

South Australia

Style: Adderbury

Tune: sea chanty of the same name

Originally from the Adelaide Morris Men, S.A. Australia.

Foreman's notes:

Longways set of 3 couples, each with a single long stick. Sticks are held in the right hand, at or a little below the middle. The "rest" position has the stick held vertical in front of the dancer, hand a little above waist height, elbow close to the waist.

Adderbury stepping is simple double (DS) and single steps (SS), usually starting with the right. A double step would be step right, left, right, hop. In each step, the knee raises as if pulled by a string, with the calf and foot hanging straight down. There is no appreciable shake or kick of the foot. Capers (C) are plain simple capers.

Steps usually come in sets of two DS, two SS and a foot-together-jump with the sticks clashing across the set as you land from the jump (FTJC). In general, you move forward on the first double, stay in place for the second, and backup to place on the singles.

Singing:

Often the dance starts with a walk around whilst singing the following:

In South Australia, I was born
Heave Away, Haul Away
In South Australia, 'round Cape Horn
I'm bound for South Australia.

(there are many other verses, some of them suitable for family audiences)

Since this seldom works or looks at all decent, we won't do this.

The Dance:

In the Adderbury tradition, the figures of most dances are pretty much whatever the No. 1 dancer calls, although convention in some areas is to start with a Foot Up and end with a Hey. As South Australia is not a vigorous dance, many figures may be called. For mass-dance purposes, we will hold to four figures.

A: Foot Up

A basic "foot up"- DS up, DS in place, SS SS backwards, FTJC, repeat

B: Chorus

Evens- hold stick with one hand at each end, across and above/in front of the heads, Odds- hold stick with both hands at one end. Odds swing the stick around in a small CW circle overhead then strike down on the even's stick. Reverse (evens strike odds).

Everyone holds stick with both hands at one end and strikes across the set: forehand, backhand, small circle then forehand.

Everyone face across, hold stick at both ends across the waist, do two slow side steps down the set as if pulling on a large rope (the sticks). Move stick back to rest position (see above) and do four plain capers back to place.

Note-This is slightly simplified from the original and represents a common version of the SF Bay area.

A: Hands Around

Swap stick to left hand (hold vertical with arm partly stretched to the side), grasp right hands across set. Dance one DS into the opposite line, facing up or down as appropriate, another DS in place, SS SS back into original place, FTJC. All steps move forward, there are no backsteps. Swap stick back to right hand and do the same again.

B: Chorus

A: Half Gyp

An Adderbury Half Gyp is danced on a slight diagonal across the set starting from the home position. As per usual, first you pass right shoulders with your partner, then left. Face across the set, turn slightly up or down the set to face between dancers in the other line, dance DS DS SS SS FTJ (no clash). Turn slightly up/down to pass your partner on the other side and again dance DS DS SS SS FTJC.

B: Chorus

A: Hey

Both lines do a parallel 3-person "country dance" hey up and down the set. In this figure, the stepping is six DS followed by SS SS FTJC.

Start with top facing down, middle & bottom facing up. T & M pass right shoulders into the figure-8 pattern. B waits out one DS then B launches into the pattern. You should be home in six DS and do the SS SS FTJC etc in place.

B: Chorus

end with sticks crossed across the set.

Other figures:

While there are almost twenty figures in classic Adderbury, about the only other suitable ones for this dance are Process Up / Down, and Back to Back.

In Process Up/Down, the end couple faces up/down the set and dances a "foot-up" (DD DD SS SS FTJC) then the end and middle couples both face up/down and do the same. In some versions the couples dance up/down the center of the set and the non-moving dancers stay still. In other versions, the dances stay on the set line and the non-moving dancer have to step out of the way. If someone heads right at you, dodge :-).

The Back-to-Back is danced very much like a Half Gyp. Start from home, dance a DS across the set on a slight diagonal passing right shoulders, a DS to the right, SS SS back to place (also on the diagonal), FTJC. Repeat back passing left shoulders.

As notated by Carl Zwanzig & Meg Bertini of the The White Rats Morris. April 2006