7. VICTORY OLD MEN'S or GROCKLE DANCE

From : Victory Morris Men of Portsmouth, no definitive version!

Music : "Greensleeves".

Dress : "Grockle" is a tourist. Proper dress is rolled up trouser legs and on the head a handkerchief knotted at the four corners.

Set : four dancers standing in a circle, each with a long stick, butt on the ground, which they lean on as if it is a walking stick.

CHORUS : walk around one's own stick slowly, one step per bar, not lifting the stick off the ground. Posture, well bent forward, as an "old man", perhaps "shaking", and hamming it up.

FIGURES : all actions go round ring anti-clockwise.

1. **Kicks.** In turn, each dancer claps own hands together, spits on right hand, slaps own right thigh and knees their right hand neighbour up the backside. The neighbour leaps into the air under the supposed impact. (Well something like this! - alternatively slap neighbour's shoulder so that person staggers under the "effect"). This takes two slowly played bars per dancer so it takes eight bars in all for each to have a turn.

2. **Sticks.** In turn, each dancer rocks from one foot to the other, onto left, right and left and then kicks the right hand neighbour's supporting stick away with their right foot so that, in principle, the neighbour falls over.

3. **Hats.** All face in and pass hats around simultaneously. Reach for right hand neighbour's hat (maybe handkerchief) and put that hat on one's own head at a rate of one change per bar. It usually goes wrong, if not the music can always speed up! Keep the action going even if a hat is not there.

4. **Ring.** Link up in a ring with the sticks, giving the butt to one's right hand neighbour. In turn each dancer rocks from one foot to another, putting weight onto the left, right, and left, then lift the right leg over the right hand stick so that the stick is under the knee. End with all four standing on left legs only, the least stable ones!

Then hop on the left leg and circle round which ever direction is easiest. Consensus may have to be achieved by pushing! The aim is for it to fail, but not for all the dancers to fall over, as there is still more dance. This "rounds" could replace a chorus.

5. **Throws.** Everyone throws sticks across the diagonals. Facing across the diagonal the first corners throw their sticks and dib them when caught, whereas the second corners dib them then throw. The concept is to avoid crashes in the centre, at least early on in the figure! One should find that on a hard surface the stick actually can be made to bounce quite well without holding onto the stick when forcibly "dibbed". The music for this figure can be speeded up till there is a catastrophe.

298.

8. BRIMFIELD MORRIS DANCE

Miss Leather and Cecil Sharp met Mr Trill's Brimfield morris men Boxing Day 1909. There were four dancers, with medolian and tambourine men. Sometimes they had more and sometimes less. When there were more, they introduced Country Dance figures into the dance. The dance that Sharp saw was similar to the Four Handed Reel, except that when the dancers faced they did not "step" but clashed their sticks together. The men wore fancy dress, has their faces blacked with white painted patches, but had no bells or handkerchiefs, only short thick sticks, six to eight inches long and one and a half inches diameter. The melodian player had no fixed music for the dance, polkas were preferred but sometimes schottiches played rather slow.

Set : four men in a line, facing in pairs, 1 > <2 3 > <4.

Steps : simple, but suggest use step-hops throughout without any jumps

NAPPING : 2 and 3 hold their stick in both hands, resting their hands on the midriff, and keeping the stick steady during the tapping. 1 and 4 strike these stationary sticks from side to side as in "single stick" for eight bars in rhythm with the music. That is, in general hitting from right to left on the first beat of each bar and from left to right on the middle beat, but phrasing it overall according to the particular tune played. All step-hop (4/2 step), marking time during the "napping".

FIGURE EIGHT : alternately between nappings, 1 and 4 dance a figure eight not a hey or chain, around 2 and 3, who remain in their place marking time. 1 starts by passing his partner by the right and 4 by the left, and 1 passes before 4 in going between 2 and 3, so that both 1 and 4 follow the same track. All call "Ho!" as they start the figure eight and use plain steps (4/1 step) or step-hops (4/2 step) taking eight bars to complete the move.

Instead of the figure eight the following can be interpreted as also having been used, although the mss is not clear that they are truly distinct moves.

1. **Swing in Pairs** usual clockwise direction, either with right arm round partners waist, facing opposite directions and waving free hand, or facing partner and using a "cross-hands" hold.
2. **Setting** to partner to right and left for eight bars. Presumably more elaborate "steps" could be used and this would make it more compatible with the character of the rest of the dance.
3. **Link Arms**, first right and then left, taking four bars each way.
4. **Star Dr Cawte** was told a right and left hands across, eight bars each way. Start by 2 and 3 stepping to the left away from the middle and 1 and 4 stepping towards the middle to allow joining right hands in the centre.

SUGGESTED ORDER :

Nap / Figure 8 / Nap / Set / Nap / Figure 8 / Nap / Arming /
Nap / Figure 8 / Nap / Hands Across / Nap / Figure 8 / Nap / Swing.

A personal suggestion is to use the arming, hand across or swing to change places with one's partner so as to share being on the receiving end!

299.

9. BRIMFIELD FOR EIGHT

From : film of Rogue Morris of Oxford.
Step : stephops continuously throughout.
Stick : short stick, carried on right shoulder when not clashing.
Set : eight dancers in two lines of four forming a cross, with the middles back to back in the centre and the ends facing in.

1. **Reel.** Each of the four inner dancers dance out on the line they are facing and retire backwards, two bars each way, twice.
Each of the four outer dancers dance an asymmetric Figure of Eight. They move forward passing the inner dancer in front of them by the right shoulder, and all four pass the centre together by the right shoulder, they cut to the right behind the inner dancer on the other side and dance a loop around to the left, going round the opposite outer's position anticlockwise, passing the other inner by the left shoulder both going and coming back. The outers then cut to their left behind the other inner, pass the centre point again simultaneously by the right shoulder and turn to right to face inwards at their starting position.
2. **Sticks.** The outers clash the inners sticks 16 times, taking eight bars, hitting alternately from right to left and left to right, and the receiving sticks are held by both hands on the butts, hands at chin level and stick pointing forward and sloping upwards.
3. **Reel.**
4. **Right and Left Turns.** Using a wrist grip, twice round each way, turn in at half way. Change stick to other hand so that sticks always on outside.
5. **Reel.**
6. **Sticks.**
7. **Reel.**
8. **Waist Swings.** One way only, right arms around facing dancers' waist front.
9. **Reel.**
10. **Sticks.**
11. **Reel.**
12. **Four Hand Star.** Go two times round each way, end feet together, arms up.

10. MUCH WENLOCK

There are interesting dances for 6 or 8 dancers generically called "Much Wenlock" but without evidence of being based on collection. The dance seen by Maud Karpeles in 1937 and seen again in 1949 was very simple.

- From** : collected by Maud Karpeles when Mr Minton, as the melodian player, came with 3 dancers, two stick men and a tambourinist, to show the dance.
- Music** : various tunes, including jigs. The band consisted of melodian, bones, triangle and tambourine, depending on numbers available.
- Stick** : stick 14" long and 4" in circumference, not decorated.
- Set** : The dance could be performed by from 5 to 8 dancers. There were always two "standards" in the troupe, a bones and a melodian player, who did not dance.

When 8 there were 4 stick men and 2 tambourineers who danced in a set of 6.
When 7 there were 2 stick men and 2 tambourineers who danced, and a triangle player who did not dance.

When 6 there was no triangle player.

When 5 there were 2 stick men and a triangle man who did not dance, but no tambourine player.

Thus the set for the dance was either,

T	S	S		T	S		S
(top)		(bottom) or (top)		(bottom) or (top)		(bottom)	
T	S	S		T	S		S

A1 1-4 : Partners cross over, passing left shoulders, and take a half turn to the right to face back.

A1 5-8 : Partners cross back, passing left shoulders to places, and then arm once around with the left arms linked, to end in place.

The tambourines are held up and shaken during the crossing. The "step" during the above was something between a run and a walk. In jig time, the dancers put in occasional fancy steps, such as a cross step and a hockle step, but only indeterminately. Dr Cawte was told that for part of the dance they used a clumsy single shuffle as for the rapper dance. When in the streets, the dancers progress slightly in these movements, by making their track slightly diagonal. They are then headed by the melodian and the bones.

B1 : Stick Tapping : Partners stand still, facing each other. The even stick dancers hold their sticks still in a vertical position whilst the odds hit the tips of the even's sticks alternately from right to left and left to right with their tips to the rhythm / x x x x / and finish with / x . x . //. The strikers sticks are also held almost vertically and the tapping is done mainly by a movement of the wrist. The tambourine players beat time and the bones player, who has hitherto been silent, joins in.

A2B2 : The above is repeated but the evens hit the odds.

Whole dance continues ad lib.

The same men performed in 1949 when some were living at Stretton Westwood for Geoffrey Mendham in English Dance and Song Dec/Jan 1953/4 p.100.

301.

Skit Dances

"The Westwood Morris Men, five of them, met in August 1948. Dressed in fancy dress mostly modelled on circus clown costume. One wore a tightly fitting blue costume, wide waisted and tightly banded at wrist and ankle - carried two pairs of bones. Another wore top hat and tail coat and was almost immaculate - with a tambourine. Other three in coloured pyjama like suits. Two has short sticks one foot long - third had a small melodian. A full team included two more stick men. All had blackened faces.

Four dancers stood in a square 12 feet wide, with musician in middle - reading sunwise - tambourine, stick, stick, bones - musician played 16 bar tune loud, fast and inaccurately. Second tune was recognisably as "Three Jolly Sheepskins", largely as at Sleights - this because Sharp's "Sleights" came from John Locke of Leominster!

During first strain the three in motley moved rapidly round each other in a serpentine track, apparently arbitrarily - came occasionally near a hay for three. Step was a rapid rolling walk - as if a hurry to get somewhere. Meanwhile the top hatted tambourinist moved fairly slowly anticlockwise round the set and performed a variety of polka and rant steps in an almost sitting position. At the end of 8 bars all back to position, except stick men now within reach.

One held his stick very rigidly vertically at arms length. The other beat it from side to side with great vigour, four times in each of first six bars, twice in bar seven and three times in eighth. Tambourine and bones did same rhythm, both facing away from centre, the bones at head level, the tambourine at knee level. All instruments played with extreme vigour. Sequence done three or four times, stick men change roles each time. Dance ended on second strain. Usually performed at Xmas."

302.

11. MUCH WENLOCK FOR EIGHT

From : film of a joint Bollin and Rogue Morris side on an Oxford tour.

Set : eight dancers in two rows with sticks.

CHORUS : one side "holds" their stick and makes the "posture", while the other side hits. Sequence is,

/ r to l, l to r, r to l, l to r / r to l, l to r, r to l. - /

/ r to l, - l to r, - / r to l, - hit down - /

Then the other side repeats this clashing.

To "Hit Down" the stiker has a two handed grip of the stick butt to hit down in a vertical plane onto the receiver's stick. The receiver holds their stick for this receive only, at the ends, horizontally in front.

12. BROUGHTON SIX HAND REEL

From : film of Broughton Monchelsea on Victory Morris Tour 1984.

Step : stephops with exaggerated lift of the knee.

Stick : medium sticks, on right shoulder for travelling, in both hands at butts for hitting.

Set : six dancers in two rows. Start facing opposite.

CHORUS - dance starts with a chorus and ends on a hey.

First Half : Evens - stand still, "hold" stick and adopt the "posture".

Odds - stand still but upright and hit tip of opposite's stick.

Eight strikes right to left for four bars with a small swing, and then eight strikes, alternating right to left and left to right, using full swings from one side of body to the other. But the eighth of these is another right to left rather than a left to right strike.

Second Half : as above in reverse, evens hitting odds sticks.

FIGURES - usually a whole hey followed immediately by a figure.

1. Whole Morris Hey, tops and bottoms turn out to start, complete in 6 bars and have 2 bars facing across. Then a cross over with opposite, passing right shoulder and turning to the right and approaching a little, all in four bars, then drive forward and do a left hand turn of opposite, with a wrist grip, to end in starting place, after another four bars.

2. Whole Morris hey, ending with all facing up. Then turn easy way into a clockwise whole rounds taking four bars, with the stick held out at arm's length by the middle and vertical, followed by left hand swing of neighbour, 1&3, 3&6 etc two times around in three bars and ending in starting place, taking another four bars in all.

3. Hey and end facing across. Then all turn to face out and dance towards the audience, if necessary dance on the spot before turning, turn right and come back.

4. Whole Hey and end dance facing up.

13. ROYAL GEORGE 3 HANDED STICK DANCE or HELLO AUNTIE MAUREEN

- From** : Filmed at Waterlooville Festival and at Sidmouth. The detail has been developed over the years.
- Music** : "The King of the Fairies".
- Stick** : each has one medium length stick.
- Steps** : usual Royal George sequence of three stephops and two running steps or "rushes".
- Set** : three dancers in a circle facing in.

Some terminology :

- Hold** : hold the stick with both hands on the butt, in front of the groin, with the stick pointing forward and slanting up at 20° to 40°.
- Gesture**: an upward rotation of the stick from in front of the legs up to the hold position. Can also be just a small rotation.
- Posture**: during a hold the dancer can stand feet apart, legs bent with knees forward and leaning back a little. Amount of posture varies with the individual.

ONCE TO SELF - stand close together, shoulder to shoulder facing in, with the three sticks vertical and together in the centre.

1. **Rounds** - back out and clash on the first beat, turning clockwise into clockwise rounds. Go round twice, taking eight bars in all. Twirl the stick over head, clockwise looking up, on the hops, and lower onto right shoulder for the rushes. Turn out to left on the last 2 bars and face in & gesture.
2. **Batter** - No 1 adopts the posture and hold and the other two strike down on the tip of the stick alternately, seven hits in all. They all then dance a small circle clockwise on their own with two stephops, twirling overhead, and face in with a gesture. This is then repeated with the other leading.
3. **Star** - form a three handed right hand star by resting the wrist of the arm holding the stick on the forearm of the person in front so that the sticks are vertical. Go round for one step sequence, two bars, turn out to left in a small circle clockwise, two bars, carry on with a right hand star, and turn out again, two bars, and face in and gesture.
4. **Batter** - No 2 is hit.
5. **Hey** - Reel of Three twice/three through. 1
On one performance this was not a reel
but dancing round in a circle with two 2
of them working as a pair around the other. 3
6. **Batter** - No 3 is hit.
7. **Rounds** - as before but in reverse direction, anti-clockwise.
8. **Batter** - strikes passed round, each in turn hits their right hand neighbour's stick so the hit goes round anti-clockwise. In the repeat hit the other neighbour so that the hit goes clockwise.
9. **Exit** - instead of the last small circle, the dancers move off towards the crowd, turn to face the centre and posture and gesture.

14. MAIDEN'S PRAYER

From : film of Shropshire Bedlams on a number of occasions 1977-81.
Music : Bromsberrow "Three Hand Reel".
Steps : used a sequence of two stephops and a double, ad lib.
Stick : medium length, carried over right shoulder when not in use.
Set : six dancers in one line, facing in pairs, > < > < > <.

ORDER OF MOVEMENTS - each takes eight bars.

1. **Reel of Six**, once round in eight bars.
2. **Odds Stick**. Evens 'hold and posture'. Odds strike tips with vigour, right to left, left to right, four times a bar, 31 hits in all, while stepping. The swings are long, starting from out to the side of their body, with a good shoulder twist. Both stand still, not stepping.
3. **Odds Circle**. Evens stand still retaining their posture. Odds move to their left, pass their opposite by the right shoulder, and dance right round all the line of evens clockwise, until back by their starting position into which they turn clockwise.

> < > < > <

4. **Evens Stick**. Odds take up the 'hold and posture' and evens strike.
5. **Evens Circle**. Odds stand still retaining posture. Evens move to their left and and dance right round the line of odds clockwise back to the start.
6. **Odds Stick**. As 2.
7. **Both Circle**. All move to their left and dance a circle, more of an ellipse, round to place clockwise.
8. **Evens Stick**. As 4.
9. **Reel of Six**, passing right shoulders first.
- 10 **Odds Stick**. As 2, but after the 31st strike, end standing to attention, stick sloped over right shoulder.

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15. ILMINGTON BUFFOON

From : Sharp saw Sam Bennett's side dance a comic Buffoon dance and commented on it with reference to the Wyresdale dance in the Sword Books. Bennett gave it to Kenworthy Schofield as a dance in a line of six and here it is combined with the village revival's interpretation of the dance which they do in a normal morris set.

Music : Ilmington version of the tune.

Steps : single or double steps for the reel, depending on which period of Ilmington morris is being simulated.

Set : in a line of six, 1) <2 3> <4 5> <6, to start.

A1/2 Reel of Six for 16 bars, ending in two rings of three, one at each end of the set, 1, 2 & 3; 4, 5 & 6.

B1 bar 1 on each beat, one person in each circle claps both hands together, slaps their right knee with their right hand, strikes their right hand on their right hand neighbour's shoulder, ie round anticlockwise, pause.
 bar 2 on the first beat, knee the same neighbour up their backside.
 bar 3/4 the receiver does it to their right hand neighbour.
 bar 5/6 the last does it to the first.
 bar 7/8 all get back to their place in the line, perhaps turning round.
(use hop backsteps and a step and jump)

A3/4 Reel of Six.

B2 as before but instead of kneeling, make a feint with the fist.

This sequence was repeated ad lib.

The village side has the order of 'business' as kick backside, punch the face, stamp on the left foot, and pull the nose. They end the dance by going into whole rounds and all-in from the reel.

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16. THE BUFFOON or SIX HAND REEL

From : recording made at Sidmouth 1977 and 1981 of Shropshire Bedlams.
Music : Ilmington "Buffoon" tune, one day played AB(A²B²)⁵ and another A²⁰.
Steps : usual Shropshire Bedlams sequence of stephops and a double step.
Set : six dancers in one line, facing in pairs.

1. Reel of Six.

2. **Clapping I.** Pairs stand still and clap with their opposites, for 8 bars.

/ b r+r b l+l / op op op - / b r+r b l+l / op op op - /
/ b r+r l+l r+r / l+l r+r l+l b / r+r b l+l b / op op op - //

b = clap both own hands together in front, l+l = clap left hands with opposite, r+r = clap right hands with opposite, op = clap both hands with opposite, right on left and left on right.

3. **Reel of Six.** Pass right shoulders to start, passing smoothly into,

4. **Circles of Three,** anticlockwise, about twice round in six bars, and each dance a small loop on their own clockwise, outwards, in two bars, ending facing round the set of three anticlockwise. The "loops" in the various figures can take the dancers up to half way round the ring.

5. **Kicking,** facing anticlockwise. Each in turn claps both own hands together, strikes the person in front on the back of their shoulder with their outer hand and, moving forward to be close, knees them up the backside, the recipient leaping up into the air. In this and the next figure each dancer takes two bars for this movement, later in the dance it is done twice as fast. In the last two bars each dancers does a small loop out and clockwise to end facing round the set the other way, clockwise.

6. **Kicking,** facing clockwise. As figure 4, ending all dancing own loop out and anticlockwise going smoothly into,

7. **Three Hand Stars, Circle & Swing.** Left hand star going to the right, about three times round, anticlockwise for six bars, loop outwards for two bars to face back, and circle clockwise back (not a star) about two times round, for four bars. Then pairs waist swing with right arms across the front of opposites about three times round in the last four bars. During the swing they move a little to get into a line ready for the next figure.

8. **Clapping II.** Pairs stand still and clap with their opposites for 16 bars. This starts with the eight bars of Clapping I above then onto slapping faces.

/ b r+r l+l r+r / l+l - slr1 - / b r+r l+l r+r / l+l - slr2 - /
/ b - slr1 - / b - slr2 - / p - p - / p - p - //

slr1 = dancer 1 slaps opposites face with the flat of right hand. slr2 = other dancer slaps. p = supposedly a slap, but often degenerates to punches.

9. **Reel of Six.** As figure 2.

10. **Circles of Three.** As figure 3.

11. **Kicking,** facing anticlockwise. As figure 4 but taking only one bar per person so that there are six kicks before the loop in bars 7&8. They shout "ooh!, agh!" in each bar.

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12. **Kicking**, facing clockwise. As figure 5, at the speed of figure 10.

(Somewhen about here it starts 'getting out of hand')

13. **Three Hand Star** anticlockwise, turn out and **Circle** back, moving into a large circle of six on the turn out.

14. **Kicking**, facing anticlockwise, loop out and end facing round clockwise and kick again, turning out in a loop into,

15. **Six Handed Star**, anticlockwise and clockwise. Turn out at half way with a wide sweep of the arm like the stick movements in other dances. Dancers start to insert some backside kicks to the persons in front of them.

16. **Fighting**, facing anticlockwise, start by every other one kicking once, but immediately the other half of the dancers turn outwards to face back and start to fight or wrestle with the one behind, degenerating into a general melée, eventually the pairs falling over on to the ground.

17. SOUTH AUSTRALIA

- From** : teaching of the Britannic Bedlam Morris Gentlemen of Wellington, New Zealand in 1990. The second makes a good Ale dance!
- Music** : the shanty "Bound for South Australia".
- Stick** : long morris stick. The "double" hold is with the stick being held in the left hand at one end, knuckles on top, and the right hand in the middle, knuckles underneath.
- Figs** : Adderbury figures used.
- Set** : six dancers in normal morris set.

A) as taught by BEDLAM MORRIS

They do not use music. All should sing all of the shanty, but remembering all the words with everything else going on is difficult, so at least one sings the verses and all sing the chorus of the shanty. The sticks are held in the "double" hold diagonally across the chest during the figures.

ORDER and WORDS

1. **Capstan,**
In South Australia I was born, Heave away, haul away,
In South Australia round Cape Horn, We're bound for South Australia.
Chorus,
Heave away you rolling kings, Heave away, haul away,
Heave away you'll hear me sing, We're bound for South Australia.
2. **Back-to-Back,**
As I walked out one morning fair, Heave away, haul away,
'Twas there I met Miss Nancy Blair, We're bound for South Australia.
3. **Tops-Down,**
I shook her up, I shook her down, Heave away, haul away,
I shook her round and round the town, We're bound for South Australia.
4. **Bottoms-Up,**
There ain't but one thing grieves me mind, Heave away, haul away,
To leave Miss Nancy Blair behind, We're bound for South Australia.
5. **Hands Around,**
And now we're sailing round Cape Horn, Heave away, haul away,
You'll wish to God you's never been born, We're bound for South Australia.
6. **Adderbury Hey,**
And now I'm safely on dry land, Heave away, haul away,
With a bottle of whisky in me hand, We're bound for South Australia.

CAPSTAN FIGURE - During a normal walk round and sing, hold sticks with a two handed grip at one end with both knuckles on top horizontally with free ends into the middle simulating the arms of a capstan, and walk round pushing.

CHORUS - All stand facing opposites, stick held in two handed grip at bottom and stick sloping up to the right across the chest. In bar one the evens push their stick forward on the first strong beat and hold it steady, and the odds strike (more of a vigorous swipe) its tip on the second strong beat. In bar two the evens hit the odds in a like manner. In the next bar both strike their partner's stick, up high, with a forehand and then a backhand clash. Then the stick is swung horizontally over the head (clockwise looking up) to strike partner's stick again with a forehand on the second strong beat of the fourth bar. This swing starts either with a

preparatory movement to the right as if ready for a forehand, or as a bounce off of the backhand. **END** on a chorus.

All continue facing across and step and close twice, moving sideways down the set with the stick held as if heaving on a rope. Face up and dance up with stick on shoulder, clashing with opposite at the end.

B) STEAMBOAT version

The Adderbury figures could be replaced with movements representing elements of a steamship that was in passage to the far side of the world. The fun comes from the problems of dancers coordinating opposing movements. The nautical name for such an idea might be "to dance and skylark"!

1. **Weigh Anchor** : As Capstan, but noting that an anchor is heavy to lift and the men would go round slowly.
 2. **Poppets** : Hold stick by middle, horizontal and full arm stretch above head. Raise and lower stick by bending at knees. 1,4&5 and 2,3&6 work in opposition to each other, one set going up while the other goes down.
 3. **Rockers** : Hold ends of own and opposite's sticks across set. Stand erect and pump them alternately, having left hand up while right hand is down.
 4. **Clean Tubes** : Turn to face outwards, bend over and put stick between legs, just above knees, push and pull as if they are rods being forced in and out, odds push when evens pull.
 5. **All Hands to the Pumps** : Hold both ends of the sticks in right hand and pump, with a good bend of the body, 1,4&5 down when 2,3&6 up and vice versa.
 6. **FIRE!** : Hold both ends of own stick and form them in a line along each side and the two sides of the set pump alternately, as an old fire engine.
- Drop Anchor** : As the anchor is falling, this is fast, unlike weighing it!

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18. HEY BOYS UP WE GO!

From : At the CDS Pinewoods Camp in 1980 a "garland" dance was offered for skit night.

Step : dance walk. A "double" is 1 2 3 together.

Music : its Playford tune.

Set : four dancers, each with U shaped garland, in a square, two facing two, each pair being considered a working unit.

1. Pairs forward and back a "double" twice.
 2. Turn opposite by the right once around. But put the lead hand against the middle of the opposite's back, not touching hands in any way, so that the dancers are half way to being back to back. Then turn opposite by the left once around. This time with the lead hand in front of the opposite, the leading hand somewhere between middle of the chest and armpit position, so that the dancers are half way to being face to face.
 3. Each turns neighbour as in 2.
 4. Siding with neighbours, pass by left shoulders, turning body to pass face to face, and as do so swop each other's ends which are in left hands, so that a line of four arches is formed. Come back on same track and swop back garland ends. Siding with opposite, exactly the same, to the left etc.
 5. Diagonals cross in turn, first then second, passing face to face and garlands almost touching in vertical plane, moving smoothly into whole rounds clockwise. Diagonals cross back, first then second, and whole rounds clockwise again. In the round the knuckles touch so that the garlands form a "crown".
 6. Arming with neighbours, link right elbows, letting the garlands slope backwards to allow it and turn once around and continue to form a basket. The two pairs do not let go but further link their free arms at the elbows. Alternate dancers are facing in and out. The basket goes once round, breaks, the dancers go to their starting positions with garlands vertical.
 7. Captures. Opposites capture each other by lowering their garlands around the other so that their opposite is within the garland which is horizontal. The persons who are the first corners lower their's first and the others lower their's on top. Opposite's capture when face to face, and the "first corner" persons push-&-pull, without rotating as a pair, to change places with the other pair in a clockwise direction, then they raise the garlands.
 8. Neighbours capture differently. The "first corner" persons who are now in the second corner positions, turn to their right, clockwise, and cast behind their neighbours to go round the outside of the set clockwise to their starting place, with their garland horizontal at waist level in front of them. As they pass their neighbour, the neighbour captures them from behind with their garland, and the pairs, one behind the other, go round a circle clockwise but not around the other pair, and raise garlands. The opposites capture again face -to-face and do a reverse push and pull going half round the other pair anti-clockwise to change places without rotating as a pair.
- Neighbours capture and then the pairs turn clockwise themselves, not around the other pair, then approach and use the free garlands to link into a circle anticlockwise. Pause in this position.

3/2.

9. Exit. One who can, raises their garland vertically and leads the line off linked together.

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19. THE TWO RONNIES

From : The "Two Ronnies" Show on TV about August 1977. They were dressed in long whites, hats and baldricks. The two women wore shorts.

Stick : Each started with a long stick held Adderbury fashion, and during the dance swapped it for a bladder.

Step : stephops.

Set : two lines of three, starting by facing across towards opposite.

A Casts -

- a) bottom pair - cast up the outside to the top, clash sticks in the middle at the top and dance down the centre to places.
- b) middle pair - cast up the outside to the top, clash sticks in the middles at the top and dance down the centre to their place.
- c) top pair - dance a small circle around their place, clash and then dance another circle in the other direction.

B Swops -

- a) bottom pair - repeat A but when back in place swop their sticks for a bladder from a pile at the bottom of the set.
- b) middle pair - like A but taking a longer path, cast up the outside to the top, down the middle and cast up again to starting place, swapping sticks for bladders at the bottom.
- c) top pair - clash at top then go down centre, swap, up the outside.

C Waggon Wheel - whole rounds each way but putting **both** hands on the shoulders of the dancer in front.

D Cross Over - pairs cross over the middle. Two dancers in turn, cross to meet face to face, dance a step on the spot, then sidestep, moving a little to the right side so that they can lean both forward and round the other dancer and smack the other dancer's bottom with their bladder. The order appeared to be the bottom pair first, then alternate ones from each side so that each dancer has two goes in succession. The pairs were never corners.

E Whole Rounds.

F Leapfrog - face up to the top in two lines. All dance a pas de basque step while dancing on the spot.

- a) bottom pair - balance then two leapfrogs up to the top, and dance back down the outside to place.
- b) middle pair - balance then leapfrog over top pair, cast to the bottom and leapfrog up to place.
- c) top pair - dance down the outside of the set and leapfrog to the top.

G Cast -

Cast out from the top, lead by the first pair, and come up the middle, forming a line of six across the set facing the top.

20. CITY MEN'S DANCE

From : film of EFDSS Albert Hall Show 1965.
Kit : City Dress with bowler hat, rolled umbrella carried in the right hand and folded newspaper under the left (unless otherwise stated)
Extra : a bus stop sign at the top of the set.
Music : various Longborough morris and sword tunes.
Set : six dancers, standing in a ring off from the dance area.

1. **Entry** - "Belle Island March" A - Dancers advance in two lines with "Monks March" Heel-&-Toe step, facing across till they make a single line down the centre, swinging their umbrellas through a large arc, about 200°, and turning the easy way face up at the end for the "break", which is dibbing the bottom of the umbrella on the ground twice, bending forward a little, and putting the handle over the left elbow to let it hang down on the 1 2 3 of the end of the hornpipe music phrase.

2. **Greeting** - "Belle Island March" B - The top man, No 1, turns half round clockwise to face the next, No 2, and both step to their right, and greet each other by raising their hat up to the right by the brim with their right hand in a wide sweeping gesture, weight on the right foot and leaning to the right. Nos 3&4, then Nos 5&6 ditto. *[Then all do it again, moving out further to form a normal morris set]*

3. **Hey** - "Belle Island March" A - Half Hey with the normal morris track using a Heel-&-Toe step. Unbutton the umbrella and shake it loose, start to raise it in bar four and have it fully open and up vertical held by one hand by the end of the phrase, when the dancers have moved into a single file again facing in pairs.

4. **Progression** - "Saturday Night" AB - With the umbrella still vertical, all dance two double steps, galley on the right foot, moving out to the right, turning on the hops, and making the feet-together-&-jump and sideways movement back into the file. All dance two furies and then four plain capers to pass by the right shoulders to change places but still facing the same directions. As they pass they tilt the umbrellas to to left and spin them about the stem in their hands. Repeat all a turn *[or two]*, to end in pairs back to back, ie ends facing out.

5. **Rounds** - "Travel By Steam" (Swaggering Boney) A - Stand in this line and fully open, rhythmically and all in the same manner, the newspapers, holding them with hands at head level to obscure vision. Move into half rounds, clockwise and galley outwards to face back and dance back ending in a circle, while reading their newspapers.

6. **Corners** - "Travel By Steam" BB - The top and bottom pairs face, up and down the set, while the middles, having moved out a little, stand facing across and read their newspapers. The ends, still with newspapers up in front and umbrellas hanging from the left elbow, simultaneously dance a long open sidestep to the right and a short open sidestep to the left, to approach their other end along the set, and jump to land feet together, so that they are face to face (except for the newspapers!) across a line between the middles. Both of these pairs spring sideways away from the centre of the set, and then spring sideways back towards the centre, so that they remain facing. The springs are off both feet and the landings are on both feet. They then half lower their newspapers and walk past each other, passing right shoulders, acknowledging each other, changing ends. They fold

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the newspapers during the next phrase.

The middles stroll forward, No 4 engrossed in the newspaper, the other with it folded as a baton. No 4 stops at the end of bar 4 and lowers the newspaper, while No 3 does the jump. In bar 5, No 4 raises their hat and holds it up during bar 5 when No 3 hits his bare head with the rolled up newspaper. They then walk across to change places and turn and face across. All put newspapers into their left side jacket pocket.

7. **Arch** - "Lass O'Dallowgill" etc - The top pair make an arch by crossing the point ends of their umbrellas high in the middle of the set between them. The other pairs face down with umbrellas sloped over the right shoulder, and walking, cast up the outsides of the set and cast back down the middle under the arch.

8. **Double Under** - Form a ring using the umbrellas, handle in right hand, point held by right hand neighbour. *[Circle and stop in starting position, top pair at the top.]* Bottom pair lift the umbrella between them to above head height and the top pair move down the centre to pass under it, with the umbrella between them in front and held horizontal, while the bottom pair carries this umbrella over the heads going up the middle. At the bottom the top pair turn away from each other, casting out and going up the outside, lifting their umbrella over the heads. Carry on till reach starting place.

9. **Threes** - Still maintaining the hilt-&-point links, the middle pair approach closely and exchange handles while everyone brings the two ends their are holding in different hands together into their right hand. The umbrellas are then lifted horizontally to show two separate rings of three with the umbrellas forming triangles. The triangles walk around anticlockwise, with the two sets rotating to keep the former middles close in the centre.

10. *[THE ENDING - Final movement not filmed. Could continue the "Threes" by one of the triangle ducking through as in the Ampleforth and Ryedale sword dances. If the umbrellas are flexible enough an attempt could be made at a lock or the tips of the umbrellas could be released, dancers face their opposites, link up in pairs and do a roll.]*

For the purposes of the show the number of repeats of any movement was minimised. For other performances repeats are desirable as the audience will not recognise the movements quickly in the way that a folk one would do.

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