

Gog Magog Molly - The Dances in Detail v4.1

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Gog Magog Molly: The Dances in Detail

In these pages you shall find most of the Gog Magog dances described in fine detail (some say too fine!). Numbers in brackets show the number of dancers in each set (although we've been known to double, triple or even quadruple some of these with multiple sets at once).

- Style, Steps and Holds
- Figures
- Sets

- Arbury Court (6 or 8)
- The Big Swing (6)
- Close Relations (8)
- College Hornpipe (6 or 12)
- Criss-Cross (8) / Y Knot (6) / IQ (4)
- Darga's Grandson (8)
- The Diabolical Machine (4)
- The Doubling Map (4)
- Fenland Safari (4)
- Green Fingers (8)
- Hard Ground (8)
- Idiot's Delight (8)
- Mississippi Mud Dance (8 or 6)
- Mitcham's Corner (6)
- Molly's Wedding (6)
- The Oompa Loompa Dance (8)
- Russell Wortley's Maggot (6) / Twelve Maggots (12)
- The New Spring (8)
- The Royal Greenwich Observatory (8) / Pluto (16)
- The Sorting Hat or Reality Checkpoint (5)
- Special Molly (8)
- Stamp Strangely (6)
- The Ultimate Molly Dance (8 or 6)
- Why the River Goes Crunch (6)

Most descriptions are given as a table of numbers on the left and instructions on the right. Those numbers count the beats. Sometimes the beats are split (e.g. 1A, 1B); these indicate the first and second half of the beat (the step and the hop respectively when single-stepping).

The music is available [via the Gog Magog Molly website](#).

We're lucky to have several people who are or have been active in writing dances, and there's no-one who can claim to have written "most of our dances"; indeed many were a collective process. A few have been "borrowed" from other sides and we've endeavoured not to take good care of them. Historically I've written most of these descriptions although more recently other members of the side have contributed bits to help. If any Gogs see a mistake then please tell me.

Traditional molly dancing was nowhere near this well documented, or danced with this much precision. If you are a team that is just starting out and developing a style, you should see as wide a variety of styles as possible from different teams rather than copying any one style.

Gog Magog Molly: The Dances in Detail

Other sites are more than welcome to use any of our dances, but if you use them for display we would appreciate you letting us know. Not because we want to exercise any form of control, but because it makes us feel good :-)

And finally, if this site looks a bit dated, it's because the format hasn't been updated in 12 years, and the web was a bit simpler back then...

The full Dances in Detail can also be downloaded as a PDF, for easier printing. Just make sure you've got plenty of paper in the printer first!

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Version 4.1 24/6/10, compiled and maintained by Andrew Swaine (andrew-webmaster@swaine.me.uk).

Style, Steps and Holds

All dances start on the right foot unless specified otherwise (i.e. right foot down on beat 1). These instructions therefore assume a right foot start - if starting on the left foot, swap rights and lefts. Similarly some holds have right and left handed versions, of which only the former is given here.

A brief public health announcement:

1. **Never** land on the heel of your foot. It will very quickly wreck your knees and back. The ball of the foot should take the initial impact, after which it is safe for the heel to fall to the ground. Some people have found Sorbothane inner soles to be very helpful.
2. By taking the load of each step with the ball of the foot a lot of strain is put on the muscles. It is therefore even more important than in other Morris dance forms to warm up before dancing and cool down afterwards.

Single step

All moves are done to the single step unless specified otherwise.

Upbeat (Or beat 8 and a half for the excessively pedantic).

Raise right arm and leg as in figure 1.

This should be a positive motion, indicating your intention to dance.

- 1 Forcefully move from the position in figure 1 to that in figure 2.

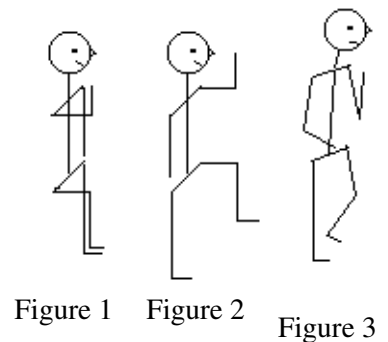
The emphasis is on the downwards rather than the upwards motion. It helps to think of pushing the ball of your foot down to the ground with your fist. If you like, you can think of a rod connecting the two. Hands should be loosely clenched in a fist. The left forearm and lower leg should be vertical, the left upper leg horizontal and the left fist at eye level. The head and back should be straight, not hunched up, and the right leg and arm should be straight also.

Figure 3 demonstrates a bad single step.

Hop on the second half of the beat.

- 2 Return to the position in figure 1 and hop.

- 3- Repeat 1-2 for as long as necessary.



Salute

Raise arm quickly ("punch the air") ending with *straight elbow* and arm slightly off the vertical (about 30°) as in figure 5. The arm should be pulled down just as positively when dropping the salute.

Both raising and dropping the arm should be done with the fist moving in a straight line, as opposed to "windscreen wiper" effect of keeping the arm straight during the movement.

Try to avoid sticking your thumbs out in the fist.

Standing

Style, Steps and Holds

When finishing standing end the last hop in the standing position as in figure 4. This is done by finishing on both feet on beat 8 and a half. Feet should be slightly apart, arms by sides, face facing forwards. The dancer should be undistracted by other dancers, the audience, a running nose etc. This can look really good if done right.



Figure 4

Hoy

When ending the dance in a hoy, end as in figure 5 (as for standing but with both arms saluting - see below) and shout "hoy" at the same time (the second half of the last beat). Keep this position until the lead off starts.

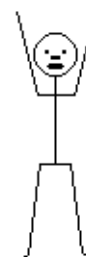


Figure 5

Plant

On the beat (always beat 15) firmly stamp your right foot on the ground without moving your left foot. Usually followed by a dramatic (!) wait on beat 16. Used in Green Fingers. End position is as for standing.

Stamp step

Arms by sides.

Upbeat If coming from the standing position or another stamp step raise right leg deliberately into the air.

1 Stamp with right foot.

2 Stamp with left foot next to right foot. Prepare for next step.

Sometimes this step is combined with a turn, in which case the turn is done during the first step, to be facing in the new direction during the second step.

Triple stamp

Arms by sides.

1A Stamp with right foot.

1B Stamp with left foot.

2 Stamp with right foot. Prepare for next step.

Zig-zag step

Arms loosely by sides throughout.

1 Spring onto the right foot, moving forwards and to the right. Legs are loose; left knee is not raised too high as this would collide with the other dancers! Hop on second half of the beat.

2 Spring onto the left foot. Hop.

Style, Steps and Holds

- 3- Repeat 1-2 for as long as necessary.



Figure 6

Polka step

Arms are always doing something, usually shoulder hold.

Legs are loose, much like zig-zag step.

- 1 Step onto the right foot, then left in the second half of the beat.
- 2 Step onto the right foot again, then do a small hop on the second half of the beat.
- 3-4 As 1-2 with left and right reversed.
- 5- Repeat 1-4 for as long as necessary.

This is more of a run-run-run-hop than a leap-leap-leap-hop, with a fairly high lift of the knee on each hop.

Sidestep right and left

Arms loosely by sides unless otherwise engaged.

- 1 Step to the right, then bring the left foot alongside and step on the left foot.
Legs should be loose; do not raise your knees.
- 2 Step to the right again, then do a hop on the right foot on the second half of the beat, lifting the left knee up.
- 3 As beat 1 with left and right reversed.
- 4 Step to the left again and hop, lifting your right knee and arm on the upbeat (4B) to prepare for the next step.

Drop step

Arms loosely by sides unless otherwise engaged.

This should be a fairly relaxed move, largely equivalent to an English Ceilidh step-hop, capable of making noise on a proper stage without excessive effort.

This step is always performed on the spot.

- 1A Drop onto the right foot, bending the right leg and swinging the left leg behind.
- 1B Hop on the right foot, straightening the right leg and swinging the left foot forward.
- 2 As beat 1 with left and right reversed.

Shoulder hold

Place both hands on partner's shoulders, with loose elbows.

Bend arms slightly when turning in this position and straighten again when stepping on the spot or moving straight.

Style, Steps and Holds

If standing beside your partner, put only the closer hand on his/her shoulder instead.

Hands on shoulders in line

Place hands flat on the shoulder blades of the people next to you in the line.

(Saluting) stomach hold right

Put right arm round waist of partner as in figure 7 (shown with salute). If stated, salute with left hand, dropping the salute at the beginning of the first beat not in stomach hold.

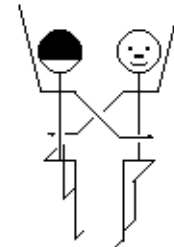


Figure 7

(Saluting) waist hold

Put arm round partner's waist as in figure 8. If stated, salute with free hand, dropping the salute at the beginning of the first beat not in waist hold.

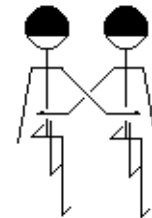


Figure 8

Right wrist hold

Take hold of partner's right wrist in right hand.

Right arm hold

Cup partner's right elbow in right hand (no thumbs!).

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Figures

All figures to be done to single step unless specified otherwise.

Numbers down the left indicate the number of steps required for each figure.

Common country dance figures such as heys, casts and figures of 8 are not explained here. I suggest [Hugh's Elements of English Country Dance](#) if you get stuck with these.

Where only the right or left handed version of a figure is given and the other is referred to, swap left and right. Where the two versions differ in other ways they are described separately for left and right.

8 Back to back right shoulders

- 1 Pass right shoulders with partner to swap places.
- 2 Step on the spot.
- 3 Step slightly to the right.
- 4 Step on the spot.
- 5-6 Pass backwards left shoulders back to place.
- 7-8 Step on the spot.

8 Back to back left shoulders

- 1 Pass left shoulders with partner to swap places.
- 2-3 Step on the spot.
- 4 Step slightly to the left.
- 5-6 Pass backwards right shoulders back to place.
- 7-8 Step on the spot.

4 Fast back to back left shoulders

This must be done left shoulders if you start on the right foot and vice versa. Start slightly to right of partner.

- 1 Pass left shoulders with partner.
- 2 Step to the left.
- 3-4 Pass partner backwards right shoulders back to place.

1 Back turn

Usually done on an even step, i.e. with the left foot if right foot start.

- 1 Pull right shoulder back and back into place to face opposite direction.

Turn the other way if left foot start, or right foot start but done on an odd step, because the turn will be done on the other foot.

8 Circular hey

- 1 Pass partner right shoulders to swap places.
- 2 Quarter turn to face neighbour.

Figures

- 3 Pass neighbor left shoulders to swap places.
 - 4 Quarter turn to face partner.
 - 5-8 As 1-4.
-

8 Gypsy right

Start facing 45 degrees to left of partner.

You effectively trace out a square or a diamond, depending on your point of view.

In practice this move is generally more rhomboidal than square but it's treated as a square for simplicity.

- 1 Move forward into line, right shoulder to right shoulder with partner.
 - 2 Quarter turn right.
 - 3 Move into partner's place.
 - 4 Quarter turn right.
 - 5 Move forward into line, right shoulder to right shoulder again.
 - 6 Quarter turn right.
 - 7 Move into original place.
 - 8 Turn right to face partner.
-

8 Right shoulder swing

- 1 Put your right hand on your partner's right shoulder.
 - 2 Hold your partner's left hand underneath.
 - 3-7 Step around one another.
 - 8 Drop hands and push away from your partner to return to place.
-

The polka round moves *must* be done on the right foot for them to work as described.

Elbows should be loose so that you can pull your partner towards you when moving past the other couple; if done properly the two couples would crash if their arms were kept straight!

If a dance has a polka round move in it it is usually the second figure.

4 Half polka round

- 1 Take shoulder hold with partner, forming a square with the other couple:

Top
1==2

3==4

- 2 1 and 4 quarter turn right while 2 and 3 step past one another back to back:

1 3
| |
2 4

- 3 Step on the spot
- 4 2 and 3 quarter turn right while 1 and 4 step past one another to progressed places.
Release shoulder hold on hop if not continuing with polka round (see below).

8 Polka round to place

- 1-8 Two half polka rounds, finishing back in original places.

2/4/6/8... Quarter/half/three-quarter/whole polka turn on the spot

- 1 Take shoulder hold with partner if not taken already, step on the spot otherwise.
- 2 Quarter term clockwise as a couple, releasing shoulder hold on the hop if not continuing with polka round.

Repeat once more for a half polka turn on the spot, twice more for a three-quarter turn etc.

16 Polka change

- 1-12 Three half polka rounds.
- 13-16 Half polka turn on the spot.

2 Fast polka turn

Often done to polka step.

- 1-2 Take shoulder hold with partner if not taken already.
Turn as a couple 180 degrees, turning clockwise.
Pull partner towards you while moving and straighten arms again when there (loose elbows required here).
The movement should be swift, spending the second beat on the spot if possible.

8 Star right

- 1 Put right arm in centre and form a star, with each hand on the wrist of the person in front (no thumbs!).
Face 90 degrees from the centre of the star, almost moving backwards very slightly in the process.
- 2-7 Salute left and take the star round once back to places unless specified otherwise.
- 8 Drop the star and the salute and step on the spot in starting positions.

If followed by a star left of any sort it is important to be back in place between the two stars.

8 Star promenade right

Formed by couples each in waist hold using free hands as for normal star.
Drop waist hold on beat 8 unless next move requires waist hold (eg. star promenade in the other direction).

8 Shoulder star right

As for star right, but putting right hand on right shoulder of person in front (to left) instead of into centre.

8 Wrist turn right

As for star right, but for two people taking right wrist hold.
Usually goes round more than once.

8 Arm turn right

Figures

As for star right, but for two people taking right arm hold.

Again, usually goes round more than once.

It's particularly important here to have a straight line through the shoulders of the two dancers, so that you're engaging with the audience rather than each other as much as possible.

4 Any of the above in 4 steps

- 1 Take whatever hold is appropriate as before.
- 2-3 Salute and go round like the clappers.
- 4 Drop the hold and the salute and step on the spot in starting positions.

4 Saluting stomach turn right

Always done in 4 steps because you can go round quite quickly.

Same timing as above (e.g. arm turn right in 4 steps) except that the proverbial clappers are not generally required.

2 Pull by right

Upbeat Take right wrist hold with partner and fall away slightly, giving weight.

- 1 Pull past partner, let go and keep going.
Do not change direction.
Start normal single stepping movements again immediately on beat 1.

4 Full stomach turn to wrist hold

- 1-3 Take right stomach hold with partner and turn once around as a couple.
- 4 Slide into right wrist hold, falling back ready to pull by.

Always followed by a pull by and usually repeated, so the pull by is merged with the first 3 steps.

Can be done turning once and a quarter instead of once, in the same time.

2 Half stomach turn to wrist hold

- 1-2 Take right stomach hold with partner and turn halfway round, sliding into right wrist hold in each other's place.

There is not time to perform a half turn and fall back as two separate moves.

Instead, slide through the stomach hold straight into wrist hold on the other side; the stomach hold is very brief and almost a brush past so as to find each other's hand.

Always followed by a pull by and usually repeated as with the full stomach turn to wrist hold.

Can be done turning a quarter instead of a half, in the same time.

16 Zig-zag hey for 8

Done to the zig-zag step, starting facing partner with everyone in a line.

- 1 Pass partner left shoulders, not going too wide.
- 2 Pass next person right shoulders, except those at the ends who do a back turn.
- 3-16 Pass next person left shoulders, etc. until back home.

Takes half as long when done for 4.

24+ Zig-zag hey for 8 with lead off

1-16 Zig-zag hey.

17-24 Continue zig-zagging, but as each person reaches the top of the set, starting with number 2, they switch to single stepping and lead off in a line (e.g. 24687531 for eight people).

8 Cross and chase right

For the whole set.

1 Cross right shoulders, ends going just past one another and middles going further, ending in an evenly spaced circle.

2 Turn right to face round the circle.

3-7 Chase round in the circle until back on own sides in an inverted set, facing up and down in columns.

8 Turn right to face across.

16 Cross and chase right and left

1-8 Cross and chase right.

9-16 Cross and chase left.

As cross and chase right, but cross left shoulders and turn left.

16 Cross and turn across and back

Again, done by the whole set (although there is no reason why it must be).

1-2 Step on the spot.

3-4 Cross right shoulders with partner.

5-7 Turn once and a half, starting turning up (i.e. evens right, odds left).

8-10 Step on the spot.

11-12 Cross right shoulders with partner back to place *and no further*, shouting.

13-15 Turn once and a half, starting turning up.

16 Step on the spot, finishing standing.

- Charge into audience

This occurs at the end of some dances and should give the impression (?) of spontaneous chaos.

Single step or run (as the mood takes you) towards/past/jumping over any nearby members of the audience.

Make as much noise as possible and be as menacing as possible.

Aim for kids (that are old enough not to burst into tears) and people behind cameras for maximum impact!.

We do have public liability insurance, but obviously try not to call on it :-)

Figures

Sets

In all cases **couples** are 1&2, 3&4, 5&6 and 7&8.
 Numbers and collective names remain constant throughout the dance.
 Men and women are totally interchangeable.
 All dances start facing your partner unless specified otherwise.

| | | |
|---------------------------------|---|---|
| <p>4 couple longways</p> | <p>Top 1 2 3 4 5 6 7 8 Bottom</p> | <p>Up is towards the top. Down is towards the bottom. In is towards the centre line of the set (normally towards your partner). Out is away from the centre line of the set.</p> <p>Middles are 3,4,5,6. Ends are 1,2,7,8.</p> <p>1&3, 2&4, 5&7 and 6&8 are neighbours.</p> <p>Rotated formation is where the set appears to be rotated by 90 degrees:</p> <pre> Top X X X X X X X X </pre> <p>It does not imply anything about the permutation of the dancers.</p> |
| <p>3 couple longways</p> | <p>Top 1 2 3 4 5 6 Bottom</p> | <p>Up, down, in and out as 4 couple longways.</p> <p>Middles are 3,4. Ends are 1,2,5,6.</p> |
| <p>2 couple longways</p> | <p>Top 1 2 3 4 Bottom</p> | <p>Up, down, in and out as 4 couple longways.</p> |
| <p>4 couple radial</p> | <p>Top 2 1 8 7 3 4 5 6 Bottom</p> | <p>Heads are 1,2,5,6. Sides are 3,4,7,8. Insides are 1,3,5,7. Outsides are 2,4,6,8.</p> <p>Out is away from the centre of the set.</p> |
| <p>3 couple radial</p> | <p>Top 2 1 5 3 6 4 Bottom</p> | <p>The three arms should be equally spaced.</p> <p>Insides are 1,3,5. Outsides are 2,4,6. Out is away from the centre of the set.</p> |
| <p>2 couple radial</p> | <p>Top 4 3 1 2 Bottom</p> | <p>Insides are 1,3. Outsides are 2,4.</p> |

Sets

| | | |
|---------------------------|---|--|
| Square | Top 2 1 3 8 4 7 5 6 Bottom | Heads are 1,2,5,6. Sides are 3,4,7,8. Start standing next to your partner facing across the set. |
| 5 person X | Top 1 4 2 5 3 Bottom | 2 starts facing the top. All others start facing 2. |
| 4 couple line | Top 86421357 Bottom | Everyone starts facing the middle of the line. |
| 8 couple Sicillian | Top 2B 1B 2A 1A 3B 3A 8A 8B 4B 4A 7A 7B 5A 6A 5B 6B Bottom | Running out of numbers here... Everyone starts facing around the circle as in a regular Sicillian set. |

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Version 4.1 24/6/10, compiled and maintained by Andrew Swaine (andrew-webmaster@swaine.me.uk).

Arbury Court

Set: 3 couple longways.

Music: Shepherd's Hey.

Trivia: Arbury Court is a shopping centre in Cambridge.

Start facing up.

Chorus 1: Leading Up

- 1-2 Step up.
- 3-4 Step on the spot.
- 5-6 Step backwards to original places (still facing up).
- 7-8 Step on the spot.
- 9-16 Repeat 1-8, but turn to face in on 16.

Figure 1: Stars

- 1-8 1,2,3&4 star right while 5&6 wrist turn left.
- 9-16 1&2 wrist turn left while 3,4,5&6 star right.
Turn to face down on 16.

Chorus 2: Leading Down

- 1-16 As leading up, but down.

Figure 2: Polka Round

- 1-8 1,2,3&4 Polka round to place; 5&6 gypsy right.
- 9-16 1&2 gypsy right; 3,4,5&6 Polka round to place.

Chorus 3: Leading In

- 1-2 Cross right shoulder with partner into partner's place.
- 3-4 Step on the spot.
- 5-6 Step backwards to place, passing right shoulder again.
- 7-8 Step on the spot.
- 9-16 Repeat 1-8 with the left shoulder.

Figure 3: Circular Hey

- 1-8 1,2,3&4 circular hey; 5&6 back to back right.
- 9-16 1&2 back to back right; 3,4,5&6 circular hey.
Turn to face away from partner on 16.

Chorus 4: Leading Out

- 1-12 As 1-12 of leading up, but out.
 - 13-16 Charge out into the audience.
-

Arbury Court for 8

Set: 4 couple longways.

Music: The Lonely Nut Schottische (we were bored with Shepherd's Hey by this point).

Start facing up.

Chorus 1: Leading Up

As 6-person version.

Figure 1: Stars

- 1-8 In groups of 4, star right.
9-16 Middles star left while ends wrist turn left.
Turn to face down on 16.

Chorus 2: Leading Down

As 6-person version.

Figure 2: Polka Round

- 1-8 In 4s, polka round to place.
9-16 Middles polka round to place while ends gypsy right.

Chorus 3: Leading In

As 6-person version.

Figure 3: Circular Hey

- 1-8 In 4s, circular hey.
9-16 Middles circular hey while ends do a big circular hey round them.
The circular hey done by the middles must be small so the ends can get round.
The ends should do each turn on the point of a larger square, making a big cross out of the set overall.
On 16 all turn diagonally out from the centre point of the set, each middle following an end.

Top
1 2
3 4
5 6
7 8

Chorus 4: Leading Out

As 6-person version, but leading out on these diagonals.

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The Big Swing

Set: 3 couple longways.

Music: Rochdale Coconut.

Trivia: Popularly known as "Swing Bin".

Partners are 1&2, 3&5 and 4&6.

A's are 1,4,5 **B's** are 2,3&6.

Note that each figure is twice as long as the figures in most other dances.

Figure 1: Pivots

Middles:

1-2 Cross over passing right shoulders to join line . facing out on other side of set.

While ends:

1 Quarter turn to centre of lines-to-be (1&6 right, 2&5 left).

2 Turn a quarter more in the same direction.

There should now be two lines back-to-back (but not too close).

All:

3 Put hands on shoulders in lines.

4 Ends salute with free hand.

5-7 Lines rotate around middle person 180 degrees anticlockwise.

8 Drop hands.

Middles:

9-10 Step into middle of two people on right and face out in lines back-to-back as before.

While ends:

9 Step on the spot.

10 Quarter turn to form lines back-to-back (again 1&6 right, 2&5 left).

All:

11-16 As 3-8.

17-24 As 1-8 (1&6 will end up turning left, 2&5 right).

25-32 As 9-16, but middles go left (again 1&6 go left, 2&5 right).

A's Chorus

A's:

1-8 Star left, but start moving immediately and go round twice (arm movements as normal).

While B's:

1-6 Stand still.

7 Turn to the left to face clockwise round the circle.

8 Step on the spot, preparing to catch partner!.

All:

9-16 Partners arm turn right as many times as there is time, ending as appropriate for the next figure.

Figure 2: Polka Turn

The Big Swing

Finish chorus facing partner in 3-couple star:

Top
1
2
3 4
5 6

- 1-8 Using polka step, dance four fast polka turns on the spot.
Finish last turn facing clockwise round circle in waist hold.
- 9-16 Using single step, star promenade right.
On beat 16 drop hands, release waist hold, face partner and fall back from your partner a little.
- 17-24 As 1-8, but finish facing anticlockwise (with same person in centre!)
- 25-32 Using single step, star promenade left.
On beat 16 drop hands, release waist hold and return to original longways set.

B's Chorus

As A's Chorus, but reversing roles of A's and B's.

Figure 3: Chains

Beats 1-28 are done without normal single stepping arm movements.

Stay standing when not needed.

- 1-4 3&4 right arm turn just over once and a half (without saluting) until 3 faces 6 and 4 faces 1 (first corner positions).
This is quite fast.
- 5-8 3&6 and 4&1 left arm turn once and a half to change places.
- 9-12 6&1 right arm turn once and three quarters to face 2 and 5 (second corner positions) respectively.
- 13-16 6&2 and 1&5 left arm turn once and a half to change places, 6 and 1 finishing facing out.
- 17-20 2&5 right arm turn once and three quarters to face 4 and 3 (first corner positions) respectively.
- 21-24 2&4 and 5&3 left arm turn once and a half to change places.
- 25-28 4&3 right arm just over once (don't go too far!) and slot into in the middle of lines of three at the top and bottom of the set, 6 heading a line at the top and 1 heading a line at the bottom:

Top
2 4 6

1 3 5

- 29-31 Lines of three single step round the outside of the set one quarter, to home positions, odds facing up and evens facing down.
- 32 Quarter turn to the right to face partners.

A's Chorus

Figure 4: Teapots

- 1-4 Middles go right and line up in the centre of the set:

Top
1 2
4
3
5 6

The Big Swing

1,2&4 and 3,5&6 star right in 4 steps.

Ends finish facing along sides of square: 1&6 facing in towards centre line of set as normal and 2&5 facing out.

Middles:

5 Take stomach hold left.

6-7 Salute and turn round three quarters.

8 Drop hands.

While ends:

5-6 Move round to position for next star, 1&2 facing down and 5&6 facing up (make sure you don't go too far).

7-8 Step on the spot.

Top
5 1
3 4
6 2

All:

9-32 Repeat pattern in 1-8 three more times from new orientations.

Middles may release stomach hold early during the last time in order to return to place. 2&5 do a back turn on beat 32 to return to normal positions.

B's Chorus

Figure 5: Pivots

Same as figure 1, except

29-32 Lines charge into audience.

Until about 2008, this dance had a different third figure, which managed to be simultaneously impossible to remember and fairly dull to watch. Here it is for posterity.

Figure 3: Chains

Beats 1-12 and 17-28 are done without normal single stepping arm movements.

Stay standing when not needed.

1 1&2 step towards one another.

2 1&2 turn down one quarter and take waist hold.

3 1&2 step down to meet 3&4.

3&4 start single stepping and turn up one quarter.

4 1&2 drop waist hold and take stomach hold with 3&4 respectively.

5-6 1&3 and 2&4 salute and turn on the spot 360 degrees.

7 Drop hands.

1&2 retake waist hold.

3&4 return to places and finish standing.

8 1&2 step down to meet 5&6.

5&6 start stepping and turn up on quarter, coming in on the left foot due to awkward timing.

9 1&2 drop waist hold and take stomach hold with 5&6 respectively.

10-11 1&5 and 2&6 salute and turn on the spot 360 degrees.

12 Drop hands.

The Big Swing

1&2 do not retake waist hold but line up as if they were, resisting the urge to move just yet.

5&6 return to places and finish standing.

13-16 1&2 step round outside of set on own side back to place using normal arm movements.

17-32 Same pattern from the other end with 5&6 leading.

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Version 4.1 24/6/10, compiled and maintained by Andrew Swaine (andrew-webmaster@swaine.me.uk).

Close Relations

Set: 4 couple longways.

Music: Done purely to a drum solo.

Trivia: Meant to represent the fight the molly gangs invariably had when they met in Cambridge at the end of the day's dancing. Ended up with other connotations.

History: Second version -- a lot of the detailed timing has been changed for consistency with other dances.

The dance starts in two lines off the stage behind 1 and 2, as follows:

| | |
|---------|---------|
| | Top |
| 8 6 4 2 | |
| | |
| | 1 3 5 7 |

Leading on

- 1-7 1&2 lead their lines forward.
- 8-15 1&2 quarter turn right and lead into positions in a wide longways set.
3&4 turn likewise on beat 10, 5&6 on 12 and 7&8 on 14.
- 16 All turn right a quarter more and finish standing in set:

| | |
|---|-----|
| | Top |
| 1 | 8 |
| 3 | 6 |
| 5 | 4 |
| 7 | 2 |

Chorus 1

- 1-2 7&2 stamp step towards one another.
- 3-4 7&2 and 5&4 stamp step towards one another.
- 5-6 7&2, 5&4 and 3&6 stamp step towards one another.
By this point 7&2 should meet in the middle (having carefully judged their steps up to this point :-))
- 7-8 All stamp step one quarter turn to face up.
Odds will have to do this step on the left foot, but should nevertheless be on the right foot before and after it.
All but 7&2 finish standing.

| | |
|---|-----|
| | Top |
| 1 | 8 |
| 3 | 6 |
| 5 | 4 |
| 7 | 2 |

- 9-10 Single stepping, 7&2 lead up between 5&4.
- 11-12 5,7,2&4 in a line lead up between 3&6.
- 13-14 3,5,7,2,4&6 in a line lead up between 1&8.

| | |
|--|----------|
| | Top |
| | 13572468 |

- 15-16 Odds two quarter turns right.
evens step on the spot.

Figure 1: Big Hugs

Close Relations

This figure is counted in multiples of 6 beats.

- 1 All put right fist on right hip (including those at the ends).
- 2 All link left arm through arm of neighbour.
- 3-11 1&8 salute and the whole line goes round (anticlockwise) an entire revolution.
- 12 7&2 unlink arms.
2,4,5&7 look right towards the centre of the new lines.
- 13-18 7&2 salute with free (left) hand.
Even line rotate clockwise back to places in line, as they were before chorus 1.
Odd line rotate clockwise back to places, but are now inverted.
- 19-20 Look across to other line.
Lines forward to meet, shouting.
- 21-22 Lines retire.
- 23-24 All drop hands and spread out a little from one another.
Finish standing.

| | | |
|---|-----|---|
| | Top | |
| 7 | | 8 |
| 5 | | 6 |
| 3 | | 4 |
| 1 | | 2 |

Chorus 2

- 1-14 As chorus 1, but the odd line is now inverted, so 1&2 lead.
- 15-16 Step on the spot (all face forward).

| | | | | | | | |
|---|-----|---|---|---|---|---|---|
| | Top | | | | | | |
| 1 | 3 | 5 | 7 | 8 | 6 | 4 | 2 |

Figure 2: Little Hugs

- 1 All put right fist on right hip.
- 2 1&8 put left fist on left hip.
Rest link left arm through arm of neighbour.
All look to middle of line of four.
- 3-7 Salute at the ends.
Lines go forward around 1&2 (who turn on the spot) back to places, as they were before chorus 2.
- 8 Unlink arms in the middle of each line (3 with 5, 4 with 6).
Turn heads in each pair to face each other.
- 9-14 Salute with free hand.
Turn round in pairs on the spot twice, middles going forwards.
- 15-16 Drop hands, look forwards and spread out a little from one another.
Finish standing.

Chorus 3

- 1-15 As chorus 2.
- 16 Quarter turn to face centre of line (odds right, evens left).

Figure 3: NFN (Normal for Norfolk)

- 1-12 Zig-zag hey, but starting in the centre, everyone else zig-zag stepping to the side mirroring those in front until the hey reaches them.
All back turns are on odd steps and therefore on the right foot, turning anticlockwise.

Close Relations

- 13- As each person reaches the end of the line on their side (starting with 1&2) they switch to normal single stepping and curve down to meet at the bottom.
When 1&2 meet again they restart the zig-zag, going straight through without back turns and coming out the other end.
Lines then continue to lead off.

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Version 4.1 24/6/10, compiled and maintained by Andrew Swaine (andrew-webmaster@swaine.me.uk).

Close Relations

College Hornpipe

Set: 3 couple longways.

Music: Sportsman's Hornpipe.

Trivia: Inspired by a traditional Molly dance of the same name (but with different music).

History: Used to be for 4 couples and done an extra time, with polka changes on the ends, in the middle and on the ends again. This version needs less energy :-)

There used to be a loose star in the middle of the explodes, but we decided we could get through quicker without it.

If possible, start in the audience, spread out as a significantly larger version of the eventual set. This isn't possible in all settings; if not, start the first chorus in the same way as the subsequent choruses.

First time: Explode

- 1-4 Dance on through place in set and keep going, passing left shoulder through centre of set to opposite place in a set-sized circle.
Shout as you go.
Move fast and step on the spot if you get there early.
Don't go too far!
- 5-8 Turn right once and a half on the spot.
- 9-10 Step on the spot.
- 11-12 Pass left shoulder through centre of set to opposite place in circle.
Shout as you go.
- 13-16 As 5-8.
- 17-24 As 9-16, but without shouting.
- 25-26 Step on the spot.
- 27-28 Pass left shoulder through centre of set to original places in set.
- 29-32 Turn right between 1 and 2 times to face up.

Casting

- 1-8 Slowly lead up the set, 1&2 doing a back turn on beat 2, 3&4 on 4 and 5&6 on 6.
Slowly lead down once turned, passing left shoulders with the line coming the other way.
- 9-16 As 1-8 but in the other direction, turning to face partner on beat 16.

Polka Change

- 1-16 Polka change at top (1&2 with 3&4); 5&6 stand still.

Second time: Explode

- 1-2 Step on the spot, middles moving backwards slightly to form a circle.
- 3-4 Pass left shoulder through centre of set to opposite place in circle (without shouting).
- 5-32 Same as first time.

Casting

From new positions.

College Hornpipe for 12

Polka Change

1-16 Polka change at bottom; 3&4 at top stand still.

Last time: Explode (Half length)

1-12 As second time.

13-16 Keep going, charging into audience.

College Hornpipe for 12

Set: Two 3 couple longways sets, side by side.

This one really needs to start in set – exploding on from the audience is too complex. Start facing across towards the other set (not your partner!).

Top
1A 2A 1B 2B
3A 4A 3B 4B
5A 6A 5B 6B

First time: Explode

For this figure there are effectively two longways sets, one *inside* the other. Call the set in the middle (2A/4A/6A and 1B/3B/5B) set 1 and the set on the outside (everyone else) set 2.

Set 1:

1-2 Pass left shoulder through the centre of the set to opposite place in the inner ring.

3-4 Pass right shoulder with someone from set 2 into the outer ring.

5-8 Turn right once and a half on the spot.

While set 2:

1-2 Two steps on the spot, tops and bottoms moving sideways slightly to spread the set into two concentric rings.

3-4 Pass right shoulder with someone from set 1 into the inner ring.

5-6 Pass left shoulder through the centre of the set to opposite place in the inner ring.

7-8 Turn right halfway to face back into the centre of the ring.

Top
5B 6A
6B 5A
3B 4B 3A 4A
2B 1A
1B 2A

Then:

9-16 Repeat 1-8, shouting during beat 3, with the roles of set 1 and set 2 reversed (since they start in each other's places).

Finish home but in those two concentric circles.

Top
1A 2B
2A 1B
3A 4A 3B 4B
6A 5B
5A 6B

17-32 Repeat 1-16, finishing squaring the set again and turning an appropriate amount (once or less for set 1, between once and twice for set 2) to the right to face up to the top of the set.

College Hornpipe for 12

Casting

As in 6-person version, with two sets side by side.

Polka Change

As in 6-person version, with two sets side by side.

Second time:

As first time, but with the polka change at the bottom as in the 6-person version.

Last time: Explode (Half length)

As first time, charging into the audience halfway through as in the 6-person version.

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College Hornpipe for 12

Criss-Cross

Set: 4 couple radial.

Music: The Happy Clown.

Start in 4 couple longways set in normal positions off the stage:

Top
1 2
3 4
5 6
7 8
Bottom

Leading on

- 1-15 Take waist hold with partner and salute with free hand.
Dance on in a line, couple behind couple.
When 1 puts out his/her left hand (usually on beat 9) it becomes the centre of a star left which the other odd people join when they reach it (normal wrist hold, outside people still saluting).
Move round in this star until home (the meaning of home to be transmitted telepathically by 1 to the other dancers).
- 16 Drop hands and turn to face partner, finishing standing:

Top
2
1
8 7 3 4
5
6
Bottom

Chorus

Finish all figures standing, facing partner.

- 1-2 Clap with partner right, left, both, both.
- 3-4 Outsides single step one place anticlockwise, turning right three quarters in the process and finishing standing.
Insides single step one place clockwise, turning left three quarters in the process and finishing standing.
- 5-8 Repeat 1-4 with new person.
- 9-16 Repeat 1-8, finishing still single stepping for next figure.

Figure 1: Little Squares

Finish chorus with heads facing 45 degrees to the right of their partner and sides facing 45 degrees to the left.

Some people have found this figure easier to understand as "Little Diamonds".

(In fact the heads effectively gypsy left and right while the sides gypsy right and left, but we didn't notice the similarity at the time)

- 1 Surge forwards to meet person facing on diagonal or same distance out of set as appropriate.
- 2 Heads quarter turn left, sides quarter turn right.
- 3-6 Repeat 1-2 twice more.
- 7 Repeat 1 again.
- 8 Turn 180 degrees, turning away from centre.

Criss-Cross

- 9-15 Repeat 1-7, but with heads turning right and sides turning left.
16 Turn to face partner, finishing standing.

Chorus

Figure 2: Polka Round

- 1-4 Still single stepping, fast polka turn, moving 1 place anticlockwise round the set as you go.
Set should now be in a square:

```
      Top
      4 3
     1   6
     2   5
      7 8
```

The movement should be done as quickly as possible, preferably in one beat, stepping on the spot when you get there.

- 5-16 Repeat 1-4 three more times, forming cross, square and cross again.
Finish standing.

Chorus

Figure 3: Star and Turn

- 1-2 Outsides quarter turn right and step on the spot.
Insides pull right shoulder back and star right half way without saluting or waiting on the spot.
- 3-4 Take saluting stomach hold left with person now standing on left: move round 180 degrees.
- 5-6 Drop saluting and stomach hold.
Insides step on the spot.
Outsides star right half way as before.
- 7-8 Repeat 3-4.
- 9-12 Repeat 5-8 with insides and outsides swapped.
- 13-16 Repeat 5-8, finish standing and facing partner.

Chorus

Figure 4: Zig-zag

Done to standard single step, with arm movements.

- 1 Step past partner (or person facing in subsequent times) passing left shoulder.
- 2 Insides back turn to new outside place (partner's place the first time).
Outsides move to inside place one place round anticlockwise, facing new person.
Set should now be thus:

```
      Top
      1
      4
     7 2 6 3
      8
      5
```

- 3-4 As 1-2 with insides and outsides swapped.
- 5-16 Repeat 1-4 three more times.

Y Knot (or Why Not?): Criss-Cross for 6

Final Chorus

As before except

- 15-16 Outsides move straight to places, facing out.
 Insides as before.
 All finish with a hoy.

Leading off

- 1- After 4 bars introduction outsides quarter turn right and dance round in a circle.
 Insides follow partners to join circle.
 1 leads line off.

Y Knot (or Why Not?): Criss-Cross for 6

Set: 3 couple radial (the "Y").

Music: The Happy Clown.

History: This version has been largely abandoned as it's just too difficult to work out the symmetry, both for the dancers and the audience. We tend to do IQ instead when we haven't got enough for 8 (see below).

Start in 3 couple longways set off stage as before.

Leading on

As before.

Chorus

This is now progressive.

Figure 1: Little Squares

Everyone finish chorus facing 45 degrees to the right of their partner.
Figure as before, but try to form circle every other move.

Chorus

Figure 2: Polka Round

Form triangle, Y, triangle, Y instead of square, cross, square, cross.

Chorus

Figure 3: Star and Turn

Move round 2 places (270 deg) each time in the star.

Chorus

Figure 4: Zig-zag

As before.

Final Chorus

As before.

Leading off

As before.

IQ: Criss-Cross for 4

Set: 2 couple radial (the "I").

Music: Indian Point, usually. Or sometimes the Happy Clown. Or sometimes we'll use Indian Point for the 8-person version. Depends who's playing and how we're feeling.

Start in 2 couple longways set off stage as before.

Leading on

As before.

Chorus

This takes you back to place. The set alternates between a horizontal and vertical line.

Figure 1: Little Squares

Everyone finish chorus facing 45 degrees to the right of their partner. Figure as before.

Chorus

Figure 2: Polka Round

Form square, line, square, line.

Chorus

Figure 3: Star and Turn

Arm turn right replaces the star right in the centre.

Chorus

Figure 4: Zig-zag

As before, leaving gaps for the missing people. The set alternates between a horizontal and vertical line.

Final Chorus

As before.

Leading off

As before, or straight off as appropriate.

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Version 4.1 24/6/10, compiled and maintained by Andrew Swaine (andrew-webmaster@swaine.me.uk).

IQ: Criss-Cross for 4

Darga's Grandson

Set: 4 couple line

Music: Waterloo

Trivia: Inspired by the Playford dance "Dargason".

Ever since its inception, Elizabeth has been trying to give it a shepherd theme by naming the figures after sheep dog calls (shown) with dubious similarities. Just occasionally she gets worryingly close to persuading somebody else to adopt some of them.

Top
86421357

Chorus 1: Arming (The Shepherd's Crook)

Stand when not moving.

- 1-4 1&2 sidestep right and left.
On beat 4, the same people turn left one quarter and take arm hold right.
- 5-7 1&2 turn halfway to change places, looking at each other.
- 8 1&2 drop hands and turn left one quarter to face the next person in the line.

Top
86412357

- 9-16 4&1 and 2&3 repeat beats 1-8.
- 17-24 6&1, 4&3 and 2&5 repeat beats 1-8.
- 25-31 8&1, 6&3, 4&5 and 2&7 repeat beats 1-7.
- 32 All drop hands but do not turn, leaving odds facing up and evens facing down.

Top
18365472

Figure 1: Cross and Chase (Away to Me)

- 1-8 Cross and chase right.
Start by crossing into two lines rather than a circle.
- 9 Cross left shoulders.
- 10 Quarter turn left.

Top

- 11-15 (After crossing left, instead of chasing left)
The person at the front of each line (7 and 8) leads tightly around to the right so that they meet again in the middle, facing up and down.

Top
1
3
5
7
8
6
4
2

- 16 All turn left 45°.
- 17 Move forward a small step so that 7&8 are in line with one another.

Top
1
3
5
8 7
6

Darga's Grandson

- 4
2
- 18 Turn right 90°.
- 19 Move forward so that the two lines cross over and 5&8 and 7&6 are left shoulder to left shoulder.
- Top
1
3
5 8
7 6
4
2
- 20-30 Continue alternately turning and moving until the lines have passed through one another, finishing turning right.
- Top
8
6
4
2 1
3
5
7
- 31 Move forward a small step so that all 8 dancers are in line.
- Top
8
6
4
2
1
3
5
7
- 32 Turn right 135° to face the middle of the line.

Chorus 2: Arming

Identical to chorus 1, except:

- 32 Turn to face the person you have arm hold with, slipping from arm hold to wrist hold.

Top
1
8
3
6
5
4
7
2

Figure 2: Pull By (Come By)

- 1-12 Pull by into full stomach turn to wrist hold 3 times, moving on one person each time. When you reach the end of the line, pull by as normal and take 4 steps to loop around to the right slowly, coming back in again for the next swing. When you come in again you need to be moving in as fast as the person coming towards you otherwise the set spreads out too much.
- 13-16 Another pull by into full stomach turn to wrist hold, but on 16 the end couples (4&6 and 5&3) raise right hands to form an arch, side-by-side, facing the top (4 and 5) or the bottom (6 and 3) and stand.

Top

Darga's Grandson

4 6
8
2
1
7
5 3

- 17-20 8 and 7 pull by into stomach turn once and a quarter to wrist hold with each other. 2 and 1 pull by right, go through the arch, dance round the set to the right and come back to the side, ready for 7 and 8.
End couples stand still for 3 steps, then on step 20 turn to face one another and slip into wrist hold.

Top
4 6

1 7 8 2

5 3

- 21-24 8 and 7 pull by into full stomach turn to wrist hold with 1 and 2 respectively. 4&6 and 5&3 pull by right and go one quarter round the outside of the set. 4&5 and 6&3 take right wrist hold at the side of the set and turn one quarter. This bit is quite fast! At this point we have 8 people in a line as in the first half of this figure.

Top
36187254

- 25-28 All pull by, 5 and 6 into a loop round at the end of the line as before and everyone else into a full stomach turn to wrist hold.

Top
63812745

- 29-32 All except 5 and 6 pull by, 5 and 6 joining 8 and 7 respectively for everyone to do a full stomach turn, finishing facing the centre of the new line.

Top
68321475

Chorus 3: Gypsy (Eyeing)

Stand when not moving.

- 1-4 1&2 sidestep right and left.
On beat 4, the same people turn left 45° and stare at one another!
- 5-7 1&2 slowly dance round one another by the right shoulder halfway to change places, finishing facing one another.
- 8 1&2 back turn to face the next person in the line.
- 9-16 3&1 and 2&4 repeat beats 1-8.
- 17-24 8&1, 3&4 and 2&7 repeat beats 1-8.
- 25-28 6&1, 8&4, 3&7 and 2&5 repeat beats 1-4.

Top
61843725

- 29-32 1 and 2 pass their current partner by the right shoulder, dance round to the right, and dance one sixth of the way round the circumference of a circle with the current set as its diameter (position 1).
Everyone else repeat beats 5-7, then turn right one quarter and take right arm hold with the person then to the right (originally behind).
6 and 5 need to dance around a ghost during this move.

Top
1

64 87 35

Darga's Grandson

2

Figure 3: The Roundel (The London Underground Sign / Theta / The Shedding Pen)

- 1-2 1 and 2 dance another sixth of the way round the circumference of the circle (position 2).
Everybody else change places by turning halfway with the right arm on beat 1, then on beat 2 drop right arm and take left arm hold with the person to the left if present.

Top
1

4 67 85 3

2

- 3-4 1 and 2 continue dancing round the circle, taking right arm hold with 8 and 7 respectively as they reach the ends of the line.
4 and 3 dance to position 1 round the circle.
6&7 and 8&5 left arm turn halfway and take right arm hold with the people to their right.

Top
4

27 65 81

3

- 5-16 Repeat 1-4 three more times from new places.
As 1 and 2 start going round the circle again they must go slower.

Top
1

64 87 35

2

- 17-24 Continue to alternate right and left arm turns in the line, dropping off into a circle as each dancer reaches the end.
The third person at each end (7 and 8) must turn around as they do this since they will be facing in the wrong direction.

Top
7 4
5 1
2 6
3 8

- 25-27 Dance round the circle much faster.
28 Quarter turn right to face the centre.
29-32 Pass left shoulder through centre of set to opposite place in a larger circle.
Finish with hoy.

Lead off

Follow the person to the right in a circle, 1 leading off.

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The Diabolical Machine

Set: 2 couple radial, sideways on.

Music: Bedlam Boys. The music for the chorus has an extra two beats in the first phrase, making it 18 beats long in total. Actually, in the song it comes from it usually has only one extra beat but that's too weird even for us.

Trivia: "Diabolical Machine" is a card in *Magic: The Gathering* whose name the author of the dance liked; various of the figures of the dance resemble cogs/governor balls/pistons etc, with sufficient imagination...

Start off the stage / in the audience in two lines, facing the centre:

```
                Top
                2
                1
                3
                4
```

Lead on

- 1-4 2 dances on into place (see below).
- 5-8 1 dances on.
- 9-12 3 dances on.
- 13-16 4 dances on.

The set should now be in a line, facing to the sides in alternate directions:

```
2
1
3
4
```

Chorus

- 1-2 Stand still.
- 3-4 Stamp step in place.
- 5-6 Drop step.
- 7-8 Single step on the spot.
- 9-10 Turn 360 degrees clockwise (to the right) on the spot.
- 11-12 Beats 11-16 are a half hey for 4, rotating clockwise halfway at the same time, and therefore finishing back in place.
Start by changing places at the ends, passing right shoulders, and forming a new line on the diagonal.
This bit is quite fast for 1 and 3.

```
1
2
4
3
```

- 13-14 Continue the hey, middles switching passing left shoulders, and ends (1 and 3) moving round the outside a little to form a horizontal line.
This bit is quite slow for 1 and 3 this time.

```
3 2 4 1
```

- 13-14 Continue, changing places right shoulders at each end, to form a diagonal line.

```
2
3
1
```

The Diabolical Machine

4

15-16 Finish the hey, middles passing left shoulders and finishing in starting places.

2
1
3
4

Figure 1: Cogwheels (Elbows)

The phrasing of this figure is a lot like the last figure of Darga's Grandson, and the important thing is to show off nice straight lines on the different axes.

- 1 Partners right arm turn halfway.
- 2 Form line of 4, middles taking left arm hold as well.
- 3 Ends chase one quarter round the outside.
Middles left arm turn three quarters to meet them.
- 4 Form a new line of 4 on the other axis, middles taking right hold with their partner.

3 4 2 1

5-16 Repeat three more times to get home.

2
1
3
4

Chorus

Figure 2: Governor Balls (Stomachs)

- 1-4 Saluting stomach turn right once and a half.
You need to start moving immediately – don't wait until you've saluted.
- 5-8 Middles saluting stomach turn left once and a half while ends chase round the outside of the set halfway to meet their partner again.

3
4
2
1

9-16 Repeat from new positions to get back home.

2
1
3
4

Chorus

Figure 3: Series Linkage (Pull By Up & Down)

Top Tip: "Ends left, Middles right".

- 1-2 Half stomach turn to wrist hold with your partner to face along the line.
- 3-8 Pull by right with your partner.
Ends loop round to the left, pass one another left shoulder and end up in the middle of a line across; middles pass one another right shoulder, loop round to the right, and end on the ends of the line of 4 across.

1 4 2 3

9-16 Repeat from new positions on new axis.

The Diabolical Machine

2
1
3
4

Chorus

Figure 4: Parallel Linkage (Pull By Across)

- 1-2 Quarter stomach turn to wrist hold with your partner to face across the set (other way from the previous figure).
- 3-8 Pull by right with your partner out dance out to the sides, then cast away from the person beside you, loop round to the nearer end to meet your partner, and come in facing up and down in a square.

2 1
3 4

- 9-16 Repeat 1-8 with someone else on the other axis, but with a half stomach turn to start. Finish right shoulder to right shoulder with your partner back in line.

2
1
3
4

Chorus

Figure 5: Schiehallion Reel

- 1-4 Everyone pass right shoulders with the person you're facing. Ends bend to the right one quarter, effectively passing each other left shoulder, lead out on the next axis and loop over their right shoulder to face back in. Middles loop over their right shoulder to face back in, then bend to the right one quarter to face their partner again in the middle of a line on the new axis.

2 1 3 4

- 5-16 Repeat three more times to get home.

2
1
3
4

Chorus

Finish with a hoy, facing in alternate directions as normal.

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The Diabolical Machine

The Doubling Map

Set: 2 couple radial.

Music: The Gypsy Hornpipe.

Trivia: "The Doubling Map" is a fancy name for multiplying by two (more specifically, it's what dynamicists call the map on the unit interval $x \rightarrow 2x \pmod{1}$). It's a large part of the PhD for the person who wrote it; the dance is all about multiplication by two.

Start in place.

Top
4 3 1 2

Figure 1: Right arm turns

- 1-8 In pairs, right arm turn once around (quite slow).
On 8, as you drop, middles back turn and take waist hold with their partner.
- 9-16 Repeat but in pairs (middles take right arms, ends punch on the appropriate beats).
All drop on 16 and face your partner.

Chorus

Middles:

- 1-4 Sidestep right and left, moving backwards to switch places and face each other, finishing standing.
- 5A Clap own hands.
- 5B Clap right hands with each other.
- 6 Clap own hands under lifted left leg.
- 7-8 Repeat, clapping left hands and clapping under lifted right leg.

Everyone:

- 9-12 Sidestep right and left, middles moving forwards to switch places and face their partner again, finishing standing.
- 13-16 Clapping as before with partner.

Figure 2: Gypsy

- 1-8 Gypsy with your partner.
On 8, middles Back turn *three quarters* while ends turn right a quarter, to face 45 degrees out to the left in the same direction as each other.
- 9-16 "Double gypsy": same movement as before, but a bit larger and going around the other couple in pairs, alternating between a line and square.

Top
4 3
1 2

1 2 4 3

1 2
4 3

4 3 1 2

On 16, all turn to face your partner.

Chorus

The Doubling Map

Figure 3: Back-to-back

- 1-8 Back to back right shoulders with your partner.
Middles back turn on 8 to face each other.
- 9-16 "Double back-to-back": same as before, but couples acting as a unit and performing a back-to-back with the other couple.
Because of the distance, it will probably take two steps to go forward (beats 9-10) and three to go back (beats 13-15).
On 16, middles back turn to face their partner again.

Chorus

Figure 4: Polka Changes

- 1-6 Three-quarter polka turn on the spot.
7-14 Polka round to place with the other couple.
15-16 Quarter polka turn on the spot back to place.

Chorus

Figure 5: Zig-zags

- 1 Pass partner left shoulders, not going too wide.
2 Back turn into their place.
3-4 Repeat back to your own place.
5-8 Repeat 1-4 to go round again.
9-16 Zig-zag hey for 4, finishing home.

Chorus

Except:

- 15A Clap own hands as before.
15B Clap partner's left hand as before, and turn one quarter to the right with the right foot with a bit of a stamp.
16A Finish the turn by stamping the left foot alongside.
16B Hoy.

Dance off

- 1 Step forward.
2 Quarter turn right.
3- Lead off

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Fenland Safari

Set: 2 couple longways

Music: Swinging Safari

Figure 1: Arm turn

- 1-8 1&4 arm turn right.
9-16 2&3 arm turn right.

Chorus

- 1 Step into line with your partner by the left shoulder.
2 Step into the next corner position, 1&4 turning a quarter right and 2&3 turning a quarter left.
3 Step into line with the next person (1 with 3 and 2 with 4) by the left shoulder.
4 Step into the next corner position and another quarter turn.
5-7 Repeat 1-3.
8 Back turn into start position.
9-16 Repeat 1-8 the other way around the square.

Figure 2: Gypsy

- 1-8 1&4 gypsy right.
9-16 2&3 gypsy right.

Chorus

Figure 3: Back to Back

- 1-8 1&4 back to back right shoulders, trying not to go too far past the middle of the set.
9-16 2&3 back to back right shoulders.

Chorus

Figure 4: Shoulder swing

- 1-8 1&4 right shoulder swing.
9-16 2&3 right shoulder swing.

Chorus

- 16 Face diagonally out from the centre point of the set and hoy.

Wait until you the signal from the musicians and walk straight out into audience in the direction you're facing.

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Fenland Safari

Green Fingers

Set: 4 couple square.

Music: William Taylor's Table-Top Hornpipe.

Trivia: It's called Green Fingers because it has lots of planting in it.

In this dance people move about a lot, so their numbers are fairly arbitrary.

Figure 1A: Heads Cross

- 1-2 Heads (1,2,5,6) cross over, passing right shoulders.
Sides (3,4,7,8) stand still.
- 3-4 Heads do one step on the spot then turn one quarter away from their partner on the second step.
Sides cross over passing right shoulders to join lines of four facing away from each other:
- Top
5 6
8 3
7 4
2 1
- 5-7 Lines lead away from one another.
- 8 Back turn.
- 9-11 Lines charge towards one another, shouting.
- 12 Lines move backwards slightly, giving the impression of bouncing off the other line.
- 13 Cross with opposite in other line, giving right shoulder, to opposite place in square:
- Top
6 5
3 8
4 7
1 2
- 14 Heads turn in one quarter (1&5 right, 2&6 left).
Sides back turn.
All should be facing centre of set.
- 15 Plant.
- 16 Wait standing.

Figure 1B: Sides Cross

As Heads Cross, but with roles for head and side couples reversed:

Top
6 5
7 4
8 3
1 2

Chorus 1

- 1 Whoever is at the top of the set (in this case 5&6, deemed 1st couple) take a step in to the middle of the set.
- 2 1st couple turn right one quarter individually (5 is now facing 6's back).
- 3-4 1st couple lead out between the next couple round anticlockwise (in this case 7&8, deemed 2nd couple), then finish standing.
2nd couple step in to the middle and turn right one quarter.

Green Fingers

- 5-6 2nd couple lead out, then finish standing.
3rd couple (in this case 1&2) step in and turn right.
- 7-8 3rd couple lead out and keep stepping.
4th couple (in this case 3&4) step in and turn right.
- 9 1st and 2nd couples start by doing a step on the spot.
3rd couple do another step on the spot.
4th couple lead out to form a cross:

```

Top
  4
  3
6 5 1 2
  7
  8
  
```

- 10 All turn right one quarter.
- 11-15 Lead round set in this cross half way:

```

Top
  8
  7
 2 1 5 6
  3
  4
  
```

- 16 Original heads (1,2,5,6; now at the sides) turn around, turning towards partner and taking inside hands low.
Original sides don't turn around but take inside hands high in an arch.
1&2 should be facing 34 5&6 should be facing 7&8.

Figure 2: Dip and Dive

- 1-3 Move swiftly to next place round, over or under facing couple as appropriate:

```

Top
  6
  5
 4 3 7 8
  1
  2
  
```

- 4 Step on the spot and swap sharply between arches and low hands as appropriate.
- 5-8 Repeat 1-4:

```

Top
  4
  3
 6 5 1 2
  7
  8
  
```

- 9-10 Move to next place round (note less time) and keep going.
- 11 Keep going and swap between arches and low hands.
- 12-13 Keep going and move to next place round (same position as at start of figure).
- 14 Drop hands and turn in one quarter to face centre of set:

```

Top
  8
  7
 2 1 5 6
  3
  4
  
```

- 15 Plant.
- 16 Wait standing.

Chorus 2

Green Fingers

Similar to Chorus 1, but moving from a cross to a square instead of the other way around.

- 1-2 1st couple (this time 7&8) step into the centre and turn right.
3-4 1st couple lead out (and stop) on either side of 2nd couple (1&2) who step in and turn right.
5-6 2nd couple lead out (and stop) on either side of 3rd couple (3&4) who step in and turn right.
7-8 3rd couple lead out on either side of 4th couple (5&6) who step in and turn right.
9 1st and 2nd couples start by doing a step on the spot.
3rd couple do another step on the spot.
4th couple lead out to form a square:

```
Top
5 6
8 3
7 4
2 1
```

- 10 All turn right one quarter.
11-15 Lead round in a circle half way:

```
Top
1 2
4 7
3 8
6 5
```

- 16 All turn right one quarter to face centre of circle.

Figure 3: Explode

1A, 1B etc. refer to the first and second halves of the beat respectively.

- 1 Step into centre of set, grunting (some might even say leaving your breakfast on the floor in the centre).
2 Back turn.
3-4A Step out from centre, forming a circle.
4B Turn right one quarter.
5-9 Lead round set half way.
10 Turn right one quarter to face back in to centre.
11-13 Step through centre to opposite place in square. (should be where you started the figure).
Pass left shoulders in the centre.
Move straight into it and trust that the person in front will get out of the way!
14 Back turn (now facing in in a square set).
15 Plant.
16 Wait standing.

Chorus 3

As Chorus 1, but with 1&2 leading as first couple etc. except:

- 16 People now on the inside (2,4,6,8) back turn and take right wrist hold with partner ready for next figure:

```
Top
3
4
5 6 2 1
8
7
```

Green Fingers

Figure 4: Chain

1-11 Pull by right with partner, then *right again* with the next, etc. until you've gone past 6 people in total.

Each change takes two steps; one on the upbeat to take right wrist hold and one on the beat to change places.

12 Facing seventh person, quarter turn to face out of square.

13-14 Lead out with this person:

```
      Top
      1 6
      8   7
      3   4
      2 5
```

15 Plant.

16 Hoy on the beat (not second half of beat as normal).

No lead off; wait until you the signal from the musicians and walk straight out into audience in the direction you're facing.

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Hard Ground

Set: 4 couple longways.

Music: Bantry Bay.

Trivia: Allegedly about the fight of the fenlanders over the draining of the fens (although this wasn't known until after the dance was written).

In this dance people move about a lot, so their numbers are fairly arbitrary.
The dance starts in two lines off the stage behind 1 and 2, as follows (not to scale):

```

                    Top
      5   3   1
      7
                8
              2  4  6
```

3,4,5&6 start on the right foot and 1,2,7&8 start on the *left* foot and keep leading with this foot for the entire dance.

(It's useful to remember that the four at the back therefore start on the inside foot).

Leading on

This figure is twice as long as the others.

1-8 1&2 circle clockwise round each other in as large a circle as the stage will allow. There's plenty of room for theatrics, facial expressions and general audience contact. As late as possible arc in to meet in the centre.

9-16 1&2 right arm turn twice without stopping at the beginning. Finish facing across closest to own corner:

```

                    Top
      5   3
      7
                1
                2           8
                    4   6
```

17-24 3&4 circle clockwise as 1&2 did, going round 1&2 once and a bit, going just past the person leading their line:

```

                    Top
      5
      7
                1  3
                4  2           8
                    6
```

If the stage is too large to make it round that far then 3&4 can stop in each other's places - the two positions are fairly symmetrical.

25-32 Star right, carrying on moving at the start and going round twice. Finish facing across to the person who started in the same line as you.

Chorus 1

1-2 Stamp step towards current partner (1 to 3, 4 to 2).

3-4 Stamp step, turning up or down one quarter to face away from the centre of the set (1&2 left, 3&4 right).
(If you're on the wrong foot here it won't work!)

5-8 Lead out as couples away from one another, single stepping.
Don't go too far!

9-10 Stamp step, turning one quarter away from current partner.

11-12 Stamp step, turning a quarter more in the same direction to face the other couple.

13-15 Cross over with the other couple, single stepping and passing right shoulder.

Hard Ground

- 16 Back turn (which will be towards current partner).
Finish standing.
Partners have now changed to 1&4 and 2&3.
Orientation has changed to 2 couple longways, rotated formation.

Figure 1: Back to Back

5,6,7&8 (new couples):

- 1-8 5&7 and 6&8 take saluting waist hold and circle clockwise round the other four all the way.
Join on the end of the set, keeping saluting waist hold.
This bit is fast, so they may wish to start moving early on walk onto the stage in preparation to make sure there is time to get round.

Top
5 4 2 8
7 1 3 6

While 1,2,3&4 (old couples):

- 1-6 Stand still.
7-8 Stamp step, turning towards closest couple joining at the end of the set.
All:
9 All step in the current direction, new couples going between the old couples to meet other new couple.
10 New couples drop saluting waist hold and step to the side away from partner.
Old couples step to the side towards partner and take waist hold.
11 Old couples salute.
All step backwards, old couples going between the new couples.
12 Step on the spot.
13 New couples step to the side towards partner and take waist hold again.
Old couples drop salute and waist hold and step to the side away from partner.
14 New couples salute.
All step in the current direction, new couples going between the old couples to meet other new couple.
15 Step on the spot.
16 New couples drop saluting waist hold.
All turn to face partner, finishing in longways set in rotated formation.

Top
4 5 8 2
1 7 6 3

Chorus 2

Chorus 1 was effectively this without any middles (except beat 16).

- 1-2 Ends stamp step towards current partner (this time 1 to 4, 2 to 3).
Middles stamp step a quarter turn to face nearest end (this time 5&6 right, 7&8 left).
3-4 Ends stamp step a quarter turn to face away from the centre of the set (this time 1&2 left, 3&4 right).
Middles stamp step to join the ends of lines of 4 with the former ends in the middle.
5-8 Lead out as lines away from one another, single stepping.
9-10 Stamp step, turning one quarter away from centre of line.
11-12 Stamp step, turning a quarter more in the same direction to face the other line.
13-15 Lines cross over, single stepping and passing right shoulders.
Orientation has changed to 4 couple longways, unrotated formation:

Hard Ground

Top
8 5
2 4
3 1
6 7

- 16 Turn a quarter to face neighbour on the sides (single stepping this time).

Figure 2: Diamond Polka

This figure is done to the polka step.

- 1-2 Fast polka turn, moving one eighth of the way round the set anticlockwise to finish in a diamond:

Top
4
5
2 7
8 1
6
3

- 3-4 Fast polka turn, moving another eighth to finish back in new set:

Top
5 1
4 7
8 3
2 6

- 5-16 Repeat 1-4 three times more to finish back in original places.
Drop shoulder hold on the second half of beat 16 but keep facing neighbour.

Chorus 3

Same idea as chorus 2, but people are facing slightly different directions to start.

- 1-2 Ends stamp step, turning towards current partner and moving to meet.
Middles stamp step on the spot.
3-15 As chorus 2.
Set is now in rotated formation again.
16 Back turn as in chorus 1 to face new partner (all will turn towards the centre of the line).

Top
3 6 7 1
2 8 5 4

Figure 3: Catapult

- 1 Quarter turn to face nearest end.
(This will be in the same direction as the back turn at the end of the chorus - keep it as two separate turns).
2-4 Lead out in this direction.
- Top
3 6 7 1
2 8 5 4
- 5 Quarter turn to face current partner.
6 Quarter turn in the same direction to face other foursome.
7 Hands on nearest shoulder (in lines of 2) with partner.
8 1,4,2&3 put free hand on outside shoulder of person in front.
5,7,6&8 salute with free hand.
9-11 Foursomes charge towards each other, shouting.

Hard Ground

- 12 Drop all hands and move backwards slightly, spreading out slightly.
13 Pass right shoulders with two people in other foursome on the same side.
14 Quarter turn to face current partner.

Top
7 1 3 6
5 4 2 8

- 15 Cross over passing right shoulders with partner.
16 Back turn (turning in again).

Top
5 4 2 8
7 1 3 6

Chorus 4

This is what all the choruses should have been, but couldn't.
Start as chorus 2, finish as chorus 3 - they're the same in the middle.

Top
2 4
8 5
6 7
3 1

Figure 4: Plough Head

- 1-8 3&1 (bottom couple) cross right shoulders and cast up the outside of the set, going slowly and wide, then come in to meet at the top for beat 9.
6&7 (the next bottom couple) cross on beat 3 and follow them.
8&5 cross on beat 5 and 2&4 cross on beat 7, joining on.
- 9-15 (Shades of dare devil motorcycles here).
3&1 cross right shoulders at the top, leading out slowly diagonally.
The others cross on beats 11, 13 and 15 respectively and follow.
- 16 Quarter turn to face out in each line.
Finish with a hoy.

Top
2 4
8 5
6 7
3 1

Leading Off

1&3 turn down and round (ie. the long way) and lead in to meet, the rest following in each line. As each person meets their partner in the other line they turn up and lead off to the top or wherever 1&3 take them.
Everyone should still be on the same foot as in the rest of the dance, so each couple should have mirroring arms.

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Idiot's Delight

Set: 4 couple longways.

Music: Weepy Jamie.

Trivia: Named after a card game. This dance intentionally mixes you up!

It nearly gets you home -- in the end we decided the complexity of getting everyone home wasn't worth it.

The dance starts with the two lines well spaced:

```
      Top
1     2
3     4
5     6
7     8
```

Chorus

Clearly the numbers will change for subsequent choruses as you are in different places!

1 1,2,7&8 step forwards.

2 Same people quarter turn to face up and down to other couple.

3 Same people step forwards to meet other couple, shouting.

4 Same people quarter turn to face person on side, turning back on partner (3&1, 2&4, 5&7, 8&6 facing each other):

```
      Top
3 1 2 4
5 7 8 6
```

5-8 Using zig-zag step, pass right shoulder with this person, back turn, pass right shoulders and back turn again.

9 Pass right shoulder again.

1,2,7&8 continue to use zig-zag step.

3,4,5&6 start arm movements for normal single stepping.

10 1,2,7&8 back turn and finish standing.

3,4,5&6 step straight forwards to next person, shouting (3 to 4, 5 to 6):

```
      Top
1 3 4 2
7 5 6 8
```

11 3,4,5&6 quarter turn to face nearest end.

There is a tendency for people to want to do this turn on beat 10 -- resist!

12 Same people step forwards.

13 Same people quarter turn to face each other.

14 Same people take a step backwards into new set:

```
      Top
3     4
1     2
7     8
5     6
```

15-16 Triple stamp.

Figure 1: The Shuffle (Back to Back)

1-4 Fast back to back left shoulders, grunting on beat 1.

Come straight back at the end of the move, leaving the two lines offset, ready to go through the same gap again.

Idiot's Delight

3&6:

5 Step forward in line with others in the same line.

6 Back turn.

7-8 Step backwards in line with other line onto other side of set.

While others:

5-8 Fast back to back left shoulders, grunting on beat 1.

| Top | |
|-----|---|
| 1 | 3 |
| 7 | 4 |
| 5 | 2 |
| 6 | 8 |

All:

9-15 Repeat beats 1-8 from new places, this time 1&8 doing the Back turn to change positions.

| Top | |
|-----|---|
| 7 | 1 |
| 5 | 3 |
| 6 | 4 |
| 8 | 2 |

Chorus

| Top | |
|-----|---|
| 5 | 3 |
| 7 | 1 |
| 8 | 2 |
| 6 | 4 |

Figure 2: The Riffle (Polka Change)

1-4 Face neighbours on the side:
half polka round (5&7 with 3&1, 8&6 with 2&4).

| Top | |
|-----|---|
| 1 | 7 |
| 3 | 5 |
| 4 | 6 |
| 2 | 8 |

5-8 Face across the set:
3&5 half polka round with 4&6.
1&7 and 2&8 half polka turn on the spot.

| Top | |
|-----|---|
| 7 | 1 |
| 6 | 4 |
| 5 | 3 |
| 8 | 2 |

9-16 Repeat 1-8 from new positions.

| Top | |
|-----|---|
| 6 | 4 |
| 8 | 2 |
| 7 | 1 |
| 5 | 3 |

Chorus

| Top | |
|-----|---|
| 8 | 2 |
| 6 | 4 |
| 5 | 3 |

Idiot's Delight

7 1

Figure 3: The Fan (Devil's Elbow)

This figure is led by 1 and 8. It's worth identifying these people at the start of the dance, since they are in these positions then as well, although swapped over.

- 1-4 Right hand star in 4 steps at each end just under three quarters (1 and 8 meet).
- 5-8 1 and 8 pass left shoulder and lead their lines round until they are in positions of 6 and 3 respectively in the above diagram (they have wound up their respective stars).
- 9-12 Left hand star in 4 steps at each end three quarters (1 and 8 are in each other's starting position).
- 13-15 1 and 8 lead their lines straight down the side of the set, still facing up or down.
- 16 All quarter turn to face across the set.

| | | |
|---|-----|---|
| | Top | |
| 7 | | 8 |
| 5 | | 6 |
| 3 | | 4 |
| 1 | | 2 |

Chorus

| | | |
|---|-----|---|
| | Top | |
| 5 | | 6 |
| 7 | | 8 |
| 1 | | 2 |
| 3 | | 4 |

Figure 4: The Deal (Bow Ties)

Current outsides (3,4,5&6):

- 1 Take a step (shouting) diagonally into the centre of the set.
- 2 Quarter turn right to face new corner (5 looks at 3's starting place, 3 looks at 4's starting place etc.)
- 3 Step out to this place.
- 4 Turn to face person across the set (3 face 5, 4 face 6) and take wrist hold with this person.
- 5 Pull by right with this person.
- 6 Turn to face diagonally into centre of set.
4 and 5 have now swapped places since the start of the figure.
3 and 6 are where they started.
- 7-12 Repeat 1-6 from new places.
All should now be back where they started the figure.
- 13-15 Repeat 1-3 from new places.
- 16 Turn to face person across the set (3 face 5, 4 face 6).

While current insides (1,2,7&8):

- 1 Step on the spot.
- 2 Quarter turn to face neighbour (7 face 1, 8 face 2) and take wrist hold with this person.
- 3 Pull by right with this person.
- 4 Quarter turn to face partner across the set.
- 5 Step towards partner, shouting.
- 6 Step to left, moving past partner as much as possible to allow room for outsides to step in on next beat.

Idiot's Delight

- 7 Step forwards into opposite place.
8-13 Repeat 2-7.
14-16 Repeat 2-4 and finish standing.

Chorus

- 15-16 During final triple stamp, turn up 180 degrees to face out.
Finish with a hoy (on beat 16B as normal).
Everyone should be back home except 3 and 6.

Top
1 2
6 4
5 3
7 8

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Mississippi Mud Dance

Set: 4 couple longways.

Music: The Battle of New Orleans; the B music is our invention (Anthony couldn't remember how it went after the workshop where we learnt it).

Acknowledgments: Originally written by Ouse Washes (the version here is subtly modified).

Trivia: Ouse Washes now use a 12-person version instead.

Figure 1: Cross and Turn

1-16 Cross and turn across and back (remember to shout on the way back).

Chorus

Finish figure standing.

- 1 Clap right on the right diagonal if you have one, otherwise salute vertically with right arm.
Clap left with partner.
- 2 Clap right on the left diagonal if you have one, otherwise salute vertically with right arm.
Clap left with partner.
- 3-4 Clap right, left, right, left with partner.
- 5-6 As 1-2.
- 7-8 Clap right, left, right with partner.
- 9 Single stepping, take saluting stomach hold right with partner to form a line.
- 10-15 Turn once and a half with partner, one quarter turn with each step.
- 16 Drop hands and fall back to place on other side of set, finishing standing.
- 17-32 As 1-16.

Figure 2: Stars and Stripes

Ends: (1,2,7&8)

- 1-2 Cross right shoulders with partner and dance round to face oncoming person.
Set should now be in rotated formation.
- 3-4 Step on the spot.
- 5-6 Cross left shoulders with this person and dance round to face partner.
Set should now be back to normal formation.
- 7-8 Step on the spot.
- 9-16 As 1-8, finishing back in original places and standing.

While middles: (3,4,5&6)

- 1-8 Star right.
Ensure you finish back in places facing your partner before the next move.
- 9-16 Star left, finishing standing.

Chorus

Figure 3: Heys on the sides.

- 1-16 Whole hey for 4 on the sides starting right shoulder.
Finishing standing facing partner.

Mississippi Mud Dance for 6

Chorus except

- 16 Drop hands and turn to face partner.
Set is now in a line.

Figure 4: Zig-zag

- 1-24 Zig-zag hey with lead off, line leading round to the right to form a circle.
25-32 Keep going anticlockwise in circle.
Finish with a hoy, turning to face out from centre at the last moment (the second half of beat 32).

Leading off

- After 4 bars introduction turn right and follow circle round.
1 leads off.

Mississippi Mud Dance for 6

Set: 3 couple longways.

Music: The Battle of New Orleans.

Start in 3 couple longways set off stage as before.

Figure 1: Cross and Turn

As before.

Chorus

As before.

Figure 2: Stars and Stripes

Ends (1,2,5&6):

- 1-2 Cross right shoulders with partner to form four corners of a square round the outside of 3&4.
3 Quarter turn to face next person round.
4 Step on the spot.
5-6 Cross left shoulders with this person to next corner.
7-8 Repeat 3-4.
9-15 Repeat 1-7 (ie. keep going).
16 Move forward back into set, finishing standing.

While middles (3&4):

- 1-8 Wrist turn right once around.
9-16 Wrist turn left once around, finishing standing.

Chorus

Figure 3: Heys on the sides

1-16

Mississippi Mud Dance for 6

Whole hey for 3 on the sides starting 1&2 passing 3&4 right shoulder respectively.
Finish standing, facing partner.

Chorus except

- 16 Drop hands and turn to face partner (as before).
Set is now in a line.

Figure 4: Zig-zag

As before, but the zig-zag switches to the lead round in a circle sooner.

Leading off

As before.

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Mississippi Mud Dance for 6

Mitcham's Corner

Set: 3 couple longways.

Music: Made Schottische.

Acknowledgements: Includes some of the best figures from Grace Jackson's and Val ???'s dances.

Trivia: Named after the implausible one-way system in Cambridge, principally due to the final figure which is equally implausible.

A's are 1,4,5 B's are 2,3&6.

Odds are 1,3,5 Evens are 2,4&6.

Figure 1: Cross and hey

- 1-2 Step on the spot.
- 3 Cross with partner, passing right shoulders.
- 4 Middles quarter turn right.
Ends quarter turn to face middle.
- 5-8 Half hey for 3, starting passing right shoulders.
- 9-16 Repeat, shouting when lines cross.
Finish standing.

A's Chorus

- 1-4 A's quarter turn right twice using two stamp steps.
B's stand still.
- 5-7 All step forward.
- 8 All back turn.
- 9-12 Step forward into original lines.
A's finish standing.
- 13-16 B's quarter turn right twice using two stamp steps.

Figure 2: Triangles

- 1 Step on the spot.
- 2 Middles (3&4) turn right 45° to face person on right diagonal.
2&5 quarter turn left to face nearest middle person.
1&6 step on the spot.
Everyone is now looking clockwise around one of two triangles formed at each end of the set.
- 3 Step forwards into next place in triangle:

| |
|-----|
| Top |
| 4 1 |
| 5 2 |
| 6 3 |
- 4 Turn right to face next position in triangle.
- 5 Repeat 3-4.
- 7 Step forwards into original position.
- 8 All turn to face partner across the set.
- 9 Step on the spot.
- 10 Middles (3&4) turn left 45° to face person on left diagonal.
2&5 step on the spot.

Mitcham's Corner

1&6 quarter turn left to face nearest middle person.
Everyone is now looking anticlockwise around one of two (different) triangles.

11-16 Repeat 2-8.

B's Chorus

As A's chorus, but swap roles for A's and B's.

Figure 3: Pairs Hey (Space Invaders)

1-16 1&2 face down; 3,4,5&6 face up.
Dance a hey for 3 with couples dancing as a unit. Each person turns alone and so will be on the same side of the set throughout the figure.
For this to work, the set has to get slightly narrower and the hey stretches it along its length. Partners must mirror each other exactly.

A's Chorus

Evens finish standing.

Figure 4: Squares

1 Odds step forwards towards partner.
Evens stand still.

2 Odds quarter turn right to face down.
Evens quarter turn left to face down, using a two-footed jump and remain standing.

3-4 Repeat 1-2, evens turning right to face odds line again.

5-6 Repeat 1-2, evens turning right to face up.

7-8 Repeat 1-2, evens turning left to face partner.

9-16 Repeat 1-8, swapping roles for odds and evens.
Everyone will face up at the end of beat 10 (original beat 2) and down at the end of beat 14 (original beat 6).

B's Chorus

Figure 5: Vortex Reel

This figure is twice as long as the others.

1-8 Middles face person on right and pass *left* shoulder to start heys for 3 on the sides.
Time this to be in home positions on beat 8, ready to continue the hey.

9-12 3&4 continue the hey to the end of the line (5&2 positions respectively). Loop as normal but do not return yet.
5&2 continue the hey to the other end of the line (6&1 positions respectively).
1&6 meet in middle of set, take stomach hold right and turn three quarters, then dance out through the middle of the opposite side and turn left to join the other hey from 4&3 positions respectively.

13-32 Repeat 9-12 five more times from new positions.
Those in 5&2 positions must make sure they allow those who have just come out of the stomach turn to pass left shoulders before proceeding.
Finish with a hoy, with everyone facing out on the sides in their home places.

No lead off; wait until you the signal from the musicians and walk straight out into audience in the direction you're facing.

Mitcham's Corner

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Molly's Wedding

Set: 3 couple longways.

Music: Mairi's Wedding, quite fast, ABBABx3.

Acknowledgements: A blatant ripoff of the Scottish Country Dance Mairi's Wedding.

History: We've done this multiple times so it deserves a place in the hall of fame, but it's hard to get right and only really worth the effort for Scottish dancers. So it's not really considered mainstream repertoire.

This is a progressive dance, done three times through, although there are some differences between the three times.

Time 1

1&2:

1-2 Take right arm hold and salute immediately; go once around to face starting positions.

3-4 Drop arms and cast into middle.

5-8 Take left arm hold *without saluting*; go round once and a bit to face first corners (1 face 6, 2 face 3).

While 3&4:

1-2 Stand still.

3 Start stepping, turning a quarter to face up.

4 Move up to top of set.

5 Quarter turn to face partner.

6 Step backwards into place and finish standing.

7-8 Remain standing.

While 5&6:

1-8 Remain standing.

Top
3 4
2
1
5 6

All:

9-12 First corners (3&6) dance half a hey with 1&2, finishing standing in each other's places. Start by 6&3 passing right shoulders with 1&2 respectively.

1&2 dance round their corner and pass left shoulders in the centre of the set, facing their second corner (1 face 4, 2 face 5).

Top
6 4
1
2
5 3

13-16 Repeat 9-12 with second corners (4&5).
Finish 1 facing 6 again, 2 facing 3.

17-20 Repeat 9-12 with first corners.

21-24 Repeat 9-12 with second corners.

1&2 finish in the middle of lines of three at each end of the set, facing 6&3 respectively.

Top
3 2 4

Molly's Wedding

5 1 6

- 25-30 6 steps of a zig-zag hey for 3.
As you get to one end of the line (2&5 positions) you need to do the back turn on the right foot and therefore pull your left shoulder back to turn. The other end is a normal left-footed back turn.
1&2 finish at the ends of their lines, making sure not to change places with 5&4 respectively on beat 30.

Top
3 4
2
1
5 6

- 31-32 Step on the spot, forming a circle.

Top
3 4
1 2
5 6

- 33-40 Shoulder star right once around, finishing in set in progressed places.

Top
3 4
1 2
5 6

Time 2

Top couple (3&4):

1-8 As 1&2 before.

While middle couple (1&2):

- 1 Step on the spot.
2 Quarter turn to face down.
3 Move down to bottom of set.
4 Quarter turn to face partner and finish standing.
5-8 Remain standing.

While bottom couple (5&6):

- 1 Step forwards towards partner.
2 Quarter turn to face up.
3-4 Step up to top position.
5 Quarter turn to face partner.
6 Step backwards into place and finish standing.
7-8 Remain standing.

All:

- 9-24 Heys as time 1 from new positions, except:
As corners pass one another they turn 360° over their right shoulder, timing to face one another as the pass in the middle of the set.
In each group of 4 beats, corners clap their own hands on beat 2A, then clap hands with the other corner on beat 2B as they pass one another.
25-40 As time 1 from new positions.

Time 3

As time 2 from new positions, except:

Molly's Wedding

- 9-24 Corners, instead of heys, pass active person right shoulder, meet in center of set, take right arm hold, go once around and *return to place*.
Active couple dance figure as before.
- 39 (Step 7 of shoulder star): Drop hands in starting position.
- 40 Face out and hoy.
- No lead off; wait until you the signal from the musicians and walk straight out into audience in the direction you're facing.
-

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Molly's Wedding

The New Spring

Set: 4 couple longways.

Music: Half a Brown Ale, reelified (note that this has a 12 bar B music).

History: Originally "The Old Spring" and done to the original Half a Brown Ale, a jig.

Start in line off the stage order 13578642, holding hands low and palm-to-palm.
Hold the hand of the person in front with your left hand, palm facing right.
Hold the hand of the person behind with your right hand, palm facing left.

Leading On

- 1-15 1 leads line round stage to finish in longways set formation, facing partner.
1's left hand and 2's right hand salute.
- 16 Drop hands and finish standing.

Chorus

- 1A, 1B etc. refer to the first and second halves of the beat respectively.
- 1A Clap thighs.
- 1B Clap hands.
- 2A Clap both hands palm-to-palm with partner (or person you are facing).
- 2B Jump to face neighbour (middles turn to face nearest end), timing to land on next beat.
- 3-4A Repeat 1-2A.
- 4B Jump with same timing as beat 2B.
3&5 and 4&6 turn outwards to face each other on the sides.
Ends turn to face partner.
- 5-6A Repeat 1-2A.
- 6B Middles turn to face partner, jumping with same timing as beat 2B.
Ends clap hands again.
- 7-8A Repeat 1-2A.
- 8B Wait.
- 9-12 Take saluting stomach hold right with partner and, single stepping, turn all the way round back to place.
Release on beat 12.
- 13-24 Repeat 1-12, but keep single stepping at end.

Figure 1: Dip and Dive

- 1 1,2,5&6 quarter turn to face down and take hands low with partner.
3,4,7&8 quarter turn to face up and take hands with partner to form an arch.
Aide memoir: up (arch) if you're going up, down (under the arch) if you're going down.
- 2 Go over or under facing couple as appropriate to change places.
- 3 Currently end couples let go of hands.
Current middle couples sharply swap between arches and low hands.
- 4 Current end couples turn around, turning in, to face in the other direction.
Current middle couples go over or under each other.
- 5 Current top couple take hands with partner to form an arch.
Current bottom couple take hands low with partner.

The New Spring

- Current middle couples sharply swap between arches and low hands.
- 6-8 Repeat 2-4.
- 9-12 Repeat 5-8.
- 13-15 Repeat 5-7.
- 16 Current end couples turn to face partner.
Current middle couples go over or under each other and turn to face partner.
Finish in original set, standing.

Chorus

Figure 2: Polka round

- 1-8 Polka round to place at ends (1&2 with 3&4, 5&6 with 7&8).
- 9-16 Middles polka round to place.
Ends dance round the set in the direction they are facing back to place, always passing right shoulders.
Finish standing.

Chorus

Finish in right wrist hold with neighbour (middles face nearest ends).

Figure 3: Star reel

This is effectively reels for 4 on the diagonals.

- 1 Pull by right, turning the set into a star.
Ends move to middle of the set, middles dance straight out of the four corners.
- 2-4 Original ends, now in middles, form a left hand star (not subject to the usual timings or salutes) and take it round half way.
Original middles, now at the corners, pull right shoulder back and loop round to meet person coming out of star, taking right wrist hold.

```
      Top
      3   4
      8   7
      2   1
      5   6
```

- 5-16 Repeat 1-4 three more times.
On beat 16, do *not* take wrist hold, but finish standing in original set facing across to partner.

Chorus

Finish final stomach turn in line facing partner, odds facing down and evens facing up.

Figure 4: Zig-zag

- 1-32 Zig-zag hey with lead off, leading off the stage.

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The Oompa Loompa Dance

Set: 4 couple square.

Music: The Oompa Loompa Song, from the 1971 film "Willy Wonka And The Chocolate Factory". Note that the music for the figures is 20 steps long, including a 2-step silence on steps 17-18.

Trivia: First danced just as the second film came out in 2006. We have a certain unnatural affinity with the little guys with orange faces from the first film...

Chorus 1: Couple petronella in square

Upbeat Take shoulder hold with your partner, turning your head to face them.

1-4 Face forwards again.

Sidestep right and left with partner.

5-8 Using single step, wheel round as a couple to the position of the next couple to the right. Turn three-quarters to get there, odds (on the left) going forwards and evens backing up. Keep the shoulder hold with your partner straight throughout.

Top
8 7
1 6
2 5
3 4

9-16 Repeat 1-8.

On step 16, all drop shoulder hold and finish standing, except 1&5 who keep stepping.

Top
6 5
7 4
8 3
1 2

Figure 1: Through the middle

1-4 1&5 meet in the centre, and with right stomach hold turn once round as a couple, sliding backwards into right wrist hold with backs to original positions.

5-8 1&5 Pull by right, dance out through each others' place to the edge of the dance space, loop around to face the centre of the set and start drop stepping when there. 2&6 start same sequence, repeating 1-4.

9-12 2&6 continue with 5-8. 3&7 start same sequence, repeating 1-4.

13-16 3&7 continue with 5-8. 4&8 start same sequence, repeating 1-4. At the end of step 16, 4&8 should be in right wrist hold ready to pull by, while everyone else is around the edge of the dance space, drop stepping.

17-18 4&8 Pull by right and loop round to the right ready to join others on steps 19-20. Everyone else continue drop stepping.

19-20 Everyone dance forwards into the original square, single stepping. Take shoulder hold with your partner as you come in (this is quite fast so there is no time to assign a specific beat to it). Everyone is now back where they started the dance.

Chorus 2: Couple petronella in square

As chorus 1. Side couples finish standing.

Top
6 5

The Oompa Loompa Dance

7 4
8 3
1 2

Figure 2: Shoulder rings

Head couples (1,2,5,6):

1-3A Slowly lead into the centre

3B (Second half of the step)
Clap.

4 Put hands on the shoulders of the people either side to form a ring of 4 people.

5-7 In this shoulder ring, circle left three-quarters.

8 Drop shoulder hold, facing other couple.

Everybody:

9-11A 1&6 and 2&5 pass right shoulders to side couple.
Others step on the spot.

11B (Second half of the step)
Clap.

12 Put hands on the shoulders of the people either side to form a two rings of 4 people.

13-16 In this shoulder ring, circle left once around (note that this is one step longer than the first shoulder ring).

17-20 Drop shoulder hold with the other couple (not with your partner) and drop step.

Top
7 2 5 4
8 1 6 3

Chorus 3: Couple petronella across

1-4 Sidestep right and left with partner.

5-8 Using single step, wheel as a couple as in chorus 1 to the vacant position on the side of the set to the right.

Top
2 1 4 3
7 8 5 6

9-16 Repeat 1-8.

Top
1 8 3 6
2 7 4 5

Figure 3: Sidestep hey

1-2 Sidestep right with partner, moving forwards to just pass the couple in front.
Only move as far to the right as is necessary to get past, as you will have to go twice as far to the left in a moment.

Top
8 6
7 5
1 3
2 4

3-4 1&2, 5&6 (the couples approaching the centre) sidestep left to pass one another in the centre.

3&4, 7&8 sidestep left, wheeling around as a couple (2,6 backing up) to face back into the set.

Top
1

The Oompa Loompa Dance

7 2 3
8 6 4
5

- 5-16 Repeat 1-4 3 more times.
On steps 15-16, the two couples approaching the centre (1&2, 5&6) meet facing in the centre of the set instead of stepping past one another.
All couples are now facing the centre of the set, still in shoulder hold.

Top
1 3 8 6
2 4 7 5

- 17-20 Drop step.

Chorus 4: Couple petronella in tandem

- 1-4 Sidestep right and left with partner.
5-8 Using single step, wheel to the right three-quarters as a couple, as before, but with the pairs of couples at each end moving in tandem to finish as shown, 1&2 and 3&4 facing 7&8 and 5&6 respectively:

Top
8 7 6 5
1 2 3 4

- 9-16 Repeat 1-8. This leaves the pairs of couples having changed places since the beginning of the chorus, facing the other way:

Top
7 5 2 4
8 6 1 3

Figure 4: Rotating line

Everybody Drop step until needed.

- 1-3 1&5 link right arms, look at one another, and place left fist on hip.
Single step round one another three-quarters.
4 2&6 step on the spot.
2&6 switch to single step.
2 and 6 link right arms through the left arms of 1 and 5 respectively, look to the centre of the line, and place left fist on hip.
5-7 Take the line halfway round to line up with 8&4.
8 Those already in the line (2,1,5,6) step on the spot.
7&3 switch to single step.
7 and 3 link right arms through the left arms of 2 and 6 respectively, look to the centre of the line, and place left fist on hip.
9-11 Take the line just over halfway round to line up with 8&4.
12 Those already in the line (7,2,1,5,6,3) step on the spot.
8&4 switch to single step.
8 and 4 link right arms through the left arms of 3 and 7 respectively, look to the centre of the line, and place left fist on hip.
13-16 Take the line just under halfway round to finish aligned to the sides of the room.
Note that you have one more step for this than for the previous turns of the line.

Top
4 7 2 1 5 6 3 8

- 17-20 Drop arms, turn to face the centre, and drop step.

Chorus 5: Petronella in quadracy

The Oompa Loompa Dance

- 1-4 Sidestep right and left individually.
- 5-8 Using single step (with arms), turn to the right three-quarters to face across the set, each line of four moving forward and to the right to finish as shown:

Top
5 6 3 8
4 7 2 1

- 9-16 Repeat 1-8, finishing facing back towards the centre of the line.
All except 8&4 finish standing.

Top
5 6 3 8 4 7 2 1

Figure 4: Pull by

- 1-2 8&4 half stomach turn to wrist hold.

Top
5 6 3 4 8 7 2 1

- 3-4 4&8 pull by, then 4&7 and 3&8 half stomach turn to wrist hold.

Top
5 6 8 3 7 4 2 1

- 5-6 7&4 and 8&3 pull by, then 6&3, 4&8 and 7&2 half stomach turn to wrist hold.

Top
5 3 6 4 8 2 7 1

- 7-8 3&6, 4&8 and 2&7 pull by, then 5&6, 3&8, 4&7 and 2&1 half stomach turn to wrist hold.

Top
6 5 8 3 7 4 1 2

- 9-10 6&5, 8&3, 7&4 and 1&2 pull by, then:
6&3, 8&4 and 7&2 half stomach turn to wrist hold.
5 and 1 curve round to the right and start leading the line out into a circle.

Top
5
3 6 4 8 2 7
1

- 11-12 3&6, 4&8 and 2&7 pull by.
3&8 and 4&7 half stomach turn to wrist hold.
6 and 2 follow 5 and 1 respectively.

Top
5
6
8 3 7 4
2
1

- 13-14 8&3 and 7&4 pull by.
8&4 half stomach turn to wrist hold.
3 and 7 follow the lines out.

Top
6 5
3
4 8
7
1 2

- 15-16 4&8 pull by and join the lines leading around the set.
All lead around until everyone is opposite or next to their original partner, original heads at the sides and original sides at the heads. This is quite challenging from a timing point of view.

Top

The Oompa Loompa Dance

8 3
1 6
2 5
7 4

- 17-20 Face the centre in set and Drop step.
On step 20, take shoulder hold with your partner, turning your head to face them.

Chorus 6: Couple petronella and lead out

The music for the final chorus is slightly longer than normal.

- 1-12 As in chorus 1.

Top
6 5
3 4
8 7
1 2

- 13-16 Still in shoulder hold, lead out through the side to the right, facing the audience.

Top
7 4

6 1
5 2

8 3

- 17 Plant.
This is the last note of the music.
- 18 Hoy on the beat (not second half of beat as normal).
Keep shoulder hold with partner, raising just the free hand into a salute.

Lead off

Drop arms on the upbeat (beat 8).
Follow the person to the right in a circle, 1 leading off.
Alternatively, walk straight off in the direction you are facing after two notes.

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The Oompa Loompa Dance

The Royal Greenwich Observatory

Set: 4 couple longways.

Music: The Steamboat.

Trivia: Named after the Royal Greenwich Observatory (it has lots of stars in it) in Cambridge, which was closed down shortly after the dance was written (such is the power of the Molly!)

Original 1,2,7&8 are B's; 3,4,5&6 are A's.

Chorus A

A's:

- 1-8 Star right once round, as soon as hands are dropped on 8 facing out and starting to move.
- 9-12 Lead out slowly.
- 13 Quarter turn to face the person you have been leading out with.
- 14 Quarter turn to face in.
- 15-16 Lead in to join ends of set.

While B's:

- 1-4 Turn to face nearest end in no time and slowly lead away from middle: 1&2 lead up while 7&8 lead down.
- 5 Quarter turn to face partner.
- 6 Quarter turn to face B's.
- 7-8 Lead in this direction to meet in the centre, shouting.
- 9-16 Star right once round.

Top
3 1 2 4
5 7 8 6

Set is now in rotated formation.

Figure 1: Single Stars

A's: Finish chorus facing new partner and standing.

1-8 Stand still.

While B's:

1-8 Star right once round.

All:

9-16 Star left in groups of 4.

Chorus B (Effectively chorus A with A's and B's reversed)

A's:

- 1-4 Lead out.
- 5 Quarter turn to face the person you have been leading out with.
- 6 Quarter turn to face in.
- 7-8 Lead in to meet in the centre, shouting.
- 9-16 Star right once round.

While B's:

1-8

Pluto: RGO for 16

Star right once round, facing nearest end and starting to move as soon as hands are dropped on 8.

- 9-12 Lead up/down slowly away from set.
 - 13 Quarter turn to face partner.
 - 14 Quarter turn to face A's.
 - 15-16 Lead down/up to join ends of set
- Set is now in normal formation.

Figure 2: Star Promenade

Take waist hold with neighbour (middles with nearest end)

- 1-8 Star promenade right, then turn around as a couple clockwise for:
- 9-16 Star promenade left, dropping hands and returning to places on beat 16.

Chorus A

Set is now in rotated formation.

Figure 3: Shoulder star

Form circle facing clockwise.

- 1-12 Shoulder star right, but keep going past home place and do not drop the star or salute yet.
- 13-16 Move the star backwards to place, dropping arms on 16 and finishing in set.

Chorus B

Set is now in normal formation.
Turn to face up on 16.

Figure 4: Cogs and Lead Off

There are no single stepping arm movements in this figure.

- 1- Lead up and cast off, holding out outside hand to form stars on the sides (arms stuck out on the beat, with 1&2 on beat 1, 3&4 on beat 2 etc.) without saluting – place hands firmly on wrist of next person as for normal stars but don't grab, so that people can get out quickly.
Swap stars in the order 2,1,4,3,6,5,8,7 (nominally – if someone disagrees then don't argue!) and then swap back again in the order 1,2,3,4,5,6,7,8 (i.e. don't leave any gaps).
Take waist hold with partner when you next meet, salute and lead off (starting with 1&2).
Salutes are made on the beat in succession, with 1&2 saluting on beat 1 (beat 17), 3&4 on beat 2 (beat 18) etc.

Pluto: RGO for 16

Set: 8 couple Sicillian.

Trivia: First (and so far only) danced at Towersey 2006, days after the IAU decided Pluto wasn't a planet anymore. We'd decided to push the boat out for Towersey; not content with cursing an astronomical installation, we'd targeted a whole planet with the power of Molly!

Pluto: RGO for 16

A's and B's are marked explicitly here (we've run out of digits anyway).
Instead of alternating between the set being oriented across and up & down, the set alternates between a plus (+) and a cross (X). It starts as a plus.

```
      Top
    2B 1B
    2A 1A
  3B 3A    8A 8B
  4B 4A    7A 7B
    5A 6A
    5B 6B
```

Chorus A (Plus chorus)

A's:

- 1-8 Right shoulder star once round, as soon as hands are dropped on 8 facing out on the diagonal and starting to move (2 with 3, 4 with 5, 6 with 7 and 8 with 1).
- 9-12 Lead out slowly.
- 13 Quarter turn to face the person you have been leading out with.
- 14 Quarter turn to face in.
- 15-16 Lead in to join ends of a x-shaped set.

While B's:

- 1-4 Turn to face nearest end in no time and slowly lead away from middle
- 5 Quarter turn to face partner.
- 6 Quarter turn to face in.
- 7-8 Lead in this direction to meet in the centre, shouting.
- 9-16 Right shoulder star once round.

Set should now be in cross formation:

```
      Top
    2A    1A
  3A 2B 1B 8A
    3B    8B
    4B    7B
  4A 5B 6B 7A
    5A    6A
```

Figure 1: Single Stars

- 1-8 Star right once round in groups of 4, turning to face across on 8 (2A to 3A, 2B to 3B etc.)
- 9-16 Star left.

Chorus B (Cross chorus)

A's:

- 1-4 Lead out on the diagonal as before.
- 5 Quarter turn to face the person you have been leading out with.
- 6 Quarter turn to face in.
- 7-8 Lead in to meet in the centre, shouting.
- 9-16 Right shoulder star once round.

While B's:

- 1-8 Right shoulder star once round.
- 9-12 Lead up/down/sideways slowly away from set.
- 13 Quarter turn to face partner.

Pluto: RGO for 16

14 Quarter turn to face A's.

15-16 Lead back to join ends of set

Set should now be in the starting "plus" formation. Except it goes straight into the starting formation for the next figure instead:

Figure 2: Star Promenade

Take waist hold with opposite (as if you were facing out of the set) and join up with a further waist hold into lines of four, with the right-hand end pointing the centre:

```
Top
2B
1B
2A
1A
4B 3B 4A 3A 7A 8A 7B 8B
6A
5A
6B
5B
```

1-8 Star promenade right in these lines, going round as far as is sensible (probably three-quarters).

On 16, when dropping other hands, keep hold of your partner, wheel round halfway with your partner to change places (those in the middles of the line going forwards) and reform the lines facing the other way.

```
Top
1B
2B
1A
2A
3B 4B 3A 4A 8A 7A 8B 7B
5A
6A
5B
6B
```

9-16 Star promenade left, dropping all hands and returning to places on beat 16.

Chorus A (Plus chorus)

Set should finish in a cross formation as before.

```
Top
2A 1A
3A 2B 1B 8A
3B 8B
4B 7B
4A 5B 6B 7A
5A 6A
```

Figure 3: Spiral arm galaxy

Form circle facing clockwise.

1-16 Bs are currently in the middle – they continue to dance in clockwise direction, *twice* around the central circle.

A's are currently on the outside – they turn right and dance anti-clockwise around the set *once*.

Chorus B (Cross chorus)

Set should finish in a plus formation as before.

Pluto: RGO for 16

Turn to face nearest end (if in horizontal set, i.e. 3s, 4s, 7s and 8s) or face middle of set (if vertical, i.e. 1s, 2s, 5s and 6s) on 16.

```
      Top
    2B 1B
    2A 1A
  3B 3A    8A 8B
  4B 4A    7A 7B
    5A 6A
    5B 6B
```

Figure 4: Cogs and Lead Off

There are no single stepping arm movements in this figure.

- 1- Lead around and cast off, holding out outside hand to form stars on the corners without saluting – place hands firmly on wrist of next person as for normal stars but don't grab, so that people can get out quickly.

When leaders (3B with 4B, 7B with 8B) meet they swap stars up and down the set, others follow.

There's no particular rule for who goes in front, but don't leave any gaps.

Take star approximately three quarters of the way round, swap with other leader (3B with 8B, 4B with 7B) with others following across the set.

Take waist hold with the person you first swapped with when you next meet, salute and lead off out the side of the set (starting with 3B&4B on one side and 7B&8B on the other).

Salutes are made on the beat in succession, with 1st couple saluting on beat 1 (beat 17), 2nd couple on beat 2 (beat 18) etc.

```
      Top
  7B 7A 6A 6B    5B 5A 4A 4B
  8B 8A 1A 1B    2B 2A 3A 3B
```

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Pluto: RGO for 16

Russell Wortley's Maggot

Set: 3 couple longways

Music: Schottische à Virmoux

Acknowledgements: Originally written by the Seven Champions (the version here is subtly modified).

The dance starts with 1&2, 3&5 and 4&6 as couples off waiting off the stage roughly in three corners, 2,4&5 in front (not to scale):

Top
1
2
4 6
3 5

Chorus

- 1-13 1,3&6 follow closely 2,5&4 respectively.
2&4 pass right shoulders, then 2&5 left, to start a hey for 3.
Hey goes round about once to finish in normal positions for a 3 couple longways set.
- 14-15 At the beginning of beat 14 (not on the offbeat) land in the hoy position (without shouting hoy) and hold it.
- 16 Drop arms, bring feet together and prepare for next step.

Figure 1: Mirror Heys

- 1-16 1&2 cast down, 3&4 lead up and 5&6 cast up to start mirror morris heys on the sides, going round twice.
3&4 cross over as they get to the bottom of the set both times.

Chorus

As last time but starting in set (2 turns round, 3&5 face down, 4&6 face up).

Figure 2: Cross and Chase

- 1-16 Cross and chase right and left.

Chorus

2,3,4&5 finish standing.

Figure 3: Spasm 1

- 1 1&6 take a step to the right to meet 3&4 respectively.
2 1&6 step on the spot.
3 1,3,4&6 take a step to the right to meet 5&2.
4 1,3,4&6 step on the spot.
5 All step forward into a line, 1&6 giving left shoulders in the middle.
6-8 All step on the spot.
9 All step forward to other side.
10 1&6 step to the left.
2,3,4&5 step on the spot.
11 All step on the spot.

Twelve Maggots: Russell Wortley's Maggot for 12

- 12 1,3,4&6 step to the left.
2&5 step on the spot.
13-16 All step backwards into place passing left shoulders with partner.

Chorus

2,3,4&5 finish standing.

Figure 4: Spasm 2

- 1-6 As Spasm 1.
7 Put right fist on hip.
8 1&6 (centre people) link left arms.
2,3,4&5 put left arm through right arm of person on left.
All heads turn to the left to face the centre of the line.
9-16 2&5 (end people) salute.
Start the line rotating slowly.
17-21 Carry on rotating the line, but much faster.
22 2&5 drop off and fly (metaphorically!) into audience.
Remaining line speeds up.
The music begins to speed up in sympathy with the dancers.
23-25 New ends (3&4) salute with free hand as the line keeps spinning.
26 3&4 drop off as 2&5 did.
27-30 1&6 salute and spin faster and faster, slipping away at the end.
31-32 1&6 let go and spin into the audience.

Twelve Maggots: Russell Wortley's Maggot for 12

Set: Two 3 couple longways sets, with top at each end.

Top 2 4 6 5 3 1 Top
1 3 5 6 4 2

The dance starts in set.

The dance is danced as two sets except where otherwise indicated.

Chorus

As before, but as each couple loops around the bottom of their set they go around the equivalent couple in the other set. This forms a circle of 8 dancers in the centre which people drop in and out of.

Figure 1: Mirror Heys

As before.

Chorus

As last time.

Figure 2: Cross and Chase

1-16

Twelve Maggots: Russell Wortley's Maggot for 12

Cross and chase right and left making one big ellipse of 12 dancers.
You have to move pretty quickly to get round!

Chorus

2,3,4&5 finish standing.

Figure 3: Spasm 1

As before, in separate sets.

Chorus

2,3,4&5 finish standing.

Figure 4: Spasm 2

- 1-5 As Spasm 1.
- 6 Odds (the central six) back turn.
- 7 Put right fist on hip.
- 8 5s (centre people) link left arms.
Everyone else put left arm through right arm of person on left.
All heads turn to the left to face the centre of the line.
- 9-16 2s (end people) salute.
Start the line rotating slowly.
- 17-19 Carry on rotating the line, but much faster.
- 20 (2 beats earlier than the 6 person version)
2s drop off and fly (metaphorically!) into audience.
Remaining line speeds up.
The music begins to speed up in sympathy with the dancers.
- 21 New ends (4s) salute with free hand as the line keeps spinning.
- 22 4s drop off as 2s did.
- 23-28 6s, 1s and 3s salute and drop off in turn.
- 29 5s salute.
- 30 5s continue spinning faster.
- 31-32 5s let go and spin into the audience.

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Twelve Maggots: Russell Wortley's Maggot for 12

Sorting Hat

Set: 5 person X

Music: The Morning Star

Trivia: Originally called Little Yarmouth because it started life in Great Yarmouth. Later renamed after the talking hat in Harry Potter. Later intermittently renamed again (when the Harry Potter references were getting a bit old) in honour of the footpath crossroads in the middle of Parker's Piece in Cambridge, where the University and Town are said to meet. Yup, we're confused too.



Figure 1: Single Heys

Stand when not moving.

1-4 1,2,3 half hey, 1&2 crossing right shoulder to begin.

5-8 5,2,4 half hey, 2&5 crossing right shoulder to begin.



9-12 1,2,3 half hey, 1&2 crossing right shoulder to begin.

13-16 5,2,4 half hey, 2&5 crossing right shoulder to begin.

1,3 start single stepping again on beat 15 and all turn (1 back turning) on step 16 ready for Chorus 1.

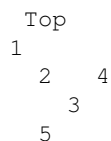


Chorus 1

2 faces 1's position. Everyone else faces the same way.

Step on the spot when not moving.

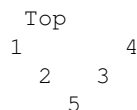
1-2 1,2,3 step forward one place.



3 Step on the spot.

4 All quarter turn right (facing direction of 4).

5-6 4,3,5 step forward one place.



7 Step on the spot.

8 All quarter turn right (facing away from direction of 1).

9-10 5,2,1 step forward one place.



Sorting Hat

5

- 11 Step on the spot.
12 All quarter turn right (facing away from direction of 4).
13-14 2,3,4 step forward one place.
- ```
 Top
 1 4
 3
 2 5
```
- 15 Step on the spot.  
16 1&4 and 2&5 meet taking waist hold and face 3.  
3 faces 1&4.

### Figure 2: Double Heys

Number 3 (new middle):

- 1-8 Full hey, starting passing 1&4 right shoulder.

While everyone else (1&4 and 2&5 starting in waist hold):

- 1-4 Half hey.  
1&4 and 2&5 lead out to the right hand side (passing left shoulders) to pass, then dance backwards into the opposite place.

```
 Top
 5 2
 3
 4 1
```

- 5 1&4 and 2&5 meet.  
6 Drop waist hold.  
4,2 quarter turn left and 1,5 quarter turn right to face the nearest side.  
7 Step out to the side.  
8 Half turn (turning in) and take waist hold on the sides (1&2 and 5&4).

```
 Top
 5 3 2
 4 1
```

Number 3:

- 9-16 Full hey, starting passing 5&4 left shoulder.

While everyone else (1&2 and 5&4 starting in waist hold):

- 9-12 Half hey.  
Lead out to the left hand side (passing right shoulders) to pass as before, then dance backwards into the opposite place.

- 13 1&2 and 5&4 meet.  
14 Drop waist hold.  
Face in to the middle.  
15 Step straight backwards into place (where you started the figure).

```
 Top
 1 4
 3
 2 5
```

- 16 Turn to face 2's position ready for Chorus 2.

### Chorus 2

As Chorus 1, but starting facing in the direction of number 2, except:

16

## Sorting Hat

4 (new middle) turn to face down.  
Everyone else turn to face the middle.

```
 Top
 1 5
 4
 2 3
```

### Figure 3: Stars

Stand when not moving

1-4 4,2,3 star right in 4 steps.

5-8 4,1,2 star left in 4 steps (4 leads into this).

9-12 4,5,1 star right in 4 steps (1 leads into this).

13-16 4,3,5 star left in 4 steps (4 leads into this).

1,2 start single stepping again on step 15 and all turn to face direction of 3 on step 16 ready for Chorus 3.

### Chorus 3

As Chorus 1, but starting facing in the direction of number 3, except:

16 1 (new middle) turn to face up.  
Everyone else turn to face the middle.

```
 Top
 5 4
 1
 2 3
```

### Figure 4: Cloverleaf (the Big Crunch)

Number 1 (new middle):

1-4 Lead out between 5 and 4, go round the outside of the set to the right one quarter and come back in through the side.

While everyone else:

1 Step into the centre (with audible enthusiasm).

2 Quarter turn right.

3 Step out into the next corner.

4 Back turn to face the centre again.

```
 Top
 4 3
 1
 5 2
```

All:

5-16 Repeat 1-4 three more times back to original positions. 1 will go through the middle and round the same person each time. Turn to face direction of 4 on step 16 ready for Chorus 4.

### Chorus 4

As Chorus 1, but starting facing in the direction of number 4, except:

16 2 (new/original middle) turn to face up and stop.  
Everyone else turn to face the middle.

```
 Top
 1 4
 2
 5 3
```

## Sorting Hat

### Figure 5: The Magic Circle

2 (middle person) stands still throughout.

Everyone else:

1-3A Slowly lead into the centre

3B (Second half of the step)

Clap.

4 Put hands on the shoulders of the people either side to form a ring around 2.

5-11 In this shoulder ring, circle left around 2 twice.

12 Drop hands and turn left to face back out to original place.

13-16 Step out to place.

It is imperative to try to keep an eye on the other people leading out to maintain the shape of the set.

All (including 2) finish with a hoy.

If 2 has a suitable hat he/she can lift it in the air on the hoy.

No lead off; wait until you get the signal from the musicians and walk straight out into audience in the direction you're facing.

---

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# Special Molly

**Set:** 4 couple longways.

**Music:** Shave the Donkey.

**Trivia:** Based on the "Comberton Special", the only recorded traditional Molly dance that was not also a Feast dance.

The chorus is reasonably close to the original, the figures are far less so.

## Figure 1: Cross and turn

1-16     Cross and turn across and back.

### Lead down

- 1     1&2 take waist hold facing down.  
3-8 take inside hands facing up.
- 2     3-8 raise hands to form arches.
- 3-8    1&2 start leading down under the arches.  
3-8 dance up.  
On beat 4 3&4 turn to face down, turning in, and take waist hold.  
5&6 do the same on beat 6, and 7&8 on beat 8.  
Start leading down once turned.  
Don't go too far down!
- 9     1&2, still in waist hold take hold of the free hand.  
3-8 continue stepping (probably on the spot by now).
- 10    1&2 drop waist hold and turn to face up, forming an arch.  
3-8 continue stepping.
- 11-15 3&4 do the same on beats 11&12, and 5&6 on beats 13&14.  
Lead down before turning, dance back up once turned.  
7&8 take free hands on beat 15.
- 16    Fall back into starting places.

### Polka round

- 1-4    1,2,3&4 half polka round.
- 5-8    1,2,5&6 half polka round.
- 9-12   1,2,7&8 half polka round.
- 13-16 1&2 half polka turn on the spot.

Top  
4 3  
6 5  
8 7  
1 2

## Figure 2: Gypsy

- 1-8    Gypsy right.  
On beat 8 turn 180 degrees (a back turn for:
- 9-16   Gypsy left.

### Lead down

As before from new places.

**Polka round**

As before from new places.

Top  
5 6  
7 8  
2 1  
4 3

**Figure 3: Back to Back**

1-8 Back to back right shoulders.

9-16 Back to back left shoulders.

**Lead down**

As before from new places.

**Polka round**

As before from new places.

Top  
8 7  
1 2  
3 4  
5 6

**Figure 4: Cross and turn**

As figure 1 except:

11- Cross right shoulders with partner and charge into audience.

---

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# Stamp Strangely

**Set:** 3 couple longways.

**Music:** Jack Pudding.

**Trivia:** Based on Step Stately, a 17th century Playford dance.

Start facing up.

## Introduction: All Up

- 1 Lead up.
- 2 Quarter turn to face partner.
- 3 Cross right shoulders with partner.
- 4 Place hands on shoulders of people to either side to form two lines.
- 5-8 Ends salute with free hand.  
Each line rotates three quarters (1&2 moving forwards, 5&6 backwards) to form a single line facing up.  
1&2 join shoulders on 8.  

Top  
6 4 2 1 3 5
- 9 Lead up.
- 10 Step on the spot.
- 11 Fall back.
- 12 Evens quarter turn right, odds quarter turn left to face centre of line.
- 13-16 Dance straight to original places, lines crossing right shoulder and turning the easy way (odds left and evens right).  
1&2 finish facing up for next figure; rest finish facing partner and standing.

## Figure 1: Tops Up

Stay standing still until needed.

1&2 only:

- 1 Lead up.
- 2 Quarter turn to face partner.
- 3 Quarter turn to face down.
- 4 Lead down to original place.

1,2,3&4 only:

- 5-7 Take hands as for a right hand star and salute at the same time, taking the star round in 3 steps and moving immediately.
- 8 Drop hands and face partner back in set.

All:

- 9-12 1,2,3&4 half polka round while 5&6 half polka turn on the spot.
- 13-16 3&4 half polka turn on the spot while 1,2,5&6 half polka round.

Repeat whole figure twice more from new positions.

## Figure 2: Cross Cast Cross

1&2:

## Stamp Strangely

- 1 Cross right shoulders with partner.
- 2-3 Cast to second place.
- 4 Cross right shoulders with partner again to join line on each side of set, facing out.

While 3&4:

- 1 Step on the spot.
- 2 Quarter turn to face up.
- 3 Lead up into first place.
- 4 Quarter turn to face out.

While 5&6:

- 1 Step on the spot.
- 2 Quarter turn to face down.
- 3 Step on the spot.
- 4 Quarter turn to face out.

All:

- 5 Lead out.
- 6 Quarter turn to face up (history: originally down).
- 7 Quarter turn to face in.
- 8 Step on the spot (history: originally lead in - this has more impact).

Top  
3 4  
1 2  
5 6

- 9-16 ("Ends cross and cast down").  
1&2 meet, turn to face up on beat 10 and lead up to first place.  
3&4 cross right shoulders in front of 1&2 and cast to second place.  
5&6 cross right shoulders, tight loop down and face up.  
Everyone should now be facing up.

Top  
1 2  
4 3  
6 5

- ("Invert the set and star halfway at the top").  
1&2 cast to bottom of set, making it wide to take up all the music.  
3&4 follow 1&2 through first place, cast back into second place and star right half way with 5&6.  
5&6 follow 3&4 into first place and star right half way with them.  
No saluting or waiting on the spot in the star - it's tight enough already!

Repeat whole figure twice more from new positions.

### Finale: All Up

except:

- 12 Step on the spot.
- 13 Lead up.
- 14 Step on the spot.
- 15-16 Break line and charge into audience.

# The Ultimate Molly Dance

**Set:** 4 couple longways.

**Orientation:** Top should be orientated *away* from the audience.

**Music:** Smash the Windows.

**Trivia:** The figures are loosely based on traditional Feast/Molly dances of the same names (as collected by Cyril Papworth), all of which share a similar form. Some liberty has been taken to make them in keeping with our style of dancing.

Only 1,2,3&4 are on stage to start.

. 5,6,7&8 should be in the audience and can mingle, chat and generally be as unnoticeable as Molly dancers can ever be.

Dancers should be standing when not doing anything else (of course!)

## Figure 1: Cross Hand Polka

Note that only 1,2,3&4 are on stage to start.

1-4      1&4 arm turn right once round in 4 steps.

5-8      1&4 arm turn left once round in 4 steps.

9-16     2&3 do the same.

## Lead down: 1&2 pick up 5&6

1&2:

1          Step in to meet.

2          Quarter turn to face down.

3-7       Lead down to meet 5&6.

8          Quarter turn to face one another.

9          Quarter turn again to face up.  
5&6 start stepping.

1,2,5&6:

10-14     Lead up to positions in longways set.

15         Quarter turn to face partner.

16         Fall back into place.

## Polka change

1-16      1,2,3&4 polka change.

## Figure 2: 6 Hand Reel

1&2 (in middle place):

1-8        Cross over through 3&4 (in top place) and cast down to start figures of eight on the sides, finishing in partner's place.

There is no strong rule regarding who goes first -- good old partner interaction is required.

9-16      Repeat to get home.

## Lead down: 1&2 pick up 7&8

As before.

## The Ultimate Molly Dance for 6

Top  
3 4  
1 2  
5 6  
7 8

### Polka change

1-16 1,2,5&6 polka change.

### Figure 3: Gypsies in the Wood

1-8 Shoulder star right in groups of four at each end.

9-16 Shoulder star left.

### Lead down: 3&4 and 1&2 go down

No-one left to pick up, but 3&4 join in doing what 1&2 have been doing all along.

### Polka change

1-16 Polka change in fours at each end.

Top  
5 6  
3 4  
7 8  
1 2

### Figure 4: Birds a Building

1-8 Circular hey in the middle (3,4,7&8).

9-16 Circular hey in fours at each end.  
Finish with a hoy, all facing down.

### Leading off

1&2 lead the set off as it is.

---

## The Ultimate Molly Dance for 6

**Set:** 3 couple longways.

**Orientation:** Top should be orientated *away* from the audience.

**Music:** Smash the Windows.

As before, only 1,2,3&4 are on stage to start.  
5&6 should be in the audience.

### Figure 1: Cross Hand Polka

As before.

### Lead down: 1&2 pick up 5&6

As before.

### Polka change

## The Ultimate Molly Dance for 6

1-16 1,2,3&4 polka change at the top as before.

### Figure 2: 6 Hand Reel

As before.

### Lead down: 1&2 go down

On their own this time.

### Polka change

1-16 1,2,5&6 polka change at the bottom as before.

### Figure 3: Gypsies in the Wood

1-8 Current middle couple (5&6) go right.  
Shoulder star right in these groups of three at each end.

9-16 Shoulder star left (middles stay at the same end).

### Lead down: 3&4 and 1&2 go down

As before.

### Polka change

1-16 3,4,5&6 polka change at the top.

Top  
5 6  
3 4  
1 2

### Figure 4: Birds a Building

- 1 Cross giving right shoulders to opposite side of the set.
- 2 Middles quarter turn right.  
Ends quarter turn to face middle person.
- 3 Those that can, change places giving left shoulders.  
Others step on the spot.
- 4 All quarter turn to face across.
- 5-16 Repeat 1-4 three more times.  
Finish with a hoy, all facing down.

### Leading off

As before.

---

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## The Ultimate Molly Dance for 6





## Why the River Goes Crunch

- 9-12 Everyone Sidestep right and left.  
13-16 Using single step, turn on the spot once and a half to the right to end facing back into the set.  
Everyone finishes where they started the chorus.

### Figure 2: Polka

Ends:

- 1-8 Polka round to place, around the middles.

While middles:

- 1-2 Wait.

- 3-8 three-quarter polka turn on the spot (don't drop hands as it carries on).

Everybody:

- 9-16 Ends chase three quarters around the outside of the set, always passing right shoulder.  
Middles continue to whole polka turn on the spot.

This rotates the set, to finish:

5 4  
1 2  
3 6

### Chorus: Forwards

Same as before but on the other orientation.

### Figure 3: Waters of Holland

- 1 Right end of lines (currently 3&4) step on the spot.  
Everyone else change places with the person on the right diagonal (currently 6&1, 2&5).  
2 Right ends step on the spot again.  
Others back turn to face across the set.  
3 Everyone change places with the person in front of the, passing left shoulder.  
4 Everyone back turn.

4 2  
5 6  
1 3

- 5-16 Repeat three more times.

This figure leaves you in pretty random places:

3 1  
6 5  
2 4

### Chorus: Forwards

As before from new places

### Figure 4: Hinge Figure

The music stops for this figure – done to the sound of the stepping only.

Ends:

- 1 Step forwards left shoulder to left shoulder with the person in front.  
2 Step on the spot.  
3 Step forward to the next corner of a square.  
4 Turn one quarter to face the next person around the square.

## Why the River Goes Crunch

While middles:

- 1-4 Step past each other, passing left shoulders, out through the other side of the set, then loop to the right round the set one quarter and come in through the side to face the other middle person again.

The set should now be rotated again, but as close to a square as possible:

1 5 3

4 6 2

- 5-16 Repeat three more times.

This figure leaves you back where you started:

3 1

6 5

2 4

### Chorus: Reverse

Now the dance starts going backwards, and the choruses start going (mostly) backwards. You need to think hard here, but the music changes to the second half of the tune to help.

- 1-4 Using single step, turn on the spot once and a half to the right to end facing away from the centre of the set.
- 5-8 Everyone Sidestep right and left.  
All but the person on the right end of each line (see below) finish standing.
- 9-10 Person on right end of each line *as viewed from where you are now facing* (3&4) Stamp step, turning 90 degrees to the right.
- 11-12 Person in middle of each line (5&6) do the same.
- 13-14 Person on left end of each line (1&2) do the same.
- 15-16 All stamp turn 90 degrees to the right. Both lines are now facing each other.  
Everyone finishes where they started the chorus.

### Figure 5: Waters of Holland

As before from new places

2 6

4 3

5 1

### Chorus: Reverse

As before from new places

### Figure 6: Polka

As before from new places

This rotates the set back again, to finish:

5 3 1

2 4 6

### Chorus: Reverse

As before except

- 15-16 All Stamp step, stepping sideways to the right to stand next to your current partner, right shoulder to right shoulder.

Everyone is now facing in two lines, one behind 1, the other behind 2.

## Why the River Goes Crunch

### Figure 7: Lead off

Similar to the lead on, in reverse

1-4 Take stomach hold, salute, turn halfway and drop, moving on to the next person.

2 4 6  
5 3 1

5-8 5 and 6 lead off.

Others (1 with 4, 2 with 3) repeat previous move.

3 1 6  
5 2 4

9-12 1 and 2 lead off.

3 and 4 repeat previous move.

4 16  
52 3

13-16 3 and 4 lead off.

Ends all out of sight.

416  
523

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