

STAVE DANCES

The Clubs

The local Friendly Societies of the nineteenth century were formed for mutual benefit in the days before the affiliated clubs or the trade unions, to provide financial cover against sickness, unemployment and funerals, in return for making regular contributions. There was often more than one club in a village to cater for different age groups, as older workers drew more heavily on funds. Solidarity was shown by attendance at meetings, in particular the annual club day, during which there would often be a procession, a church service with an invited sermon, and a dinner.

The annual club walks with their bands, dancing and entertainments are well known throughout England and southern Scotland and mentioned in newspapers and other records. William Barnes, the Dorset dialect poet, described one such event. Although not widely known now, they still exist in some villages such as South Harting (West Sussex) and Priddy (Somerset) and as the "women's walk" at Nether Stowey (Somerset).

The Friendly Societies in the 19th century gradually became absorbed or affiliated into the various National Societies. Although many died with the introduction of the welfare state and the National Health Service in 1945, some persist, as at Bampton (Oxfordshire), as savings clubs. Today Friendly Societies still have an official Recorder, although they act more as conventional lending or building societies.

The Staves

A staff as a badge of office is well known in many cultures. Tipstaves are carried in front of prominent office holders. There is Black Rod and Golden Rod, and churches usually have two for wardens, one for the throne and the other for the bishop. The stave used to and sometimes still does symbolise a crowd controller, being on occasion a simple stick or even with a whip end as a "whiffler". Although in the Middle Ages it might also represent a spear, pike or halberd, it probably reminded the Friendly Societies of long handled farm implements. These themselves could become weapons for impoverished rebellious groups.

The staves could vary in length from the equivalent of a walking stick to a long rake handle. Club officials sometimes had a more elaborate or a larger stave and stave head. There are some examples of staves in the reserve collection of the Reading Rural Life Museum which show that many were tapered, like natural wood. This is advantageous when the mass of a stave head has to be balanced to avoid or minimise the bouncing impacts on the shoulders whilst moving.

(Several years ago, with a visiting party of Americans, we had the opportunity to dance with them outside at the Museum.)

At South Harting most of the staves are made of fresh wood with the bark still attached and carved decoratively. This was a common practice with wood cut from hedges for walking sticks before WW2. In the south of England the finial was often wooden, of an acorn, pineapple or door knob shape. In the south west

use was made of the brass plate industry around Bristol to provide standard club designs. Some can be seen in most of the area's museums. Because it was for only a single day it was also common to decorate the head with natural flowers, often looking like the poles of the Tuttimen at Hungerford.

Modern dance teams have found a variety of solutions for the stave heads. Somerset Maids have a valuable set of real antique brass heads. Knobs and Knockers have reproduced the Henstridge design. Fleur de Lys used golden curtain rail finials, Abercorn small door knobs as being typical of the area, but Magog have large engraved emblems. Other sides should research the local practice. The decoration can be various weights of ribbon, draw cords and other haberdashery, even small banners. A common experience is that the longer poles need to dismantle into halves for carriage.

The Sources

As the old Societies demised, their records were supposed to revert to the Recorder who usually passed them on to the appropriate County Archivist Department. I stumbled on relevant material when researching for possible details of 19th century rural ceremonial costume. This turned out to be best clothes, wide blue sash over one shoulder, and rosettes or cockades on the hats. The common blue colour was considered traditional for workers. Most minute books gave the club's regulations, including details of dressing and descriptions of the requirements for staves on the club day as well as all the economic business. There are few references to dancing and several of these have now gone missing. There has been no systematic search of existing Friendly Society records.

If dancing occurred it would happen at stops during or after the procession. Normally the staves would be stacked, as was often insisted at the entrance to a church, to allow performing reels and country dances, presumably as often as not with accompanying women. There are probably many references that still can be found through newspaper and library searches. Keith Chandler has noticed many in the Cotswold area.

The Dances

The first dance I was given was sent to me as an undated 19th century newspaper cutting for a wedding at Buckhorn Weston where members of the grooms club in Wiltshire came and danced around the bridal pair in front of the church, "They footed it, crossed over and did the figure with great abandon." Then I found a note in a minute book of the "first" and "second" parts to be practised at Stourton Caundle in north Dorset. The next obtained was another Wiltshire notation from Maud Karpeles who said that she had seen a performance.

The best find was a list of dances apparently from Fifehead Magdalen, which is near Marnhull from where Hardy's Tess of the Durbevilles was supposed to have come, that had been done during a local club walk. Many were the well known Victorian country dances but several took some tracing through dance books, and these, such as The Dorsetshire March and Spithead Fleet, turned out to be of considerable dance interest. All the material was sketchy and required significant interpretation.

Rather than rush into print and spawn endless and ultimately unsatisfactory interpretations, the dances were passed on to see how they worked and to find if something distinctive emerged. For variety in performance other southern material has been resurrected such as ribbon dances, mostly from Sharp MSS, and a handkerchief dance constructed called "Under the Greenwood Tree", based on the country dance movements recorded in the Thomas Hardy MSS.

Stave dances from the Stourton Caundle set were first taught to the Bath City women with wonderful results. The dances have since been passed over on request to any interested southern sides. One was even seen on TV, as a background in a Whicker's World interview in Los Angeles, being danced with bamboo poles. The Abercorn Stave team existed for a few seasons to explore the other material. The Stourton Caundle set has lent itself to innovative choruses. Some teams have changed the figures around to make each dance more individual. Besides modern inventions I have looked out for set dances that suit the stave idiom.

Reconstruction

Basics : There was no guide available for the details necessary for dancing, so various people's experience from meeting country dancers in the south were tapped.

Stance : When stationary, with the stave butt on the ground, stand leaning on it, like pictures of soldiers in Elizabethan plays. During Once to Yourself the stave was raised, then sloped over and rested on the right shoulder with its decorations hanging down the back. Unless the stave is short, this would not be like a soldier carrying a rifle, nor in the Border Morris style. Most sides found that a grip which had the arm and hand wound round the stave steadied it best.

Travelling Step : a 1 2 3 and more of a body rise rather than a full hop, an asymmetric "chasing step", without much knee rise.

Setting Steps : It was hard to find suitable evidence as the various local Four Hand Reels are now danced with a cross-over polka step and the Sidbury Reel is very simple. Around the Hampshire-Dorset border the setting step was either a simple hopping backstep or a cross-over step in which the free foot was slapped down flat behind the supporting foot.

Passing : It proved advantageous that passings of dancers were by the left shoulder for preference rather than the right, to avoid the all too easy entangling of the stave decorations. It helps if the dance style is flowing so that the movements take the full measure of the music with no dancing on the spot waiting for the next action.

The Staves : The best stave dances involve using the staves and exploiting the swirling of their decorations. It is natural to "cross staves" at the end of dances in various manners before walking off.

THE WEDDING REEL

Set : for six dances starting 3 v 3. It works also with garlands or with nothing in the hands.

Footing It : Step on the spot for 4 bars, facing opposite.

Cross Over : Change sides with opposite and face back across the set. This can be either straight across, passing left shoulders with opposites and turning right to face back, or through the ends. For this the middle dancer of each line moves forward to their right to pass between the end pair, who both can retire a little to generate space, passing the right hand opposite by the left shoulder and going round their place to the opposite middle place. The end pair cross, passing right shoulders and turn the easy way to face across. The effect is to be like a half hey.

Repeat Footing and Cross Over

The Figure : This means a figure of eight. Figures of eight on the sides or ends do not provide an obvious movement around a bride and groom standing a little apart. One objective of the dance is to prevent them kissing at the end of the dance by keeping them separated by the staves. A common figure in British Wedding Reels is a reel of three danced in chasing pairs producing a single figure of eight. Each pair works together, passing in the centre alternately. After eight bars all reverse their direction of travel, and retrace their path, in reverse order in each pair.

COUNTRY DANCES

Set : in units of four that split and progress to dance with other pairs in a longways set for as many as will. In Victorian times sets were seldom as long as 6 to 8 pairs. The dance started with the top two pairs only and the rest were brought in progressively, and the dance continued until the top pair at least where back into their starting place. Probably most people's dancing experience was at small dance booths where they paid by the dance and wanted to get the maximum value for their money.

The major problem in carrying staves when interpreting progressive country dances is the progression which was so often a partners swing and change positions with neighbours. However there were other progressions used including a version of the ubiquitous Figure. In any case the information is very limited.

Pop Goes The Weasel

Set : progressive longways for as many as will. In each four,

A1 Nos 1, 2 and 4 circle clockwise two and half times, staves crossed in the centre, until No 4 is opposite their starting place, and then "pops" under the staves to place, while Nos 1 and 2 pick up No 3.

A2 Nos 1, 2 and 3 circle anticlockwise two and half times etc.

B1 Nos 1 and 2 dance down the middle of the set shoulder to shoulder, turn inwards to face back and dance back to place. Nos 3 and 4 fall in behind as they come up to place, or they follow Nos 1 and 2 down and make an arch for them to come under as they return to place.

B2 All facing up, the first pair split and cast out on own side followed by their seconds and dance a reel of four across the set, ending **progressed** one place.

THE STOURTON CAUNDLE SET

It is probable that the dances were performed in a true country dance progressive format rather than as a set dance but the latter interpretation fits modern needs much better. It is simple to consider the "first parts" as figures used for several dances and the "second parts" as the choruses used repetitively in any one dance. In any case the information is very limited.

First Parts - the simplest interpretations but not the only ones.

- 1 *Cross Over* : as Soldiers Joy
 Facing across, cross over along a curved path, passing left shoulders, and turn to right to face back. Repeat to place.
- 2 *Arches* : as The Butterfly
 In fours, top pair dance down centre, turn out and come up outside to place, crossing staves. Bottom pair come up the outside with crossed staves, turning in and going down centre with staves on shoulders. Repeat.
- 3 *Into Line (two at a time)* : as Double Change Sides
 Into one line down the centre line of the set in pairs, crossing staves with appropriate neighbour. Two ends will have no one to cross staves with and keep stave on shoulder for that half of the movement. Then all cross staves with neighbour on other side and repeat appropriately. Thus first half : 2 1_3 4_6 5_7 8 etc, and second half : 1 2_4 3_5 6_8 7 etc.
- 4 *Down and Up* : as Double Lead Through
 In fours, top pair dance down centre shoulder to shoulder and retire to place, then bottom pair dance up the middle and retire to place.
- 5 *The Figure* :
 All face up, the first pair split and cast out on own side followed by their seconds and dance a reel of four across the set, passing left shoulders in the centre, ending in own place. To complete the movement in time it may be necessary to start the reel as soon as the seconds pass, and to finish the reel by cutting out the last passing and going straight to place.

Second Parts

- 1 All make 90 deg turn to left and dance off to left for 2 bars, turn out to face back and return to place in 2 bars, turn opposite once round with left hand, 4 bars, with a hesitation in opposite's place. No repeat.
- 2 In fours, circle clockwise half way round, 3 bars, face along the diagonals, 1 bar, and all pass left shoulders in centre crossing to place simultaneously, 4 bars, going straight into a circle anticlockwise and crossing the centre left shoulders again, turning the easy way to face across.
- 3 In fours, go down four in a line, 2 bars, face neighbour and step, 2 bars, half reel of four across the set. Come up four in a line, stop and step, and half reel to place.

file : stave.wri

STAVE DANCE OR COUNTRY DANCE

Collected Seend, Wiltshire by Maud Karpeles 1929.

"BRICKS AND MORTAR" a version of Up the Sides and Down the Middle.

Used as a finishing dance for the annual club walk.

Longways for as many as will.

A 1 & 2 First couple followed by rest go down the middle and cast up the outside,

B 1 All step in position facing partner,

B 2 All cross over giving hands in passing, turn to face back & step on spot,

A 1 & 2 Down middle and cast up outside as before,

B 1 & 2 As before.

Repeat ad lib.

"WEDDING REEL" a version of 6 hand reel danced at Buckhorn Weston

Tune - Spanish Lady - after Katherine of Aragon, first wife of Prince Arthur and Prince Henry (VIII) who changed the world and probably helped bring the country dance and the morris to England.

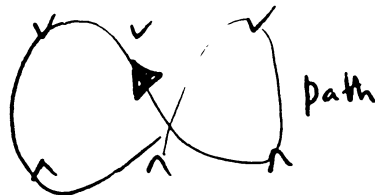
A1 bars 1-4 set steps on spot to opposite

5-8 change sides by middle going between the ends & turning to their left into opposite's place facing back, and ends change over passing right shoulder, so that it looks like half a hey.

A2 ditto: to place.



B1 Dance a figure eight in close pairs. Follow partner and do not let other dances cut between. Important that no.3 dives across quickly so as to let 5 & 6 cross going up as 1 is waiting to come down.



B2 Turn and repeat going the other way round the figure eight - 4 crosses middle first and then 2 and 1.

Repeat all about 3 times.

Dance quite effective with garlands.

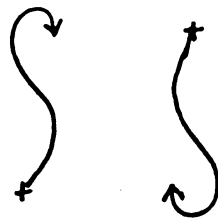
THE STOURTON CAUNDLE SET

- Set : a longways set of 4 or preferably 6 pairs
 Source : the mss of "first" and "second" parts from "Stert'n Candle"
 Titles : either in the order in the mss by number or by title of tune used now.
 Start : all face across, standing still
 Structure : 5 figures followed by a different chorus for each dance, ending on a chorus. One side now starts with a chorus. Some sides vary the order of figures a little.

THE COMMON FIGURES - "The First Parts"

- 1 ONCE TO SELF : face in, in two lines.
 2 CROSS OVER : as in "Speed the Plough"

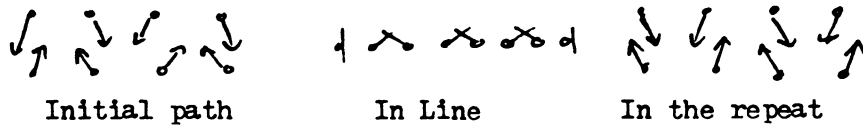
Dancers pass opposite to change sides, passing left shoulders, and going a little past opposite's place, turning to the right in a loop to face back. The dancers follow a curved path. This is repeated to place, passing left shoulders again and turning to the right to face across in own place. The speed of travel and the turns are judged to avoid any pauses in the movement.



Fleur de Lys dance this rather as Cross and Turn, Ilmington, with a very small circle to turn.

- 3 ARCHES : as in "The Butterfly"
 (a) all dancers face up. The odd pairs cast out and go down the outside to the even pair's place using their staves to make an arch as they go, and turn in, into the even pair's place and shoulder staves, then dance up the middle to their own place, shoulder to shoulder, stave on shoulder, under the arch being made by the other pair. The even pair dance up the middle, staves on shoulders, shoulder to shoulder, cast out and go down forming an arch etc. Repeat all this. Each part movement takes 2 bars, 8 bars in all. Do not duck in passing under but have the staves held higher. Some sides always face in and do not turn put, it does not look good.
 (b) alternatively it is done by the odd pair going down the middle and the even pair casting out and coming up the outside and making the arch, etc.
 The first is preferred but it depends the team wish is to be confused with the start of "Tops Down" or the "Figure". (a) puts the onus of knowing what figure it is on the odd pair, (b) puts it on the even pair.
 4 INTO LINE : as in "Single Change Sides" - "into line two at a time!"
 Dancers move into a single line along the centre of the set, shoulder to shoulder, but in pairs, not as in a morris half-gyp.

Neighbouring pairs, 1&3,4&6 etc go in together, making and keeping an arch with their staves between them, through the half figure, so that when in line there is a row of crossed staves along the centre line. In the repeat the stave is crossed with the dancer the other side, ie 2&4, 3&5 etc so that different arches are made. The single dancers at the end of the line on one side of the set or the other have no one to cross staves with so keep them sloped over their right shoulder.



The movement is two bars forward and two back to place, retiring with the ordinary travelling step not a backstep.

5 TOPS DOWN : as in "Double Lead Through" - "downs and ups"

In the first half, the odd pairs dance down the middle for 2 bars, between the even pairs who remain facing across and not dancing, shoulder to shoulder, with staves on shoulders not raised to form arches, and then retire backwards to places with the travelling step not a backstep.

In the second half, the even pairs dance up the middle for 2 bars and retire to place while the odd pairs face across, stationary, not marking time.

When dancing with 8, sides often make this movement symmetrical by either the end pairs dancing in to form lines of 4 facing each other across the centre of the set and then in the repeat dancing to face outwards in lines of 4 or vice versa.



In this case the inactives at least turn to face the same way, and might step throughout on the spot.

6 THE FIGURE : cast into a figure of eight - a common movement in early 19th cent.

All pairs face up. The odd pairs cast out, followed by their even pair, and as soon as the odd passes the even, they turn in to start a reel of 4 across the set, passing their opposite with the left shoulder first. The reel will be done about halfway between the odds and evens positions. Reel across and back and end in one's own place. In practice it is better if the reel starts passing left shoulders as the alternative is more of a scramble round. Again, it is better if no.1 of the 4 does not finish the reel by passing around the back of no. 4 but cuts straight to place having passed their opposite on the way back, so the even pair also goes straight across the set passing left shoulders to place.



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THE DISTINCTIVE FIGURES - "The Second Parts"- Abercorn tunes quoted.

DANCE ONE - "Over the Hills and Far Away"

All 90° turn to face to their left, up and down the set, dance two travelling steps along the line of the set, turn out 180° to face back and dance two travelling steps back to place, turning in to face one's opposite and stretching out one's left arm to make a left hand turn all the way round, pausing at the half way point on the opposite side, with the dancers facing up and down the set. It may be an elbow grip although the fuller movement looks better.

Bourne Bumpers start the dance on a chorus and use the order of figures, arches, cross over, tops down line of 4 out then line of 4 in, into line, and figure.

DANCE TWO - "Ninety Five"

In 4's, all turn to face round clockwise, and dance round clockwise to the opposite diagonal's place, turning into the movement the easy way, and turning to face across the diagonal when halfway round. The circle may need to be large so that only a beat or so is on the spot at the end before the dancers cross straight back to place, passing left shoulders in the centre of the square of 4. The passing is done simultaneously and as close together as possible, always allowing the dancer on the right to pass in front and the one on the left to pass behind. Anything else loses the effect. All turn left in place 90° to face around anticlockwise and dance around the circle to opposite diagonal place again around the other half of the circle. Turn in and dance across the diagonal again, but still passing left shoulders in the middle and turning to the right in place to face front, or to the direction needed for the next figure. It is important to phrase this movement to avoid any pauses. To jigs it is an energetic dance.

DANCE THREE - "Tiptoe Polka"

In 4's, odd pairs face down the set and dance one travelling step to bring them between their even pair, who either stand still or step one bar on the spot facing across the set. This line of 4 then moves down with one travelling step, the even pair turning down the easy way to keep in line. The dancers turn to face along the line of 4, the odd pair facing out towards the ends and the even pair facing in from the ends so that each is facing their neighbour. Dance two stationary steps on the spot (or polkas or rants). Half reel of 4, passing left shoulders first with the one being faced, so that the line of 4 is reversed, end facing up, having taken 4 travelling steps. All face up and dance up 2 travelling steps, and turn to face along the line again and two bars of stepping on the spot. The line of 4 is now close to the position of the odd pair. Half reel of 4 across the set ending in original place.

Bourne Bumpers use "Over Hills and Far Away" and some different figures, namely, Cross over (passing left shoulders unlike the right when doing dance one), diagonals cross and back in turn (2 bars each crossing, left shoulders passing) repeated, rounds in 4's clockwise and turn out to come back anticlock, tops down as above, figure.

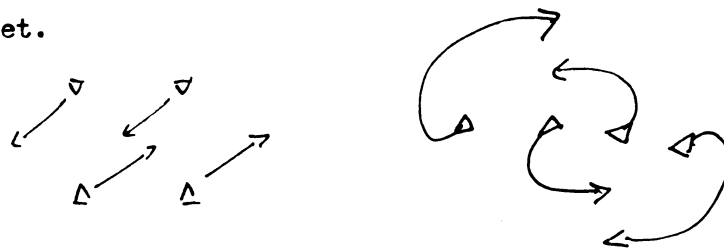
COMPOSED FIGURES - to extend the repertoires

DANCE FOUR - "Mad Moll of the Cheshire Hunt" (Abercorn)

In 4's, 1st corner pass left shoulders in the middle and go on to their opposite and make a complete clockwise turn, "pushing them round" by crossing staves, then the 1st corner pass left shoulders in the centre again and push their neighbour round ending in place. This takes 8 bars. The other corner can repeat if desired. The inactive two dance on the spot waiting for the first turn, but dance around a small circle or loop of their own while waiting for the second turn, so that they keep turning to the right. Some teams just move sideways at this point and do not turn. Desirably the inactive corner does a loop to their right before picking up the first push round.

- "Astley's Ride" (Fleur de Lys)

As above but a slight change of emphasis makes it look quite different. All dances move to start diagonally to their right so that neighbouring pairs move almost into one line, then the first corner continues, passing left shoulder, onto their opposite for a turn, and the second corner, at the end of the 4, cast back to their right, ready to meet the first corner for a "push round" along the side of the set.



DANCE FIVE - "Spanish Lady" (Fleur de Lys)

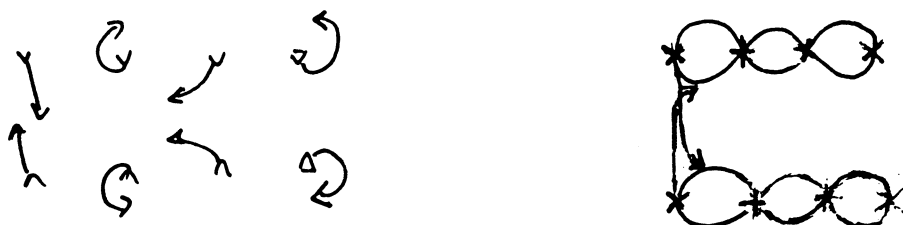
A whole set figure - the top pair lead the set down the middle and up the outside, each pair moving all the way to the top and the bottom of the set, when at the top the top pair form an arch under which the others come and each pair forms their own arch as soon as they reach their own place. It is important to watch the timing so that the last pair come under the arches and reach their place at the end of the music. As usually danced the first arch is formed in bar 9 and the last pair come down through on their own.

DANCE SIX - Grand Chain (Fleur de Lys)

Dancers face 1&2, 3&5, 4&6, 7&8, ie across the ends and along the sides, and dance a grand chain passing right shoulders first all the way round the set.

- Grand Chain (Abercorn)

The bottom 3 pairs start a morris hey and the top pair cross at the top and join in the hey on the wrong side, thereby giving it three loops, the top pair cross again at the bottom but the other pairs stay on their own sides.

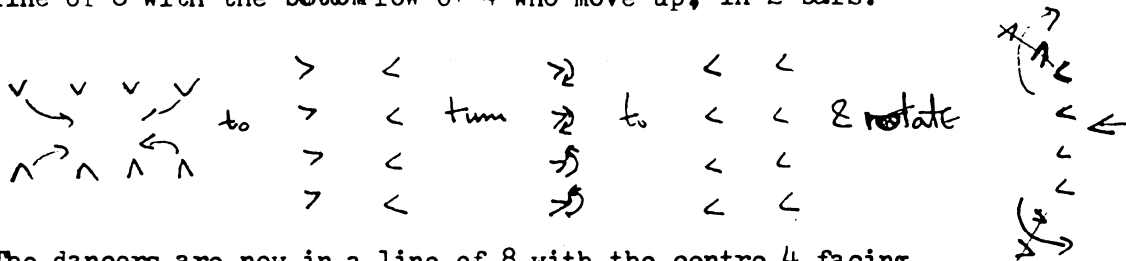


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DANCE SEVEN - "Speed the Plough" (Fleur de Lys)

Source : the movement was extracted from the middle of Minden Rose's dance "The New Cross and Pillory". It has proved very popular with everyone who has seen it or has been taught it.

The top two pairs face down, the bottom two face up to start. The end pairs dance in between the middle pairs in one bar, so they are two lines of 4 facing across the line of the set. The top line of 4 only turn inwards to face up, the other line of 4 dances on the spot for one bar. The top line of 4 splits at the centre and rotates as a pair 180° travelling in an outwards circle to form a line of 8 with the bottom row of 4 who move up, in 2 bars.



The dancers are now in a line of 8 with the centre 4 facing up and the two outer twos facing down. The line of 8 breaks in the centre and the two halves rotate as lines of 4, each dancer going in the direction already facing, going round 180° to face the other way, in 2 bars and reforming the line of 8. Then all the dancers move straight to their starting place in the last 2 bars.

PROCESSIONAL

Fleur de Lys dance in column, stopping travelling to dance first part movements. Abercorn danced single or double column as the occasion demanded.

IDEAS

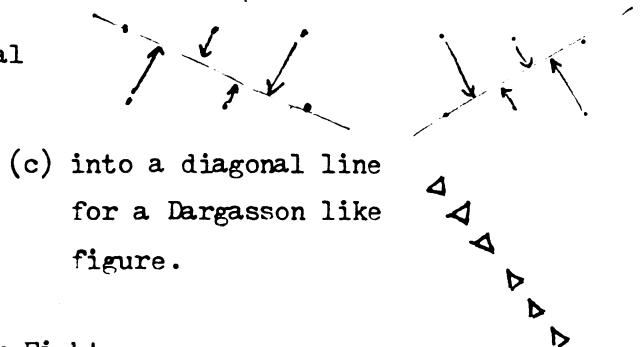
For Six - (a) Into line, but along a diagonal

(b) into diagonal and rotate as a line of 6.

(d) into line of 6 and hey along the centr.



(f) half or whole reels of 4 for half the set.



For Eight

(e) cast in down the centre in single file, cast out at the bottom onto other side and up to the top on the wrong side, down the centre again in single file, cast up on own side to place.

(g) neighbours cross staves and dip and dive around the set, going across first.

(h) cast from ends into diagonal reels of 4.



CHRISTCHURCH ELECTION

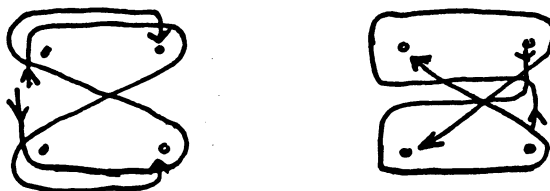
Set : Longways for 2 or more multiples of 4

Start : All face up towards the music

A1 First pairs cast off, go down the outside of the set one place, turn in and come up the middle to place, turning to face across. The second pair also cast out but immediately come up the middle, turn out having gone up one place, and go down the outside while the first pair is coming up the middle and end facing across in place also.

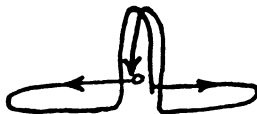


A2 First pairs cross over, passing left shoulders, and go down the outside of the opposite side of the set, one place, turn in and come up the middle, changing sides and cast out from own starting place into second pairs' starting place. Face across. The second pairs also cross over, a little behind, so in echelon, go up the middle, as the firsts come down the outside, one place, turn out and go down the outside as the firsts come up the middle, one place, turn in and come up the middle again and change sides, to end in the first pair's place facing across.



B1 All 90° turn to left and dance 2 bars to the left, turn outwards 180° and return to place, 2 more bars. Face across and back to back with opposite, passing right shoulders going across and left coming back, 2 bars each half.

B2 All 90° turn to right and dance 2 bars to the right, turn outwards 180° and return to place, turning in to face across. Back to back with opposite passing left shoulders going across and left coming back.



In the repeats where there are neutral pairs, they remain stationary in A1/2 but join in the moves in B1/2 or they will be in the way of the others.

Set : 6 dancers in usual column formation
Source : Spithead Fleet
Title : it reminded the team of tying the laces of hiking boots.
Music : "Three Around Three" played(AAB)⁶ lively.
Start : All face up. All start on the same foot.
Structure : each pair leads a complete sequence, so three times through. As the progression takes an end to the middle place it is lead from alternate ends.

SEQUENCE

- A1 Inactives face up throughout and step on the spot unless directed otherwise. The first pair cast off on their own side into the second place, the second pair moving up into the first's place. The first pair cross over to the opposite side in the middle, passing left shoulders, and turn to face up, in the second place but on the "wrong" side. The first pair cast off again on the current side into the third place, the third pair moving up into the second's place. The first pair cross over to the opposite side, passing left shoulders, and turn to face up, in the third place and on the "right" side. All then turn in to face down.
All the casts, crossings and move ups are done as quickly as possible to leave the maximum time for the set to face up etc in the column formation, before the next cast etc. The final cross by the first pair could be a left hand turn.
- A2 Inactives face down throughout and step on spot unless directed otherwise. Starting from all facing down, the first pair repeat the movement of A1 to their original place but ending with all facing in.
- B1 Inactives face across throughout and step on the spot unless directed otherwise. This travelling movement has to be done quickly to complete within the music. The first pair go down the middle to the bottom, ~~while the others dance on the spot~~, cast around the third pair, go between the third and second dancers on their own side back into the centre of the set, lead up through the second pair and cast back into the second place while the second pair move sideways up into the first's place. The first pair pass ~~right~~ shoulders in the centre and end facing the first corners along the diagonal - no.1 to no.6, no.2 to no.3 - with the first pair now back to back. It is easier if the second pair delay their move up as described till after the lead through, not before.
- A3 "Foot contrary corner". All dance backsteps on the spot for 4 bars. Turn dancer being faced by crossing staves and pushing round clockwise one turn. First pair pass right shoulders in the centre of the set and end facing the other diagonal still back to back in the centre and still on the "wrong" side.
- A4 Repeat with other corner. Come out of the turn, first pair passing right shoulders and crossing back to own side, in the second place, ending facing out, the other dancers also turn to face out away from their opposite by turning towards the middle dancer ie "inwards".

B2 (a) All facing out, dance away from set 1 bar, turn 180° to the left to face back on 1 bar, dance on the spot 1 bar, dance back to place 1 bar, take left hand with opposite and turn, pausing at end of 2nd bar, half way round and then onto place in 2 bars and end facing the direction to start the next sequence.

The first repeat is led by the third pair from the bottom and all starting by facing down. The second repeat is led by the original second pair from their progressed position at the top. The dance if ended after three times through will have the set reversed in order at the end.

(b) The ending in the original published notation was a reel of three, going into it the easy way, but the above from a similar dance is found better to dance.

To avoid finishing in reversed order one could use a half hey in the last 4 bars to return to starting place.

The usual backstep in $A3/4$ is a hopstep, placing the foot immediately behind the one carrying weight and scuffing it forward on the hop, so as not to move forward or backwards on the step. Dorset stepping also includes a sort of backwards pas de basque with the crossing foot behind. In actives in $A3/4$ face across their own diagonal.

The variations between sides who do this dance are a result of differences in the previously available notation to what is described above or of changes in the teaching of the dance or the memory of what has been taught or in club practice to overcome problems etc. Most of the differences are with the direction of turns in $A3 - B2$.

The turns in $A3/4$ can be left hand turns, not using the stave. The stave is an Abercorn habit. The turn can be to the normal travelling step but a "strut" walk is equally effective.

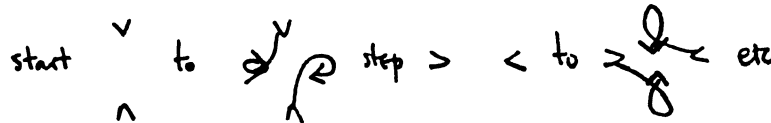
If the passing to reach the corners is by the left shoulder in end of B1 and A3 then it is better to foot it first with the second diagonal (nos. 4 and 5).

The turn to face back having danced out in B3 can be to the right and would then balance the left hand turn later. Fleur de Lys prefer to do a whole-gyp rather than a turn at the end, going round face to face but not giving hands or crossing staves. Dorset Knobs and Knockers use left hand turns both with the corners and to pass partner in $A3/4$. They also use a Border Morris like waist swing for the final turn in B2. Bourne Bumpers simplify the second half by going the easy way into everything so that the active pair do not go round each other in the position changes.

- Set : a longways set of 3 pairs.
 Source : a combination of figures suggested by the dance list at Fifehead Magdalen, choreographed in memory of the Morrissions of Charlottesville who gave me my first lesson in flat foot clogging.
 Title : we were looking for a noisy dance with the emphasis on the sound of the step rather than the music, rather like the Bedlam Morris.
 Start : face across
 Structure : the following sequence takes the top pair to the bottom, so three times through gets everyone back to their starting place.
 Tune : Mason's Apron or Hull's Victory.

DANCE

A1/2 - "Petronella" or "step and turn" - even though it is turn and step!
 Work in own pair, but all dancers active. Dancers start by facing, then move round $\frac{1}{4}$ way to right, making 270° turn clockwise while doing so, and ending face to face along the centre line of the set, in 2 bars using the "travelling step" for this dance. Two bars of "stepping" in this formation. Repeat this movement 3 more times till back in starting place.



- B1 - "Insides" or "Big Arch"
 Top pair lead down the middle, everyone follow, 4 bars of travelling step, then cast up the outside to place, using 4 bars of stepping, and perhaps all those going up making arches for the others to go under.
- A3 - "Up and stand and down and stand" - progression of top pair to bottom of set.
 Top two pairs face up, dance up one place in distance on 2 bars of stepping, the second pair (behind) stop, face in and stand at ease with stave butt resting on the ground, while the top pair turn in, and dance back down the set on 2 bars of stepping, to end in the middle position. The original top pair (now in middle) and the bottom pair face down and dance down 2 bars moving one place, the top pair stops, faces in and stands at ease, in the bottom place while the bottom pair dances up the centre to the middle place. All face in - top pair has moved to the bottom and the rest moved up one.
- B2 - All step on spot 4 bars with stave butt still on ground. Then step around the stave, held in the same place, going round clockwise.
- STEP - (a) flat footed clog. The step is a 1 2 3 and something. The first step emphasises the body weight going down, the second is ahead of the first foot (ie not like a sidestep but more like a pas de basque rhythm) with a slight body rise, the third repeats the first. The slap down is emphasised for the noise. The 4th beat can be (a) lift of body but no step (b) a slight hop (c) kick of heel on ground in front (d) shuffle of free foot.

Set : 6 dancers in longways formation

Source : Dorsetshire March interpreted

Title : within sight of the practice places is the Odiham Hundred Moot or meeting place on Horsedown Common, a two peaked hill, which once had a tree by which one of the Saxon Kings held a parliament.

Music : "Three Around Three" played (AB)⁸

Start : All face across. All start on the same foot.

Structure : chorus followed by a figure, ending on the last figure.

CHORUS - this reverses the set each time, so top pair lead from alternate ends.

Bars 1-2 Two double steps facing, moving forward a little towards opposite,

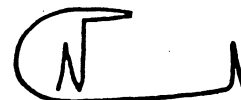
3-4 4 hop backsteps - free foot well swung to individual style, retiring away from opposite to starting place, no jump at end,

5-6 Two double steps forward to nearly meet, and turning at the end of the second to face the end of the set where the top pair are dancing.

7-8 4 hop backsteps retiring a little, still facing end of set.

9-12 All single cast led by top pair, to end facing the other way, with the set reversed.

13-16 As bars 1-4 with the set reversed.



FIGURES

1. Top pair at bottom. All face down and dance a reel of three on the sides, started progressively with the top pair casting out, bottom pair waiting.

End facing up and repeat reels, this time led by bottom pair, end facing across.



2. Top pair at top. "Two circles". Either,

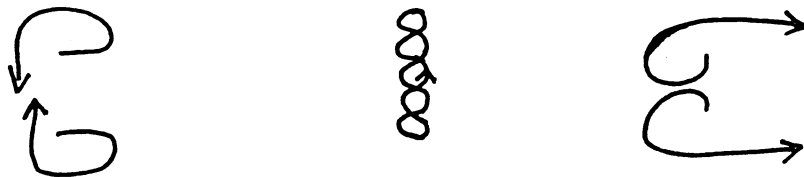
(a) Outside 4 circle anticlockwise for 8 bars going around once and a bit, and then turn outwards and come back clockwise for 8 bars ending in starting place. Keep opposite one's diagonal and preserve the cross formation. The centre pair cross staves and "push 'im round" clockwise two complete circuits or more, turn in and come back anticlockwise with staves still crossed.

or (b) Middle pair go to their right hand pair and they star, with staves in the centre 4 bars around clockwise. They then change circles, passing left shoulders in the middle of the set and star with the other end pair anticlockwise, also with staves in the centre, the other 2 having to run in to face the other way for the change of direction. This change and circling is repeated twice more, 16 bars in all.



3. Top pair at bottom. The "Figure" for six.

All face down. Top pair lead a cast out followed by the rest, but turn in at the mid point of the set, immediately behind the bottom pair, and start a complete reel of 6 across the set. First pass is by left shoulders and then alternately. A full reel requires the top pair to pass at the start in the centre of the set, to reel to the end of the line, come back and pass each other again in the centre but going the other way, to carry on to the end of the line again, come back and met each other yet again in the centre going in the original direction and then leading the rest up the middle, in the same direction as the original cast. They then lead an outside cast back to starting place. It is important that the reel is set up and maintains a straight line across the set. To fit into the music, the minimum time must be taken over starting the reel and the top pair should be passing for the second time by bar 9.



4. Top pair at top. "Change and turn".

All face across. The middles turn anticlockwise, to their left and go behind the dancer on their side on their right and all turn so that the new lines of three are facing to their new right. No. 1 and 6 have to turn outwards, anticlockwise, to face the other way. The two lines then dance forward in the direction being faced ~~half a~~ place so that now the lines are opposite each other, 3 with 1, 5 with 2, 6 with 4. Turn this new opposite with the left hand with a slight pause half way round.

From this new formation repeat to place. The new middles turn to their right, clockwise and go behind the dancer on their left, the lines turn 90° and dance to their original places and then turn their original opposite by the left once around etc. This turn is more difficult as the arm is extended across the body to start. End by crossing staves.

The phrasing is, 2 bars to get to position behind the others who turn on the spot as necessary. 1 bar move to be opposite, 1 bar on spot turning to face, 2 bars to half turn and "hold", 2 bars to complete turn.

