

STEEPLE CLAYDON

Most of our knowledge of the lesser morrises exists because of the industry of Cecil Sharp just before and after the First World War. Sometimes the immediate descriptions existing in his pocket sized Field Notebooks retain a vividness lost in the later formal write-ups found in his deposited Manuscripts. One such visit was on September 2nd 1922 to Steeple Claydon in Buckinghamshire. The formal account is found under C# Tune 4886 and in Folk Dance IV p 86-87. The other half of the visiting team would have been Maud Karpeles.

Sept 8.

Buckingham Union after breakfast, got 3 songs from Robert Hughes (63). Talked with other old men and learned of a morris at Dadford and Steeple Claydon, also of a fiddler Tom Stuckberry at Hillesden. Then cycled to Steeple Claydon. Found John Jennings (73) on the road. Plays piccolo both ways (traverse and à bec) all sorts of dance tunes. Used to go “mumeling” at Christmas and remembered all the words. Played for the morris and once danced with them. Told us of John Inwood, known as “Jockey-Um”, a morris dancer and a fiddler and son of a fiddler. Had a brother William now dead who played and danced still better.

Went and called on John Inwood (77), a nice old man. Found him digging potatoes. At once came into his cottage, a pathetically small one, and took down a fiddle (half size) which he told us belonged to his father’s granfer. After much tuning played a version of “Old Mother Oxford” which he said was the only tune they ever played when they danced the morris, probably because they played it better than any other. Played several other tunes as he gradually found his fingers which he said were too stiff now to play as he used to. He apologized when he began by saying “I can’t put it up very high”. I took down “The Cockade” as well. He said they used to dance at the Phoenix public house, country dances etc. He once won a prize there at a smoking match when he smoked in a church warden pipe two ounces of tobacco straight off, “you couldn’t tell the time of the clock for smoke”.

Then I tackled him on the morris. The 6 men who had bells stood up in a file, went through the straight hey (called the “double”) to the tune, ending facing in pairs, 1&2, 3&4, 5&6. They then clapped, he couldn’t tell us exactly how but apparently something like the claps of “Shepherd’s Hey” and “None So Pretty”. Jennings told me later on that after the second double, they faced 2&3, 4&5, 1 and 6 being neutral. Jennings also told me they sometimes used sticks. It reminded me of the Worcestershire morris and like it danced at Xmas. Inwood then danced the morris step with great vitality, springing very clearly and throwing out his legs further and higher than we are used to do and keeping them very nearly straight, his hip joints wonderfully loose and flexible. He told us Crass was another morris dancer now living ay Brackley.

We then returned to Jennings who told us of Country Dances, one in which hands across and Butterfly arch movement occurred.

The morris stopped 30 years ago.

In Sharp’s Mss, he said “Apparently very like the morris at Ludlow and White Ladies Aston, evidently very corrupt and more like a reel.” The only such relevant dancing we know that Sharp actually saw was at Brimfield, so the comment may have been second hand. It is not a conclusion we would accept today with our greater data base.

Sharp also expressed the step description differently, “with great agility and spring for a man of 77, throwing out his legs further and therefore higher than usual and keeping them very nearly straight, though quite flexible, hip joints wonderfully loose.”

Keith Chandler has found material that suggests that major differences between Oxfordshire and Buckinghamshire morris were recognised by contemporaries. Whether this was in dance structure or performance style is unknown.

Sharp has collected a number of "Shepherd Hey" clappings. "None So Pretty" came from Fieldtown. A suggestion for an interpretation is to use the None So Pretty formula but touching one's opposite, not oneself, in bars 1-2.

OVER THE STICKS

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

FIGURE ONE

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

FIGURE TWO

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

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

GREAT WISHFORD FAGGOT DANCE

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

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

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

FIGURE ONE

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

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

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

FIGURE TWO

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

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

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

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

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

BRIDE'S REELS

Weddings being an important Rite of Passage they have attracted special customs including particular abiet simple dances. Even in Wiltshire they would “foot-it, cross-over and dance the figure” at weddings. “Reels” are usually constructed to have alternate stepping and reeling and normally only one form of the reel was used in any one place. The Fletts collected a number of social reels in Scotland which are not effective show dances on their own. Within a display the significance to the dancers is unimportant and it is more effective to string several different forms together. This notation is a set of movements using four dancers, followed by some using eight, ie two sets of four combining.

NAMES

“Bride” is a very ancient word and nobody knows what it meant originally. She was so important that the groom was named after her. He was called the “Brydguma” or Bridegroom, Guma being the equivalent of the Latin word Homo, meaning man, therefore the Bride’s Man. In time the word Guma has become confused with Groom, which once meant a boy or man, before it was narrowed down to a man-servant. The wedding guests used to be known as Bridallers. The leading bridesmaid was the “Best Maid” to match the “Best Man”. Unmarried girls used to wear white to a wedding and were called “Bridesmaids”. The “Honest Folk” at a wedding were a married couple related to the bride, the woman being equivalent to the Matron of Honour. The Brydealu or “Bride-Ale” was specifically the Wedding Banquest or Feast, later known as the Wedding Breakfast. A literal break fast when one had to have fasted since midnight to take communion. Bride Ale has contracted to “Bridal” which sounds like and adjective and it became used as one.

DANCES

The first dance after the meal was often “Bonny Breast Knots” led by the bride and groom, best man and bridesmaid.

Wedding Reels for four, six or eight, were usually started by that four with the help of the Honest Folk and close relatives. There are traditional Scottish tunes, “The Bride’s March”, “Woo’d and Married an’ A’ ” and “The Bride’s Welcome Home” that were used for such dances.

The Bride’s Reels started before the bride and Groom went to bed. They were first danced by the bride, best maid, the married woman, the bride’s mother and other close female relatives. During these Reels the men “swept the bride” with brushes made from straw with the grain removed. The bottoms would be bound with one ribbon and the heads in two’s and three’s with separate ribbons. However they were not to touch the bride, only to irritate the rest. The straw brush could be a suitable traditional alternative for women’s sides to the morris men’s bladder and tail.

THE STEPS

- Travelling** : forms of the 1 2 3 hop steps, ie the Chase, Skip-Change or Hop-1&2, which close the rear foot up behind the other on the second beat of each bar.
- Setting** : either use a backstep with a hop or a form of Pas de Basque. In this dance arrangement some of the setting is done with hands linked with neighbours and some facing one’s partner with both hands touching, r+l, l+r and arms stretched out straight and horizontal, but with the body upright and not leaning onto the hands.
- Breaks** : each reel could end with three stamps.
- Speed** : different musicians set various speeds. Fast was 60 bars per minute and slow was 40 bars per minute. For comparison, in southern England country dancing is often at 60 bear per minute and the Cotswold morris is at under 48 bars per minute.

MOVEMENTS FOR FOUR

Starting Position : 2 4 1&3, 2&4 are facing pairs. _ _
 m
 1 3 _

Once to Yourself : just two chords.

STEPPING ONE

In starting position, facing in. _ _
 m

REEL ONE

Start with the right hand of the pair going in front of their partner and leading them round in a clockwise circle, ending a straight line along the centre line of the set with the original left hands of the pairs back to back in the middle.



STEPPING TWO

In one line, facing partner. > < > <

REEL ONE, continued.

Break from the line along into a clockwise circle, the same person of each pair leading their partner, ending in a straight line across the set.



STEPPING THREE

In one line, across the set, facing partner.

REEL ONE, finish.

Break from the line across into a clockwise circle, the same person of each pair leading their partner, ending in their starting position in a square, the last change being the left hand persons crossing along their diagonal.





STEPPING FOUR

In pairs, facing partner along the set, hands touching.



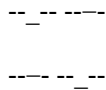
REEL TWO

The right hand of each pair pass right shoulders in the centre and turning to their right dance a reel of four along the diagonal of the left hands of the pairs. There is an alternative movement when there are eight dancers which is given later.



STEPPING FIVE

In lines facing across, as in stepping one, but with hands joined along the sides.



REEL THREE

The diagonals cross and back, following shallow clockwise ellipses, the right hand of the pairs passing right shoulders ahead of the left hands, who wait just a little before crossing.



STEPPING SIX

Facing across in pairs, exactly as stepping one.



REEL FOUR

Pairs join inside hands and dance 'arches' with the opposites. First pair go under the first time round and the second the second time. If the inside arms are kept straight, a wheel effect can be produced as the arms rotate.



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Then all join hands in a circle and dance ‘dishrag’, the path being the same as the arches but without letting go of hands. The pair going under must raise their inside hands above their heads and **then** turn backwards under the raised hands to avoid injury!

Finally the pair going under as in a dishrag stop half way, all then face the centre so that each dancer has their arms crossed at the wrists in a ‘clover-leaf’ as the four dance a ‘basket’ clockwise. Break out into a line of four across the set as for stepping three.

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Each of these moves can be repeated ad lib before going on to the next.

STEPPING SEVEN

Pairs step on the spot, facing partner, hands touching.

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REEL FIVE

Swing in pairs, cross hand grip, rotating clockwise in the swing and each pair going in a circle around the other pair to starting place at a steady pace and all at the same rate.

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X

—

—
X

—

STEPPING EIGHT

End in the starting position and step facing across with inside hands joined.

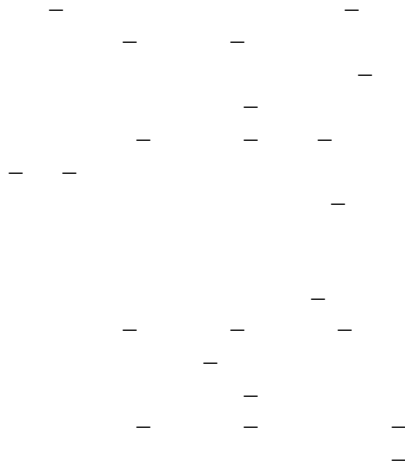
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REEL SIX

The right hand dancers of each pair lead their partner across the second diagonal and as they come alongside their opposites they do a ¾ right forearm turn and dance off side by side on the other diagonal.

They turn 180° alone to face back and dance to meet again, do another ¾ turn to be on the original path. Turn at the end of the loop, still following each other and repeat this to place.



Dance Off.

MOVEMENTS FOR EIGHT

Starting position,
m - - -
 - -

STEPPING ONE

In starting position, facing across.

REEL ONE

In four's, as above.

STEPPING TWO

In one line facing partner, > < > < > < > <.

REEL ONE, continued.

In four's, as above

STEPPING THREE

In two lines of four across the set, one for each set of four dancers.

REEL ONE, finish.

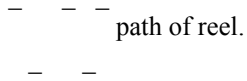
In four's, as above.

STEPPING FOUR

In two lines of four along the set and facing partner, hands touching.

REEL TWO

All eight follow in pairs in a reel of four along the set.



STEPPING FIVE

In two lines of four along the set, facing across, hands joined along the sides.

REEL THREE

In four's, into two loops, as above.

STEPPING SIX

As stepping one.

REEL FOUR

All eight dance in two interlacing loops of four, right hand person leading in each pair.



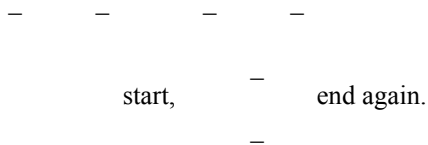
loops to end.



STEPPING SEVEN

Like stepping three.

REEL FOUR, continued.



- - - -

REEL FIVE

Swing in pairs, going round set, as above for reel five, but for four pairs.

REEL SIX

For eight and danced in two halves.

- -

- start passing by left,

-

- -

path

Do not come off a loop till someone else enters it.

STEPPING EIGHT

Like stepping three and seven but both hands touch as in stepping four.

REEL SIX, continued to place as at start of reel.

STEPPING NINE

Face in a square, along the diagonals, joining inside hands.

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-

\ /

- -

REEL SEVEN

Reel of four across the set diagonal, pairs linked up with arms around waists.

- -

start, - track,

- -

This diagonal -

waits a little

Lead off out of the reel. Dance takes about three minutes.

SPECIAL PERSONS

A special person or couple, newly married or engaged, could stand in the centre of the dance for eight throughout.

Reel Six can be used on its own with the spare couple standing in the middle back to back with arms linked. The musician stops suddenly and they have to attempt to unlink their arms and turn and kiss each other before any of those in the reel can reach them.

“The Drunken Skipper” is any reel in which during the stepping the dancers stagger about as if drunk. After about the 6th bar, the tune is slowed down considerably and the apparent drunkenness is increased until they collapse on the floor. They rise on a chord and reel again. The dancers try and fall on top of each other, each trying to be topmost.

MATTACHINS or BUFFOONS

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

STICKING

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

ENTRY

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

CHORUS

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

FIGURE ONE

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

D C A B B A C D D C
A B̄ D C̄ C̄ D B̄ A A B

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

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

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

FIGURE TWO - "THE THREE CUTS"

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

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

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

FIGURE THREE - "THE FIFTEEN CUTS"

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

C	C
<D B>	D> <B
A	A

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

FIGURE FOUR - "THE THRUST PASSAGE"

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

Bars 5-7 Repeat Bars 1-3.

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

FIGURE FIVE - "THE BASTION"

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

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

FIGURE SIX - "THE HAY"

Face as at start of dance.

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

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

FURZEFIELD

- Source : Bath City, three handed version of the Bampton dance.
Set : three dancers stand in a triangle.
Dance : Foot Up to start and Half Rounds for the rest of the figures.
Chorus : is a three hand right hand star going round doing two half capers, then four plain capers to turn out and face back, and left hand star coming back doing two half capers, then four plain capers to form a line of three, then a full Reel of Three, itself taking eight bars.

BRUCE FORSYTH'S GENERATION GAME

- Source : TV programme September 1976 using the boys of the Royal Ballet School. Danced in the Adderbury style and with long sticks.
- Music : "Blue Bells of Scotland", and its usual Adderbury sticking.
- Set : six dancers, but not in the usual morris formation. The active pairs were the neighbours at the top and the opposites at the bottom, but the sides were not parallel, being much wider at the top, presumably for the convenience of the staged performance.

6 X 5

4	3
X	X
2	1

The "X's" indicate the persons who clash together and who also dance the figures together.

- Chorus : as normal Adderbury "Blue Bells of Scotland".
- Figures: start with Whole Rounds for all, then half-gip, back-to-back and hands-round with indicated person. Adderbury like reels along the sides which are mirror images and end the dance all facing up as below.

x
6 5

x	x
2 4	3 1

Clearly the set could be turned the other way and then repeat the entire dance with 1&2, 3&5, 4&6 working together.

Processional Down could be included but it would require the dancers to go down the outside, in contrast to Processional Up where they would have to come up the middle, but they could exploit forming lines of four and six in doing so.

In principle a similar dance could be constructed for eight standing in pairs in a square, but it would be getting complex and rather un-Cotswold.

THE TWO RONNIES

- Source** : The “Two Ronnies” Show on TV about August 1977. They were dressed in long whites, hats and baldricks. The two women in the set wore shorts.
- Sticks** : Each started with a long stick held Adderbury fashion, and during the dance swapped it for a bladder.
- Step** : stephops.
- Set** : two lines of three, starting by facing across towards opposite.

A Casts -

- a) bottom pair - cast up the outside to the top, clash sticks in the middle at the top and dance down the centre to places.
- b) middle pair - cast up the outside to the top, clash sticks in the middles at the top and dance down the centre to their place.
- c) top pair - dance a small circle around their place, clash and then dance another circle in the other direction.

B Swops -

- a) bottom pair - repeat A but when back in place swap their sticks for a bladder from a pile at the bottom of the set.
- b) middle pair - like A but taking a longer path, cast up the outside to the top, down the middle and cast up again to starting place, swapping sticks for bladders at the bottom.
- c) top pair - clash at the top then down the centre, swap, up the outside.

C Waggon Wheel - whole rounds each way but putting **both** hands on the shoulders of the dancer in front.

- D Cross Over** - pairs cross over the middle. Two dancers in turn, cross to meet face to face, dance a step on the spot, then sidestep, moving a little to the right side so that they can lean both forward and round the other dancer and smack the other dancer’s bottom with their bladder. The order appeared to be the bottom pair first, then alternate ones from each side so that each dancer has two goes in succession. The pairs were never corners.

E Whole Rounds.

F Leapfrog - face up to the top in two lines. All dance a pas de basque step while dancing on the spot.

- a) bottom pair - balance then two leapfrogs up to the top, and dance back down the outside to place.
- b) middle pair - balance then leapfrog over top pair, cast to the bottom and leapfrog up to place.
- c) top pair - dance down the outside of the set and leapfrog to the top.

G Cast -

Cast out from the top, lead by the first pair, and come up the middle, forming a line of six across the set facing the top.