

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.

228.

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 hanks 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       3   A   2
  
```

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.

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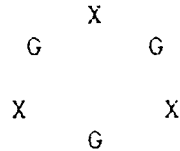
          X
        G   G
          X   X
          G
  
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2. **Sticks** - dance a whole rounds clockwise, to the left, outside the garland ring.
Garlands - dance whole rounds anticlockwise inside, perhaps twice round.
3. **Sticks** - dance loops through the garlands, 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.

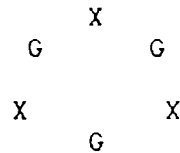
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          X
        G   G
          X   X
          G
  
```


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.



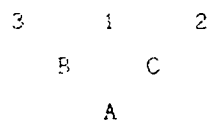
6. **Sticks** - stand still.
Garlands - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.
7. **Sticks** - weave through the garland holders, going outside the 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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