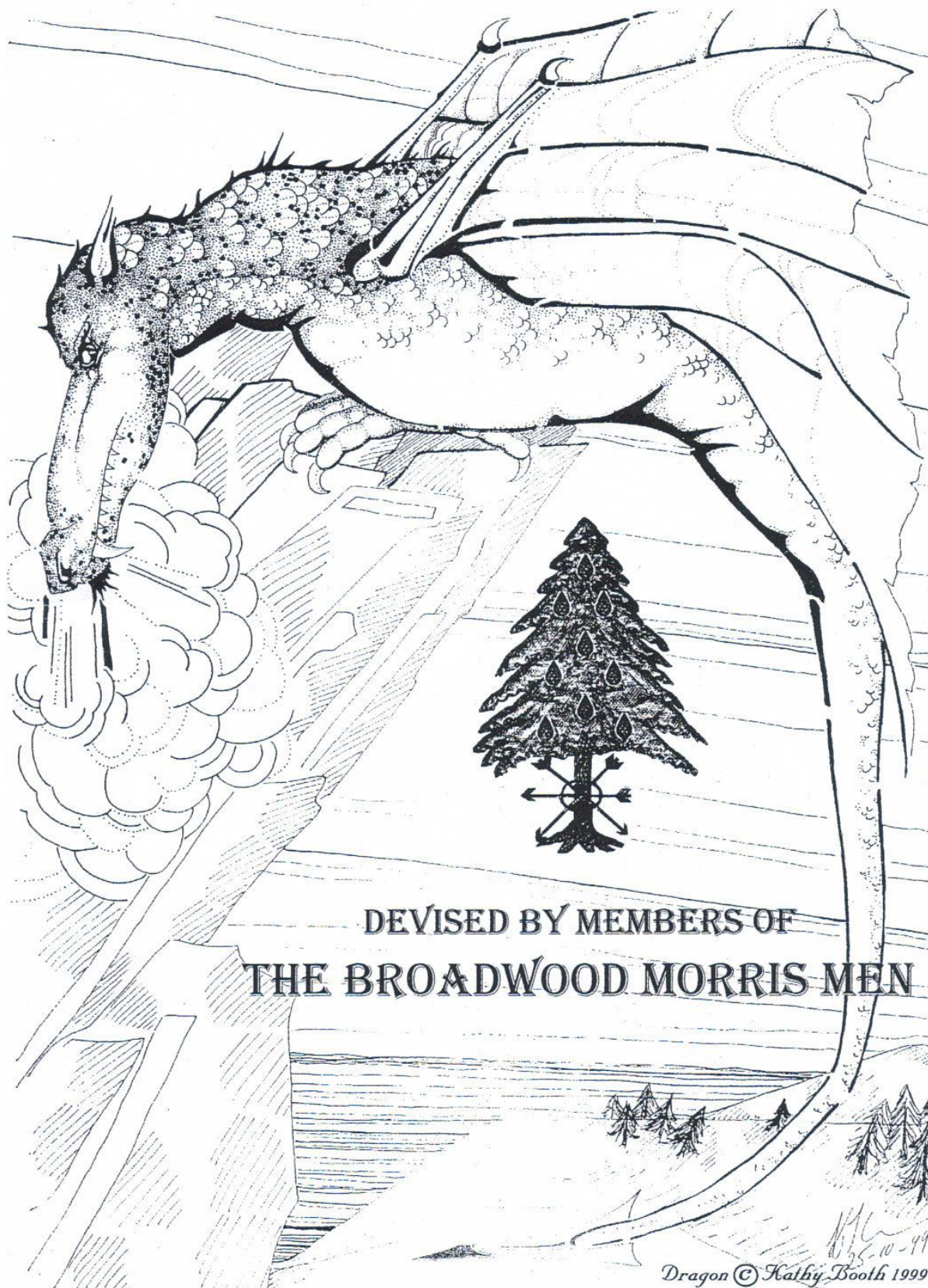


# THE HORSHAM DANCES



DEvised BY MEMBERS OF  
THE BROADWOOD MORRIS MEN

# The HORSHAM Dances

Devised by Members of

BROADWOOD MORRIS MEN

by

Dennis Salt.

OX03 263700

First Edition

HORSHAM

At the Broadwood Press  
2000



## PREFACE.

In the years that Broadwood have been dancing the Horsham dances many of our friends in other sides have watched and even video-ed our performances. Many have imitated the dances and rumour has it that an overseas side has learned some of them from video.

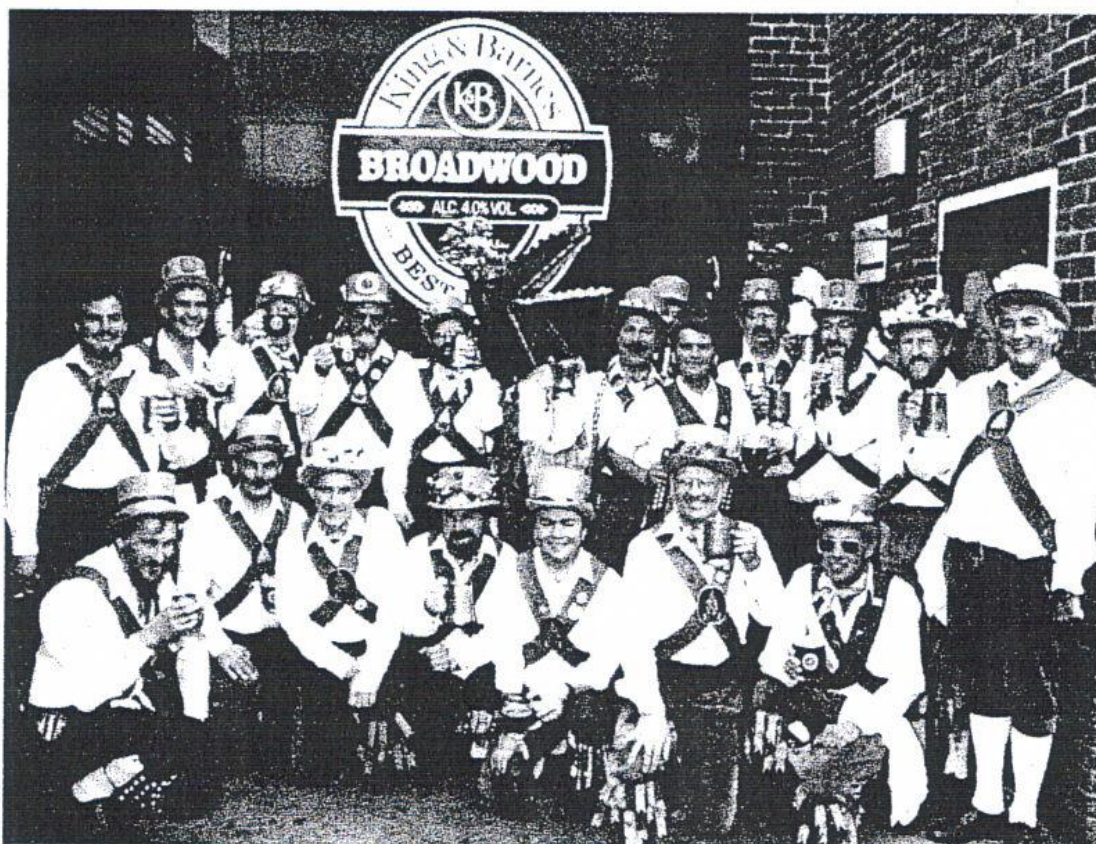
Members of Broadwood have expressed concern that the dances be performed in our style - not that we wish to discourage traditional development - but we would like to be able to join in with a performance of Horsham tradition. We welcomed the Sompting Variant of Lord of the May but find it almost impossible to dance after learning our original version. Somebody had to do something about it - write them down - record the music - make our own video - or something. I had some time and a new word processor to learn how to use so it seemed a reasonable idea at the time.

Several months and several drafts later this booklet should be definitive. It would never have been finished without the help of Barry and John Dewdney and Dick Streeter who spent so much time remembering and clarifying the dances; the members of the side who danced through so many times so that we could clarify details; Ron, Peter Barlow, John Salt who read the various editions and gave constructive criticism; and the input from Sompting, Calceto and Thames Valley.

The Dragon on the cover is Evelyn pictured for us by Kathy Booth; Dick Streeter composed Shepherd's Wedding and Dave Toye wrote the words and music for Columbus; we have shown the sources of other tunes when we know them.

Finally I thank my wife, Ruth for her patience while I 'played with my new toy.'

D.S. Jan 2000



*The Broadwood Morris Men at the launch of King & Barnes' 'Broadwood Best Bitter' in 1989*



## The Broadwood Morris and Longsword Dancers

The Broadwood Morris Men were formed in the autumn of 1971 following a meeting in the Youth Centre in Hurst Road in Horsham. Harry Mousdell had intended to form an offshoot of the Chanctonbury Men but was so pleased with the response he had that it was soon obvious that a new team could and should be organised.

In the early days Harry acted as foreman for Cotswold Morris though Dennis Salt taught Longsword and Lichfield. The first outing for the new club was on Boxing Day 1971 when the Rusper Mummers play was performed outside the Royal Oak, Friday Street. A little morris and sword was attempted. By the summer of 1972 it was possible to visit Captain Evelyn Broadwood at Lyne House to request permission to use the family name for the team. Captain Broadwood was proud to welcome "his" morris men to dance on the lawn and made a presentation to the Squire, Dennis Salt to mark the occasion. The use of the club badge required permission from the College of Arms as it is part of the Broadwood Family coat of arms. The coat of arms has blood-red pine cones on the tree but the team badge has brown cones to conform to heraldic law.

The choice of Broadwood for the name of the new side was a result of Harry's interest in Folk Music and his knowledge of the work of Captain Broadwood's Aunt Lucy. The side is proud of the link and visits Rusper Church each year on May Day (the real one, not the Bank Holiday) to place a wreath on Lucy Broadwood's memorial plaque. One of the first Horsham Dances is called Lucy of Lyne in her memory.

*Father of the Universe, whose creation sings your glory;  
Stars and planets and changing seasons proclaim your order and purpose.  
Rhythm, poetry, colour and music spring from your heart of love  
to bring us joy and gladness.  
We thank you for the life and energy of today's celebration,  
for the pleasure brought to us by the Broadwood Men  
and for Lucy Broadwood whose memory we honour.  
May your love surround us in all the seasons of our lives.  
We ask this through your word made flesh, Jesus the Lord of the Dance.  
AMEN*

(Prayer by permission of Rev. Nick Flint – May Day 2000)

Broadwood dance mainly Cotswold Morris but have always danced some Longsword, some Rapper Sword and a few dances from Lichfield and the Borders. An attempt was made to include North-West Clog dances but this led to an offshoot in Broadwood North-West. From the first we have performed the Rusper Mummers' play on Boxing Day (the real one) and taken a strong interest in singing. In December 1972 the side performed an early version of Maypoles to Mistletoe in Tilgate Park with Martyn Wyndham-Reed. This initiative led to the present Maypoles to Mistletoe shows and also to Maypole dancing, now done with the Magog Ladies.

It was in 1979 that some men, including Barry Dewdney, John Dewdney and Dick Streeter, met together to choreograph some new dances - a new style, fresh figures, changed steps, different music and local names. This resulted in our first new dances; Lucy of Lyne, Lord of the May and Old Dan Roberts (the last holder of the office of Town Crier of Horsham).

Later dances commemorated other local happenings; Tinsley Ring is named from the World Marbles Championships organised by Broadwood Man 'Sam' McCarthy on Good Friday each year; Rusper Pump because Broadwood Man Gareth Nightingale with Eddie Horley and Keith Whiddon repaired the village pump which stands outside the Star in Rusper and which was given to the village by Michell the brewers; the processional stick dance was hastily devised in Vannes, Brittany when we joined the Carnival procession there; and Columbus because the Broadwood Men were invited back to the Bahamas in 1992 to help celebrate the quincentennial of Columbus's landing in the Bahamas - it was a good do!

The latest dance is Shepherd's Wedding. Down at the Swan was suggested by the Sompoting Variant. There are possibly more to come.

We hope you find this booklet useful and enjoy the dances.

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## STEPS

The steps for the dances are simple and will be familiar to all Cotswold morris men and many dancers in other traditions; all steps start on the right foot except as noted. The arm movements are not so familiar but are just as simple. Both handkerchiefs are lifted straight up and down on the first step of the first and subsequent odd numbered steps. In between hands are held loosely at the sides. Sticks are carried at the trail, loosely at the side, short stick in the right hand and long in the left. They are lifted high on odd numbered capers.

Simple should not be confused with easy; it is easy to forget to keep the arm movements crisp.

### Single Step

The single step is only used in Pitts Jig. It is the normal step hop on alternate feet which is a universal step. Normally begin with the right foot but some figures may require the 'outside' foot because a hookleg follows four single steps.

### Hook Leg.

This is the familiar hookleg - step, [hop] [hook], change, change. A hook left would start with a step onto the left foot, then a hop on the left at the same time as the right is performing the backward cycling motion of the hook (in the vertical plane, please), followed by a low caper onto the right foot and another onto the left. The focus is on the hook which should be vigorous - the hop being a result of this vigour.

### Double Step.

The double step is a normal morris double step - r l r hr, l r l hl,.... It may be continuous as in the Processional or may have alternative endings noted for each dance where applicable. The normal ending is 'feet together jump' ftj;

While the handkerchiefs go - u d d d d d d d u d d d d d d d  
the steps are r l r hr, l r l hl, r l r hr, l r l ftj.

### Side Step.

Where there is a sideways movement whilst doing a double step, the step will be converted to a side step - closed whilst moving left and open whilst moving right. Where there is a show the handkerchief is thrown straight up to the right or left and brought smartly down again. It is easy to accept the simplicity and lose the crispness.

Side steps occur in Blocks Left, Blocks Right, Line Up, Line Down and Line and Face. See pages 4 & 6.

There are also stationary open side steps in Rusper Pump and closed side steps in Columbus.

## Broadwood Dances

### Capers

Horsham Capers are ordinary plain capers and are often done as a turning movement with the handkerchiefs or sticks going alternately up and down. Turns are usually to the left, a quarter turn to each caper. Capers with sticks may be two capers with a clash of short sticks to complete the movement.

Hands	u	d	u	d
Feet	r	l	r	tog
t(urn)/ n(o turn)	n	t(¬L)	t(¬L)	n
Sticks	u	d	u	sh x Lo W (see index)
Feet	r	l	r	tog
t(urn)/ n(o turn)	n	t(¬L)	t(¬L)	n

### FIGURES

It is in the figures that the greatest difference can be seen between Horsham and Cotswold dances. Some are unique, some have similarities and a few are the same. Straight lines are important parts of many figures in Horsham dances. Dancers should always be aware of their neighbours and how lines change orientation.

### Rounds.

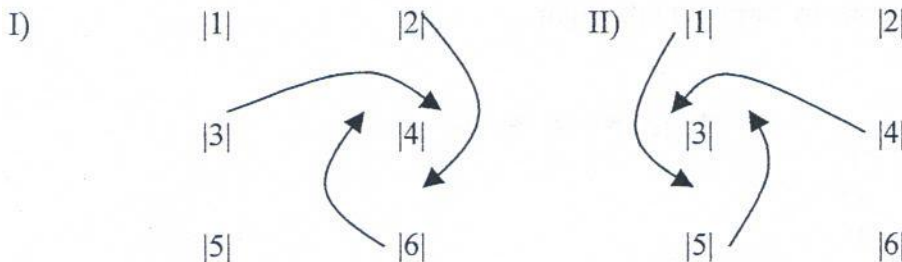
**Horsham Rounds.** At the beginning of most dances the rounds are done in an anti-clockwise direction. In some the set is re-formed halfway round to clash sticks.

In eight man dances the four men in each half of the set dance in an anti-clockwise direction.

**Small Rounds.** In six man sets small rounds are danced in two halves.

Part one (diagram I). Numbers 2, 3 & 6 dance clockwise round number 4.

Part two (diagram II). Numbers 1, 4 & 5 dance anticlockwise round number 3.



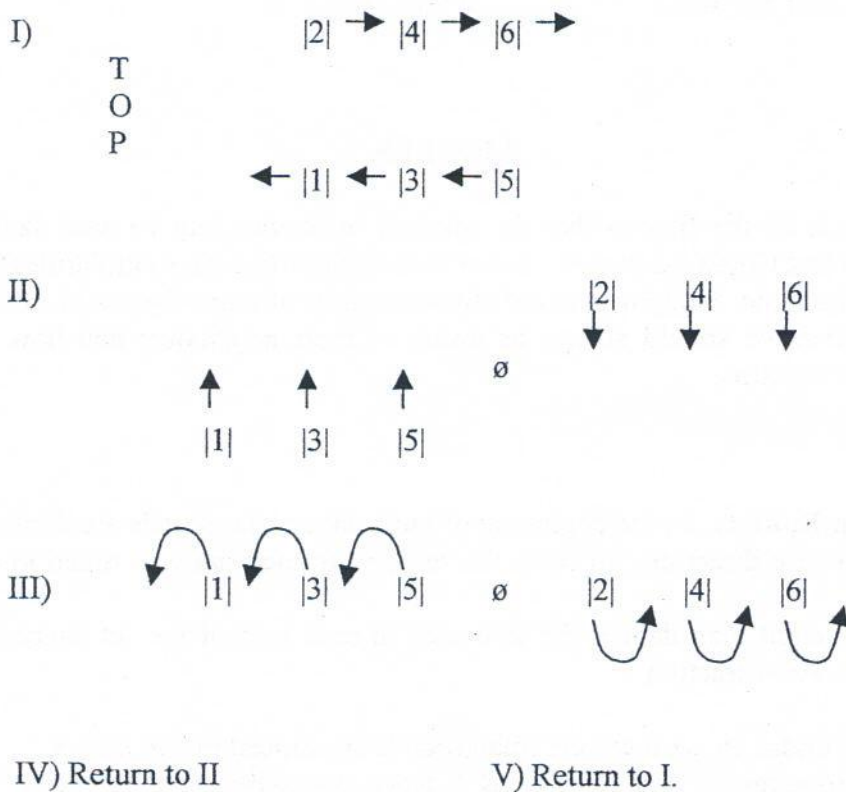
For the first part of small rounds number 1 stands still.

## Broadwood Dances

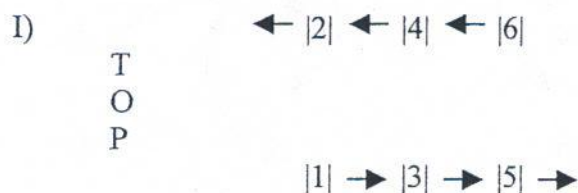
**Rounds.** At the end of a dance, where the last figure is rounds this is done in the usual clockwise direction.

### Blocks Left and Blocks Right.

Blocks left is performed by all dancers moving to the left and then moving forward to make a single straight line. At the end of the musical phrase all dancers will turn left through 180 degrees either by a single jump finishing with feet together or by four capers (see above.) Dancers return to place by dancing forward, then dancing to the left turning to face partner at the end of the phrase. Movements to the left are done with a closed side step.

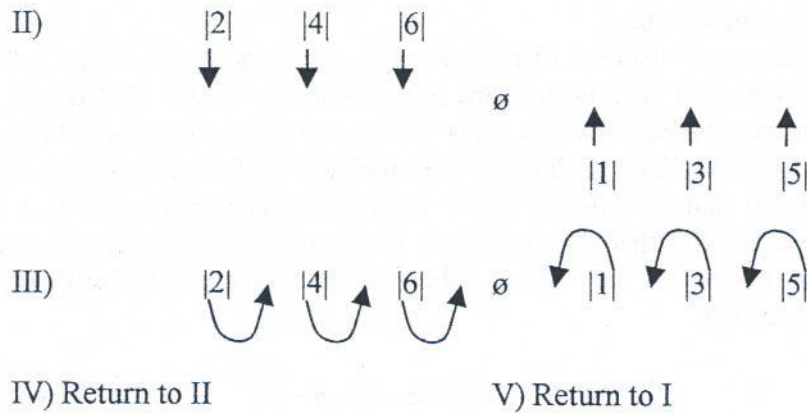


Blocks right are performed in the same way but movement to the right is done with an open side step. The turn into line is to the left; the return to set formation is done by turning to the right.





## Broadwood Dances

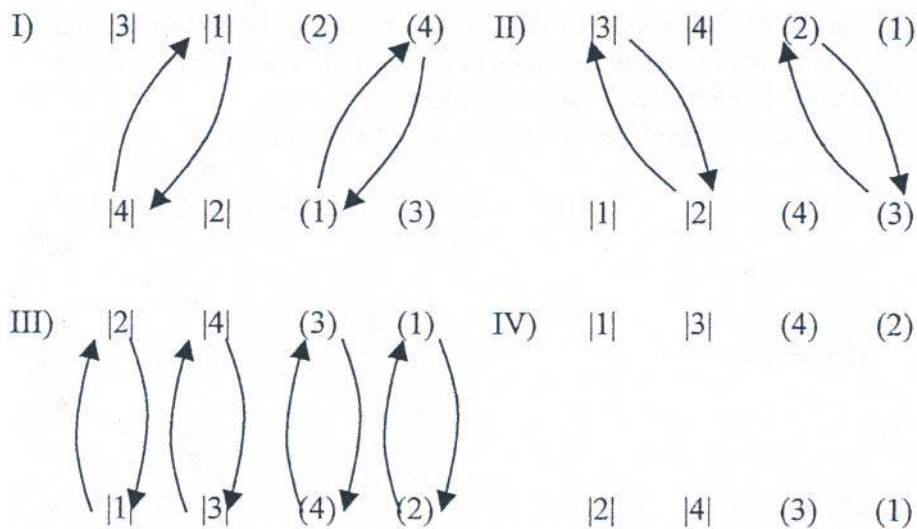


### Ones and Twos

In both halves of the set 1s & 2s pass right shoulders to change places; they may turn with a double step or by using four capers turning right; at the same time numbers 3 & 4 dance slightly apart so that the set is wider. Then numbers 3 & 4 cross in the same manner whilst 1s & 2s hold the shape of the set. Next all eight dancers return to place, passing right shoulders as before; there may be four capers or a short sticking to complete the phrase of music. All this is then repeated. Dancers should be aware of others to keep the lines straight for show.

### Ones and Fours

This is danced like 1s & 2s except that Ones 1s & 4s change places whilst 2s & 3s widen the set; then 2s & 3s exchange places; finally all cross orthogonally across the set; it is necessary to repeat the figure to return the dancers to their places.

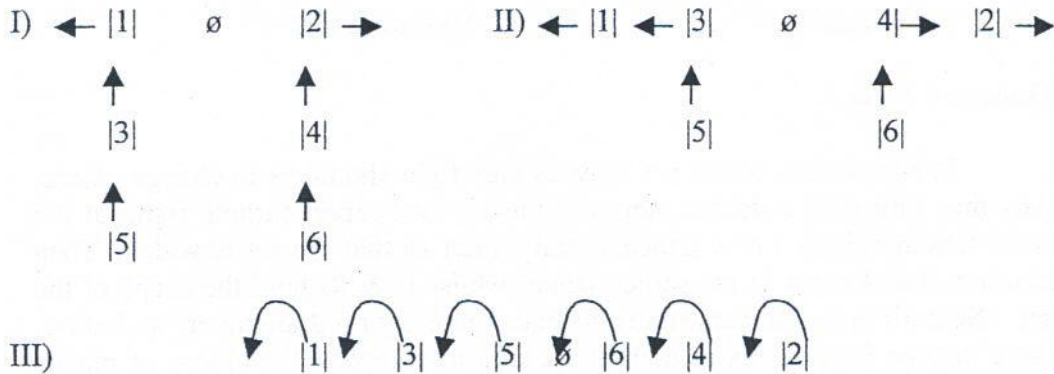


Repeat I, II, III & IV to regain original positions.

## Broadwood Dances

### Line up and Line down.

In Line up all dancers turn to face up; numbers 1 & 2 dance sideways away from each other with no upward movement; numbers 3 & 4 dance up to join the line then dance sideways away from each other; dancers 5 & 6 dance up the set to join the line; all dancers then turn left with four capers or with ftj according to the dance: dancers 5 & 6 return directly to places; 3 & 4 dance sideways to meet and then down the set to places; 1 & 2 dance sideways to meet turning to face as they do so. These figures look particularly messy if lines are not straight.

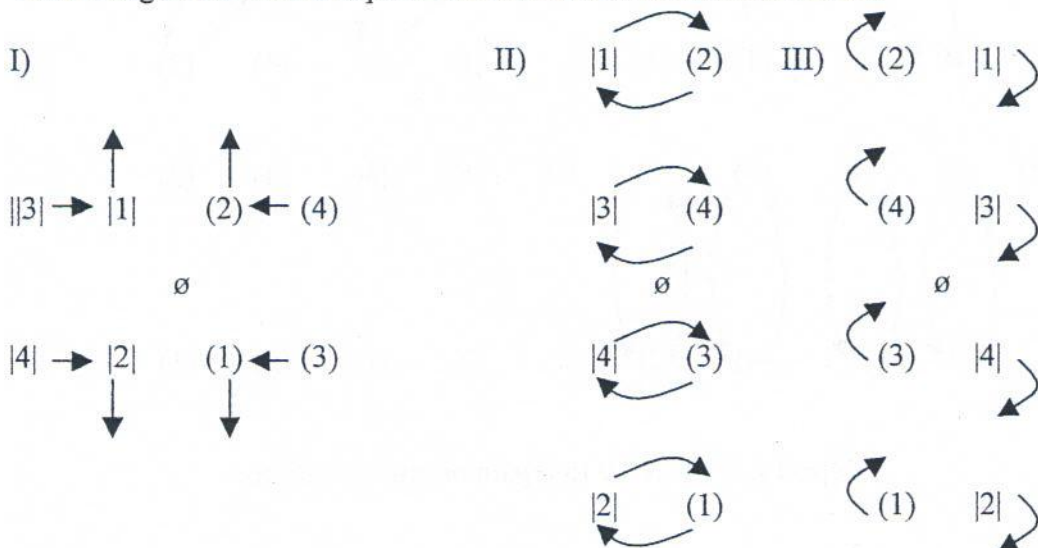


Line down is a reversal of line up. All dancers face down, 5 & 6 dance sidestep; 1 & 2 dance straight down and back; while the middle couple dance the L shape both ways.

### Line and Face.

Line and face takes place in eight man dances. In each half of the set dancers 1 & 2 dance sideways while dancers 3 & 4 dance into line between them so that there are two lines facing each other; each dancer now passes to the left of the dancer he is facing and turns right to face him again, maybe with stick clashing, capers or clapping. All dancers then pass to the left of the man they are facing and dance in line with backs to each other. Then dancers return directly to place with dancers 1 & 2 dancing sideways.

The timing of this return depends on the music in individual dances.





## Broadwood Dances

IV) Return to places in diagram II

V) Return to places in diagram I.

**N.B.** The turn to face which is done in position III is a turn to the right as in a normal Cotswold cross and turn.

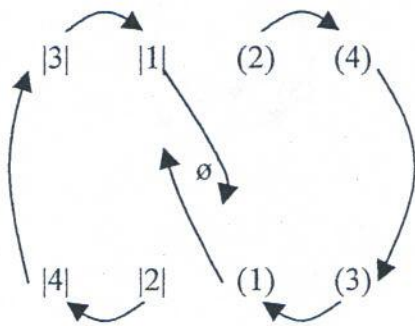
### Heys.

There are heys in both six man and eight man sets. It is easier to learn the hey in an eight man set so this is explained first. You are advised to master the eight man hey before attempting the six man hey. No need to nag about straight lines! - but circles and spacing are important.

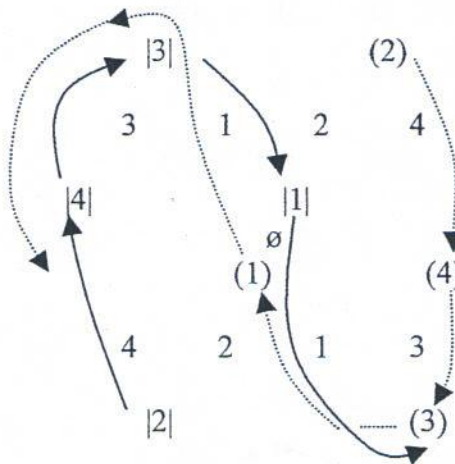
#### Eight Man Hey.

At the beginning of the hey all except the two number 1s turn as for rounds into a clockwise circle following the track of their number 1. The two number 1s pass right shoulders in the middle of the set and continue round the outside of the other dancers to the place of the opposite number 2. The rest of the dancers follow and pass their opposite number right shoulders in the middle before taking their new place at the opposite end of the set. Pass your opposite number right shoulders and everybody else left shoulders. Note that the new place is NOT diagonally opposite but is orthogonally opposite.

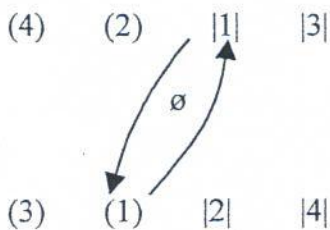
I)



II)



III)



The hey is completed by continuing the figure of eight but passing left shoulders in the middle and passing outside the other dancers to original places. **Opposite by the left and everybody else right.**

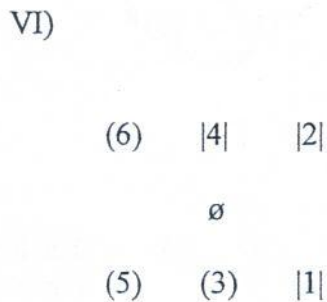
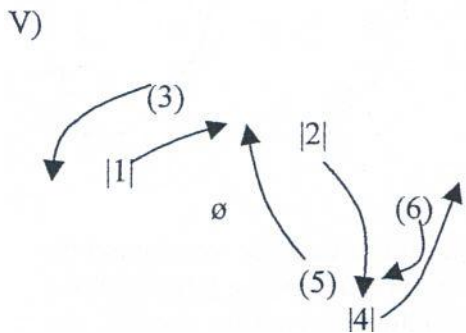
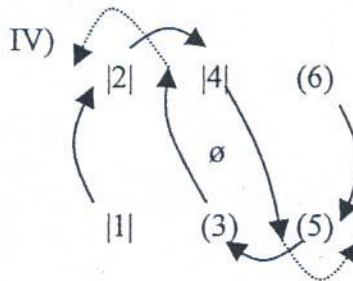
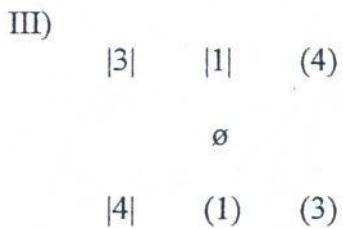
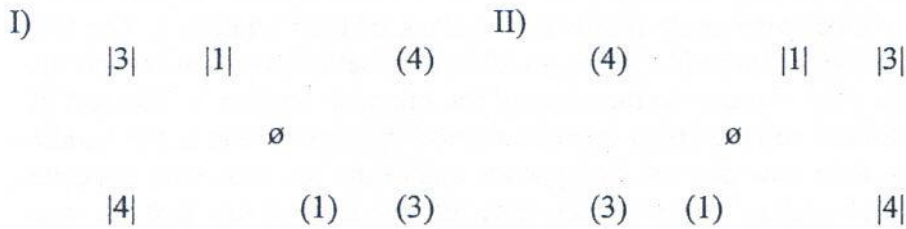
# Broadwood Dances

ALL HORSHAM HEYS ARE BEST DANCED WITH GOOD SPACING

## Tailgating causes collisions

### Six Man Hey.

It is easier to learn the six man hey after the eight man hey has been mastered. Start by imagining an eight man hey with the two number 2s removed (Diagram I). Walk through as before with number 1s going to the empty number 2 spaces at the half way stage (Dia.II); and continue to original places with the second half. If the set is now closed up (Dia.III) and renumbered as a six man set it will be seen that numbers 3 & 4 lead the six man hey (Dia. IV)





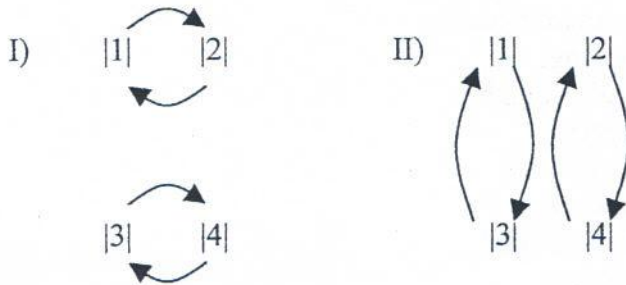
## Broadwood Dances

Diagram V shows that 3 & 4 have passed each other right shoulders and passed outside 2 & 5 respectively and are about to continue outside 1 & 6 respectively. 2 & 5 are about to pass right shoulders in the middle before continuing outside 1 & 6 respectively. When they are clear 1 & 6 will pass right shoulders and the set will reform as shown in Diagram VI. For the second half of the hey 3 & 4 pass left shoulders in the middle and continue round the outside of the set and the others follow in the same way.

**N.B.** The music dictates the speed of the hey. Refer to the individual dances for more detail of six man heys.

### Four man Hey.

Where there is a four man hey this are done as a Country Dance right and left through. The second half of the hey is done by turning to 'corners' and repeating a right and left through.



*The Broadwood Morris Men at Lyne House*

## Broadwood Dances

### THE DANCES.

#### SIX MAN DANCES

##### LUCY OF LYNE.

"Lucy" is probably the best dance to learn first because it contains all the basic figures for six man dances. It is a stick dance so the figures and 'sticking' can be learned separately and is a showy dance. The Broadwood Men dance this outside Rusper Church every May Day before going into the church to place a wreath around the memorial to Lucy Broadwood who lived at Lyne House. Later in the day it is danced on the lawns of Lyne House if fine and in the Hall if wet (by kind invitation of the residents).

Music. Walter Bulwer's Polkas 1 and 2.

##### Figures.

Once to yourself;  
Horsham Rounds;  
Sticking;  
Small Rounds;  
Sticking;  
Blocks Left;  
Sticking;  
Blocks Right;  
Sticking;  
Line up;  
Sticking;  
Line Down;  
Sticking;  
Rounds;  
Sticking;  
Optional Double Time.

**Once to yourself.** Stand with a long stick in the left hand and a short stick in the right hand. At the end of the phrase jump and hit the long stick with the short stick in front of you at waist height. (sh x Lo W) Note that all abbreviations of sticking etc. are listed in the index - page 31.

**Rounds.** Dance three double steps to the halfway stage (facing partner) and clash small sticks with partner three times (right to left, left to right and right to left) at about face height. (Cl sh H x3 l,r,l.) Continue with the second part of the rounds as before and Cl sh H x3 l,r,l.

This applies to all three types of rounds.



## Broadwood Dances

**Blocks Left and Right.** Dance two sidesteps and a double step into line then jump through 180° to the left and sh x Lo W. Dance a double back, a side step and a double turning left 180° (and adjusting position) then Cl sh H x3 l,r,l. In Blocks Right the return to place is a right turn.  
(Instructions and Diagrams are on page 4).

**Line up and Down.** Using the diagrams on page 6 dance to diag. II with one double or side step, to diag. III with another, dance a third on the spot then jump through 180° left and sh x Lo W. Return similarly but finish with Cl sh H x3 l,r,l. Line down is danced similarly towards the bottom of the set.

**Sticking.** Stick clashing is done facing front in concert with your partner

**Music Bar**

One	Hit floor with long stick twice and clash with partners long stick twice at knee level; Lo x F x2; Cl Lo K x2 r,r;
Two	Hold your own long stick horizontally at the waist and hit it twice with the short stick then clash partners short stick twice at high level (eye level) once to the left and once to the right. sh x Lo W x2; Cl sh H x2 l,r;
Three	Repeat bar two. sh x Lo W x2, Cl sh H x2 l,r;
Four	Repeat bar two. sh x Lo W x2, Cl sh H x2 l,r;
Five	Repeat bar one. Lo x F x2, Cl Lo K x2 r,r;
Six	Repeat bar two. sh x Lo W x2, Cl sh H x2 l,r;
Seven	Hold your long stick vertically and hit the butt then the tip twice;. (sh x ULo B+T) x2;
Eight	Cl sh H x3 l,r,l.

Lo x F x2, Cl Lo K x2 r,r;  
sh x Lo W x2, Cl sh H x2 l,r;  
sh x Lo W x2, Cl sh H x2 l,r;  
sh x Lo W x2, Cl sh H x2 l,r;  
Lo x F x2, Cl Lo K x2 r,r;  
sh x Lo W x2, Cl sh H x2 l,r;  
(sh x ULo B+T) x2;  
Cl sh H x3 l,r,l.

**Finish.** There are two endings to the dance.

A. Finish the last Sticking except that in the last bar of music the clash of short sticks with partner is reduced to two. Replace the third by turning smartly to face up whilst hitting the long stick with the short stick overhead so that the dancer is framed in an arch.

B. Double time. This is done by Sticking as normal. Towards the end of the Sticking No.1 calls "DoubleTime" - loudly enough for the musicians to hear - and the team then does ending A as fast as the musicians and dancers can perform. Finish with the last clash overhead facing up.

## Broadwood Dances

### LORD OF THE MAY.

This dance is very similar to 'Lucy' and varies only in the sticking and the music.

Music. Curly Headed Ploughboy.

#### Sticking.

Bar

- One Hit the ground with the long stick three times; Lo x F x3;  
Two Clash long sticks with partner three times at knee height; Cl Lo K x3 r,r,r;  
Three Hold the long stick horizontally and hit three times with short; sh x Lo W x3;  
Four Stamp right foot, pause and clash short sticks once; St.R. - Cl sh H l;  
Five Hold the long stick horizontally and hit three times with short; sh x Lo W x3;  
Six Hold the long stick vertically, hit the butt then the tip with short; sh x ULo B+T;  
Seven Hold the long stick vertically, hit the butt then the tip with short; sh x ULo B+T;  
Eight Clash short sticks three times - left, right, left; Cl sh H x3 l,r,l.

Lo x F x3;  
Cl Lo K x3 r,r,r;  
sh x Lo W x3;  
St R - Cl sh H l;  
sh x Lo W x3;  
sh x ULo B+T;  
sh x ULo B+T;  
Cl sh H x3 l,r,l.

**Finish.** As with 'Lucy' there are two possible endings to the dance. The first is to replace the last clash with a smart turn and hit the long stick with the short overhead. The second is to dance a normal time sticking followed by 'double time' with the 'show' finish. (See page 9).

### QUEEN OF THE MAY.

This is the handclapping version of Lord of the May. Dance 'Lord' with the handclapping set out below. Sompting Village do a different version; Pam says Sid was drunk when he taught them and couldn't remember the Horsham version. Perhaps we should buy Sid a drink more often.



## Broadwood Dances

Music. Curly Headed Ploughboy.

**Handclapping.** In this dance all handclaps are at about shoulder level.

Bar

One Clap hands three times at about shoulder level; for x3;

Two Clap both hands with Partner three times; P x3;

Three Repeat bar one; for x3;

Four Stamp Right foot and clap both hands with partner; St R - P;

Five Repeat bar one; for x3;

Six Clap both with partner, both with self; repeat; P for P for;

Seven Clap Right hands then Left hands with partner; R - L -;

Eight Clap both with partner; P.

for x3;

P x3;

for x3;

St R - P;

for x3;

P for P for;

R - L -;

P.

### SOMPTING VARIANT.

Sompting Village Morris is a mixed team and several members of the team have membership of or strong links with Broadwood. Sompting have used Lord of the May danced by men at the ends of the set with two ladies in the middle doing the handclapping. Just don't put a handclapper opposite someone with a stick!

We also suggest another variant on page 23 called Down at the Swan. Let us know if you like it and especially if you feel you can improve it.



Sid – Broadwood & Sompting Man

## Broadwood Dances

Bar	
One	Clap both hands on front, right with partner, both in front and left with partner; for R for L;
Two	Clap both hands on front, right with partner, and both with partner; for R P;
Three	Repeat bar one; for R for L;
Four	Step back with right foot only and raise the right hand behind the right shoulder, clap right hand with partner; [r beh] [R H beh] - R;
Five	Repeat bar one; for R for L;
Six	Clap both in front, both behind, both in front; for beh for;
Seven	Clap right with partner, left with partner; R L;
Eight	Clap both in front and both with partner; for - P.

for R for L;  
for R P;  
for R for L;  
[r beh] [R H beh] - R;  
for R for L;  
for beh for;  
R L;  
for - P.

### COLUMBUS.

When the team was invited to represent Britain in the Bahamas for the quincennial celebrations of Columbus's landing in America - in the Bahamas in fact - this dance was written and had its first performance in Victoria Square, Nassau. The words and music were composed by Dave Toye.

Music. Christopher Columbus. Copyright Broadwood Morris Men 1992..

### Figures.

Once to yourself  
Horsham Rounds  
Sticking  
Small Rounds  
Sticking  
Line up.  
Sticking  
Line Down  
Sticking  
Hey  
Sticking and Show out.

All figures must be performed smartly as there is a sticking at the end of each half - after three double steps - where all stop facing front and clash short sticks with partner (Cl sh H x3 l,r,l.)



## Broadwood Dances

The hey is performed very quickly in this dance. It is advisable to learn the six man hey in Ruser Pump (Page 17) before trying it here.

**Instructions for Columbus Hey only:** Numbers 3 & 4 pass right shoulders and go left around to places; numbers 5 & 2 follow them passing right shoulders and outside numbers 1 & 6 to the other end of their starting line; numbers 1 & 6 move only to the middle of the set before they follow passing each other right shoulders to the other end of their starting line; clash short sticks with opposite three times (Cl sh H x3 l,r,l); 3 & 4 then begin the second half by passing left shoulders and turning right.

### Sticking.

Bar

- One           The chorus starts with a closed sidestep to the left with a Dip (swing both sticks away from the body to the left with a slight dip and rise) followed by a similar closed sidestep and dip to the right. SsL+D, SsR+D;
- Two           Hit the floor twice with the long stick; Lo x F x2;
- Three          Clash long stick twice with partner at knee height; Cl Lo K x2 r,r;
- Four          Clash short sticks with partner three times, left, right, left; Cl sh H x3 l,r,l;
- Five          SsL+D, SsR+D;
- Six           Hold long stick upright and hit it with the short stick, butt, tip; sh x ULo B+T;
- Seven         Hold long stick upright and hit it with the short stick, butt, tip; sh x ULo B+T;
- Eight         Clash short sticks with partner three times, left, right, left; Cl sh H x3 l,r,l;

SsL+D, SsR+D;

Lo x F x2;

Cl Lo K x2 r,r;

Cl sh x3 H l,r,l;

SsL+D, SsR+D;

sh x ULo B+T;

sh x ULo B+T;

Cl sh x3 H l,r,l;

**Finish.**       The final time clash short sticks twice then turn up hitting the long stick with the short one overhead.

## Broadwood Dances

### GOOD KING WENCESLAS.

This dance was devised as part of the Christmas show 'Maypoles to Mistletoe' which has been in existence almost as long as the side. In recent years it has been performed in Crawley, Guildford and Tunbridge Wells. The dance is done at the same time as the Magog ladies dance their version - which many of us have never really seen because we are dancing!

**Music.** Good King Wenceslas. The figures are chosen to fit the number of verses in the carol. Sing the first verse during the Swagger Round, one man even sings all five verses if he has the breath.

#### Figures.

Introduction;  
Swagger Round, Singing;  
Sticking;  
Small Rounds;  
Sticking;  
Blocks Left;  
Sticking;  
Line Up;  
Sticking;  
Rounds;  
Sticking and Show out.

These are the figures that most often fit our situation and give variety. In other situations it may be better for the audience if the Foreman decides on other figures to dance. Certainly he should decide which show out to do depending on where the audience is.

#### Sticking.

Bar

- |       |   |
|-------|---|
| One   | Hit the ground with long stick twice; Lo x F x2;<br>Clash long sticks with partner twice at knee height; Cl Lo K x2<br>r,r;         |
| Two   | Hold the long stick horizontally and hit twice with the short; sh<br>x Lo W x2;<br>Clash short sticks with partner once; Cl sh H l; |
| Three | Hold long stick vertically and hit butt, tip, butt, tip; (sh x ULo<br>B+T) x2;  |
| Four  | Clash short sticks with partner twice, deliberately; Cl sh H x2<br>l,l;   |
| Five  | Repeat bar one; Lo x F x2, Cl Lo K x2 r,r;  |
| Six   | Repeat bar two; sh x Lo x2, Cl sh H l;  |
| Seven | Repeat bar three; (sh x ULo B+T) x2;  |
| Eight | Clash short sticks with partner three times; Cl sh H x3 l,l,l.  |



## Broadwood Dances

Lo x F x2, Cl Lo K x2;  
sh x Lo W x2, Cl sh H l;  
(sh x ULo B+T) x2;  
Cl sh x2 H l,l;  
Lo x F x2, Cl Lo K x2;  
sh x Lo W x2, Cl sh H l;  
(sh x ULo B+T) x2;  
Cl sh x3 H l,l,l.

**Finish.** We use different endings depending on where the audience is in relation to the set. Choose to suit you; if you think of a new variant let us know.

1. Replace the final clash by hitting the long stick with the short overhead so the last line is:  
'Cl sh H x2 l,l; sh x Lo H.' At the same time face up.
2. Cl sh H x2 l,l; sh x Lo H - at the same time face up kneeling on the left knee.
3. Cl sh H x2 l,l; sh x Lo H - at the same time face the audience kneeling on the left knee.  
(This applies when the audience surrounds the display; each man faces outwards facing those outside him.)
4. Cl sh H x2 l,l; sh x Lo H - at the same time the (odds/evens) face the audience kneeling on the left knee. This applies when the audience is to one side and only one line kneel.

## RUSPER PUMP.

We devised this dance in 1996 when Gareth Nightingale and friends repaired the Rusper Village pump which stands outside the Star in Rusper. The pump was originally given to the village by Michell, the brewer who owned the pub. We dance opposite the pub each year (on May Day) to celebrate the gift of water and the beer made with it.

This is a handkerchief dance. See page 2 for a description of hand movements during the figures. Caper Across and Corners into Line are peculiar to this dance and are described below.

Music. Monkey Hornpipe. (Scan Tester).

**Figures.**

Horsham Rounds;  
Caper Across;  
Small Rounds;  
Caper Across;  
Line Up;  
Corners into Line;  
Line Down;  
Corners into Line;  
Hey and Caper out.

**Caper Across.**

The whole team faces front and does a sidestep right with a show of the handkerchief on the first step (Right Hand straight up to the right and immediately down.) and a sidestep and show to the left. this is followed by four capers, two across the set and two to turn right to face partners. Whilst capering the hands go up, down, up, down one move to each caper and as directly up and down as possible. All this is immediately repeated to return to place.

**Corners into Line.**

Numbers 1 & 6 dance past each other right shoulders and take up positions facing each other at the opposite ends of the set on the middle line and a little way out of the set. The other dancers stand still while they are doing this; each pair continues to dance once they join in.

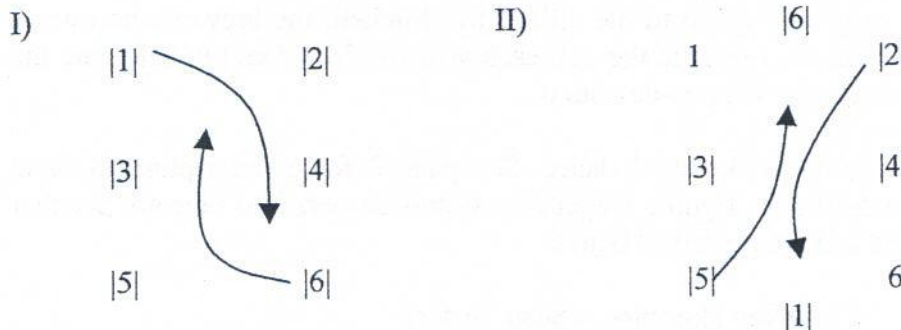
Numbers 2 & 5 dance past each other right shoulders and take up positions facing their original partners to begin to fill in the line down the middle of the set.

Numbers 3 & 4 dance round each other right shoulders three quarters of the way to complete the line.

All six dancers then caper to the diagonally opposite place.

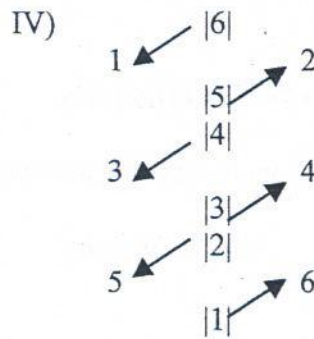
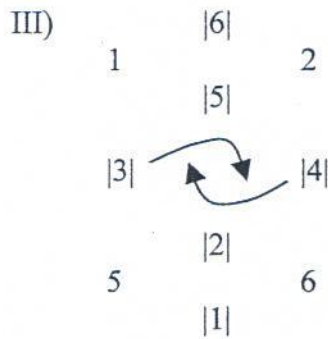
This has the effect of inverting the set so that the following Line Down is danced as a Line Up at the opposite end. (If the audience is at one end of the set Line Up could be performed a second time.)

The second Corners into Line has the effect of turning the set back to its original orientation.





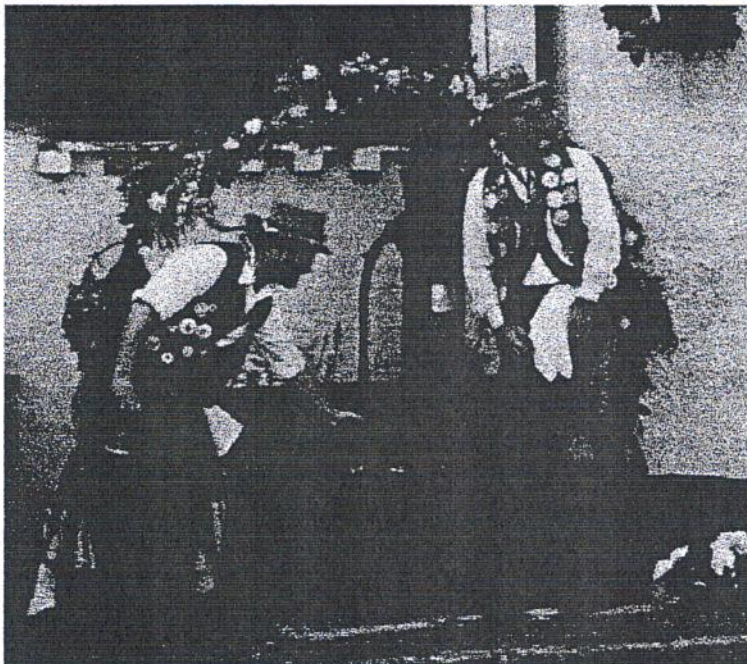
## Broadwood Dances



### Hey.

The hey is danced as described on page 8. It takes six double steps with one pair crossing for each two double steps. This has the effect of each pair showing handkerchiefs as they start toward each other; it also means that there is enough music left for four capers in place. At the end of the second half of the hey each man capers to the left to face back for the finish.

We find that this hey is best done by having numbers 1, 2, 5 & 6 hold back until numbers 3 & 4 are well on their way; when numbers 2 & 5 start to cross numbers 1 & 6 edge forward to the middle line of the set and almost dance down the middle of the set to complete their part of the hey.



*Well Dressing – The Rusper Pump*

## **EIGHT MAN DANCES.**

### **OLD DAN ROBERTS.**

Dan Roberts was the last town crier for Horsham.

Music. Albion Sunrise.

#### **Figures.**

Once to yourself;  
Horsham Rounds;  
Hey;  
Ones and Twos;  
Hey;  
Ones and Fours;  
Hey;  
Line and Face;  
Hey and face out.

#### **Stepping.**

The step throughout is six double steps in the first six bars followed by Horsham capers. This means the Horsham Rounds are completed in the second A music.

Ones and Twos and Ones and Fours are done by dancing across and turning in two steps, turning right at the end, followed by the second pair, all four returning before dancing four capers in line.

Each half of the hey is danced in six steps followed by four capers in line facing front.

#### **Finish.**

At the end of the last hey the four capers are used to turn to face back, in line with other dancers.

### **TINSLEY RING.**

Every year the World Marbles Championship is held on Good Friday at the Greyhound at Tinsley Green near Crawley. The Ring is the circle on which the championship is played.

Music. The dance starts with Sussex Bonney Breast Knots. For Line and Face change to Lollipop Man to the finish.



## Broadwood Dances

### Figures.

Once to yourself;  
Horsham Rounds;  
Sticking;  
Ones and Twos;  
Sticking;  
Ones and Fours;  
Sticking;  
Line and Face;  
Sticking;  
Hey and Caper Out.

Each of the figures is danced in two halves consisting of three double steps followed by two capers facing partner and three clashes with short sticks (Cl sh H x3 l,r,l.). There are two exceptions. The Once to Yourself finishes with a jump and sh x Lo W. The second is in the hey described below.

### Sticking.

Bar

- |       |  |
|-------|--|
| One   | Extend your long stick to your left and hit your right hand neighbour's long stick with your short stick twice deliberately;<br>sh x NLo W x2; |
| Two   | Hold long stick in front and hit it with the short stick three times; sh x Lo W x3;  |
| Three | Hit ground with long stick twice and clash long sticks with partner twice;<br>Lo x F x2, Cl Lo K r,r;  |
| Four  | Clash short sticks with partner three times; Cl sh H l,r,l;  |
| Five  | Repeat bar one; sh x NLo W x2;   |
| Six   | Repeat bar two; sh x Lo W x3;  |
| Seven | Hold long stick vertically in front and hit butt, tip, butt, tip with the short stick;<br>(sh x ULo B+T) x2;                                   |
| Eight | Clash short sticks with partner three times; Cl sh H x3 l,r,l.   |

sh x NLo W x2;  
sh x Lo W x3;  
Lo x F x2, Cl Lo K x2 r,r;  
Cl sh H x3 l,r,l;  
sh x NLo W x2;  
sh x Lo W x3;  
(sh x ULo B+T) x2;  
Cl sh H x3 l,r,l.

**Finish.** The final hey finishes with four capers turning to the left and adjusting the rectangle of the set to a circle (Tinsley Ring) finishing with feet together, the long stick extended to your left and your short stick hitting the right hand neighbour's long stick (sh x NLo W).

## Broadwood Dances

### DOWN THE CAUSEWAY.

Causeway is the street leading from Horsham town centre to the Parish Church. Steps throughout are six double steps followed by four Horsham capers.

Music. The Devil and the Farmer's Wife (A) and New Rigged Ship (B); play AABB

#### Figures

Once to yourself; finish with four capers;  
Horsham Rounds;  
Corner Figure;  
Blocks Left;  
Second Corner Figure;  
Blocks Right;  
Third Corner Figure;  
Hey; finish with four capers facing up.

Blocks left are danced with two sidesteps left, one double into line and four capers turning left; the return is one double forward, one sidestep, a double turning left and adjusting position and four capers facing front. Blocks right are danced similarly but the turn on the way back is a right turn. The corner figures are danced as two fours. At the end of each part the stationary dancers join in the four capers.

#### Corner Figure.

Bar

- |        |  |
|--------|--|
| 1 & 2  | 1 & 4 pass right shoulders and turn right to face;                   |
| 3 & 4  | Dance two double steps on the spot;                                  |
| 5 & 6  | 1 & 4 return to places;  |
| 7 & 8  | [All dance three capers followed by ftj] [hands up, down, up, down]; |
| 1 to 8 | Repeat but dancers 2 & 3 cross etc.                                  |

#### Second Corner Figure.

Bar

- |        |  |
|--------|--|
| 1 & 2  | Four capers, handkerchiefs up on right capers, down on left;                                 |
| 3 & 4  | Three capers, handkerchiefs backward circle, back, forward; then ftj and handkerchiefs down. |
| 5 & 6  | Dance two double steps on the spot.  |
| 7 & 8  | [All dance three capers followed by ftj] [hands up, down, up, down];                         |
| 1 to 8 | Repeat bars 1,2,3,4 but dancers 2 & 3 cross etc.   |



## Broadwood Dances

### Third Corner Figure.

Bar

- 1 & 2      Double stepping 1 & 4 clap hands three times then sidestep right with two shows to the right; for H x3, Wv R x2
- 3 & 4      Repeat bar one starting with the left foot and sidestepping left; for H x3, Wv L x2;
- 5 & 6      Dance two double steps on the spot;
- 7 & 8      [All dance three capers followed by ftj] [hands up, down, up, down];
- 1 to 8      Repeat but dancers 2 & 3 cross etc.

**Finish.**      At the end of the second part of the hey all finish facing back.

### DOWN AT THE SWAN.

This is another variant of Lord of the May suggested by watching Sompting Village. The name comes from the pub which was the first headquarters of the club and where we danced competently in public. The pub was demolished to make way for a shopping mall. This dance was first shown outside the site of the pub in 1999. Use dancers in the 1s & 2s positions to do the handclapping from Queen of the May (page 10) and dancers in 3s & 4s to do the stick clashing from Lord of the May (page 9).

### Figures.

Once to yourself;  
 Horsham Rounds;  
 Clapping and Sticking;  
 Ones and Twos;  
 Clapping and Sticking;  
 Ones and Fours;  
 Clapping and Sticking;  
 Line and Face;  
 Clapping and Sticking;  
 Hey - wide  
 Clapping and Sticking;

### Hey finish.

|1|→←(2)

|3|      (4)

↓

↓

↑

↑

|4|      (3)

|2|→←(1)

**Finish.**      At the end of the second part of the hey the 1s and 2s finish well apart facing up; it is best for the no.2s to turn left out of the hey to face the opposite no.1. They all do the handclapping with the dancer from the other half of the set - a square formation. All finish facing out; sticks sh x Lo H; hands clapped high and shown high.

## Broadwood Dances

### FOUR MAN DANCES.

#### SHEPHERD'S WEDDING.

Music. Shepherd's Wedding, composed by Dick Streeter.

#### Figures.

Once to yourself;  
Horsham Rounds;  
Sticking;  
Blocks Left and Blocks Right;  
Sticking;  
Line Up and Line Down;  
Sticking;  
Heys;

The tune has a repeat which is used at the beginning for the rounds but in every other figure for doubling the figure. This means that blocks left is immediately followed by blocks right; line up, by line down and the hey by a reversal. The hey is a normal square hey (right and left through) and the reversal is another right and left through; dance two double steps for three changes followed by two capers turning to clash.

At the end of each figure and halfway through the heys there is a clash of short sticks with partner; Cl sh H x3 l,r,l.

Halfway through blocks and lines there is a jump turn hitting the long stick with the short stick at waist level; [sh x Lo W] [ftj 180° l].

#### Sticking.

Bar

- |       |   |
|-------|---|
| One   | One and four hold the long stick vertically and hit butt, tip, butt, tip with the short stick; at the same time two and three throw their short stick to each other; [1 & 4 (sh x ULo B+T) x2] [2 & 3 Ch sh]; |
| Two   | One and four throw their short stick to each other; at the same time two and three hold the long stick vertically and hit butt, tip, butt, tip with the short stick; [2 & 3 (sh x ULo B+T) x2] [1 & 4 Ch sh]; |
| Three | Repeat bar one; [1 & 4 (sh x ULo B+T) x2] [2 & 3 Ch sh];  |
| Four  | Repeat bar two; [2 & 3 (sh x ULo B+T+ B)]note only three hits [1 & 4 Ch sh];  |
| Five  | Hold long stick horizontally to the side at waist level and hit your neighbour's long stick with your short stick twice; sh x NLo W x2;   |
| Six   | Hit your own long stick three times with the short stick; sh x Lo W x3;   |
| Seven | Hold long stick upright and hit it butt and tip, twice; (sh x ULo B+T) x2;  |
| Eight | Clash short stick with partner three times, l,r,l; Cl sh H x3 l,r,l.  |



## Broadwood Dances

[1 & 4 (sh x ULo B+T) x2] [2 & 3 Ch sh];  
[2 & 3 (sh x ULo B+T) x2] [1 & 4 Ch sh];  
[1 & 4 (sh x ULo B+T) x2] [2 & 3 Ch sh];  
[2 & 3 (sh x ULo B+T+B)] 3 hits [1 & 4 Ch sh];  
sh x NLo W x2;  
sh x Lo W x3;  
(sh x ULo B+T) x2;  
Cl sh H x3 l,r,l.

**Finish.** In the final sticking in bar eight clash only twice with partner then all clash short sticks in the middle of the set. Cl sh H x2 l,r; Cl sh H all in.

### PITTS JIG.

Jim Pitts has strong musical links with the Broadwood Men. His pewter figures of four men doing a capstan and of musicians were on sale at the first Crawley Folk Festival. This dance was first performed at the same event.

This dance was an experiment with writing dances for a four man set up. The steps and figures are from other traditions we were learning at the time. It cannot be said to be in the same style as the other Horsham dances but it belongs in this collection produced by Broadwood. The dance is done with a single long stick; clash with partner at the end of the phrase except where noted otherwise; Cl Lo H T+B l,r.

**Music.** Room for the Cuckolds. (Bacon p.121).

**Steps.** The steps are single steps with Hooklegs and two capers;  
l h r h, l h r h; [L h] [Hook r] R L; Repeat, r h....

### Figures.

Once to Yourself;  
Foot up and down;  
Sticking;  
Hands Across;  
Sticking;  
Rounds;  
Sticking;  
Capstan.  
Sticking and all in.

## Broadwood Dances

**Once to yourself.** At the end of the phrase start with two capers and clash with partner. [R, L.] [Cl Lo H T+B l,r]. See Index for abbreviations.

**Foot Up and Down.** Facing up start with the outside foot with four single steps followed by a hook leg out and down; a repetition of this starting with the other foot returns the dancers to place - the second hook leg having more turn to face front and partner. Don't forget to clash butts, tips on the capers.

**Hands Across and Down.** On the first (left) step transfer the stick to the left hand and hold partner's hand, dance into line with the other three dancers before coming out into a hookleg in your original place - the clash is with partner but there is an awkward quick turn to do the right hand turn with your neighbour in the second half. The line in each half must be well made.

**Rounds.** The rounds are normal Cotswold Rounds with clashes half way.

**Capstan.** The capstan is a normal Cotswold or Border capstan with clashes halfway.

### Sticking.

Bar

One

Step back onto the Right foot, dibbing the butt of the stick behind whilst raising the left foot with the left hand on the left knee; (Dib B beh); Drop the Left foot forward, dibbing the butt forward; ([St L] [Dib B for]);

Two

Clash sticks with partner twice, once left and once right; (Cl Lo H x2 l,r)

Three & Four

Repeat bars one and two but with your neighbour;

Five & Six

Repeat bars one and two but all to the middle - the two clashes are together in the middle and are both to the left;

Seven and Eight

Hook leg to the left with clashes and capers.

Partner

Dib B beh; [St L] [Dib B for];  
Cl Lo H x2 l,r;

Neighbour

Dib B beh; [St L] [Dib B for];  
Cl Lo H x2 l,r;

All in

Dib B beh; [St L] [Dib B for];  
Cl Lo H x2 l,l;

[L h] [H r];

~~[R L]~~ [Cl Lo H x2 l,l.]

*Left  
Hand*

*Caper*

*R.L.*



## Broadwood Dances

Scan Tester



### SOLO DANCES.

#### HORSHAM JIG.

Music. Scan Tester's Jig.

#### Figures.

Once to yourself and caper in;  
Dance round - anticlockwise;  
First figure;  
Dance round - anticlockwise;  
Second figure;  
Dance round - anticlockwise;  
Third Figure;  
Dance round - anticlockwise; and caper out.

#### Bar

##### First Figure.

One [Two double steps] [clap hands x3; show up right handkerchief x2];  
Two [Two double steps] [clap hands x3; show up left handkerchief x2];  
Three [Two double steps] [show both hands on first step only];  
Four Four capers;  
5,6,7,8 Repeat bars 1,2,3,4.

##### Second Figure.

One [Four capers] [Hands up, down x2];  
Two [Three capers, ftj] [Hands backward circle to fwd, back, fwd, down];  
Three [Two double steps] [show both hands on first step only];  
Four Four capers;  
5,6,7,8 Repeat bars 1,2,3,4.

##### Third Figure.

One, Two [(R toe tap fwd, feet tog., apart, tog; repeat left toe) x2] [Hks on Shoulders];  
Three [Two double steps] [show both hands on first step only];  
Four Four capers;  
5,6,7,8 Repeat bars 1,2,3,4.

### **HORSHAM PROCESSIONAL (sticks).**

This dance was devised in a campsite in Vannes, Brittany. We were to take part in the carnival procession and wished to do something rather than just walk. The variety of 'figures' helps when the rate of progress is erratic. Rounds can be used to start another dance with sticks when things come to a complete standstill. Signals are used because carnival processions can be noisy.

**Music.** Winster Processional. (We can do our own thing when teams ahead or behind are using Winster Processional itself.)

#### **Figures.**

(in almost any order).

Once to yourself;

Doubles;

Double Sticking;

Singles;

Single Sticking;

Walk;

Sticking;

Rounds.

Sticking and all up.

**Doubles.** Start with a jump and hit at the end of the once to yourself, [ftj] [sh x Lo W]. The team dances forward in two lines keeping abreast of partners. The step is three double steps followed by [ftj] [sh x Lo W]. In this formation the two lines can also cross over as in Winster Processional with the left hand file crossing in front of the right hand file each time.

**Singles.** We found some places narrow in Vannes and it helped to be able to change to single file. The single sticking can be done in the line of dance or facing to either side; the short stick can be angled to the side to indicate which way to turn for side sticking.

Stepping is the same as doubles.

**Walk.** For a long parade, places where there are few spectators or where the cobbles are very uneven the walk can help to last the day! While walking the step can be maintained by hitting the long stick with the short stick on the first step of every four.

**Rounds.** When things slow down and there is an audience and space it is convenient to be able to change to rounds, finish with a sticking and all up and then go into another dance from the tradition. The dance may have to be cut short if the procession starts to move off again.



## Broadwood Dances

**Sticking and all up.** Use the sticking (below) but in the final bar hit your long stick with your short stick overhead, turning to face up (or down or out or to left or right or even after rounds into the middle) for the last beat of the final bar.

### Double sticking.

Bar	
One	Hit the ground with the long stick three times; Lo xF x3;
Two	Clash long sticks with partner three times at knee height; Cl Lo K x3 r,r,r;
Three	Hold the long stick horizontally and hit three times with the short; sh x Lo x3W;
Four	Clash short sticks with partner twice, l,l; Cl sh x2 l,l.
Five	Hit the ground with the long stick three times; Lo xF x3;
Six	Clash long sticks with partner three times at ankle height; Cl Lo K x3 r,r,r;
Seven	Hold the long stick vertically and hit butt, tip twice with the short (sh x ULo B+T) x2;
Eight	Clash short sticks twice, l,l; Cl sh x2 l,l.

Lo xF x3;  
Cl Lo K x3 r,r,r;  
sh x Lo W x3;  
Cl sh x2 l,l.  
Lo xF x3;  
Cl Lo K x3 r,r,r;  
(sh x ULo B+T) x2;  
Cl sh x2 l,l.

### Single sticking.

Bar	
One	Hit the ground with the long stick three times; Lo xF x3;
Two	Hold the long stick horizontally and hit three times with the short; sh x Lo W x3;
Three	Hold the long stick vertically and hit butt, tip twice with the short; (sh x ULo B+T) x2;
Four	As bar two but hit only twice; sh x Lo W x2
Five	Hit the ground with the long stick three times; Lo xF x3;
Six	Repeat bar two; sh x Lo W x3;
Seven	Hold the long stick vertically and hit butt, tip twice with the short; (sh x ULo B+T) x2;
Eight	As bar four; sh x Lo W x2.

## Broadwood Dances

Lo xF x3;  
sh x Lo W x3;  
(sh x ULo B+T) x2;  
sh x Lo W x2.  
Lo xF x3;  
sh x Lo W x3;  
(sh x ULo B+T) x2;  
sh x Lo W x2.

### Finish.

There can be many finishes according to the circumstances.  
Where you enter an arena to disperse, dance rounds, sticking and dance off.  
If there is time for a short display, dance rounds, stop and go into a dance (Columbus if it is on grass), then process off.  
Process across the arena and off.  
Process to the centre, dance rounds, sticking and all up then walk off.

The Squire or Foreman for the day will have to be flexible and be sure of his dancers.



*'Tinsley Ring' – Market Square Horsham, May Day 2000*





# Broadwood Dance

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Stamp right foot	St R	12
Tip	T	11
Tip then Butt	T+B	11
Upright	U	11
Waist high	W	11
Wave (hanky)	Wv	23
Hits	x	11
Twice (thrice)	x2 (x3)	11
At the same time as	[ ] [ ]	2
Centre or middle	ø	4



## Broadwood Dances

### Index.

Cl Lo H T+B l,r.	Clash long sticks with partner at high level hitting tips to the left and butts to the right.
Cl Lo K x2 r,r;	Clash long sticks with your partner at knee height twice.
Cl sh H x3 l,r,l;	Clash short sticks with partner to the left, right and left.
Dib B beh	Dib the butt of your stick behind your foot line see page 26
Lo x F x2	Hit the floor with your long stick twice.
sh x NLo W x2	Hit your neighbour's long stick with your short one at waist height twice.
sh x Lo H	Hit your long stick with the short stick high (overhead at the end).
sh x Lo W	Hit your long stick with the short one at waist level.
sh x Lo W x2, Cl sh H x2 l,r.	Hit your long stick with the short one twice at waist level then clash short sticks with partner at high level twice left then right.
(sh x ULo B+T) x2	Hold long stick upright and hit the butt then the tip with the short one twice.
(sh x ULo B+T+B)	Hold long stick upright; hit the butt, the tip and the butt with the short one.
SsL + D	Sidestep left dipping the sticks at the same time (Page 15).
St R - Cl sh H	Stamp your right foot then clash short sticks with partner once high.
2 & 3 Ch sh	Numbers two and three throw their own short stick for the other to catch.
[ftj] [sh x Lo W]	Feet together jump at the same time as hitting the long stick with the short stick at waist level. (page 28)