

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)

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.

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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

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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.

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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.

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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.

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