

# 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.

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**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.

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## 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.

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## 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?)*

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## 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.

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## 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",

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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,

```

      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
  
```

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. 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 where 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.

260.