

“THREE TO FIVES”

The title is about as accurate as “Morris Time”!

It is not an uncommon experience for a foreman to find that there is a need for dances that can be performed by less than the club’s regular number. There are three classes of solutions,

- (a) find ways of using a maximum of the content of the existing club repertoire, but with fewer dancers.
- (b) adapt the dance ideas so that the result looks choreographed for the number of dancers available. Some dances could then always be done by four!
- (c) learn dances that are traditional or have been composed for fewer dancers.

Unfortunately most of such that I have seen are in the “Street Dance” or “Border” styles. There follows here a selection of dances and ideas culled from a wide variety of sources and traditions. Where there is a story it is included. Some are very old, others even come from comedy programmes on TV! First however a general survey before giving the detailed notations being offered.

SINGLETONS

Dances for one are solo jigs. A fairly comprehensive list includes Morris jigs, Fool’s Jig, Captain Pugwash, Baccapipes, Crossed Sword dances, Broomstick and related dances, Egg and Candle dances, Isle of Man Dirk dance, All the Four Winds, Step dances including hard shoe and clog of various “styles”, Sailor’s Hornpipe, Highland and Irish dances, Sword or Cutlass drill (eg Forest of Dean), Baton Twirling, Rhythmic Gymnastics with apparatus (eg a stick and ribbon) and jiggling by Hobby Horse (eg Minehead) and Jack-in-the-Green. There have been some improvised dances seen using such long apparatus as a Friendly Society stave or a pitchfork. Most of the above can be performed by more than one person simultaneously. There are suitable jigs from abroad such as those danced by the Basques. Many need practiced skills just as do comparable circus activities like stilt walking, uni-cycling, and juggling.

DUALS

Dances for two include the double jigs. Morris jigs can be danced by both persons together, with or without an element of competition, or by taking turns, either walking round between to fall in behind, or by facing and alternating as in Bledington “Shepherd’s Hey”, or even by dancing different movements simultaneously, as in the Sherborne tradition. Most of the solo dances mentioned above have duet versions. In the past I have seen two dancers from Chipping Campden and I have heard of two dancers from Eynsham creating a double jig by dancing as much of a set dance as the two could manage. There are a few display mixed couple dances, eg from the Isle of Man. There are comic or fun dances from Europe, eg “The Ox” or “Student” Dance from Scandinavia and the Fool’s Jig like dance from the Baltic states for two sharing one long pole. The choreography of Irish pair dances is worth study for inspiration. There are also free form traditional dances such as that done by the Teaser and the Hobby Horse at Padstow.

THREES

There are a few recognised morris dances for 3, eg “Shepherd’s Hey” from Lichfield, other than 3 dancing a solo jig in a ring, facing inwards or outwards, and a number of Three Hand Reels. Some of the Ducklington dances are in effect jigs done as set dances with the figures performed 2 by 2, and they can be done as one side of a set with only one half of a team dancing.

FOURS

There are a large number of variants of Four Hand Reels, including those usually done today as social dances, eg the "Sidbury Reel", but also several that were done with various sizes of sticks. The Dual Morris jigs mentioned above can be done 2 by 2. There are ways of cutting Cotswold dances for 6 down. Using a different number of dancers could be a way of having more than one version of a common dance in the repertoire, eg like "Trunkles". Headcorn Morris have a complete tradition for 4 dancers. Some dances for 8 can be done in "half", such as the stave dances and other dances where the basic active unit is actually a group of four. The Lichfield "Nuts in May" can be split down the middle. "Lively Jig" from Ilmington, "The Faggot Dance" from Great Wishford and a "Four Handed" from Beaminster are older dances. There is "The Buffoon" with sticks or swords from the early Tudor period. There are comic dances such as the Scandinavian "Skobo" and the Victory Morris "Four Old Men's Dance", and traditional stick dances from the Sussex Mummers, like "Over the Sticks", and Scan Testers "Walking Stick dance". There are a number of composed dances for 4.

FIVES

There are a few dances that are arranged for 5. "Bunch of Fives" from Mary Rose is one. Five Hand Reels were not uncommon in social dancing, and such have been found in Dummer, Dorset and the Lakes. Morris double jigs can be done with one dancer in the centre and four others facing inwards at the corners of a square.

SIX AND MORE

Of course these are not for reduced sets, unless one dances with 8 or more normally! But why miss some good ideas? "Limpley Stoke" is a version of the Bampton jigs done by sets of 6. All morris jigs can be done in a circle for as many as will. The Shropshire Bedlams "Seven Hand Reel" is a good dance in one line that should not be missed.

Amongst country dances there are a few that were done at special occasions, eg the Six Handed dances from Wiltshire : "Haste to the Wedding", "Wiltshire Six Hand Reel" and the "Wiltshire Wedding Reel".

Finally there are a number of folk derived items primarily with words and sometimes dance elements, including Mummers Plays, Crossing-the-Line Ceremonies, The Recruiting Sargeant and various Wicked Squire skits.

REQUEST

If you know of other dances that could be included later please contact us.

“SAILOR’S HORNPIPE”

The Sailor’s Hornpipe probably had its origin in a stage dance but it became widely distributed in the folk world. The step dance community in England, Scotland and France have complex versions drawing on the wide range of steps available to them. The Dance Teachers have published a standard notation for use as a character dance in classes. At some of the older English Festivals, such as at Knutsford, one can see versions danced by children from dance schools which have been passed on through so many generations of dancers that they represent a traditional form! Naturally the dance was once widespread amongst sailors and forms have been preserved as display items by cadets and other organisations and have been shown at the Albert Hall, the Royal Tournament etc. The story is that there should be 10 distinct figures each based on some action within a sailor’s normal activity, but these conditions are seldom observed. Of course the number of figures available is enormous and their manner of performance full of variety. Printed notations tend to be of the more difficult variants. A simple set comes from “National Dances” by G.T.Kimmins first published in 1910.

Basic Step : 1st beat : step forward with one foot into the 4th position.
 for 1 bar 2nd beat : bring the other foot up behind into 3rd position.
 3rd beat : step forward again with the first foot.
 4th beat : throw the other foot forward, raised from the
 round, and hop on the supporting foot.
 The arms are folded and held well out, forward of the body.

Fig 1. : Basic step 4 times going forward, beginning with the right foot, and 4 times coming backwards to the starting position.

Fig 2. : Bar 1 1st beat : place the right heel on the ground, the toe turning up, about a foot to one side and slightly in front of the left foot and at the same time hop on the left foot, with the arms fully extended to the right.

3rd beat : place the right toe behind the left heel, again hopping on the right foot and moving the body backwards a little, while drawing the arms back to the left between beats 1 and 3 in imitation of pulling a rope.

Bar 2 : one basic step, obliquely forward to the starting position line, beginning with the right foot.

Bars 3/4 : repeat bars 1/2 on the other feet and to the other direction.

Bars 5/8 : repeat bars 1/4, ending where started.

Fig 3. : Hop on the right and the left feet alternately 12 times, for 6 bars, moving slowly backwards. While hopping on the right foot raise the right hand above the head and pull down on an imaginary rope etc. End with a “break” of a spring to the right, from the left foot to the right foot, and to the left, from the right foot to the left foot, taking one bar, and then bringing the right foot behind the left into 5th position, stamp 3 times in the last bar, right, left, right and pause, moving forward a little in bars 7/8.

Fig 4. : Fold arms again.

Bar 1 1st beat : point the right toe to the left toe, in 5th position, with the right heel well raised.

Bar 1 2nd beat : place the right heel to the toe of the left foot.

Bar 1 3rd/4th beats : repeat with left foot.

Bars 2/6 : repeat right and left alternately, 12 times in all, while moving forwards a little.

Bar 7/8 : “break” as fig 3. but starting off of the left foot.

Fig 5. : Bar 1 : step obliquely forward with the right foot and hop on it and at the same time bring the left foot forward, raised. Lean backwards, one arm behind the back and other across the stomach, as if hitching up the trousers.

Bar 2 : step on the left foot and hop on it, pointing the right foot behind the left ankle. Lean forward and reverse the arm positions.

Bar 3 : step back with the right foot and draw the left foot in front of the right into 5th position.

Bar 4 : step back again with the right foot and hop on it, raising the left ready for,

Bars 5/8 : repeat bars 1/4 to the left with the opposite footing.

Fig 6. : Bars 1/6 : beginning with the right foot, dance the basic step, moving alternately to the right and to the left while facing forward, going forward for 4 bars and then backwards for 2 bars.

Bars 7/8 : End with the “break” of fig 3, starting off of the left foot, but this time turning completely round during it on the spot and turning to the right.

END Make a formal military SALUTE, with the feet together and the body to attention.

30 years ago I noted a list of Sailor’s Hornpipe figures from a mss in the Vaughan Williams library.

1. Polka Round,
2. Hauling Down,
3. English Twist,
4. Coiling Down,
5. On the Rocks,
6. Rope Hauling (to right and to left),
7. Boat Pulling,
8. Rope Hauling (square),
9. Get Cutlass,
10. Cutlass Drill,
11. Return Cutlass and get Flag,
12. Flag and Cap.

That should encourage the imagination in a true traditional style!

EAST ACTON STICK DANCE

Source : A Hancock TV show of about 1955, as performed by Tony Hancock, Bill Keer, and Sid James, dressed in Top Hat, Forest of Dean shirt (like Beaux) and britches and each carrying a long stick.

Steps : single steps.

Set : three dancers in one line facing to the side (to audience).

A1 : Foot-up twice to the audience.

B1 : Middle dancer sticks with the right hand dancer, then repeats with the left hand dancer : (suggest, hit tips right to left and butts left to right while plain capering, 4 bars with each dancer).

A2 : Reel of Three, the middle going to the right first.

B2 : Middle dancer elbow swings the right hand and then the left hand dancer.

A3 : Foot-up twice as A1 - but in a different direction.

B3 : as B1.

A4 : as A2.

B4 : Middle man do-si-do's the right hand and then the left hand dancer.

ad lib to this pattern, introducing new figures at B6, B8 etc

THREE HANDED CIRCLE DANCE

Source : taught to Minden Rose by Knockshuttle Hundred. Related to the “Three Old Men’s Dance” from Clippingholme, Lancs [see C# Book]

Music : Keel Row.

Set : three dancers stand in a ring, facing inwards, hands on neighbour’s shoulders.

A : **Circle** to the left, hop on leading foot and trailing foot does a heel and toe step.

B : **Circle** to the right, with the same stepping but on the other feet.

C : **Slaps** : Drop arms to sides. Each dancer in turn does the following.

First dancer claps both hands together in front of chest on the first strong beat, and slaps their right thigh with their right hand on the second strong beat. Then slaps their right hand neighbour’s left shoulder with the right hand on the first strong beat of bar 2 and kicks their backside with their right foot on the second strong beat.

The first dancer does this to the second in bars 1/2, the second dancer to the third in bars 3/4, the third dancer to the first in bars 5/6 and the first dancer again to the third in bars 7/8.

Repeat A - C a few times and then,

D : All raise their right knee, pass their left hand under it from the left to the right and grasp the right hand of their right hand neighbour, so that all have their arms crossed right over left.

Thus linked up, all hop on their left feet and circle to their left, till they fall over or something, so that the dance can not continue.

THREE HAND REEL

Source : a women's side from Norfolk.

Steps : skip change step to travel and can end movements with three stamps like a hornpipe.

Set : three dancers in a line, top facing down the set and the other two facing up. 1> <2 <3. Figures are all based on circling.

CHORUS : version 1 : Reel of Three every time.

version 2 : 1st and 4th times one end dances a Figure Eight around the other two : 2nd and 5th times the other end dances a Figure of Eight : 3rd and 6th times a full Reel of Three.

1. **Star** (hands across) right and left, turn **in** at half way
2. **Ring** (hands round) to left and to right, with or without joining hands.
3. **Star**, but at half way and at end reverse direction by casting **out**, all following No.1, so that the order is reversed, and forming a circle a little to the side of the original star. No.1 followed by the others traces a near figure of eight path.
4. **Ring**, joining hands, and popping dancer under as in "Pop Goes the Weasel" at the end of bar 2, all letting go hands and then rejoining them; carry on to the left, each popping in turn at the ends of bars 4 and 6. Repeat the circling to the right and popping at the ends of bars 2, 4 and 6 again. The figure is 16 bars long in all.
5. **Star**, right handed, and each dancer in turn pops under the arch made by the other two without letting go of the star at the ends of bars 2, 4 and 6. The first two can turn the easy way going under but the last has to do a reverse direction of turn to avoid twisting an arm. Turn out (alone) to come back and repeat it all left handed.
6. **Ring**, No.1 pops under at start without letting go, turns to face centre so that all have hands crossed in a clover leaf and "basket" round to the left to end the dance.

In dances with Reels of Three, occasionally the reels are danced facing to the side throughout and sidesteps could be used.

UPTON SNODSBURY

Source : Maud Karpeles mss
Steps : walk, skip, polka, etc
Set : three dancers in a line, each with one or two sticks.

A three handed reel with heys and stick tapping. Did some kind of stepping throughout the dance. For the stick tapping the middle dancer tapped alternately with the dancers on either side of them. Dr Cawte found that the reel could be done as a "Sheepskin Hey" around three hats on the ground.

An interpretation :

Chorus : various possibilities exist for single or two stick hitting. The tapping can be either (a) with each sideman, 4 bars each, on every chorus or (b) 8 bars with a sideman, alternating whole choruses with each dancer.

Figures: heys with different stepping (a) walk (b) skipping (c) rant (d) an invented heel and toe step. Perhaps repeat whole dance.

BOLLINGVILLE FOUR REEL

Source : a four hand reel from the USA, learnt at the CDSofA summer camp at Pinewoods in 1980.

Steps : dance walk and swing buzz step

Set : start in a line of 4 with middle two back to back, ><><.

A1 : Reel of Four, passing right shoulders first, ending as at the start.

A2 : Do-si-do the one that one is facing (4 bars) and then pivot swing them with a ballroom or cross hand swing in the normal clockwise direction (4 bars). End side by side facing the other pair.

B1 : Right and left hand star (hands across) turning inwards at half way.

B2 : The original centre two in the line of four continue turning by the left hand for another 1½ turns to end facing the other end person to the one they started facing (4 bars) and then right hand turn that person twice round to end in a line of 4 with only the centres having changed places (4 Bars).

Repeat ad lib

BRIMFIELD MORRIS DANCE

Miss Leather and Cecil Sharp saw Mr Trill's morris men from Brimfield, between Ludlow and Leominster, Herefordshire, at Orleton on Boxing Day 1909. Mr Trill had "learned his dancing Chepstow way" but his "morris dancing" at Brimfield. As far as they knew it had always been done at Christmas, as was all the morris in the Borders. "They never missed. People said it was no Christmas without the morris men". The troupe were six, four dancers, with medolian and tambourine men. There was nothing particular about the number, sometimes they had more and sometimes less than six. When there were more, they were able to introduce Country Dance figures into the dance.

In 1909, as the photographs taken by Miss Leather show, the men wore fancy dress, has their faces blacked with white painted patches, but had no bells or handkerchiefs, only short thick sticks. These were six to eight inches long and one and a half inches diameter. The dancers had box hats and the musician a large hat with feathers. The men said that they remembered when the dancers wore smock frocks, breeches, white stockings and gaiters with soft felt hats - "Jim Crow" hats after the style of the clerical hat of the time. They used to have a separate fool whose tunic and trousers were made of any gaudy stuff.

The melodian player had no fixed music for the dance, polkas were preferred but sometimes schottiches played rather slow. They used to have a fiddler, Tom Payne, but he had played since 1895 for the side at Richards Castle, two miles to the west. The dancing stopped at Brimfield with WWI.

The dance that Sharp saw was similar to the Four Handed Reel, except that when the dancers faced they did not "step" but clashed their sticks together.

Set : four men in a line, facing in pairs, 1> <2 3> <4.

Steps : simple, but suggest use step-hops throughout without any jumps

NAPPING : 2 and 3 hold their stick in both hands, resting their hands on the midriff, and keeping the stick steady during the tapping. 1 and 4 strike these stationary sticks from side to side as in "single stick" for eight bars in rhythm with the music. That is, in general hitting from right to left on the first beat of each bar and from left to right on the middle beat, but phrasing it overall according to the particular tune played. All step-hop (4/2 step), marking time during the "napping".

FIGURE EIGHT : alternately between nappings, 1 and 4 dance a figure eight not a hey or chain, around 2 and 3, who remain in their place marking time. 1 starts by passing his partner by the right and 4 by the left, and 1 passes before 4 in going between 2 and 3, so that both 1 and 4 follow the same track. All call "Ho!" as they start the figure eight and use plain steps (4/1 step) or step-hops (4/2 step) taking eight bars to complete the move.

Instead of the figure eight the following can be interpreted as also having been used, although the mss is not clear that they are truly distinct moves.

1. "Swing in Pairs" : usual clockwise direction, either with right arm round partners waist, facing opposite directions and waving free hand, or facing partner and using a "cross-hands" hold.
2. "Setting" to partner to right and left for eight bars. Presumably more elaborate "steps" could be used and this would make it more compatible with the character of the rest of the dance.
3. "Link Arms", first right and then left, taking four bars each way.
4. Dr Cawte was told - Right and left hands across, ie a "star", eight (sic) bars each way. This is best started by 2 and 3 taking a pace to their left away from the middle of the set and 1 and 4 taking a pace towards the middle of the set to allow an immediate joining of right hands in the centre.

SUGGESTED ORDER :

Nap / Figure 8 / Nap / Set /
Nap / Figure 8 / Nap / Arming /
Nap / Figure 8 / Nap / Hands Across /
Nap / Figure 8 / Nap / Swing.

A personal suggestion is to use the arming, hand across or swing to change places with one's partner so as to share being on the receiving end!

With more dancers available the dance becomes quite different in character. Mr Griffiths told Dr Cawte in 1957 that they lined up in a longways set and the leader called out the figures. He especially remembered a "rounds".

Sources :

1. E M Leather "The Folk Lore of Herefordshire", p. 130. 1912.
2. C Sharp Mss Folk Words No. 2191, Folk Dance Vol 1 p.95,
Field Note Book 1910 no.1
3. E C Cawte "Morris Dance in Herefordshire, Shropshire and
Worcestershire"
Journal EFDSS Vol 9 No.4 p.197 Dec 1963. Reprint No.13

DORSET FOUR HAND REEL

- Source** : Anne Claydon of Dorset, but now universally known in the folk dance world. Reels were mentioned by Thomas Hardy as common when he was a youth. This was formerly used as a pub dance in which the dancers attempted to tread on each others feet in the “stepping”. It has now become very stylised in performance when compared with the original rather freer interpretation.
- Steps** : walk, skip change and the universal “polka“ or “rant” stepping on the spot, swing buzz step at end.
- Set** : 4 in a line, facing in pairs, 1> <2 3> <4.
The reel has the path of a 3 loop figure eight. Dancers pass right shoulders to start and then alternately left in the centre and right at the ends, except when turning to face back at the end of the set where there are two right passings in succession.
- A1/2 : Walk a Reel of Four, **without** giving hands, passing right shoulders first with the one being faced, and do the reel twice through plus an extra change, so that the original ends face each other in the centre.
- B1/2 : Middle two only, “step” to each other for 8 bars, then turn to face the new ends and “step” to them for 8 bars.
- A3/4 : Walk a Reel of Four, **giving** hands, twice through plus one extra change to end with original middles facing in the centre. The “handing” is the same as the shoulder passing, right, left, etc but at the turn back at the end of the line there will be two right handings in succession.
- B3/4 : Step to each other for 8 bars, turn and step to the ends for 8 bars.
- A5/6 : Dance a Reel of Four, **without** giving hands, twice through plus one extra change, using a skip-change or polka step.
- B5/6 : Step to each other for 8 bars, turn and step to the ends for 8 bars.
- A7/8 : Dance a Reel of Four, **giving** hands, twice through plus an extra change, using a skip-change or polka step.
- B7/8 : Step to each other for 8 bars, turn and step to the ends for 8 bars.
- A9/10: Pairs swing, using normal ballroom hold.

THE FOREST REEL

Source : an old lady called Dolly and her friend in The Crown, Bransgore, in the New Forest.
Steps : walk, skip change step, back setting step, swing buzz step
Title : to distinguish from similar four hand reels from elsewhere.
Set : four in a line, as for the “Dorset Four Hand Reel”, but with the middle two facing each other,
 1> 2> <3 <4.

A1 : Two facing in centre, backstep on the spot (single or double step)
 A2 : Pass by right shoulders and pivot (hullighan, see later) swing the next person, ending with the other two facing in the centre.
 B1 : Other two backstep on the spot facing in the centre.
 B2 : Pass and pivot swing.
 A3 : Walk a Reel of Four, first passing in the centre.
 B3 : Dance a Reel of Four, giving hands in passing.

Repeat ad lib

KEYNSHAM CHRISTMAS DANCE

- Source** : collected from William Neal of 58, Temple Street, Keynsham, Somerset by James Maddison Carpenter about 1930. He had learned the play from his older brother 50 years previously, who in turn had learned it from older boys.
- Steps** : walk, skip-change step, plain capers.
- Stick** : each dancer has a long morris stick, equivalent to a mummer's "sword", usually carried resting on the right shoulder.
- Set** : four in a line, facing the centre, 2> 1> <1 <2, with a wider gap in the middle at the start.

Source Material,

Handwritten Text.

“(4 reel around twice - 2 dance by themselves)

2 1 1 2

Two ‘ones’ walk past each other on the right (first tune) tapping swords from right to left and second mans sword from left to right, passing behind No.2’s, always turning towards stationary men. Position 1 2 2 1. Then two’s go through the same figure, chaning position back to 2 1 1 2.

(second tune) Then ‘ones’ dance through same figure, clashing swords as before, as they reel. Position 1 2 2 1. Then twos repeat dance, bringing position back to 2 1 1 2. Then 2’s face about and dance and so the dance ends with two couples facing each other.”

Typed Text.

“Dance - reeling in fours.

Men lined in groups of twos, one behind the other. Two first men advance, clash swords, pass each other on the right, clash swords backhandedly with other men as they pass. At the back, turn left, line is reversed, and the two last men, becoming first, go forward as before. Do this step twice. Then inside men turn round and face men behind, other two standing waiting. The four advance and tap swords, (reeling), then pass on and tap backhandedly with others, as before.

(Only four dancing).”

Why there are two texts is unknown. The handwritten one is untypical of the rest of the collector's mss. It may be derived from a Mr Crease.

In some known dances it is obvious that the dancers did the repeats with increasing elaboration without it being reflected in the collected notation. As a principle this feature will be assumed for these dances that would otherwise be very simple. Performers are free to dance them how they wish!

- A1/2 : Walk and Clash : The first decision is on when to clash. It could be on the first step, which does not let the dance flow too well, or the last step, which makes the change into the following movement rushed, or the third step, which here is recommended as a good compromise. On 4 walking steps the 1’s approach and pass right shoulders, hitting stick tips from right to left (forehander) on the 3rd step. They then approach and pass the 2’s by the left shoulders in 4 walking steps, hitting stick tips from left to right (backhander) on the 3rd step, and turn to their left to face back ending in the 2’s position. The 2’s stand still during the 1st clash and then step forward into the 2nd clash only on the last step. While the original 1’s stand still, the 2’s now do what the 1’s did, until the line is reversed. Repeat all this to place, then the 1’s turn on the spot on the last step to face their own 2’s.
- B1 : Stick with the one facing, 1 with a 2, plain capering on the spot and hitting tips alternately from right to left and from left to right.

- B2 : Reel of Four with a skip change step, with no handing or sticking. End in the same positions as at the start.
- A3/4 : As A1/2.
- B3/4 : Reel of Four - for each change, hit the one facing twice, right to left, and left to right, on plain capers on the spot, and move onto the next using two ordinary walking steps.
- A5+ : Reel of Four with skip-change step, clashing tips on the first beat of each bar as they pass each dancer, the direction of hit as being appropriate to the passing. Suggest repeat a few times speeding up the music to make a suitable finale.

GORGIO - HANDKERCHIEF MORRIS FORM

Source : figures from book of Hampshire Gypsy songs and dances arranged as a flowing sequence. "Gorgio" is Romany for outsider. Sequence is short so it is repeated once. This version has the character of the Cotswold Morris.

Set : units of 4, start, facing up in pairs, arms and hanks at sides.

Music : moderately slow jig.

Steps : start right foot. Morris double step and galley.
Arms swung down and up on double steps.

1. Dance Up - pairs move up for two bars, then dance a loop on one's own outwards, to meet in the centre and facing down. Repeat going down and end facing across.

2. Step on Spot - 2 energetic double steps and galley right. Repeat, starting left and galley left.

3. Cross & Turn - in a curved path, pass by the right shoulder during the 2nd double step, veer to right and then turn on one's own in a small circle to the left to face back during the 3rd/4th bars. Repeat to place, ending facing across.

4. Hands Across - into a right and left hand star, turning in at half way. End by facing up, odd numbers turning inwards to face up and 1sts form an arch with the inside arms by touching hands.

5. Arches - while first pair dance on spot, the 2nd pair come up under their raised arms, separate and go round them to their place, while first pair let go after the 2nds have passed round and turn out on the spot to face down. From facing down, 1st pair repeat the movement by going under 2nd's etc.

6. The Triumph - as 1st pair come up the outside of the last movement, they cast inwards to be between 2nd pair so that all are in a line of 4 facing down, 1sts between 2nds. Dance down set 4 in line and then join hands on the 4th double step while facing down. All turn on spot on 4th double to face back without letting go hands. 1sts raise hands between them before they turn and turn by backing under these arms, so they turn away from each other, and end with their arms crossed in front of them. The ends turn inwards to face back and join their 'free' hands behind and above the centre pair to form an arch. Dance back up the set in 'Triumph' 4 in a line. On the 8th double the 2nds move up the set a little, bringing the arms that join them down to waist in front of them.

7. Basket - they are now in a circle of 4 facing inwards, all with hands crossed at wrists in a "clover-leaf". Basket of 4 to the right, once (or twice) round, right foot in centre, pushing with left for 4 bars. Without letting go, the 1st pair duck under the 2nd's arms to change places and uncross the hands, 2 bars. Then they duck under again, letting go hands with 2nd pair and turning in to face up, 2 bars.

8-13. Repeat the above with the pairs in changed places.

14. End - as 7 but basket for 8 bars, ending with right feet in centre and hands, uncrossed and rejoined so that can be apart and raised in a circle.

GORGIO - STREET FORM

Source : as above. Sequence is short so it is repeated once. This version has the character of country dance and it emphasises "touching" for contrast.

Set : units of four, start facing up in pairs, holding inside hands.

Music : moderately slow jig (good version on Mary O'Hara tape)

Steps : skip change step, emphatic pas de basque for dancing on spot.

Start by moving the left foot forward.

- 1. Dance Up** - move up for two bars holding opposite's inside hand, let go and each dance a loop on one's own outwards in two bars, to meet in centre again, joining other hands and facing down. Repeat going down and end facing across.
- 2. Step on Spot** - 2 energetic pas de basques, crossing feet markedly, toes touching down by outside of the supporting foot, and then turn once round on the spot to the left, weight on the left foot, with a scoot or buzz step for 2 bars, with hands on hips throughout. Repeat with the same stepping and direction of turn.
- 3. Cross Over** - with opposite along a curved path, passing right shoulders, and giving right hands while passing during the 2nd skip change, then veer to right and then turn on one's own to the left in a sweeping loop to face back during the 4th skip change. Continue by repeating to place, ending facing across. Hands on the hips only in the loops.
- 4. Star** - take neighbour's right hand and lead straight into a "right-and-left-hand-star" or "hands-across", turning inwards to come back at half way. End by facing up, the odd numbered dancer's side turning inwards to face up and taking their opposite's still outstretched left hand in their right.
- 5. Arches** - while the first pair dance on spot, the 2nd pair come up under their raised up arms, separate and then go round them to their place, then the first pair let go after the 2nds have passed round and turn out on the spot to face down. From facing down, 1st pair repeat it all by going under the 2nd etc.
- 6. The Triumph** - as 1st pair come up the outside, out of last movement, they cast inwards to be between 2nd pair, so that all are in a line of 4 facing down and holding hands, the 1sts between the 2nds. All dance down the set 4-in-line. All turn on spot on 4th bar to face back up the set **without** letting go hands. The 1sts raise hands between them before they turn and turn by backing under these arms, so they turn **away** from each other, and end with their arms crossed in front of them. The ends turn **inwards** to face back and join their "free" hands behind and above the centre pair to form an arch. Dance back up the set in "Triumph", 4-in-line. On the 8th bar the 2nds move up the set a little, turning inwards to face diagonally inwards and down, while 1sts face diagonally inwards and up, bringing the arms that join them down to near the waist level in front of them.
- 7. Basket** - now they are in a circle of 4 facing inwards, all with hands crossed at wrists in a "clover-leaf", 1sts stationed below 2nds, relative to the top of the set. Basket of 4 to the right, once (or twice) round, right foot in centre, pushing with left for 4 bars. Without letting go, the 1st pair duck under the 2nd's arms to change places and uncross their hands, 2 bars. The 1sts are now above the 2nds. Then duck under again, letting go hands with the 2nd pair and all turning in to face up, 2 bars. The 1sts are now below the 2nds.
- 8-13. Repeat** the above from all facing up with inside hands joined, but with the pairs in changed places.
- 14. End** - as 7 but basket for 8 bars, ending with right feet in centre and hands, uncrossed and rejoined so that can be apart and raised up in circle.

SUSSEX FOUR HANDED BROOM DANCE

- Source** : collected from Scan Tester by members of Chanctonbury Ring MM and explained in the autumn of 1974.
- Tune** : Oyster Girl
- Sticks** : used **walking sticks** (or umbrellas) or brooms.
- Steps** : (a) used heel and toe step, with the heel of the forward foot, similar to Sherborne “Monks March” step,
(b) alternatively used step dance steps and took twice as long for each movement.
- Set** : four dancers in a square, facing the centre along diagonals.

1. Dance with one's own stick, with the bottom of the walking stick or broom head on the ground in the centre of the square, so that the ends are close together. Hold the other end in the right hand. “Step” on the spot for a whole phrase.

2. (a) With the broom end still on the floor, pass the other end under the left leg and then under the right, going from the inside to the outside each time.

(b) With the walking stick, keep the handle in the hand and pass the stick under the leg, parallel to the ground but pointing in the direction of the leg, not at right angles as in the Bampton “Fool’s Jig”. Pass it under on the hop.

3. Corners cross - the first corners change places with 4 walking steps, passing by the right shoulders, and turning to the right to face back. The second corners then change with 4 walking steps. All “step” on the spot for the 4 bars to the phrase end. Use a Heel and Toe or a Step Dance step. Repeat all this back to the starting positions.

4. Neighbours pass by right shoulders along the side, rather than across the diagonals. Either the neighbours do a change and back, or they go all around the square like a right and left through, but always passing by the right shoulders. Presumably stepping on the spot in bars 5-8 as in figure 3.

Repeat the full sequence a few times.

Mike Cherry has suggested that the first time through the sequence one uses a heel and toe step, then the second time through a step based on the shuffle and a third final time through using something personal and showy.

DORSET FIVE HAND REEL

Source : the same as the Dorset Four Hand Reel. Anne Claydon taught this at the first Christchurch Folk Festival.

Steps : backstep for setting and skip-change for travelling.

Set : Four dancers stand in a square, facing in along the diagonals, with the fifth or extra dancer in the centre.

A1 : Centre dancer backsteps to any one of the four who also backsteps (4 bars) and turns to face the opposite direction and backsteps to the diagonally opposite dancer (4 bars)

B1 : Reel of Three with the **other** two dancers. The two dancers who had been set to, reel through the other line of three at right angles.

A2 : Centre dancer steps to the two not set to yet in turn as in A1.

B2 : Reel of Three, with the other two dancing across it. Leader changes places with one of the others so that all take turns at leading.

Traditionally the centre would go on till they had had enough before changing. Other dancers would change out with dancers standing around as they tired. There is also a Dorset tradition of starting with an six hand reel and changing to smaller number reels as dancers dropped out one by one.

MUCH WENLOCK

There are a number of interesting dances for 6 or 8 dancers in circulation generically called "Much Wenlock" but with little evidence of being based on collected material. The dance collected by Maud Karpeles in 1937 and seen again in 1949 was very simple.

- Source** : collected by Maud Karpeles from Baden Minton, a miner, then aged 37 on 30.3.1937, when Mr Minton, as the melodian player, came to the Raven Hotel in the evening with 3 dancers, two stick men and a tambourinist, to show the dance.
- Music** : various tunes, including jigs. The band consisted of melodian, bones, triangle and tambourine, depending on numbers available.
- Sticks** : stick 14" long and 4" in circumference, not decorated.
- History** : The dance came from Homer a mile away in the 1880's. The old team last came out before WWI and Mr Minton danced with them. He revived the dancing in 1926 involving workers from the limestone quarries where he used to work. They used to come out first on Christmas Eve and dance from 6pm till midnight, then again on Boxing Day, and sometimes every day afterwards until the New Year. They believed the dance was to celebrate the birth of Christ. Dr Cawte met George Walters on 29.5.57 who joined the side in 1917 and Nick Rowlands on 29/30.5.57 who joined in 1897. These dancers originally wore tags of cloth on their ordinary clothes, then later the tags were of paper and finally they went to fancy dress with top hats because the boys used to set the paper tags alight.
- Costume** : All blacked their faces and hands, and no one wore bells. They wore any fancy dress, such as that of an Italian clown, King Jester, and Sambo the Black. Some dancers dressed as women, which idea Mr Minton said he had introduced. There is a photograph of the team in the Shrewsbury Chronical of Friday 5th April 1935 under the headline "Wenlock Tells the World".
- Set** : The dance could be performed by from 5 to 8 dancers. There were always two "standards", a bones and a melodian player, who did not dance.
 When 8 in troupe : there were 4 stick dancers and 2 tambourine players who danced in a set of 6.
 When 7 in troupe : there were 2 stick dancers and 2 tambourine players who danced, and a triangle player who did not dance.
 When 6 in troupe : there was no triangle player.
 When 5 in troupe : there were 2 stick dancers and triangle player who did not dance, but no tambourine player.

Thus the set for the dance was either,

T S S	T S	S
(top)	(bottom) or (top)	(bottom) or (top) (bottom)
T S S	T S	S

- Bars 1/4 : Partners cross over, passing left shoulders, and take a half turn to the right to face back.
- Bars 5/8 : Partners cross back, passing left shoulders to places, and then arm once around with the left arms linked, to end in place.

The tambourines are held up and shaken during the crossing. The "step" during the above was something between a run and a walk. In jig time, the dancers put in occasional fancy steps, such as a cross step and a hockle step, but only indeterminately. Dr Cawte was told that for part of the dance they used a clumsy single shuffle as we know for the rapper dance. When in the streets, the dancers progress slightly in these movements, by making their track slightly diagonal. They are then headed by the melodian and the bones.

- Bars 9/16 : Stick Tapping : Partners stand still, facing each other. The even stick dancers hold their sticks still in a vertical position whilst the odds hit the tips of the even's sticks alternately from right to left and left to right with their tips to the rhythm / x x x x / and finish with / x . x . // . The strikers sticks are also held almost vertically and the tapping is done mainly by a movement of the wrist.
- The tambourine players beat time and the bones player, who has hitherto been silent, joins in.
- Bars 17/32 : The above is repeated but the evens hit the odds.

Whole dance continues ad lib.

The same men as seen by Maud Karpeles performed in 1949 when some were living at Stretton Westwood as reported by Geoffrey Mendham in "Encounters with the Morris Dance in Shropshire" in English Dance and Song Dec/Jan 1953/4 p.100.

"The Westwood Morris Men, five of them, met in August 1948. Dressed in fancy dress mostly modelled on circus clown costume. One wore a tightly fitting blue costume, wide waisted and tightly banded at wrist and ankle - carried two pairs of bones. Another wore top hat and tail coat and was almost immaculate - with a tambourine. Other three in coloured pyjama like suits. Two has short sticks one foot long - third had a small melodian. A full team included two more stick men. All had blackened faces.

Four dancers stood in a square 12 feet wide, with musician in middle - reading sunwise - tambourine, stick, stick, bones - musician played 16 bar tune loud, fast and inaccurately. Second tune was recognisably as "Three Jolly Sheepskins", largely as at Sleights - this because Sharp's "Sleights" came from John Locke of Leominster!

During first strain the three in motley moved rapidly round each other in a serpentine track, apparently arbitrarily - came occasionally near a hey for three. Step was a rapid rolling walk - as if a hurry to get somewhere. Meanwhile the top hatted tambourinist moved fairly slowly anticlockwise round the set and performed a variety of polka and rant steps in an almost sitting position. At the end of 8 bars all back to position, except stick men now within reach.

One held his stick very rigidly vertically at arms length. The other beat it from side to side with great vigour, four times in each of first six bars, twice in bar seven and three times in eighth. Tambourine and bones did same rhythm, both facing away from centre, the bones at head level, the tambourine at knee level. All instruments played with extreme vigour. Sequence done three or four times, stick men change roles each time. Dance ended on second strain. Usually performed at Xmas."

PROGRESSIVE SIX REEL

Source : Sweet Coppin from Taunton as danced at Bulford, Wilts.
Steps : setting backsteps, swing steps.
Set : 6 in a line, three facing three, >>><<<

A type of dance related to Playford's "Dargasson". [see C# CD book]

- A1 : Facing pair in centre, 8 bars backstep setting on the spot, hands on waist or holding skirt out as appropriate.
 - B1 : Same two, hullighan swing in centre for 6/7 bars and end facing next two dancers
 - A2 : Two pairs in middle, as in A1.
 - B2 : Hullighan swing.
 - A3 : All three pairs setting.
 - B3 : All three pairs Hullighan swing (see below).
 - A4 : Only the middle 4 set, the dancers who began the dance are now at the ends of the set and inactive. They walk off around the outside of the set slowly and clockwise and are joined by the others in turn as they reach the ends.
- B4/A5/B5 etc
 A6/B6 Dance round in a ring both ways and then lead off following the leader.

Hullighan Swing : the name is probably gaelic. Two dancers stand right side to right side facing in alternate directions. They link right arms at the elbows and place the right hand, palm outwards, against the small of the other's back, where it held by the other dancer's left. It is important that the right arms are interlocked otherwise there could be physical danger during the swing. The body weight is taken on the right foot, raised onto the ball of the foot, and the body leans to the left a little, balancing the pull of the opposite's weight. The pair rotate clockwise, with short pushes from the left foot. It is wise to stop the swing before releasing hands, although it was common in the Scottish lowlands to try and get the opposite flying!

HULLIGHAN ROUNDABOUT

In NE England the above was danced for-as-many-as-will in a complete circle, all dancing from the start, going on till near exhausted, perhaps speeding up steadily throughout. This could make a useful dance for bringing in members of the audience.