

BARLEY MORRIS SIX HANDED STICK DANCE

Source : from film of Barley Morris on tour.

Music : ?

Steps : hopsteps

Sticks : long

Set : 6 dances in two lines.

CHORUS : sticking : clash tips high- and low- in each bar, but end two high clashes - in last bar.

FIGURES :

ONCE-TO-YOURSELF : stand facing up with stick on right shoulder.

1. **FOOT-UP-&-DOWN** : move up for 4 hopsteps, hopsteps on the spot and jump and turn out to face down. Move down for 4 hopsteps, hopsteps on the spot and jump to face front.
2. **CROSS-OVER** : normal path, passing right shoulders both times, with stepping and turns as in Foot-Up.
3. **REEL-OF-SIX** : all move into one line down centreline of the set, going to the right, left shoulders to opposite, turning anticlockwise to be in a line of 6 facing in pairs, in 4 hopsteps. Complete reel of 6 along the centreline, in 20 hopsteps, dance on the spot facing for last 8 hopsteps. Next chorus done facing in pairs.
4. **WHOLE-ROUNDS** : move out to starting place on 4 hopsteps, turning to end facing up and down the set in the opposite direction to which they were facing in pairs in the centre. Dance 4 hopsteps on the spot. Then large whole rounds anticlockwise, 20 hopsteps, and approach in two lines for the last 4 hopsteps.
5. **FOOT-DOWN-&-UP** : opposite to fig 1, ending all-up.

BROUGHTON COMPETITION DANCE

Source : video of Morris Dance Competition at Sidmouth.

Music :

Step : single or hopsteps

Set : 8 dancers, 4 with sticks (S) and 4 with handkerchiefs (H).

ENTRY : in single line in order S H H S S H H S, into circle and close in to initial formation.

▼ H H ▼

▲ H H ▲

FIGURE 1 - 8 bars - stickmen tap across the set, hopping throughout, and hitting stick tips right to left. The handkerchiefmen dance a reel of 4 across the centre of the set (how start?).

FIGURE 2 - 8 bars - stickmen dance a reel of 4 along centre of set (how start?). Others turn by the right and then the left, turning out at half way to face back and at the end to face across.

FIGURE 3 - 8 bars - stickmen tap with opposite along the centreline, while the others dance a right and left hand star.

 H H
▶ ◀ X ▶ ◀
 H H

FIGURE 4 - as figure 2.

FIGURE 5 - 8 bars - stickmen tap as in figure 3, while centres dance a reel of four across the set as in figure 1, passing neighbour on the side first.

FIGURE 6 - as figure 2.

FIGURE 7 - whole rounds clockwise and lead off in order came on.

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.

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.

BLEDLOW CROSS

- Source** : Dance composed for a set of 12 to exploit the jaunty off-beat of ragtime.
- Set** : 12 dancers, working in groups of 3.
- Music** : Scott Joplin's tune or similar.
- Steps** : A sequence like / 1 h 2 h/ 1 h 2 h/ 1 h 2 h/ 1 2 3 -/ so that alternate 4 bars start off opposite feet. Last bar emphasised.
- Hands** : sticks or handkerchiefs. Arms swing alternately, the natural way. Sticks crossed in turns or hit in passings. Both hands raised up and out in a big sweep on the 4th bar where it is easy to fit in.

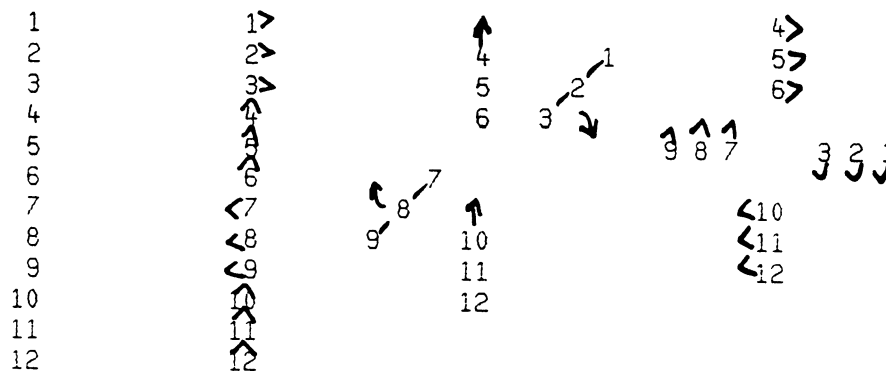
1. ENTRY

A single file of 12 dancers, thought of as in 4 groups of 3, come onto the dancing area and, after moving around the space, achieve a straight line along the centre of the area, with No.1 at the top.

The centre point for the rest of the dance should be where No 5 in the line is, because of the next figure, not between 6 & 7 as might be expected.

2. WHEEL

On the first beat, the first group of 3 make $\frac{1}{4}$ turn individually on the spot to face to their right, the third group make a $\frac{1}{4}$ turn on the spot to their left, while the other 2 groups continue to face up. The first and third groups, now shoulder to shoulder, dance a clockwise wheel for a $\frac{1}{4}$ of a full revolution, in 4 bars, so that the first group will be facing down and the third facing up in a line across the centre of the set. The second and fourth groups remain facing up and move forward for the same 4 bars, till they are where the first and third groups were when they did their $\frac{1}{4}$ turn on the spot, they then also make $\frac{1}{4}$ turns on the spot to face round the set clockwise.



The set is now in a cross formation with each arm formed by a group of 3. Note that there should be a gap between the arms in the middle of the set.

The cross completes the revolution till the first group is back at the top (12 bars, 16 bars in all).

3. SQUARE

In this movement the groups of three work as units. At the start the set is in a cross with the arms facing round clockwise. Instead of rotating around the centre, the groups work around the square alternately moving forward in line of three or in single files of three.

Bars 1-4 : each line abreast of 3 dances forward till lines form edge of a square, all turn $\frac{1}{4}$ to right to form single files of 3 on the /123-/.

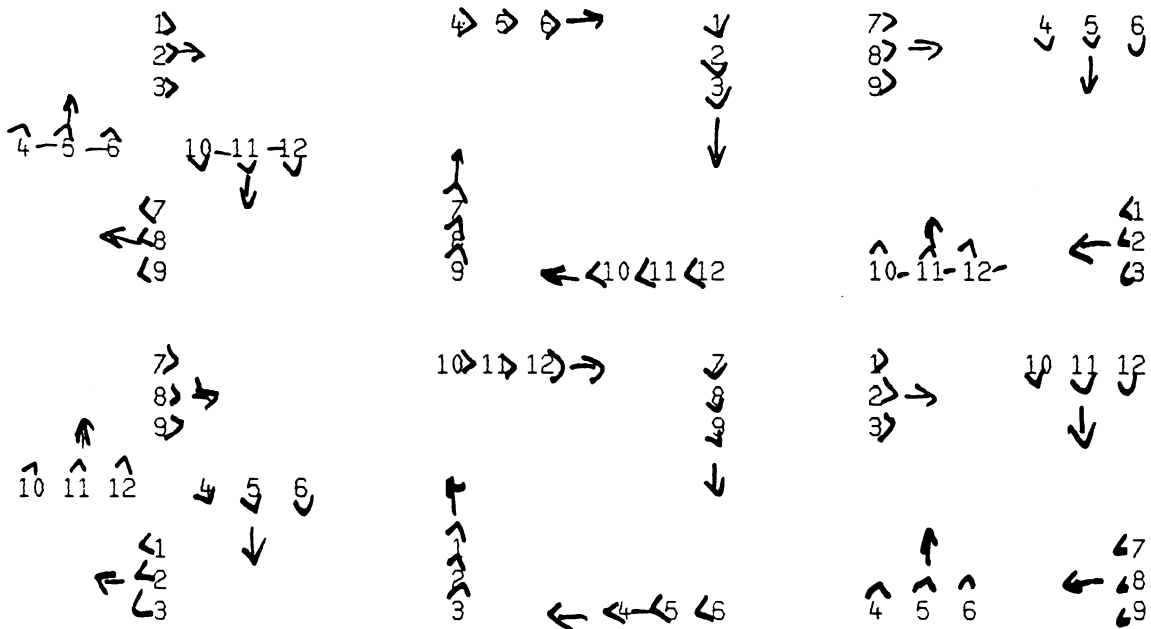
Bars 5-8 : dance forward along side of square, and all turn $\frac{1}{4}$ to right to form line abreast again.

Bars 9-12 : each line abreast dances forward till form cross again.

Bars 13-16 : carry on to other edge of square & $\frac{1}{4}$ right turn to form files.

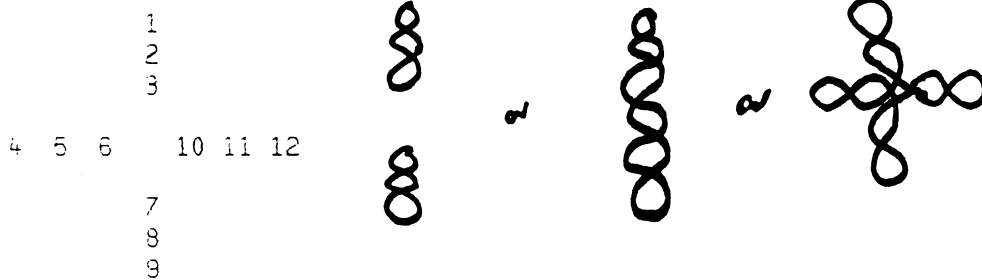
Bars 17-20 : dance along side of square & all turn $\frac{1}{4}$ right to form lines.

Bars 21-24 : each line dances forward to form original cross in original places.



4. REELS

From the cross formation, the outer ends face the centre and the other 2 of each 3 face outwards. Start progressive reels along the arms from the outside, first passing right shoulders. Simple reel of 3 twice through, or reel of 6 across the full diagonal or back or work along each arm in turn going round clockwise.



5. BIG CIRCLE

As dancers come out of the reels progressively, they turn to their right into a clockwise circle. They are not in their original order, the 3rd and 4th groups are in reverse order. The group leaders are now, 1, 4, 9, 12.

6. ROUNDS & STARS

The group leaders turn in to their right and lead their groups into four rounds of 3 persons going round clockwise inside the original big circle. Turn inwards to come back anticlockwise making Four 3-handed stars.

Group leaders lead their groups out into the big circle going anticlockwise.

7. CENTRE

All face the centre of the ring, all dance into the centre, arms at sides, and retire backwards, both arms up. Repeat and end feet together facing in.

THE OLD MILL

Source : taught at a workshop.
Music : polkas.
Steps : hopsteps.
Sticks : two short sticks each.
Set : eight dancers in two lines.

Order of Movements : there are only two figures, the first done several times and the last only once. There is a fixed sticking chorus between each figure, but done in a different pattern each time.

THE FIGURE : A rather wild movement ! : The middles turn round their neighbouring corner. Both dancers face the same way and link their inside arms, right with left. The middles start by going inside their neighbour, Nos 3 and 6 going round anticlockwise, Nos 4 and 7 clockwise. The corner rotates more or less on the spot, giving "weight" to help the middle around as quickly as possible, and "flinging" them into the following star. The middles then star four hands around one and a half times so that they end in the other half of the set, but on the wrong side. They then repeat the movement with the other corners to get back to their starting place. The dancers have to turn to face the next direction smartly, there is no time to "drift" or to stop and think! Note that two of the four middles will come to the star with the "wrong" hand. Teams must agree on the rule for the hands in the stars as either both left or both right or alternate will do.

THE HEY : The final movement is a complex version of THE FIGURE. It starts the same with turning on the corners, but this time with a turn and a half so that the dancers change places, and the original corners star in the middle round one and half. This pattern continues with pairs continually changing places till all are back to where they started. The movement can be taken more slowly than the figure and of course it takes much longer.

STICKING :

/b b r+r - /b b l+l - /b unr b unl /b beh b - // repeat in reverse.

The dancers turn on the spot in bar 3 and half of bar 4, turning to the right when starting clashing under the right leg and turning to the left when starting clashing under the left.

b = hit own together in front : r+r, l+l = opposites hit . unr = clash own sticks under a lifted right thigh : unl = under left : beh = clash behind.

CHORUS 1 : stick with partner.

CHORUS 2 : in fours, stick with diagonal. The second corner hits 2 bars out of phase, doing the turns before hitting partner.

CHORUS 3 : ends and sides stick, Nos 1 and 2, 3 and 5, 7 and 8, 6 and 4. The middles move out sufficiently to stand in a square to stick.

CHORUS 4 : each sticks with their other neighbour, Nos 1 and 3, 5 and 7, 8 and 6, 4 and 2, the person the other side to that in chorus 3. They orientate to form a square rotated 45° from the previous chorus.

UNIVERSAL COMPETITION DANCE

This dance is just the pattern, the steps are the choice of the team.

The dance is for a set of six.

1. ENTRY

Come on in single file and at the dancing place move out to form a set in two columns each facing across the set.

2. LINES

All move forward into a line along the centreline of the set, right shoulders to opposite dancer and retire to place. Dance on the spot for 4 bars. Repeat going the other shoulder etc.

3. THREE STARS

Middles go to their right and star three right handed with the ends going round two thirds to change places. Then the new middles go to their left and star three left handed with the new ends. Repeat till back to place.

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

4. BACK TO BACK

As 2 but back to back instead of into line.

5. U HEY

Hey round the set crossing at the bottom of the set but not at the top.

1&3, 2&4, 5&6 start by passing right shoulders, and alternate passing. When reach top of column, turn and come back along the same column. The movement continues till everyone visits everywhere.

6. HALF ROUNDS

As 2 but half round the set, moving as a set not just with opposite.

7. LINE OF SIX

All face up and move into a line of six across the set, tops in the middle, bottoms at the ends. Dance a movement starting from this position, and end the dance all facing up.

JOURNEY'S END

Source : danced by English Miscellany at Towersey 1991. Can be danced in different styles with two sticks, as a border dance with one stick, as handkerchief dance or with staves.

Steps : skip-change step for travelling, kick-balance or polka on spot.

Set : Six dancers in two lines of three, facing across set at the start. To keep the dance flowing the patterns have to be made large.

Fig 1. : **Whole Hey** : a Cotswold morris hey pattern for six, ends turning out and middles following the tops.

Fig 2. : **Reel of Four** : the centres stand still in their place facing across the set (if two sticks, cross them in front). The bottom pair go up between the middles, changing sides, odd side in front, and dance around the opposite middle, cross again and dance around neighbouring middle to place thus completing a 'figure of eight'. The tops cast down, just as starting the hey, and go below the middles, then follow the bottom pair around the figure of eight. As they end by going round their neighbour, they continue by passing up through the bottom pair and go up the centre to their starting place.

Fig 3. : **Cast** : All face up, top pair cross inside sticks, and all lead up in pairs for 2 bars, then the top pair dance on the spot or retire bringing the crossed sticks back over the other dancers heads, for 2 bars, while the other two pairs dance up under and go into a single cast. The old top pair join in the cast behind the others. All dance up the middle (with inside sticks crossed) to form a set where everyone has moved a place in the set.

Fig 4. : **Step & Turn** : All face across and dance 4 bars on spot, either
(a) 4 kick-balances holding hands or crossing sticks along sides,
(b) 4 polkas on spot (with two sticks crossed in front of chest),
(c) hit tips of sticks together with opposite for 4 bars, the choice depending upon what implement is used.

All turn opposite once round with the right hand (stick).

Repeat two more times through till all back to starting place.

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 shouldlers 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.

OLD BROSELEY

Source : Iron Men
Music :
Steps : hopsteps
Set : 8 dancers, standing in a circle, linked by the sticks hilt and point like a sword dance.

ONCE-TO-YOURSELF :

SING : "Old Mrs Docherty, she got into bed with me.
Threw her leg right over me, to keep my belly warmer."

- A1 **ONE CIRCLE** : all face the centre for 2 bars, circle once round clockwise to place in 4 bars, and dance facing centre for 2 bars.
- B1 **STICKS** : Face in four pairs, stick for 2 bars, hitting right to left forehand high (up), and hitting left to right backhand low (down) in each bar. All turn clockwise 180° to face dancer behind and repeat. Continue this sticking to fill 8 bars, 16 hits in all.
- A2 **TWO CIRCLES** : Dance in two circles, sticks on shoulders, outer ring being those facing round anticlockwise and the inner ring being those facing clockwise. Outer circle round once, inner circle twice (?). Take 2 bars to move into the rings, 4 bars to go round, and 2 bars to fall back to place.
- B2 **STICKS**
- A3 **INSIDE-OUT** : a "double-under", 2 bars to form hilt-&-point ring, 2 bars to cross under an arch to turn set inside out, 2 bars facing out, 2 bars to face in pairs ready for sticking.
- B3 **STICKS**
- A4 **STAR** : Hands across in fours, knuckles in the middle.
- B4 **STICKS**
- A5 **INSIDE-OUT** : repeat to place.
- B5 **STICKS**
- A6 **FINISH** : all circle hilt-&-point as in A1, all turn on the spot anticlockwise to face out, raising hands and turning under them so that they are now crossed, and count 4 and stand still. Sing the words again.
Let go sticks and dance off in single file.

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.

MARKET DAY

Source : Mary Rose and Royal George at a Morris Orange in Portsmouth.
Originally named after a local street market.

Set : Seven dancers arranged,

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1           1
           2           2           2
           1           1
    
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Sticks : The dancers labeled "2" have a short stick and those labeled "1" need only have a pair of handkerchiefs.

Steps : hopsteps.

CHORUS

The "1's" dance 'figure eights' around the "2's". Each '1' goes right shoulder past the '2' diagonally to the left to the opposite '1's place and turns to right to face back, each '1' goes through a different gap, 1† 2 1† 2 1† 2 1†. Each '1' goes back across passing the same '2' right shoulder, but this time turning to the left, and passing the opposite '1' by the left shoulder, pairs of '1's passing between the '2's, 2 1† 1† 2 1† 1† 2. Carry on in the same manner till back to starting place. Each crossing takes 2 bars, the figure takes 8 bars in all.

The "2's" at the same time clash tips, the centre dancer taking 2 bars each way. To let the others through there has to be a gap, suggest 1 bar clash and 1 bar to turn to face other way.

FIGURES

1. **STAR & SWING** : The '2's right and left hand star in the centre, while the '1's on each side pass each other, going to the other end of the set and turn their opposite with a right elbow swing and then come back along the same path to place.
2. **REEL & ROUNDS** : The '2's do a tight reel of three two (or three) times round, while the '1's dance rounds clockwise and anticlockwise.
3. **SHEEPSKIN** : The '1's stand still back-to-back between the '2's, thus, 2 <1 1> 2 <1 1> 2 or face-to-face and hit sticks, while the '2's do a Sheepskin Hey around the pairs.
4. **SEVEN REEL** : into single line facing alternate directions, with bottom the odd one, 2> <1 1> <2 1> <1 <2, and reel of seven all the way round.
5. **WHEEL REEL** : into single line and do a reel turning 180° in twos or threes shoulder to shoulder, (either 3's at ends and centre rotates once on own, or 2's at the ends and the 3 in the middle), the centre dancer just rotating on the spot. The facing is arranged so the ends of the 2's or 3's move forwards,

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2 1 1 2 1 1 2
v ^ ^ @ v v ^
    
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Depending on which groups rotate first, 3's at ends or 2's at ends, the pattern sequence can look different, when the 3's start never can get the '2's into the 2nd & 6th positions.

THE CIRCLE DANCE

Source : Paradise Islanders, a Border side from Redditch, Worcs, as taught at their 10th anniversary instructional in February 1990 at Stoke Works near Bromsgrove.

Sticks : short sticks

Music : Three Hand Reel tune.

Set : four dancers, two with a stick each and two with tambourines.

All the figures are repeated but the second time is in reverse order.

O2YS Close in, turn outwards and make a circle of it.

- A1 1-8 Spiral out to the right and dance round clockwise to original places.
- B1 1-4 The middles with the sticks stay in original places and step and clash across the set. The tambourineers dance all the way round the outside clockwise to end in their place. The tambourines are played and the sticks are hit from right to left with the rhythm / x - x - / x x x - /.
- 5-8 Opposites back-to-back, tambourineers followed by the stick men, timing is essential, each crossing takes only one bar. Bar 5 instruments cross going into it straightaway and crossing as quickly as possible, bar 6 hitters cross, bar 7 instruments back etc keeping it flowing.
- A2 1-8 Rounds as in A1, keep going.
- B2 1-4 Clash and Circling as B1.
- 5-8 Reel of Four along the centre line of the set. Stick hitters cross passing by the right shoulder, turning to their left into a reel with the person on their left. The stick hitters break out first and the instrumentalists follow them into the rounds.
- A3 1-8 as A2.
- B3 1-4 Clash and Circling as B1.
- 5-8 Dance four steps moving slowly outwards and backwards, then all cross over simultaneously in a rush on two steps, all passing right shoulders in the centre, then all turn in and back out to opposite's place on the last two steps.
- A4 1-8 as A2.
- B4 1-4 Clash and Circling as B1.
- 5-8 All cross back as in B3.
- A5 1-8 as A2.
- B5 1-4 Clash and Circling as B1.
- 5-8 Reel of Four along the centre line as B2.
- A6 1-8 as A2.
- B6 1-4 Clash and Circling as B1.
- 5-8 Opposites back-to-back as B1.
- A7 1-8 as A2.
- B7 1-4 Sticks clash for all the eight bars, 16 hits, while tambourineers circle round the outside twice, and all all-in on the 16th.

MONKEY

Source : based on film of Paradise Islanders, New Year's Day.
Music : ?
Steps : hopsteps
Sticks : medium
Set : 6 dancers, in two lines.

STICKS : face, with the body at a slight angle to the left, and hit sticks tips right to left twice to a bar, while stepping.

FIGURES

1. **MONKEY HEY** : all set start by facing down and moving down. The top pair go down through the **centre** of the set to the bottom and turn **out** at the bottom into the bottom place. The other pairs cast back separately and simultaneously, as the top pair goes between, and move up through their starting place to the place above, they then turn in to face across while the pair at the bottom are doing the same. The set has the original top at the bottom and the other two pairs moved up one place, and not changed places. This movement is repeated two more times till all are back in their starting places. 12 bars in all. All face their opposite and stick for 4 bars.

2. **STARS ON THE SIDE** : all start by facing up (opposite to the monkey hey) and single cast outwards, following the top dancer, each side making a three hand star once round, coming straight out and sticking for 4 bars.

3. **MONKEY HEY**

4. **HALF ROUNDS** : all dance half rounds clockwise, to opposite diagonal's place and sticking for 4 bars.

Repeat 1-4 with the set now reversed, but still doing the monkey hey from the bottom, ie away from the music, so that dancers have to be aware that they are now on the other side as well as at the other end!

Continue ad lib.

I would expect that the dance could be extended rather than repeated by more figures constructed on the same lines as 2 and 4.

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.

DYK JEWELL'S DELIGHT

Source : Pride of Holland Street Morris, (POHS) Wellington, New Zealand.
Composed by John Homes.
Music : "Banks of the Dee".
Step : Upton-on-Severn style double step with the kick across on the hop.
Set : Five dancers, four in a cross facing inwards, the fifth in the centre facing up towards the music. During the chorus the dancers change position so that each dances in every position.

2
m 1 5 3
4

FIGURES

During each figure the central dancers steps on the spot, and the others work the intermediate figures with their neighbours.

1. **Half-Rounds.** Clockwise, turn out and come back anti-clockwise.
2. **Half-Gyp.** Nos 1&3 do the first half to their right, with 4&2 respectively, and the second half to their left, with Nos 2&4 respectively, thus Nos 2&4 go first to their left and then to their right.
3. **Whole-Gyp.** Performed like Half-Gyp but when they return to place they keep rotating the same way as in the Gyp. Thus Nos 2&4 loop round and Nos 1&3 do not.
4. **Back-to-Back.** Like Half-Gyp.
5. **Whole-Rounds.** The set expands gradually to occupy as much space as possible as the dancers go round, then they caper in to the starting size at the end.

CHORUS

No 1 strikes the ground behind them with the tip of their stick and swings the stick over to strike the centre dancer's stick. The next dancer on the right then does this, then the next and then the last. The rhythm is, back, CLASH, back, CLASH, back, CLASH, back, CLASH.

The Hey Around starts with the centre dancer, No 5, and the top, No 1, facing. They change places passing right shoulders, the incoming dancer turns to their right, and the change is repeated until all the dancers are in a new place. This can be done either in four bars, the Fast Hey, or by using one bar to change and one to turn, in eight bars, the Slow Hey.

ENDING

End on figure 5 with all in or on a chorus.

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.

CESHIRE ROUNDS

Source : sent by David Robinson in 1991, based on an idea in a Playford dance of that name.

Music : "Three Rusty Swords" and "Dusty Miller" [3/2 time Hornpipe]

Steps : hopsteps, 3 in each bar.

Sticks : 24-30 inch long.

Set : 8 dancers, in two lines, facing up to start.

CHORUS : sticking between each figure.

- Bar 1 Beat 1 clash r to l + with partner.
Beat 2 clash l to r → with dancer to r.
Beat 3 clash r to l + with dancer to l.
- Bar 2 Beat 1 clash l to r → with partner.
Beat 2 clash r to l + with dancer to l.
Beat 3 clash l to r → with dancer to r.
- Bars 3 and 4 as Bars 1 and 2.

FIGURES

1. CESHIRE ROUNDS - A1 and A2 music.

A1 Bars 1-2 : No. 1 casts off to the bottom followed by No. 2, while No. 8 casts up followed by No. 7.

Bars 3-4 : Nos 1 and 8 continue round while Nos 2 and 7 go up (or down) the middle, passing left shoulders. Dancers end in opposite places.

A2 Bars 1-4 : Repeat the above but the dancers reversed.

2. LEAD THROUGH - A1 and A2 music.

A1 Bars 1-4 : Nos 1 and 7 lead through Nos 4 and 6 and back to place, while Nos 2 and 8 lead through Nos 3 and 4.

A2 Bars 1-4 : Middles do the same around the top two or bottom two couples.

3. STAR RIGHT & LEFT

A1 Bars 1-4 : Star right for 12 steps.

A2 Bars 1-4 : Star left for 12 steps.

4. SWING CORNERS

A1 Bars 1-4 : Nos 1 and 4 and Nos 5 and 8 waist swing.

A2 Bars 1-4 : Nos 2 and 3 and Nos 6 and 7 waist swing.

5. WHOLE ROUNDS

Whole Rounds clockwise and dance off.

"The 1. man casts off and his Partner follows him, the man goes quite round; the woman slips up the middle, the woman casts off and goes quite round : the 1. man slips up the middle, the 1. cu. cross over below the 2. cu. and cross up into their own places again, then right and left quite round into the 2. couples places."

THREE SHEEPSKINS

Source : film of Rogue Morris at Kirtlington Lamb Ale.
Music : Three Jolly Sheepskins.
Steps : hopsteps
Stick : short stick.
Set : 6 dancers in two lines. Put down 6 hats, scarves, tankards in two lines of three to dance around.

ONCE TO YOURSELF : start standing off from the implements on the ground at the bottom.

SHEEPSKINS

1. Each line of three does a Sheepskin Hay, making mirror images, twice through, starting at the bottom, and coming off at the top, the opposite end to that at which they start and then casting back to their starting place. Start by entering between the implements.
2. Repeat but this time clash sticks with opposite every time the pair move in on a loop to be close. In practice one, and only one, pair should clash every bar, making quite a clever effect.
3. Repeat 1. but this time when a pair casts back they change sides, but only when turning back to the top of the set. They cross to the other side immediately after the cast back, while going towards the top and go outwards around the top implement. The dancers end the figure on the wrong sides.

End with an extra simple dance round the implements without weaving, going along the middle and then the outside and dance off.

SOUTH DOWNS SIX HANDED STICK DANCE

Source : film of South Downs Morris on a Sunday lunchtime in Lewes. Thought of by Phil Everett as related to the "Mr Dolly" dance, because of the style of some of the figures.

Music : ?

Steps : stephops

Sticks : long

Set : 6 dancers in two lines.

CHORUS : the following stick tapping and turn done twice.

/ "up" dib / tips← tips→ / loop anticlockwise on spot 2 bars (and clash?)//

"up" = raise stick vertically, held vertically with tip uppermost.

tips = strike tips in the direction of the arrow.

loop = make a small circle around dance position.

FIGURES :

1. **WHOLE ROUNDS** : clockwise, sticks pointing into the centre of the set to make spokes of wheel, for 6 bars, end facing opposite and stick on the right shoulder for one bar, and then clash with opposite at end.
2. **CROSS OVER** : normal pass by right shoulders each half, 1 bar, then half turn to the right to face back and backstep, 1 bar, and move forward, 1 bar, and clash sticks with a jump in the 4th bar. Repeat to place.
3. **DANCE TO LEFT & RIGHT** : all quarter turn to left, and dance off to the left, moving forward for two bars, turn outwards to face back along the direction of travel, and continue backwards with two backsteps, so that the two lines separate. Change the direction of travel without turning the body and return to place, without and further turns, and clash with opposite. Repeat in reverse, all going to the right to start.
4. **CROSS OVER** : as 2.
5. **WHOLE ROUNDS** : as 1. End with sticks up in the centre on all in.

PROGRESSIVE SIX REEL

Source : Sweet Coppin from Taunton as danced at Bulford, Wilts.

Steps : setting backsteps, swing steps.

Set : 6 in a line, three facing three, > > > < < <

A type of dance related to Playford's "Dargasson". [see C# CD book]

- A1 : Facing pair in centre, 8 bars backstep setting on the spot, hands on waist or holding skirt out as appropriate.
- B1 : Same two, hullighan swing in centre for 6/7 bars and end facing next two dancers
- A2 : Two pairs in middle, as in A1.
- B2 : Hullighan swing.
- A3 : All three pairs setting.
- B3 : All three pairs Hullighan swing (see below).
- A4 : Only the middle 4 set, the dancers who began the dance are now at the ends of the set and inactive. They walk off around the outside of the set slowly and clockwise and are joined by the others in turn as they reach the ends.
- B4/A5/B5 etc
- A6/B6 Dance round in a ring both ways and then lead off following the leader.

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 physical danger 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!

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.

SPOTTY DOG

Named after poster in practice hall.

Set : 8 dancers in two lines, each with a stick.

Sticking : Done once in figures when needed, and twice for a chorus. Strike alternate directions 4 to a bar except in the last bar which has three strikes all right to left. The chorus occurs between each figure.

Order

1. Casts. All the dancers strike sticks with opposites once through, then the top 3 pairs cross over, turn to face down, move down one place in the set and then cross back to original side, one place down. (what is the phrasing?) The current bottom pair do not cross over but cast up the outside to the top of the set and do not join in the second cross over either.
2. Cross over and waist swing back to place.
3. Top pair weave through the rest, who dance on the spot but turn round on the spot as ends pass keeping facing, to the bottom and back up again to place. Then bottom pair weave up and back again.
4. Left shoulder cross over, turn to the left to face back and all left arm waist swing opposite to place.
5. Reels of four along the sides.
6. Version of 1. As each pair casts up they keep going past the musicians and end off the dance area. Thus it reduces by two dancers each time through.

BROMSBERROW HEATH

Set : 6 dancers in one line

Music : "Cock O'the North"

Step : walk, and plain capers

This was danced as Beethoven by Red Stags but they nodded or bowed only at the half way point in the reel and not as they were going into the sticking.

They got the crowd to join in the repeats.

Do not know if they had any dances after this one.

Yateley Boys do some border dances : when they did the Bedlams Seven Hand Reel they doubled the length of the hit and go figure. They left the dance area on the figure eight picking up the clashing ends as they passed them.

HAY ON WYE

Source : West Somerset Morris Men dancing at Sidmouth Jubilee Festival.
Music : no idea.
Steps : single steps and ending figures, or half figures as appropriate, with 3 stamps, 1 2 3, and no jump. All step all the time.
Sticks : two short sticks each.
Set : 8 dancers in two lines. The set changes direction during the dance

CHORUS : stick tapping with opposite.

/ r+r r+r l+l l+l / r+r r+r l+l l+l / r+r r+r l+l l+l / r+r l+l r+r - / twice

FIGURES :

- A. DIAGONALS** : Nos 1 and 3 change with Nos 6 and 8, Nos 2 and 4 change with Nos 5 and 7, Nos 1 and 7 (in Nos 6 and 4's starting places) change with Nos 2 and 8 (who are in Nos 5 and 3's starting places). Each change takes 2 bars and then all dance on the spot for 2 bars. Repeat the moves from the same places so that set ends up with the dancers on the opposite side to that on which they started, but not reversed. See below.
- B. BACK-TO-BACKS** : back to back with opposite both ways.
- C. CASTS** : the middles. Nos 3-6, dance with their opposite through their neighbouring end and cast around that end to form a line of four across the set, facing up and down the set. The ends each dance a small circle inside the cast by their neighbour to end facing up and down the set. The lines of four approach with 3 short open sidesteps and the three stamps.

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

- C. CASTS** : in reverse back to place, the new middles going between.
A. DIAGONALS : returning dancers to starting places.
D. ROUNDS : whole rounds clockwise.

Diagonals : the changes are.

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

WHITE ROSE OF WELLINGTON

Source : White Rose of Wellington
Music : Special Tune
Implements : one stick (for hitting) and one handk held in the same hand
Set : 12 dancers in two lines
Step : double, single

CHORUS

Stick tapping : step on spot and hit sticks with opposite as below,

↑	→	↑ →	↑ → ↑	→	↑	→ ↑	→ ↑ →
x . . .	x . . .	x . x .	x x x .	x . . .	x . . .	x . x .	x x x .
1 2 3 h	1 2 3 h	1 h 2 h	1 2 3 .	1 2 3 h	1 2 3 h	1 h 2 h	1 2 3 .

Double and single steps and stamps. Direction of hits as arrows. Chorus does not occur after each figure but as indicated.

FIGURES

1. Dance On & Alternate Cast

With double steps, swinging both arms, in single file, in reverse order No.1 at the back. Line comes up centre towards the music, alternately casts to right and left and go down outside, but making a narrow set, so that when set reversed, No.1 is at the top and set faces across to hit sticks.

2. Chorus - across the set with opposite

3. Corners Cross

Working in 4's and all stepping throughout : diagonals cross, 1st corner in 2 bars, 2nd corner cross, 1st back, 2nd back. Pass right shoulders each time. Each crossing takes 2 double steps. Hit sticks with person crossing on 1st beat of 2nd bar of crossing.

4. Turn the Set

All ♀ turn to right, odds face down and evens face up. The lines cast to their right and odds move up (evens down) the outside of the set, when each dancer reaches the other end they ♀ turn to their right and dance across the set at right angles to the original set. At the far end, when all are nearly in two lines across, the ends cast in to the other end. The odds are now in one line across the set, facing down, with No.1 at the left hand end.

Probably the path is that of a circle rather than two straights and a right angle turn. The circle would be just complete when the turn across the set starts.

5. Chorus - up and down set with opposite

6. Half Gip

Path like WF Ilmington. Dance into line with opposite, right shoulders on one double step, and turn towards opposite to face back to own place, hitting sticks on the first beat of the 2nd bar. Dance back to place on two double and turn in the face back. Repeat the other side and turns.

7. Three Tops

Working in sets of 6 : middles to the right and reels of 3 up and down the original direction of the set. End with the middles in the middle of their 3's not where they started and all face across 3 v 3.

8. Reels of Four

Working in lines of 4 across the original direction of the set : reels of 4.

9. Chorus - across the set in the 6's.

10. Back to Back

Working still in sets of 6 : back to back right shoulders and back left, then back to back left shoulders and fall into original place in lines across the set. Clash sticks at end points.

11. Inside Cast

No.1 and 12 lead their lines into inside cast through centre of lines from opposite ends, then cast out when reach other end back to where started this figure.

[12. Chorus would be appropriate here]

13. Circles

Working in 4's : circles of 4 right and left, turn in at half way, not holding or touching hands. Would prefer right hand star and circle right back.

14. Final Cast

Lines turn $\frac{1}{2}$ to right and dance off turning to their left at the end of the row into a large circle anti-clockwise. Then cast in to form two lines up and down the set (reverse of 3).

15. Ending

Cast from top, down outside and up middle, face across for $\frac{1}{2}$ a chorus at end.