

LOOSE STICK DANCE

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

CHORUS - between each figure.

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

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

FIGURES - each takes eight bars.

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

GRENSIDE PROCESSIONAL

- Source** : Mayflower Morris at the Crown and Cushion, Farnborough, 1984.
- Step** : danced in clogs. Stepping sequence, two double steps, two stephops and one more double. Start first time with right foot and repeat off the left.
- Set** : three dancers in a line, each with a U shaped garland. Often done with several sets behind each other.

CHORUS - to start and finish dance, and between figures.

Lines of three dance the sequence moving forwards and the repeat backwards to place.

FIGURES

1. **Ring**. The ends move forward and inwards to form a ring of three with knuckles touching. Circle to the left and to the right. Travel by facing in and turning at hips to move sideways. Face in to the centre on the spot for the double on the 4th bar. Unwind the circle to face front for the last double step on the stephops when coming back.
2. **Right and Left Three Hand Star**, turning in at half way.
3. **Arches**. The right hand end passes the garland handle in their left hand to the middle dancer's right hand and the left hand end holds the middle's left hand. The left hand end leads the middle through the arch formed by the right hand end's garland, turning clockwise back to place. The middle rotates around their right hand garland ends. Repeat the other side with the other end leading the middle under.
4. **Reel of Three**. The middle faces the right hand end and start a Reel of Three, passing right shoulders first. At the end the middle and left hand end turn anticlockwise to face front and the right hand end turns clockwise.

PLYMOUTH REEL

- Source** : film of Plymouth Maids dancing at Sidmouth Esplanade 1984.
- Step** : danced in clogs. Cross over polka step with toe down. Many of team made a strong spring to change weight between polkas and landed quite heavily. Start right foot crossed over left first.
- Hands** : arms hang at sides, not rigidly.
- Set** : lines of three facing forward. Performed in 3 lines, ie 9 dancers in all in a square 3 x 3. For this description the lines are numbered 1, 2, 3 from the right hand end.

ORDER OF MOVEMENTS

1. All polka step on the spot facing forward.
2. Nos 2&3 polka on the spot facing forward while No 1 polkas a Figure of Eight around them, going left in front of No 2 first. They reach their position again moving forward from behind, which is common to all the Figure of Eight figures, in bar 7, and dance the eighth polka facing forward.
3. STEP I

Heel-&-Toe. Start touch right heel forward and diagonally to the side, bring foot back and touch down the toe just in front or slightly across the supporting foot, touch the heel out again, and spring to change weight from one foot to the other.
Repeat off alternate feet, eight times in all, taking eight bars.
4. Nos 1&3 polka on the spot facing forward while No 2 polkas a Figure of Eight around them, going to the right in front of No 1 first. This is the opposite way round the figure eight to No 1's path.
5. STEP II

Toe-Back. Cross right foot over and forward of left, swing the right back and diagonally behind to touch toe down, cross over left again and then swing foot round and back to change weight.
Four times in all, taking eight bars.
6. Nos 1&2 polka on the spot facing forward while No 3 polka a Figure of Eight around them, going to the right in front of No 2 first, the same path as No 1 in figure 2.
7. STEP III

Cross-Springs. Start with a spring to land with crossed feet, weight spread on both feet, right foot in front, then spring to feet apart, spring to feet crossed left in front, and a high spring into the next repeat of this 'step', which has left in front to start.
This is repeated eight times in all, taking eight bars.
8. Reel of Three, all following the path already used by No 2, No 2 and 1 passing right shoulders to start.
9. All polka step on the spot facing forward as in figure 1.
10. Form circles and go round clockwise two or three times and end facing centre, hands joined and up in the air, feet together.

LIMPLEY STOKE

- Source** : Bath City Morris filmed at Ipswich Ring Meeting 1974. At that time they had a Bampton dancer at the University and because of the link wished to avoid copying the traditional side. They adapted the jigs to a whole set format and named the set after a village close to Bath.
- Steps** : as Arnold Woodley's side of that time. Left foot start.
- Set** : six dancers, in two lines facing opposites.

OLD TOM OF OXFORD

- Foot-Up : Foot-up twice facing opposite with single steps.
- Jig : Long Bampton sidestep movement, done as a cross over, turning to the right and crossing back, turning to the right to face front. The steps used are short open side step going forward as in the Bampton jigs, and a double step, done twice. Then they dance two short open side steps to the left and to the right still facing across, a half caper and two plain capers, again as in the jig.
- Rounds 1 : All dance whole rounds clockwise with the slow, straddle step, five off if the slow is done in 'threes', ending in place facing across and dance half a Foot-up with single steps to opposite.
- Jig : as above.
- Rounds 2 : All dance whole rounds clockwise with half capers, ending in place facing across and dance half a Foot-up to opposite.
- Whole Hey.

PRINCESS ROYAL

As Old Tom but with extended "jig".

- Jig : Cross over and back and face across. Dance the cross steps, 2 bars of left in front, one each of right and then left in front. Dance half a Foot-up to opposite.

JOCKEY TO THE FAIR

As Old Tom but "jig" is extended by half a Foot-Up and four plain capers facing across to opposite.

NUTTING GIRL

As Old Tom but with extended "jig" which is different in each repetition.

1. Cross over and back as above, short open sidesteps to left and right, two half capers and the whole of Half-Gyp.
2. As 1 but the whole of a Back-to-Back.
3. Whole hey and Half-Gyp and end by turning up for All-Up.

(Rationalise figure 3 by having the hey last?)

OVER THE STICKS - LONG MAN

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

Sticks : long morris sticks.

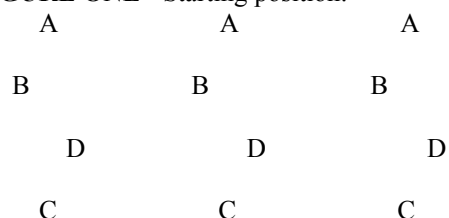
Steps : walk, stephops, cross steps swinging and tapping free foot across in front of the supporting foot, heel-&-toe steps forward across a stick touching down toe then heel then change weight.

Set : four dancers.

ENTRY

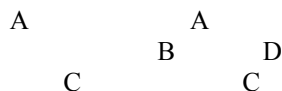
Walk on in single file holding the sticks in the right hand by the middle and vertical. Face in to the centre in a square, hold position, then place the sticks on the ground to form a cross, the tips of the sticks touching in the center. Stand upright and move to starting position.

FIGURE ONE - Starting position.



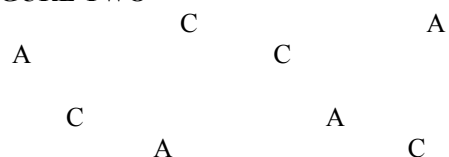
Dancers A&C use the cross step around the ends of their sticks and B&D use the heel-&-toe across the sticks they are facing. They then walk simultaneously the paths indicated to change positions, A&C clockwise outside, B&D anticlockwise and inside over the spokes. The stepping is repeated as appropriate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

B



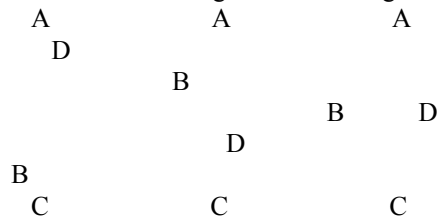
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FIGURE TWO



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

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



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

FIGURE THREE

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

PORTSMOUTH

- Source** : films of mixed side dancing at Adelaide, Australia, 1983, and of White Rose of Wellington, New Zealand in 1990. Thought to have derived originally from Derby Crown via ex-dancers. Both occasions the side was unsure of the dance
- Sticks** : in Australia each dancer has two short sticks, held by the bottoms, vertically in the candle position, but forearms horizontal and diagonally out to the side so that they further apart than would be normal, as if holding a garland. In New Zealand each dancer had a U shaped garland.
- Step** : in Australia cross over polka, right foot in front first, with heel touch down, free foot well raised till thigh almost horizontal and brought down at an angle across the front of the supporting knee. In New Zealand a much lower step was used. All polka and break throughout the dance.
- Break** : done rather deliberately. Stamp right foot in front diagonally forward to the right side, stamp right foot across in front of the supporting left foot, then two stamps of the right foot alongside the left foot.
- Set** : four dancers in single file starting with the ends facing out,
 < > < >.

ORDER OF MOVEMENTS

1. Polka on the spot, facing in the starting position, the ends only polka the first two bars, the middles only the next two bars, all dance the 5-6th bars and end with the break, still facing their starting directions..
 2. The ends turn clockwise on four polkas to face in for two polkas and a break. The centres turn each other clockwise (in Australia once, New Zealand twice), right hand on other's wrist, for six polkas, come out of the turn a little early to face the ends and dance the break. > < > <.
 3. The pairs turn, right knuckles touching, going round in five polkas, and facing up and down, as at the start of this movement, for the sixth polka and the break.
 4. Half Reel of Four in six polkas, passing right shoulders first, and break.
 5. Half Reel of Four ending all facing up for the break. The top keeps facing up as they end the reel rather than turning back, but the third dancer has to do a half turn anticlockwise to face up.
 6. The 2nd and 4th dancers dance two polkas diagonally forward to the right to be alongside the others forming two lines of two facing up. In this formation they dance four polkas and a break.
 7. The now top pair separate and cast out and move down to be the ends of a line of four with the rear pair, who dance on the spot, in three polkas, and dance three polkas and a break in this formation. In Australia the ends were facing down and the middles facing up. In New Zealand the top pair turned in so all faced up in a line of four.
 8. The same pair turn out half way round (Australia_ or turn in a full turn (New Zealand) on one polka and return to the top, turning in and facing down towards the bottom pair, who continue to face up, in four polkas in all, and dance two polkas and a break on the spot.
 9. First diagonals cross, passing right shoulders, and turning right to face across in two polkas, then the second diagonals cross ditto. Then with a ¼ turn to face up and down, neighbours pass left shoulders along the sides of the set and all turn in, the short way, to dance the break facing in along the set's diagonals.
 10. First diagonals cross back, passing right shoulders and turning left to face along the sides of the set. Second diagonals cross, passing right shoulders and turning right to face up and down the set. Neighbours change, passing left shoulders and all turn inwards to face along the diagonals for the break.
- The shoulder passing in the diagonals and direction of the subsequent turns seemed a little uncertain in the observed performances. It would be logical to chose them to make the movements as easy as possible.*

11. Right Hand Star with the inner sticks vertical and together in the centre or garland handles together, taking six polkas to go round once, and dancing the break still in the star formation facing clockwise with sticks / garland handles in the center.

12. Turn out quickly on the start of the next polka to come back with a left hand star once round.

In Australia - All face up for the break. No 1 turns clockwise to face up, the rest turn anticlockwise.

13. The first diagonals dance two polkas on the spot facing up while the other two stand still. The second diagonal dance two polkas on the spot facing up while the other two stand still, then all dance two polkas on the spot and a break.

In New Zealand - all come out of the star into a single column as at the start of the dance but all facing up, > > > >, for the break.

13. A repeat of figure 1, but all facing up.

End with feet together and both arms up in the air.

PERTH GARLAND DANCE

- Source** : film of Fair Maids of Perth, at Adelaide 1983, danced for eight and then as taught with only four dancers.
- Step** : skip change step rather than a polka.
- Set** : four dancers all facing up, each with a U shaped garland.

ORDER OF MOVEMENTS FOR FOUR DANCERS

1. Four bars facing up and moving forward, two bars sidestep to change sides still facing up, one bar on spot, and one bar to turn out and face down. Four bars facing down and moving down, two bars sidestep to change back to starting side still facing down, and two bars to turn out, full or half turn, to end with the odds facing up and the evens facing down. The original odd side pass in front both times. 16 bars in all.
2. Dancers move sideways into a single line down the centre line of the set back to back with their opposite, odds facing up, evens down, in one bar. The back to back pairs rotate on the spot clockwise, getting half way round in four bars, carrying on for two more bars and moving out to opposite's place by the end. All face up momentarily.
Evens, on the odd side, turn clockwise to face down and the above is repeated to place, turning anticlockwise when back to back. End all turning up to face across. 16 bars in all.
3. Four Hand Star round to the left and back to the right, turning out at half way, and ending turning the easy way to face across. Eight bars each way, 16 bars in all.
4. Diagonals cross, first corners, then second corners and then back to place in turn. Four bars for each crossing. Cross moving sideways, to the right, so that diagonals pass back to back, then turn right to face across. 16 bars in all.
5. Repeat of figure 2.
6. All dance a grand chain, cross at the top and bottom first, alternate right and left shoulder passing, two bars per pass. On the first bar as the two dancers approach they tilt their garlands vertically towards each other so that the semicircular part of each garland overlaps, and they rotate the garlands horizontally to maintain this overlap as they meet. In the second bar the garlands are upright to allow the dancers to pass. With four dancers they go around the set twice in this movement. End all facing up. 16 bars in all.
7. Cast out from the top to the bottom, following the separated top pair, and back up the middle, shoulder to shoulder. Cast again but in a wide arc to form a circle facing out and all bow out to the audience. 16 bars in all.

CHANGES TO MOVEMENTS FOR EIGHT

3. Centre four star ($1\frac{1}{2}$ times), end pairs turn ($2\frac{1}{4}$ times), turn in at half way.
4. Diagonals work in pairs, 1&6, 3&8 then 2&5, 4&7.
6. Grand Chain all the way round once, tops pass and sides pass first.

SOUTH AUSTRALIA

- Source** : film and teaching of the Adelaide Morris, Australia, in 1983 and the Britannic Bedlam Morris Gentlemen of Wellington, New Zealand in 1990. The second version is much more exciting to perform than the first. The third makes a good Ale dance!
- Music** : the shanty "Bound for South Australia".
- Sticks** : long morris stick. The "double" hold is with the stick being held in the left hand at one end, knuckles on top, and the right hand in the middle, knuckles underneath.
- Figs** : Adderbury figures used.
- Set** : six dancers in normal morris set.

ADELAIDE MORRIS

CHORUS

Evens hold sticks forward with an Adderbury "doubles" grip, and the odds, using a two handed grip of the butt of their stick, hit down on the middle on the second strong beat of the bar. Evens hit odds similarly in the second bar. Both hit tips together, using a two handed grip of the butts and a full swing, right to left, left to right, right to left and left to right. Continue facing across to opposite, all sidestep down, holding the sticks in a "double" hold as waist level, horizontal in lines as if hauling a rope. Then all face up and dance back to place with four plain capers.

BEDLAM MORRIS

They do not use music. All should sing all of the shanty, but remembering all the words with everything else going on is difficult, so at least one sings the verses and all sing the chorus of the shanty. The sticks are held in the "double" hold diagonally across the chest during the figures.

ORDER and WORDS

Capstan,

In South Australia I was born, Heave away, haul away,
In South Australia round Cape Horn, We're bound for South Australia.

Chorus,

Heave away you rolling kings, Heave away, haul away,
Heave away you'll hear me sing, We're bound for South Australia.

Back-to-Back,

As I walked out one morning fair, Heave away, haul away,
'Twas there I met Miss Nancy Blair, We're bound for South Australia.

Tops-Down,

I shook her up, I shook her down, Heave away, haul away,
I shook her round and round the town, We're bound for South Australia.

Bottoms-Up,

There ain't but one thing grieves me mind, Heave away, haul away,
To leave Miss Nancy Blair behind, We're bound for South Australia.

Hands Around,

And now we're sailing round Cape Horn, Heave away, haul away,
You'll wish to God you's never been born, We're bound for South Australia.

Adderbury Hey,

And now I'm safely on dry land, Heave away, haul away,
With a bottle of whisky in me hand, We're bound for South Australia.

END on a chorus.

CAPSTAN FIGURE

Instead of a normal walk round and sing, all hold sticks horizontally with a two handed grip at end with both knuckles on top, the free ends being into the middle like the arms of a capstan, and walk round simulating pushing.

CHORUS

All stand facing opposites, stick held in two handed grip at bottom and stick sloping up to the right across the chest. In bar one the evens push their stick forward on the first strong beat and hold it steady, and the odds strike (more of a vigorous swipe) its tip on the second strong beat. In bar two the evens hit the odds in a like manner. In the next bar both strike their partner's stick, up high, with a forehand and then a backhand clash. Then the stick is swung horizontally over the head (clockwise looking up) to strike partner's stick again with a forehand on the second strong beat of the fourth bar. This swing starts either with a preparatory movement to the right as if ready for a forehand, or as a bounce off of the backhand. All continue facing across and step and close twice, moving sideways down the set with the stick held as if heaving on a rope. Face up and dance up with stick on shoulder, clashing with opposite at the end.

STEAMBOAT

The Adderbury figures could be replaced with movements representing elements of a steamship that was in passage to the far side of the world. The fun comes from the problems of dancers coordinating opposing movements. The nautical name for such an idea might be "to dance and skylark"!

Weigh Anchor

As Capstan, but noting that an anchor is heavy to lift and the men would go round slowly.

Poppets

Hold stick by middle, horizontal and full arm stretch above head. Raise and lower stick by bending at knees. 1,4&5 and 2,3&6 work in opposition to each other, one set going up while the other goes down.

Rockers

Hold ends of own and opposite's sticks across set. Stand erect and pump them alternately, having left hand up while right hand is down.

Clean Tubes

Turn to face outwards, bend over and put stick between legs, just above knees, push and pull as if they are rods being forced in and out, odds push when evens pull.

All Hands to the Pumps

Hold both ends of the two sticks in right hand and pump, with a good bend of the body, 1,4&5 down when 2,3&6 up and vice versa.

FIRE!

Hold both ends of own stick and form them in a line along each side and the two sides of the set pump alternately, as an old fire engine.

Drop Anchor

As the anchor is falling, this is fast, unlike weighing it!

WILLIAM'S FANTASY

- Source** : film and notation from White Rose of Wellington, New Zealand, 1990. A handkerchief dance composed in 1982.
- Music** : own tune, "Constant Billy Backwards".
- Steps** : double steps, single steps, sidesteps, and step & jump. Start each chorus and figure onto the right foot.
 chorus - 2 doubles (really sidesteps), 2 stephops, step & jump.
 figures - 2 doubles, 4 stephops, 2 doubles, 2 stephops, step & jump
- Hands** : double steps and stephops - large arms swing down and up.
 sidesteps - leading arm straight and fairly high, and a dip-&-up-&-out wave of the hand, other hand on hip..
 step-&-jump - a scoop, ie big circles back, down, forward and up, not a snatch, and ending with arms up.
- Set** : composed for four dancers, standing in a line across, facing the music. Can be done by two or more dancers by simple adaptation.

O2YS

Come in with a step and jump.

CHORUS

The dance starts and ends with a chorus and has one between each figure.

All sidestep right and left going backwards (equivalent to 2 double steps). Come forward on two stephops, with high knee lift, and step-&-jump. Repeat, ending facing neighbour in pairs.

FIGURES - these are Ilmington like, but in the reverse order.

1. **Hey**. Reel of Four, starting passing other member of pair by the right shoulders. Weave through and end with a step-&-jump to face up for chorus. This figure is not danced when there are only two dancers.
2. **Back-to-Back**. Pairs back to back both ways.
3. **Gypsy**. MF Ilmington like half gyp. Dance into right shoulder to shoulder with the other of the pair, up and down the set, turn away to the left from that dancer and dance back to place with the stephops, turning left to face the other dancer again. Repeat going left shoulder to shoulder and turning to the right etc.
4. **Circle**. Move to pass the other member of the pair by the right, thus forming a circle. Circle round clockwise till the leader, the original left hand dancer of the line, is at the bottom, then they all follow No 1 up the centre to form a column of four.

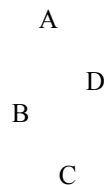
The final chorus is danced in this formation.

If danced with two separate sets of four, the dancers come up in a combined line of eight.

OVER THE STICKS - NEW ZEALAND

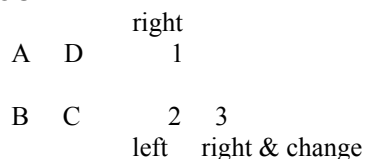
- Source** : worked up with Egmont Morris, New Plymouth, New Zealand, 1990.
Dance : as collected dance plus extra movements.
Steps : stephops with toe or heel touch on the strong beats, or syncopated by touching between the strong beats.
Set : four dancers over crossed sticks on the ground.

FIGURE ONE



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

FIGURE FOUR



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

PERSHORE HANDKERCHIEF

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

ORDER OF MOVEMENTS - each movement is eight bars long.

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

NANCY'S FANCY

Source : film and notation, White Rose of Wellington, New Zealand, 1990.
Steps : Skip step, sidestep, polka step.
Set : Garland dance for 4, 6 or 8 dancers.

O2YS

Face in, standing in a circle. Eight bars in all.

1. **Rounds**. Facing in, circle to the left, clockwise, using a sidestep to the left (a slip step like Scottish dancing), turn clockwise to the right to face out and continue circling the same way, clockwise, with slip steps to the right. Reverse, keep facing out and circle back, anticlockwise, with slips to the left, finally turn left anticlockwise to face in and continue circling to place with slips to the left. End movement forming a set in two columns facing across. 16 bars in all

CHORUS - after each figure.

Form a single line along the centre of the set, using a skip step, with all the dancers facing the same way. The odd side dance forward, passing right shoulders and going as far as opposite's place before turning back and coming to the middle, in effect going halfway round their opposite, in a 'horseshoe' path, to end facing to their starting side. At the same time the even side dance forward along a 'back-to-back into line' path, facing across throughout, ending also facing the odds side, with left shoulder to their opposite's right. All dance four polka steps, two a little to the left and two on the spot. All retrace their path back to places, the evens facing across throughout, but the odds turn anticlockwise to their left and go forward around their path to place and turning anticlockwise to face across when back. All dance four polka steps, two a little to the right, and two on the spot. Four bars to each part of this figure, 16 bars in all.

2. **Contra-Star**. Four dancers link right hands and star to the left, clockwise, with polka step, using two polka steps per quarter turn of the star. Turn out and left hand star back to place. Eight bars each way.

If there are only **four** dancers then all dance the star.

If there are **six** dancers, the star is done by 2,3,4&5. The persons who are first corner, 1&6, skip around the outside of the star in the opposite direction to the rotation of the star. They turn in at half way to come back in the other direction.

If there are **eight** dancers, the middle four star and the outer four circle outside.

3. **Allemande** or right and left turns with opposite. Turn into line along the centre by two polkas, and to opposite side by four and back into the line by six and to place by eight. For each quarter turn, travel on the first polka and dance the second on the spot. Turn in and repeat with the other hand. End facing across. 16 bars in all.

4. **Hey**. A large Reel of Four, began by dancing forward and turning to the right to pass opposite by the right shoulder. In 16 bars it can be done twice through, but in the observed performance the dancers cut the last passing or two to get to place in time.

5. **END**. Move to a ring raising and tilting garlands forward to form a crown.