

VICTORY'S OLD MEN'S or GROCKLE DANCE

- Source** : Victory Morris Men of Portsmouth, no definitive version!
- Music** : "Greensleeves".
- Dress** : it lends itself to dressing up. Sometimes done in "Grockle" gear. Grockle is dialect for a tourist. Proper dress is rolled up trouser legs and on the head a handkerchief knotted at the four corners. Posture would then be a little gorilla like with the shoulders hunched forward and arms hanging down.
- Set** : four dancers standing in a circle, each with a long stick, butt on the ground, which they lean on as if it is a walking stick.
- CHORUS** : walk around one's own stick slowly, one step per bar, not lifting the stick off the ground. Posture, well bent forward, as an "old man", perhaps "shaking", haming it.

FIGURES - all things go round ring anti-clockwise.

1. In turn, each dancer claps own hands together, spits on right hand, slaps own right thigh and knees their right hand neighbour up the backside. The neighbour leaps into the air under the supposed impact. (Well something like this! - alternatively slap neighbour's shoulder so that person staggers under the "effect"). This takes two slowly played bars per dancer so it takes eight bars in all for each to have a turn.
2. In turn, each dancer rocks from one foot to the other, onto left, right and left and then kicks the right hand neighbour's supporting stick away with their right foot so that, in principle, the neighbour falls over.
3. All face in and pass hats around simultaneously. Reach for right hand neighbour's hat (maybe handkerchief) and put that hat on one's own head at a rate of one change per bar. It usually goes wrong, if it does not the music can always speed up! Keep the action going even if a hat is not there.
4. Link up in a ring with the sticks, giving the butt to one's right hand neighbour. In turn each dancer rocks from one foot to another, putting weight onto the left, right, and left, then lift the right leg over the right hand stick so that the stick is under the knee. End with all four standing on left legs only, the least stable ones!
Then hop on the left leg and circle round which ever direction is easiest. Concensus may have to be achieved by pushing! The aim is for it to fail, but not for all the dancers to fall over, as there is still more dance. This "rounds" could replace a chorus.
5. Everyone throws sticks across the diagonals. Facing across the diagonal the first corners throw their sticks and dib them when caught, whereas the second corners dib them then throw. The concept is to avoid crashes in the centre, at least early on in the figure! One should find that on a hard surface the stick actually can be made to bounce quite well without holding onto the stick when forcibly "dibbed". The music for this figure can be speeded up till there is a catastrophe.

THE VALIANT SOLDIER or UNCLE NED

- Source** : a Border Morris side, The Paradise Islanders based near Redditch, Worcestershire, use this dance to end their local mummer's play. The play was called "The Valiant Soldier" when I saw it many years ago, the tune is called "Uncle Ned".
- Music** : "Yankee Doodle" does well.
- Sticks** : each dancer has a short stick. The sticking is done hitting tips at head level, moving right to left but more forward than across the body, the stick at a slant, and with the body turned a little to the left.
- Set** : four dancers, facing across set towards opposite.
 2 4
 m
 1 3
- A1 1-4 : face opposite and hit sticks eight times, while single stepping on the spot.
 5-8 : dance forward to pass right shoulders and turn a quarter to the right to go into a Reel of Four along the centre line of the set,
- B1 1-4 : continue the Reel of Four to end facing along the centre line,
 m 1> <2 3> <4
- 5-8 : clash opposite in this new position, eight times, as in A 1-4.
- A2/B2 : pairs link right arms, being careful not to jam the sticks into each other, and swing round twice or so, then release and dance off to their opposite's side and turn and face back. Approach and swing right again, then release and move back to starting position.

Repeat entire sequence a few times.

BROMSBERROW HEATH in a CIRCLE

Many teams try to find a suitable simple dance to bring in members of the audience. The choice is wide. The Bromsberrow Heath Border Morris dance is very simple, involving alternate movements of reeling and sticking. However in practice it was found that typical members of the public had problems with the turn back at the ends of the reel and discovering the rule on which shoulders to pass. It was realised that this could be avoided if the set was formed into a ring so that no one ever had to turn back!

Source : as used by the Farnborough (Hants) Morris Men.
Music : “Yankee Doodle” or the traditional tunes collected from the Bishop family.
Sticks : long sticks.
Set : a circle, facing in pairs. Inexperienced dancers should be made to face the same way around the circle to avoid meeting similarly uncertain persons. Persons to be honoured can be placed in the centre of the ring.

A - reel for eight bars, passing alternately right and left shoulders, hopefully eight passings, and stop and face the ninth person. Use a walking step, two steps to a bar. Normally carry the stick sloping over the right shoulder. If the new dancers phrase badly, it may be desirable to have everyone clash when passing on the first beat of each bar.

B - face and clash sticks, alternately butts left to right and tips right to left in each bar, while doing plain capers on the spot. The leader’s reminder call is “bottoms, tops, & bottoms, tops, &....”.

This is done ad lib, but with the music gradually increasing in tempo.

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.

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.

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 Tuppeny 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.

FLORIBUNDA a GARLAND THREE HAND REEL

Source : composed by Jean Piper for Minden Rose to fill an obvious gap in the repertoire. The steps were chosen from different traditions, to be British.

Music : composed by Jean Piper for the dance.

Set : three dancers in a line side by side, facing “forward”, numbered 1, 2 and 3, each with a garland.

STEPS - each “step” takes two bars, except the last which needs four.

A. “Lilt” (lunge) the right foot over the left foot and hop, then step back onto the left foot and hop. Move to the right with a right, close the left, and a right (& hop?). Count 1 & 2 & 3 & 4 (a).

B. “Drop” (spring) onto the right foot with the left foot going straight out to back behind, then drop (spring) onto the left foot with the right out behind. Pas de Basque to the right, with the foot crossed in front.

C. Hop on the left foot and dance “heel, toe, heel” with the right in front of the left, then bring the right back beside the left.

D. “Hitch” (hop on the left while kicking the right out with the knee up) and travel to the right, with the right to the side, the left up behind, right to side, left up behind, right to side, left up behind. Pas de Basque to the right and then to the left with the leading foot crossed behind.

DANCE

Each figure starts with two dancers turning to face and the third facing the other way, either > < > or < > <. After the “stepping” they all turn 180° to face the other direction, to the right, ie right shoulder going back. (All three do the “stepping”?). The Reels of Three finish with the ends of the line moving forward to form a circle facing “in”, and the numbering running around clockwise.

A 1-8 No.2 dances step A to No.1, while No.3 faces out. The step starts on the right, and is repeated on the left and the right, then four “skips”, which are step-hops with the knee well raised, No.2 turning to face No.3, starting on the right foot. No.2, 1 & 3 turn right shoulder going back to face the other way, turning out and in respectively.

9-16 No.2 dances step A to No.3, while No.1 faces out, four times through.

17-24 Reel of Three with the “skip-change” or 1 2 3 hop step, starting by passing by the right shoulder, and end with the right shoulders to the centre, for a three person right hand star.

25-32 Go round for two polkas, all turn out to the left to face back on two more polkas, take two polkas to come back, and two polkas to turn out to the right. No.2 now ends facing No.3.

B 1-8 No.2 dances step B to No.3, while No.1 faces out. The step starts on the right, and is repeated on the left and the right, then all do four skips turning to face the other way starting right foot. No.2 now faces No.1. Nos.3 and 1 turn out and in respectively, with right shoulders going back to turn.

9-16 No.2 dances step B to No.1, while No.3 faces out, four times through.

17-24 Reel of Three, end facing “in” for a circle to the left.

25-32 All take six polkas to the left to circle once around, then two polkas out to place, at the end No.2 faces No.1.

C 1-8 No.2 dances step C to No.1, while No.3 faces out. The step starts by hopping onto the left, and this is repeated twice on alternate feet, then four skips round for No.2 to face No.3, starting on the right.

9-16 No.2 dances step C to No.3, while No.1 faces out, four times through.

17-24 Reel of Three, ending facing in for the movement called “Teapots”.

25-32 Take two polkas to the left. Put the Garlands up and turn for two polkas. Take two polkas back and two polkas to turn out. No.2 now faces No.3.

D 1-8 No.2 dances step D to No.3, while No.1 faces out. The step starts by hopping on the left and moving to the right. Repeat it all by moving to left but replace the Pas de Basque with four skips round for No.2 to face No.1, starting with the right foot.

9-16 No.2 dances step D to No.1, while No.3 face out, twice through.

- 17-24 Reel of Three, ending with all facing in.
25-32 No.2 turns out taking two steps, clockwise. Dancer on the right, No.1, turns out taking two steps, then the last, No.3, turns out on two steps. Then in turn each turns in taking two steps. Raise the garlands to touch at their tops.

THE HUNT

- Source** : composed for Minden Day, the first of August, to provide a slow, graceful dance to match some of the European women's dances.
- Tune** : the inspiration was the slow air "The Hunt", often played by the Yetties, with its unusual length B music. I have written a song about Minden day and Alton to this melody.
- Set** : a celebration dance which builds up from 2 to 6 dancers. There should be a "special piece", which is to be the centre of attention, between the first two dancers and all dancers also have a single handkerchief, held in their outside hand.
- Step** : a graceful, lilting, dance walk, two to a bar.

CHORUS

However many there are dancing each turn, they all start by facing front in a line linked by the "piece" and the handkerchiefs as appropriate.

- A1 1-4 All move to the right, two steps to a bar, "1 2 3 swing the free foot across", taking two bars, and to the left ditto, taking two more bars.
- 5-6 All step and close feet together to the right and to the left.
- 7-8 All turn on the spot, to their right, with four walking steps, to face the other way, raising the arms and turning under them so that they finish crossed in front of the dancers. The line will be shorter because of this!
- A2 1-4 As A1 1-4.
- 5-6 All turn on the spot, to the left, to face front and uncross the arms, while dancing step-together twice as in A1 5-6.
- 7-8 Dance walk to positions for the following figure.

THE DANCE - the figures are to the B music (or B+A) played once.

- Chorus 1** For two dancers, linked by the piece, end the chorus facing with the joining piece in the right hands.

Figure 1

- B1 1-4 A right hand turn, swinging once round on the end of the piece in eight steps, 1 2 3 hop done twice,
- 5-8 Then a do-si-do passing left shoulders first, also in eight steps, and keeping the arms up and out to keep the piece taut and horizontal overhead.
- 9-10 Balance to the right and to the left while changing the piece to the left hands,
- 11-14 A left hand turn,
- 15-18 A do-si-do passing right shoulders first,
- 19-20 Balance to the right and left while changing the piece back to the inside hands.
- 21-24 Turn to face front and be joined by two more dancers to form a line of four.

- Chorus 2** For four dancers in one line, all linked together, ending in a ring facing inwards and completing the linkage round the ring. The piece is "stowed" till the end of the dance.

Figure 2

- B2 1-4 Circle to the left,
- 5-8 Circle to the right,
- 9-10 Form a cross with the handkerchiefs by only two neighbouring dancers changing places. Note that the hand holding the end of the cross should be above the head to minimise the asymmetry.
- 11-14 Rotate the cross to the right, turn in to face back,
- 15-18 Rotate the cross to the left,

19-20 Unform the cross,

21-24 Unform the ring and face front and be joined by the remaining two dancers.

Chorus 3 For six dancers in one line. End in two lines facing and then link their handkerchiefs with the one facing so that they are joined by a pair, one in each hand.

Figure 3

B3 1- 8 “Dip-and-Dive” along the set working in pairs,

9-10 Form a three armed cross by doing a half hey with the individuals in the centre pair going in opposite directions, keeing close so that the pairs of handkerchiefs can fold around each other,

11-18 Rotate the cross clockwise and anticlockwise, keeping the ends of the cross in the inside hand as appropriate.

19-24 Turn on the spot twice under the handkerchiefs and facing into the centre of the ring. Bring out the piece, lower the handkerchiefs and display the piece.

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.

RUSS ABBOT MORRIS

- Source** : BBC1 TV 25.5 89 Russ Abbot Show. Comic intent in the programme but with novel ideas making it worth considering.
- Music** : “Come Lasses and Lads”.
- Steps** : on the show they used a very springy walk, two to a bar, but real dancers would stephop.
- Sticks** : two 30 inch long sticks with spiral stripe and hanging tassels.
- Set** : six men in a single line, facing in pairs.

STICKING : two dancers face and hit both sticks with opposite right with left etc on the first strong beat of each bar, while “stepping” without any jumps. Lasts for 8 bars.

FIGURES : all consist of an eight bar “movement” followed by an eight bar “sticking”, except the last figure which is twice as long.

1. Step on the spot facing in pairs along the line. 1> <2 3> <4 5> <6.
 2. Change places with partner, 1&2, 3&4, 5&6, going anti-clockwise and facing throughout, hold for a little in partner’s place, then carry on the same way onto to starting place.
 3. Back-to backs along the line. The first moving forward and passing partner by the right shoulder and back to place. The second moving backwards to start with the dancer behind, 2&3, 4&5, passing left shoulders and moving forward by the right shoulder to place.
 4. Ends change places with middles, 1&3, 4&6. Move round anti-clockwise but end facing the same way as the dancer replaced was facing.
 5. Repeat figure 4 to place.
 6. Clockwise rounds in threes, 1&2&3, 4&5&6. No. 3 quarter turns to their right and No. 2 three quarter turns to their right to follow No. 3 and No. 1 moves off to their left. The other three go round in the opposite direction.
- The rounds take 16 steps and is then repeated immediately.

The whole sequence is repeated.

THE GARLAND FOUR HAND REEL

- Source** : Court Square Dancers of Charlottesville, Virginia. Composed for them by Marney and Jim Morrison in 1984 based on the Sidbury Reel.
- Music** : "Mr Rew" played $(A^2B^2)^2(A^2B^3)$
- Steps** ; Polka, walk-step, 123hop travelling and back-step.
- Set** : four dancers in one line, facing in pairs, 1> <2 3> <4.
- A1 1-4 **Step** to partner with a eight backsteps, stepping down onto the right foot on the first beat.
5-8 **Swing** (turn) partner clockwise, holding garlands together, for four polka steps.
- A2 1-4 **Gypsy** with partner, eight walking steps anti-clockwise round, holding the garlands down, one partially on top of the other.
5-8 **Swing-&-Change** with partner, going clockwise with partner for four polkas to a progressed position, 2> <1 4> <3. The original outside dancers, 1&4, immediately change places with a "turn single" rotating with right shoulder going back to face the new partner. The dancers now at the ends stand in place with the garland handles waist high.
- B1 1-8 The inside pair only, **Step and Swing** as in A1.
- B2 1-4 **Gypsy** walk anti-clockwise holding garland up and touching left hands.
5-8 **Swing-&-Change** to face new partners.
- A3 1-8 **Reel for Four**, passing left shoulders to start, until home to progressed positions.
- A4 1-8 **Circle**, continue the reel with original No.1 leading into a circle with No. 2 then No. 4 and finally No. 3 joining the circle, returning to progressed positions.
- B3 **Step-&-Swing** as before but with new partners.
- B4 **Gypsy, Swing-&-Change**.
- A5 Inside pair **Step-&-Swing**.
- A6 **Gypsy**.
- B5 **Reel of Four**.
- B6/7 **Dance-Off**, No. 2 begins a circle, then takes it off with No. 4, No. 3, and No. 1 continuing until able to follow in turn.

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.

THE CIRCLE DANCE

- Source** : Paradise Islanders, a Border side from Redditch, Worcs, as taught at their 10th anniversary instructional in February 1990 at Stoke Works near Bromsgrove.
- Sticks** : short sticks
- Music** : Three Hand Reel tune.
- Set** : four dancers, two with a stick each and two with tambourines.

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

- O2YS Close in, turn outwards and make a circle of it.
- A1 1-8 Spiral out to the right and dance round clockwise to original places.
- B1 1-4 The middles with the sticks stay in original places and step and clash across the set. The tambourineers dance all the way round the outside clockwise to end in their place. The tambourines are played and the sticks are hit from right to left with the rhythm / x - x - / x x x - /.
- 5-8 Opposites back-to-back, tambourineers followed by the stick men, timing is essential, each crossing takes only one bar. Bar 5 instruments cross going into it straightaway and crossing as quickly as possible, bar 6 hitters cross, bar 7 instruments back etc keeping it flowing.
- A2 1-8 Rounds as in A1, keep going.
- B2 1-4 Clash and Circling as B1.
- 5-8 Reel of Four along the centre line of the set. Stick hitters cross passing by the right shoulder, turning to their left into a reel with the person on their left. The stick hitters break out first and the instrumentalists follow them into the rounds.
- A3 1-8 as A2.
- B3 1-4 Clash and Circling as B1.
- 5-8 Dance four steps moving slowly outwards and backwards, then all cross over simultaneously in a rush on two steps, all passing right shoulders in the centre, then all turn in and back out to opposite's place on the last two steps.
- A4 1-8 as A2.
- B4 1-4 Clash and Circling as B1.
- 5-8 All cross back as in B3.
- A5 1-8 as A2.
- B5 1-4 Clash and Circling as B1.
- 5-8 Reel of Four along the centre line as B2.
- A6 1-8 as A2.
- B6 1-4 Clash and Circling as B1.
- 5-8 Opposites back-to-back as B1.
- A7 1-8 as A2.
- B7 1-4 Sticks clash for all the eight bars, 16 hits, while tambourineers circle round the outside twice, and all all-in on the 16th.

LILLIBULERO

- Source** : Pride of Holland Street Morris (POHS) Wellington, New Zealand. Composed by Aline Holden in 1985.
- Steps** : Upton-on-Severn like, morris step with kick of free foot across.
- Set** : units of four dancers each with a stick. Clash sticks on the first beat of each half figure, except the first, rather than at the ends.

FIGURES

1. **Rounds**. Dance on, Nos 1&3 from the top and Nos 4&2 from the bottom, to form a reversed set in four bars, then dance Rounds half way round clockwise to finish in the correct order ready for the first chorus.
2. **Back-to-Back**. Full movement as is normal.
3. **Whole-Gypsy**. Dance round close together, face-to-face, first by the right and then by the left.
4. **Four-Hand-Star**. After clashing sticks, dancers make a right hand star, sticks held vertically. Go round clockwise for two bars to diagonally opposite position, turn out in a small circle to the left to face the same clockwise direction in two bars, then complete the movement onto place in the same clockwise direction.
5. **Cross-Over**. Pairs surge across the set passing right shoulders and passing the opposite's place, then turn to the right and move back to the opposite's place. Repeat to place.
6. **Hey-for-Four**. Danced across the set. After clashing, Nos 1&2 retire on the first step, while Nos 3&4 cross passing left shoulders, and continue passing Nos 1&2 by the right shoulders and then turn to face back on a wide loop to the right. Meanwhile Nos 1&2 advance, pass by the left shoulders and follow the track of Nos 3&4. At the start of bar 5, Nos 2&4 and Nos 1&3 should be facing/passing and clash on the first beat. Complete hey to places, passing right shoulders at the end and left shoulders in the middle.

CHORUSES

Each chorus is in two halves. The first four bars are danced and the second four bars are sticked.

- B 1 The first corners cross the diagonals with two long caper steps, passing by the right shoulder and clashing, while the second corner does two plain capere on the spot.
- 2 The first corners, still facing out, do two plain capers on the spot, while the second corners cross their diagonal.
- 3 All turn the easy way to face along the side of the set on a double.
- 4 All change places on the sides with two bounding capers, passing right shoulders, and not clashing.
- 5-6 sticking.
- 7 All cross back to places with a double step, clashing as they pass.
- 8 All turn out to face across with two plain capers.

STICKING

- 1&4 : **Windmills**, alternating high and low clashes.
- 2&5 : **Singles**, alternating forehand and backhand clashes.
- 3&6 : **Staves**, hands far apart, right hand up to begin, sticks cross.

Finish, all up with sticks crossed.

DYK JEWELL'S DELIGHT

- Source** : Pride of Holland Street Morris, (POHS) Wellington, New Zealand. Composed by John Homes.
- Music** : "Banks of the Dee".
- Step** : Upton-on-Severn style double step with the kick across on the hop.
- Set** : Five dancers, four in a cross facing inwards, the fifth in the centre facing up towards the music. During the chorus the dancers change position so that each dances in every position.
- 2
m 1 5 3
4

FIGURES

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

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

CHORUS

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

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

ENDING

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