

DANCES FOR FOUR

INDEX

No	Title	Team	Page	Source
Reels - with sticks, handkerchiefs, or nothing.				
1.	Big Ship Shropshire B		2	9/150
2.	Bollingville Four Reel		USA	3 1/09
3.	Brimfield		South Downs	4 7/114
4.	Nuts in May		Lichfield	5 3/43
5.	Four Hand Reel		Shrewsbury L	6 3/53
6.	Three Hand Reel		Martha Rhodens	7 9/151
Squares - without implements.				
7.	Cross Hands		Beaminster	8 3/44
8.	Gorgio - Street Form		Hants Gypsies	9-10 1/17
9.	Green and Yellow Handkerchief		Marth Rhodens	11 9/149
10.	Handkerchief Dance		ISCA	12 6/107
11.	Lively Jig		Ilmington	13 3/45
12.	Pershore Handkerchief		Egmont NZ	14 8/144
13.	Skobo		Swedish	15 3/50
Squares - with implements.				
14.	Four Handed Stick Dance		Barley Morris	16 7/121
15.	Four Hand Whirlingham Willy		Royal George	17 6/97
16.	Faggot Dance		Great Wishford	18-19 4/61
17.	Four Handed Stick Dance		ISCA	20 7/115
18.	Lillibulero		PoHS NZ	21 3/55
19.	Stick Dance		Loose Women	22 8/131
20.	Mattachins or Buffoons		Historic/Arbeau	23-25 4/71
21.	Over the Sticks		Carey	26-27 4/59
22.	Over the Sticks		Long Man	28-29 8/135
23.	Over the Sticks		New Zealand	30 8/143
24.	Sussex Four Handed Broom Dance		Traditional	31 1/19
Bacup related.				
25.	Bacup Nuts		Bacup Nutters	32-36 5/86
26.	Bacup as a Hand Clapping Dance			37 5/91
27.	Bacup as a Four Handed Two Stick Dance		38-41	5/92

1. BIG SHIP

- Source** : recorded from the dancing of Shropshire Bedlams at Sidmouth, 1977, and at Bracknell in 1981. Their interpretation of the Brimfield stick dance.
- Music** : “The Big Ship Sails on the Alley, Alley, Oh!” played (ABABB)³ABA.
- Sticks** : medium length.
- Hits** : using a one handed hold on the stick, strike tips, right to left, left to right, in each bar, horizontally with rather wide swings, while both are stephopping on the spot.
- Set** : four dancers in a line, facing in pairs, 1> <2 3> <4. At the start and end of the dance the dancers stand upright, feet together, stick sloped over right shoulder.

The Sequence of Movements is the following done four times, except the final time where there is no figure.

- A1 **Napping** - ends hit the centres who “hold & posture”, 16 hits in all.
- B1 **Figure of Eight** - they start with shouting “Ho!” The inactives dance stephops on the spot. The Bedlams track of the Figure has the ends going opposite ways around the figure eight. They pass their opposite by the right shoulder. The ends pass in the centre by the left shoulder first and by the right in coming back.
- A2 **Napping** as A1.
- B2-B3 **Figure.**

The Figures are,

- Swing opposites.** Transfer stick to left hand and waist swing, right arm around the front of opposite’s waist, turn in at halfway and transfer stick to right hand, waist swing with left arm in the other direction, eight bars each way. The pairs rotated between 5 to 7 times each way. At the end of the movement the two dancers have changed places. 2> <1 4> <3.
- Star.** The middle two dancers, 1&4, turn quickly to their right, clockwise, to face the other way, and all transfer the stick to the left hand and shoulder at the same time. Then the two pairs dance forward to be alongside each other and forming a right hand star, the middle two taking hands as soon as they are within reach and the others joining in as they come within reach. They jump to turn out, to the left, anticlockwise, to come back, and they transfer the stick to the right hand and shoulder at the same time. The pairs change places again during this movement to end 1> <2 3> <4. To come out, the end two, 1&4, break from the star and dance a loop to their right, clockwise, to end in their starting place. The middle two, now 2&3, do a further half left hand turn in the centre to reach their starting places. The movement takes eight bars each way.
- Rounds.** Sticks down together, like a low basket, in the middle.

2. BOLLINGVILLE FOUR REEL

Source : a four hand reel from the USA, learnt at the CDSofA summer camp at Pinewoods in 1980.
Steps : dance walk and swing buzz step
Set : start in a line of 4 with middle two back to back, > < > <.

A1 : Reel of Four, passing right shoulders first, ending as at the start.
A2 : Do-si-do the one that one is facing (4 bars) and then pivot swing them with a ballroom or cross hand swing in the normal clockwise direction (4 bars). End side by side facing the other pair.
B1 : Right and left hand star (hands across) turning inwards at half way.
B2 : The original centre two in the line of four continue turning by the left hand for another 1½ turns to end facing the other end person to the one they started facing (4 bars) and then right hand turn that person twice round to end in a line of 4 with only the centres having changed places (4 Bars).

Repeat ad lib

3. BRIMFIELD - SOUTH DOWNS MORRIS

Source : as filmed from South Downs Morris at Lewis.

South Downs Morris developed the dance so that,

1. the sequence of movements was, clash, Reel, clash, figure.
2. the Reel was a true Reel of Four not the Brimfield Figure of Eight only by the ends of the line.
3. the clash movement in the first sequence was for both dancers of each pair to hit tips furiously, r to l, l to r. The clash movement in subsequent sequence was,
 - (a) first time the middles clash the ends, who stand in a posture, with their sticks in the hold position, while the middles strike the stick alternate directions,
 - (b) second time the ends strike the middles likewise.

4. NUTS IN MAY - LICHFIELD

- Source** : derived from the Lichfield mss, Ring Instructionals and filming of Green Man Morris. One view of the origin of the Lichfield dances is that a number of dancers from different West Midland places were brought together and their dances rationalised when the last Lichfield team was formed. They were reputed to be mostly coal merchants. The oddest dance is “Nuts in May” which looks like a Four Handed dance cobbled together with figures to be consistent with the rest. This is a suggestion of how it might be done for four.
- Music** : a jig like “Nuts In May”.
- Steps** : Lichfield Caper - described as “caper-caper-swing-&-change”. The steps are R L hL R, the first being two springs or low capers, falling-back or drawing-back a little, then the right leg is bent back vigorously, while there is a deemphasised hop or body rise and fall which can not be avoided, then there is a high caper moving forward to change feet. The body should be upright and not leaning forward for the leg swing-back of the third movement. The hands start from out at side and swing up and out a little on step one, in and down in a large movement on step two, up and out on step three and throw out on four.
- : Scissors Step - not described in mss but interpreted as cross legs left in front, legs apart, cross legs right in front and land feet together, side by side. When carrying a stick it is held up above head level. Afterwards the arms can be crossed and swung apart in time with the legs.
- Set** : the four dancers start in a single line, 1> 2> <3 <4.

FIGURES

1. Step on the spot, carrying a stick, in both hands, sloping across chest.
Two double steps and scissors stepping holding stick up, repeated.
2. Complete Reel of Four. Start with 2&3 passing in centre and 1&4 joining in on the next passing.
3. Complete Reel of Four as (2).
4. Step on the spot, as (1), but without the stick.

CHORUSES

A. PUSH AWAY STICKS

The centres, 2&3, face and dance two double steps, do the scissors, and two Lichfield capers, leading off of the right then the left foot. They then advance with sticks held high, cross them and push each other away, turning to dance back to the end places. The other two, 1&4, repeat, starting as the first pair advance to push away. As they push away they turn into the following figure and throw their stick to the side. The difficulty in performing the movement comes from the repetition of the Lichfield caper. I recommend that the second is missed and the push away done in its place.

B. PUSH AWAY HANDS

As A, but advance and fall onto each other's hands and push away.

C. PUSH AWAY FEET

As B, but advance and spring into a crouching position, putting the soles of right feet together and push away. Each is caught by the man behind.

5. SHREWSBURY FOUR HAND REEL

- Source** : Shrewsbury Lasses taught this dance divided in 1981 at a Sidmouth Instructional. Inspired by the Sidbury Reel collected from Martina Weston and printed by the EFDSS in "Dances for a Party".
- Steps** : a balance step, starting with the right foot kicked in front of the left, then left in front of the right etc, and a stephop. The arms are loosely at the sides unless indicated.
- Music** : the published tune for the Four Hand Reel.
- Set** : four pairs of dancers in two lines of four crossed at right angles. No. 1's are on the ends of the cross facing the centre, and the No. 2's are back-to-back in the centre facing out.

A1 **Balance & Waist Hold** - pairs balance eight times on the spot. All quarter turn to left, to face different ways, put right arms round partner's waist and raise free arm, swing round three times clockwise using stephops and finish as at start.

A2 **Circle & Waist Hold** - pairs face and dance completely round each other clockwise using stephops. All waist hold again, but with the free hand on the hip, and swing round three and a half times to change places, and break the hold so that 1's now face in the centre, 2's on the outside.

B1 **Balance & Star** - the 1's balance eight times facing in, then the 1's make a right hands across clockwise with a "Texas" hold, grasping the wrist of the person in front. Outsides stand still.

B2 **Circle & Star** - let go, turn outwards to face anti-clockwise and circle unlinked. Form a left hands across similar to the above and dance round till facing the other No.2 in one's line of four. Outsides stand still.

Repeat ad lib with progression at end of A2 and B2.

Lead off in pairs at the end of an A2.

6. THREE HAND REEL

Source : recorded from the dancing of Martha Rhoden's Tuppeny Dish at Sidmouth, 1977. It is a handkerchief interpretation of the Brimfield dance, and the details related to Big Ship. Called a "Three Hand Reel" because, of the four persons involved, only two do the Figure of Eight!

Music : "Three Hand Reel"

Set : four dances in a line facing in pairs. 1> <2 3> <4.

The Sequence of Movements in the following done four times, except the final time where there is no figure.

A1 **Setting facing.**

Heel-&-Toe-Setting - a basic two bar movement - start with weight on the left foot, right heel touch ground diagonally forward, right toe touch ground (well) behind heel of supporting foot, heel touch ground diagonally forward again, toe touch ground in front and a little across the supporting foot. Start with the right heel and do the sequence four times in all, taking eight bars, off alternate feet, springing to change the weight carrying foot. The dancers do not rotate during this setting. Hands on hips.

B1 **Figure of Eight.** The same track as Big Ship.

A2 **Setting and Turn.**

Kick-Step-Setting - spring on both feet to left, landing feet together and then kick right leg up high (or across), step right, left, right, with no hop and weight mostly on the right foot, to the right while turning a quarter to the right, clockwise, on the spot. Do four times in all for a complete turn on the spot in eight bars. Hands on hips.

B2 **Figure.**

The Figures are,

1. **Swing Opposites**, eight bars each way.
2. **Star**, right and left hands.

The dancers near the end the setting are one quarter turn from facing along the set, 1&3 to right, 2&4 to left. They turn into the start of moving off into the star. The centers 2&3 dance more than half turn to their right, clockwise, to face round clockwise, and dance off ahead of the ends. 1&4 move forward in the direction facing into the right hand star, following 2&4 respectively.

At the end, when the dancers are circling anticlockwise, 1&4 move forward into the center positions and 2&3 overtake them on the outside and turn inwards to the left, anticlockwise, to face in at the ends so that the line is 2> <1 4> <3.

3. **Rounds** to left and back. Start and end like the star.

7. CROSS HANDS

Source : Dr Kenworthy Schofield mss. Collected at Beaminster, Dorset.
Music : jigs such as "Pop Goes the Weasel".
Set : two pairs of dancers in a square.

- A1. Right hands across (star) and back with the left.
- B1. Pairs swing or turn clockwise and anticlockwise.
- A2. Diagonals join both hands across the middle and the four rotate first to the left and then to the right.
- B2. As B1.
- A3. Hands four round (circle) to the left and to the right, with the hands raised and the elbows well bent.
- B3. As B1.
- A4. Basket to the left and to the right. Form the basket from the hold in A2 and then lift the arms over the heads.
- B4. As B1

Repeat all ad lib, or add further movements such as waist, elbow or two handed swings. The swings in a repeat could be with the other neighbour or could alternate between the two dancers.

8. GORGIO - STREET FORM

Source : Hampshire Gypsy dance collation. Sequence is short so it is repeated once. This version has the character of country dance and it emphasises "touching" for contrast.

Set : units of four, start facing up in pairs, holding inside hands.

Music : moderately slow jig (good version on Mary O'Hara tape)

Steps : skip change step, emphatic pas de basque for dancing on spot.

Start by moving the left foot forward.

1. Dance Up - move up for two bars holding opposite's inside hand, let go and each dance a loop on one's own outwards in two bars, to meet in centre again, joining other hands and facing down. Repeat going down and end facing across.

2. Step on Spot - 2 energetic pas de basques, crossing feet markedly, toes touching down by outside of the supporting foot, and then turn once round on the spot to the left, weight on the left foot, with a scoot or buzz step for 2 bars, with hands on hips throughout. Repeat with the same stepping and direction of turn.

3. Cross Over - with opposite along a curved path, passing right shoulders, and giving right hands while passing during the 2nd skip change, then veer to right and then turn on one's own to the left in a sweeping loop to face back during the 4th skip change. Continue by repeating to place, ending facing across. Hands on the hips only in the loops.

4. Star - take neighbour's right hand and lead straight into a "right-and-left-hand-star" or "hands-across", turning inwards to come back at half way. End by facing up, the odd numbered dancer's side turning inwards to face up and taking their opposite's still outstretched left hand in their right.

5. Arches - while the first pair dance on spot, the 2nd pair come up under their raised up arms, separate and then go round them to their place, then the first pair let go after the 2nds have passed round and turn out on the spot to face down. From facing down, 1st pair repeat it all by going under the 2nd etc.

6. The Triumph - as 1st pair come up the outside, out of last movement, they cast inwards to be between 2nd pair, so that all are in a line of 4 facing down and holding hands, the 1sts between the 2nds. All dance down the set 4-in-line. All turn on spot on 4th bar to face back up the set **without** letting go hands. The 1sts raise hands between them before they turn and turn by backing under these arms, so they turn **away** from each other, and end with their arms crossed in front of them. The ends turn **inwards** to face back and join their "free" hands behind and above the centre pair to form an arch. Dance back up the set in "Triumph", 4-in-line. On the 8th bar the 2nds move up the set a little, turning inwards to face diagonally inwards and down, while 1sts face diagonally inwards and up, bringing the arms that join them down to near the waist level in front of them.

7. Basket - now they are in a circle of 4 facing inwards, all with hands crossed at wrists in a "clover-leaf", 1sts stationed below 2nds, relative to the top of the set. Basket of 4 to the right, once (or twice) round, right foot in centre, pushing with left for 4 bars. Without letting go, the 1st pair duck under the 2nd's arms to change places and uncross their hands, 2 bars. The 1sts are now above the 2nds. Then duck under again, letting go hands with the 2nd pair and all turning in to face up, 2 bars. The 1sts are now below the 2nds.

8-13. Repeat the above from all facing up with inside hands joined, but with the pairs in changed places.

14. End - as 7 but basket for 8 bars, ending with right feet in centre and hands, uncrossed and rejoined so that can be apart and raised up in circle.

9. GREEN & YELLOW HANDKERCHIEF

- Source** : film of Martha Rhoden's Tuppenny Dish dancing on the Esplanade at Sidmouth in 1980. Dancers joined in pairs by linked handkerchiefs.
- Music** : "Greensleeves".
- Steps** : stepshops and a setting step.
Heel-&-Toe Setting - two bar movement - start with weight on left foot, touch heel of right foot diagonally forward, touch right toe behind supporting foot, touch right heel diagonally out again, and touch right toe in front or just a little across the front of the supporting foot. Repeats off alternate feet.
- Hands** : free hand up and shaken on first beat of bars in setting. Free arm up and hand shaken on first beat of alternate bars in figures such as the star. Arm loosely down at side for turns on the spot.
The handkerchiefs are held horizontal and usually taut, at shoulder level mostly and over head level during turns on the spot.
- Set** : four dancers, in a square, two facing two, opposites joined by a linked pair of handkerchiefs normally held in the right hands.

One dancer moves under the others' handkerchief and stands at right angles to them so that all are in a square facing in on the diagonals and the handkerchiefs form a cross without being twisted or bent around each other.

1. Heel-&-Toe Setting with right and left and turn clockwise on the spot twice with stepshops. Repeat all but with two anticlockwise turns. 16 bars.
2. Dance the crossed handkerchiefs round clockwise, about 1½ turns, for eight bars, turn in, changing handkerchiefs from right to left hand, and dance back anticlockwise. To change hands, sweep the free hand over and in, as start to turn in. Eight bars each way. At the end the dancer who went under, comes back to place to form two separate pairs with handkerchiefs parallel.
3. Heel-&-Toe Setting and turns as in figure 1 but facing one's opposite.
4. Pairs face and dance forward to meet, handkerchiefs going slack between them, retire to starting place and then change places passing right shoulders. One dancer has to raise holding hand over their head to turn the easy way to face neighbours at end. Pairs face neighbours with a short turn and dance forward and back keeping the handkerchief taut, then change places with the top pair taking their handkerchief over the heads of the other pair. The movements are repeated to original positions with the original bottom pair starting from the top position going over. 16 bars in all.
5. Heel-&-Toe Setting and turns as in figure 3.
6. Pairs Waist Swing, with right arm round front of opposite's waist going round 3½ or 4½ times in eight bars. Turn in and change hands on handkerchiefs and left arm waist swing back with 3 turns only for dancers to end on the 'wrong' side. The dancer who went under at the start repeats that move at the end of this figure. 16 bars in all.
7. Heel-&-Toe Setting and turns as in figure 1.
8. The pair that changed direction at the end of figure 6, dance forward to meet across the others' handkerchief, retire to place and advance again and clap left hands and then retire. They change hands on the handkerchiefs and repeat the forwards and backs but clap right hands with each other. The other pair then repeat it all. 16 bars in all.

10. ISCA HANDKERCHIEF DANCE

- Source** : film of ICOSA morris dancing at Abingdon. Unusual in being a handkerchief dance.
Step : double step, with kick across as Upton on Severn.
Set : four dancers in square, odds facing up and evens down.

Once To Yourself - nothing. Straight in without jump etc.

1. Whole rounds clockwise in six bars, and two bars facing across.
2. Back to back both ways.
3. Figure Eight across the set, twice round. Start all turn to face up and move off, top pair cast out and face back across set, bottom pair come up the middle, changing sides, and following path of top pair into a two loop figure eight, with alternating crossing of the middle.

1 2

3 4

End facing across the set in starting place.

4. Cast up and out into a line of four facing down, two bars to cast and two bars on the spot. The top pair cast out and move down to stand along and outside the bottom pair. The bottom pair turn up and dance a small semi-circle to face down, and hold this position.

1 2

3 4

All dance a small circle clockwise on their own around their position.

5. The line of four dance down the set, three bars, turn $\frac{1}{2}$ round to right to face up, one bar, and dance up, two bars, still in a line of four, ending facing the music with a final four plain capers, with circular waves of the hands.

11. LIVELY JIG

- Source** : Mary Neal's Esperance Book II from Sam Bennett of Ilmington. It is not in character with the other Ilmington dances. Investigations have suggested that it might have been brought to Ilmington by a fiddler from East Anglia and therefore may be a Molly Dance.
- Music** : a hornpipe collected with the dance. (A²B²)²A.
- Step** : to a simple step, with a basic phrase of, r l r l / r l r - /, without hops or stamps, and with the knee raised as high as the pace allows. The arms are swung up and down, going up to high forward but not past the body in the down. The arms are swung alternately.
- Set** : four dancers in a square, facing centre.
- A1.** Whole rounds round twice clockwise and end as at start.
- A2.** First corner dance a back-to-back in bars 1-4, passing by the right shoulders first, and going across right to the opposite diagonal's place before retiring, while the other corners dance on the spot. The back-to-back is not repeated the other way. The second corner then does the same in bars 5-8.
- B1.** The first corners meet and clap by dancing, in two bars, into a line of four with the other corners across the other diagonal, so that they are right shoulder to right shoulder. They then slap right hands together on the first beat of bar 3 and dance backwards to place. Meanwhile the other dancers dance on the spot and clap their both hands together over their head simultaneously with the first corner clap. The first corner then repeats the movement to the other side, left shoulder to left shoulder and clap left hands.
- B2.** Second corner repeats all this.

Repeat ad lib, perhaps using the other half of back-to-back etc.
The dance can be expanded with other figures.

At Sidmouth in 1977, Martha Rhoden's Tuppenny Dish used their normal stepping sequence, starting on the left foot, and ended the dance with Rounds and All-in. In B1 the corners danced in first to the right, meeting left shoulders and clapping the outside, right hands, which brings their bodies more across in front of each other, then repeated to the other side.

12. PERSHORE HANDKERCHIEF

- Source** : as demonstrated by Egmont Morris, New Plymouth, New Zealand, 1990. Adapted from the published notation.
- Step** : stephops.
- Hands** : short swing back and forward each bar in the figures, and high circles, or twists, in the stepping on the spot.
- Set** : four dancers, two facing two, across the set.
The team advised “Keep it tight and fairly fast!”

ORDER OF MOVEMENTS - each movement is eight bars long.

1. **Foot-In.** Dance on the spot facing across.
2. **Half Gyp.** The top pair dance right across the set, passing right shoulders, and retire backwards to place on the same track. The bottom pair turn down and cast out and up the side of the set to face up in a line of four with the top pair, and retire to place. Repeat with the bottom pair doing the half gyp passing left shoulders and the top pair casting down etc.
3. **Cross Over.** Each dancer crosses over to opposite's place, passing right shoulders, turn to the left and dance back to place, moving forwards and turning right in a small circle to face across. In the repeat they pass left shoulders and turn to their right to come back and turn left to face across.
4. **Diagonals.** Diagonals cross in turn and return to place in turn, two bars each crossing, and passing left shoulder and turning left to come back etc.
5. **Single Rounds.** All dance a whole round to the right, anticlockwise.
6. **Square.** Dancers change places going alternate directions around the square set. The first change is along the sides with neighbour, passing left shoulder, and then across the set with opposite, passing right shoulders, repeating all to place. Each change is done with a bar of step, arms down and up, to pass, then a bar on the spot facing the next dancer, with hands circling at head level. End all facing up.
- 7-12. **Repeat** figures 6-1 as above but in reverse order, “back to front!”

13. SKOBO

- Source** : developed from “European Folk Dance” by Joan Lawson, revised 1955. The Swedish have lost all their male dances except for the comic dances, such as Oxdansen and Skobo, which originated among the undergraduates of men’s colleges during the 19th century and which often degenerate into horse-play. But the men of Dinkelsbühl in Germany perform Guild dances of a Morris-like character brought over by the Swedes in 1632.
- Music** : it has its own tune in 3/4.
- Set** : for two or four men, with very slow movements.
- A1 1-8 Four men in a circle, facing in, touching their neighbour’s hands palm to palm, walk 3 steps slowly to the right for one bar, appearing to be pushing, commencing with the left foot, that is, the first step is crossed. Stop with an “Appel” or form of stamp with the whole body going down into the movement of the stamping foot, which is placed in front of the supporting leg, on the first beat of bar 2. Look around as if doubtful of continuing, or as if someone has made wind! Repeat four times in all.
- A2 1-8 Repeat the whole movement, but circling to the left, and making the Appel very determined!
- B1 1 Let go of hands and make a complete small circle to the right on one’s own, with three steps, starting with the left foot.
- 2 Two opposite dancers quickly kneel on the right while their neighbours stamp their right foot heavily on the ground and swing their left foot over the kneeling men’s heads.
- 3-4 Repeat with the others kneeling and the first dancers swinging their right leg over the heads.
- 5-6 All walk round to their right in a small circle and then bend forward so that their foreheads, or the tops of their heads, touch in the centre.
- 7-8 All take three steps to make a half turn to their right, bending backwards to keep their heads in contact. Straighten up.
- B2 1-7 Repeat B1 1-7.
- 8 Straighten up violently so that backsides hit and they vigorously push each other apart. The one who gets it in first spreads the others about!

Repeat ad lib.

14. BARLEY MORRIS 4 STICK DANCE

Source : film of Barley Morris in 1982. This is from their other tradition.

Stick : one long stick, carried on shoulder.

Steps : double steps.

Set : four dancers in a square, two facing two.

O2YS - stand with stick in left hand and sloped over left shoulder.

FIGURES - each followed by a Chorus.

1. Right hand turn of opposite, using a wrist hold, three times round, each half turn being one double step. Step two bars facing opposite while changing stick to right hand.

2. Left hand turn of opposite, the inverse of fig 1.

3. Long back-to-back, cross over passing right shoulders and go as far as area or music allows, and retire passing left shoulders to place. No repeat!

4. Cross Over, all go diagonally to the left for one bar, to get into one line, although not shoulder to shoulder as the dancers are angled at about 45° to the line, then turn to their right and dance a curved path around their opposite to their opposite place facing back across the set, in two bars, and dance a bar on the spot. Repeat all this to place.

5. Whole Rounds, anti-clockwise, in four bars, and then dance four bars on the spot facing opposite.

END - walk off after last chorus - can drop sticks and leave them!

CHORUS

Face Neighbour. Dab butt of the stick in the right hand to the side and a little behind the body, and hit tips high with neighbour, right to left. Repeat two more times and in beginning of final bar hit tips left to right.

Face Opposite. Repeat with opposite.

**15. FOUR HAND WHIRLINGHAM WILLY
or WHIRLING WILLY**

- Source** : Royal George of Portsmouth, as taught at an instructional for the South Hants EFDSS at Soberton. The Royal George dances are full of ad libs and organised chaos, but when stripped of all the hullabaloo they are very good dances. Philosophy summed up as “Practice as perform out, important to have a something going on all the time, so have all this in between business.”
- Music** : tune for dance.
- Steps** : stephops used in a series of single steps ending with “rushing” steps, that is 1h 2h 3h 1 2. The stephops or singles are “short” movements, the rush steps have long travel and there is a “surge” on the rush.
- Stick** : about 30" long, and carried on right shoulder when not in use. Clash right to left unless stated otherwise.
- Set** : four dancers in a square.

2 4

1 3

ONCE TO YOURSELF - “Bum-it-in”.

Face in, then move in and turn to face out so that bottoms touching in centre, and strike ground hard with the stick tip.

FIGURE ONE - start left foot and unwind to the left, very little distance on the first three stephops, mostly on the first rush-rush blossoming into an anticlockwise circle, with some shouting etc, and ending the fourth stepping sequence, having gone round twice, Forming or “Squaring” Up for the stick clashing, with a stamp, stamp, strike ground.

STICKS - start hitting across the set, 1&2, 3&4, Nos 1&4 spin on the spot through the hit anticlockwise, all clash neighbour, then all hit partner 1 2 3, (r to l, l to r and r to l). The sticks are swung round in horizontal circles, anticlockwise, over head between hits. Rhythm /x - x -/x x x - /
Repeat in reverse, start on sides with neighbours, 2&3 spin on the spot first, and hit opposite, and end first half 1 2 3 on the sides and end the second half with stamp, stamp, and strike ground, instead of hit opposite. Turn the easy or short way if not spinning, on ball of foot, on spot.

FIGURE TWO - “Rounds with Swing-Back-Turn” - from the ending of “sticks” with the stick swung back low in preparation, stick swung forward and up onto the right shoulder with the arm at full extent, during the turn of the body. All turn clockwise more or less on the spot to face out and go round set clockwise on the rushes, swinging stick into centre to make a cross with the four sticks at waist level. On the third repeat of the stepping sequence, all turn clockwise as move round circle, swinging stick down and up onto shoulder again, facing backwards when stick reaches shoulder, continue clockwise, sticks forming cross at waist level and face in to centre at end for stamp, stamp and strike ground. Repeat in reverse to place going anti-clockwise, stick in left hand and onto left shoulder, but the turn halfway is still clockwise.

16. GREAT WISHFORD FAGGOT DANCE

Source : dance performed each Oak Apple Day, 29th May, at Salisbury Cathedral, just before 10am, and later in the village of Great Wishford, formerly Wishford Magna, 6 miles west of Salisbury, Wilts, as part of the village's annual celebration on that day to preserve their charter rights in the local Grovely Wood. The dance, being done only twice, is stretched out by the local dancers to make the most of their opportunity.

In the procession from the villager's coach to the cathedral and later around the bounds of the village, the four women, who represent the women who believed that their actions in the late nineteenth century kept the rights alive, walk in a line across with their melodian player, each carrying a Faggot, a small bundle of kindling sticks, balanced on the top of their heads horizontally and pointing fore and aft, by their right hand. A small oak branch is held in the left hand. The dancers accompany a banner with "Grovely, Grovely, Grovely, All is Strength and Unity" written across it.

Set : four women, standing at the corners of a rather large square. In the square they stand two facing two, so one can consider they are in pairs. No apparent starting foot rule observed. All turns appear to be mostly inwards.

FIGURE ONE

Music : "The Blue Bell Polka", played rather slow.
Step : a 1 2 3 hop, done at practically a walking pace.
Start : the boughs are laid in the centre of the set. The Figure is danced with the Faggot on the head, held by the right hand, except where specifically indicated, as some changes of hand are necessary. They hold their skirts at side with the free hand.

O2YS stand in a square. The musician plays two chords. Honour by making a bow to one's "partner" and then to one's "opposite".

1. **Cross Over.** Cross over passing right shoulders and turn to the right to face back. Repeat to place and then go round again. Each crossing takes six bars, using 24 bars in all for the entire movement.
2. **Pairs Go Round.** The members of the top and bottom pairs slowly meet and put their inside arms around each other in four bars, changing hands on the Faggot if necessary. They then dance as pairs right round the pile of boughs clockwise in eight bars, in a flat ellipse rather than a circle. They then release partners and fall back to their starting place in four bars, making 16 bars for the entire movement.
3. **Partners Turn.** All support their Faggot with the left hand as the same pairs turn using a forearm grip by the right, turning in at half way and changing the Faggot grip to the right and coming back turning with a left forearm grip. The phrasing is four bars to meet partner, four bars each way in the turns, going two plus complete rotations and take four bars to get out to place, making 16 bars for the entire movement.
4. **Hands Across.** All four dancers make a right and left hand star, taking four bars to go in, eight bars round each way, turning inwards at half way to face back, and four bars out to place, with right hand on the Faggot, using 24 bars for the entire movement. The ending in the last two bars, is all do two quick clockwise spins on the spot as the music speeds up and they end with a bow to their partner and then to their opposite.

FIGURE TWO

Music : "The Oyster Girl" played rather slowly.
Step : a slow stephop, kicking the free foot across, but only one to a bar.
Start : the Faggots are piled vertically in the centre of the set and the boughs are picked up and held vertically in the right hand. The skirt is held in the left hand.

O2YS stand in a square. The musician plays two chords. The dancers honour by bowing to their opposite and then to their partner, the reverse order to the first figure.

1. **Centre & Back.** All dance eight stephops to the centre of the set and then eight stephops back to their starting place. Repeat to use 32 bars in all for the entire movement.
2. **Corners Cross.** The first corners cross, passing right shoulders and turning clockwise to face back, taking twelve bars, while the second corners dance on the spot. Then the second corners cross while the first corners dance on the spot. Then the first corner comes back, then the second corner comes back, using 48 bars in all for the entire movement.
3. **Hands Across.** All four dancers do a right and left hand star, taking eight stephops to get to form the star, eight stephops around clockwise in the right hand star, turn in to face back, and eight stephops back anticlockwise in a left hand star, and finally eight stephops out to place. In this last part each turns anticlockwise near the start of going out, so that more than half of it is done moving backwards. When going in to the centre, the right hand is held out in front ready for the star, the bough being swapped to the other hand on the first beat.
4. **Ring.** All circle to the left and back to the right, taking eight stephops in to form the ring, circling left for eight stephops going round about half way. In the circling, progress on the kick in the direction that they are going and no progress on the kick the other way. Also shake the joined hands up and down during the stepping. Return by circling to the right and retire to places, doing two quick turns on the spot in place during the last two bars.

End the dance by bowing to one's opposite and to one's partner.

The total ceremony and its background are covered in a booklet sold by the Oak Apple Club on the day. Much has been written about it in other texts and in the media.

17. ISCA FOUR HANDED STICK DANCE

Source : film of ISCA Morris at Abingdon.
Step : stephops, no jumps and no Once To Yourself. Start right foot.
Stick : medium length. Carried over right shoulder when not in use.
Set : four dancers in square, two facing two.

CHORUS - before every figure.

Stephop throughout. Dance on the spot and clash with opposite, alternately r to l and l to r, a pair of hits per bar, four pairs in all. All $\frac{1}{4}$ turn in and dance a cross over with **neighbour**, going well past their place, passing right shoulder and turning to the right to face back and approach, taking four bars. Dance on the spot facing and clashing with original neighbour, and dance a cross over with the same neighbour, passing right shoulders but turning to the left to face opposite in original place and position.

FIGURES

1. Right hand turn of opposite. Hold by fingers, keeping sticks in right hands to form a cross, go nearly once round, returning to place facing out and turn to left to face across again and changing stick from the right to the left hand. Left hand turn of opposite with sticks again crossed in the centre, go round, come out facing out and turn right to face across, changing stick back to the right hand.
2. Cross Over with opposite, passing right shoulder, turn to right, cross back also passing right shoulder, going past starting place, turn right and approach to original starting place.
3. Four hand star clockwise and anticlockwise. In each half have the four sticks together and vertical in the centre, turn out in a loop to left, anticlockwise at half way to come back, while changing stick from right to left hands, and turn out in a loop to right to face opposite at end, changing stick back to the right hand.
4. Casts, top pair start by facing down and dance down the centre shoulder to shoulder, cast out at the bottom and come back to place up the outside of the set. The other pair face up, move up outside the pair coming down, cast in at the top and come down the centre to place. All turn the easy way to face across set at end.
5. All dance clockwise Rounds and lead off.

18. 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 stuck.

- 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 capers 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.

19. LOOSE STICK DANCE

- Source** : film of Loose Women in the Ritual Dance Competition, Sidmouth 1983.
Step : double steps.
Stick : medium length, held at bottom, vertical (candles) in first figure, sloped on shoulder for others.
Set : four dancers in a square, start all facing up.

CHORUS - between each figure.

Stick Clashing - / r to l, -, l to r, - / r to l, l to r, r to l, - //

Dancers stand still and clash two bars as above with opposite, turn easy way and clash the same with neighbour. Repeat.

FIGURES - each takes eight bars.

1. **Face Up.** Dance on the spot facing up, sticks vertical.
2. **Rounds.** Link up in a circle by taking the tip of left hand neighbour's stick in left hand. Circle clockwise, left, and anticlockwise, right, four bars each way.
3. **Hey.** Opposites cross over, passing right shoulders and going past opposite's place, in one bar, turn to their right and dance a whole Reel of Four with wide loops in eight bars. They return to place by passing their corners by the left shoulders in their last pass, and all turning anticlockwise to face front into their starting place.
4. **Diagonals.** Opposites change sides four times. Those starting from the odd side cross outside the others and turn in to face back, cross in one bar, dance on spot facing back for one bar. Those starting from the even side cross between the odds, changing with each other as they go, the left hand person crossing behind, and both turn out to face back.
5. **Ring.** Start as figure 2, linking "hilt-&-point", but circle clockwise throughout. Swing the right hands over own heads to rest on left elbow so that sticks form a ring around the outside of the dancers in bar 3. Swing back in bar 7.
6. **Low Basket.** Use sticks to form a "low basket". Go round clockwise with sticks pointing in and down so that the ends are nearly touching close to the ground. Lead off with sticks sloped on right shoulder.

20. MATTACHINS or BUFFOONS

- Source** : “Orchesography” by Arbeau.
Music : tune called “The Buffoons”.
Step : called a “grève”, described as a step with a pronounced kick forward, and with a hop or “petit saut” that goes with the grève but is not shown in the tablature. Thus the step used in the rounds and sword passages is a 1 hop 2 3, or Sherborne style morris double step. The stepping continues through the clashing movements. Each movement starts with a step onto the left foot.
Sword : the dance could be done with a sword (for the brave) or its equivalent in a long morris stick carried in the right hand. Each dancer could have a small shield carried on their left hand, although it might be practical to use a handkerchief well wrapped around the knuckle.

STICKING

- Feint** : leap on both feet, sword in hand, but not striking.
Thrust : a push forward of the point/tip at each others shield/knuckle.
Cuts : morris sticking tends to be full arm swings from side to side. Fencing cuts are forward movements, like chopping. High and low cuts are aimed at points beside the opposite’s ears and knees respectively, the side of the body depending on whether it is on the forehand (direct) or the backhand (reverse). In a display there would a full backswing for each cut and it would end with the arm extended and the stick pointing. The recipient of each cut is defending by parrying the stroke close to their body. However the movements could be modified so that each does the same stroke and in a more morris like style.

ENTRY

1. A alone comes forward and circles around the dance area brandishing their sword and challenging the others.
2. A with B following repeats the circling and B summons the next dancer on.
3. A, B & C circle etc.
4. All four circle.
5. All circle the dance area in the opposite direction, ending in a square ready to start the dance.

CHORUS

In between each FIGURE, they dance half rounds, the first half with a left foot lead and the second half with a right foot lead.

FIGURE ONE

The clashing is a four bar sequence ending with changing places. Going around the set once and taking 16 bars in all.

D	C	A	B	B	A	C	D	D	C
A	\bar{B}	D	\bar{C}	\bar{C}	\bar{D}	\bar{B}	A	A	B

- Bar 1 : a) A&D feint.
 b) A high cut to D.
 Bar 2 : a) A reverse high cut on D, and then A makes $\frac{3}{4}$ turn to left and D makes $\frac{1}{4}$ turn to right for,

- b) A low cut on B, then A makes complete turn outwards to the right and D a complete turn to the left.
- Bar 3 : a) A reverse low cut on B.
b) A high cut to B, then A turns $\frac{3}{4}$ outwards to right to engage D, who does a $\frac{1}{4}$ turn to his left.
- Bar 4 : a) A low reverse cut on D.
b) A high cut to D and then change places with D (passing right shoulders).

The movements for C&D match A&B etc throughout.

FIGURE TWO - “THE THREE CUTS”

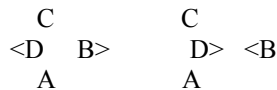
The clashing is a two bar sequence ending with changing places. Going around the set twice and taking 16 bars in all.

- Bar 1 : a) A high cut to D.
b) A low reverse cut on D.
- Bar 2 : a) A high cut to D.
b) pass by the right shoulders to change places.

Continue around the square, each keeping going in the same direction.

FIGURE THREE - “THE FIFTEEN CUTS”

The clashing starts with A&C facing in and B&D facing out, and they all turn on the spot to face the other way every two bars.



- Bar 1 : a) A high cut to D.
b) A low reverse cut on B.
- Bar 2 : a) A high cut to D.
b) A low reverse cut on B and all turn to face other way.
- Bar 3 : a) A high cut to B.
b) A low reverse cut on D.
- Bar 4 : a) A high cut to B.
b) A low reverse cut on D and all turn to face original way.
- Bars 5-7 as Bars 1-3.
- Bar 8 : a) A high cut to B.
b) A and B pass right shoulders to change places without hitting.
- Bars 9-16 as Bars 1-8 but start with A & C facing out.
- Bars 17-32 Repeat Bars 1-16, sequence Bars 1-8 four times through in all.

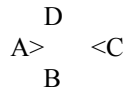
FIGURE FOUR - “THE THRUST PASSAGE”

- Bar 1 : a) A high cut to D.
- Bar 2 : a) A high reverse cut on D.
- Bar 3 : a) A low cut to D.
b) all draw back elbows.
- Bar 4 : a) exchange thrusts at each other’s shields.
- Bars 5-7 Repeat Bars 1-3.

Bar 8 : a) exchange thrusts at each other's shields.
b) All pass by the right shoulders and change places.
Repeat this three more times, four times in all, taking 32 bars.

FIGURE FIVE - "THE BASTION"

D&B stand back-to-back in the middle with A&C at the sides.



Bar 1 : a) A high cut to D.
b) A low reverse cut on B.
Bar 2 : a) A high cut to D.
b) pass by the right shoulders and change places.
Repeat four times in all. ie,
Bar 3 : a) A high cut to B etc

FIGURE SIX - "THE HAY"

Face as at start of dance.



Bar 1 : opposites high cut and change places.
Bar 2 : face neighbours and low reverse cut and change places.
and keep going twice round the set, eight bars in all.

Then reverse direction and go back the other way, twice round, another eight bars in all. Repeat it all, for 32 bars in total.

21. OVER THE STICKS

- Source** : Collected by Clive Carey from Frank Albery of Bordon Wood and Frank Dawtrey of Iping, Sussex and first published in Mary Neal's *Esperance Book Part II*, Autumn 1911. This dance was done at the end of the local Tiptereers (mummers) performance.
- Music** : "Oyster Girl", "Over the Water to Charlie" and similar jigs.
- Steps** : Travelling : walk and step-hop.
 Stationary : the free foot is tapped either across or in front of the supporting foot on the strong beats, the opposite to what is common. The weight is changed to the other foot on the weak beats, the steps being made on the same spot. The supporting foot is not lifted on the tap. The effect of the step is pleasantly off-beat. The jump at the end of the phrases is made alighting on both feet together.
- Set** : Two sticks about 5ft long laid crossways on the ground (or four long morris sticks each with one of their ends together in the middle). Four men dance, starting with hand on hips, in a formation appropriate to each figure.

FIGURE ONE

- A1 two dancers, A&C, stand **at the points** of the sticks facing into the centre and **tap** the free foot alternately to the left of the stick, with the right foot, and to its right, with the left foot. The other two stand **beside** the other two points, facing across the sticks, B in the same direction as A, and D in the opposite, such that the taps can be made across the sticks.
- A2 all walk $\frac{3}{4}$ round the sticks, starting with the left foot, using two walk steps to a bar, in the direction they were already facing. A&C go clockwise, keeping to a circle outside B&D, who walk anticlockwise. A ends in B's starting position, and B in A's etc. The dancers stamp their right foot beside the left on the last beat of the strain in these new positions.
- B1 as A1, but in the new positions and with the appropriate stepping.
- B2 all walk back to their starting position for this figure, B&D going clockwise and keeping to the outside this time etc.

FIGURE TWO

- A1 all stand at the points facing the centre and "step", tapping the free foot to alternate sides of stick, as before.
- A2 all dancers move on their own to the next point round the set clockwise, with stephops, starting on the right foot. Each dancer turns twice round clockwise while moving, ending with a jump on the final beat of the strain.
- B1 all dance on the spot, tapping across the sticks at the points, with all facing round the set anticlockwise, and with left shoulders to the centre.
- B2 A&D, B&C, link right arms and turn each other, keeping between their own points, using stephops, and changing places by the end of the strain. All jump on the last beat, in the new places. A&C will be where they started, and B&D will have changed places.
- A3 dance at the points as in A1.
- A4 stephop, turning, moving round one place anticlockwise as in A2, each travelling separately.
- B3 dance across the points, with left shoulders to the centre as in B1.
- B4 dancers turn in pairs and change places, as in B2, so that all end in their starting positions for this figure.

Only these two figures appear in the publication and Carey's mss. They can be danced consecutively and/or with repetitions. Other figures of similar character could be added. Most of the teams who have this dance in their repertoire have been prompted to add further figures.

22. OVER THE STICKS - LONG MAN

Source : film of Long Man of Wilmington Morris at Kennet Ring Meeting 1981. This team has choreographed the published dance as a continuous sequence and added a middle section. Read this notation in conjunction with the collected dance.

Sticks : long morris sticks.

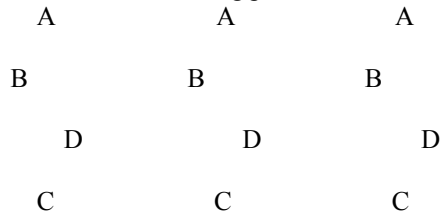
Steps : walk, stephops, cross steps swinging and tapping free foot across in front of the supporting foot, heel-&-toe steps forward across a stick touching down toe then heel then change weight.

Set : four dancers.

ENTRY

Walk on in single file holding the sticks in the right hand by the middle and vertical. Face in to the centre in a square, hold position, then place the sticks on the ground to form a cross, the tips of the sticks touching in the center. Stand upright and move to starting position.

FIGURE ONE - Starting position.



Dancers A&C use the cross step around the ends of their sticks and B&D use the heel-&-toe across the sticks they are facing. They then walk simultaneously the paths indicated to change positions, A&C clockwise outside, B&D anticlockwise and inside over the spokes. The stepping is repeated as appropriate to the dancers position and then they walk back towards their starting places, initially following the above paths but ending in a different configuration.

B

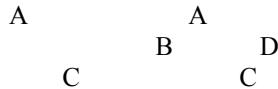
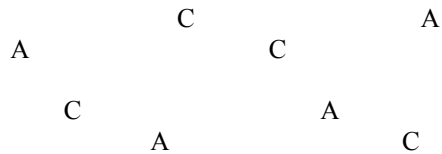
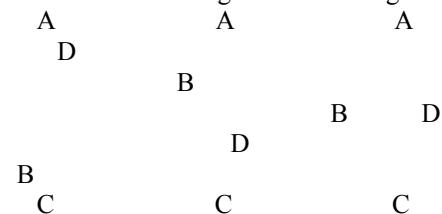


FIGURE TWO



Dancers A&C dance across the sticks for a phrase, then from feet together, they jump across the stick, landing on the left foot, having moved forward one place and rotated 90° anticlockwise to face across the next stick. This is repeated for each stick, four times in all.

The other dancers change in and A&C go to their starting positions.



Dancers B&D dance across the sticks and progress around till they reach and dance across their starting sticks, then they work off to the ends of these sticks so that all are facing in at the ends.

FIGURE THREE

As published notation using cross steps and toe-&-heel tap steps.

23. OVER THE STICKS - NEW ZEALAND

- Source** : worked up with Egmont Morris, New Plymouth, New Zealand, 1990.
Dance : as collected dance plus extra movements.
Steps : stephops with toe or heel touch on the strong beats, or syncopated by touching between the strong beats.
Set : four dancers over crossed sticks on the ground.

FIGURE ONE

A
 D
 B
 C

All dance across the arms, then move clockwise onto the next etc.

FIGURE FOUR

 right
 A D 1
 B C 2 3
 left right & change

This is suitable as a last figure. The four dancers stand in the vertices of the sticks layout, lean forward a little and put their arms onto their neighbour's shoulders. They all 'step' simultaneously. The step is one of those associated with Baccapipes. Each dancer (eg in position 2 above) stands with weight on the left foot (in position 2) and touches the right into the vertex to their left (position 1 above) and hops on the left, then changes weight to the right foot (in position 2) and touches the left into the vertex in front of them (position 2 above) and hops on the right, then changes weight to the left foot (in position 2) and touches the right into the vertex to their right (position 3 above) and hops on the left. Change weight to the right foot but into the vertex just tapped into (position 3 above).

24. SUSSEX FOUR HANDED BROOM DANCE

- Source** : collected from Scan Tester by members of Chanctonbury Ring MM and explained in the autumn of 1974.
- Tune** : Oyster Girl
- Sticks** : used **walking sticks** (or umbrellas) or brooms.
- Steps** : (a) used heel and toe step, with the heel of the forward foot, similar to Sherborne “Monks March” step,
(b) alternatively used step dance steps and took twice as long for each movement.
- Set** : four dancers in a square, facing the centre along diagonals.

1. Dance with one's own stick, with the bottom of the walking stick or broom head on the ground in the centre of the square, so that the ends are close together. Hold the other end in the right hand. “Step” on the spot for a whole phrase.

2. (a) With the broom end still on the floor, pass the other end under the left leg and then under the right, going from the inside to the outside each time.

(b) With the walking stick, keep the handle in the hand and pass the stick under the leg, parallel to the ground but pointing in the direction of the leg, not at right angles as in the Bampton “Fool's Jig”. Pass it under on the hop.

3. Corners cross - the first corners change places with 4 walking steps, passing by the right shoulders, and turning to the right to face back. The second corners then change with 4 walking steps. All “step” on the spot for the 4 bars to the phrase end. Use a Heel and Toe or a Step Dance step. Repeat all this back to the starting positions.

4. Neighbours pass by right shoulders along the side, rather than across the diagonals. Either the neighbours do a change and back, or they go all around the square like a right and left through, but always passing by the right shoulders. Presumably stepping on the spot in bars 5-8 as in figure 3.

Repeat the full sequence a few times.

Mike Cherry has suggested that the first time through the sequence one uses a heel and toe step, then the second time through a step based on the shuffle and a third final time through using something personal and showy.

32. BACUP NUTS

Source : films at Bacup 1959-73, Albert Hall 1969, from TV about 1968 and pre-WWII EFDSS film.

Equipment : five small blocks of wood. Two in palms of hands held by a strap around the hand, two at the knee held by a strap around the leg and one on a waist-band on right side front.

Dance form : for 8 dancers, working for most of dance in sets of 4. The full dance has 24 movements. For some years only half of this seen which can be done by a set of 4. First seen by me at full length on TV show ("Come Dancing") and then at Albert Hall show of EFDSS.

Subsidiary forms : (1) **Processional** along street :

Two sets of 4 work along opposite sides of street, one progressing with 1 hop 2 3 step while the other faces centre of the road and does a few of the 24 movements. No discernable order or reason for choice of movements.

(2) **Quadrille** formation :

Square set as for garlands. Like the Waltz figure of the garland dance, seldom seen. Was filmed by EFDSS.

Breaks : Usually done bent forward, standing feet together.

(1) **Full Break** : 2 bars long

Clap Rhythm = / 1 2 3 4, 1 2 3 4 / 5 6 7 - /

1234 = standing still, clap with rotary motion of hands,

1= both hands together in front at waist level right hand going out & down.

Right hand palm down, left hand palm up

2= right hand hit right knee going outwards to right

3= left hand hit left knee going outwards to left

4= right hand hit right waist coming up and inwards.

5= both hands hit knees going outwards

6= both hands hit together in front coming inwards, palms vertical

7= as 5 and pause hands out at sides

(2) **Half Break** : 1 bar long

Clap Rhythm = / 5 6 7 - /

The names given to movements and figures below are for the convenience of this description. The traditional titles, if they exist, are not known.

Standard Descriptions :

(1) **Listening**

Can be standing upright or bending forward. Both arms well bent at elbows, forearms up, hands behind ears, palms facing forward, fingers curled around ears.

(2) **Clap "both-and-knees"**

Usually done while travelling or turning on spot with stephops.

The following is done for as many bars as is required. Clap both hands together, then clap right on raised right knee, clap both together and clap left on raised left knee.

O2YS - line of 8 (2 sets of 4), stationary, upright and listening, jump to face left at end. Each set of 4 numbered 1 2 3 4, with the leader No 1 at left end of line of 4 from dancers' position facing forward

1. Cast to Right in 4's,

Follow the leader in each 4, go round to right and back to place in 4 bars with stephops, starting on left foot, clapping both-and-knees. End facing front for 2 bars and then a full break.

2. Forward and Back,

All face 2 bars forward and 4 bars back to place with stephops, clapping both-and-knees. End still facing front with a full break.

3. Left and Right I,

All face to left for 2 bars, then to right for 2 bars and repeat all. The turns are to the front each time and made on all or on the 2nd half of the 2nd bar.

Stepping : / 1 (hl) r (hr) / 1 r 1 r / each 2 bars. Free leg is swung forward. Body rises on the hop but the clog sole does not leave the ground.

Arms : at full stretch they are swung with the legs, the same arm as leg being up together (Andy Pandy not Chipping Campden). High in bar 1 but not so high in bar 2. End facing front, going into bent listening posture.

4. Listen and Clap I,

All bend forward in listening position and clap in turn, using ½ a half break, ie clap knees going outwards and clap both together in front.

Order : / 1 1 / 2 3 / 4 4 / 3 2 // 1 2 / 3 4 / all do full break.

End by standing upright.

5. Clap Under Legs,

All face front and move slightly forward only on the first step. The clapping is both hands together, over and under the legs. The free leg is raised straight and near horizontal, and when put down the feet are together.

Clapping : over left leg, under left leg, over left leg, pause /
 over right leg, under right leg, over right leg, pause /
 repeat 2 more times, then,
 both in front, under left leg, both in front, under right leg /
 both in front, both behind body, both in front while turning to
 face neighbour. The "both in front" is well up in front.

6. Go Round,

Clap with partner and turn as a pair, in a whole gip path clockwise, in 4 bars or less using stephop. Face Partner throughout bars 1-6, may face front in bar 7 but still clapping across.

Clapping : both front, partner's right (r+r), both front, partner's left (l+l)

End in bar 8 with Nos 2-4 of each set, No 3s turning clockwise, No 1s do not turn, facing to left and clap both together 3 times.

7. Cast in 4's, as 1.

8. Cross Steps,

Upright posture. The following sequence of cross steps is done 4 times, alternating the leading foot. The feet are well crossed and the body drops as knees bend a little. In the first bar the hands are in the listening position, in the second they are clapped,
/both in front, both behind body, both in front, pause /
The cross steps are,
/ right in front, pause, left in front, pause/ right in front 3 times, pause/
repeat off other foot etc.

9. Sidestep and Clap,

All move to left with slip step / l r l pause / hitting feet when brought together, while "winding wool" with hands in front of body.
Then with feet still, swing both arms to side in direction of the sidestep movement, and clap 3 times at side, at head or waist level.
Repeat to right and then to left again, three times in all.
End with full break, moving into a cross formation, on four walking steps, No.3 stays where they are.

10. In and Out in 4's,

In 4's, face in and do break, jumping off and landing on both feet together, clockwise to face out at end of bar 2 with hands in listening position briefly. face out and do break and jump anti-clockwise to face in at end of bar 4. Repeat all. Not progressive.

11. Turning and Circling,

All four dance all around centre clockwise. Each rotating anti-clockwise as go round, one complete turn for each half of circle traversed in one bar, and stationary facing centre for half breaks. Use stephops and clap both_ and-knees for the rotation and face into centre for the half breaks.

12. Creep Round,

In 4's, creep round, with walk step and hands clapping, knees going out and both together in front as in movement 4, moving into line of 4 facing front again. End with full break.

13. Out One at Time,

Start with all standing still and upright in the listening position. Each in turn, starting with No.1, dances forward in bar 1 and turns once on spot in bar 2 using stephops and clapping both and knees, then faces front about 4/6ft forward of the rest for a full break. Retire to place in the next bar with stephops, clapping both and knees, and another full break. The next dancer dances forward as the one that is out in front is dancing back, so that their movements overlap. To fit the whole movement to the phrase the last dancer's movement is shortened. The 4th dancer, moves forward but turns back clockwise to starting place in two bars, and all do the full break at end facing forward.

14. Point and Clap,

Face neighbour, stand still, point with forefinger, swinging hand from near face, finger vertical, to point at neighbour's chest.

Point with right, then left / clap both hands 3 times, pause /
point with left, then right / clap both hands 3 times, pause /
clap both, r+r with neighbour, both, l+l / repeat while turning to face front/ end front and a full break.

15. Jump and Clap,

Start from standing upright listening. Jump forward and back twice (2 bars) and clap / over right, under right, over left, under left / both in front, both behind and both in front, pause /. Jump forward and back again twice then turn on spot clockwise with stephops and both-and-knees clapping. End half break facing forward.

16. Breaks,

All face forward, bent position, listening. the following done one at a time.

Bar 1, No.1 does first half of full break,

Bar 2, all do second half of full break.

Bar 3, No.2 does ditto etc.

17. Clap and Turn,

Face neighbour and clap / both r+r both l+l / b b b - / twice, then turn clockwise on spot with both-and-knees and full break facing forward.

18. Clap Overhead,

All face forward, standing upright, feet still, hands above head.

Bar 1, No. 1 claps 3 times on first 3 beats,

bar 2, No. 2 claps 3 times,

bar 3, No. 3 claps 3 times and

bar 4, No. 4 claps 3 times,

bar 5, all clap twice on strong beats,

bar 6, all clap 3 times,

bars 7/8, all full break facing forward.

19. Shunt,

Facing neighbour and while clapping / both, r+r, both, l+l / move, using stephops, as a line of 8 in a cast to right, clockwise, down and back again.

End all facing to left and clap both 3 times in last bar.

20. Left (and Right) II,

Very similar to movement 3 but no turns, always face to left, and miss final step in bar 2 so that starting feet alternate. / l (hl) r (hr) / l r l (hl) / done through 4 times. The hops are lifts without the supporting foot leaving the ground, however the free foot is kicked well forward. The arms are swung with the leg, twice in bar 1 and three times in bar 2.

21. Listen and Clap II,

Bent, listening, facing to left, listening and clapping as movement 4, but starting from the back of each 4.

22. Jump and Swing,

Face left, jump forward and back two times as in movement 15, stand still and swing both arms to right and clap once, swing both back and clap once in front of body. Repeat jumps but turn on spot clockwise in only one bar, with stephops and both and knees clapping, then half break facing left.

23. Slow Circle,

Line of 8 move round in anti-clockwise circle, stepping / l (hl) r - /. Clapping / both, knees, pause, pause/ and face in at end for full break.

24. Off.

Usually just stand up and walk off but have seen them circle clockwise, with hopstep, and clapping both and knees leading off.

26. INTERPRETED AS A HAND CLAPPING

The wooden blocks can discourage performance. The knee and waist blocks are important for the breaks. The dance could be danced with simple hand clapping without the blocks if the breaks were modified. It is proposed that the breaks be based on the clapping of the end of fig 5.

(1) **Full Break** : 2 bars long

Bar 1 beat 1. clap both hands in front.
2. clap both hands under left leg.
3. clap both hands in front.
4. clap both hands under right leg.

Bar 2 beat 1. clap both hands in front.
2. clap both hands behind body.
3. clap both hands in front.
4. pause.

(2) **Half Break** : 1 bar long

As Bar 2 above.

27. FOUR HANDED TWO STICK DANCE

- Source** : based on the Bacup Nuts dance, using all the figures but only arranged for four. A selection can be made. Figs 3 & 20 may seem out of character when using sticks.
- Sticks** : each dancer to have two short sticks.
- Steps** : walk, jumps, stephop, cross-steps,
Usually start on the left foot.
- Clash** : **High** - point of clash above the dancers head.
Front - point of clash in front of chest.
Waist - point of clash at waist level or a little above or below as appropriate.
Low - point of clash at knee level or lower.
- Breaks** : **Full**
- Bar 1 beat 1. clash both sticks in front.
2. clash both sticks under left leg.
3. clash both sticks in front.
4. clash both sticks under right leg.
- Bar 2 beat 1. clash both sticks in front.
2. clash both sticks behind body.
3. clash both sticks in front.
4. pause.
- : **Half**
- As Bar 2 above.
- Set** : for four dancers working for most of the time in a line of four. No.1 the leader is at the left hand end of the line facing forward.
- Standard Descriptions** :
- (a) **Listening**
Standing bending forward, "attentive", sticks crossed at waist level.
- (b) **Clash "both-and-**"**
Usually done while travelling or turning on spot with stephops, for as many bars as is required. Clash both sticks together then strike as directed. Clash own on the main beats, 1&3, and strike or wave on the weak, 2&4.
- Clash and Strike Ground with Both - clash low, then hit with tips.
Clash and Strike Ground with One - hit with tip of given stick.
Clash and Strike Partner - clash a stick with the same stick of partner's, usually at chest level. Usually a backhand movement.
Clash and Wave - a flourish with one stick at head level or above.

O2YS - line of 4, stationary and listening, jump to face left at end.

1. Cast to Right in 4's,

Following the leader, go round to right and back to place in 4 bars with stephops, starting on left foot, clashing both and striking the ground with one stick. Bars 1/2 hit ground with right sticks, bars 3/4 the left, and bars 5/6 the right again. End facing front for 2 bars and then a full break.

2. Forward and Back,

All face forward and dance 2 bars forward, 2 on the spot and 2 bars back to place with stephops, clashing both and striking neighbour's stick to the pattern of fig 1. End still facing front with a full break.

3. Left and Right I,

All face to left for 2 bars, then to right for 2 bars and repeat all.

The turns are always to the front and occur on the 2nd half of the 2nd bar.

Stepping : /1 (hl) r (hr) /1 r l r / each 2 bars. Free leg is swung forward. Body rises on the hop but the sole does not leave the ground.

Arms : at full stretch they are swung with the legs, the same arm as leg being up together (Andy Pandy not Chipping Campden). High in bar 1 but not so high in bar 2. End facing front, going into listening posture.

4. Listen and Clash I,

All in listening position, then clash in turn, using clash own and strike both on ground in front. End by standing upright.

Order : / 1 1 / 2 3 / 4 4 / 3 2 // 1 2 / 3 4 / all do full break.

5. Clash Under Legs,

All face front and move slightly forward only on the first step. The clashing is both sticks together, over and under the legs. The free leg is raised straight and near horizontal, and when put down the feet are together.

Clashing : over left leg, under left leg, over left leg, pause /
 over right leg, under right leg, over right leg, pause /
 Repeat 2 more times, then a full break ending turning to face neighbour.

6. Go Round,

Clash with partner and turn as a pair, in a whole gip path clockwise, in 4 bars or less using stephop. Face Partner throughout bars 1-6, face front in bar 7 but still clashing across.

Clashing : both front, partner's right (r+r), both front, partner's left (l+l)
 End in bar 8 with all facing to left and clash both together 3 times.

7. Cast in 4's, as 1.

8. Cross Steps,

Upright posture. The following sequence of cross steps is done 4 times, alternating the leading foot. The feet are well crossed and the body drops as knees bend a little. In the first bar the sticks are in the listening position, in the second they are clashed,

/both in front, both behind body, both in front, pause /

The cross steps are,

/ right in front, pause, left in front, pause/ right in front 3 times, pause/

repeat off other foot etc.

9. Sidestep and Clash,

All move to left with slip step / l r l pause / hitting feet when brought together, while "winding wool" with sticks in front of body.

Then with feet still, swing both arms to side in direction of the sidestep movement, and clash 3 times at side, at head level.

Repeat to right and then to left again, three times in all.

End with full break, moving into a cross formation, No.3 stays where is.

10. In and Out in 4's,

In 4's, face in and do full break, jumping clockwise to face out at end of bar 2, face out and do full break and jump anti-clockwise to face in at end of bar 4. Repeat it all. Not a progressive movement.

11. Turning and Circling,

All four dance all around centre clockwise twice. Each rotating anti-clockwise as go round, one complete turn for each half of circle traversed in one bar, and stationary facing centre for half breaks. Use stephop and clash own and wave for the rotation and face into centre for the half breaks.

12. Creep Round,

In 4's, creep round, with walk step and clash own and strike both sticks on the ground, moving into line of 4 facing front again. End with full break.

13. Out One at Time,

Start with all standing still and upright with crossed sticks. Each in turn, starting with No.1, dances forward in bar 1 and turns once on spot in bar 2 using stephops and clashing own sticks and waving each stick alternately between clashes, then faces front about 4/6 ft forward of the rest for a full break. Retire to place in the next bar with stephops, clash and waves, and another full break. The next dancer dances forward as the one that is out in front is dancing back, so that their movements overlap. To fit the whole movement to the phrase the last dancer's movement is shortened. The 4th dancer, moves forward but turns back clockwise to starting place in two bars so that all do the full break at end facing forward.

14. Point and Clash,

Face neighbour, stand still, point with hand and stick, swinging hand from near face, stick vertical, to point at neighbour's chest.

Point with right, then left / clash both own sticks 3 times, pause /
point with left, then right / clash both own sticks 3 times, pause /
clash both, r+r with neighbour, both, l+l / repeat / end front & full break.

15. Jump and Clash,

Start from standing upright listening. Jump forward and back twice (2 bars) and full break. Jump forward and back again twice, then turn clockwise on spot in one bar with stephops and clashing both and waving alternate sticks. End with a half break facing forward.

16. Breaks,

All face forward listening. the following done one at a time.
Bar 1, No.1 does first half of full break,
Bar 2, all do second half of full break.
Bar 3, No.2 does ditto etc.

17. Clash and Turn,

Face neighbour and clash / both, r+r, both, l+l / both, both, both - / twice, turn clockwise on spot with clash both and alternate waves and full break facing forward.

18. Clash Overhead,

All face forward, standing upright, feet still, hands above head.

Bar 1, No. 1 clashes 3 times on first 3 beats,

bar 2, No. 2 clashes 3 times,

bar 3, No. 3 clashes 3 times and

bar 4, No. 4 clashes 3 times,

bar 5, all clash twice on strong beats,

bar 6, all clash 3 times,

bars 7/8, all full break facing forward.

19. Shunt,

Facing neighbour and while clashing / both, r+r, both, l+l / move using stephops as a line of 4 in a cast to right, down and back again.

End all facing to left and clash both sticks together 3 times in last bar.

20. Left (and Right) II,

Similar to movement 3 but no turns, so all face to left, and miss final step in bar 2 so that starting feet alternate. / l hl r hr / l r l - / 4 times.

21. Listen and Clash II,

Bent, listening, facing to left, listening and clashing as movement 4, starting from the back of each 4.

22. Jump and Swing,

Face left, jump forward and back two times as in movement 15, 2 bars, stand still and swing both arms to right and clash once, swing both back and clash once in front of body, two bars. Repeat jumps and turn on spot clockwise in only one bar, both and waving, then half break facing left.

23. Slow Circle,

Line of 8 move round in anti-clockwise circle, walk step, 2 steps per bar, as in movement 12. Clashing / both, both strike ground, pause, pause/ etc. End with an all-in.

ÿ