

## 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.

## 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.

### HEY BOYS UP WE GO!

- Source** : At the CDS Pinewoods Camp in 1980 the following “garland” dance was offered for skit night and was so successful that they repeated it for filming next day. It is a good example of adapting from one idiom, Playford, to another, Seasonal Display dancing, and introducing a sense of humour.
- Step** : dance walk. A “double” is 1 2 3 together.
- Music** : its Playford tune.
- Set** : four dancers, each with U shaped garland, in a square, two facing two, each pair being considered a working unit.

1. Pairs forward and back a “double” twice.
  2. Turn opposite by the right once around. But put the lead hand against the middle of the opposite’s back, not touching hands in any way, so that the dancers are half way to being back to back. Then turn opposite by the left once around. This time with the lead hand in front of the opposite, the leading hand somewhere between middle of the chest and armpit position, so that the dancers are half way to being face to face.
  3. Each turns neighbour as in 2.
  4. Siding with neighbours, pass by left shoulders, turning body to pass face to face, and as do so swop each other’s ends which are in left hands, so that a line of four arches is formed. Come back on same track and swop back garland ends. Siding with opposite, exactly the same, to the left etc.
  5. Diagonals cross in turn, first then second, passing face to face and garlands almost touching in vertical plane, moving smoothly into whole rounds clockwise. Diagonals cross back, first then second, and whole rounds clockwise again. In the round the knuckles touch so that the garlands form a “crown”.
  6. Arming with neighbours, link right elbows, letting the garlands slope backwards to allow it and turn once around and continue to form a basket. The two pairs do not let go but further link their free arms at the elbows. Alternate dancers are facing in and out. The basket goes once round, breaks, the dancers go to their starting positions with garlands vertical.
  7. Captures. Opposites capture each other by lowering their garlands around the other so that their opposite is within the garland which is horizontal. The persons who are the first corners lower their’s first and the others lower their’s on top. Opposite’s capture when face to face, and the “first corner” persons push-&-pull, without rotating as a pair, to change places with the other pair in a clockwise direction, then they raise the garlands.
- Neighbours capture differently. The “first corner” persons who are now in the second corner positions, turn to their right, clockwise, and cast behind their neighbours to go round the outside of the set clockwise to their starting place, with their garland horizontal at waist level in front of them. As they pass their neighbour, the neighbour captures them from behind with their garland, and the pairs, one behind the other, go round a circle clockwise but not around the other pair, and raise garlands. The opposites capture again face -to-face and do a reverse push and pull going half round the other pair anti-clockwise to change places without rotating as a pair.
- Neighbours capture and then the pairs turn clockwise themselves, not around the other pair, then approach and use the free garlands to link into a circle anticlockwise. Pause in this position.
9. Exit. One who can, raises their garland vertically and leads the line off linked together.

## BROUGHTON SIX HAND REEL

**Source** : film of Broughton Monchelsea on Victory Morris Tour 1984.  
**Step** : stephops with exaggerated lift of the knee.  
**Stick** : medium sticks, on right shoulder for travelling, in both hands at butts for hitting.  
**Set** : six dancers in two rows. Start facing opposite.

**CHORUS** - dance starts with a chorus and ends on a hey.

First Half :

Evens - stand still, "hold" stick and adopt the "posture".

Odds - stand still but upright and hit tip of opposite's stick. Eight strikes right to left for four bars with a small swing, and then eight strikes, alternating right to left and left to right, using full swings from one side of body to the other. But the eighth of these is another right to left rather than a left to right strike.

Second Half : as above in reverse, evens hitting odds sticks.

**FIGURES** - usually a whole hey followed immediately by a figure.

1. Whole Morris Hey, tops and bottoms turn out to start, complete in 6 bars and have 2 bars facing across. Then a cross over with opposite, passing right shoulder and turning to the right and approaching a little, all in four bars, then drive forward and do a left hand turn of opposite, with a wrist grip, to end in starting place, after another four bars.
2. Whole Morris hey, ending with all facing up. Then turn easy way into a clockwise whole rounds taking four bars, with the stick held out at arm's length by the middle and vertical, followed by left hand swing of neighbour, 1&3, 3&6 etc two times around in three bars and ending in starting place, taking another four bars in all.
3. Hey and end facing across. Then all turn to face out and dance towards the audience, if necessary dance on the spot before turning, turn right and come back.
4. Whole Hey and end dance facing up.

### UPTON SNODSBURY - PARADISE ISLANDERS

- Source** : filmed on annual New Year's Day tour of Worcestershire morris villages.  
**Steps** : walk, stephops, polka step with free foot tapped in front of supporting foot and a high spring on the hop.  
**Stick** : short stick, carried sloped on right shoulder.  
**Set** : three dancers in a line, top facing down, others up, 1> <2 <3.

1. Walk a Reel of Three twice through, end as O2YS.
2. **All "step"**, eight polkas 1&2 facing, then No 2 turns anticlockwise to face No 3 and all do eight more polkas.
3. Dance a Reel of Three, moving off in the direction facing, twice through, with stephops.
4. Sticks - hitters stand still and clash alternately, r to l, l to r, both hands holding the butts, 16 hits to each person, middle turns anticlockwise at half way. While they hit, the other dancer dances clockwise around them to place.
5. Dance a Reel of Three twice through in 14 bars and end with two bars on the spot.
6. Sticks as 4. but now the hitters polka step on the spot as in 2.
7. Dance a Reel of Three twice through and end as started, feet together and right hand holding stick up in the air.

**LAST BUS TO BISHOP'S CASTLE**

**Source** : film of Barley Morris in 1982 on local tour. Dance reputed to have created at a bus stop.  
**Sticks** : each dancer has two long sticks. No clash of own sticks in the figures.  
**Steps** : stephops and jumps.  
**Set** : three dancers in a triangle, two at the top.  
 1>  
 3> m  
 2>

**CHORUS** - after figures 2 to 5.

Two dancers face and clash both sticks simultaneously. One slopes both sticks inwards and the other slopes them outwards and they alternate the directions for successive clashes, but always r+l, l+r.

The chorus starts with 1&2 sticking and No 3 dancing half round them anti-clockwise, from back to the front or vice versa as appropriate. Then 1&3 clash and No 2 stands back and steps on the spot. This is the order for every chorus. While No 3 or No 2 are "inactive" they are stephopping and clashing their own sticks together, alternately one on the other, hitting down onto the stick on the same side as the weight bearing foot.

**FIGURES**

1. Once to Yourself - stand with sticks over shoulders and jump at end.
2. Foot-Up-&-Down - straight into Foot-up, dance forward up the set and jump, keeping the formation, turning to face other way, 1&3 to left, No 2 to right, then dance down the set and jump No 1 to left to face across, No 2 to right to face across and No 3 to right to face up.
3. Foot-Out - all turn to right and dance out away from set to the crowd, turn to right to face back in and dance back to place.
4. Reel of Three - across the set, started by No 3 coming up middle and going to their right and passing No 2 by the right shoulder. Come out the natural directions.
5. Whole Rounds, anti-clockwise only, going round three times and a jump at the end.
6. Foot-Down-&-Up - as figure 1 in reverse, No 2 ½ turns to left and the others ½ turn to the right, ending the dance with feet together and both hands up in the air, and facing up.

### 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. Dib 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.

**THAMES VALLEY BORDER DANCE** revised

- Source** : Thames Valley Morris at the Isle of Wight Ring Meeting 1984.  
**Sticks** : short stick in right hand, handkerchief in left. Persons actually on the odd side always strike those actually on the even side.  
**Steps** : stephops without pause. Arms swung alternately, opposite arm up to leg down.  
**Set** : eight dancers in two rows facing.

**STICKING** : Those on the Evens side “hold” their stick, with an element of the “posture”, as in “Maiden’s Prayer”, while those on the Odds side hit.

The rhythm is / x - x - / x x x - / x - x - / x x x - // twice

for 8 bars, and the hits are alternately right to left and left to right.  
 This sticking is normally used between figures.

**ORDER OF MOVEMENTS**

1. Dance on Spot, 8 bars. Sticking.
2. Dance on Spot, 8 bars. Sticking.
3. Half Cross Over, pass right shoulders, two bars, turn to right, two bars, approach for 2 bars and dance 2 bars on the spot. Sticking.
4. Half Cross Over, etc as 2. Sticking.
5. In fours dance a right hand star, Texas style holding wrist of person in front, going two and half times round clockwise to change sides of the set. Sticking.
6. In fours dance a left hand star two and half times round to starting place. Sticking.
7. Reel of Eight along centre of set, going in right shoulders to opposite and turning to face opposite along the centreline, alternating arm swings, taking eight bars + and leading off from the top progressively into an anticlockwise circle and off the dance area.



## FIVE HAND REEL

**Source** : Martha Rhoden's Tuppenny Dish at Sidmouth 1989 as recorded by the local video company. Dance appears derivative of the Dummer Reel.

**Handks** : two carried, waved alternately in travelling, with special flourishes with one hand at specific points. Hands on hips in stepping sequences, fingers facing forward and handks hanging down in front.

**Set** : five dancers, four in a square and the fifth in the centre.

1

2 C 4

3

**Steps** : travelling - skip/stephops

**Heel-&-Toe-Setting** - heel touch ground diagonally forward, toe touch ground by 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.

**Kick-Step-Setting** - spring on both feet to left, landing feet together and then kick right leg up high, pas de basque 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.

During the dance, the music and movements sometimes allow for extra spins for some dancers.

1. Centre and No 1 face and all dance heel-&-toe-setting on spot.
2. Reel of Five. The Reel is started in the first bar by the Centre passing the one being faced by the right shoulder, the two dancers on the side dance forward to meet right shoulders, turn sharply to their left into the reel. The far dancer turns to the left and dances a complete loop at the bottom before passing the first dancer who arrives by the left. The Reel takes 16 bars. The dancer being faced by the Centre does a complete Reel of Five plus one more change with the Centre, so that they have changed places and there is a new Centre. Because of this progression, during the dance the outer ring finally moves round one place anticlockwise.
3. Centre faces No 2 position and all do a kick-step-setting turning once round on the spot.
4. Basket. The centre moves forward to the No 1 place and all join hands to form a circle. As they circle to the left the Centre moves round inside the circle, past two dancers, crossing their left hand behind and over their head, the other dancers following, then all lower arms to form a basket (see Dummer Five Hand Reel). They take two bars to get all under and four bars in all to get the basket together and rotating. It rotates for 8 bars and takes four bars to undo. They all let go hands as the Centre would be about to duck out so that the Centre stays in the middle.
5. The Centre faces the No 2 position and all dance heel-&-toe-setting.
6. Reel of Five, as fig 2, across the set. The person in No 2 position changes into the centre.
7. Centre starts facing No 3 position and all do a kick-step-setting.
8. Five-Handed-Star. One bar in, to go round clockwise with right hand in middle and waving the free hand for seven bars, turn out quickly and come back with the left hand in the middle, and move out to place in the last two bars.
9. The Centre faces the No 3 position and all dance heel-&-toe-setting.
10. Reel of Five, as fig 2, along the set. The person in No 3 position changes into the centre.
11. Centre starts facing No 4 position and all do a kick-step-setting.

12. Weave. The Centre moves to the outside of the set by passing through the No 4 position behind No 4, who with the whole of the outer ring has started to dance whole rounds clockwise. The Centre turns to the left and goes round anticlockwise, weaving in and out till they reach the No 2 position, all turn out to face other way, and as they do they make a flourish with both hands, and weave back to the starting position.
13. The Centre faces the No 4 position and all dance heel-&-toe-setting.
14. Reel of Five, as fig 2, across the set. The person in No 4 position changes into the centre.
15. Centre starts facing No 1 position and all do a kick-step-setting.
16. Cloverleaf. Each of the outer dancers, goes into the centre, two bars, turns to their right with a flourish of the right hand, facing out to the next position round, 90° to right, then spin clockwise to face the centre and retire out to this next position round in two bars. This is repeated three more times to get the dancers back to where they started, 16 bars in all. The Centre dances four clockwise loops or petals going out around the No 1 position first and then going around No 2's and so on anticlockwise.
17. The Centre faces the No 1 position and all dance heel-&-toe-setting.
18. Reel of Five, as fig 2, along the set. The person in the No 1 position changes into the centre which is where they started.
19. All face the audience and all dance a kick-step-setting ending with feet together and both arms up in the air.

**BRIMFIELD FOR EIGHT**

- Source** : film of Rogue Morris of Oxford.  
**Step** : stephops continuously throughout.  
**Stick** : short stick, carried on right shoulder when not clashing.  
**Set** : eight dancers, arranged in two lines of four at right angles, with the middles back to back in the centre. The ends facing the centre.

**DANCE**

## 1. Reel.

Each of the four inner dancers dance out on the line they are facing and retire backwards, two bars each way, twice.

Each of the four outer dancers dance an asymmetric Figure of Eight. They move forward passing the inner dancer in front of them by the right shoulder, and all four pass the centre together by the right shoulder, they cut to the right behind the inner dancer on the other side and dance a loop around to the left, going round the opposite outer's position anticlockwise, passing the other inner by the left shoulder both going and coming back. The outers then cut to their left behind the other inner, pass the centre point again simultaneously by the right shoulder and turn to right to face inwards at their starting position.

## 2. Sticks.

The outers clash the inners sticks 16 times, taking eight bars, hitting alternately from right to left and left to right, and the receiving sticks are held by both hands on the butts, hands at chin level and stick pointing forward and sloping upwards.

## 3. Reel.

## 4. Right and Left Turns.

Using a wrist grip, twice round each way, turn in at half way. Change stick to other hand so that sticks always on outside shoulder.

## 5. Reel.

## 6. Sticks.

## 7. Reel.

## 8. Waist Swings.

One way only, right arms around facing dancers' waist from the front.

## 9. Reel.

## 10. Sticks.

## 11. Reel.

## 12. Four Hand Star.

Go two times round each way and end, feet together, arms raised.

### MUCH WENLOCK FOR EIGHT

**Source** : film of a joint Bollin and Rogue Morris side on an Oxford tour.

**Set** : eight dancers in two rows with sticks.

**CHORUS** : one side “holds” their stick and makes the “posture”, while the other side hits. Sequence is,

/ r to l, l to r, r to l, l to r /

/ r to l, l to r, r to l. - /

/ r to l, - l to r, - /

/ r to l, - hit down - /

Then the other side repeats this clashing.

“Hit Down” has the stiker using a two handed grip of the stick butt and hitting down in a vertical plane onto the receiver’s stick. The receiver holds their stick for this receive only, at the ends, horizontally in front.

## CITY MEN'S DANCE

- Source** : film of EFDSS Albert Hall Show 1965.  
**Kit** : City Dress with bowler hat, rolled umbrella carried in the right hand and folded newspaper under the left arm (unless otherwise stated)  
**Extra** : a bus stop sign at the top of the set.  
**Music** : various Longborough morris and sword tunes.  
**Set** : six dancers, standing in a ring off from the dance area.

**ENTRY** "Belle Island March" A

Dancers advance in two lines with "Monks March" Heel-&-Toe step, facing across till they make a single line down the centre, swinging their umbrellas through a large arc, about 200°, and turning the easy way face up at the end for the "break", which is dibbing the bottom of the umbrella on the ground twice, bending forward a little, and putting the handle over the left elbow to let it hang down on the 1 2 3 of the end of the hornpipe music phrase.

**GREETING** "Belle Island March" B

The top man, No 1, turns half round clockwise to face the next, No 2, and both step to their right, and greet each other by raising their hat up to the right by the brim with their right hand in a wide sweeping gesture, weight on the right foot and leaning to the right. Nos 3&4, then Nos 5&6 ditto. [*Then all do it again, moving out further to form a normal morris set*]

**HEY** "Belle Island March" A

Half Hey with the normal morris track using a Heel-&-Toe step. Unbutton the umbrella and shake it loose, start to raise it in bar four and have it fully open and up vertical held by one hand by the end of the phrase, when the dancers have moved into a single file again facing in pairs.

**PROGRESSION** "Saturday Night" AB

With the umbrella still vertical, all dance two double steps, galley on the right foot, moving out to the right, turning on the hops, and making the feet-together-&-jump and sideways movement back into the file. All dance two furies and then four plain capers to pass by the right shoulders to change places but still facing the same directions. As they pass they tilt the umbrellas to to left and spin them about the stem in their hands.

Repeat all a turn [*or two*], to end in pairs back to back, ie ends facing out.

**ROUNDS** "Travel By Steam" (Swaggering Boney) A

Stand in this line and fully open, rhythmically and all in the same manner, the newspapers, holding them with hands at head level to obscure vision.

Move into half rounds, clockwise and galley outwards to face back and dance back ending in a circle, while reading their newspapers.

**CORNERS** "Travel By Steam" BB

The top and bottom pairs face, up and down the set, while the middles, having moved out a little, stand facing across and read their newspapers.

The ends, still with newspapers up in front and umbrellas hanging from the left elbow, simultaneously dance a long open sidestep to the right and a short open sidestep to the left, to approach their other end along the set, and jump to land feet together, so that they are face to face (except for the newspapers!) across a line between the middles. Both of these pairs spring sideways away from the centre of the set, and then spring sideways back towards the centre, so that they remain facing. The springs are off both feet and the landings are on both feet. They then half lower their newspapers and walk past each other, passing right shoulders, acknowledging each other, changing ends. They fold the newspapers during the next phrase.

The middles stroll forward, No 4 engrossed in the newspaper, the other with it folded as a baton. No 4 stops at the end of bar 4 and lowers the newspaper, while No 3 does the jump. In bar 5, No 4 raises their hat and holds it up during bar 5 when No 3 hits his bare head with the rolled up newspaper. They then walk across to change places and turn and face across. All put newspapers into their left side jacket pocket.

**ARCH** “Lass O'Dallowgill” etc

The top pair make an arch by crossing the point ends of their umbrellas high in the middle of the set between them. The other pairs face down with umbrellas sloped over the right shoulder, and walking, cast up the outsides of the set and cast back down the middle under the arch.

**DOUBLE UNDER**

Form a ring using the umbrellas, handle in right hand, point held by right hand neighbour. [*Circle and stop in starting position, top pair at the top.*] Bottom pair lift the umbrella between them to above head height and the top pair move down the centre to pass under it, with the umbrella between them in front and held horizontal, while the bottom pair carries this umbrella over the heads going up the middle. At the bottom the top pair turn away from each other, casting out and going up the outside, lifting their umbrella over the heads. Carry on till reach starting place.

**THREES**

Still maintaining the hilt-&-point links, the middle pair approach closely and exchange handles while everyone brings the two ends their are holding in different hands together into their right hand. The umbrellas are then lifted horizontally to show two separate rings of three with the umbrellas forming triangles. The triangles walk around anticlockwise, with the two sets rotating to keep the former middles close together in the centre.

**[THE ENDING**

*Final movement not filmed. Could continue the “Threes” by one of the triangle ducking through as in the Ampleforth and Ryedale sword dances. If the umbrellas are flexible enough an attempt could be made at a lock or the tips of the umbrellas could be released, dancers face their opposites, link up in pairs and do a roll.]*

For the purposes of the show the number of repeats of any movement was minimised. For other performances repeats are desirable as the audience will not recognise the movements quickly in the way that a folk one would do.

## THE DUSTMEN'S DANCE

- Source** : filmed at EFDSS Albert Hall Show 1966.  
**Steps** : walk, plain capers, stephops.  
**Music** : includes Headington "Beansetting".  
**Set** : six dancers, one of whom is the "foreman".

### ENTRY

Simulation of travel by Dustcart - Foreman leads with a steering wheel in their hands, followed by a line abreast of five dancers with hands joined and raised to head height. All take many quick, short steps to represent travel by lorry.

### THE CALL

All stand in a circle facing out and call!

Bring on six metal dustbins with metal lids. (Before the days of plastic!) Stand them in two rows of three.

### SOME FIGURES

1. Each dancer pick up a lid. Dance into the center forming a tight bunch. Dance two loops, the first anticlockwise and the second clockwise, inside the lines of dustbins, clashing the lid down onto the dancer's own dustbin when passing. Stepping two capers per bar.
2. From facing in two lines inside the lines of dustbins, each starting in front of their own dustbin, dance a loop behind that position around the dustbin, clashing the lid down on it as they pass, and meet the opposite dancer in the middle and clash the lids together. Then dance a small circle nearly on the spot, rotating the same way as the first part of the figure, and clash lids together again. Presumably can repeat with loops etc the other way. Stepping two capers per bar.
3. Chorus I - dancers face in two rows and clash lids together. First with opposite, then diagonally to right and then left and partner again. Repeat this twice more but leaning on the last clash with opposite and holding this position for some time.
4. Cross Over. Using stephops, starting from behind own dustbin go round the opposite one and back to place. In place, bow to the opposite.
5. Chorus II - "Beansetting" tune, pick up the dustbin and bang the bottom on the ground twice, then hit the bottom edge forward against opposite's dustbin. Repeat. Pass the dustbins half way round the set by banging the bottom on the ground and passing the dustbin to the next dancer around the set anticlockwise, three times. Repeat it all to get the dustbin back to place.

### THREE JOLLY SHEEPSKINS

- Source** : Fleur de Lys Morris, 1990, developed from a dance I gave them, following interest at a Fleet Morris Border Morris workshop.
- Music** : “Three Jolly Sheepskins”.
- Sticks** : medium length, and sloped over right shoulder when not in use.
- Step** : stephops.
- Set** : six dancers in two rows facing.

#### ORDER OF MOVEMENTS

**CHORUS** - starts dance.

Evens have sticks in the “hold” and take the “posture”. Odds stephop and hit the proffered stick tip vigorously, r to l, l to r twice in each bar for four bars, 16 strikes in all. Then all turn to face up and follow No 1 around No 2 to dance a Sheepskin Hey along the evens line. When the last cast back is done, by No 1, the dancers pause and hold position between the evens thus,

2 1 4 3 6 5

all facing to the odds side, then the odds dance back to place turning up to face across.

This is repeated immediately by the evens striking the odds sticks, the evens going round the top of the odd row and doing a Sheepskin Hey which is the mirror image of that done by the odds. They also pause in a single line, the evens below their opposites, and cross to place turning up to face across.

1. **Back-to-Backs**. The odds dance the first half of a conventional back-to-back, passing right shoulders first, around the evens who stand still in their positions. Then the evens dance, passing right shoulders first, around the odds who stand still. The odds and then the evens dance the other half of the back-to-back passing left shoulders first. 16 bars in all.
2. **Reel**. Both opposites stephop on the spot, and clash their stick tips together high, four to the bar, for four bars, then move forward, passing right shoudlers and turning to the right into a Reel of Six along the centre line of the set. 16 bars in all.
3. **Circle**. All dance rounds clockwise and then anticlockwise and then dance off following the leader.