



Kennet Morris 2027 dance notes.



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Abbreviations for Figures

BB – Back to back
CF – Common Figure(s)
CO – Cross over (or belly to belly)
DF– Distinctive Figure
DR– Dance Round
FD – Foot Down
FU –Foot Up
HG – Half Gyp
HHds – Half Hands
HH – Half Hey
HndsA – Hands Around
HR – Half Rounds
OY – Once To Yourself
PC - Plain Caper

PD – Processional Down
PU – Processional Up
ST – Side by Side (set Straight)
SS – Sidestep
SW – Swagger Round
WG – Whole Gyp
WH – Whole Hey
WhR – Whole Rounds
WkR – Walk Round

Steps abbreviations are shown in lower case

ADDERBURY.

Features

Generally: Figures: Song chorus (sometimes OY) WkR or DR, FU/FU, HG, PD, PU, HndsA, WH. or FD.

Stepping - Right foot lead. Long sticks are held vertically throughout in front of the body, clash on step jump-feet-together-jump (sj).

Most figures danced to 2x 4-step, 2x backstep (2-step), sj. Stepping should have some 'bounce' (including anacrusis) with high knee and high back kick.

Arm movements - Hankies held by 2 corners. High 'show' with both hankies on 4th beat of bar (hops) after 'loops', 'loops' again and down-up on backsteps. (Loops are two small counter circles in front of body, not above shoulder height and not wide.)

Common Figures

WkR/DR evens turn right striding around circle 4-step at end into place, sj.

FU and FD set moves forward on 4-steps, backward on 2-steps. Repeated.

HndsA 4-step to partner's place holding right hands first clockwise (cw), 4-step on spot, 2-steps on into place, feet-together-jump (ftj). Repeat left hands counter-clockwise (ccw).

Heys are danced in parallel. WH danced to 6x 4-step, 2x 2-step sj. Nos. 1 & 2 face down then pass other dancers alternately by right then left, left then right. All dancers follow a 'figure of 8' track in parallel with partner.

Sidesteps (SS) are open accompanied by low twist hand movements by leading hand.

Plain Capers (PC) are accompanied by low twist hand movements both hands.

Set Dances:

Black Joke (Handkerchief dance): Capers occur half way through and at end of each figure, including OY. DR (evens turn right), 4 x 4-steps 3 places, 4x PC facing front, continue dancing into place, 4x PC facing front.

Chorus is 4x ss down, 4x SS up, 2x 4-step, 4x backstep, 4x PC (turn to face front on 3rd PC).

All-Up singing at end of dance "Hi Ho Fiddle de Dee".

Cuckoo's Nest (Stick Dance): Figures are WkR, FU, Xtops, Xbottoms, FD. In Xtops (top 4 dancers only dance) top pair (lowest numbers) present sticks horizontally at waist level across set to evens and dance cw star, clash, and then ccw star. Xbottoms (bottom 4 dancers only) 3 & 4 present sticks to bottom partners. Non-dancers remain stationary.

Chorus - Stick clashing, HG (right pass), repeat, (left pass) Odds strike evens high, evens strike odds high, odds strike evens then alternate striking head level. ('High'- evens turn about right and raise stick above head to receive, evens turn back as odds turn right to receive.) Two handed hold either at end (striking) or at each end (receiving). Slide right hand along stick to suit. Lots of arm movements, down-up to receive/strike.

The Happy Man (Stick Dance): figures are Chorus, Singing (facing up), FU, Singing, Sticking/singing, HG/singing, Singing, Sticking/singing. FD/singing, Singing, Sticking/singing
Singing = standing facing front.

Sticking/singing = facing partner.

Figures are all danced to rt, lf, lf, step. Surge forward on 1st step, stationary 2nd step, backward on 3rd, stationary 4th, Surge forward on 5th, stationary 6th back to place 7th, 8th and 9th steps (turn to face front on 9th step), feet together last note and clash sticks. HndsA is omitted*. Sticking is partners alternate striking/ receiving. Odds strike first. Two handed; hold either at end (striking) or at each end (receiving). Slide right hand along stick to suit.

* When dancing with other sides, HndsA to be included. ie. 1st step forward, 2nd stationary, 3rd forward to partner's place, 4th stationary etc., dance facing each cardinal point in turn. Drop hands on 9th step. Sing during HndsA not FD.

The Song

(Sung lustily)

How happy's that man that's free from all care
That loves to make merry, that loves to make merry,
O'er a drop of good beer.

With his pipe and his friends, puffing hours away,
Singing song after song 'til he hails the new day.

(Sticking)

He can laugh, dance and sing and smoke without fear,
Be as happy as a king 'til he hails a new year.

(Half Gyp)

How happy's the man that's free from all strife.

He envies no other, he envies no other

But travels through life.

(Foot Down or Hands Around)

Our seamen are bold, they fear not their foes.

They throw away discord, they throw away discord,

And to mirth they're inclined.

Lads A Bunchum (Stick Dance): WkR singing. Odds strike first. 1st, 3rd, 4th and 6th chorus hold stick two handed, 2nd & 5th chorus one handed, 3rd and 6th chorus 'high' (evens turn about right and raise stick above head to receive, evens turn back and odds turn to receive).

The Song

Oh dear mother, what a fool I be,
Six young fellows come a-courting me.
Five were blind and the other couldn't see.
Oh dear mother, what a fool I be.

The Lollipop Man - Six man face-up column dance – no singing!

CF: Wr: FU: HHds: HdsA: WH

Wr, 14 paces, 2xpc

FU, 2x4step, 2xsingle back-steps, 2x.pc, repeat

HH, ditto (rt pass then lt)

HA, ditto

WH, 2x4step, 2x2step 2pc (face front) repeat (all up)

DF: Top couple ssr, ssl, 4xpc, cast out dance to back of set 2x4step, 2xpc as

2nd couple walk up 4xpaces, 2xpc, ssr, ssl, 4xpc, cast as above,

3rd couple ditto.

Postman's Knock (Stick Dance):

Figures are FUx2,Ch,HG,FU,Ch, PD, FU,Ch, PU, FU,Ch, HndsA, FU,Ch, WH FU Final Song. Each Df finishes with 3 “knocks” striking butts on the ground.

First all Face up & sing finishing with 3 “knocks” End second foot up with No 1's chosen language of call 1 - 2 -3 and 3 single back steps to place.

Chorus: Odds clash evens tip to middle on counts 1 & 2 then evens clash odds likewise on counts 4 & 5) x 2. (Odds clash evens tip to middle on count 1 then evens clash odds tip to middle on count 3 [syncopated, not on count 2]) repeat on counts 4 & 5 then on counts 1 & 3 of the next bar ending with clashing up forehand tips on count 4 [giving a “Dum de-dum de-dum de-Dum” sound] & pause. End = Face up Singing

The Song

Every morning as true as the clock

Somebody hears the Postman's knock.

Every morning as true as the clock

Somebody hears the Postman's knock.

1st FU: How many times did he knock? In English: “One Two Three”

2nd FU: In French: “Un Deux Trois”

3rd FU: In German: “Eins Zwei Drei”

4th FU: In Alsatian: “Woof Woof-woof Woof-woof-woof”

5th FU: In Latin: “I II III”

Others:

Binary: “ One One-oh One-one”

Digital: Tweet Tweet Tweet Tweet Tweet Tweet

Chinese: Ye Ay Sen

Cumbrian/Old English “Yan Tan Tethra”

Very Old English “Ug Ug-ug Ug-ug-ug”

Norfolk: “Err ... Err-err...Err-err-err”

Welsh: Un Die Tree

Greek: Éna Dío Tríá

Shepherd's Hey (Handclap Dance): Each phrase of music ends with 3x clap sequence front, behind, front (FbF). WkR singing, no pause or clap. WH is continuous - no pause or clap midway.

Chorus clapping sequence: Clap in front. Slap right ankle, clap in front, clap in front. Slap left ankle, clap in front. Clap under right knee, clap in front. Clap under left knee. Clap front, back, front.

Repeats, but knee 2nd time, hip 3rd time, chest 4th time, blow a kiss 5th time, lift hat with right hand and sj the final time.

The Song

I can whistle, I can sing,
I can do most anything.
I can sport and I can play,
I can dance the Shepherd's Hey.

Sweet Jenny Jones (Stick Dance): Figures: Chord, Singing DR. Stepping is 'running step' with pauses. Chorus is sticking and FU. Sticking is alternate striking (odds strike first) 10 strikes then partners tips, 9 strikes then partners tips. In alternate choruses the sticks are 2 hand hold/single hand hold. Middles and ends should align during pauses in Whole Hey. (stepping count 4x forward and 'shake' on 5th note, count 11 backward &/or forward steps and 'shake' on 12th, count 3 steps backward and tog on 4th note. (Drop heel of weight bearing foot down and kick free foot forward at 'shake'.)

Sing during last FU.

The Song

My sweet Jenny Jones, is the pride of Llangollen.
My sweet Jenny Jones is the girl I love best.

Washing Day (Stick Dance): WkR singing, FU, HG, Xtops, Xbottoms, WH. For 8 person version WkR in minor sets OR stand and sing, replace WH with FD. Sticks strike twice in the bar. Strike double handed, alternating choruses (1,3,5) with single handed (2,4,6).

The Song

Thump! Thump! Scrub! Scrub! Scrub, scrub away.
The devil a bit of peace I get upon the washing day.

Corner Dances:

Beaux of London City (Shooting/Bean planting Dance): Single-step dance (2x step), 3 to bar sj, clash on j. Chord, WkR, etc. 1st and 4th chorus is corners by turns, Step forward, strike butts to floor (r-l-together) then tips and clash opposite dancer (together – stamping rt foot). All repeat with partner. 2nd and 5th chorus 'shoot' across, 3rd and 6th chorus shoot skyward, always repeating with partner. Step back to position after sticking, in time with the music. Finalé – shoot the musicians.

BAMPTON.

Features

Generally: Figures are OY, FU/FD, HG, WG, HR, HH, WH. Left foot starts. Finish all-up after last chorus or after the rounds in corner dances.

Stepping - has a 'cycling' style. Commence with step caper (S/C). Figures danced to single-step on the left foot – most of the time!.

Arm Movements - High 'Show' both hankies up/down on first beat of 1st and 2nd bar, hands no higher than eye level (hands at Midriff (M) when not showing – "Meercats"), hands at sides 3rd bar (stepping imparts a swing to the hands/hankies), S/C with hands to M. (All dances are handkerchief dances.)

Omit second 'show' during turning figures ie WG and Rounds.

Common Figures

Set dances finish 'All Up'. Corner dances finish 'All In'.

Heys are danced to sidestep. (2x SS, 2x 2step, S/C). Single hand show on each SS (leading hand) with no show for the single steps.

Plain Capers (PC): accompanied by low twist hand movements.

Half Capers (HC): If ,rt,rt Hands thrown up on the first beat.

Once to Yourself: (OY): Hands at midriff, S/C. (Step/Caper is HC on last 2 beats). 'Gather' (out-in) on anacrusis.

Foot Up/Down (FU/FD): On outside foot. Little or no forward movement, turn-in-and-down on 3rd bar, in-and- front on 7th bar.

Half Gyp (HG): Forward passing by right on first bar, backstep3rd bar, S/C last bar repeat passing left. (new outside foot).

Whole Gyp (WG): Forward passing by right on first bar, circle to right and backstep3rd bar to place, S/C last bar. Repeat passing left.

Half Rounds (HR): Clockwise circle turning out on 3rd bar, S/C last bar facing c/clockwise, repeat returning to place and facing up in set.

In corner dances sidesteps are danced with single high show on first beat of bar. OR 'low' with a shoulder height, horizontal, shallow "S" wave from shoulder across body out to the side, flick hankie away from you.

Set Dances: 'Sidestep'. Danced to a variety of tunes. The chorus is 'sidestep' and hey.

Variously called 'chicken chasing' or 'pram-pushing' in the past, it is now danced with an upright stance. The stepping is a seven-step sequence as many 'long' sidesteps are, but it is forward, facing up for the 1st bar (lf,rt,lf,rt,) turning in- and-down on the 2nd bar (lf,rt,lf,lf). Repeat facing down (right foot lead) followed by HH. 1st and 3rd bars of the sequence have two low twists of the wrists/ hankies, high show 2nd and 4th bars (or double show, or triple show if music demands it) and "very vigorous [stepping] with feet thrown well forward"

Possible tunes: Old Tom of Oxford, Johnny so Long, Speed the Plough, Highland Mary, The Quaker, Nutting Girl, The Forester, Apple Tree Wassail.

Bobbing Around Chorus is partners 2x HC, 4x PC (turning right to face front) right shoulder pass. HH. Repeat sequence to place.

Bonny Green Garters FU/FD, WH, WkR. WkR are danced to HC with hats raised. (Or dance as usually performed by Ring sides – ie FU, FD, HG, BB, WkR, WkR.)

Furze Field Chorus is as Bobbing Around but performed by nos. 1, 2 and 4. in a clockwise star holding wrists (or not), As 3,5 and 6 do the same. HH and repeats follow. (Use S/C at end of figure/Hey to move into stars)

Maid of the Mill Chorus is low SS left, low SS right, 2x HC, Clap hands on HC. HH. Repeat.

Riggs of Doom Usual figures. OY, FU, FD, df, HG, df, WG, df, R, df (dance ends all up at hey end). Df = 1st couple travel across set with hand waves, then 2nd couple, then 3rd (earlier couples keep stepping with waves in position. Then all do 2 foreys, first 90° rt to face up / down set, then another 90° rt to face across before the hey starts. In doing this accurately, each member of a pair travels across the set to the position of the other side, lining up either with those who have not yet moved or who have already moved. Travel most of the way across on first note, moving RIGHT wards, using rest of bar to line up properly, dance second bar in line moving back to the LEFT. As you step, wave with handkerchief. Wave should begin by bringing the right hand up and across the body so that the hand is level with left ear, then a sweeping across to the right to the side. Repeat to left. (Utrecht MM)

Step and Fetch Her Chorus is partners 4x HC (turning right on 3rd, front for 4th), right shoulder pass. Return with 4x SS, right shoulder pass (turn right and front 3rd and 4th SS), WH.

Corner Dance: Danced to a variety of tunes. 1st corners SS to meet, turn away right back to place. All 4x PC (in set). 2nd then 3rd corners do the same. Subsequent corners dancers pass right shoulders. Turn right into position on 4th SS. (SS should be vigorous with heels raised.)

Possible tunes: Banbury Bill, Just as the Tide... Rose Tree.

Constant **Billy** Corner Jig as Step and Fetch

Shepherds' Hey 1st couple FU turn out and walk to rear of set to face down. 2nd then 3rd couples do the same. Sequence is repeated facing down. Then corner sequences: 2xSS, plant, 4xHC to place turning rt/front on last 2xHC. (Plant = plant lft almost in position, turn rt to face across, plant rt in position, HC.

KENNET (Bucknell)

These notes relate to the Bucknell tradition as danced by KENNET.

Features

Generally: According to the Lionel Bacon's 'Black Book', Bucknell style is 'brisk and jerky, the jerkiness being a result of the arm movements'. It suggests that these need precision if not to look ugly and must be kept small and neat.

Stepping - Normal sequence: 2 bars of double step, 1 bar single step (1-hop-2-hop), then feet together and jump (ftj). Start first double step with a preparatory hop on the 'and' of 'and-1-2-3-hop'.

Starting foot: Kennet normally start on outside foot, the exception being Princess Royal – right foot throughout.

Note:

- During single-step (often danced backing into place i.e. hop-back) the heel of the foot in the air is swung sharply across the hopping foot (as Fieldtown).
- Half-hey odds start on foot nearest partner
- Whole-rounds: all start on left foot
- At the start of each figure (if stationary) come in with a jump.
- End of the dance: Finish rounds all in.
- In recent years we have introduced an almost military style to the execution of the figures, starting with acceleration on the first double step, then stationary for the second double step prior to the single steps ftj.

Arm movements - During normal sequence: a fast crisp straight down then straight up in double steps. This usually starts with arms out in front, knuckles up, from level with shoulders down to hip level then up. With hankies, the crisp down must involve the wrists and should result in a noticeable whip-like sound ("make it snappy").

With sticks, they should be pushed firmly down then up. The stick should be horizontal. Hands go out sideways to 'balance position' for the single steps then slight scoop upwards in the ftj. (This is similar to Fieldtown.) In closed and open sidestep the hands go to hat height and handkerchiefs flicked up and come down with much less of a snatch.

NB - A number of sides appear to start the double-step hand movement from much higher with hankies over their shoulders. This is not KENNET style.

Arm movements when travelling in hey or corners crossing should not start higher than normal.

At the end of once-to-yourself Kennet may, on the last 4 beats, do a preparatory swing up-down scoop swing (i.e. arms curved) before the swing 'up' with the jump. This is initiated by number 1. On ftj and last caper in hands should be thrown up high. (Full stretch and use wrists.)

Common Figures

Foot up and down (FU/FD), Whole hey (WH), Cross over (often known as belly-to-belly – CO), Back-to-back & into line, (BB), Whole rounds (WhR), Foot up and down (FU/FD)

Start facing up and come in with a jump.

Hankie dances - normal stepping moving forward a short distance then turn (spin) out 180° on ftj to start foot down.

Stick dances – as hankie but turn in to clash on the ftj.

Foot down - normal stepping turning inwards on single steps finishing with ftj to face front.

Whole Hey (WH) - standard Morris hey - ends cast, middles dance in and towards numbers 1&2. This is danced with normal stepping (not sidestep) backing into place. The turn from forward to backward is on the second double step. At the end of the second double step the dancing pairs should be fairly close together and facing either up or down.

NB - If number 1 is at the bottom of set “Hey down” is called.

Cross Over (CO): Dance past partner right shoulder and turn immediately to finish close to partner face-to-face. Two hop-backs to partner’s place, ftj. Repeat again passing right shoulder. NB Most of the distance is covered in the first double-step.

Back-to-Back & into line (BB): Dance with normal stepping in the movement as the name suggests, passing right shoulder to start. Second half return to place on the same track.

NB - In the first half the first double step takes the partner past each other and in the second they arc round to a short distance to the other side of each other, backing into place on the backstep; ftj in line. For stick dances, turn to face partner for the actual clash at the half way point on the final jump.

Whole Rounds (WhR): Quick rounds: Turn the easy way into clockwise rounds. Dance two double-steps round then two double-steps turning on in a tight circle clockwise. Then dance two double-steps on clockwise, and four plain capers to turn anti clockwise to finish all into the middle (kick in). The four plain capers should be 3 with a 270° turn and then a leap into the middle on the forth to finish.

Slow rounds: Track as for quick rounds but totally with double-capers.

Capers

Plain capers (PC): Dancers caper / spring onto alternate feet, two capers per bar, landing on the beat. Arms are large circles starting with the scoop up as with ftj, one circle per caper. There are no hops during a sequence of plain capers.

Half capers (HC): Instead of the preparatory hop, the dancers spring/caper so as to land on the first beat of the bar followed by two quick changes left-right or right-left. Arms are swept up to high then down on the first beat during the caper.

Half capers are also referred to as Down-2-3s. The dancers spring upwards (rather than hop) on the anacrusis to be mid-air with hands high on the first beat and then down-2-3 (land-change change) sequence.

Upright capers – slows (UC): Usually danced moving forward:

Bar 1: Right toe back arms out sideways; step forward on right foot

Bar 2: Spring forward, landing two feet together: jump up spreading arms and legs in a star jump i.e. in an X.

Bar 3&4: Repeat on left foot.

Double capers – slows (DC) - Also referred to a bicycle capers:

Bar 1: Spring onto right foot as in plain caper and hop on right (step-hop)

Bar 2: Spring onto left foot and hop left

During each caper the foot in the air makes a circle in the reverse direction to normal pedalling of a cycle. Arms circle as in plain capers twice per bar. The step-hop-step-hop is in an even rhythm.

The Dances.

Allen Key (Corner dance with hankies): No Whole Rounds. DF is dance around in pairs, 5 x double steps facing in (circle) crossing by turns on 2nd - 4th, HC, 4 x PC turning right about into set (omit turning after back - to - back to finish dance facing outwards). For dance around in pairs nos. 1, 4 and 5 dance by the left around 2, 6 and 3 respectively to finish back in place, then 2, 6 and 3 dance by right around 1, 4 and 5 respectively to finish in circle facing in.

Black Joke (Stick dance): With clashing and half hey, repeated chorus. Dance has a clashing sequence (odds strike evens second beat, evens strike odds forth beat) at start, at ends of CF and HH. Dance starts with partners facing. No Whole Hey figure. DF All clashing is with tips single hand hold. Clash left forehand, right backhand, partner forehand, partner backhand, right backhand, left forehand, partner backhand, partner forehand.

CF stick clashing, two hand hold, odds strike centre of evens stick then evens strike odds, receivers raise stick to meet strike.

Jack O Newbury (Handkerchief dance): DF is closed sidestep and cross over with partner ,passing right shoulders first, left second.

1st time Stepping, 2nd Half capers, 3rd 6 x Plain capers ("skeggies"), 4th Upright capers and 4x step.

After crossing by right, turn about right, HC to partner then retire to partners place 1st and 3rd time, or own place 2nd and 4th time.

Johnny's So Long at the Fair (Stick dance): with clashing and half hey, repeated chorus. The dance starts with a song, ending with a right-hand wave (sideways figure of eight starting at left shoulder and finishing with high tips strike forehand).

DF - Stick clashing tips, high forehand then low backhand ('fencing' stance with left hand in small of back). Stick clash twice nos.1 with 3, 2 with 4 and 5 with 6, then nos. 1 with 2, 3 with 5 and 4 with 6. This sequence is repeated with single stick clash. Sequence ends with the right-hand wave. For striking nos. 3 and 4 jump out to re-shape set into circle then in again to re-form set.

The Song

O dear, what can the matter be?
Dear, dear, what can the matter be?
O dear, what can the matter be?
Johnny's so long at the fair.

Princess Royal (On/off handkerchief dance for 6 (or 8) dancers, right foot throughout.):

Walk-on well-spaced and first 3 (or 4) dance abreast 4 x PC 4 x double steps forward 2 x HC
4 x PC turning right about in line leaving space for remaining dancers to line up behind them
who join in with the 4 x PC and repeat.

DF is long closed sidestep right, long closed sidestep left, short closed sidestep right, short
closed sidestep left, and a hand clap sequence:

i.e. Clap, tap right ankle/show, clap, tap left ankle/show, clap, tap right knee/show, clap, tap
left knee/show, clap hands, clap under left knee, clap, clap under right knee.

Back-to-back (BB) is 4x double steps (forward, behind, into line, turn to face) 2x HC, 4x PC
(caper right to partners' place and face front). BB is repeated finishing in own place. DF is
repeated touching chest and head instead of ankle and knee.

WhR is dance 2x double steps into and back out from circle (or set when 8 dancers) then 4x
double step clockwise around 4x PC turning right 360 and 6x double steps on then turning left
360 with PC etc. OR as called (usually Out, Round and In!).

Room for the Cuckold (Stick dance with clashing and half hey, repeated chorus. Stick clash is
place right foot back 6 – 8 inches and stick to floor butts beside right heel, tips to floor forward
12inches, backhand clash with partners' butts, and forehand clash with partners' tips.

The Song

Lustily sung during each half-hey stick chorus, each verse repeated:

We do it all day, we do it all night,
Because it's our fertility rite.

Beecham's Pills a penny a box.
Beecham's Pills 'll cure the pox.

Oh my dear I do feel queer,
Must be all this lack of (or brewery name) beer.

We do it all day, we do it all night
And we still can't get the bloody thing right.

Twenty-ninth of May (Stick dance): With clashing and half rounds, repeated. For the half rounds partners cross by right and turn into clockwise rounds. Return after the clashing with left pass and counter c/w rounds. Clashing is tips partner, tips to left, butts-tips-butts with partner, tips backhand to right, tips-butts-tips with partner, (butts are backhanded).

In Half rounds dancers move to the position they would have gone to had they danced a Half hey, make movement round not oval.

The Woodman (Stick dance): With clashing and half hey, repeated chorus. Stick clash is with partner backhand butts, forehand tips, odds strike tip to centre of evens stick, evens strike tip to centre of odds stick. Receiving stick held high at both ends and horizontal, striking stick held two handed at end with an exaggerated 'axe swinging' movement.

FIELDTOWN

Features

Generally: “More graceful but less powerful than most” Feet and arms loose, with plenty of movement at wrist and ankles. Figures: FU, HG, BB, WhR - start outside foot.

Stepping - A feint step up on to your toes nearly always precedes the first strong beat in each phrase (the anacrusis - think of it as “and”) to give a surge to each part.

Hop backsteps (HB): The movement involves stepping back onto the starting foot and simultaneously bringing the free foot across in front of the starting foot, repeat on other foot. The free foot sweeps across the ground with weight off the heel. A hop is then performed on the starting foot. The step is then repeated, starting on the other foot. Usually two backsteps are immediately followed by a feet together jump. Hands in ‘balance position’ for backsteps, high for ftj.

Fore-Capers (FC); “Squash Beetles” So called as the foot is placed in front and lowered gently to the ground (also known as mine detecting!). Move right foot forward and make a squashing action on the ground, a good foot in front of left foot, keeping weight on left foot. Bring right foot back to feet together position, changing weight onto right foot with a small caper. Take off from right foot with a large caper as high as possible, landing on left foot. Change weight onto right foot with a small caper, leaving left foot off the ground, ready for next movement. Repeat on other foot usually.

Upright Capers (UC): “Right Toe Behind” Place right foot behind left foot, vertically with toe touching ground, keeping weight on left foot. Bring right foot back to feet together position, moving weight back to both feet. Take off from both feet with a jump as high as possible, landing on both feet. Hop onto right foot, leaving left foot above ground, ready for next movement. Repeat on other foot usually.

Galleys should have knee parallel to the ground describing 2 circular movements with the dangling foot. 2 hops should be made with the standing foot as a turn is made.

Arm Movements: Large flowing movement with plenty of wrist. Hankies are a feature of Fieldtown with the wrist flicking the hankies upwards with arms following upwards to nearly full height but forwards, and the gently dropping “floating” the hankies down as a “candle flame”. When in the balance position, hands should be hip height with hands facing forward.

Sticks: Held horizontally when not in use, Raised high vertically when stepping, in much the same way as hankies.

Common Figures

Most dances begin the foot up with hop backs (not Signposts). The FU should not travel far, or even be stationary, as in Signposts.

Hey (WH): sidestep, leading hand floating the handkerchief, or stick, then alternate hands. 2x SS, 2x backsteps, ftj. (3x SS, ftj in ‘Signposts’.)

Half Rounds (HR): Claimed as 3 places but actually more like 2. Turn easy way in on first half rt foot lead, slight spiral inward to form a circle then backstep outward ftj at the half way point. Return long way round (turn left) in 2nd half lf ft lead. Open sidestep (OSS) - tuck trailing foot in behind raised heels.

The Dances

Balance the Straw (Stick Dance): FU, DF, HG, DF, BB, DF, R, DF. DF = Sticking and HH repeated. Long sticks, butts on ground well behind on right then just in front clash partner forehand backhand, behind in front again 3 clashes forehand to partner. Make sure all sticks line up when hitting the ground.

Banks of the Dee (Handkerchief Dance): FU, DF, HG, DF, BB, DF, R, DF. This is a pairs dance and starts with the top pair doing a high flick of their hankies, then middles then bottoms, then everyone, after HH figure repeated starting facing down. The subsequent choruses are galley then beetles then uprights. The galleys, beetles and uprights are all done outside foot in pairs then inside foot for whole set. This eases transition into hey with feint step. The galley outside is on to the outside foot, the upright outside is swinging the outside foot behind. The fore capers are outside foot toe down first time. There is no ftj after the galleys in the choruses.

Dearest Dickie (Long Fieldtown Handkerchief Dance): FU, CNR, HG, CNR, BB, CNR, R, CNR. Start FU on inside foot. Corners are open sidestep (OSS) right double step, OSS left, ftj then walk (swagger) to opposite corner 4 brisk steps, galley right ftj at the end to face opposite corner. Subsequent corner crosses are 4 plain capers, 2 beetles, 2 uprights. All corner figures start on the right foot so as to be on correct foot for galley right. The final two corners finish with slow galleys. Ftj

Half Gyp and Back to Back are two bars to cross then two bars to hop back then WITHOUT a jump 4 bars of stepping in place before a galley left and the second half of the figure, starting rt ft.

Foot up has galley down after first part then after dance down it is galley up out and in. Galleys at end of figures HG, BB are left first half then right second half, except in rounds where they are right then left.

The Lass of Richmond Hill (Handkerchief Dance): FU, DF, HG, DF, BB, DF, HR, DF, WH, DF

DF: In pairs starting 1 & 2 closed ss down, ss up; g out, fd; 2 & 4 repeat; 3&6 open side step down, ss facing; open ss up.

1st time all caper in the direction facing – 5 and 6 travel inside to top of the set, others moving down one position. Lines should form across the set as bottoms progress up. 2nd time beetles, 3rd time uprights.

4th time all but 5 & 6 form leapfrog backs facing up as soon as 5&6 finish sidesteps. 5 & 6 then leapfrog each pair after performing an upright caper, then all caper up. What could go wrong?

Mrs Casey (Handclapping heel-and-toe): (OY); FU&FD;HG;BB. DF comes between the two halves of each CF as well as between the CF. The heel-and-toe is given as:

Rt | H H | | I | ----
Lt | | I | | H H I |

Each half CF occupies 8 bars, i.e. 6 bars heel-and-toe (3 to cross, 3 on the spot), sh bs, ftj

DF = hand-clapping: Clap in front | XR | Wave D | Clap in front | XL | Wave D | Clap under left knee (swing leg back first) | Clap behind | Clap in front | Form arch with partner and hold (audience may be encouraged to run through with the music holding the note!)

At XR (XL) touch with rt (lt) hand in successive DF's ankles, knees, hips, shoulders, foreheads: the hand is lifted away in a sort of 'show' on the second strong beat of the bar. D = dip, with palms down. Finish on BB, facing with J.

The Rose (Handkerchief Dance): R, WH, FC, WH, UC, WH, AU Singing then two hop backs and start a clockwise half round. Turn out and repeat in opposite direction turning out by the left and starting left, all galley left.

Chorus – WH = "Round Hey" pass right shoulder with "partner". 1 & 2 facing, others alternating around the set (for as many even numbers as will – usually 6). Repeat after each rounds sequence.

FC = Rounds - Beetles, starting on right foot, in rounds for two bars, into middle for one. Turn out on ftj and repeat in opposite direction turning out by the left and starting left.

UC = Repeat for Uprights starting right then for second half as you turn out left swing your left foot round behind your right.

The Song

To see the dancers three on three
Is a most illustrious sight
And if anyone saw a better one
Then you'll very know well he lied.
And if you'll come along with us
You're numbered as a friend
And the faded flower of England
Will rise and bloom again.

Shepherd's Hey – "Signposts"

The chorus is a whole hey usually danced with three sidesteps and a jump or just a rise and fall followed by a pause of half a bar (one bounce worth). The characteristic is the opening up and out of the arms to end out sideways for the pause after each phrase. This movement has led to being called in the past "Signposts"

Step Back (Long Fieldtown Handkerchief Dance): FU, HG, BB, WhR

A standard long Fieldtown dance except that the hop backs are replaced with step backs done with a lot of show and arm movements.

Chorus is a long OSS right so that 6 is opposite 3 and 4 is opposite 1 then OSS left ftj to dance opposite partner, half hey.

Valentine (Handkerchief Dance): FU, CNR, HG, CNR, BB, CNR, R, CNR, WH

Corners are 2 salutes, 2 galleys, 2 beetles and 2 uprights. The sequence is OSS right open, OSS left, corner figure, 2 bars stepping to opposite corner and galley right Ftj.

If a “victim” is introduced to the centre of the set accompanied by the Fool, the corner stepping should pass the “victim”, turn to face her and then hop back to the opposite corner without the galley.

LICHFIELD

Features

Generally: Set dances are for 8. Movements are strong and bold. In all Lichfield dances look along the lines in the forward movements to check for straightness **throughout the dance**.

Normal figures: Sticks Strong, no tapping. Sticks held at 45° across the chest, right-hand uppermost.

Stepping: Right foot lead. All double step except Ring o' Bells (single step).

Swing backs: High-kicking backwards foot movement in which the legs are swung sideways out and attempt to kick your bum.

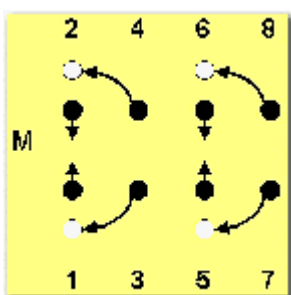
Hand/Arm Movements: In hanky dances arm movements are 'down & up' on the anacrusis.

Start: An exaggerated swagger round (SW). Odds go nearest the music leading clockwise, evens anti-clockwise crossing first inside then outside (tracing an oval pattern)

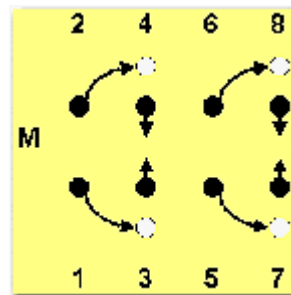
Common Figures

Heading-Up (HU), and Down (HD): Movement either Up (left diagram) to or Down (right diagram) from the music. Track as shown

Lichfield Heading Up



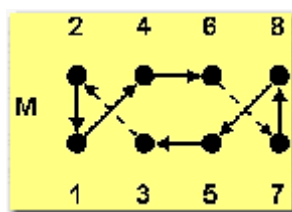
Lichfield Heading Down



Swagger backwards to place turning to face partner on last step

Back-to-Back (BB): Pass right shoulders first, BUT ONLY JUST. Pass behind partner "swiping bums" then retire to place. Repeat for the left.

Lichfield Hey (LH): Track as shown, pass right shoulders going across, left shoulder on outside. $\frac{3}{4}$ turn out before crossing at ends. 1 & 4 and 5 & 8 are first corners for dancers in these positions. 2 & 3 and 6 & 7, the second corners.



To help remember movements, some dancers may be heard to mutter the following: 'First corner, second corner. On the spot, and change (repeat twice) 'First corner, second corner Back to place'. It is possible to dance with only 4, repeating the sequence half way.

The Dances

Vandalls of Hammerwich (Handkerchief Dance):

Sequence SW;DF;HU;DF;HD;DF;BB;DF;LH;DF;FU

Swagger round right foot lead singing (optional singing) finish PC onto left foot

Sticking: on last note of each bar

Bar 1 Strike opposite diagonally to right

Bar 2 Strike opposite diagonally to left

Bar 3 Strike partner right to left then left to right

Bar 4 Strike partner right to left

Bars 5 -6 open sidestep right and left, with emphasis on the hop

Bars 7-8 3 plain capers (or 2 PC and j feet apart) striking partner right to left then left to right, holding stick high and horizontally 2 handed on bar 8 first.

Repeat sticking but in Bar 8 caper and clash partner right to left.

Finish Facing up, clashing sticks across with partner at 45° evens striking across their chest.

The Song

Will she, won't she

Will she, won't she

Come to the Bower?

Will she, won't she

Will she, won't she

Come to the Bower?

The Sheriff's Ride (Handkerchief Dance) Sequence SW; DF;HU;DF;HD;DF;BB;DF;LH;DF;FU

Swagger round right foot lead singing (optional singing) finish PC onto left foot
Heading up and down as Vandals, but pushing hands forward when in line, with an upward twist of the handkerchiefs, side stepping left then right before swaggering back.

Chorus –DF

Shoot hands forwards and upwards, a little apart and from the shoulder, rising on your toes.
Repeat. Followed by Lichfield Capers, first R , then repeated L.

Lichfield Caper - described as "caper-caper-swing-&-change". The steps are R L hL R, the first being two springs or low capers, falling-back or drawing-back a little, then the right leg is bent back vigorously, while there is a de-emphasised hop **or body rise and fall which cannot** be avoided, then there is a high caper moving forward to change feet. The body should be upright and not leaning forward for the leg swing-back of the third movement. The hands start from out at side and swing up and out a little on step one, in and down in a large movement on step two, up and out on step three and throw out **and up** on four.

The Song Options:

Traditional:

When apples are red and nuts are brown,
Petticoats up and trousers down.
She'll lay down for half a crown,
'long with the raggle-taggle gypsies oh.

PC:

Apples are red and nuts are brown,
The Sheriff's riding round the town.
His fair lady cannot be found.
She's away with the raggle-taggle gypsies oh.

ODDINGTON

Style

The style of the Oddington morris dances is free and relaxed. The dances do not need to be danced fast; in fact, they come over best if done slowly but they require a great deal of control and precision. The movements need to be smooth, this being especially true of the hand movements.

Handkerchiefs

These are at all times held loosely (not bunched). They need to be at least 18 inches square.

Handkerchief Movements

The hand movements need to be SMOOTH, not rushed or jerked.

Basic movement The hand and arm are raised from the side of the body to a position across the body in front of the opposite shoulder but rising only to a position 4 to 6 inches below the level of the actual shoulder, allowing the handkerchief to rise freely to a higher level with the thrust. The movement can be made extremely smooth with the double step; with the hop-back step it has from necessity to be sharper and more restricted but still should be kept as smooth as possible, the elbow being bent. DO NOT jerk or flash the handkerchiefs. The arm is relaxed in the execution, the elbow being bent.

The normal rule is that the hand raised is the opposite from the foot used to start the step. While we emphasize the relaxed nature of the movement one should be conscious at all times that it must not look lazy.

Hands in Side-steps Here we allow the hands to rise across the body slightly higher than in double steps and hop-backs. Thus, the handkerchief can rise higher than shoulder level in the form of a show. Again, smooth execution is essential but a slightly more emphasized thrust allows the rising handkerchief to punctuate the side-step movements.

Hands in Foot Together jump From the completion of the preceding hand movement both hands are thrown wide of the body to the side at waist level, then immediately are lowered and brought round slightly wide of the body in a circle; from the bottom of the circling movement they rise, coming forward in front of the chest slightly apart to rest there in the form of a throw-up (on jump). However, no emphasis should be placed on the 'throw-up', the hands melting away into the next hand movement. NOTE: The hands should not be raised higher than chest level.

Hands in Galleys and Hook-legs The galley (always on the left foot) is accompanied by the right arm which is raised high into the air, but with bent elbow, and slightly to the right of the body. The movement of the hand is then a double twist (which is simultaneous to the circles of the free foot in the galley step). The twist of the hand originates from the wrist and the handkerchief travels in an anti-clockwise direction as viewed from above, (i.e. in the same direction as the free foot does).

In the Hook-leg (always on the right foot) the left arm is raised, in the same manner as the left in the galley step, but as the leg is 'hooked' back a single wave forward and then backward is executed. This movement (like the twist in the galley movement) originates from the wrist.

In both the galley and hook-leg the arm not in use is held loosely at the side of the body. As the dancer changes from galley to hook-leg the right arm drops sharply to the side

while the left arm is raised into the air. After the hook-leg the arm is kept raised for a moment before being lowered to the side.

Hands in Fore-capers Fore-capers (Down-2-3s) are executed by rising before the beat of the music so as to be ready to drop on the first beat of the bar. Downward arm movements accompany this first dropping step while on the subsequent steps (2 – 3) the arms move up. The arms fall from an eye-level position to the side at a point below and behind the waist and rise up again to the eye-level position. Elbows are bent and the arms should be kept parallel at a distance just slightly wide of the body.

Hands in Plain Capers Capers are accompanied by movements of the down on the first of the Capers and up on the second and so on.... The arms move on the beat of the Caper as described for fore-capers above.

Abbreviations used

- ft. = foot. l. = step onto left foot.
r. = step onto right foot.
- L = Plain Caper onto left foot.
- R = Plain Caper onto right foot.
- Hl. = hop standing on left foot.
- hr. = hcp standing on right foot.
- ss. = side step
- hbl. = hop back step standing on left foot.
- hbr. = hop back step standing on right foot.
- Gl. = galley standing on left foot.
- Hkr. = hook leg standing on right foot.
- t.j. = together jumps. (i.e. feet together, ju:ap together)
- fcl. = fore-caper (Down-2-3) starting left foot down.
- fcr. = fore-caper (Down-2-3) starting right foot down.

Steps

Steps should be performed lightly on the ball of the foot.

Double Step

The basic step of Oddington dances is left foot down, step right, left, hop left followed by right foot down, step left, right, hop right - i.e. l. r. l. hl. r. l. r. hr. The free foot in the hop is swung forward sharply (not just lifted up) and kept raised no more than 3 or 4 inches off the ground, the heel of the free foot at the furthest point of its swing being roughly 1 to 6 inches in front of the toe of the supporting foot. The toe must not be pointed.

Hop Back Step

Weight is taken first on the left foot and the right foot is swung freely across in front with the toes well turned out. A hop is made simultaneously on the left foot. The free foot should be only about 2 inches from the ground at its nearest point to it and should reach a position immediately in front of the supporting foot. This is a hop back left (hbl) which is immediately followed by a hop back right (hbr) when the weight is transferred to the right foot and the procedure is carried out with the feet reversed.

Feet together jump

This follows the hop back steps. The feet are brought back together and then in that position the dancer leaps off the ground about 3 or 4 inches, landing again with the feet together.

Side Step

(See under dances to which it applies)

The Galley

This is always on the left foot thus: the dancer raises the right thigh, bends the knee of the right leg and swings round the lower part of the leg, the foot describing two circles in a horizontal plane in an anti-clockwise direction level with the knee of the supporting foot. At the same time two hops are made on the supporting foot. The toe of the swinging foot must not be pointed.

The Hook

This is always on the right foot thus: the dancers raise the left thigh and freely swing the left foot forward in front. They now pull the foot back sharply bending the knee and bringing the leg up under. At the same time a hop is made on the supporting foot. After the foot has been brought back it is allowed to swing forward again naturally to rest in front of the body about 6 inches from the ground.

The Plain Caper

This is a high spring in some cases landing on the same foot, in others on the opposite foot. It should be performed lightly, the foot being kept under the body to maintain an upright balance when landing on it but the free foot being swung forward (see later under dances where it applies).

The Fore-Caper (Down-2-3)

The left fore-caper starts with a high leap off the left foot which anticipates the down beat of the music; the arms are raised up in front of the body (see under Handkerchief movements); a drop is made onto the right foot on the beat of the music as the hands sweep down. After landing on the right foot, a quick change of foot is made leaving the right foot free to swing loosely for a moment in front of the line of the body and about six or so inches off the ground as the dancer prepares for a right fore-caper which is the same as fcl. but with the feet reversed.

Figures

Once To Yourself

Dances begin with Gl. Hkr. on the last 2 bars of the music played 'Once to Yourself'. The two movements are executed on the spot.

Foot Up

Consists of two double steps starting on the left foot for all dancers, followed by two hop back steps (starting on the left), ft.t.j. On the jump dancers turn from the 'up' position to face their opposites and repeat the same steps, still starting left foot.

Track: In the first part of the movement when the dancers are facing up they move forward about three feet on the first double step, dance the second double step on the new spot, then drop back to place on the hop back steps. After turning on the jump they complete the movement ON THE SPOT.

Half Gip

The steps used are the same as in Foot Up starting each half on the left foot. The dancers advance forward but to the left of their opposite, just passing on the first double step, dances the second double step on the new spot and then retreats backwards to place on the hop back steps. This repeats passing to the right of their opposite. The first double step is again started on the left foot.

Back To Back

The steps used are the same as in Foot Up and Half Gip., starting each half of the movement on the left foot. The dancers advance forward but to the left of their opposite, just passing by on the first double step. On the second double step they move to their right so that they can retire backwards to their place clear of their opposite and on the other side of him on the two hop back steps. The movement is then repeated by moving to the right of the opposite, and so passing round in the other direction.

Whole Gip

The steps are three double steps ft.t.j. which are then repeated. In each half the movement is started with the left foot. Opposites face and dance round clockwise in a circle to places. They describe the same circle and face each other throughout the movement. The circle is completed in the three double steps, each step carrying the dancer an even distance around it. Ft.t.j. is performed facing one's opposite back in place. The movement is then repeated anti-clockwise.

Half -Heys

Corner dancers (i.e. Nos. 1, 2, 5 and 6) turn out; centre dancers (Nos. 3 and 4) follow Nos. 1 and 2 each time. All dancers start on the left foot (this is usually a natural follow on from the preceding movement and essential to the finish of any dance). Steps are 2 double steps, which should carry the dancer evenly to their place (i.e. the travelling in the half-hey must be done in the 2 steps) followed by 2 hop back steps ft.t.j. which should be executed in the dancer's new place. The hop back steps can be used to bring you into the correct position facing your opposite and into line with the other dancers on your side.

In the dances it is frequently necessary to execute Foot Up after a half-hey. In this instance the dancer performs the usual steps with hop backs but on the ft.t.j you turn from the position facing your opposite to face up ready to begin the Foot Up.

Half-Hey Ending The Dance

Dances finish on a half-hey. In this case the hop back steps are replaced by Gl. Hkr. In this instance the dancers Nos.1, 2, 3 and 4 are moving into a facing-up position to perform this. Dancers Nos. 5 and 6 are moving down at the end of the double steps. They now turn left and face up on the Gl. and perform the Hkr. facing up with the other dancers. The completed Hkr. should be held for a moment before dropping the hand and foot (watch No. 1 for this and try to all break from the dance at the same time).

The Coming-In Movement

When a dancer ceases temporarily to take part in the movements of the dance, such as when in Corner Dances they take it in turn with other corners to do the movements, you re-enter the dance by preluding your next figure or corner movement by executing Gl.Hkr on the spot in the last two bars of the music receding. In the case of a corner movement the dancers entering that movement should face each other. In the case of a figure dancers should be facing opposites.

Dances

NOTE: Handkerchiefs, one in each hand, are used in all dances unless otherwise stated.

Highland Mary (Side Step Column Handkerchief Dance)

FIGURE 1. Foot Up and Half Gip.

CHORUS. Everyone Side step (See below) and half-hey.
Repeat to place.

FIGURE 2. Foot Up and Back to Back.

CHORUS. As before.

FIGURE 3. Foot Up and Whole Gip.

CHORUS. As before, finishing with Gl. Hkr, all facing up.

The Side Step in Highland Mary: This divides into 4 parts according to the phrases (bars) of the music.

The dancers (1) turn) 45° to the left and performs a closed side-step right foot forward – r. l. r. l. (2) face their opposite and dance an ordinary double step r. l. r. hr. (3) turn 45° to their right and doing a closed side step left foot forward dance l. r. l. hl. (4) still on the same spot does Hkr. Turning as they do so into a position facing up or down the set ready to move easily into a half hey. Hands are the opposite of the normal stepping rule and are (1) right (2) right (3) left (4) usual high wave with HKr.

Young Collins (Stick Dance)

Each dancer requires, instead of handkerchiefs, a long; stick about 32 inches in length which is held in the right hand. The hand movements in this dance are the same as those in a handkerchief dance, the hand holding the stick and the empty hand being brought across the body in exactly the same way as they would if they were holding a handkerchief. The stick is held firmly in the middle, for the empty left hand the fist is clenched.

FIGURE 1. Foot Up and Half-gip.

CHORUS. Stick tapping (See below) and half-hey.
Repeat to place.

FIGURE 2. Foot Up and Back to Back.

CHORUS. As before.

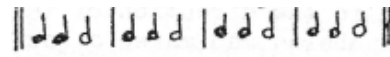
FIGURE 3. Foot Up and Whole Gip.

CHORUS. As before, finishing Gl. Hktr., all facing up.

The Chorus Movement

Opposites face and, stooping down, strike the butts of their sticks on the ground in front of them 3 times. Still stooping they strike their opposite's stick with their own near the ground 3 times, the movement of the sticks each time being from right to left, and the strike being made at the butt end. The butts are again tapped 3 times on the ground as before and then the dancers stand up straight and in the air, just above head level, strike each other's

sticks 3 times again. The movement of the sticks is still from right to left but this time the strike is at the tip ends. This is followed by half-hey, at the end of which opposites strike tips in the air on landing ft.t.j. The timing of the striking is:



Stick striking in figures

The sticks are only struck by the tip end. between opposites) at the completion of Foot Up, Half-gip, Back-to-back, and Whole Gip, and NOT in the middle of these movements.

When the sticks are NOT STRUCK There is no stick striking at the beginning or end of the dance when the steps are Gl.Hkr. Half way through the movements Foot Up, Half-gip, Back-to-back and Whole Gip the dancers step ft.t.j. There is striking of the sticks but the arms are brought round in exactly the same way as in handkerchief dances when ft.t.j. occurs. Thus, the hand holding the stick and the clenched fist of the left hand should only rise neatly to chest level in front of the dancer. The stick is NOT waved high.

Hand movements with Gl. Hkr. As usual the dance begins and ends with Gl. In the Gl. the right hand holding the stick is raised up with elbow bent so that the stick is held horizontally above the head pointing along the dance. As the galley is executed the stick is kept as still as possible in its horizontal position. (It is NOT WAVED.) The left hand remains loosely at the dancer's side. In Hkr. the right hand is brought smartly down to rest at the side, the stick being held horizontally, while the left hand is raised with clenched fist above the head with elbow bent and brought forward and back in imitation of the movement which accompanies the Hkr. in handkerchief dances.

Constant Billy (Stick Dance)

This dance requires each dancer to have one long stick instead of handkerchiefs; this is held exactly as in 'Young Collins' above. This dance is in fact identical in style and form to 'Young Collins' (for which see details above). The difference lies only in the first part of the chorus movement.

FIGURE 1. Foot Up and Half-gip

CHORUS. Stick tapping (See below) and half-hey. repeat to place.

FIGURE. 2. Foot Up and Back-to-Back

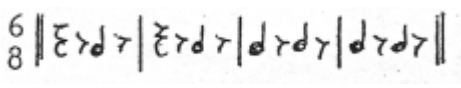
CHORUS. As before.

FIGURE 3. Foot Up Whole Gip

CHORUS. As before, finishing Gl. Hkr., all facing up.

The Chorus Movement Opposites face and the Even-numbered dancers hold their stick horizontally in front at chest level, the hands grasping the stick near to each end, the left hand facing up and the right hand facing down. As they do so they place their left heel forward in front bringing it down meaningfully onto the ground. The Odd-numbered dancers hold their stick in two hands placing right above left at the butt end, and strikes the opposite's stick once in the middle. They also place their left heel forward similar to their opposite. The dancers now reverse the procedure, the Even-numbered dancer striking Odd-numbered stick and both placing their right heels forward. The dancers, now holding their sticks in the middle in their right hands, strike each other's sticks 4 times in front of them - Tips, Butts, Tips, Butts.

The stick moves from right to left each time for the strike.

The timing of the striking is 

At the same time the dancers caper - L R L R This is followed by Half-hey (as in 'Young Collins').

(The stick tapping looks the same as WE dance for the Fieldtown dance 'Country Gardens', but everything seems to be reversed. 'Constant Billy' at Fieldtown was identical, except for the tune, to 'Country Gardens'. Carey's MSS contain no useful information on this dance and what is given here is based on notes in the Travelling Morrice collection. Some points are vague. There is, for instance, no evidence for capers as the tips and butts are being struck. However, this was done at Fieldtown and makes for the livelier dance. Starting on the left foot would be natural at Oddington and is necessary anyway if the dancers are to be correct footed for the half-hey.)

UPTON ON SEVERN

Stick Dance

Generally: A border dance, danced in a Cotswoldish style, with vigour and exuberance.

Stepping: In the collected Upton double step, the free foot is hitched across the supporting leg to mid shin height during the hop. We generally don't.

The last bar is danced "step left, stamp right, stamp left" (step bang bang). Figures start on right foot. Circle left starts on Right foot in stick dances.

Arm Movements: In stick dances the stick is rested over the right.

Figures: In stick dances, sticks are clashed on the first beat of the figure not at the end!

Once to yourself: Face partner and "step bang bang" at the end of the phrase.

Rounds - called as "Morris": *KENNET dance one 4x step on spot, one 4x step backwards. Sticks are presented to the centre of the circle, dipping in time with the leader's stick.

Three Tops Left (Left): Ends dance two double steps backwards while middles dance to their left between the end couple initiating a hey across the end of the set.

Three Tops Right (Right): As Left but middles move to the right.

Cross and Turn (Cross): All dance one 4x step on the spot, then pass right shoulders to cross over to the opposite side moving slightly right before turning left to face across and continue same movement back to place. There is a spring caper (leap) on the 3rd beat of the 4th bar, to land on the 1st beat of bar 5, clashing sticks in passing.

Whole Hey (Up or Hey on the Side): Ends dance one 4x step on spot, turning shoulder to shoulder to face up or down the set (1 & 2 down). One 4x step backwards (3 & 4 on the spot), tops dance down between the middle couple initiating a "country dance" type hey.

Sticking: The sticking chorus ends with a high clash (and optional “whoop”) followed by stepping ,turning out into small c c/w circle (size of a dustbin lid) returning to face partner with stamping OY before repeating.

The sequence is:

Whole Rounds - Tips and Butts

Hey Left – Quarterstuffs (pushing)

Hey Right - Fencing

Cross and Turn - Tips and Butts

Hey Up - Quarterstuffs

Whole Rounds -Fencing and All Up

On final sticking only loudly chant: “Fee Fi Fo Fum, I smell blood of a Morris Man”

WHEATLEY

Processional Handkerchief Dance

Stepping: 2 step to “A” music and Half Capers – R I I – (HC) to “B” music.

Arm movements: Up and down (up on first beat) with arms well bent at elbow.

Figures

Follow the leader in single file (if finishing in a set ordered 1, 3, 5, 6, 4 & 2).

Number 1 will lead to eventually form a c/w circle at the dance spot. On the call “turn” dancers then turn outwards on the 1st beat of 1st bar of B music and change direction. Finish “all in” at the end of the music phrase. All turn right into a c/w round and walk off.

If a 6 person dance follows, No 1 stops in the appropriate place and the followers split to form a set, and will then usually dance a whole hey in readiness for the chosen dance.

WINSTER

Processional Handkerchief Dance

Stepping: Danced in two columns as a 4-step with very “lazy” slight hops with the free knee well-raised. Not quite North West, not quite Cotswold!

Arm Movements: Hands held at midriff, hankies thrown up on anacrusis and drop gently down 1st beat of 1st and 5th bar, both A & B music.

Figures

Face up throughout. The columns cross diagonally on the 1st two bars and 5th-6th bar of B music, left in front of right (odds in front of evens) and vice versa on the return. Repeat ‘ad-nauseum’. The leader may call “Walk” if a rest is needed or “All Up” (sj) to stop dancing.