

**BUNCH OF FIVES**

- Source** : Mary Rose of Portsmouth, as taught at an instructional for the South Hants EFDSS at Soberton. All danced with spirit and drive.
- Music** : own tune
- Step** : stepping sequence of 2 doubles, 2 stephops and a double without a hop, right foot start. Good spring on the steps and kick forward on the hops. Closed Sidestep, right foot crossed first, brought down under body, lean over it, other foot lifted well behind.
- Arms** : alternate arm swings in each bar, usually little in last bars.
- Set** : five dancers, arranged three facing two.

2 4

m

1 3 5

**ONCE TO YOURSELF** - tap right foot on the main beats.

**CHORUS** - before each figure.

Dance a double forward into line, with a “yelp”, the two’s between the three’s, meeting with hands touching palm to palm, pushed back till past a line shoulder to shoulder, and then the kick of the double. Retire to place on another double, cross over to other side along the same track on 2 stephops, turning right, clockwise, to face back on a final ‘1 2 3’. Repeat to place.

**FIGURE ONE - Weave Clockwise**

Form a circle and all dance continuously. Each in turn weaves around the set, going between the next two dancers first. No 5 starts.

2 4

1 5

3

It takes four bars to get round. Each starts after a two bar delay, so that there is an overlap, and the previous dancer is going out between the last two when the next dancer starts, eg 1 is going out between 5&3 when 2 starts to go out between 4&5. 16 bars in all. Hands on hips when on spot.

**FIGURE TWO - Step & Turn**

Nos 5&4 do two closed sidesteps, right in front and left in front, hands on hips, and alternate pairs left hand or right hand turn once around, for a total of four bars. 4&3, 3&2, 2&1, repeat in turn. The sidestep is done by swinging the foot forward and across and turning the body to follow, then bringing the foot back and making a hop.

**FIGURE THREE - Weave Anticlockwise**

as fig 1 but in reverse, with No 4 starting.

**FIGURE FOUR - Ending**

Face in to centre, form tighter circle on two closed sidesteps with hands on hips, all ½ turn anti-clockwise on the spot on four stephops to face out, repeat till last bar then three stamps, 1 2 3 and raise both hands up, standing feet together.



**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.

**FIGURE THREE** - “Cross on the angle” - Pairs cross the set on the rushes, passing right shoulders and curve and loop to their right, turning alone to face the other pair back along the diagonals, coming in on the rushes to form a line of four, right shoulders to the same person, turn on the spot clockwise to face the other way, still in a line of four, then move out to starting place, turning the easy waywhere step, step and strike ground.

The dancers form new pairs facing at right angles to the first half of the figure and repeat, crossing along the set, passing right shoulders, and looping to the right etc.



Royal George allow a certain of barging about as the line of four is formed. Although close enough in the sticking chorus to reach each other, the distance travelled in the figures is large and a lot of ground is covered.

**FIGURE FOUR - “The Hey”** - The pairs cross the set and loop to the right to face back, they approach to pass again, but the set has lengthened considerably ready for the hey along the centre so that the middle two pass left shoulders and go round each other a  $\frac{1}{4}$  turn to go into a **half** hey. From then, those who meet in the centre do a  $\frac{1}{2}$  turn with the left and go back around the same loop as they arrived on. There are four such turns, then they complete the hey with another half hey to starting places, not necessarily completing the loops properly to get to place in time, and end facing across with stamp, stamp and strike ground. 16 bars in all.

**THE END** - they miss the spins off the last half of the sticking sequence, and at the end of the last sticking the dancers move out along the diagonals to the crowd, “to scare the children”, ending with stick tip on the ground.

At Soberton the chorus between figs 3&4 was “silent” as they missed every clash. As they did not do this on other occasions it is an ad lib option.

### WHIRLING WILLIE FOR THREE

**Source** : the same dance when done for three needs some modification.

**STICKS** - form a line of three and middle clashes ends alternately (r to l), in bar one, first one then the other, in bar two strike the first one twice. All turns are clockwise. The next two bars are the reverse of this. The ends dance on the spot turning and twirling stick over head, when not clashing. In the repeats each dancer takes a turn in the middle.

**FIGURES ONE & TWO** - as above.

**FIGURE THREE** - the odd one ends in the middle each time.

**FIGURE FOUR** - a plain Reel of Three done three times over



### THE SEVEN CHAMPIONS

The Seven Champions have created a new style of dance, even though it is called "Molly Dancing". Their repertoire was discussed at the Sheffield Dance Conferance. It started from existing Molly Dance notations but expanded with ingenuity. They have had dances for five, the first, The Five Hand Reel was suggested to them at a Sidmouth Masterclass, but they considerably elaborated it. They went through a period when they were short of a dancer, but they just danced as if he was there, drawing attention to him and involving him etc! Perhaps one of the better stunts was having a dance (sic) in which two dancers meet and clash their sticks for the choruses and then rest on chairs for the figure which is a Reel of Three or Four done by the musicians!

Does anyone remember how Mr Pastry on the stage and TV could dance the Lancers on his own and how one could "see" all the others in the set?

**SHOT GUN WEDDING**

**Source** : Mary Rose Street Dancers at Sidmouth, from video made locally.  
**Steps** : Mary Rose sequence, two doubles, two stephops and a double.  
**Hands** : long ribbons tied to wrist bell strap.  
**Set** : five dancers arranged 3 v 2 with the leader in the centre of the 3.

5 L 1  
           m  
 4 2

**Once to Yourself** - stamp right foot on the strong beats, hands on hips.

**CHORUS**

Dance into one line on a double step, 5 4 L 2 1 and turn to face neighbour, leaving top free, 5> <4 L> <2 1, who dances to the bottom of the line and joins it, travelling on a single double step. The pairs start a clap and turn sequence. Each pair claps both hands on own thighs and then rights with the other (r+r), clap both thighs again and clap lefts (l+l). As doing this, all dancers are turning clockwise onto two stephops to face the other way to clap with person behind them, so that the left hand clap is done as turned away. As the dancer at the top turns to face up and be neutral they peel off down the “even” side of the set to the bottom, taking one bar, and join the line facing up the set. The sequence ends when No 1 has reached the top again and is neutral for a bar, turning on the spot. Fall out backwards to place in the last bar of 8.

**FIGURE ONE**

Clockwise circles of three, each taking two bars, the leader first with 5&4, then 4&2, finally 2&1, then all dance into the centre and back to place.

**FIGURE TWO**

Clockwise rounds for all. Each come in to centre, one bar, raises right arm nearly vertically and turns  $\frac{3}{4}$  on spot to face round clockwise in one bar, go round set for two bars, with arms into the centre, then all peel off to left and make a very large loop anti-clockwise for three bars, and back out to own place on the last bar.

**FIGURE THREE**

Join hands, all except between 5&4, and form a U shape with No 1's back to the music,

5 L  
       1 m  
 4 2

The dancers do “arches” twice in eight bars. Nos 4&5 lead under the arches between 2&1 and 1&L respectively and cast back to place, pulling 2&L through after them. No.1 does not rotate. Do it half more so that end in a tight bunch, as below. No 1 turns to face in so that all have crossed hands.

**EXIT**

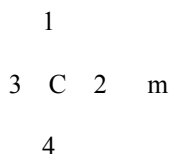
L 3 With the set as shown, 1 leads off up through the centre between the others and 3&4 cast back to the bottom and follow off last.

2 4 At a workshop it was found that the 5 formed a star with crossed wrists and could go round clockwise a few times with doubles.



**DAD'S IN THE PRIVY**

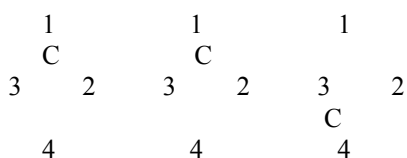
- Source** : Mary Rose Street Dancers at Sidmouth, from locally made video.  
Copies from JKL Video Film Services, 60 Temple St, Sidmouth, Devon, EX 10 9BQ. A sort of Five Hand reel like Dummer.
- Steps** : skip or stephops throughout.
- sticks** : two short sticks, held at the butt end. When not being used for clashing they are carried almost vertically in front of the chest, forearms almost horizontal.
- Set** : five dancers arranged four in a very large square facing in on the diagonals, with the Centre in the middle of the square.



Once to Yourself - bounce up and down. Jump to start dance.

**SEQUENCE** - done twice or four times.

- Outer four dance once around circle clockwise in four bars, while the Centre dances around inside anti-clockwise and ends facing No 1.
- Centre and No 1 clash. They step by landing feet together and then kicking a foot across in same direction as stick hit, 4 times for 4 bars. While they are doing this, No 4 dances forward and back once, towards the centre dancer. Then Nos 1&4 do a right shoulder first back to back while the Centre follows a looped path, passing No. 1 by the right shoulder and crossing the set to face No 4. , Nos 2&3 face the other way to No 4 and dance a forward and back twice.

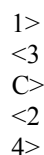


- Centre and No 4 clash. This is repeated with the Centre starting with dancer No 4, 4&1 doing a right shoulder back to back and the others all facing the opposite ways.
- Reel of Three by the active dancers, 1, Centre and 4, started progressively by the Centre and No 1 passing left shoulders, while the other two, 2&3, stand still and face across. The Centre ends facing the person who is to be danced to next, and all dancers jump to start the next sequence repeat.

In the next repeat of the sequence the Centre starts facing No 2. The repeats can continue to rotate clockwise.

**FINAL FIGURE** - "Five Reel"

Form a line of five across the set, taking 4 bars, two bars in and two bars on the spot, and facing as shown. No 3 has to turn to face other way as they move to this position.





Pairs change places, by moving forward in a semicircle around each other, ending facing the other way. The odd dancer at either end does a complete turn on the spot to end facing their original direction. No 1 does the first turn on the spot as the others change. It will be noticed that the dancers in any particular place are always facing the same way. Each change takes two bars. As dancers move they clash their own together in front at the end of bar 1 and their neighbours sticks at shoulder level at the end of bar 2. There are 10 changes in all, taking 20 bars. They all dance on the spot still in the line for two bars, fall back to starting place for two bars, then dance clockwise rounds as at the start of the sequence above for eight bars. Then the outer circle exits followed by the Centre.

When first seen they stopped at the end of the hey.



**ROYAL GEORGE THREE HANDED STICK DANCE**  
**or HELLO AUNTIE MAUREEN**

- Source** : Filmed at Waterlooville Festival and at Sidmouth. The detail has been developed over the years. There is a problem in describing the dance.
- Music** : “The King of the Fairies”.
- Stick** : each has one medium length stick.
- Steps** : usual Royal George sequence of three stephops and two running steps or “rushes”.
- Set** : three dancers in a circle facing in.

Some terminology :

- Hold** : hold the stick with both hands on the butt, in front of the groin, with the stick pointing forward and slanting up at 20° to 40°.
- Gesture** : an upward rotation of the stick from in front of the legs up to the hold position. Can also be just a small rotation.
- Posture** : during a hold the dancer can stand feet apart, legs bent with knees forward and leaning back a little. Amount of posture varies with the individual.

**ONCE TO SELF** - stand close together, shoulder to shoulder facing in, with the three sticks vertical and together in the centre.

**ROUNDS** - back out and clash on the first beat, turning clockwise into clockwise rounds. Go round twice, taking eight bars in all. Twirl the stick over head, clockwise looking up, on the hops, and lower onto right shoulder for the rushes. Turn out to the left on the last 2 bars and face in making a gesture.

**BATTER** - No 1 adopts the posture and hold and the other two strike down on the tip of the stick alternately, seven hits in all. They all then dance a small circle clockwise on their own with two stephops, twirling overhead, and face in with a gesture. This is then repeated with the other striker leading.

**STAR** - form a three handed right hand star by resting the wrist of the arm holding the stick on the forearm of the person in front so that the sticks are vertical. Go round for one step sequence, two bars, turn out to left in a small circle clockwise, two bars, carry on with a right hand star, and turn out again, two bars, and face in and gesture.

**BATTER** - No 2 is hit.

**HEY** - Reel of Three twice/three through. 1

On one performance this was not a reel

but dancing round in a circle with two 2

of them working as a pair around the other. 3

**BATTER** - No 3 is hit.

**ROUNDS** - as before but in reverse direction, anti-clockwise.

**BATTER** - strikes passed round, each in turn hits their right hand neighbour’s stick so the hit goes round anti-clockwise. In the repeat hit the other neighbour so that the hit goes clockwise.

**EXIT** - instead of the last small circle, the dancers move off towards the crowd, turn to face the centre and posture and gesture.





## RUMINATIONS

This is a compendium of ideas, with over one hundred notations. The sides whose dances have been observed are a random selection derived purely on the personal accident of having been there, hence the geographic biases shown. The sides should be flattered because their creativity is being acknowledged, but that is not to say that the dances not seen would not be just as good. However it is unlikely that many of the dances as given here would meet any particular club's immediate needs because new dances have to fit into a balanced repertoire without too much repetition of already used movements. Also the original choreographer works under similar constraints, and being obliged to create complete 2-3 minute dances, the inspiration may be quite thin within any particular dance.

Presenting just the elements, as is possible for much of the NW Morris, is also misguided as it is the flow and juxtaposition that creates the effects. The NW has many movement phrases for units of four dancers and a large variety in the manner of their performance, so production of cut down dances is straightforward. I am interested in NW style dances choreographed for six dancers or where a dance for eight has been cut down for six in which the solutions are specific for six dancers. Many NW style dances that use sticks can be performed with garlands or other implements. The true Garland Dance requires the use of the garland at some points in the dance in a way that adds to the dance and can not be duplicated by other implements.

Wordy descriptions are inadequate to convey or recreate a dance unseen, but this is not the intent. Usually the advantage of words is that they guide not hide the choreographer's own inspiration. Film or video exists of most of the dances given here, but with all the dancers mistakes, filming gaps, and inadequate coverage, and the tendency of teams to treat the dances as a free form makes it difficult to be sure what is the definitive intention! Even having followed a side through a winter's practice season it can be difficult to pin down all the details. Many sides do not bother.

Many years ago Julian Pilling divided the then known NW morris into major and minor dances and argued correctly that modern teams needed a mixture in their repertoire. Most sides when dancing out love to show all their big dances so it is difficult to discover if they have any little dances at all. The attraction of the major dances is strong and such that forms of The Abram Circle Dance and the Rose Garland Dance have been seen for as few as 6 dancers. However when the Rose has been done with the original number of 12 dancers, the Wain with 14 and any of the Cheshire dances with 16, it is surely difficult to be satisfied with a fewer number of dancers. There is a similar problem in balancing repertoires with the Cotswold Morris in choosing traditions because of the desirability to provide some contrast in figures, steps, style and complexity within a show to the public. New sides with ingenious small dances often become successful and these dances are lost because of the increased numbers, and the initial charm of the side's performances seems gone for ever.

Comments on clarity, accuracy and improvements to this booklet will be welcome, because another expanded and improved edition is expected to be necessary.



**REJJIES REEL**

- Source** : film of Rogue Morris of Oxford in Old Windsor during a Windsor Morris tour. Short for "Rogue's Emergency Jig". Rogue Morris are a women's side that have found a satisfactory solution to the problem of a Border costume for women. A tee-shirt and matching colour tights, and a skirt covered with rag strips.
- Step** : skip.
- Set** : four dancers in a square, two facing two. Could be eight in two sets of four.
- Sticks** : short, usually carried on right shoulder when not in use. All clashes are right to left. A handkerchief is carried in the free hand and waved in the figures only as indicated.

**CHORUS** - before each figure.

While skipping, hit opposite low twice, neighbours high twice, on the strong beats, repeated four times in all. The handk in the left hand hangs down during the clashing.

**FIGURES**

1. All face up, cast from the top and into a complete Reel of Four across the set, the tops passing right shoulder for the first passing, and back to place in eight bars. The last passing may be abbreviated to get to place in time. The handk is swung with the arm every bar.
2. All face centre, dance to middle, one bar, and back, one bar, and then cross over on the diagonal passing right shoulders in the middle simultaneously, one bar, and turn having passed and retire backwards to opposite diagonal place, one bar. Repeat to place, passing same shoulders. The handk is waved or flourished at the start of every second bar.
3. Dance around the square clockwise. Move one place at a time, in one bar, and stand still for a bar for stick clashing, each hitting their left hand neighbour once in turn, the hit going round clockwise in one bar. The hitting is always started by the original No 1 where ever they are.
4. Diagonals cross in sequence, one bar each and two altogether, opposites cross together, and turn to face back, two bars altogether, diagonals cross in sequence, partners cross together, and turn right to face front. Original first corners cross first every time. All turns are to the right. Wave on the first beat of every bar.
5. Start a cross over, passing right shoulders and turn  $\frac{1}{4}$  right into a Half Reel of Four along the centre line and lead off by No 4 when at the top. Wave handk first beat of every bar in the Reel.

**MR DOLLY**

- Source** : South Downs Morris in their Border Morris mode. Filmed at Lewis.  
**Step** : stephops. (Half started on left and half on the right!)  
**Stick** : one long stick each. On right shoulder in figures. Hold stick in both hands on butt for clashing in chorus.  
**Set** : four dancers in a square, two facing two.  
**O2YS** - stand in square and jump and clash opposite at end.  
**CHORUS** - after each figure.

On the first strong beat strike the ground in front with the stick tip. On the middle beat and the two strong beats of the second bar hit opposite with tips, right to left, left to right, and right to left. Then every one dance a small circle outwards with 3 stephops and a jump. Repeat it all exactly.

2 4

1 3

**FIGURES**

1. Dance whole rounds clockwise twice in 6 bars, with stick pointing horizontally into centre waist level, end facing opposite, stick on right shoulder for one bar and then clash..
2. All ¼ turn to left and dance to the left for two bars. Two stephops moving forward, turn outwards on the second hop to face back, but continue travel with two backsteps. Change direction of travel without turning body and return to place, without any further turns, clashing with opposite when back. Repeat all, going to the right.
3. Clockwise ring, holding tip of stick of dancer in front as it comes back over the right shoulder with the left hand, like rapper or long sword. Turn in to come back without letting go, sticks now over left shoulder. Eight skips clockwise, six back and end with jump and clash with opposite.
4. Diagonal turn the easy way to face out along their diagonal and dance out, turning out at the end of bar 2 and backstepping out further, dance forward back to the centre and all clash together in the middle. All pass in the centre simultaneously right shoulders, turning inwards as they do, clockwise, sort of rolling round, and backstep along the other end of their diagonal, with no further turn, then forward to face opposite, jump and clash.
5. Repeat 4 to place.
6. Cross over passing right shoulders and turning to right to face back, cross back, again passing right shoulders, passing starting place, and turn right and approach, 4 bars in all, and waist swing opposite twice round, for 4 bars. This figure could be danced on the pattern of fig 2 and others.
7. Opposites 1&2 face up and 3&4 face down in pairs and the pairs dance away from each other, turning out at the end of bar 2 and backstepping as in fig 2. Return to place without turning and clash original neighbour. Then 1&3, 2&4 face out away from their opposites and dance out, turn, backstep and return and clash with opposite as before.
8. Whole Rounds as figure one. End dance on a chorus.



**ISCA HANDKERCHIEF DANCE**

- Source** : film of ICSA 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.

**STEEPLE CLAYDON - ROGUE MORRIS**

- Source** : film of Rogue Morris of Oxford dancing as various times.  
**Music** : “Old Mother Oxford”.  
**Sticks** : two sticks used.  
**Clash** : b = clash both own sticks together in front of chest,  
 r+r = pairs clash right hand sticks together,  
 l+l = pairs clash lefts,  
 beh = clash own behind body at waist level,  
 un = clash under a raised leg.

The following sequences are done twice through. If dancer at end of set is neutral then they wave in the air instead of hitting.

**STICKS I** / b - r+r - / b beh b - / b - l+l - / b beh b -/

**STICKS II** / b - r+r r+r / b - l+l l+l / b un.r b un.l / b beh b -/

**Step** : stephops.

**Set** : six dancers in a long line facing in pairs. 1> <2 3> <4 5> <6.

1. Half Reel of Six. Start passing right shoulders with the one facing.
2. Sticks I
3. Half Reel of Six.
4. Sticks I
5. Half Reel of Six but end facing other way, <1 2> <3 4> <5 6>.
6. Sticks I
7. Half Reel of Six ending as 5.
8. Sticks I
9. Half Reel of Six, end as at start, as 1. 1> <2 3> <4 5> <6.
10. Sticks II
11. Half Reel of Six.
12. Sticks II
13. Half Reel of Six but end facing other way, <1 2> <3 4> <5 6>.
14. Sticks II
15. Half Reel of Six ending as 13.
16. Sticks II and ½ turn to face other way,
17. Sticks II and end.



## SHEEPSKIN JIG

- Source** : Broughton Monchelsea, on a Victory Morris tour in 1984. No sticks or handkerchiefs, or hats.
- Steps** : stephops, left foot start.
- Arms** : tendency to push both hands up at the start of phrases.
- Set** : three objects on ground in a row, in this case hats and three dancers in single file at one end.  
x x x <1 <2 <3

1. **Sheepskin Hey** - this is a three loop Figure of Eight danced around the objects on the ground. The feature that makes it a "Sheepskin Hey" is that as the string of three dancers passes the middle object, the last one in the line turns back around that object to get ahead of the leader and in turn becomes the leader of the string. In this particular dance the turn back is only done when the string is going **down** the line of objects and not when coming back up. This means that at times all three dancers circle the top object together. The hey continues until No 1 is leading again and they start another part of the travel to get the dancers in the desired places.
2. **Clapping** - Nos 1 & 2 having started another hey stop when No 1 is by the the furthest object and No 2 by the middle object. They face up and down and clap / b - r+r - / b - l+l - / etc, swinging both arms out to side, about horizontal, between claps, while stephopping and No 3 dances around the whole area clockwise, ending behind No 2 who then turn ½ way clockwise and claps with No 3 while No 1 goes round anticlockwise.
3. as 1. No 1 passes between the further two objects and the other two ½ turn and follow into the hey.
4. **Circles** - come out of the hey in a convenient place, straight into circle around the central object, three times to the right, anticlockwise and to the left, clockwise, turning outwards at the half way point to come back, with an emphatic raise of both arms.
5. as 1.
6. **Star Burst** - all face across the central object in different directions and dance across and away from the centre, pause at the crowd, turn and come back, forming a line going clockwise around to the top of the objects to start the hey.
7. as 1. and lead off at end.

**THE END**

- Source** : Mary Rose Street Dancers, as filmed at Waterlooville, Sidmouth etc. This is a show finishing dance.
- Music** : “Liberty Bell”.
- Steps** : stephops, swinging alternate arms. Swing steps are not Bampton like, but a cross over step and hop, turning the body.
- Set** : start with six dancers in a circle and have one at a time drop out till down to three dancers. The dance echoes movements from their early repertoire.

5 6

4 1

3 2

**ONCE TO YOURSELF** - six dancers stand in a circle and jump at end.

**FIGURES** - each takes eight bars.

1. Alternate dancers, 1,3&5, dance into the center four skips, while the others, 2,4&6, dance on the spot. Then the first group retire while the other group dance to the center. Repeat, ending with the first group on the outside facing in and the second group in the middle ½ turned anticlockwise to face out in front of the person on their original left, so that there are three pairs of dancers forming spokes. It is the outer ring that is eliminated one by one.

5  
4  
6 1  
2  
3

2. With hands on hips dance swing steps on the spot facing in pairs for four bars and then a right hand 1¼+ turn of this partner into the “five” formation while one dancer, No 1, leaves the dance area and stands just in front of the audience, behind their starting position.

4 5  
1 6 3 6  
2

3. The two lines, of a three and a two, dance a double forward to the opposite side, retire backwards to place and then cross over, the 2 set through the 3 set and turning to the right to face back and repeat to place, where the middle of the ‘3’, No 3, dances off to stand in front of the audience, behind their starting position, and the others close up to form a square.

5  
4  
6  
2

4. The first corner, 4&6, pass left shoulders and turn ¼ to the left to dance a full Reel of Four with the other diagonal, 5&2, passing right shoulders to start. One dancer, No 5, drops out at the end and also goes and stands in front of the audience behind their starting position.

5. A Three Hand Star, by 2,4&6, the inner dancers, with right and left hands, turning in halfway, and turn right to face out at the end.

6. The dancers that have stood out, the outer dancers, return by moving forward, spaced **between**, not in front of the remaining dancers, further out but facing in. The inner dancers dance out and retire back in



twice while the others go in and out twice, ending all turning the easy way to face around anticlockwise. For all, the last movement is curtailed to bring the rings into one, in the original order.

7. Whole rounds anti-clockwise.

8. The “outers” Nos 1,3&5 cast out to their right, and go back clockwise and starts a progressive weave through the rest, the “inners” 2,4&6. The weave from the cast out position is, in, out and in, then remaining on the inside circuit, after about 4 bars.

9. Both rings carry on in the direction they were going till Nos 4&? meet at the top, they then dance down the centre of the set two-by-two, the dancers in each ring continuing to the top before coming down. The “inners” are on the left and the “outers” on the right.

10. The two columns cast out away from each other then the lines cross through each other, alternating passes like display teams, to leave.

The dance could be expanded to start with eight and could reduce to two or one before the final movements.





### NUTTING GIRL

- Source** : Minden Rose of Alton. This dance was created for two reasons,  
 (a) the inaugural photo of the side showed a mixture of sticks and garlands and they wanted a dance to match it!  
 (b) tried to compose a dance where the movements of the subsets would be a satisfactory dance in their own right. This dance would need further development to achieve this objective.
- Music** : “Nutting We Will Go”, the tune is ABA.
- Step** : 1 2 3 hop, skip change step.
- Tools** : half the dancers have two short sticks which are held upright in front in a “candles” position or swung alternately. The other half each hold the ends of two “U” shaped garlands which link them together in a ring forming arches.
- Set** : the three with the garlands form a ring with three arches hands out at sides making a fairly large circle. The three with sticks stand outside the ring opposite the arches.

1  
3 1 2 B C

3 2  
B A C A

**ENTRY** - come on in two lines of three as indicated on the left. The garland dancers form a ring before moving on, the leader does a half turn to their right, raising garland handles over head, to face the same way as the other two, they come on with the garlands as shown.

1. **Sticks** - dance into the centre and back to starting place twice, clashing sticks with neighbours when reach the middle.

**Garlands** - stand still.

X  
G G  
  
X X  
G

2. **Sticks** - dance a whole rounds clockwise, to the left, outside the garland ring.

**Garlands** - dance whole rounds anticlockwise inside, perhaps twice round.

3. **Sticks** - dance loops through the garlands, go through the facing arch and all pass right shoulders in the centre simultaneously and come out through the next arch anti-clockwise, making a big loop to the right, clockwise and coming back to the arch that was exited. This is done two more times to get back to starting place. On the music left, four bars, the stick dances balance to the right and left and turn around clockwise making a small circle on the spot, using stephops.

**Garlands** - stand still.

X  
G G  
  
X X  
G

4. **Sticks** - dance a whole rounds anticlockwise outside, to the right.

**Garlands** - dance a whole rounds clockwise.

5. **Sticks** - dance around the garland holders as posts, move around the outside of the right hand garland holder and then loop anticlockwise around them before moving on to do the same with the other holders. One bar to get behind a garland dancer and four bars to loop round. There should be no music to spare so no ending like fig 3. The dancers pass right shoulders in the centre but do not go round each other.



**Garlands** - stand still.

X  
G G  
  
X X  
G

6. **Sticks** - stand still.

**Garlands** - right hand star only twice around, do not let go garland ends, just put knuckles to the centre, and the garlands will form arches over each dancers head. Could, if desired, star back to place.

7. **Sticks** - weave through the garland holders, going outside the right hand neighbour, inside the next and outside the third. End figure as fig 3. On the music left, the stick dances balance to the right and left and turn around clockwise on the spot.

**Garlands** - stand still.

X  
G G  
  
X X  
G

8. **All** form a basket. The leader of the garland group raises both hands, turns clockwise to face out with hands now crossed and backs between the other two lowering all the garlands behind them to form a three person basket. The stick dancers duck under the garlands in the nearest gap to their left and lean out against the garlands putting hands on the garland holders' shoulders. Basket to the left, clockwise in the usual dance fashion.

1  
B C            3 A 1  
                  B C  
3 2            2  
A

**EXIT** - the garlands are raised upright and the garland leader passes the ends they hold to the other two so that they have the three garlands against each other, all the ends in one hand, and the leader is free of them. The set walks off with the garland leader in front, the other two garland carriers following with garlands making one arch behind and the three stick dancers in a line of three at the back. No 2 slides around the side to the back.

3 1 2  
B C  
A