

# ROY DOMMETT'S MORRIS NOTES

## VOLUME 2: NORTH-WEST MORRIS

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### CARNIVAL MORRIS

At Carnivals in the North West three things go together, the "Morris Troupes", the "Entertainment Troupes" and the "Jazz Bands". They pad out the processions and form a large part of the continuing interest at the Carnival field as they compete against each other. The following notes are based on a typical Carnival, that at Colne, Lancs, 17.8.68.

#### JAZZ BANDS

The jazz has nothing to do with New Orleans. Each group numbers between 3 and 4 dozen girls aged 11 to 16 with an occasional boy in the drummers. In the procession the band is led by one of 3 drum majorettes, followed by two girls carrying the team's banner. The banner is similar to that of Unions and Friendly Societies, square, supported by a pole on each side. Up to 4 small girls walk before and behind holding guy-ropes. Following the banner are the other drum majorettes, one quite young, who are not extras or mascots but have a part in the general display. The band consists mostly of Kazoo players, carried as bugles are in other types of band. The rhythm is provided by one base drum, 2 or 4 side drums and a larger number of snare drums. A band usually walks in column of four.

**COSTUME** - At one time the costumes were commonly based on the short dress but the fashion now is for long trousers and a "toy soldier" look at Colne were "Hussars", "Scottish Highlanders" (complete with several sets of imitation wooden bagpipes), "Torreadors" amongst others. 3 teams had been invited from further north, 2 of them from Sunderland, where such bands are also very popular. Always an appropriate hat.

**MUSIC** - the drumming is controlled by the base drum. The drumming is good, very loud, but simple rhythmically as one might expect from their age. During the procession the kazoos are not played very often. In the arena display the drumming can change to mark certain movements, eg slow march. The kazoos are usually played at some point in the display while on the move, but several tunes are normally played with the band stationary. The age of the performers shows in the lack of wind to sustain notes. The choice of tune seems arbitrary eg the Scottish Highlanders marched around to "Puppet on a String" and never used a Scottish tune at all.

**STEP** - presumably a march, but normally a walking step, but breaking when desired into a creditable slow march.

**DISPLAY** - quite long, of order of 20 mins. Procession enters and parades round, then banner marches off to one corner. Band takes itself up into various formations, marches and countermarches and for periods divides into two halves, one for each of the senior drum majorettes. After regrouping the band marches off where it came in. At Colne the Jazz Bands attracted the major interest of the crowd and were given the main arena in front of the platform and the dignitaries.

At one time the bands used to have properties with them which were assembled and exhibited to illustrate the tunes being played, eg a windmill to go with "Tulips from Amsterdam". At Colne this was the exception rather than the rule.

#### ENTERTAINMENT TROUPES

Each group consists of a leader or "queen" and 16 dancers. One troupe had a boy leader. In the procession the troupe were often led by two girls carrying a board giving the troupes name and championship wins. General age level quite low.

**COSTUME** - the leader was often dressed differently to the rest. Short dresses universal with a close fitting cap like a bathing cap.

**MUSIC** - In the procession nothing. In the display used a record which had to be supplied by the troupe. Almost any non-vocal music used, from Jimmy Shand to exotic modern rhythms. Performance only slightly related to phrasing of music as it continues quite happily through the several periods when the needle is being put back to the beginning of the record.

**STEP** - anything seems to go.

## Carnival Morris 2.

**PROCESSION** - would process in column of 2 or 4 depending on whether the group had one or two teams. Normally the eldest were at the front and the youngest and smallest at the back. Nothing is carried in the hands and thigh slapping is very characteristic. One might guess that the Entertainment troupes are dancing class derived, the movements used in the competition remind of 1930s chorus girl routines and keep fit classes. However if they are trained by relative youngsters as are many Morris Troupes then the dominant influence may be old TV movies. They appear to derive from the Morris Troupes. In procession they are often indistinguishable except for the absence of shakers. Every so often they break into an arm movement sequence which is a combination of physical jerks, point duty and Karate blows.

**DISPLAY** - the dance form is fairly free but there are some common elements. There is an entry and exit; there is a stepping and high kicking sequence in which they stand linked in a half circle; two or more perform acrobatics in front, such as somersaults, handstands, cartwheels; at a pause in the music they build a pyramid.

A basic arm movement, clearly derived from the morris, is a "chop" of the hand from having the forearm vertical, upper arm horizontal, down to slap the thigh. Each hand alternately, one to each step. The hand is kept flat, fingers straight and parallel, palm of right hand facing to left and vice versa. The movement is done jerkily, reminding of the mechanical action used to imitate a puppet. In the entry and during change of formation it is often associated with a scuffing or shuffling step in which the feet are hardly raised - the effect reminds of small children playing at being steam trains. In the exit and entry some teams moved in single file with left hand on left shoulder of dancer in front using the chop for the other hand.

**Entry** - in single file down one side of arena, making a right angle turn to dance across to middle of arena.

**Leader** - can have a tambourine, often leads the tumbling, gives the timing for building the pyramid, stands at the centre of the semicircle.

**Formation changes** - some of them are done by the girls having to pass through each other in what can look like just a general milling around.

Could not see any generalities in the routines.

**Pyramid** - usually done at a pause in the music. Leader signals by claps or whistles for members of team to go forward to form the various layers. The final position has to be held for a significant time.

**Exit** - some teams exited as entered but in three files each with leading hand on the leader. In entry and exit one saw the arm waving sequence used in the procession at the leaders discretion.

## ORGANISATION

There are Carnival Associations who provide services for local Carnivals, public address equipment, caterers etc and who control the Carnival troupes. The troupes are registered and told which Carnivals they are to enter. In the North West there are 4 organisations, the largest of which is the Manchester and North East Cheshire which holds sway from Rhuddlan in Flintshire to Colne in mid-Lancs. Presumably there are similar controlling bodies in the North East as teams from Sunderland appeared at Colne (as well as from Warrington). Troupes can belong to more than one body and there are probably about 100 independent groups active in the North West. The Associations provide their services voluntarily. Two adjudicators are provided for each class and these receive a fee. They seem to earn their fee as the classes at Colne were still running 6 hours after they started. Surprisingly the adjudicators seemed quite elderly and one wonders how and where they are recruited. The marking form seems to be common to all three types of display and one imagines that the details of steps and formations are not considered of great importance.

There were 35 troupes at the Colne Carnival. Each group consists of 16 dancers, a conductor, and possibly one or two extras each wearing a sash labeled Mascot. The leader usually dressed differently to the rest. One or two carried shakers but most leaders had a tambourine. The leaders often teach the troupe - but they need not be out of their late teens, one or two seemed older. The leader often used an exaggerated version of the step used by the rest of the troupe.

A troupe has only the one display dance - they don't only dance in competitions - eg. the Nelson Civic was a part of the entertainment at Nelson Hospital Fete. There are also non-competitive functions at which several teams appear, at one such Julian Pilling met the Lytham troupe whose dance is much closer to the older form. There are no active troupes today whose dance formations are more than loosely based on the older dance. However all the characteristics of the Carnival Morris were inherent in the older traditional form.

The North West dance has never been exclusively the property of the men. In R. Chambers' "Book of Days" pub. 1869 Vol. 1, p. 819 it says,

The Morris dancers form an interesting part of the day's amusements. (Buxton Well Dressing June 24th) Formerly they were little girls dressed in muslin; but as this was considered objectionable, they have been replaced by young men gaily decorated with ribbons, who come dancing down the hill. (The festival started about 1840)

Many of the "traditional" dances have been collected from childrens and girls teams or older people who have learnt them when they were in such sides. The present form of the dance has possibly originated in the Cheshire Plain and spread north slowly extinguishing older forms. The Nelson side kept the old Spiritualist Church dance going till quite recently, then the girls voted to change.

There are preconceived ideas of what is or is not Morris which reflect the prejudices of the beholder. The Carnival Morris has continuity, and is a living, evolving Folk Art form. It is an accepted and understood part of the community life and is the heir to the richest of the English dance traditions. Unlike all other traditions it not had to survive by being artificially encouraged by the "Revival" of Folk Dancing or the EFDSS.

**COSTUME** - based on the short dress, otherwise bewilderingly diverse. In general prettier, less garish, more feminine than the other two types of troupe. The organisers (carnival or team?) usually give the girls a medal for appearing and experienced dancers end up with a large collection. These are frequently worn to decorate the dress or a sash across a shoulder. No hats are worn but most teams sported a bow in the hair, frequently a pre-made bow fixed by hairgrips or a comb. White blouses. Each dancer carries a "shaker" in each hand. This is sort of double ended waver. To each end of a short wooden stick are attached very large bunches of paper streamers - sometimes white, sometimes the dominant colour in the teams' costume or occasionally two colours. The troupe's mother/chaperone collects the shakers and carries them around in a very large plastic bag. The normal rest position in procession or display, is with the knuckles, palm facing backwards, resting on hips. The shakers are then behind, a little like a bustle. On the face of it, shakers show little relation to older traditional implements. One assumes that the use of hand implements arose from the carrying of boughs, which evolved into decorated sticks, possibly wound with flowers etc. There seems to be two quite distinct traditions, holding the stick at one end and holding it in the middle - this determines the way it can be used and the way it can be decorated. Sticks held at the end can be seen in the Manchester area to have evolved into tiddlers, bound rope with some flexibility, and on to slings. Photographs show that on the Cheshire Plain the decoration on the ends of the sticks evolved from a bell and a few streamers to quite large bunches of streamers by WW I, that are obviously half way to the modern Carnival implement.

#### Carnival Morris 4.

**MUSIC** - in the procession nothing. In the display, a record of their own choice - presumably the one they practiced to - frequently in 4/4 and sometimes martial, but the most surprising things are pressed into service. One side danced very effectively in jig time. The speed was fairly uniform over all the teams - one team danced to significantly slower music and lost all their spring in so doing. The tambourine is used by the leader to bridge the gaps between repeats of the tune and if there is trouble with the PA equipment!

**PROCESSION** - after walking some distance they look very bored. Step - walking step, little sign of lift on the off-beat, dancers well up on toes feet raised as high as in "entry" step. Hands normally in rest position but every so often breaking into the arm sequence used in the display dance. The whole gives the impression of the American bands of high stepping majorettes. The stance by necessity is upright, back even arched back slightly. In pauses in the parade, some troupes broke into the double step used in the display, together with the arm sequence, but still in column of two or four.

**JUDGING** - the marking form seems independent of the class of troupe being judged. The allocation of marks is

Entry	10
Costume	20
Timing & Rhythm	20
Formation & Dancing	20
Deportment	20
Exit	10

At the championships it is said that the adjudicators look at the shine of the bells etc. in order to separate teams. Each item is 15 to 20 mins long and is a feat of endurance for the girls, some teams were noticeably flagging during their exit. The troupes seem to attract the better type of girl & are self-perpetuating. It catches the imagination of little girls who were to be seen mimicing all over the place.

Troupes could be seen to be limbering up to earlier teams' music and in some instances running through their own dance. These rehearsals were done with a less energetic step thus - step on one foot taking the weight, point the other foot forward on the next beat, bring that foot back beside the other and transfer weight to it, and point etc. One understands that this is the step used while teaching the formations.

#### DISPLAY

**Pre-entry** - the troupes get themselves ready and line up in single file ready to enter the arena. The music is tried and the leader asked if it is satisfactory. The organiser then says "when you hear the music come in dancing".

**Entry** - the girls line up with the shortest in the front and the tallest at the back. The entry is from one corner of the arena, the exit is on the opposite corner. The conductor leads directing by means of arm movements or tambourine, not word of mouth or whistle, often she faces the team while indicating instructions. The troupe enters parallel to the edge of the arena and get to the centre for the display by a zig-zag path making one to three right angle turns. The line covers ground very slowly and each girl turns when she reaches the place the previous dancer turned at. Once the centre has been reached, the troupe moves to its starting formation for its display, the change being done equally slowly, and the initial formation was usually column of two, sometimes of 3 or 4, once something quite exotic. Clearly there are no accepted rules about this. The arm sequence was used for most of the entry, certainly as they came onto the arena. The impression was given that most teams used the same arming in all parts of the dance, but that one or two varied theirs considerably, obviously it does not matter to the judges. One team just raised the opposite arm to the knee raised. All troupes used the same "single step" in the entry, as in the procession but livelier, there being some sign of a bounce on the off-beat. The free foot was usually raised to about mid-shin, the leaders usually exaggerating it. The foot was raised straight and never crossed in front of other leg. Thigh almost horizontal.

## Carnival Morris 5.

Display - the set piece starts with a change from the single to a "double step" without pause in the dance. There are again no general rules as to the form of the dance. Some fairly obvious formations appeared several times, eg.

6 groups of 3, including leader and mascot in one 3, step on spot, then move round in a three-handed star.

A cross with leader at the centre, sometimes rotating with arms on neighbour's shoulders

A circle with the leader in the centre.

3 lines making an arrow head with the leader at the point, this normally brought a cheer from the supporters.

Movement from one formation to another usually slow but at least one team was slick, passing from one pattern to another in a few bars eg. from a star, they moved outwards as a circle, then the corners moved out further to a square, all turned to face in and moved sideways into a large cross. However most teams made this aspect of the dance appear very laboured.

Surprisingly each team had its own variant of the double step, or "1 2 3 hop." Fitting the step to the music was not often easy & we thought that they might have got out of phase over the gaps in the music but this was not so. The emphasis varied a great deal. Variations noticed were,

Bringing the free foot down emphatically on the first beat without making much of the preceding hop. (feet crossed on 1st beat)

One side danced 1 hop 2 3.

On the hop, the free foot touched the knee of the supporting leg with the ball of the foot. (free foot always to this level)

The majority of troupes crossed the feet, but some did not.

Although the hop could be exaggerated the other steps need not be, one side, having crossed the feet on the first beat, so that legs crossed at ankles, hardly raised feet on next two beats but rocked the weight from one foot to the other and back.

The hop could be suppressed and replaced by a caper from one foot to the other, this was commoner with troupes that crossed the feet on the second beat. Also in this case the foot that had crossed would be kicked diagonally forward to its own side on the hop or caper.

When the feet were crossed on the first beat, the free foot could be brought down either across the supporting knee or across the shin - the effect looked quite different.

In all cases the step does not allow of rapid ground coverage. The high stepping in both the single and double step is of course very characteristic of the Carnival Morris but was inherent in the older traditions of the area, the knee being well raised in the mens dance from Cheshire and in the country dance from the Lakes.

Exit - the final formation before exit was often column of 2. The exit begins when the troupe change back to the single step and is the reverse of the Entry, the troupe first having to get into a single file.

All the elements of the Carnival Morris can be found in more rudimentary form in the older dances, eg arm sequences at Pailsworth and Layland, formations at Mawdesley, but the necessities of the competition with its emphasis on precision and appearance and the length of time to be filled has led the evolution to a more static dance and not to the adoption of more country-dance-like movements as at Colne, with grand chains, corners crossing etc.

Much more should be established about the Carnival Morris and its recent history and it is important to remember that the above is based on one event in the north of the Fluffy area, not a major championship and that visits to Knutsford May Festival, at the southern end of the area and to Bellvue Manchester are necessary to establish generalities. Other convenient occasions are Tideswell and Buxton.

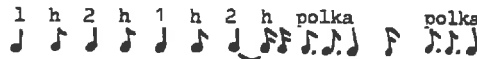
## SECTION 2: ADVICE WHEN STARTING A CLOG MORRIS

## ADVICE WHEN STARTING A CLOG MORRIS

This article arose from discussions with leaders of new sides.

### MUSIC

From the start the music must be right. The two rhythms used are "jigs" and "polkas". The 6/8 jigs are played like "100 Pipers", what the Irish would call "single jigs" because of the basic skippiness, and frequently used for dances with hop or skip steps. The polkas, properly in 2/4, are frequently more exaggerated in rhythm than Cotswold Morris but not quite as the 19th century ballroom dance like "Can't you dance the Polka" where the hop in the step was much more exaggerated. The polka rhythm is "t'1 2 3", and it is very important that it is played exactly as the team like to dance it. The underlying beat for the stepping is not to be sacrificed for the sake of the melody. The tune is played to have a clear phrase ending for each dance movement. The tune repeats are chosen to fit the figures, not to suit the musician. The melody may be changed at each figure if one must. Marches are also used, eg Men of Harlech or British Grenadiers, but not in strict tempo but to the stepping, ditto for schottisches like the "Keel Row". The tunes must be played with a feel for the basic dance movement, eg. if the dance step phrasing is 2 bars skip, then 2 bars polka, a 6/8 is played,



Beware of country dance players whose playing is inevitably too fast and too decorative with no concept of phrasing to the dance or of having to fit to body movements. They must understand that as fiddle and banjo styles can be regional so playing for morris can be different from anything else.

A side drum is helpful as the music can be overwhelmed by the noise of the clogs, but in turn it must not dominate. Heavy on beat is deadly - it drives the dancers into the ground. Off beat is emphasised to give the dancers a lift as can be heard on good records with a snare drum.

Good dancing needs good music. In practice sessions play exactly the required rhythm and only the necessary notes. One should practice to music clear enough to be heard against the clogs but not the full band - it is better to have separate band practices. Older NW sides would practice to one instrument, of n a concertina, and keep the rest including drums for major performances.

### CLOGS

The whole point of clogs is to hear the clear sound so one must practice in clogs to get the stepping together. Normally one needs two pairs, with rubbers for indoors and irons for outside. Note the team must be equipped for running repairs when out. Clogs are commonly used in Cheshire dances nowadays even though it was done by girls in plimsols and so was quite different in character.

The clog affects posture, it reduces the flexibility of the foot compared to other dance forms. It allows variation of the level of noise. It encourages stamps not jumps, so that there is no spread in time for the body rise and therefore no need to "stretch" the tune as for Cotswold Morris.



#### STEP

In the hop step it is usual to raise the knee high, perhaps till the thigh is horizontal, shin vertical. The leg is not pumped up and down but the knee is held up a while especially travelling.

The polka step has a characteristic change of balance - from standing on one foot it is "hop, hop, change, pause," the change being a switch of weight bearing foot. The differences in the step arise from the use of the free foot, tapping the ball of that foot on the first "hop" either beside the carrying foot, in front of it or with the foot crossed over it, or perhaps using the toe, and maybe with a wide swing of the foot either backwards or to the side before the change of weight. Minor variations arise from the height reached by the knee of the free leg and, when tapping across the foot, where the crossing of the legs is done between ankle or knee. Each team and even each dance has its own way - often without realising that there are so many possibilities.

#### SPEED

The music is slower than one might expect because of elevation in the step and covering ground with the usual polka step. To travel it may be better to use skips than polkas or slow down so that in certain figures the dancers have time to move. The dance should be in control not the musician. Putting the tallest dancers in the positions which have to travel furthest may solve some problems.

#### STYLE

The size of a set is larger than Cotswold - desirably stick tip to stick tip spacing rather than finger tip both along and across the set. Movements can take twice as long compared to a Cotswold dance because of the greater size and the polka step. Greater numbers are involved, traditionally 12 or 16 or even 24. The numbers are important for the effect created - and determine the room needed for practice. Today many dances are adapted for 8 but at great loss of impact and it is to be deplored even if unavoidable.

The arms movements are more definite than in Cotswold morris and to obtain the required appearance it has to be standardised for everyone in each dance. The slope of the arms, the plane of the arms, the orientation of the implement needs to be fixed for every figure with perhaps general rules for turns, stars etc, for both arms, not just the one in the middle. This detail is often the major observable difference between dances from the same area. It is also this fine detail which is difficult to collect and so is not always available.

No notation gives enough definitive detail and the leader may well have to make arbitrary decisions on where to hold sticks, when and why to shake bells. Another example is a reel, on which precise beat to pass, how far apart, what happens at the ends, how wide are the loops. All these become the individual team's interpretation.

#### REPERTOIRE

A traditional team would have its one or two dances. A modern dance troupe will need at least 4 or 5 and perhaps up to 12 depending on what can be kept in reasonable

practice. For variety the dances should include ones based on walk, skip and polka stepping. The patterns or figures should be recognisably different and the implements should vary. If garlands are carried the dances should use the garland rather than having it as a decorative feature. Avoid the trap of teams from the Basque country or Provence - they appear to have one family of steps and figures but a wide range of implements so that their "different" dances have no variety.

Teams need a good ending dance and possibly a public joining in dance, also some that are simple and perhaps some for only 4 or 6 dancers.

#### IMPLEMENTS

These range from very flexible to rigid and there is usually one for each hand. Slings were common in the Manchester area with a length chosen not to hit the chest. They can be knotted handkerchiefs, bound cotton waste or covered corks on a string. They can be rotated vertically in front of the body or in planes parallel to the forearms, "inside" and "outside", or horizontally above the head in "twists". As sticks are not hit they can be painted and made of dowelling or broom handles. They are held at the end or the middle and would bells and ribbons or streamers on the ends. The ribbons may be to damp the bells. They are waved, shaken or rotated from the wrist to make the bells ring and the ribbons flutter. The sticks can be developed into carnival wavers and, if two ended, become "fluffies" or "pom-poms", formerly made of crepe paper but now often of thin coloured plastic sheet. Intermediate are short sticks held by loops of leather or ribbon on the end. There are no traditional rules for garlands with regard to size, rigidity or material.

#### ROUTINES

There are a basic set of "glossary" figures - outside, inside, reels(chains), forward and back, cross over, hands across (star), partners turn, arches etc. Most dances draw on these with only subtle differences. To be effective a dance must have at least one original figure even though the rest are basics.

Dances are better with a structure. First with some repetitive element such as a walk-up (up-street) and perhaps a "step-&-turn" figure, once thought to be characteristic of the older dances in the Manchester area. The other figures should have some natural order of increasing complexity, becoming more exciting by more travel or be developing variations on a theme. Random sets of movements are entertaining only up to a point. Dances "by the yard" are difficult to enjoy unless very well done or the movements are technically complex so that the audience appreciates the achievement. One can incorporate complex movements not in other English traditions, especially those requiring 8 or more dancers to be done at all. Remember written notations are not a good starting point as they are often ambiguous, incomplete or need interpretation. If you want it right, try and see it danced or get it taught by someone who knows it. Of course you may be wanting your own interpretation in which case the written notation is just a tool.

#### THE PRACTICE SESSION

Start each session with (a) stretching - it avoids "tightness" and restrained dancing and its baleful influence on style and (b) stepping practice, both stationary, and very important, travelling. One may have more than one travelling step, eg a hornpipe. Getting everyone to do the same is a problem. Use mirrors, reflections in windows, standing close or holding hands and repeating sequences many times. For people who have a coordination problem, break each movement down to one thing at a time and do not put it all together too quickly while they grasp it. Letting them loose in a set too soon will just throw everyone. Use walking through as an effective way of learning the patterns, 2 walks per polka step and no hand movements. The Carnival girls have a simple practice step which is a step, then a tap of the other foot in front, changing weight on the next step etc.

A team needs an agreed signal word for stopping immediately, like Whoa! When stopped do not drift about but wait for the instructor to sort it out. The leader has to decide if it was a one off mistake, a genuine confusion; bad or wrong teaching. Recognise that some movements are difficult to recover from and one may have to go back to some earlier point in the dance. Some errors like mistakes in steps or arm movements, do not impact on the set and can be left till an appropriate moment for comment. Have a policy that mistakes will be reviewed, that there is nothing personal about it, just to sort out why and for everyone to benefit.

The team needs to agree what to do if there is a mistake in an interacting figure like a reel or grand chain, either to stand out or trying to recover. The danger is one dancer falls out of the correct pattern and throws the rest.

The leader will have a problem with other people helpfully teaching, arguing with each other or post morteming when the leader needs to teach. There is no real harm in this but everyone must recognise a signal when it has to stop.

#### NOTATIONS

Write a full notation of all the detail you have agreed. A leader has to decide how much effort is put into dealing with a technical difficulty before it is changed or deleted. Persist with difficult dances for a reasonable length of time - really difficult ones can take a couple of practice seasons. Try difficult dances to different tunes, for better list, or even different rhythms and stepping. Discard what is unpopular, proven to be beyond you, difficult to get a set up to do, at some proper time like the AGM, when it can be a consensus - just letting it drop out could be offending some of the side. Have an AGM, ask everyone to comment in an environment free of risk to the club. Prompt all the team to make constructive comment about the dances and difficulties. One can run a club just using common sense but some thinking about it and remembering that it is all about people will help.

#### POINTS AT PRACTICE

A leader for each dance has to be trained, agreeing what signals and when, use of voice or whistle, and where from if it is a long set. Should a separate conductor be used and should they face up or down and use arm signals for control?

Clog Morris Advice 5.

Practice as you intend to dance out. Entrances and exits during a show and changing implements need organising and practice to avoid time wasting. Any slackness or laziness inside will carry over outside. Do not let the team get casual over forming up. It is easier to integrate newcomers into a clog side as there are fewer technical difficulties. It is not for exhibitionists as there is little room for self expression. One usually finds a newish side does a dance well the second time through. To get everyone to remember the dance, run through it beforehand slowly - if you dash into it and get it wrong that confusion has to be removed as well as the uncertainties that pre-existed. Initially designate places in the set to people and practice it hard from there before trying somewhere else. Have a chart of who should dance each dance and from where when going out so that there is no hesitation in public performance. It is worth having a register of who was there and learnt a dance and who has done what position. For the same sort of reason leaders should watch who is late arriving, early to leave, has a long break in the bar and misses key sessions, because you may find yourself depending on them when they can not do it. Experience suggests that new material is best introduced at the start when everyone is fresh rather than after a hard session for example working up a show. To get in all that is desired one should have a rough plan for the evening. Do not imagine that the best way of learning a dance is to keep at it till it bores. Most people find that last week's problems can disappear when properly learnt a second time round, so work on it a bit and then make more progress the next practice. Take time to be sure that the patterns are understood by everybody and remember those watching do not pick it up as well so bring them in for repeats. Eventually everyone should learn the dance from every position in the set. Clog morris is quite different from Cotswold. The pattern comes first and the style is worked up later. The standard NW tunes are well chosen. Tunes must fit the club style for the dance so it is often difficult to find the "right" tune. Do not ignore a good tune just because it is well known.

SUMMARY

Some advice has been offered based on experience. These suggestions and solutions are not necessarily for all teams but the issues have to be met somehow and the chosen alternative must have its own justification.

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### SECTION 3: CHESHIRE-AND-LANCASHIRE-STYLE MORRIS

# ABRAM

Source: collected by Maud Karpales. Circle formation for 24 men. Can be done down to 8/6.  
Step : single step throughout, low even skip. Pair of large hands each. Swing alternates.  
Set : start in double concentric circle. Face centre, outer circle behind partner.

1. All dance clockwise in pairs and end facing partner, outside circle in, inner out.
2. Back to back with partner, passing right shoulders first & back passing left first.
3. Reform double circle and all dance clockwise in pairs to changed tempo of music. At end partners turn inwards to meet & then all dance anticlockwise back, ending facing partner.
4. Salute partners, waving hands, first right then left, a big steady movement.
5. All dance small anticlock circle on spot, repeat clockwise, end facing opposite ways round the circles, insides anticlock, outsides clockwise.
6. Dance counter circles till end of music, partners end side by side facing centre of circle.
7. All advance slowly to centre of circle, then retire to place.  
**REPEAT** whole dance, ending on retiring from centre with feet together & arms apart at shoulder level, all facing centre.

#### ALDERLEY

Source: collected by Maud Karpeles in Cumbria from a former resident of Alderley, Cheshire. Probably from the Crewe area originally. More detail may exist.

Advance to Centre.	- lines approach opposites?
Corners Meet & Kick Up	- in 4's, 1st then 2nd corners?
Cross Mollies	- star in 4's ?
Change on the Sides	- right and left through?
Outsides	- cast from top ?
Cross Corners	- diagonals cross in turn?
Key on the sides	- progressive?

# ALDERLEY EDGE

Source: taught by D Robinson at Sidmouth 1977, and at Bath Feb 1978.

Sticks: held in middle, horizontally at top of head level, each has 3/4 bells at each end & the sticks are shaken continuously by a horizontal rotation of 10/20 degs.

Step : hop step but not high knees, raise about half way on spring on supporting foot.

Break : in last bar 2 exaggerated steps swinging foot forward - called 2 "kick-ups".

Kick-ups are not capers, must hop - just straighten leg in swing forward; = straight leg.

CHORUS: processional figure - taught as a stationary figure. Optional through dance.

1. Step on spot 8 bars

2. Cross Over, face straight across (4 bars), face up and step ending with 2 kick-ups (4 bars).  
On the street in the cross-over the odd side of the set go in front each time.

3. As 2 back to place, ending with 2 kick-ups as well.

Order of figures arbitrary

"Kick Up in 2's" - danced in 4's. 2 & 3 approach each other, 4 steps, & face up side by side in middle. On spot 4 kick-ups, turning round, first one facing up, second both facing to right of set, third both facing down, fourth both facing to left - that is each turn the same way. the same 2 take 4 steps out to place and all face up for last 4 steps. Inactives step on spot facing in for first 12 steps. All do 2 kick-ups in 8th bar.  
Repeat by 1 & 4.

"Kick Up in 4's" - danced in 4's as a form of star. 4 steps in to make a right hand star, 4 kick-ups going round in star - outside hand up, stick horizontal and shaken - 4 steps out to place, face up for 2 steps and 2 kick-ups. Inside sticks up in bundle vertically in centre. The rotation in the star is just over half way round say 3/4. Repeat with left hand star.

"Outsides" - take 16 bars. Cast from top, with sticks up, and up middle to place. It is done twice through in succession.

On the road the top pair move out a little and step on the spot, letting the rest come up between and each pair falling out to side in turn till set reversed in order, then top pair (at bottom) lead up the middle, rest falling into place in turn.

"Walk" - another processional movement. Walk to centre of set, from odds side in front always, and walk up road in single file. After a while spread out to place. In stationary dance, having formed a single file, do single cast from top & up in column.

"Insides & Outsides" - done twice in 4's. 3&4 come up between 1&2 as 1&2 drop back stepping backwards into 3&4's places. 1&2 then up middle etc. 8 steps up and 8 back. 2 kick-ups only at very end of figure.

"Corners Cross" - all at once. Face across corner, all go to middle, slightly to the left so that all pass right shoulders in centre. Important to keep the initial relative order of dancers. 8 steps to cross, 8 steps facing up, 8 steps back, 6 steps & 2 kick-ups, facing up having passed left shoulders.

"Insides" - opposite way round to Outsides - cast in or step in & let rest pass etc.

"Progressive Hay on sides" - top pair turn out, tap sticks at waist level on pass, sticks sloped up & outside sticks up. First pass is by right shoulder, at bottom go round to the right, when back in place step on spot facing up. There is an imaginary left turn at the top to allow going down to pass right again. Turn the easy way at the top, not an extra loop as in some other dances. 4 steps for each change (or pass) clash on the third.

"Outsides & Hay" - start as above but up in single file. The top dancer turns clockwise and starts a progressive hay in one long line all the way round. Mark time till ended, then all step out into column.

"Up in 4's" - In 4's, 2nd pair up between 1st, who cast out. Form a line of 4 in 4 steps and 4 kick-ups on spot. Continue to change places, 1st pair turning to face up for 2 steps & 2 kick-ups. Repeat to place 1st pair coming up middle & 2nd pair casting.



# ALTRINCHAM

Source: taught by D Robinson at Sidmouth 1977.

Set : 16 - originally 8 men & 8 women - men on the right hand file



Dance : 12 figures altogether - order arbitrary.

CHORUS: 8 bars - start on left foot & right knee raised. Face up and single step. Wave both sticks together to right and to left in each bar by rotating from wrist.

"2's on the Sides" - fastest movement in this dance. Pairs turn by right with a high touch of sticks, going right round and back to place. Repeat with left hand. Outside arm slopes down. 8 steps to get round all the way, each way.

"Cross-Over" - 1) full 16 steps across. Odds cross over facing across and end behind opposites who step on spot and wave. Odds do not wave in crossing. 2) Evens cross to odds side while odds step on spot. 3) Odds cross back and stand behind evens again. 4) evens cross back.

SPACING - touch ends of sticks at full stretch both across and along the sides.

"Figure-Eight" - each part of the figure takes 8 bars, 16 steps. Start swagger round at top . Half way round cross back to original side still going down, all follow passing alternately at the same place.  The two files pass right shoulders again at the bottom & come up on other side. Half way

cross back to own side now going up.  When back in original place all do an "Insides" cast in and down to bottom & come back up outside of set to starting place.

In the crossing at half way, the ones on the inside circles cross first as they get there first.

"2's in Middle" - Pairs turn in and move to face, 8 steps, turn each other by right hand  $\frac{1}{2}$  round to be by own place, 8 steps, left hand turn  $\frac{1}{2}$  back to face own place, 8 steps, and out to place and face up, 8 steps.

"Line" - all take 8 steps into single file in centre facing up. Wave in single file for 8 steps. Face out & dance out again to place and face up, 8 steps. Wave facing up for 8 steps.

"4's" - like "2's" but in 4's. Approach partner 8 steps & put right stick in & up. Star in 4's by right hand. When one hand is down the other is up in this dance. Back by the left with stick down in the middle. All out to place & face up, 8 steps.

"Outsides" - normally the first figure of the dance. Cast from top & up middle with inside sticks crossed. As lines are closer together than normal column formation, end up middle with face out, move out to place, 8 steps, & then face up for 8 steps.

"Chain in Line" - is a hey on the sides - not progressive start so all "1's" turn to face down to start

"Grand Chain" - progressive from top, who start by going down their own side and crossing at the bottom. Turn back when reach top of opposite side & work all way back again to starting position.

Also given



and



ASPTON-UNDER-LYNE - pronounced "Ayehton" - collected Howison - done in 4's.

As taught by Froome, MMM, at Pershore and seen being danced.

Music: Rushcart Lads, Girl I Left Behind Me - change tune at Cast.

Step: Polka step in all figures except Step-Up: not too fast, make cross foot tap firm

Hands: Mollies used but can dance with short sticks held at end. Hands held up in dance, except in Step-Up, vertically, at ear level, elbows bent

All figures are preceded by Step-Up and Polka on the Spot for 8 bars. Some optional.

1. Step-Up - 4 walking steps up and 4 back, repeated. Both hands do figure 8's in vertical plane, in parallel, going down to outside first, start with inside foot. "Lead-Up"
  2. Polka - face partner, arms out at sides, sticks up vertical, polka step on spot for 8 bars.
  3. Meet & Retire - forward to meet (4 bars), stationary facing (4 bars), retire to place (4 bars), step on spot in place (4 bars). "Ins and Outs".
  4. Polka - as 2
  5. Cross-over or Back-to-Back - alternatives but usual to do both with a Polka on Spot between. Cross-over is like Half-Hands in the Cotswold Morris - forward to the left of partner, passing right shoulders, to just pass (4 bars), retire backwards along same path to place (4 bars) Repeat either same way or to other side. Back-to-Back starts the same passing right shoulders & coming back left shoulders on other side, facing the same way throughout (4 bars across, 4 bars back). Repeat same or other way.
  6. Polka
  7. Right hand turn of partner - go slowly round for 8 bars.
  8. Polka
  9. Corners Cross - 1st corner X 4b, spot 4b, X back 4b, spot 4b: 2nd spot 2b, X 4b, spot 4b, X back 4b, spot 2b.
  10. Polka
  11. Cross Molly - right hand star in 4's, slowly round taking 8 bars, like fig 7.
  12. Polka but end facing up.
  13. Cast - 16 bars down outside, turn to face up behind conductor, who came down centre.
  14. Up Centre - lead up middle taking only 8 bars. Music speeding up. Inside hands on shoulders.
  15. Finale - Stand still for 2 bars while music continues. Then 2 bars to retire to place and face front while music faster still. Finally 4 bars on spot ending with a stamp, done fast.
- Variants: hands in Step-Up mirror image: add normal cross over to partners place, turn and cross back (16b): fig 9 at twice the speed: figs 7 & 11 right and left hands: fig 7 turn only to opposite's place and back with other hand: repeat 7, 11 after another Polka on spot.

BOLLIN

Source: danced at Bath Feb 1978. In units of 4.

Forward-&-Back: 4 walk steps up, 2 bar polka, 4 walk back, 1 bar polka & two springs  
Back-to-Back: hopsteps, take 8 bars, pass right shoulders first, one way only.

Right-and-Left-Hand-Stare: done moving backwards!

Into-Centre: All 4 face in, Forward-&-Back stepping: 4 walk in to centre 2 polkas as 4  
circle half way round to left, clockwise, fall out to opposite diagonal place with walks,  
dance on spot.

Diagonals Cross: then dance backwards to starting place. Left shoulder first, repeat with  
right shoulders. Like a back-to-back taking turns at the half moves?

Forward-&-Back again

Into Hay - go into reel of 4 thus =

Forward-&-Back with hands on shoulders  
in line of 4. End with capers.



# CHURCH TOWN

Source: as danced by Rivington 1980

Stationary movement between each figure -

Mark time on spot, raising knees well, sticks fore and aft by side of head and shaken by rotation of wrist. Each time go into the mark time with a swing back of both hands & up.

Figures: usually skip step

1. turn partner round by right hand twice round, 4 hops in and 4 hops out with hands at sides.
2. skip sideways into single file, odds in front, waving "apart & cross" twice as move.  
Skip on spot in line without hand waves 8 hops, then sideways back to place with waves.
3. Small chain in 4's, cross with partner first, passing right shoulders, lead with right hand and have left at side. 4 hops each change, pass sides with other hands etc.
4. like 2 - skip into single file forwards with body bowed forward and hands at side. Face up and step on spot shaking sticks. Skip out as before.
5. in 4's star - 4 hops in hands at sides, 4 hops round in star arms extended at sides, sticks vertical, turn in & ditto back.
6. two files skip round each other lead by top pair, odds in front each time.
7. bottom pair make double arch at bottom, facing and hopstepping on spot. Conductor leads rest down middle & under arch, then either,
  - (a) arch joins on when last through and all cast to left and all form a single file as the arch joins in, turn back into a figure eight and circle clockwise then lead off when convenient
  - (b) form single file as pass through arch & cast round to right so that join immediately after last pair through & all go under again this time to left, then as (a)

CLAYTON-LE-MOORS

Source: collected by Bernard Bentley in 1950's. Related to Whalley dance.  
Sticks: 12" long with bells at end, probably held at other end.  
Both files have the same footwork. 16 dancers in set.

Once to Self : mark time, hands by sides, start with left foot.

Introduction : used at start of dance and normally ahead of every figure.  
Mark time for 8 bars facing up. Hands held above head, arms bent and both sticks waved about 6" each way, out and in, in each bar.

Fig.1 - All dance r/hr l/hl r/hr l/hl with hands up. The free leg on the hop is thrown out straight in front, nearly horizontal. The dancers face up, to right, down and to left in turn, one direction per bar, turning round to right. Repeat going round other way.

Fig.2 - In 4's. First corners (1&4) arm right the left (8 bars) then second corners (2&3) repeat (8 bars), all using a skip step. Mark time when not travelling, with arms by sides.

Fig.3 - Lines cross over into opposites' places with 8 skip steps and hands up, turn up to face back and 8 skip steps back to place turning up to face up at end. Right hand column of dancers always pass on up side, left shoulders pass each time. Could repeat to pad out to 16 bars.

Fig.4 - Outsides (16 bars). Cast out from top, skip with hands up. Return up centre with inside sticks crossed with partner.

Fig.5 - Long corners. First corners of whole set (1 & 16) skip to meet, arm right, arm left and skip back to place (8 bars). Other corner (2 & 15) repeat. In-active dancers mark time, hands by sides.

Fig.6 - Insides (16 bars). Cast in down middle from top with skip step and inside sticks crossed with partner. Return up outside with both sticks up.

Fig.7 - Hands Across. In 4's. Use skip step. 8 bars each way, first right sticks up in centre in a bunch and back with left sticks up in a bunch.

Fig.8 - Finish. End the Introduction figure all in a single file facing up, the odd of each pair in front of the even. With both hands up, 4 slips to left, 8 slips to right and 4 slips to left, back into centre (8 bars). In the single file all step,

Bar 1-2 right toe out to side, right toe in front, right toe to side again and right to behind left foot. Spring on supporting foot for each change.

Bar 3-4 repeat with weight on right foot, working left toe.

Bar 5-6 as bars 1-2

Bar 7-8 as bars 3-4 but end feet together.

If the slipping in fig.8 does not seem aesthetically satisfying then it is suggested that something like the following be tried:  
Start in the two columns, 2 bars of mark time, all 4 slips away, ie out, then 8 slips into middle into one line.

## CLITHEROE

Source:

Music:

Sticks: short, held at bottom, long ribbons attached to top

Once to Self: all face up with hands down at sides, sticks hanging down at sides.

Repetitive Movement: "Step-Up": between each figure.

All face up to start. Hands up or down on first beat of movement

Bars 1 - 2: walk backwards 4 steps, start inside foot, hands at sides, turn to face opposite across set on 4th step.

Bars 3 - 4: facing across, change sides with skip step, passing right shoulders, and having both hands up, turning to face up on the last hop.

Bars 5 - 6: facing up, walk forward, on other side, hands at sides, turn to face back across set on 4th step.

Bars 7 - 8: facing across, change sides back with skip step, hands up and passing right shoulders, ending facing up.

The Conductor dances at the top facing down the set, doing walk step or polka as appropriate. He signals the fall back by swinging right arm forward from above head down in front of body.

### FIGURE 1 - Gipsy - in 4's

All face up throughout, using polka step throughout and both hands up. The pattern is 2 bars move, 2 bars hold the position. Conductor polkas on spot facing down.

Bars 1 - 2: in 4's, first pairs move to their left and backwards half a place, while second pairs move up to right to form a line of 4 across the set, facing up.

Bars 3 - 4: polka on spot in line of 4 facing up. Make this a definite feature.

Bars 5 - 6: complete change place by first pair retiring to second pair place and second pair going up to first pair place.

Bars 7 - 8: polka on spot facing up in column

Bars 9 - 16: repeat to place with original first pair moving up the outside.

End hands down at sides to start step-up.

### FIGURE 2 - Arches - in 4's

All face up throughout, using polka step.

Bars 1 - 4: in 4's, first pairs make arches with inside sticks up and crossed and outside stick down and polka backwards down outside to second pairs' place. Second pairs, with hands down, polka up under the arch to first pairs' place, ducking a little in going under.

Bars 5 - 8: carry on round to original place with original second pair making arch.

Bars 9 - 16: Repeat.

The Conductor polkas right round the set or half way round and then up under the arches to the top.

### FIGURE 3 - Hands Across - in 4's. - inside foot in front first

Bars 1 - 2: polka in to form right hands across, all facing round clockwise.

Bars 3 - 8: polka round about  $1\frac{1}{2}$  turns, outside stick up vertically, inside sticks up vertically together in centre.

Turn in, clockwise at end to face back. (8th bar)

Bars 9 - 14 : polka round with left hands in, counterclockwise.

Bars 15 - 16 : polka out to place, ending facing up, odds turning right to do so.

The Conductor polkas a figure 8 round the two stars.

FIGURE 4 - Cross Over - in pairs

All face up throughout. Sticks up vertically in front and hands well apart throughout.  
Bars 1 - 2 : all "chassey" across, odds in front of evens, to opposite place. Not an open flip step but closed, crossing feet over, left foot lead, that is across in front, when going to the right and vice versa.

Bars 3 - 4 : all hop 4 times on inside foot, shaking free leg in front

Bars 5 - 8 : repeat hops, 4 on outside foot, 4 more on inside foot.

Bars 9 - 10 : chassey back, closed step again, other foot leading.

Bars 11 - 16 : 4 hops on inside, 4 on outside, 4 more on inside foot.

The Conductor signals the crossing by crossing arms over chest. He is either stationary in the chassey and joins in on the hops or hops throughout.

FIGURE 5 - Cast Up - whole set

All face up throughout. Whole set movement. Hands down when stationary.

Bars 1 - 4 : bottom pair polka up centre of set to top, inside hands touching, while rest of set stand still. Start inside foot across first in the polkas.

Bars 5 - 8 : all polka, rest move back one place in set, bottom pair move out to take top place.

Repeat for every pair.

The Conductor polkas throughout or at least when everyone is polkaing. He comes down centre of set and leads the last pair up the centre to the top.

# COLNE ROYAL

"don't know why its Royal but we are proud of it" - this is as performed by present side.  
 Set :originally 24 men in sets of 8  
 Music:now use local tunes or tunes with local titles found in music collections,First  
 part of dance to Jigs,second part to Polkas.Originally Scottish tunes used.  
 Sticks:18 in,red and silver spiral,leather wristband,red and blue streamers at top end.  
 Steps : walk,polka,skip

- 1.Once to Self - all face up,hands at sides.At end raise sticks and cross them above head, but no foot movements.
- 2."Forwards" - Step-Up - used to extend dance either on stage or street.4 steps up,4 back,2x.  
 Start inside foot and kick-up outside foot.Thus, 2 steps to a bar;  
 odds feet: r l r hop r & kick l forward/ l r l jump together/Repeat.  
 hands: x apt swing down & up apt x apt to sides  
 Evens reverse footing.Final jump landing feet together is mild and produces a mild stamp.  
 Hands cross(x) is a swing down and across below waist level and up crossing arms at wrists,forearms sloping up,just above waist level.Hands apart(apt) is swing out to side.  
 Hands up(up)is a swing up so that sticks are crossed above hat level.
- 3."Step and Turn" - the chorus figure between each figure,but usual to suppress most of them  
 Face opposite,weight on down foot - odds right,evens left also called "inside" foot.  
 Originally this movement may have been done facing up rather than across.Raise up arm  
 up,by side of head.Kick free leg & tap across supporting foot with toe,swing backwards,  
 swing forwards quite high and swing backwards again,hopping on supporting foot each time.  
 Change hands so that other arm is up by head and make a turn on spot,"upwards",odds  
 going l r l together with the other foot being lifted up behind on each step.  
 Repeat with other hands,feet and turns.End facing opposite with hands at sides.
- 4."Single" - Forward and Back - 2 steps to a bar.Done two at a time starting with the top  
 pair while the rest stand at rest;Start with down foot.Thus,differently from Forwards,  
 odds feet: r l r tog /l r l tog/  
 hands: x apt x circ / x apt x apt/  
 Each step is deliberate,so is a very mild stamp.The first together of the feet is a  
 definite stamp of the left foot,following by a mild spring onto the left foot,kicking  
 the left foot forward.The hands go through the second cross position,the hands moving on  
 to make big circles,right clockwise etc,the top of the circles being as high as "up"  
 before.4 steps to approach to about 2 ft apart face to face and 4 steps back to place.  
 2nd,3rd and 4th pairs repeat this in turn.
- 5."Lines Cross" - Cross-Over - 2 steps to a bar.Whole set movement.Start with down foot.  
 Thus slightly different again,  
 odds feet: r l r hop/ l r l jtog  
 hands: x apt x up/ x apt down,up & out/  
 Kick free foot forward on hop,mild jump off 7th step to land feet together,hands in first  
 up from the cross position,in the second as in Forwards,but ending with arms out  
 stretched sloped at 45 deg to horizontal.The first 4 steps the lines half approach,the  
 second 4 are into one line,right shoulder to right shoulder.Starting off on the same feet  
 they continue to the opposite side with the next 8 steps,turning to the right to face  
 front on the jump.
- 6."Step and Turn" - start with weight on the "up" foot and turn "down" both times - this is  
 an exception for this time only.
- 7."Lines Cross Back" - start on up foot,turn right to face front at end.
- 8."Step and Turn" - start weight on down foot and repeat on up foot etc.
- 9."Balance and Corners Across" - diagonals cross.Skip,knee slightly raised.Work in 4's.  
 Face opposite to start and all do 4 kick balances,kick down and up twice,crossing sticks  
 at wrists,sloped downwards. One kick balance per bar.  
 First corner cross with 4 skips,passing right shoulders,left hand up in the skipstep,  
 turning right to face front at end.Lean body to the right in passing so that sticks  
 nearly touch overhead.While first corner crosses the second corner continue to do two  
 more balances.Second corners cross with 4 skips etc but the 1st corners do not balance  
 but stand still.This is all then repeated to place.



Colne Royal 2.

10. "Big Set" - corners cross - working in set of 8. When not moving stand still. Pass right shoulders and turn right to face front. Left hand up.  
Bars 1-4 1st corner (1&8) cross, bars 5-6 2nd corners (2&7) cross, bars 7-8 3rd corner (3&6) cross and bars 9-10 4th corner (5&4) cross. Note the overlap in the changes, each corner starting two bars after the previous. Repeat to place in same order, ending with everyone facing up ready for the next figure.
11. "Leader steps and Outsides" - all face up to start. The Leader faces down and dances to each pair in turn. After the Leader has danced with each pair, that pair casts out and walks down outside of set. The Leader moves down to the next pair, who do not move up to meet him, with 4 walking steps. The dancers walk down the outside further than the bottom pair, turn in and come up so that as 4th pair cast the tops face the Leader. Each pair start with weight on the inside foot and outside hand up and with the other foot go: cross the supporting foot, apart, cross again, and kick forward, hopping on the supporting foot each time. As the pair moves off they change hands but the other hand is raised only for the first 4 steps, after that they are at the sides. When one hand is up it is usual for the other to be at the small of the back of the dancer. The Leader ends the 4 walking steps to meet the next pair with a mild jump to end feet together. While each pair does it off the inside foot, the Leader does it alternately off the left, right, left right foot supporting in turn. Leader both hands up in walk.  
\* (insert) walks forward 4 steps and then
12. "Processional Up" - the music changes from jigs to polkas. The Leader backs up the middle to the top, leading the set up in column, 8 bars of polka step, both hands up. The pairs come up quite close together compared with starting position. (for convenience of 14)
13. "Step and Turn" - quite close together, otherwise turn up and down as in 3. New rhythm.
14. "Go Round Partner" - from the close position. All hold up both hands. Evens stand still, odds do whole gip around opposite - circle round facing partner throughout - with 8 spring steps starting left foot. Repeat, evens going clockwise around odds (4 bars each).
15. "Step and Turn" - on first half turn up moving outwards to original position and second half turn down on spot.
16. "Small Chain" - in 4's - skip step, knees up etc. Dance around a square, crossing set 1st.  
Bars 1-2 opposites change, passing right shoulders, odds start right foot, evens left.  
Bars 3-4 sides change, passing left shoulders with right hand up  
Bars 5-8 carry on round square to place.  
Bars 9-16 repeat, ending facing up, turning left if necessary.
17. "Forwards" - as 2.
18. "Step and Turn" - as 3.
19. "Grand Chain" - work as an 8. Skip step, start usual foot. 1&2, 4&6, 8&7, 5&3 face to start. Pass as in 16, outside hand up, alternate shoulders etc. 16 bars to get round.
20. "Step and Turn to Finish" - face up.  
(a) step standing on inside foot & turn out.  
(b) step standing on outside foot and turn in, bending down low as turn, arms out at sides, and end facing up with a spring, sticks crossed above head and inside foot kicked forward ("caper out")

COLNE

The dance was originally taught by J. Pilling, the collector, to the Manchester MM and at courses. More recently Froome has been teaching the MMM way. It has rationalisations but also less development.

a. hands and stepping in 1.4.5 more or less the same.

b. start everything on the right foot and end every figure with feet together.

c. all figures followed by the Step and Turn

d. no figure 14, so set normal width in 12. & 15.

e. in 10 the 3rd and 4th corners are 3&4, 5&6

f. no tap of foot on first beat of Step and Turn, just a kick across the supporting foot

g. in 20 music played slower and the last turn is not done doubled up but both hands down, sticks crossed in front & raised "up" on the last beat with the caper onto the right foot

CREWE

Dance: collected from a team in Runcorn by Maud Karpaes but dance learnt in Crews.

Tune - "95"

Set - 8 a side

Sticks - spirally painted and bells at ends

Step - a swing step - a step & hop with swing across of other foot, but the change of foot is on the 2nd beat and the hop on the 1st.

- skip for sideways moves and casting off.

- A Dance in position with swing step (8 bars)
- B partners cross over, boys behind girls - 4 slips and back to place (4 bars)  
step on spot (4 bars)
- C Leader skips down middle of set and back while rest step on spot (8 bars)
- D Girls move in front of boys to form a single straight line down centre of set - leader then leads a cast to the right and up middle to places.
- E all step on spot
- F Each file casts and up middle to place
- G all step on spot
- H as B
- I 1st boy and girl hey in and out on their own sides, pass outside first, to bottom of set. Cross inside sticks & dance up middle to place while others form arches with their inside sticks. Rest face up and swing step not springing.
- J all step on spot
- K form lines of 4 by 2nd couples coming up to left of 1st couples
- L cast off in pairs, evens to left and odds to right and come up in 4's.
- M as B to places
- N wheel - leader goes to centre and rest form a cross

Top

1  
2  
3  
4  
1234 1 5678 (girls)  
8  
7  
6  
5 (boys)

with hands on neighbour's shoulders revolve once round c.cl.  
O. end step in position.

### CREWE WORKS

Source: taught by D. Robinson (Buttercup) at Sidmouth 1977.

Set: 8 dancers, 2 sticks each, with frills and bells at both ends.

Chorus: step onto left foot and ~~tap~~ right, then hop on left and kick right forward. Change feet and kick left up. 4 walking steps to partner's place passing right shoulders, shaking hands over head ~~up~~, turn right. Face back and repeat to place, starting on right foot but passing right.

#### FIGURES

1. Outside - outside cast, lilted walk, no arches, only wave sticks.
2. Right Hand Star - go round twice, sticks up in centre. ~~up~~
3. Insides - down middle and up outside, no arches either. ~~up~~
- Finish.: bring hands down at end of dance sharpish. ~~up~~

# ENGLAND'S GLORY

As danced by England's Glory, called "The North West Morris Dance" and is a simple version of the dances in the Knutsford area of Cheshire, arranged for 8 dancers. They use two very short sticks.

**O2YS** : face up, sticks held vertically at their bottom, upper arm by side, forearm forward and near horizontal so that hands at breast level.

**Up-Street** : start on left foot. Dance hopsteps. Move up for 4 bars with the arms swinging down and up - arms swing down well back behind body and up to just past the O2YS position - like Cotswold Morris. On the last swing up, cross the sticks in front of chest. Move up about 2 places worth or distance. Retire backwards for 4 bars with the arms alternately apart and crossed in front of chest. On the apart they are well out to the side and the sticks are sloped away from the body. On the cross in front the arms are crossed at the wrist so that the two sticks point up and to the sides. Repeat the up and back, and turn to face front on the last beat.

**Star-in-4's** : go round once slowly with right hand in to centre taking 8 bars. Left hand up at head height out to the side. The bottom 4 star with the left hand in, etc. Come out at end to face up the easy way



**Outsides** : top pair cast out and down outside followed by the rest, sticks held up in the O2YS position taking 4 bars to the bottom for the top pair. Turn in and come up the middle to place taking 4 bars. Come up with inside sticks crossed up high and outside stick out at side.

**Face-Up** : step on spot facing up for 16 bars (believe it should only be 8 bars)

**Star-in-4's** : both 4's star round with right hand and back with left, 4 bars each way. Turn in at half way. Nos 2 & 6 turn anticlock to go into the star.

**Insides** : all turn in the short way to face up and top pair face down and top pair lead rest down middle and up the outside taking 8 bars. Because of the anticipation the top pair turn out at the bottom about the end of bar 3.

**Face-Up** : all face up for 8 bars. Top pair turn to face across set in last 2 bars

**Progressive-Hey** : the top pair change places passing right shoulders, then bring the others into the hey progressively as they reach them, passing alternately left and right shoulders taking 16 bars in all. The top pair cross at the bottom in bar 6 and are back home in bar 12. The bottoms finish in bar 16.

**Face-Up** : all face up on spot for 8 bars.

**Up-Street** : as above but pause in the next to last bar with no footing and in the last bar swing both arms from sides, out to side, up and over to end sticks crossed over the head.



35  
FAILSWORTH BOY DANCERS

Graham gives information about the Failsworth team run by Mick Coleman. Julian Pilling's dance, now done by a boys team, was from a fellow called Salt whose picture is in one of Graham's group photos. The dance given by Graham is as far as can be made out not like Salt's, why, no one knows. Mick was a dance maker & maybe did different things at different times. The dances collected by Graham & Pilling are quite interesting & important as showing the Failsworth component of the Royton dance.

The following is from Graham's book:-

Coleman used to dance to the old tunes (Cross Morris, Three Cans Morris & Nancy Dawson) but he found it necessary to modernise if the interest was to be maintained. He trained a troupe of boys in Lanc. clog dancing which was more difficult & varied than the Morris Dance. For these clog dances he used such tunes as "Men of Harlech", "Auld Lange Syne" & "British Grenadiers". He would blow a whistle when a change was required and the boys changed from clog dance or Morris to Coleman's figures, as directed by the number called. Sticks held up & waved & jingled while doing polka step.

Graham implies that amongst the "old" figures used were;

Cross Morris = Cross Corners = "Run it" at Godley Hill.

3 Cans Morris = Back-to-Back at Godley Hill.

Nancy Dawson = Cross over & back, twice as 1st. ½ of Cross Morris

Coleman's figures (which seems to mean those not used at Godley Hill or Middleton) were danced to "Rose Tree" & "British Grenadiers" in general, with the introductory figure to "Long Morris". Despite what Graham says there does not seem anything remarkable about them & they appear to make a satisfactory dance. Julian Pilling says that Mick Coleman used to try & catch his teams out by calling figures they weren't expecting. This means order arbitrary but by analogy with other dances figs. 1, 3 & 8 could be used as the recurring chorus throughout the dance. Graham talks throughout of sticks, though he does mention "handkerchiefs are equally suitable" and one suspects they actually used slings.

**FIGURE ONE - "Forward & Back"**

This is a forward & back step begun forward. Step up street (not towards partner) 4 paces forward & 4 paces back. Then repeat.

- Polka to end of the tune of "Long Morris". Then figure 8.

**FIGURE TWO - "Polka & Cross"**

Begin with "Rose Tree". Use stick movements of 2nd half of Fig. 8. Instead of stepping forward & back, face your partner & keep in polka step for 8 bars, then turn to right, facing forward for 4 bars, turn on the left leg - that is half round so as to face the backward direction, to the end (4 bars). Then "British Grenadiers" to which the dancers change places with partner, passing right shoulders & turning right & returning passing left & turning left. Repeat crossing & return.

**FIGURE THREE - "Sticks & Turn"**

Sticks are circled overhead during this figure. Take a step on the right foot, then one on the left foot, then cross the right

leg 3 times in front of the left foot. The figure is next taken the reverse way, so as to cross the left leg 3 times. Thus,

h/R.-.L.-./r.r.r.hl/L.-.R.-./l.l.l.hr//

in the repeat the dancer twists half round on each supporting foot, making a complete turn before he makes the 3 crosses of the forward leg. The above pattern holds - the difference being the turning instead of the stepping.

#### FIGURE FOUR - "Down the Middle"

Use "Men of Harlech" followed by "Auld Land Syne". Here & in the following figures the 12 (no reason why should not be only 8) dancers constitute one group. Stand in 2 columns facing partners. Nos. 1 & 2 advance 2 paces to partner & put hands across each others shoulders, then keeping hands there, they polka down the centre to the bottom of the columns & face partner. Each couple follows suit. Then Nos. 1 & 2 step back to the top, each going on the outside of his row. Other couples in the same way return to their places. (presumably in one continuous movement the others moving up to the top while cus. go down middle.) (This makes it as Insides-with-hands-on-shoulders followed by Outside at Royton)

#### FIGURE FIVE - "Hands Across"

Use "Weel May the Keel Row". This is a circling movement in 3 groups, the middle 4 going in the reverse direction. No. 1 joins right hand with No. 3 - No. 2 with No. 4 crosswise. Dance round (right wheel). Middle 4 join left hands & dance left wheel. Bottom 4 like the top 4. Step in time with music & retire to places by end of tune. (This suggests that one steps in place for 4 bars before returning & after one has got home)

#### FIGURE SIX - "Round partner"

The right column crosses over (each to right of partner) to the left column, who remain stepping in their places. When across behind partner, pass him & return without turning round. The passing is done by taking 2 paces to the left. Spring on the right foot crossed behind the left, then the next sidewise movement is with the right foot crossing in front of the left. When the right row have got back to places facing partner, the left row crosses over to the right & retires in the same way.

#### FIGURE SEVEN - "Chain back"

The right row crosses over & makes a chain along the left row going spirally round to the bottom of their opposite row, then threading back round the row until each dancer reaches his place & faces his partner. The left row repeat. (This appears to mean that No. 2 leads his row round the odds till he reaches the bottom, then he leads a threading or hey back up the odds line - if No. 2 passes the end man of the odds left shoulders, & the men following him pass him by the right & left alternately, one will have the appearance of the Flamborough Hey & each man will fall out to his place at the same time.

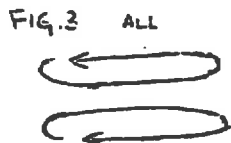
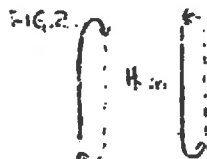


FIG. 7.



From what has been given so far one might deduce that the Failsworth contribution to Royton was the Polka figures - there is something like "Royton No.1 stepping" in figure 3. FILLING'S version lacks figs. 5 - 7 but this may just be forgetfulness or that Coleman only used some of his repertoire of figures in any one dance. The major differences lie in the use by Salt of clog steps - especially in the figure equivalent to fig. 3 & in the complete absence of Graham's figure 8.

**FIGURE EIGHT - "Stick Dance"**

This should be called for at the end of each of the more complicated figures (also figure No.1) the swinging arms giving a rest to the feet.

During the dancing of the figures, the leader calls out "No.8" ie. extra figure, which is the word of command for using the staves Handkerchiefs are equally suitable.

The arms are swung 8 times to the half bars of the music. Swing the right arm under the left armpit, then the left under the right. Repeat these right & left swings in the 2nd bar. On the 3rd bar bring both hands toward each other. Swing both arms outwards on the next beat. For the 4th bar bring both hands to the shoulders & forward again. Repeat for 4 bars. The feet have rested so far. Now use feet & hands for 2nd part of tune. Start with the right hand swinging under other arm & the left foot forward. Then left hand swinging & the right foot forward. Keep up the polka step. Three times swing staves like clubs above the head. Once spread the arms outward, once forward & once over shoulders. Repeat this for remaining 4 bars of tune. (Fig. 2 uses these stick movements)

# Fiddler's Fancy

## A CHESHIRE DANCE I

As danced by Fiddler's Fancy at Sidmouth 1979. Danced with 8.

Step : hopstep

02YS: face up - sticks held vertically at bottom in front, forearm level.

STEP-UP: occurs before each figure. Start right foot. Walk forward r, l, r, hr, l, r, l, together. 8 steps forward, a "hitch" on the hop. Both sides of set do the same. Retire a similar 8 steps but opposite footing. Swing both hands in parallel, first down to right and up at side, down to left and up at side, across body and down to right again, both up together vertically in front of body.



1. In 4's. 2nd corner goes first - turn by right hand, sticks crossed low in centre between the dancers. Other stick vertical as normal. About  $1\frac{1}{4}$  to  $1\frac{1}{2}$  turns, turn out to come back. 8 hopsteps each way. Other person (odd/even) retires/advances 8 hops and goes forward/backward 8 hops as appropriate, with both sticks vertical. 1st corner does it next while the other two go forward/back and back/forward.
2. Progressive hey from the top. The top pair cross first and take one bar per passing. The rest mark time till the tops get to them. Both sticks held vertical, almost touch inside knuckles in passing. Top pair to place in bar 10, bottom pair in bar 14.
3. In 4's diagonals cross. 2nd corner first in 2 bars, 1st corner next in 2 bars, 2nd back, 1st back. Pass by right shoulders each time and all turn to right, clockwise to face back and to face front at end. Face up on first beat of Step-Up that follows.
4. In bar 1 pairs come into middle together, shoulder to shoulder facing up, sticks vertical. 1st and 3rd pairs then cast out and go to below the other pairs, keeping the same relative position, come in to be shoulder to shoulder with partner, cast out again and go back to starting position. Meanwhile the 2nd and 4th pairs dance 8 hop steps up the middle and retire backwards to place where they were at end of bar 1. (4 bars each way)  
In the second half of the figure the 1st and 3rd pairs retire 4 bars and advance for 4 bars while the other two pairs cast up above the tops, turn out and cast back to place, turning in to face up in place.
5. Rounds. All 8 go round anticlockwise, once round circle, odds turn out to start, sticks vertical. Take 8 bars.
6. Hands Across in 4's, right hand first, middle stick sloped down, turn out at half way, 4 bars each way.
7. A sort of square chain for 4.2 bars for each movement and 6 bars in all for each change  
Bars 1-2: right hand turn to change places, pass close by so path almost straight,  
Bars 2-3: continue turn back to starting place in the same manner  
Bars 5-6: continue turn to swap places again and let go hands.  
Bars 1-6 is with opposites, bars 7-12 along the side of the set with neighbour, bars 13-18 across set again etc to place. Turns across set with right hand, turns along side of set with left hand.
8. Outside: 4 bars down and 4 bars up middle with inside sticks crossed.  
When all back to place - every 2nd bar a pair casts down under the sticks and comes up the outside to place taking 8 bars to go round.



End face in, feet together, own sticks crossed in front of face.



## A CHESHIRE DANCE II

As danced by Fiddler's Fancy at Sidmouth 1979. Danced with 8. Hopstep used.

02YS: face up, sticks vertical

1. Top 4 star right hands once round, 4 bars, while bottom 4 step on spot facing up. Bottom 4 then star right hand once round while top 4 step on spot facing up. In star inside sticks vertical together in centre.
2. Cross over - face up throughout - 4 bars across and 4 bars back - left hand file in front each time.
3. Outside - 4 bars each way
4. Reel of 4 on sides, 1st and 3rd pair turn clockwise to face back, Pass right shoulder first and take 8 bars.
- 5-8 as 1-4. End feet together facing up.

## A LANCASHIRE DANCE

02YS: feet together, up sticks and one twist at end.

STEP-UP: all start same foot. 4 steps forward and 4 steps back twice thus,  
r, l, r, hr/l, r, l, r/l, r, l, hl/r, l, r, jump to land feet together.

On the hop swing the foot forward.

On the last right foot step in bar 4, kick the free foot up behind.

Both sticks are twisted above head, one twist per step except the last jump.

1. Polka step, free hand does twists. Star right and left, 8 bars each way, turn out at half way. Go round only about half way. Last two bars in place facing up. Centre sticks vertically in centre of star. Free hand 3 twists per bar
2. Corners cross. Each takes 2 bars. All polka step throughout. Hands twist only when crossing otherwise vertical. Order of crossings 2&7, 1&8, 5&4, 3&6. Pass by right shoulders. All turn clockwise to face front. Repeat to places in the reverse order.
3. Outsides - 16 bars, complete in 12 bars and 4 bars on spot facing up.
4. All one big circle anticlockwise going half way round, odds turn out anticlock to start taking 8 bars. All face centre and step up to centre and back two times, 8 bars. All carry on anticlockwise circle to places, 8 bars

# FLEETWOOD

As taught by John O'Gaunt in 1975 and danced at Thaxted 1977 and Easter tour 1978.  
Step : walk and polka. Hands high twists on the polka steps.

Step-Up; left foot start, repeat start right foot. Step-Up in 2's and 4's between every fig.  
Walk up 1, r, l, swing right forward. In 1975 they said hop but in dancing they do not.  
Walk back r, l, r, left toe grounds about half a foot's length behind. In 1975 they said touch by the side of the right. The hands do 3 "outside circles" going forward on the first 3 steps and then swing up and forward & do 2 quick twists high over head. Outside circles, like Royton, are in a plane more parallel to body than across in front and the hands start by going forward and up. The high twists, like Cotswold Morris, are right clockwise looking up, left anticlockwise. In retiring they do "inside circles" now between the hands almost parallel to direction facing and hands starting back and down. End retiring with hands swung down and back behind body.

## FIGURES

1. Cross Over: Bars 1-2, face up, 2 polka steps, left in front first. Bars 3-4, turn in to face partner with 2 more polka steps. Bars 5-6, cross over to opposite's place, passing left shoulders with 2 polka steps. Bars 7-8, turn up and face up with 2 polka steps.
2. Cross Back: Repeat to place, passing left shoulders again, and turn to face up at end.
3. Turn Partner: Polka steps throughout. Bar 1, face up. Bar 2, turn in to face opposite. Bar 3 link right hand to start turn. Bars 4-8, turn partner  $1\frac{1}{2}$  times round to change sides and end facing up, by turning up.
4. Turn Partner to place: Repeat to place, turning by left hand and end face up.
5. "Outsides" - cast from top and up the middle to place. Done in 8 bars so need tight turns at top and bottom.  
J O'G said that "Outsides" could be used instead of Step-Ups through the dance.
6. In 4's, hands across. Bar 1, face up. Bar 2, face across. Bars 3-8, turn by right hand  $1\frac{1}{2}$  times to change sides of set & end turn to face up, going easy way (shortest)
7. In 4's star back but with the left hand and turn shortest way to face up.
8. "Insides" - cast in from top and back up outside - 8 bars only again.
9. Up into 4's. In 4 bars of polka the top two pairs move sideways, separating to allow the bottom 2 pairs to move up the middle and form two equally spaced lines of 4. On spot facing up for 4 bars.  
Followed by Step-Up in 4's.
10. Stars in 4's on the sides,  $1\frac{1}{2}$  round, left hand on the left, right hand on the right. End turn shortest way to face up & followed by Step-Up in 4's.
11. Stars in 4's again with other hand etc.  
End dance with Step-Up in 4's and end with feet together, hands at sides.

Use the tune "Long Morris" for the last Step-Up.

# GARSTANG

Source: collected by Edwards and danced by Garstang and John O'Gaunt and taught to various sides.

Music : Jockey to the Fair then change to Lasses and Lads for Outsides and onwards.  
Sticks: held up vertical by bottom: hands out at sides at about top of shoulder level.  
Each figure is done twice through, with same steps and path. (except Outsides)

Break: at end of each figure : in bar 7 jump, arms swung down, arm at full stretch to land with sticks crossed in front of thighs. In bar 8 jump again and swing arms at full stretch up, out to cross above head

SIDE-BY-SIDE: 2 bars forward not quite into line, left shoulder to left shoulder, and step with hands in line, 4 polkas in all. Turn back, to right, clockwise to place and face up on 2 bars of hopstep. Break

CROSS-OVER: pass left shoulders, all turn to face up in bar 3 so bar 4 on spot facing up. Back to place passing left shoulders again to face up for the break.

TURN-ROUND-PARTNER: Approach with 2 polkas into one line. Then right hand turn of partner with hands (palms) touching with 2 bars of skip to face back to own side. Skip 2 bars out to place and face up for break.

PROGRESSIVE-BEES-IN-4'S: skipstep throughout. In 4's, first pair cross set passing right shoulders, second pair skipping on spot, then 1st & 2nd pairs pass left shoulders down the sides. Carry on to place. The top pair are back home and do the break but the 2nd pair do not get back in time and continue to place in bars 7/8. The passing are on beat 2, 4, 6 at top, 8 at bottom, 10, 12. So not 4 skips per change.

OUTSIDE-&-CROSS-OVER: change of tune: 4 bars to cast from top & reverse set, then cross with opposite in bars 5-6 and all face down for the break. Pass opposite with left shoulder. The repetition in this figure is the other way to place

SWAGGER-ROUND: like Lichfield swagger round path, break half way facing down & break at end facing up. End facing up.

John O'Gaunt do not dance it exactly the same.

1. The sticks have a loop at the bottom which is held by thumb and finger. The normal position for the sticks is sloping upwards from middle of chest, laying along the forearms & across upper arm at elbow. "Rest" position.
2. OZYS: Leader holds up sticks crossed above head as signal.
3. Single step except where noted and start with left foot. (right foot in 1978)
4. Break - from rest position, swing sticks up, out then down & cross in front, then spring on both feet again and swing out, up & cross over head. Then quickly down to rest position with a slight left of the body. Called a "show"
5. Side-by-Side = In-Line : right shoulder to right shoulder, turn to left quickly to get out but first part of break face out, second part face up.
6. Partner-Turn: hopsteps stamped or crunched. Go round partner without hands but facing. Break out & up. Can let sticks touch in the turn in the rest position.
7. Key: 2nd pair do break, first half out, second up. First pair do it all facing up.
8. Cast: Break first half facing out, second half facing down. First pair cast off fast and second pair join from their place so do not go up to top. Done in 8's.
9. Rounds = Circles: used to be big circles all the way round. With more than 8 dancers split into two circles. Odds outside first time. Go round 4 bars, step on spot 2 bars & break.

"Lines are in the gutters"

"Turn up to top always"

### GISEBURN PROCESSIONAL

Sources: Leta Douglas "3 More Dances of the Yorkshire Dales" 1934 and local information gathered by Pilling and others in 1960's - see ED&S article. Set of photos exists.

Set: 24 dancers, 12 men & 12 women, men in left file. Files about 15 ft apart.

Sticks: short white stick with a bell at each end and wound round with braid. One per dancer and carried in outside hand. No evidence of changing stick to other hand in any of the figures. The outside hand with the stick is raised during the walk in the processional part, with the inside hand on hip.

Step: a jaunty walk for the procession, doubles for the figures. Wear clogs. Local enquiry showed that the travelling step in the figures was not a skip but a double step with the hop on the second beat - like Bacup in the coconut dance. Files dances with opposite feet starting most likely with outside foot.

Music: "95"

Each figure is preceded by 8 bars of walk forward in procession. In a stationary demonstration substitute marking time on spot or a single cast, "outsides".

1. Files cross over to opposite places, men in front of women, facing up throughout. (8 bars)

2. Files cross back, men in front of women again. (8 bars)

3. Partners turn by right hand and then left, 4 bars each, once round each.

4. In 4's, right and left hand star (8 bars)

5. In 4's, Arches. Arches made by inside hands, 3&4 under 1&2 first and then 1&2 under 3&4. Repeat. 8 bars in all. Face up throughout.

6. In turn pairs swing down middle from top to bottom of set. Couples start one bar apart, separate at bottom. On the road do not move up during the swings but mark time and all dance up to place in last 4 bars. Indoors will have to move up so that at top pairs place for start of swing down. This was said to be the last figure of the dance at the end of the procession through the village (16 bars)

7. All mark time. Starting with the bottom pair, each pair in turn dance up the middle thus reversing the order in the set. When the set is reversed and all are in two close files in the middle of the road, the lines open from the top, falling back to the full separation and the first pair, who are now at the bottom start it all over again. (32 bars One bar start for each pair.

All the figures done while processing at a constant pace - the musicians do not vary their walking speed.

## GLOSSOP

Source: There have been several different sides at different times so several notations are available. It was thought still to be active in Glossop. This is basically D Robinson's interpretation of the collected material.

Set : for 8 - similar to Godley Hill

Hands : used handkerchiefs or sticks. Sticks were held in the middle. Handks were rather large and held in the middle so that the 4 corners hung down.

MARCH-IT - step-up - a forward and back done once. 8 steps forward, 2 per bar with a spring between the 7th and 8th. 8 steps back with a spring at the end similarly. The hands move like in walking with alternate swinging of arms. A swirl in, an arm in over wrist movement. On the 7/8 steps the arms wave back & forward ending well up together as seen from the right side. On the final spring up face partner.

STEP-&-TURN - step on spot - face partner and do 2 polka steps with heel over toe of supporting foot. The knee is raised till thigh is horizontal before the foot goes down. Start left foot forward. In the polka the hands are crossed in and out, with left foot forward the left stick is crossed in front of the right etc. Then all turn left, anticlockwise, on the spot with right hand up in air, doing a complete circle l, r, /l and spring to land together with a stamp. 2 steps to a bar. Repeat polka and turn the same way and footing.

The March-It and Step-&-Turn is done twice through before each figure. One version drops the march-it in the chorus but keeps the step-&-turn.

### Figures:

SQUARE HEY: In 4's. Polka step throughout. Turns are the short/easy way. Left foot forward first in the polkas.

4 polkas across the set to partner's place passing right shoulders. Then face up and down in the 4's and pass on the sides with 4 polkas by the right again. Change with partner across and with neighbour along the sides, each with 4 polkas and by right shoulders to get to place. Raise the right hand on the first polka, the left on the second etc, that is opposite hand to that forward in the step.

INSIDES, OUTSIDES: In 4's. Same step as March-It. All face up throughout.

2nd pair move up to the right of the 1sts, passing 2nds left shoulders to 1sts right, while 1sts walk backwards (at least in stationary dance) to change places on the sides. Then all cross over to opposite sides, passing right shoulders and end facing up. Repeat with the 1sts coming up past the 2nds and then all cross back by right shoulders again.

PARTNERS CROSS: opposites turn with right and back with left, going half way round.

CORNERS CROSS ; In 4's. All 4 cross together, right shoulders to centre & back etc

HANDS ACROSS : like partners cross but in 4's - stars half way round and back.

### Final Movement:

#### CAPER O'ER:

- 1) Cross over passing right shoulder each time. Use a hopstep starting with the left foot. 4 steps across and turn right with 2 steps and a spring as in March-It. Ditto to place ending with a spring. Hands move as in March-It.
- 2) Face partner and, a) swing both arms to left up to shoulder level and slip step to left  
b) swing both arms to left and high and spring to left  
c) & d) repeat a) & b) to right.
- 3) Walk whole turn to left, right stick up then a whole turn to right with left stick up ending with a jump. The walk is quite slow & the path is a large sweep and the step needs lift.

Repeat the whole of this figure and end dance facing up.

35  
GODLEY HILL

There are four descriptions extant. As is usual with collecting work honestly done, the conflicts are very minor & each is valuable in that different points were noticed. The sources are,

- (1) Graham - pre WWI - based on observation of team.
  - (2) Carey - 1912 - based on teaching of Brookes at Esperance Club.
  - (3) Karpeles
  - (4) Crompton - based on getting men together who had danced in 1931.
- The sources will be referred to by these numbers.

The dance was called LONG MORRIS. It had the usual repeated movements called in this case "March" and "Step-it" and four figures, the dance ending with a typical Cross-Morris called "Caper O'er". In extenso the dance was built up thus;

March, Step It, March, Step It, March, Figure, March Figure.

In curtailing the dance the first to go were the second March, Step It, and the second to go was the repeat of March, Figure. At its irreducible it is; March, Step It, March, Figure

Alternative names for movements are given after what appears to be the traditional title.

"MARCH" - "Step-back" (1), (2), (3), (4).

Step:- a graceful walk. Start outside foot. Face up.

hands: r	l	r	l	r	l	r	up
feet: r	l	/r	l to it	/r	l	/r	l //
move: backwards				forwards			

Hands: swing, quiet, rhythmically, inwards gracefully towards the body at waist level across body with circular arc movement, right counter-clock, left clockwise.

"Up": swing down & out then in & up to just above head with elbows bent forward.

Repeat the above & finish facing partner.

"STEP-IT" - "Stepping" - sticks & turn (2), (3), (4)

Start: face partner. Odds start left foot, evens with right.

cross	apart	cross	apart	lift up...falling slightly..throw up
"set with cross tap"			"lift heels on turn"	
l. r. l. $\Omega$ /r. l. r. $\Omega$	/xh.	R.	/L.	Ju.
open ss up..... open ss down.....	rb			
face front	complete circle up			
	(odds to left, evens to right)			

Free leg kicked up behind in caport.

In 2nd half reverse feet & make complete turn down (odds to right, evens to left) (2) & (3) have turns in opposite directions.

"cross" = hands brought together with circular arc & crossed at wrists at waist level

"apart" = the reverse - to just out past sides - emphasis on the "cross" Face up at end of 8 bars.

(2) all figs & Caper O'er start with right foot.

"BACK-TO-BACK" (1),(4) "siding with backs to partner & turns"

Step :- probably skipping.

Bars 1-2 : turn upwards to be backs to partner, ie. face out.

3-4 : going backwards, pass partner by right shoulder, to partner's place, going obliquely to avoid collision.

5-6 : return to place without turning round.

7-8 : turn once round in place.

9-10 : as 3-4 passing left shoulders this time.

11-12 : back to place.

13-14 : turn round to face partner.

15-16 : step facing.

"RUN-IT" - "Running", "Cross Corners" (1),(2),(3),(4)

Step :- (2) hopstep (3) skipping (4) lilt walk or slow run (1) walk.

Part One - "Cross Morris" :- (cross over movement)

Partners dance round each other, right shoulders to centre, to opposite's place, make half turn to right & come back on same track passing left shoulders to centre. (8 bars) The turn takes 2 bars.

Part Two - "Cross Corners" :- (rights & lefts or diagonals cross)

2nd. corner (2&3) cross; met at end of 2 bars & pass right shoulders. As they meet the other corners (1&4) start to cross. 1st. corners pass left shoulders. As 1&4 meet 2&3 start to return passing right shoulders again. etc. so as to form a continuous movement. Apparently the return is done backwards on same track.

This figure could be divided into two - each half being doubled - the repeats being started by passing the other shoulder first.

Sticks up - hands waved alternately in natural manner.

"REEL-IT" - "Reel", "Circle", (1),(2),(3),(4).

Step :- (1)(2) double step (3) walking (4) skipping.

Round with right hands across & back with left hands across.

Inside hands into centre, but not quite touching, so that sticks make a cluster in centre. Outside arm extended at shoulder level

Arms slightly crooked - sticks more or less vertical.

"CHAIN-IT" - "Ladies Chain". (3),(4).

Step :- (3) skipping (4) as Run-It.

Bars 1-2 : 2nd corner (2&3) arm right in middle  $\frac{1}{2}$  way.

3-4 : Partners (2&1, 3&4) arm left  $\frac{3}{4}$  round

5-6 : 2nd corner arm right, about  $\frac{1}{4}$  turn to pass.

7-8 : Partners arm left dropping into places.

Free arm held extended & swept round in circular arc movement.

At the end of each figure, face up, jump & throw arms up. In fact each new phrase is introduced by a throw-up at end of preceeding one.

"CAPER O'ER"

A partners cross over & back as in Run-It Pt.1. Skipping step.

Arms, across & apart.

B Mark Time - swing both arms up set (1 bar) down set (1 bar) and again (4 bars in all)

C 1-4 : Complete turn up, towards music, holding outside hand above head & other arm bent across body at shoulder level. Walking step starting with outside foot. (i.e. evens turn clockwise, right hand up & starting with right foot.) 8 steps.

5-8 : Complete turn downwards reversing hands & feet. Finish facing up & making a downward movement of both arms or (4) jump to be back-to-back with partner with sticks up.



see also tunes section

LONG MORRIS - GODFREY HILL  
tunes collected by Graham the Gully at Gully, that is a neighborhood

THE BOATMEN'S SONG - Graham

THE BOATMAN - Karpeles

95 also from WIGAN

Alternate B from CHURCH (Southport)

BRIGHTON CAMP

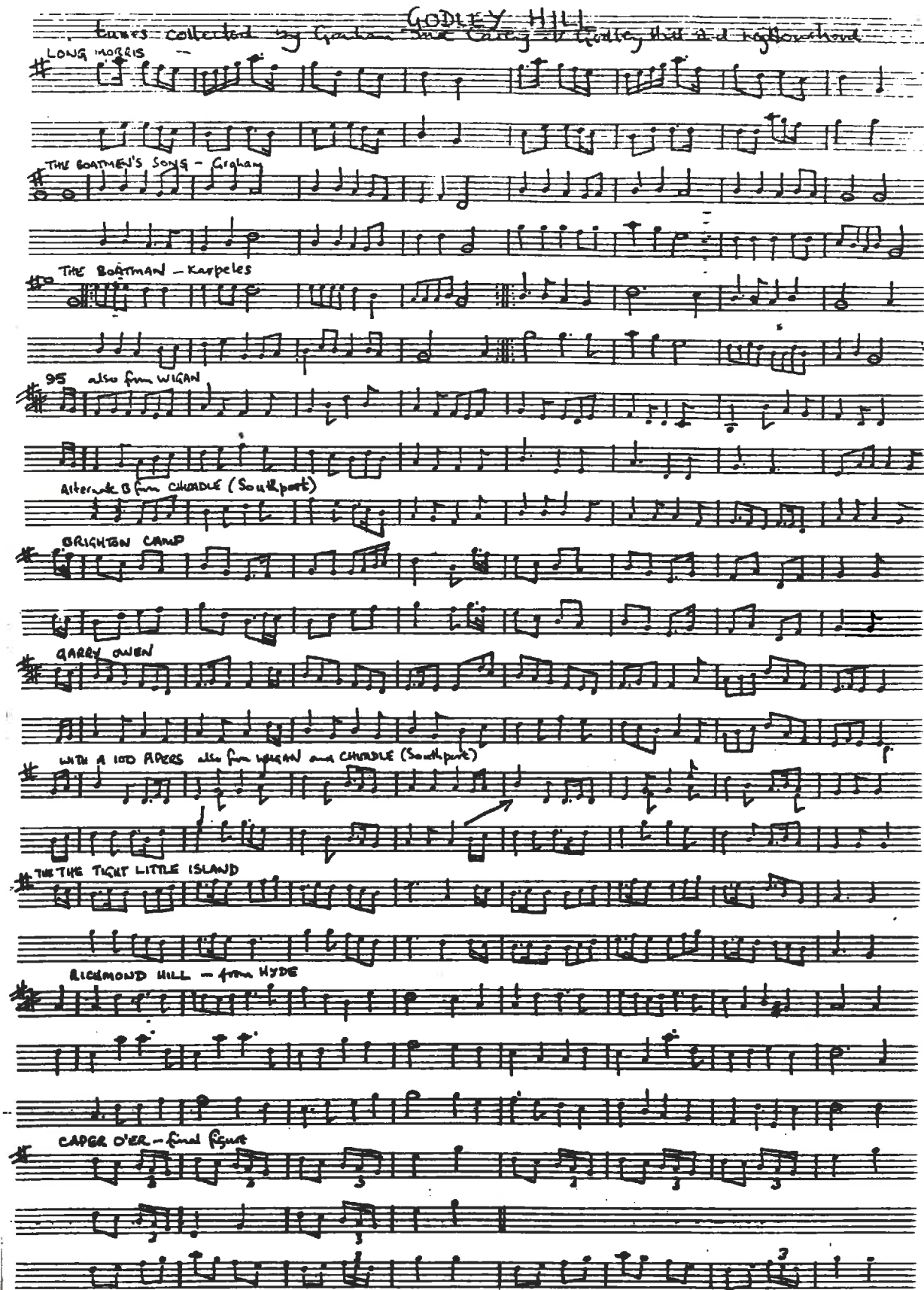
GARRY OWEN

WITH A HOD APERS also from WIGAN and CHURCH (Southport)

THE TIGHT LITTLE ISLAND

RICHMOND HILL - from HYDE

CAPER O'ER - final figure





GOOSTREY

Source: Maud Karpeles mss. vol c. 1930 at Holmes Chapel nearby.

Set: 24 men.

Step: high skip step throughout.

Sticks: with paper on, held up throughout.

1. "Small Fours" - right hands across only in 4's
2. "Outsides" - single cast and return up centre
3. "Turns" - turn partner with right hand and then with left hand
4. "Insides" - move down centre and cast up outside to place
5. "Corners" - in 4's, right and left hands across (why not 4 corners of set)
6. "Long Chain" - each file straight hey. In this figure only, sticks are swung alternately in a circular windmill movement, one circle to a bar, similar to over-arm bowling, outside arm in each passing.

GORTON

*Yardstick*

Source: PolyOlbian at Cheltenham 1978.

Music : "Little Brown Jug"

Style : quite rigid body ; kick up leg very straight, from pelvis. More like marching.

Walk-Up: up & back twice. Start left foot. Forward l, r, l, kick. Retire r, l, r, tap toe by side.  
: arms : forward out, in, out, up & down, backward out, in, out, in.

Figures: all polka step, foot crossed & tap toe. Held both hands up, sticks horizontal, held in middle at low ear level, fore and aft.

1. Lines forward to meet "knuckle to knuckle", not shoulder to shoulder, and back once
2. Lines cross over and back, pass right shoulder, turn clockwise, cross back right shoulders.
3. Turn partners by the right hand - "knuckle to knuckle" again.
4. Back-to-Back with partner.
5. Right hand star once round, in 4's
6. Diagonals cross, in 4's, 1st corner right shoulders 2 bars, 2nd corners 2 bars while 1st corner step on spot, 1st corner back 2 bars etc. In passing turn so pass face to face in bar 1, 2nd bar retire backwards to new place.
7. Outsides - "Peel Off" - all step on spot. Top pair cast off, as pass next pair they then cast out, so on progressively. Turn at bottom and come up middle, inside hands on shoulder, 7 bars. End 7th bar with a kick forward and in 8th bar 2 kicks forward to end.

GORTON

A dance taught by Margaret Aldridge at the November 1978 Forewoman's Instructional held by the Women's Morris Federation in Chippenham, Wilts. Notes taken by B. A. Butler.

Music: Soldiers Joy, Little Brown Jug

Set: For 8 dancers each carrying 2 decorated sticks.

Stepping: A North West polka step is used in the figures. The knee should not be raised too high in the polka step and the weight is kept over the ball of the foot. The heel is not used in this step. A lilting walk is used for the Step Up. NB. Good posture is important. L foot start in Step Up and Figures.

Hands: As given below, otherwise the hands are held up at shoulder height, with the elbows bent, at the front of the body so that the sticks are vertical.

1. STEP UP

All face up and starting on the L foot march forwards 3 steps and kick the R leg forward (not a caper). Starting on the R foot march backwards 3 steps and bring the feet together. Repeat.

The hands are swung out to the sides, then in to cross in front of the body at waist height, then out and then up and in to cross in front of the head for the kick. While marching backwards swing the hands out, in to cross at waist height, out and in to the sides.

2. LINES MEET

Face opposite. Using 8 polka steps advance to meet so that knuckles touch and retire to place.

3. STEP UP

As above.

4. LINES CROSS

Face opposite. Using 8 polka steps cross the set passing R shoulders. Turn clockwise to face back to place and return to place passing L shoulders.

5. STEP UP

As above

6. SWING PARTNER

Face opposite. Using 8 polka steps turn opposite, knuckle to knuckle, with the R all the way round to place.

7. STEP UP As above.

8. BACK TO BACK

Face opposite. Using 8 polka steps dance a back-to-back going both ways.

9. STEP UP As above

10. STAR

In 4's dance a R hand star using 8 polka steps. Outside hand still held up at shoulder height. There is no L hand star.

11. STEP UP As above

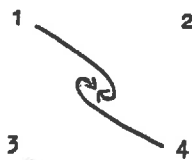
12. CORNERS

In 4's. First corners cross using 2 polka steps as follows:

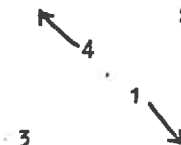
1st polka step move forward passing R shoulders and turn clockwise through 180°, still facing the other first corner, so that you finish facing the way you have come. 2nd polka backwards into the other dancer's place.

Second corners cross similarly.

Repeat to place. When not moving step on the spot.



First polka step



Second polka step

13. STEP UP As above

14. OUTSIDES ("PEEL OFF")

All face up. First pair cast out and move towards the bottom of the set. As they move past the second pair cast out and follow the first pair. As the first and second pair pass the third pair they join the cast, and finally the fourth pair join the cast.

This should take 8 polka steps. Everyone stepping on the spot when not moving.

Come up the centre of the set with arm round opposites shoulder, outside hand still held at shoulder height. Move forward to top of set using 7 polka steps.

Finish the dance with 3 straight-legged kicks (NB. the free foot from the last polka step is the first kick), ending with R leg in the air and arm still round opposites shoulder.

# HAYFIELD

Source: collected by Howison from 8 persons over period 1958-61. A processional morris from Derbyshire that originally went with a Rush Cart during Wakes. The following is based on mss and the teaching of D Robinson at Barnstaple March 1977. There were two teams, the first ran from 1890 to WW I. After the War members of the old team trained a boys team.

Music: Long Morris, Girl I Left Behind Me, 100 Pipers, Bonnie Dundee, 95th Cock of the North, Gary Owen, "My Love, My Love", St. Patrick's Day or any other jig. Different tunes were used for different parts of the dance.

Set: Originally 16, sometimes 12, dance mostly structured in 4's.

Hands: each dancer has a form of tiddler in each hand - called a "tassel" - 10 in long, made of corks bored through the middle and strung together, covered with cloth and decorated with spiral red, white & blue ribbons. Bottom end a wrist loop, other end 3 bells and ribbons

Stepping: a lilting walk, sidesteps, skip step. Can use a hopstep instead of walks in jigs.

Figures: the names given to the figures in the notation, like most NW dances, are not traditional, if they ever had names. Each figure was danced repeatedly until the captain signaled to go onto another. The processional movement was inserted between figures at the discretion of the Captain.

O2YS: When dancing in a stationary position rather than in a street procession, the dance is started by standing back-to-back with opposite forming 2 lines down the centre of the set, facing out to own place. On a chord from the music, all take 2 paces out to position and face up. Before moving out the hands are crossed in front of the body at waist level. On the two steps the hands are raised to head level, one on each side.

CHORUS: Step-Up - walk forward and back & kick-up (spring), 8 steps each way and start left each half. The spring is from the left to the right between beats 7 & 8. The hands are large inward circles of alternate hands in front of body, at waist level, and slightly in toward it, bringing the left across first. Throw up both arms on the spring, above head level. If turn to face opposite after the spring, bring arms out.

Step-&Turn - polka rhythm - face partner and dance two closed sidesteps, not a polka, starting right foot over left, r, l, r -, with the weight transferred between steps. To get onto the right after the spring it is necessary to insert a quick fudge step on the left foot. The arms are crossed and uncrossed in front of the body right arm on top and then left arm on top, about waist level. All turn on spot upwards once round in 4 steps, the free foot being lifted up and slightly back on the first 3 steps and end with the free leg cocked up in front. Throw up the arms head high on this turn on the spot, hands not waved, but straight up. Repeat the two sidesteps and then complete turn on spot downwards. Main source says do the repeat with opposite feet and hands, another start right foot each bit again. While dancing this figure they sing, "Cheese and bread and on old cow's head, & a pudding baked in a lantern, A bit for thee & a bit for me, & a bit for the Morris Dancers."

Processional: 1) Step-up & keep going forward for 2nd half

2) cross over with opposite, passing right shoulders with 8 steps including spring as in Step-Up, face up. Walk forward as first part Step-Up on wrong side of set. Cross back to own side, passing right again, and walk backwards to starting place. (forwards on the road). As a figure in the dance some informants had the Step-Up before the cross.

Figures: some are versions of same thing as altered over the years.

1. In 4's corners cross. 2nd corner sidestep twice while 1st corner crosses by the right using hopstep. Then 1st corner sidesteps on spot facing opposite while 2nd corner cross. Repeat to place. Could make each part twice as long ie: 4 sidesteps, or insert turns on spot alternately up and down, each with 4 walking steps as described above, hand above head level (as in the crossing)
2. In 4's, right and left hand stars with walking step & waving free hand. 8 steps each way. Turn in half way. First corners hold their hands over the 2nds both times.
3. Face partner, mark time for 8 bars and then forward & back to opposite twice, 8 bars.
4. In 4's, skipping. Cross with partner by right and left hand star in 4s once round. Cross back with partner and right hand star round to place.
5. In 4's, skip back-to-back with opposite then 2nd corners cross and 1st corners cross. Back-to-back & corners cross back to place.
6. Last figure: cross with partner with hopstep, raising free foot in front on each step. Turn right and cross back passing right shoulders again & turn right to face front. Hands across in 4's and back, then forward & back towards partner twice.

Hindley 2.

6. "Centre" - end 2's in middle facing to right, anticlockwise and 1's to left, clockwise.
7. "Opposing Circles" - 1's go clockwise, 2's go anticlockwise, the whole way round, arms swinging. Meet partner second time, in place, and turn with crossed sticks till end of 16 bars. End in big circle.
8. "Centre" - end 2's in middle and all face to left, clockwise.
9. "Promenade" - pairs go round set clockwise, arms swinging, keeping side by side. When back in place, turn with crossed sticks to end of 16 bars if necessary.
10. "Centre" - end 2's in middle facing out.
11. "Rights and Lefts" - in 4's. Travel round square.  
Bars 1-2: pass partner by right, sticks up.  
Bars 3-8: turn next by left, sticks crossed, once and a half to pass.  
Bars 9-10: pass partner by right again, sticks up.  
Bars 11-16: turn next by left, sticks crossed, one and a half to place in big circle.
12. "Centre" - 2's do not go into middle in bars 7-8 but mark time turning to face their No. 1.
13. "Grand Chain" - face partner and grand chain all round set in the same way as in "rights and lefts" till meet partner the second time, in original place. If necessary turn partner with crossed sticks to end of musical phrase, ie pass partner by right and turn next  $1\frac{1}{2}$  by left to pass and keep this pattern going right round the circle.
14. Lead off in single file.

## HOLMES CHAPEL

HOLMES CHAPEL - for 16 - collected Hamer and Karpeles 1938

Music: "95"

Step : skipping step, knees well lifted but no kick forward

Hands: sticks 18 in long, held in middle, vertically in front of chest & swung slightly from left to right with the step

1. files meet, fall back & then cross over, Repeat to place (16 bars)
2. in 4's, corners meet, retire then cross the diagonal as in fig 1. 2nd corners ditto and both repeat to place (32 bars in all)
3. right and left hand stars in 4's.
4. chain round the entire set. Start facing up and down the set ie 1&3, 2&4 etc. Each change is done with a back-to-back passing right shoulders first, then passing right shoulders onto the next place. Each change takes 8 bars. The figure takes 128 bars in all.
5. Nos 1 to 8 and 9 to 16 form 2 rings and go clockwise round to place, turn and dance back again (16 bars)
6. All 16 form a large ring and go round clockwise and back, finishing in column formation again (16 bars)
7. face up in 2 files, all cast out in pairs, rest moving up before casting out, and move down the outside of the set, while the leader dances down the centre keeping level with the top pair. The pairs turn in at the bottom and 1&2 lift the leader onto their shoulders and dance up the centre to the top.  
End the dance with a yell.

The leader's signals:

Fig 1: move hands together, apart and cross left in front of right (dancers movements)

Fig 2: as 1 except hands move parallel to corner's diagonals

Fig 3: crossed forearms

Fig 4: Figure 8's with right hand stick

Fig 5: stands in top ring & draws small circles at shoulder level with right hand

Fig 6: stands in big set and draws a large circle

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End the dance with a yell.

The leader's signals:

Fig 1: move hands together, apart and cross left in front of right (dancers movements)

Fig 2: as 1 except hands move parallel to corner's diagonals

Fig 3: crossed forearms

Fig 4: Figure 8's with right hand stick

Fig 5: stands in top ring & draws small circles at shoulder level with right hand

Fig 6: stands in big set and draws a large circle



# WORMWICH POLKA

It is said that this dance/team was the English entry in the cultural events at an early Olympics. As danced by Garatang at Sidmouth 1972.

Music: Rose Tree  
Hands: Tiddlers

Order: Step-Up, Polka-&-Turns, Step-Up, Cross-Over-&-Back, Step-Up, Polka-&-Turns, Step-Up, Up in 4's cast & end in 4's, Step-Up-in-4's, Star-on-Sides, Step-Up-in-4's, Star-on-Sides, Step-Up-in-4's, Cast-&-Up-in-Column, Step-Up: (repeat from first Polka-&-Turns) ; Polka-&-Turns, Step-Up.

Step-Up: all start with left foot. Forward, l, r, l, kick right but no hop, backwards r, l, r, tog. Repeat with same feet. Both hands do 3 outside circles and one inside going forward and 4 outside circles coming back. Outside circle is at chest level, elbows close to side, forearms angled out, sling moving almost in a plane fore and aft, starting forward from under the hands to up and over etc. Inside circles are between the hands coming into body and then down.

Polka-&-Turns: when an arm is up it does 3 twists of slings per bar.

hands	r up	l up	r up	l up	oc oc	oc up	r up	d up	
face	up	in	down	out	walk up	up	up	up	
polka	l in ft	r in ft	l in ft	r in ft	l r	l r	l in ft	r in ft	

ft=front  
d=down  
oc=outside  
circle  
Ω=spring

move back a bit

In bar 6 spring and kick right foot forward. Called a "Hossley".  
When twist one hand, other is held behind body, against small of back.

Cross-Over: 4 bars across and 4 bars back with polka step starting left foot forward & right hand up. Pass left shoulder in bar 2, all turn to face up in bar 4, pass left shoulder again in bar 6 and face up at end.

Up-in-4's-Cast-&-up-again: start left foot in front and right hand up.

In bar 1 3&7 move up inside.

←1 <3 <5 <7

In bar 2 they are shoulder to shoulder, 1&5 still dancing on spot (or perhaps by mid bar 2)

At start of bar 4 in line of 4 across, 5&7 face up, 1&3 face down, 5&7 have moved up and 1&3 rotated on 1's position

<7  
<5  
1>  
2>

At start of bar 6 the line has rotated 180 deg

<3  
<1  
5>  
7>

By the end of bar 8 1&3 have come up set & 5&7 turned in behind them. Otherside mirror image.

<3 <7  
<1 <5

Star-on-Sides: hands across right and back left in 4's on sides, 1, 3, 5&7 etc. Left foot in front first, go only half way round, turn in to go back, both hands down at sides at end of bar 4 and 8. Twist free hand sling. Hands in middle joined just above waist level. Come out of star to face up turning way already turning except no. 1 who goes clockwise.

Cast-&-Up-in-Column:

In bars 1-2, only 3 moves going around 1, rest step on spot.

In bars 3-4, no. 1 follows 3 and 7 moves in front of 5

<3 <7  
<1 <5  
←1  
3>

In bars 5-8, rotate in circle and then straighten out in changed order <3 <1 <7 <5

Repeat sequence with men in the new order to get back to initial order.

HORWICH No.2

Music: 100 Pipers or 95th or similar.

Set: Multiples of 4. Very wide set i.e. width of street if used in procession. Each dancer carries two decorated sticks.

Step: Skipping lifting the thigh to the horizontal. Left foot start.

Hands: As given below, otherwise held out at about ear height above the shoulders i.e. elbow well bent. The stick which is held in the middle should be horizontal and point 'fore and aft'.

ONCE TO YOURSELF: Stand in column formation facing up with hands down at sides. On a whistle blast raise hands to position described above.

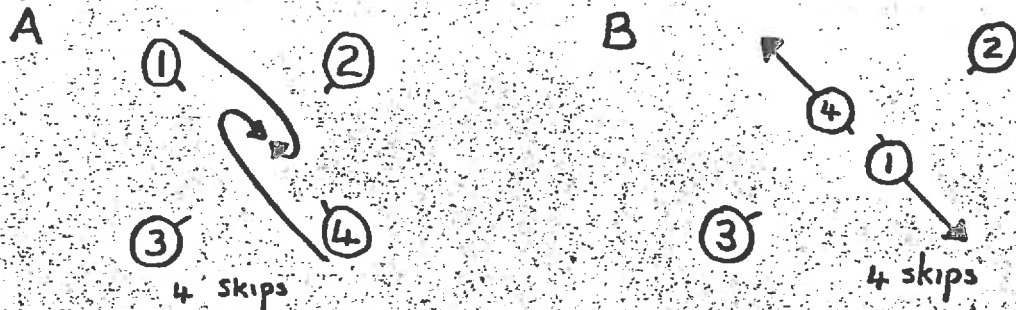
UPSTREETS: Danced at the start, then between each figure at the discretion of the leader.

Facing up dance 4 high skips with hands shaking at head height, then 4 high skips with hands still and down at sides. Repeat.

CROSSOVER: Face partner and cross the set passing R shoulders and turn up and round to face partner again (8 skips). Repeat to place passing R shoulders and turn up to face up.

STAR: In 4's. Dance 4 skips into meet and put R hand into centre of star (stick held vertical), the other hand stays where it is. Dance once round (8 skips). On the 8th skip touch L hand into the centre while bringing out R hand. Dance 4 skips backwards to place.

CORNERS CROSS. In 4's. 1st corners cross (4 skips). 2nd corners step on spot (4 skips).

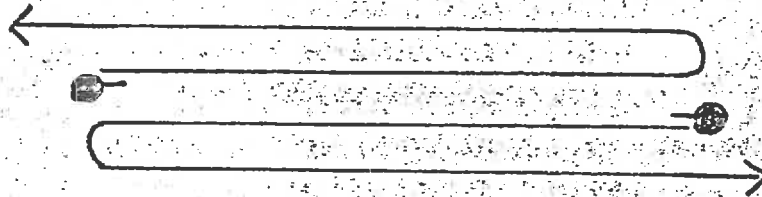


As the 1st corners dance backwards the 2nd corners move in to cross as in A. Using this dance sequence 1st corners cross back to place, 2nd corners cross back to place; 1st corners recross; 2nd corners recross; 1st corners cross to place and 2nd corners cross to place while the 1st corners dance 4 skips on the spot.

OUTSIDES: In 4's. Outside cast from the top. Meet partner at the bottom and come up the middle of the set shoulder to shoulder (12 skips). Then 4 skips backwards into place.

PARTNERS TURN: 4 skips in to meet partner. R hand turn (R hand stick held vertically)  $\frac{1}{2}$  way round in 4 skips so that the dancers are momentarily in a straight line down the mid-line of the set. Turn in and dance L hand turn  $\frac{1}{2}$  way round (4 skips). On the 4th skip touch in R hand as in star. 4 skips backwards into place. N.B. Outside hand in turns is kept up at head height.

FINALE: In 8 skips dance across the set passing R shoulders with partner and turn to L and return to place, stay facing out.



(in a wide set you may not have time to cross set completely). Facing out dance a double caper (i.e. step onto L foot and hop while kicking out R foot twice). Face down and dance a double caper (L foot kicked out twice). Face in and dance a double caper and face up and dance a double caper. Hands down at sides, while capering and upon the last one to finish.

# KESWICK STAGE DANCE

As danced by the girls of St. John's School, Keswick c. 1910-12 and led by Miss Hayes. Seen by Mary Neal and Clive Carey who commented on the stepping. It is a derivative of the Mawdsley dance

Set: danced in units of 8 where as Mawdsley was for 16. Start in column facing up.

Sticks: 2 short sticks

Step: a kick-balance, walking step and skipping of the normal NW type.

Music: jigs.

Structure: The normal order is Walk-Up, Sticks-& Turn, Walk-Up, Sticks-& Turn, Twists, Figure.

As there are 5 figures this can be a long dance and it is suggested that the repetitive part be dropped between figures 2/3 and 4/5.

Walk-Up: start inside foot and walk forward 1, 2, 3 and do a swivel turn on the 4th strong beat inwards to face back without raising the supporting foot or hopping. Swing the free foot forward before the turn & so that it is left behind as the dancer turns & it can be swung forward again all to help the turn. The hands are swung gently forward and back alternately as in ordinary walking. Walk back to place & turn in and repeat all and end facing front with feet together. Walk two steps per bar.

Sticks-& Turn: "balances": 4 step-hop type balances, one per bar, kicking across body like Devon "Bonny Breast Knot". All kick up towards the music in bar 1, odds to left, evens to right, then all kick down in bar 2, then kick up again in bar 3 but also make a complete turn on the spot upwards on the step and hop to face front and kick across downwards in bar 4. The turn is not 4 walking steps.

Repeat the whole sequence in the same direction, not the opposite. In the kicks the hands are swung quite strongly across the body from the side down and up so that end with wrists crossed just above waist level and the two sticks sloping up and out.

Twist: for all figures except no. 1 the dancers right elbow swing for 8 bars to move into formation for the next figure. Use skip step and have free hand up at the side.

The turns are made by the top pair 1&2, the bottom pair

7&8 and the sides along the sides, 4&6 and 3&5.

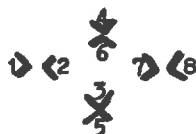
2 4 6 8  
1 3 5 7

## FIGURES

1. In 4's, first corner cross, second corner cross, sides change, opposites change. Skip step. 2 bars for each change and pass right shoulders each time. Hold up outside hand in passing and have other at side. "Up" can be either with stick vertical or with the stick held horizontal fore & aft at ear level. One or the other throughout dance. (8 bars)



2. End twist in a cross formation. Every other one with backs to centre. If the dance were a quadrille it would be the Gents in the middle. The dancer they swung with is in an outer ring facing in.



All do sticks and turn on the spot for 16 bars. This is 4 times through, the same way each time and the same way as the dancer did in the column formation. During the 4th (or 3rd if desired) the dancers move back into their starting place in the original column formation.

3. End twist in Quadrille formation. Head pairs 1&2, 6&7 dance a right and left hand through, going across the set first, without giving hands at any stage of course, and raising the outside hand in passing. The side pairs 3&5, 4&6 face each other 3 to 5 etc and do sticks-& turn twice. (8 bars)



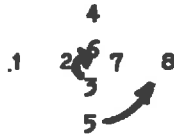
This is repeated with the side pairs dancing a right and left hand through while the head pairs face their partner and dance sticks-& turn twice. (8 bars)

Face partner 1 v 2 etc and grand chain all the way round the set to place, passing partner first by the right and again at half way. In each passing raise the outside hand, alternately left then right. Without giving hands. End in column. (8 bars)

## Keswick 2.

Recommend full chorus is done at this point in the dance.

4. End twist in a cross formation. Inner 4 face round in a clockwise circle, outer 4 face around in an anticlockwise circle. Skip round the contra circles as shown, the inner circle going round twice and the outer one once in 8 bars. Meet partner with a left hand turn half way round to face back in the other circle. Dance back in the same way as the first half for 8 bars. The rings may be repeated.



It is suggested that the hand movements are both hands up for the first half of the movement and low crosses of the sticks at thigh level for the second half. End figure moving back into column, if going into a chorus or into the quadrille formation, if going straight onto next figure or, as done by Knots of May, repeat figure 2, sticks-8-turn 4 times in cross formation going into quadrille on the last turn.

5. End twist or other figure in quadrille formation as in figure 3.

Head pairs dance a right and left hand star in the centre, 4 bars each way, inside hands up and outside on hips. Turn in at half way. Meanwhile the side pairs dance a right and left through around the outside of the star, passing with partner first. Repeat with the side pairs doing the star and the head pairs going around. All face partner 1 v 2 etc grand chain, passing partner first by the right and passing alternate sides till meet partner on opposite side of set. Turn half way round to face back and complete grand chain retracing path to place. As before outside hand up in each passing.

END : walk-up, sticks-8-turn through twice then twist (waist swing) of partner to end in quadrille formation facing in and out, free hand up.



Throstle's Nest (Cumbria) found the sticks-8-turn difficult and have changed it to 4 bars of kick-balance without any turns, getting the free foot to tap beside the supporting foot before kicking it up. Then they turn on the spot in 8 mark time steps, sticks crossed over heads. All repeated.

### KESWICK ROAD DANCE - CUMBRIA

As being interpreted by Throstle's Nest, Related to Mawdsley Road Dance.

1. Start dancers standing back to back in row down middle of set, sticks in air.

2. Hopstep at normal speed out to place, at normal separation, and turn "up" to face in.

CHORUS: slow hopstep, one hopstep per bar.

Move 2 bars in to meet, 1 bar to turn to right, 1 bar to face out again, 2 bars out to place, 1 bar turn right and 1 bar face up. Low crossing of sticks in front, 8 bars in all.

Mark time on spot facing up for 8 bars, arms at sides.

#### FIGURES:

1. Cross over and back. All the way to partner's place. Turns to the right.

2. As first part of Chorus but with normal speed hop steps.

3. In 4's, diagonals cross and half chain.

Bars 1-2 1st corner cross

Bars 3-4 2nd corner cross

Bars 5-6 change places with partner across the set

Bars 7-8 change places with neighbour along the side of the set, to place.

4. Partners turn by right half way round - to other side of set - then turn back by left to place.

#### FINAL FIGURE

All face up. Make arches with inside sticks and mark time.

No. 1 followed by no 2, no. 3 etc in single file go down under the arches, separate at the bottom and come up the outside on the wrong side, no. 1 on even side etc. When no. 1 is back at top all should have gone round and be opposite their own places. All cross back at the same time and reform arches with inside sticks. Odds cross in front of evens. Stop.

In the tunnel & cast the bottom pair just go over and back on an almost figure 8 path.

# KNUTSFORD - Cheshire

As danced by Fiddlers Fancy at Sidmouth 1979. As danced for 8.

**STEP-UP:** hopstep. Arms big swing of sticks from behind, forward and well up in front.  
8 bars. Start on right foot and with swing down on the strong beat of arms.

**CROSS-OVER:** the 2 sticks held at bottom, vertically in front of body, shoulder width apart, upper arm down at sides, forearm horizontal. 4 hopsteps into line, 4 more to opposite place passing right shoulders, kick balance left foot across, then right foot across. Turn body about 30 deg on the kick, then left across again and turn anticlockwise to face back on a jump landing feet together. Repeat to own place.

**HANDS-ACROSS:** stars in 4's, 8 hops each way - that is 2 hops into formation, turn out half way through on first beat of bar 5 and end with 2 hops out. Inside sticks vertical in centre in a bundle, outside one up in front as described in fig above. Turn easy way at end to face up, in 4's, 2&4 anticlock, 1&3 clockwise.

**OUTSIDE:** start right foot, 8 hops down and 8 hops up, sticks vertical. As come up, cross inside sticks high up. Would be twice as long with 16 dancers.

**INSIDE:** Bottom pair face up, sticks crossed, rest face up, sticks vertical. In 1 bar into line of 4 with next to bottom pair, in 2nd bar in line of 4 with next up set etc. With a 4 pair set, to top in 4 bars, cast out on own side and take 4 bars to go down to own place. The next to bottom pair go round following, start in bar 3 and back to place, going round the bottom pair, in bar 10. Each pair in turn goes round. 16 bars in all.

**STEP-UP:** 8 bars on spot facing up.

## CROSS-OVER

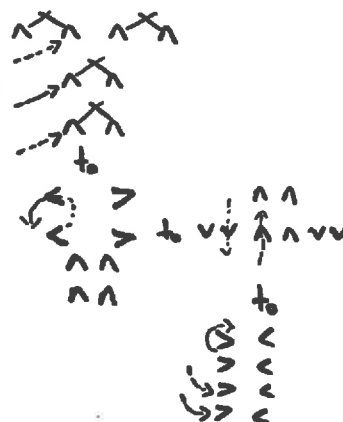
**DANCE-THROUGH:** In the first two bars the 2nd pair moves in between the 1st pair, facing up and they cross inside sticks. The 3rd and 4th pairs move in together to be behind the 2nd pair in column with their inside sticks crossed.

In the next two bars, the top pairs rotate as a pair on the spot to face out, while the other 4 mark time.

In the 3rd 2 bars the top pairs go down the outside of the set while the bottom pairs move up the middle

In the final 2 bars the top pairs swing in to face front and the bottom pairs reach the top and turn to face in. Repeat till back to initial places.

**REELS:** reel of 4 on side, passing right shoulder first.



# KENTSFORD VARIATIONS

Source: collected and taught by B Robinson in Bath Feb. 1979.  
Set : 16 dancers, each with 2 waivers. These are single ended with a mass of streamers at top.

Stepping: a highskip, also a setting, step to left and put right foot in front of left.

CHORUS: face up and start with left foot. 16 skips. Wave hands above head to left and then to right etc holding the waivers parallel. A chorus ahead of each figure.

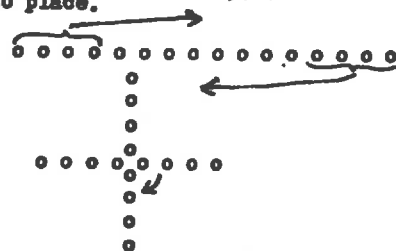
OZYS: raise the waivers on 2nd to last bar and cross over head, arms bent at elbows.

1. Cross-Over: face opposite, cross set passing right shoulder, turn up and round to face back in 8 hopsteps. Hands with waivers crossed above head. Repeat to place passing right shoulders again.

2. Turn Partner: 4 skips in towards opposite with hands up & waivers crossed. Turn opposite round with right hand 4 skips, right hand high & waivers crossed, left hand sloping out low. Come back with left hand low in middle & right up out high. 4 skips to place with waivers crossed over head.

3. Stars: as 2, but in 4's. 4 skips in, Star right and left back with centre hands low both ways and outside waivers up high. (up high means slope out at 45 deg & waiver continues the line of the arm). 4 skips each way & 4 skips out to place.

4. Windmill: All dance into one line in 8 skips with waivers crossed over head.

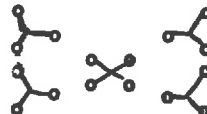
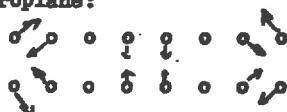


Then in groups of 4 skip into a cross, 8 skips.

The cross moves round through 90 degs in 8 skips, then "set" on spot 4 steps, with right hand up and left down.

Repeat rotation and setting 4 times in all. 8 skips back into line and then 8 skips back to place all with waivers crossed etc.

5. Aeroplane:

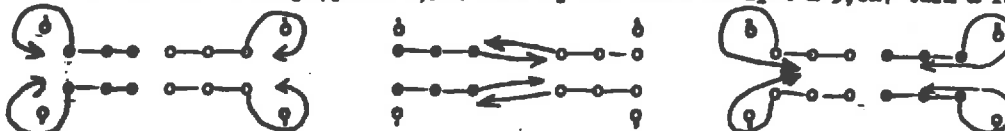


4 skips to position, 4 skips to turn to face direction to move, waivers crossed above, 8 skips round clockwise right hand low and left hand up. Turn in and back with left hand low and right hand up. 4 skips to turn to face back to place & 4 skips to place with waivers crossed overhead again.

6. Cast out from the top to the bottom, 16 skips, waivers crossed, and come up centre as meet partner, arching inside waivers and outside ones up as well, 16 skips. Top pair and bottom pair turn out, cross waivers overhead and facing away from the set, dance 4 skips forward while rest step on spot.

On the 4th skip all the rest cross own waivers over head.

During the next 4 skips, pairs 2, 3 & 4 face up and dance on spot & 5, 6 & 7 turn & face down.



Dance around the path indicated. Then turn and face own place & end 4 skips to place.

7. Figure of Eight: in 4's. 2nd pairs skip 4 forward to be between 1's, waivers crossed. Turn to face alternate directions. 1st pair in, 2nd pair in in line of 4, 4 skips. The 2nd pair reel around 1&2 who step on spot and do not move. Pass right shoulder first in middle & then left with 1&2 & right shoulder in middle again, 8 skips? 4 skips to turn towards place & 4 skips back to place. Repeat with 3&4 skipping on the spot.

8. Last Chorus: 12 skips facing up & waiving as usual then turn to face alternately down & up along the line on the last 4 skips. Chain along side to place, aeroplaning arm, 2 skips to each change, passing right and left shoulders alternately. Raise inside arm & just touch stick with person passing. Do not waver in and out but keep chain in straight line by almost passing back to back as move along.



#### CRANFORD AND GASKELL MORRIS at KNUTSFORD

Source: Mrs Aspey of Knutsford who danced in early Cranford team (early 1920's), the Gaskell team and a Mobberley team.

Sticks: double ended "shillelaghs" - dowel with paper strips fixed to end. Red in right hand, yellow in left.

Step : Skip step, free leg well raised on hop. Sticks crossed above head in figures.

Music : always "95" for the dance but march on and off to Colonel Bogey or Blaze Away.

Set : mixed team, women on left and men on right. 8 each side. All over 16 years old.

02YS : Arms up sharply on 13th beat of the music - 1st beat of bar 7.

CHORUS: wave shillelaghs with wrist, right to left then left to right. Step all the time with a right foot start. 16 steps. Used between all figures.

1. Cross over with partner, cross sticks above head, 16 steps, turn up then in to face partner. Do 4 "toe & knee" steps using right foot for "toe & knee", left stick up. Cross back and repeat "toe & knee" in place.
2. Outsides, done from bottom, 16 steps to top, 16 steps down middle, inside sticks crossed. 8 steps on spot facing out to place as lines are close together, then 8 steps out to place.
3. "Twos" - 8 steps to meet opposite, 8 steps right round making high arch between, 8 steps back arching with left hands, 8 steps out to place. Cross sticks going in and out.
4. "Fours" - 4 steps to meet, 4 steps round half way, 4 steps back, 4 steps out to place. Sticks down in centre of cross.
5. "Chain" - turn in ready for this on last 2 bars of previous chorus. All 1's and 2's turn right to face next in line. Chain right and left down the line - imaginary left at ends to come back in with right hand as turn by self to come back. Sticks moved around like "windmills" touching right (or left) tips while passing. 4 steps for each change.

Finish with a chorus & arms down on last bar. March off.

#### MOBBERLEY - near KNUTSFORD

Source: E. Benson of Altrincham whose own morris team in the late 1920's in Altrincham was taught by a Mobberley dancer. The Mobberley team was in existence as a men's side from the early to late 1920's, later mixed or a girls' side. Still danced.

Sticks: sticks with paper "buzz-fuzz" at one end, normally held forward about 45 deg in figs or waved from the wrist, not the arms, to right and left in chorus in parallel

Step : single step hop with knee raised high, thigh horizontal. It was considered cheating to bring the free foot up behind the knee and it lost points. Start right foot, left up.

Music : "95" or "100 Pipers" played by a brass band.

INTRO & CHORUS as Cranford.

1. Outsides from top (16 steps), up middle with crossed sticks (16 steps), 8 steps to place, 8 facing up.
2. Left file cross to position behind right file, right file cross to vacated places next, left file cross back to behind others again, right file then cross back to place.
3. "Twos" - 8 steps to meet, 8 steps half way round with high sticks in centre, 8 steps half way back, 8 steps out to place. (low sticks in centre coming back?)
4. "Fours" - 8 steps to meet in 4's, 8 steps half way round with low sticks in centre, 8 step back, having turned in and 8 out to place. When sticks high (low) in centre the other arm is low (high) so that slope is along both arms. When turn half way in "fours" do not change slope so that it is a high cross in centre coming back.
5. Chain in line, turn on first beat to right for 1's and 2's (ie top pairs of 4's). Chain all the way down & back to place with windmill arms.

Finish with chorus and sticks down.

# "KNUTSFORD"

Source: collected by Karpeles 1930, "Done at Knutsford by Peover team". Not really Knutsford.  
Step : skipping step with raised knees probably the Leyland Junior Dance  
Team : 24 dancers

Processional: 4 bars move forward, Sticks held at head level and waved backwards & forwards  
4 bars continue to move forwards, Sticks still at head level waved in & out.

Dance:

"Cross and Point" : sticks crossed and uncrossed at breast level. Partners cross over to opposite sides, stay facing out while springing two times on left foot, crossing right foot over. Ditto on right foot.

Repeat crossing and balances to place.

"Right and left hand star"

"Dance Through" : top half of set of dancers face front, cross sticks with their next door-neighbours either side. The bottom half of the set of dancers face up, dance up the middle of the set, crossing inside sticks with partner.

Repeat this move to return to place

(It is assumed that as at Leyland the top group do kick balances on spot in procession or moving sideways to bottom of set in the stage version)

"Cross and Point"

"Fours" : hands across (stars) in 4's.

"Chain" : straight hey on each side and sticks crossed and uncrossed at breast level.

"Outside Lead" : cast off from top and lead up middle. The Leader goes down the middle to meet the first pair and lead them up.

"Inside Lead" : bottom pair leads up the middle and then casts off at the top, the rest following.

"Cross and Point".

As interpreted at Bath.

1. two sticks, 12 in with ribbons. Held vertically about ear height and stationary except in processional.
2. Processional optionally between figures. Bars up and 4 bars back
3. Start right foot
4. skip step for dancers moving sideways in Dance Through.
5. Alternate pairs face down and up to start the Chain. Pass right shoulders first.

A later statement,

1. Processional & Cross and Point are considered to be the Chorus between figures.
2. Sticks up in the star and turn out at half way.
3. Inside sticks up & crossed in relevant parts of Outsides and Insides.
4. End dance facing out at end of last Cross Over

As interpreted by Knots of May.

1. O2YS : face up, sticks horizontal over shoulders at ear level.
2. Processional: move up and back twice, travel about 2 places worth, going forward hands swung down (to pass sides) and up again, in retiring hands crossed in front of breast at wrists, sticks pointing upwards and out.
3. Cross over: sticks horizontal, pass right shoulders each time. Morris caper waves on kicks, circles in vertical plane at waist level, but no body turn. Turn clock to face back after the kicks.
4. Stars, sticks vertical, turn in half way and swing arms down and up as do so.
5. Dance Through : Pairs moving sideways use polka step, sticks vertical at sides.
6. Chain: one arm up at a time, the one on the passing side.

As interpreted by Yorkshire Chandelier.

1. Processional ; arms big swing down and up (till sticks vertical), in the 2 bars swing across in front, cross in front of thighs sticks pointing down, to cross wrists.
2. Start left foot. Cross-Over : sticks vertical, turn right to face back on two polka steps and not kick balances. Repeat to place but end facing up.
3. Outsides - take only 8 bars.
4. Dance Through - outside hand at sides coming up middle. Others polka sideways down and arms down and up in bar 4.
5. Insides - start all face down & bottom pair lead up etc.
6. Stars - inside hand up, outside at side, turn out at half way and end during which hands are at sides.
7. Chain - as done in set of 12, did reels in sets of 3 on sides, in 8 bars. In progressively.
8. End- face up, sticks crossed above head.

# THE LANCASTER PROCESSIONAL

Source: as danced by John O'Gaunt and seen on many occasions.

Music : different tune for each figure. J O'G use John Peel for Walk-Up and the following for figures - Nick Nack Paddy Wack, Bobby Shaftoe, Brighton Camp, Winster Gallop, in rotation. Danced on to Cock O'the North.

Hands : short sticks, held in middle, by side of head, fore & aft, horizontal when polkas.

Order: o2YS, Walk-Up, Lines Across, WU, Gypsy in Pairs, WU, Star, WU, Single Line & Gypsy, WU, Cast twice, WU, Lines Across & Walk Up, WU, 2's Up Middle, WU, Accumulate & Turn in 4's, WU, Up in Pairs Up Middle, WU & End.

Walk-Up : a slow walk, stand like a slow march. Forward starting outside foot, 4 steps with hand down at sides. Raise both hands up on the last beat of bar 2. Then 2 bars of polka, outside foot forward first. When first seen it was a clear 4 steps but now the 4th has become a hop with the free foot tapped very definitely across the other foot & a spring to start the polka outside foot forward. In the 2 polkas the emphasis is on the 4th beat of the 1st and the 1st of the second. Same footing back.

1. Lines Across : Into line left shoulder to left shoulder in 4 hopsteps, starting outside foot and standing in line do 2 polka steps. Cross over on 4 more hopsteps turning to face up on the 3rd & 4th and then walk up 4 steps, starting inside foot as on wrong side. Repeat back to place but the last two bars are polkas not walking. The set moves down a little on the cross overs so that the moving up elsewhere is compensated. The other time the figure is used polkas occur in both moves up.
2. Gypsy in Pairs: move round in pairs clockwise. On the first 8 hops the 2nd pair move forward and to the left, while the 1st moves back and to the right to end 4 in line. 2 polkas in line. Then on next 8 hopsteps move forward etc the same direction to end column with pairs reversed, at 4 hopsteps, and keep going till back 4 in line. 2 polkas in line of 4. Carry on moving round with 8 final hopsteps and the last 4 of which the dancers open out to their original positions.
3. Stars : 2 bars into star moving slowly, go round half way and turn out and come back with left hand in. Out side hand up, stick horizontal, inside stick together vertical in a bundle. Take 2 bars to come out. Hopstep throughout. To face up turn
4. Single Line & Gypsy: Face in, 4 hopsteps into single file, turning the easy way to face up. odds in front of evens. 2 polkas on spot facing up. Each pair change places going half way round each other clockwise, facing up throughout with 4 hops. 2 polkas in single file again. Repeat to place going back the other way. Those going backwards do so in a straight line, those moving forward do so in a curved path. Move out to place facing up all the time.
5. Cast or Outsides: from the top, done twice through to hopstep. 8 bars each time only. (In units of 8?). The top pair turn in as soon as the bottom pair pass them so they do not get to the bottom of the set. At the end there is a progressive filling up of places from the top.
6. 2's Up the Middle: a movement like 2 but the 2nd pair come up between the 1sts and keep going round, odds anticlock, evens clockwise. The stepping is however as fig 4.
7. Accumulate & turn as a line: start outside foot. Single step - 6 bars to end up in a line abreast. If working in units of 8, 6 bars into line, none on spot, if working in units of 6, 2 bars into line of 4 with 3rd pair inside 2nd, then 2 bars into line of 6 with the line of 4 between the 1st pair. All face up & 2 polkas, in line abreast. The groups of 4 or 3 on each side rotate, keeping shoulder to shoulder as a unit, on the outside man who just turns on the spot. 8 hops to turn, 4 to face up in place and 2 polkas
8. Up in Pairs: Each move is 4 bars - 2 to move with hops & 2 on spot with polkas. Start by bottom pair moving in to be shoulder to shoulder on the last 2 polkas of the previous Walk-Up.



and so on till all back to place. Note each pair when at bottom move in together before coming up. At the top the pair who came

up the centre on the hopsteps, moves sideways to the top of the columns on the 2 polkas, and do not wait for the next hopsteps.

Ending: feet together, hands at sides.

### LEYLAND

Performed by the Leyland Morris Club.

Seen 3 times on day of first public showing 1.5.67 in Hist. Folk Week and again at EFDSS Nat. Gathering as C. Sharp House Nov. 67

The dance is a revival and a reconstruction of the Leyland dances by Mrs. Hilda Ratcliffe. *(she keeps in background)*

It is to be assumed that Leyland evolved a stationary or stage dance towards the end of the 19th century and that the so called "Mawdsley" dance is close to the original form. The Leyland men were known to have been out in 1889 and a photo exists showing them dancing in 1902. The dance was associated with the May Festivals. Reputed to have appeared for 13 years between the wars. A book on Leyland, pub. 1950, gives a programme of the 1935 festivities which included the Leyland Morris Dancers, Leyland Juvenile Morris dancers and Leyland Ladies Morris Troupe. The former two dances were different and collected by Karpeles. A team was supposed to have appeared for the Coronation in 1953. The present revival started in 1966 when a road dance was produced. The set dance appeared for the first time on 1.5.67.

The men have a scrap book which contains historical photos and material. Mrs. Ratcliffe says she knows the dance because her father did it. Other sources are Fred Jones and Jimmy Grant.

#### COSTUME

Straw boater with fairly high top, hatband the full height, with 5 large paper rosettes on the front. White shirt. Black velvet (or at least the same material as NW EFDSS women's festival dress jackets) breeches, gold braid down the sides to the knee. White socks and black shoes. One or two bells at sides of knees and on shoelaces. Colours were light blue and buff. Each man had hatband, 2 rosettes, shoulder sash, waist sash in one colour. There were no hanging ribbons from the hat. Sashes were wide; shoulder sash ran over inside shoulder, facing up; waist sash had trailing end to knee on outside.

Colours were in 4's, not the more obvious one on one side etc. Thus nos 1 - 4 were in blue, 5 - 8 in buff etc. Conductor had crossed sashes in blue and buff. Some of the men sport "revival morris" type waistcoats with a large tiger head and "Leyland" on the back. *(more recently seen 4's in Green)*

Sticks were the usual length and wound in counterspirals with red and blue ribbons. 2 bells at top end, ribbon wrist loop.

#### MUSIC

At least two accordians - one played left handed and upside down.

Jigs used only - Lord of Cockpen and Father O'Flynn.

There used to be 24 dancers - now only 16. The other 8 were dressed in green.

The conductor had different signals for each figure but did not have opportunity to observe what he did. On 1.5.67 he also called the movements because the men were uncertain

# STICKS

Used as a stationary and processional figure. When processing a gentle walking step is used; in the stationary dance a "marking time" by raising heel but not toe off the ground. Always danced facing up. Hand movements are

- Bar 1 up on first beat by side of head; down on middle beat.
- Bar 2-4 hung straight down at sides
- Bar 5 up on first beat; sticks crossed at forehead level on middle beat, usually right in front of left.
- Bar 6 apart on first beat, still mostly a wrist action; down on middle beat
- Bar 7-8 hung straight down at sides.

## WAVE

Bars 5-6 of Sticks. Done facing up.

## STEP AND TURN

Face partner, step and hop kicking free foot across in each bar. Free leg kept straight and raised almost horizontal. First kick always towards conductor, ie odds, when facing in, kick right across first. Hands were vaguely waved but should cross & uncross in front of chest in each bar. On bar 3 make a complete turn towards conductor, ie odds, when facing in, turn anticlockwise, hands thrown up in air on turn. As one is kicking the outside leg in the turn it looks rather like the Litchfield "galley-over". Bar 4 as bar 2. Bars 5 - 8 repeat 1 - 4 turning same directions. Normally end repeat by facing up. Note opposite sides use opposite feet and turns and all turns are "up". towards music, even when facing outwards

## PROCESSIONAL

As there is no way to start or end the dance they have to progress on and off the dancing pitch. Only "sticks" and walking used but proper road dance includes step-&-turn and other figures. This is to be revived again so needs noting.

## STEPS

Skip step and walk step.

## THE DANCE

- Sticks (8b) face up
- Step-&-turn (8b) face partner
- Sticks (8b) face up
- Cross-over (8b) a sort of small chain for groups of 4. Face partner and start with inside foot; pass right shoulders with partner, skip step; 2nd cu turn to face up and pass outside other cu, who turn to face down and go down the middle, and then turn out to face up in 2nd cu's place. All face up, stationary for bar 4. Repeat to places, other cu going down middle. Arms alternate in skipping, up at end of bar 3; sticks cross and apart in bar 4. Not quite "wave".

Leyland 3.

- Hands Across (8b) in fours. Start inside foot, skip step. Dance to middle, put right hand sticks up in centre and dance round with left hand sticks vertical at head level at end of fairly outstretched arm. Make a  $\frac{1}{2}$  circuit, turn inwards and put left in and return to place.
- Sticks (8b) face up.
- Swing Partner (8b) face partner, start inside foot, skip into one line facing alternate ways and link elbows with partner and turn once round, still skipping. till in one line again; turn inwards and link left forearms and turn one and a half round to end in single file facing up, evens in front of odds. Free hands at head height and stick vertical.
- Separate (8b) Wave (2b) turn to face out & skip to place, turn to face up (2b) Wave (2b) Stationary (2b)
- Step-&-turn (8b) All face outwards. 1st kick and turns towards conductor, i.e. opposite to what did when facing.
- Right Hand Star (8b) Right hands across in fours. Skip in (1b) go round (3b) out to place (2b) face up stationary (2b)
- Sticks (8b) face up.
- Up Middle & back (16b) bottom four cus face up, join inside hands at head level, outside hands up, all sticks up vertically, and skip up middle to top 4 cus place. Usually take about 6 bars, allowing 2b to separate and straighten out. Top 4 cus join hands along the sides at head level, all sticks vertically up, and, with the same kick step as in step and turn, move sideways down the outside to the bottom 4 cus places. Kick towards conductor first. Going down takes all 8 bars. Repeated to places with other 4 cus going sideways down the outside.
- Sticks (8b) face up. During bar 3-4 even cus move sideways to stand shoulder to shoulder in middle.
- Up-&-down (8b) Middles face up, outside down. All start inside foot and walk 1 2 3 kick up outside leg, turning inwards to face other way. Hands down at sides for walk, up above head on the kick. Walk other way etc. Repeat all, and fall back to place.
- Step-&-turn (8b) face partner.
- Hands Across (8b) right and left star as before in 4's. Possibly walking intended.
- Up-&-back (8b) all face up, start inside foot, walk 1 2 3 and kick up outside foot, turning in to face down. Ditto down. Repeat all. As Up-&-down but in only 2 lines.
- Grand Chain (24b) men face alternately up & down, top cu face down grand chain all way round. Seem to take  $1\frac{1}{2}$ b passing. Pass by right shoulder to start. End all facing up, turning natural way, stationary for note or two.

Elbow Swing	(8b)	as Swing Partner, but end with one turn with left and 4 walk steps back to place and face left. Odds not turning, evens half turn anticl.
Walk-round	(8b)	All facing to left of set, start right foot & walk 1 2 3 kick left up, making $\frac{1}{2}$ turn to right to face up. Walk up, starting left, and turn on kicking right up $\frac{1}{4}$ turn right to face right of set. Continue thus to complete a square & face front.
Step-&-turn	(8b)	face partner.
Sticks	(8b)	face up.
Cross-over	(8b)	
Hands Across	(8b)	skip step.
Sticks	(8b)	face up
Swing Partner	(8b)	
Separate	(8b)	
Step-&-turn	(8b)	face out
Right Hand Star	(8b)	
Sticks	(8b)	face up
up middle & back	(16b)	
inside	(8b)	cast inside from top, led by conductor and walk off.

#### ARM MOVEMENTS

When stationary the sticks were allowed to hang straight down at the sides, also on walking steps. in the stars, swings, Up middle etc, the free hand was held up at the side. But all sticks, even those between men holding hands, were held vertically up, like candles. While skipping otherwise the arms were raised alternately - outside hand while passing - arm bent at elbow only to raise stick vertically, upper arm not raised at all. When travelling, the skip leads to a natural roll of the shoulders and the arm movements became a sort of inward swing or "crawl stroke" done rather close to the body.

#### CORRECTIONS

1. Step-&-turn  
sticks are crossed at waist level - not quite horizontal.
2. Cross-over  
bars 3-4, 7-8, "wave" in fact.
3. Up-middle  
takes 4 cus 1-2 bars to come together to come up middle.
4. Grand-chain  
starting foot may be the natural one - ie evens left, odds right, but film not clear on this. Outside hand up in passing as passing so that not necessarily related to feet on ground. It would seem they were trying to take 1 bar / passing and thus they should take only 16 bars in all - this would need checking against the side in better practice.

### LONGRIDGE

Source: collected by Fred Hamer - school children

Sticks: 9 in long and 1 in diam. One bell and a bow of same colour as dancers sash at each end.

Step : 1 2 3 hop. A gentle rocking to and fro in step because the first step is taken backwards. Hamer & John O'Gaunt said that the step took one bar and therefore was like the Carnival Morris stepping. Pilling says it was half this speed, that is two steps to a bar and walking.

Music : Cock O'the North, John Peel

Processional: between each figure the dancers move forward in column for 8 bars.

#### Figures:

1. Cross over left shoulders passing and back right. Hands up, bells ringing. Repeat.
2. Hands across with partner with right hand and back with left. Keep sticks in holding hands while holding hands (ie not just sticks touch)
3. Hands across in 4's.
4. Outsides - whole set casts out & comes back up middle.

### GOOSNARGE

Source: Fred Hamer - dance closely related to above.

Step - no rocking

Figure 2/3 - transfer stick from holding hand to free hand so both in one hand.

### WREA GREEN

Source: Fred Hamer - dance closely related to above

Sticks: 18 in long

Music: 100 Pipers

Step : usual Lancashire Polka



Source: as taught by Julian Pilling at Halsway, 1970 based on Maud Karleles J. EPDSS 1950, col. 1938 and Lymm Public Library mss.

Music: tunes like Yankee Doodle and Oh Sussanah.

Formation: longways for multiples of 4, minimum of 4 pairs.

Implements: unusual - strips of Fustian or Handks 18" by 36" - these determine the character of the dance.

Supernumeries: a fool, who dances round and between the files and a manwoman.

Step-Up: Bars 1-4: 3 slow walking steps forward, starting inside foot, one to a bar, ending feet together in bar 4. Hands are swung round continuously in big circular movements with arm at full extent. The direction is as over-arm bowling when moving forward, left clockwise, right anticlockwise, at side of body. The arms go over alternately, one circle to a bar, left when left foot forward etc. As one arm goes over the other moves through the lowest part of its circle.

Bars 5-8: 3 steps and feet together moving backwards, arms now circling other way, ie backwards.

Bars 9-12: as bars 1-4.

Bars 13-16: 3 steps backward and jump to face partner, across the set. On the jump bring both hands down with a sharp movement to produce a "slap" or "crack" with the strips.

Step-and-Turn: Odds do the following, evens reverse the footing, hands & turns

Bar 1: On the first beat, jump onto both feet with the left in front. On the middle beat hop on the left foot, presumably bringing right foot forward in the air. The hands are crossed at the wrists, in front of the body, left over right on the jump and swung apart on the hop. Presumably below waist level, not in front of chest.

Bar 2: as Bar 1 but jump right over left and hop on right.

Bars 3-4: all make a full turn up on 4 walking steps. On the first beat the handks are flicked down sharply.

Bars 5-8: Repeat.

Figures: same step and arm movements as Step-up.

Order:

Step-Up & Step-&-Turn

Cross-over to opposite side & Step-&-Turn

Cross-back to own side & Step-&-Turn

Right-Hand-Star once round & Step-&-Turn

Left-Hand-Star once round & Step-&-Turn

Insides - cast in, down middle and up outside

Step-&-Turn facing up and end.

LYNM (CHESHIRE) MORRIS DANCE col. M. Karpeles 1938. Journ. EPDSS 1950

Tunes: -Yankee Doodle; Oh Sussanah.

Strips of Fustian or Handks 18" x 36". Dance for 4 cus.

Processional dance - progress throughout.

A 1-4. 3 slow walking steps forward (1 to a bar), start inside foot.

On 4th bar outside foot thrown forward.

5-8. 3 steps backward, face partner, stamp free foot last bar.

Throughout this, hands swung round continuously in big circular movement, the right counter-clockwise the left clockwise, similar to overarm bowling - each circle occupies one bar.

B 1-2. On the 1st beat of the 1st bar, jump on both feet with left in front & on middle beat hop on left foot. Repeat with right in 2nd. During this the hands are crossed at the wrists in front of body, left over right, on the 1st beat of the 1st bar & swung apart on the 2nd. In the 2nd bar, repeated, right over left. Even nos. reverse the footing & hands.

3-4. All make turn outwards with slow walking steps. On the 1st. beat the handks. are flicked down with a sharp movement (slapping)

5-8. Above repeated.

The above are different from the norm - it is suggested dance extended by using standard simple W.W. movements.

The Fool dances round & between the files.

LYTHAM ST. ANNE'S

Source: Taught by Julian Filling at Halsway 1969 when recently collected from a girls side.

Set: units of 8.

Step: / 1 2 / 3 hop / ie slow, 2 per bar. Start outside foot. Raise knee high on the hop.

Sticks: short and held in middle with bells and small ribbons either end.

Music: 100 pipers.

Processional : "Up Street" ; before every figure. Step-up and back twice.

Bars 1-4 : 1 2 / 3 kick / 1 2 / 3 tog /. 2 bars forward and 2 back.

Arms : going forward wave - cross, apart, cross and up.

going backward - out, in out, in.

Figures:

1. Step-up to partner and back. Steps etc as Processional. First half into line to left and second half into line to right - like a Cotswold  $\frac{1}{8}$  gvp.
2. Step-up to partner and back, face-to-face not to side, then cross over to opposite's place. Pass right shoulders and turn right.
3. Repeat 2. to place.
4. Double Outside. Cast out at top and go down outside, coming in a little towards the bottom of the set and cast out again at the bottom and up outside to place. A "Grimstock" like figure. Done in units of 8.



5. Right and left hands across in 4's.

6. Right and left through in 4's. Emphasise the squareness.

7. Final figure - "Double Star" - the centre four pick up the nearest corner of the eight. Hands across right and back with the left. Double length music to go all the way round each time. At the half way turn as a pair so that other dancer in centre and turn as pair at end to finally face up. (presumably could end in star formation facing round anticlockwise).



MANLEY MORRIS

The following is based primarily on performances at Bebbington May Festival 25.5.68(indoors as wet) New Brighton Folk Festival 15.6.68(film taken) and Stratford-on-Avon Ring Meeting 28.6.69.

**COSTUME**

Hat - felt with most of brim trimmed off. Decorated with feathers mirrors etc.

Shirt - white. Wide red and blue diagonal sashes, one over each shoulder, red over blue, red over inside shoulder. Wide yellow waist band, over the sashes tied on outside, ends hanging down. Blue ribbon round elbow, red ribbon round wrist, tied in bow on outside - ribbon about 30 in long when untied. 3 rows of beads round neck.

Trousers - black velvet breeches. Decorated with 2 red stripes down outside of each leg ending at bottom with small yellow bow. Between the stripes is a yellow zig-zag. Breeches fastened with buckle on outside of knee.

White socks.

Clogs - from clogger in Warrington, said to be the best. Known as Drakes leather worked, brass nails, bells on laces, irons.

Slings - yellow, blue and red ribbons tied round in that order, red at end.

**GENERAL**

Do not dance with Centres.

Stops and starts controlled by whistle but most figures called by name. Conductor would chivy dancers if going poorly and would get them to repeat badly done figures.

Stated that any combination of movements is possible. The usual performance contains two sequences (have seen three). Neither is fixed but the first usually includes stepping in 4's and 8's advance and stepping with both hands on partner's shoulders and ends with Cross Morris. The second sequence is usually shorter and includes advance danced facing out, Double Dutch and Coronation Hey and leads into processional off.

**STEPPING**

Basic polka step has the forward foot slightly crossed over, but there is no snatch back as at Royton.

Usual starting foot is inside foot, ie right for odds, left for evens. On the few times that it is necessary to change feet to have team all on same foot, the last bar of polka is replaced with 2 springy steps.

In the NUMBER ONE sequence the free foot is lifted up, not forward, on the springs. The slinging is ic ic tw tw oc -/

In the NUMBER TWO sequence the free foot is placed forward and to side, brought back behind supporting foot and rested on toe, then apart, cross apart in front of supporting foot and finally brushed back by side of supporting foot.

**SLINGING**

The men do not make much difference between "tw" and "oc".

In SET-UP it is ic ic/oc oc/ etc.

"tw" are at twice the speed of "oc"

PROCESSIONAL - very much as at Royton

Once-to-Self:- 8 bars doing nothing then 8 bars slinging  
lps rps/lps rps/lps ic/oc oc/standing still.

March:- A music - 16 bars - slinging as Once-to-Self.  
Figures to B music between each March are danced without set  
moving forward very much. Figures regularly used are,  
One-Half:-as in set dance

Turn-Round:-not as in set dance Start facing forward and all  
moving slowly forward all make complete turn clockwise with  
2 spring capers slinging oc oc/oc cross hands in front/  
then walk forward 4 steps, slinging ic ic/oc oc/ then repeat,  
all turning clockwise again. In the spring capers the clogs  
are deliberately hit together in the spring - rhythm

Cross-Sides:-face partner to start change sides moving  
diagonally forward, all making a complete turn clockwise  
while crossing; repeat to place ending all facing up. Left hand  
column passes in front of right each time. Each time seen, the  
movement was untidy as direction of turns not always consistent.

#### SET DANCE

Versions are used of all the Royton figures except "Cross-  
Sides-&-Go-Round-Him".

Polka-on-Spot used in fixed sequences, to change formation and  
to give Conductor time to think.

Inside used only in a sequence in form of "Number-Three".

Outside used only to get back into column formation in a  
sequence after dancing 4 or 8 in line.

Lead-Then-Round used only to change ends of set before start  
of dance proper.

In-and-Out only done half.

#### FIGURES

How far previously unrecorded movements derive from Royton  
is unknown.

The Conductor called what he wanted but there are customary  
sequences such that one has the impression of a dance with  
only minor changes in detail from performance to performance.

#### SEQUENCE ONE (80 bars - 1½mins)

Step-Up-&-Back:- done twice 8 bars.

Polka:- 2 bars facing up, 6 bars facing partner, in place.

Advance:- as Royton, ending both hands on partner's shoulders.

Number-Two:- as Royton, partners on opposite feet, odds start  
right foot to side.

Turn-Round:- move back to place making whole turn downwards  
with 2 steps swinging free leg back on middle beats as a "hitch"  
without raising supporting foot off ground, slings oc (2 bars)

Step-up towards partner, slinging ic ic/oc oc/ (2 bars) Move  
back to place making complete turn up with same hitch step (2 bars)

Form up into "Up-in-Fours" position by first and third couples  
falling back a little to stand outside second and fourth couples  
who move up a little. (2 bars)

Up-in-Fours:- hands on neighbour's shoulders so that only ends  
can sling. Dance "One-Number-One" odds starting right, evens left  
(8 bars) then "Number-Two" all starting right foot to side. (8 bars)

Outside:- polka and cast out to form column facing down.

Bottom line of 4 comes up middle as far as possible before separating. (8 bars)  
Step-Down-and-Back:- not always used. (8 bars)  
In-and-Out:- used to get back to places facing up. (8 bars)

#### SEQUENCE TWO (80 bars 1½ mins)

Step-Up-and-Back:- (8 bars)

Polka:- dancers polka sideways into one file odds in front of evens partners starting with opposite feet. 4 bars into line, 4 bars stationary in file while each man places both hands on shoulders of man in front of him. In this formation only front man can sling. All arrange to start next figure on same foot.

Two-Number-Ones:- (8 bars) start right foot.

Number-Two:- (8 bars) start left foot

Polka:- top couple separate and polka sideways others move up & separate to form a line of 8 across with back man in the centre. In eight in line men have hands on neighbour's shoulders only the men at ends can sling. (8 bars)

Two-Number-Ones:- (8 bars)

Number-Two:- (8 bars)

Polka:- polka and cast into column facing down (8 bars)

Number-Three:- ending with both hands on partner's shoulders.

Number-Two:- hands on shoulders position

Once saw them get to eight in line from eight in file by quick ¼ turn anticlockwise to face left on spot. To get back to column turned ¼ to face up then polka sideways.

#### SEQUENCE THREE (80 bars)

Step-Up-and-Back:- (8 bars)

Polka:- (8 bars) facing up

Double-Dutch:- (16 bars) all face partner to start. After each change face front or direction one is to move off. In general turns go the easy way facing person one is changing with. All changes done passing right shoulders. Each change takes 2 bars. Polka step and slings twist.

(1)  $\begin{matrix} 2 & 4 & 6 & 8 \\ 1 \nearrow 3 & 5 \nearrow 7 \end{matrix}$  (2)  $\begin{matrix} 3 & 4 & 7 & 8 \\ 1 \nearrow 2 & 5 \nearrow 6 \end{matrix}$  (3)  $\begin{matrix} 3 & 1 & 7 & 5 \\ 4 \nearrow 2 & 6 \nearrow 8 \end{matrix}$  (4)  $\begin{matrix} 8 & 7 \\ 2 \nearrow 1 \end{matrix}$

(5)  $\begin{matrix} 4 & 8 & 2 & 6 \\ 3 \nearrow 7 & 1 \nearrow 5 \end{matrix}$  (6)  $\begin{matrix} 7 & 8 & 5 & 6 \\ 3 \nearrow 4 & 1 \nearrow 2 \end{matrix}$  etc. ending facing down.

Step-Down-and Back. (8 bars) not always used

Coronation Hey:- (16 bars) used to get back to place.

Start all face down.

Bars 1 - 4, second and fourth couple polka on spot facing down.

First couple turn in dance between second couple into third couple's place facing fourth couple and facing up.

Third couple dance up outside second couple and turn to face up and face second couple.

7 5  $\begin{matrix} \curvearrowright \\ 3 \end{matrix}$  1 to 7 < 1 3 < 5

Bars 5 - 8 second and fourth couple change places fourth moving up outside, ending facing up, second casting in and ending at top facing down.

7  $\begin{matrix} \curvearrowright \\ 1 \end{matrix}$  3 5 to 3 < 1 7 < 5

Bars 9 - 16, dance a number one facing (2 bars) then polka to change places passing right shoulders and all ending facing up turning the easy way. (6 bars)

Step-Up-and-Back:- (8 bars)

Usually a polka facing up to precede next family of movements.

#### OTHER FIGURES

Manley usually dance sequence one at start of first dance and the following shortened sequence at start of second dance.

Step-Up-and-Back:- (8 bars)

Polka:- face up 3 bars, turn to face outwards (1 bar) and polka facing outwards

Advance:- as sequence one facing out, turn to face partner on polka in bars 7-8.

Number-Two:- facing partner.

Other figures do not seem to be used in any fixed sequences.

Number-One-&-Turns:- a One-Number-One step sequence with clockwise half turns on second step of bars 1 and 5, danced on spot in column formation. Usually followed by Number-Two.

Number-One-&-Cross-Over:- a number one stepping on spot (2 bars) and cross over to partners place with polka (2 bars) odds fill behind evens, face up throughout repeat to place. Usually followed by Step-Up rather than Number-Two.

Number-One-&-Mossley:- a number one (2 bars) followed by a mossley (2 bars) repeated. Followed by Number-Two.

Right-&-Left:- corners cross - second corners go first i.e. 3 & 2 7 & 6. Polka figure.

Bar 1 - 2 when 3 & 2 cross, 3 makes  $\frac{1}{2}$  turn clock & 2 a  $\frac{1}{2}$  turn anticlock, 3 passes to left of 2 when passing both are facing same way diagonally downwards. 3 in front of 2

Bar 3 - 4 1 & 4 cross, 1 turning anti clock & 4 clockwise, so that in passing both are facing same way, diagonally up. 1 in front of 4.

Bars 5 - 8 repeat to place facing other way

As might be expected the side often gets some of turns wrong.

Gipsy:- this is a combination of whole gip with partner and with men along the line. Men face up and polka throughout the figure.

Bars 1 - 2, polka sideways and cross with partner, odds behind evens.

Bars 3 - 4 first couple and third couple dance backwards between the other couples who dance forward up outside the others

Bars 5 - 6, partners change back, odds still behind evens.

Bars 7 - 8 first and third couples dance up outside to place and other couples dance backwards to place.

Each has danced a square facing up throughout.

One, Two and Three-Number-One, Single Mossley etc done in column facing up. It will be noticed that sequences are arranged to bring a reversed set back to place as soon as possible.

One-Half:- 1st & 3rd couples face down & polka down middle putting inside hands on partner's shoulder at start of 2nd bar, then polka on spot facing down, in other couples place for bars 3 - 4. Other couples start by moving up and turn to face down in others place hands on shoulder in 4th bar. 1st & 3rd couples split and cast up at start of bar 5, other couples move down and split in bar 6. End facing up.

**NUMBER FOUR, NANCY DAWSON or CROSS MORRIS**

Similar but differing in details from Royton. For example, start facing other way, start other foot, only one spring caper, no turn when crossed over and in one line. Notation as per Royton.

odds face down evens up      move backwards, odds up, evens down  
1.      r. / 1.      / r.      1. /

sideways to left to change places

passing back to back

clogs hit together at r.

face same way still

r.      1. / r.

1.      3/4 turn clockwise to face front  
/ 1.      / r.

sideways to right to place

passing face to face

face front

1.

/ stamp r

/ r.

/ stamp l

/

1.

/ r.

/ 1.

stamp r

/

Complete turn clockwise.....

face front

r.

/ 1.

/ r.

/ stamp l

/

Complete turn anticlockwise.....

face up & down as start

Repeat from beginning to complete turn clockwise which ends, instead of a stamp, with the men jumping forward with a spring, kicking foot forward landing feet together in one line down centre of set odds facing front etc partners standing side by side and raising joined hands between them (right hands) Of course other turn is not done.

**DANCE ORDER**

Stratford - Dance One + Lead-Then-1/2-Round SEQUENCE ONE, One-Half, Cross-Sides, SEQUENCE TWO Swing-Partners, Step-Up, Gipsy, Polka, No. 1-2-Turn, No. 2 No. 1-2-Cross, Step-Up, Polka, CROSS MORRIS.

Dance Two + Step-Up, Polka Advance-Outwards, No. 2, SEQUENCE THREE, Polka, No. 1-2-Mossley No. 2, Step-Up, Polka, March.

Bebington - Dance One + SEQUENCE ONE One-Half, Step-Up, Right-2-Left, Hands-Across, SEQUENCE TWO Swing-Partners Step-Up, Gipsy, Single Mossley, No. 2, Polka, CROSS MORRIS.

Dance Two + Step-up, Polka Advance-Outwards, No. 2, Hands-Across-2-Back, Step-Up, One-Half, 3/4 No. 1, No. 2, Step-Up, Gipsy, No. 1-2-Turns, No. 2, No. 1-2-Cross-Over, SEQUENCE THREE.

Dance Three + Step-Up, One-Half, Right-2-Left, SEQUENCE ONE, Step-Up, Gipsy, Step-Up, No. 1-2-Turns, No. 2, No. 1-2-Cross, Step-Up, Polka, No. 1-2-Mossley, No. 2, Step-Up, Polka, CROSS-MORRIS.

Dance Four + Step-Up Polka, Advance-Outward, No. 2, Cross-Sides, Single Mossley Hands-Across-2-Back, SEQUENCE THREE, No. 1-2-Cross, Step-Up, Polka. (I will not guarantee these 4 orders)

Now Brighton - was filming - saw all figures danced, although did not record all.

MORE NOTES ON ROYTON AND MANLEY MORRISSES

ROYTON

Step: the step included an exaggerated snatch back of the free foot on the hop.

Step-up: Howison and Pilling were told by Coleman that the older form of Step-up had a spring from one foot to the other instead of the hop and swing.

ie 1 r / 1 l r / instead of 1 r / 1 hl /

Coleman used to like to catch out the Royton side by calling unexpected order of figures and then make them repeat it until they got it right.

Manchester MM use a Royton figure : The set does "Insides" going down middle following the top pair, then turn in again at the bottom and come up in single file. Facing up all do "Single Mossley" twice.

MANLEY

Sources: Fisher Cassia film of 1952 with McDermott as conductor. Side seen at 3 shows at Albert Hall in 1971 and 3 shows at Bath on Bathampton Day of Dance 3.7.76.

Order of Movements: The 1952 film showed no set sequences. Also the hands were higher than in the 60's and 70's in the twists and slinging.

In the late 60's the Manley men were used to set sequences and although they are supposed to be able to dance to arbitrary calls, they could be very easily thrown if the sequences were departed from very much.

At the Albert Hall they introduced "No. 5" which they spoke of the year before as being working up. At Bath they had "No. 6" in use. At the Albert Hall the calls were "Up" for Step-up, "Inside" for No. 3, "Side" for lines separate, "Back to Back" for right & left.

Sequence Four: Step-up, polka, advance-outwards on 1 No. 1, No. 2.

Albert Hall:

Show 1: Processional: Seq 1, inside, r&l, Seq 2, swing partner, step-up, gypsy, No. 1 & turns, No. 2, step-up, No. 5, step-up, Polka to face up/down, Nancy Dawson.

Exit: sling, Seq 4, hands-across, No. 1 & turns, No. 2's, Seq 3, Double Mossley, off.

Show 2: Seq 1, One 1, r&l, Seq 2, swing partner, step-up, gypsy, No. 1 & turns, No. 2, step-up, polka, Nancy Dawson.

Exit: sling, Seq 4, hands across, Seq 3, processional & Double Mossley twice.

ERROR - in previous notes on Sequence Two in line of 8 across it is 3 No. 1's. The dancers do the No. 1's etc with odds and evens on different feet, then change to same foot for the 2 polkas at end, right foot forward first, and 4 No. 2's on same foot.

At Bath all four sequences were used again in very similar fashion.

Figures:

Swing Partner: 3 complete revolutions and face up at end. Arms round waists.

Polka & Cant: after line of 8 across, lines, when in column facing other way, move in sideways in bars 7-8 to recover normal line separation.

Hands Across: right hand star in 4's, 1 bar in, 6 bars going round twice with polka step, 1 bar out to face up.

Polkas: before Nancy Dawson, turn to face up (evens) or down (odds) in bars 3/4.



Nancy Dawson: oc. throughout.

No.3: Stepping - step-up & 2 polkas - 1 2 / 3 hop / polka / polka /  
then caper caper / polka / five times and 2 polkas with both hands on  
opposite's shoulders. 16 bars in all.

In & Out: top pair turn in to start, all rest turn any way to face up.

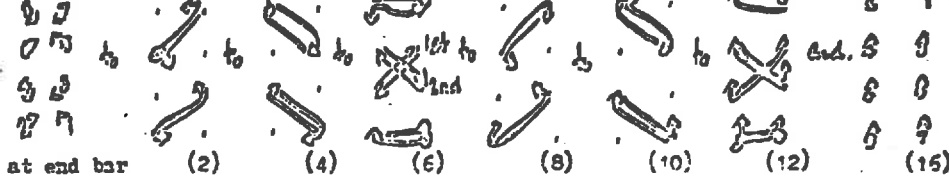
Turn-round (in processional): 1-23 funny step sideways, 2 times for complete turn. Arms  
2 twists at head level then cross hands over chest, left hand over right

Step-up: forward - inside, outside, inside, hop inside & other foot raised up by shin  
so knee forward.

backward - outside, inside, outside, hop outside.

Slings both ways - i.e. oc. oc.

Double Dutch.

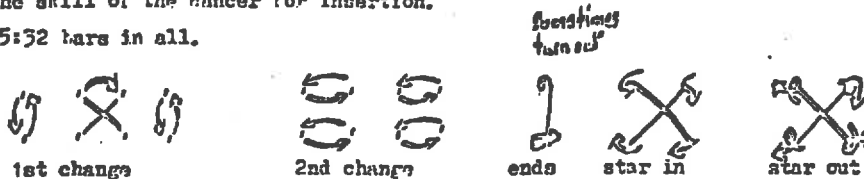


At start all face across diagonals in last bar of preceding bar of polka.

Movement completed in 12 bars and 4 bars polka facing other way.

When seen (as above) there were few extra turns in the passages. These turns are  
usually clockwise and at the discretion of the dancer, and therefore depend on  
the skill of the dancer for insertion.

No.5: 32 bars in all.



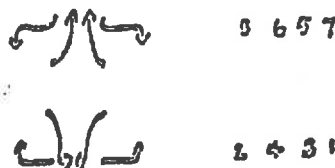
Progression round set and back to place by alternate first and second changes. In  
the first change the ends cross over to the right and the centre 4 star  $\frac{1}{2}$  way  
round (2 places). In the second change the pairs on the sides pass to the right.

Each change takes 4 bars of polka, 2 polkas to pass and 2 for a turn clockwise  
from  $\frac{1}{2}$  to  $1\frac{1}{2}$  of a revolution. The passing at the ends is done back-to-back and on  
the sides face-to-face.

No.6: 32 bars in all. Start all facing up.

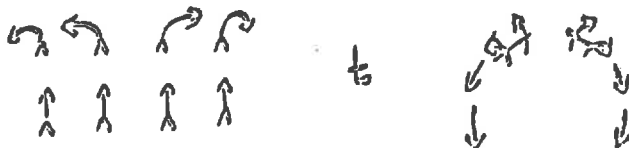
Each movement has the same 4 bar stepping sequence of 2 walking steps, starting  
inside foot and 3 polka steps.

- (a) 1st pair turn out, move out and face in.  
2nd pair move up and face in.  
3rd pair move backwards and face in.  
4th pair turn out, move out, turn up to face in.



- Additional Manley 3.
- (b) 1st pair move below 2nd pair  
 2nd pair change sides  
 3rd pair change sides  
 4th pair move in above 3rd pair
- (c) 1st pair cross over and turn to face up  
 2nd pair continue to move out then turn to face down  
 3rd pair continue to move out and turn to face up  
 4th pair cross over and turn to face down
- (d) 1st pair move up to top and turn to face out  
 2nd pair move diagonally into middle and turn to face up  
 3rd pair move diagonally into middle below 2nd pair  
 and turn to face down  
 4th pair move down middle to bottom and turn out
- (e) 1st pair move out and turn down  
 2nd pair move up middle and turn in to face across  
 3rd pair move down middle and turn in to face  
 4th pair move out and turn up
- (f) 1st pair move diagonally into middle above 4th pair  
 2nd pair cross over  
 3rd pair cross over  
 4th pair move diagonally into middle
- (g) 1st pair change sides and turn up  
 2nd pair move out and turn down  
 3rd pair move out and turn up  
 4th pair change sides and turn down
- (h) 1st pair move up middle to place  
 2nd pair move in diagonally and turn up into place  
 3rd pair move in diagonally and turn up into place  
 4th pair move down middle and turn in to face up in place.

Polka and Outside rest: path is,



MARSTON, near Northwich

Music: 100 Pipers etc. "All sorts of music including a piano"

Sticks: two short sticks or one ended Carnival wavers

Step: almost everything is danced to the sequence 2 polka steps, 4 hopsteps.

Hands: in general hands up & waved forward & back at head level each bar of polka and down at sides in the hopsteps. In turns free hand up at same height as hand doing the turn/star

Source: from a woman aged 50 living on edge of Reading, Berks in late 60's. Taught by a Mr & Mrs Sherrif. Danced as a teenager. Changed dance while in team. Did not remember dances but the following movements.

All figures have "Up-Street" between.

On road - 2 polka steps forward up street and skip across to other side of road, 2 polka up street on other side and skip back. Repeated at conductor's whim. Believed two bars of each but may have been twice as long.

On stage - the 2 polka are done travelling backwards, so that in the skip across they return to their starting line etc. At end stop in single file, 1 hand on sh in front, r up. Was not danced slow like the clog morris

1. Up into line: sort of gipsy up the set. Face up throughout - 2 bar polka on spot, 2b move up into line of 4, 2nds between 1sts who move back a bit. 2 bar polka in line then 2nds skip forward to 1st's original place, 1st's falling back into 2nd's place. Repeat 1sts going up between to place, 16 bars in all. Work in 4's.
2. Turns: corners turn by right once around to place, believe taking 8 bars. Other corner polka on spot, then move forward/back to other corners place, step in their place & return to starting place. Repeat other corner, who turn right hand as well. Do not know if non turning two turn on spot in polkaing.
3. Inside: cast inside and change sides to reverse set - odds inside evens. In the last two bars cross back to own side passing right shoulders and  $\frac{1}{2}$  turn down to face down. Repeat to place coming in at the bottom, odds inside again.

Some figures had turns on spot - not sure if all figures did or whether it was only the one year. All turns seemed to be up ie towards music so dancers did not always turn same way but it was dependent on the way they were facing. In turn, inside hand straight up.

4. Cross Over: turn single and skip into line, turn single again & skip to other side and end facing up. Turn single to face back across and into line again, turn single in line and skip back to starting place and end facing up again.
5. Turn on spot and change places. Really a sort of half hey, like Lichfield involving all 8. Done as two half heys and called "First Hey" and "Second Hey" separated at least by an Up-Street. Bars 3-4, in 4's, corners cross, presume 1st corner first but did not know. Bars 7-8 cross at tops and sides. Bars 11-12 cross corners in 4's etc. All passes are right shoulder. It is possible for all of the 4 to pass together if they take care to keep their relative position round the 4 and get their shoulder well into the centre. The Up-Street between could be down instead of up (so could some of the others)

There were other more complex figures but the detail could not be recalled. She distinctly remembered two movements for 8 quite unlike the rest called "Clover Leaf" & "Scots Reel". In each the middle 4 do part of right hand star to polkas and then turn a corner by left hand, and star on and turn etc.

6. Clover Leaf: move on one place each time, so turn each corner in turn
7. Scots Reel: move on two places each time, so always turn the same two corners.

An order to use these figures is 1, 2, 6, 3, 4, 7, 5I, 5II with Up-Street to start, between and end.

~~It has become common to do this dance with garlands and in clogs. Variants that have been done (A) Thistle's Nest;~~

Up-Street: crossing over can not be symmetrical. Fig 1: top pair turn in and face down in line of 4 while 2nds face up, go down & turn out to face up in 2nd's place etc. Fig 4: into line and all face down, away from music, each time. Fig 5: 1st corner cross, tops and sides, 2nd corner cross, tops and sides, so not a symmetrical movement. In Fig 5 do not turn on spot but do 2 polkas on spot facing in and crossing sticks low down. In Fig 2 corner turns only  $\frac{1}{2}$  way so that at end of bar 4 all 4 in line as corner turning, turns in to come back other hand to place. Step on spot facing original direction 1 bar, turn 180 deg on hop & 1 bar on spot facing back - figure done with polka throughout.

(B) Knots of Hay:

Fig 4: all turns down. Fig 2: right and left turns 4b each. Fig 7: neutrals do not turn on spot

Fig 3: change sides & ends in 4b, on spot 2b, cross over 2 b. etc. Heys: alt r & l shoulders.

MAWDSLEY/LEYLAND/KESWICK MORRIS

**Sticks:-** one in each hand, 13" by 1" diam. Loop at one end. Other end one bell & 4 3" to 4" long streamers.

**Music :-** jigs.

ROAD DANCE - duple minor sets

**Start:-** lines stand back-to-back with partners. All move 4 steps apart, l.r.l then throw out r. & make  $\frac{1}{2}$  turn to face, brushing left foot

**Sticks-& Turn:-** processional form of Stage Dance figure.

Advance in cus. sideways, partners facing with slow hopstep (ie. one step & hop per bar) Start with up side foot. Wave sticks cross & out (cross = right hand over left) for two bars. Then all turn once around, up, with same step & sticks in 2 bars. Repeat (4 bars)

**March:-** all face up & march forward for 8 bars.

**Figures:-** all figures preceded by sticks-&-turn and march. Figures varied at will in processional. All are done moving forward all the time, keeping up with the band. Usual step - skipping.

- (i) Right & Left Hands-Across
- (ii) Right & Left Through (ie. partners cross, change down sides etc)
- (iii) Right hands across for 8 bars.
- (iv) Diagonals Cross & Half Right & Left.
  - Bars 1-2 1st corner cross      Bars 3-4 2nd corners cross
  - 5-6 change places with partner
  - 7-8 change places with neighbour along line.
- (v) Turn Around
  - Bars 1-2 partners face, advance 3 steps & upon meeting in line all make half turn to face out on 4th step.
  - 3-4 Return to places, 3 steps & a half turn.
  - 5-8 Arm with neighbour, along the lines.

STAGE DANCE for 4 or 8 couples.

Each figure starts with "Up-&-Down", "Sticks-&-Turn", "Arming-to-another-position" & then a distinctive movement.

**Up-&-Down:-** in column, start outside foot. Sticks held dangling vertically from hands, arms at side of body.

3 steps moving up then half turn outward by twisting on ball of supporting foot, swinging free leg out & round. (2 bars) Repeat down Then repeat all (8 bars in all)

**Sticks-&-Turn:-** "skipping & twist" - the following done twice.

Face front				Whole turn anti-clockwise
cross out	cross out		cross out	cross out
l. hl.	/r. hr.		/ l. hl.	/r. hr.

On hop, free leg is thrown out & swung across supporting leg - called "crossed legs". Evens reverse feet & turns (ShaF)

Arms - elbows at side. Sticks crossed mostly by wrist movement. They are alternately crossed right over left & thrown out

**Twist or Arming:-** free hand up. Probably use the slow hopstep.

At start of this cus that are twisting move to place from which they will start the following figure.

the dance comes in two sizes - for 8 & for 16. The extant notes are for 16.

Once to Yourself:- stand in two lines facing up. 1st figure preceded by Cross-Over done thus:- begin outside foot (one nearest band) Steps as in "Up-&-Down". Face front, the 2 sides advance & meet (2 bars) pass (right shoulders?) & turn round outward (left?) to face (2 bars) Repeat in reverse to place. On mid beat of bar 2 swing free foot forward, on mid beat of bar 4 turn on ball of foot with free leg out.

FIGURE ONE:- after "sticks-&-turn" do Fig. 4 of road dance in 4's and then arm partner for 8 bars. (it's difficult to interpret notes for this movement)

FIGURE TWO:- starting from

Ends arm with partners, rest with neighbours (8 bars) ending as below

1w 2w 3w 4w 5w 6w 7w 8w  
 v v v v v v v v  
 ^ ^ ^ ^ ^ ^ ^ ^  
 1m 2m 3m 4m 5m 6m 7m 8m

From this new position dance "sticks" without turns for 16 bars, ending up in original positions facing up.

3w 5w 7w  
 v v v  
 ^ ^ ^  
 2w 4w 6w 8w < 3m  
 3m 5m 7m  
 v v v  
 ^ ^ ^  
 2m 4m 6m

FIGURE THREE:- Arm in pairs, 1, 4, 5 & 8 with partners, rest with neighbour to end thus; (8 bars)

2w < 3w 6w < 7w  
 1w 4w 5w 8w  
 v v v v  
 ^ ^ ^ ^  
 1m 4m 5m 8m  
 2m < 3m 6m < 7m

In two squares of 8 dance a grand chain, arming, 1st right with partner, left with next, right with next & left to partner, turning 1/2 way round & coming back along same track to place. (8 bars) Then 1, 4, 5 & 8 c/s step in & face and dance "sticks" without turning while the others do a grand chain around the outside, to skip step, turning back on meeting partner (16 bars)

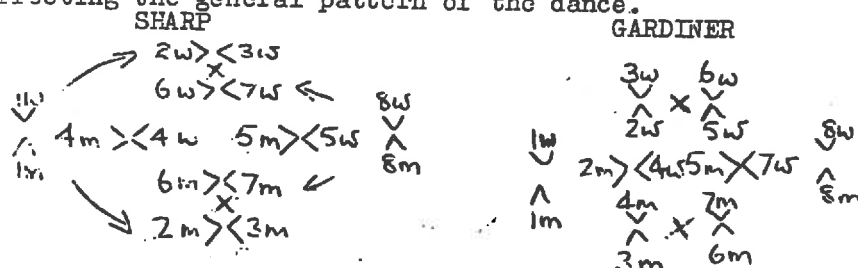
FIGURE FOUR:- Arm in pairs as in fig. 3 & end in same places but at right angles thus,

3w 7w  
 v v  
 ^ ^  
 2w 6w  
 1w < 1m 4w < 4m 5w < 5m 8w < 8m  
 3m 7m  
 v v  
 ^ ^  
 2m 6m

In this position all do "sticks" without turning for 8 bars. Then inside rings walk round clockwise, outside rings counter-clockwise (direction one was facing in fig. 3) Arm with person one first armed with (outside with inside) when met & return to place opposite way. (8 bars) arm again and repeat walking in circles.

FIGURE FIVE:- arm in pairs as fig.3 ending as in fig.3 (8bars)  
 Cus.4 & 5 then do "sticks" without turning while all the rest do  
 one grand chain, without arming, all the way round, all finishing in  
 normal formation facing up.

FIGURE SIX:- said to be the old form of fig.5. There is a difference  
 as to who arms who to form the figure between Sharp & Gardiner MSS.  
 ShaM gives one way - arming same person as figs 3 - 5 - which is  
 implied for this figure in Gardiner MSS for fig 3. However ShaF  
 has the Gardiner MSS way (even if crossed through) The latter is  
 more likely to be right but if one takes Sharp's way then only in  
 fig.2 does one arm someone else in the dance (it is not clear who  
 one arms in fig 1 - it is most likely partner but could be as other  
 figs.) and fig.2 could easily be adapted to match the others without  
 affecting the general pattern of the dance.



The second way is probably the easiest to get to. Then the outer 4's  
 (2,3,6,7 in Sharp's) do right hands across for 8 bars while rest  
 "sticks" without turning. In hands across hold sticks in centre  
 vertically. Then outsides (1,2,3,8 in Sharp's) do a grand chain,  
 arming right & left while rest do "sticks" without turning. (16bars)  
EXIT FIGURE:- Dance Up-&-Down then use sticks to make arches, march  
 under from the back & single cast & lead off.

Note that the movements are based on the chain (or circular hey) not  
 the reel (or morris hey). There are possible uncertainties in the MSS  
 - if the notation is rationalised one would always swing the same  
 person & fig.1 would become a simple chain for 4 (ie a complete right  
 & left through) Arming implies elbow swing. Chains must surely have been  
 done to fast skip step to get round. There is a hint that one might  
 chain till one meets the person one started with & then arm him till  
 the end of the phrase before returning or carrying on. Right arm for  
 arming. End all figures in two lines facing up.





### MEDLOCK EDGE

Source: Manchester Morris at Sidmouth 1977

Set : 8 dancers and 2 conductors - 2 short sticks

Step : Polka - hands up and high twists.

Walk-Up: up and back twice, 1, 2, 3, kick, 1, 2, 3, together. Hands Brackley like twists for all walking. Right hand clock, left anti at waist level, across body, vertical plane.

1. Cross-Over: Approach to meet with 2 polkas, retire half way back on walk steps, cross over 4 polkas, passing right shoulder. Repeat to place but polka all the way. 
2. Stars: Star half way round, make a circle & retire backwards to opposite diagonal's place with walk step, then polka to middle & back. Repeat to place with left hand star but polka all the way. (unsure of phrasing)
3. Partners turn by right hand once round polka throughout.
4. Diagonals Cross, pass left shoulders & a complete turn and a half in crossing.
5. In 4's, hay on sides with polka step.
6. "Outsides" - up middle and hands touch.
7. Caper O'er : Go round opposite with springy steps and low hand waves (whole gyp like) in a big loop, 8 steps.   
On spot, step, right foot to right & forward then back, then behind and back, turn & spot anticlockwise walk step.  
Repeat and end facing up with feet together & making a military salute with right hand stick.  

MIDDLETON - units of 4 - usually 8

Music: Girl I Left Behind Me

Step : 123h polka step but free foot not crossed over

Hands: continuous twist of "tiddlers" overhead, right c.cl, left clockwise.

1. step on spot till ready then move forward 4 bars and backwards 4 bars.
2. face partner, move forward to meet, backward to place and then back-to-back with partner, passing right shoulders. Each move 4 bars - 16 bars in all
3. swing partner right and left 8 bars each way
4. top pair cast in, lead side down middle, cast up and lead up outside of set - 16 bars
5. partners face, polka to meet (2 bars), lower hands and cross wrists and touch partners' hands, holding this for 2 bars, fall back to place - 4 bars. Repeat all - 8 more bars.
6. in 4's, right and left hand star.
7. step on spot facing up.
8. "Cross Morris" - collected before 6&7 once only if stationary, repeated often in process  
Face up - walk 3 steps forward. then spring throwing free leg up, one step per bar (4b)  
repeat backwards, 3 steps & spring again (4b).  
Still facing up throughout, cross over with partner and back again, polka (8b)

MIDDLETON JUNCTION - a younger side

Step : 123h as in Cotswold Morris step, free foot forward and raised about 6 in.

Hands: up, shake forward and back, 4 times each way to a bar

1. forward (2b) and back (2b) with morris step done 4 times, in column facing up
2. face across - back-to-back (4b) and cross-over to partner's place (4b) passing right shoulders first and turn right at end.  
repeat to place.
3. top pair cast out, lead set down outside and up the middle. Leader goes down the middle and brings them up. (16 bars)
4. partners face, polka up to centre of set and shake right hands then cross over to partner's place (8 bars).  
repeat to place shaking left hands (8 bars)
5. in 4's - right and left hand stars, letting centre tiddlers hang down. (8 bars each way)
6. as figure 4 but put a hand on partner's shoulder instead of shaking hands in bars 3-4.
7. "forward and back" - all face up and all start with the left foot.  
2 bars - 3 walking steps and a caper moving forward, hands up in a "V" throughout  
2 bars - ditto back to place  
2 bars - 2 morris steps forward  
2 bars - 2 morris steps backwards  
Repeat (8 bars)
8. All face up - wave both hands together, once each way per bar, to left and right, bending elbows above head (12 bars)  
In last 4 bars turn twice on the spot ending with a jump to land feet together, while the arms swing down and up.



MILKROW PROCESSIONAL - also taught by Froome, M M M

Music: Rushcart Lads, Long Morris, Girl I Left Behind Me, Cornish March.

Step: Polka step unless specifically stated

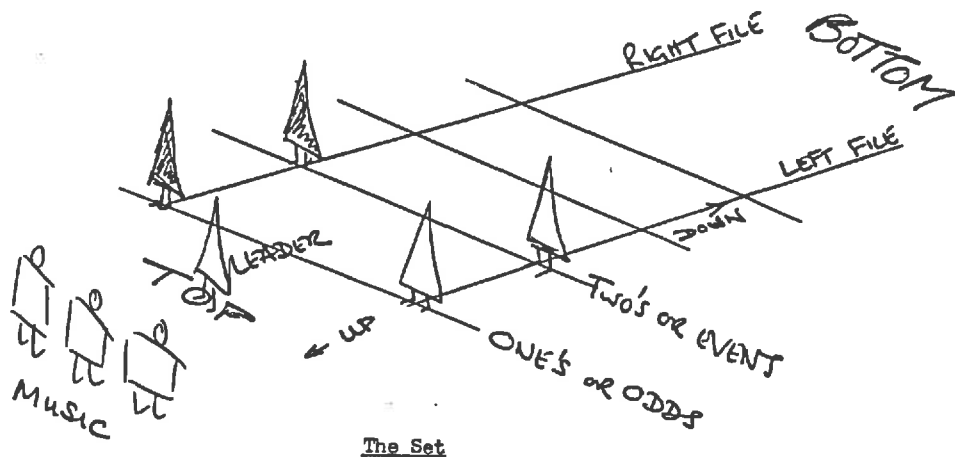
Hands: slings: in walk, inward circles (as Royton), both inward and towards body, start come over top of circle towards body, almost in vertical plane parallel to direction dancer is facing. Hands out in polka.

1. "Step-Up" : Walk forward 4 steps, 2 polka steps on spot, walk backwards 4 steps, 2b polka steps on spot. Repeat again, 16 bars in all. This occurs between each figure.
2. "Cross-Over" :  $\frac{1}{2}$  gyp like movement, dancers passing and retiring backwards on same track. Partners face, move forward on 3 walk steps and a jump to land feet together, 2 bars of polka on spot, repeat backwards to place (8 bars). Repeat to other side of partner.
3. "Two-Across" : Turn partner, knuckles touching, polka continuously.
- 4/5. "Outsides" and "Insides" - cast out or in and lead round to place. Optional figures.
6. "Cross Molly" : in 4's, right hand star
7. "Reel" : alternative to fig 8 - use both when going through sequence twice. A reel on sides, started progressively by top pair, bringing other pairs in in turn, giving rights and lefts, touching knuckles in passing.
8. "Up-in-Fours" : All move forward 32 bars, turn and move back 32 bars. On a stage this has to be arranged to fit in properly.
  - 1 - 2 : all walk forward, 2nds move up between 1sts to make line of 4s
  - 3 - 4 : all polka on spot
  - 5 - 6 : all walk forward, 2nds move forward into column ahead of the 1sts.
  - 7 - 8 : all polka on spot
- 9-16 : Repeat: 1's going between 2's. At end all turn to face back.
- 17-32 : Repeat going the other way, 1's moving up first.

# MINDEN ROSE

RLD's Team in Hampshire

## GENERAL MATTERS



The Set

### Steps:

- Walk - springy, on the balls of the feet not heels, dancing not striding.
- Skip - an uneven rhythm, usually to jig (6/8) tunes, taking a step and a hop on each foot alternately, usually two skips to a bar. The free leg on the hop should be brought up quite high, thigh nearly horizontal & shin nearly vertical, foot horizontal not "pointed" up or down.
- Polka - another broken rhythm step to polka tunes (4/4). The weight is on the rear foot and the movement is "hop, hop, change". That is, standing on one foot, hop twice and then change the weight to the other foot on the same spot on the ground. On the first hop the other or "free" foot taps the ground, with the ball of the foot, the other side of the supporting foot.

### Hand Movements :

- Swing alternately - as in ordinary walking - swing forward the opposite arm to the free leg in the hop.
- At sides - hands and arms straight down at sides of body, sticks held horizontally forwards.
- Up - hands by ears, sticks roughly horizontal and fore and aft
- Crossed - above heads and ends crossed.
- Shake - twist of wrists to shake sticks and make bells ring
- Turns & Arches - active arm up sloped at 45 deg, stick crossed with other dancer, other arm usually sloped down at 45 deg
- Candles - sticks held at bottom, held vertically in front of chest, elbows into sides

MINDEN ROSE

THE ALTON MORRIS

Steps : Skip and an exaggerated skip where instead of the thigh being raised high the foot is kicked forward like a Cotswold Morris single step

Tune : Lilliburlero, first popular in 1688, the year of the "Glorious Revolution" against James II and the arrival of William of Orange.

Sources : It owes something to Handforth Morris' Alderley Edge dance and to David Robinson's teaching of various Cheshire dances over the years. But it is specially our own.

Title : What other name for the longest and most spectacular of our dances.

Formation : two lines of 8, 16 in all, but can be done with 12 with some loss of effect.

Music : The chorus is to A's, the Figures to B's. Figures are from 8 to 32 bars long.

CHORUS : skipping on the spot. "ONES AND TWOS" - all the ones dance for 4 bars, then the twos, then the ones again and then the twos again. 16 bars in all. The dancing is 3 bars of high skipping on the spot, followed by two hops with kick forward on the hop. Hands in the skipping are by the ears, shaking the sticks and bells, and thrust up high in the air on both kick forwards. When not dancing still hold sticks up by ears.

FIG 1 - SINGLE FILE - 16 bars. It pays to have the dancers graded in height with the shortest as number one etc. Both files face in across the set, and skip forward into one line down the centre of the set, turning to face up. 4 skips in, 4 facing up. When moving in this dance hold sticks in "candle" hold. All continue skipping, waving both sticks from side to side, first to right, changing side every hop. The wave is from the wrist not the elbow. 8 skips. All turn to face out and skip out to place, 4 skips, face up on spot, 4 skips, and then all wave, starting to right first, for 8 skips.

FIG 2 - CAST AND TUNNEL - 32 bars. Led by the top pair, the files cast out and dance down the outside of the set to the bottom, they must go down for 16 skips before turning up, they must go at least as far as where the bottom of the set was at the start of the dance. Turn in in pairs, cross inside sticks and slope outside ones at 45 deg down, and come up the centre in two close files to the very top of the set, 16 skips. At the top, the first pair turn in and go under the arches formed by the crossed sticks, and dance shoulder to shoulder back to the bottom of the set, 16 skips, hands in candle position. They should go down as far as they did in the first cast before turning out and coming up along the original position of the files. All dancers should get to their own position at the same time, the leaders should not dash away, and the back markers should not lag behind.

FIG 3 - TURN NEIGHBOUR - 8 bars. Ones take half turn to right to face to right, twos take a half turn to left to face to left and cross inside sticks with neighbour and turn each other once round by the right, 4 bars. Turn in to face the other way and turn back by the left to place and end facing up.

This figure can be extended by adding waves on the spot, as in fig 1, after each turn.

Note that in the turn it takes 2 skips to go round a  $\frac{1}{4}$  turn and pairs should try and keep together in this.

FIG 4 - LINES CROSS - 32 bars. While right file skip on spot, the left file skip across the set and stand in front of their partners in single file, 4 bars, all face up and wave, 4 bars. Right file now skip over to the left side and all wave. Then the original left file cross back to own side so that all are in single file again and all wave, then original right file come back to own side and all wave.

FIG 5 - CAST AND UP OTHER SIDE - 32 bars. Led by the top pair, the files cast out and dance down the outside of the set to the bottom as before in fig 2, then turn in and cross over to other side, left file dancers going in front of their partners, interleaving, and come up on the other side of the set, 16 bars in all. Cast out again and repeat to place.

In this and similar figures, especially if there are only 12 dancers, if the dancers finish the movement with 4 or more bars to spare, the dancers should face up, skip on the spot and wave.

FIG 6 - SMALL SQUARES - 24 bars. Partners turn  $1\frac{1}{2}$  to change places, each half turn is by the right and takes 4 skips, 2 bars, 6 bars in all. Neighbours turn by the left  $1\frac{1}{2}$  times round to change places on the side, again taking 6 bars. They are now diagonally across the square from where they started. Partners turn by the right again  $1\frac{1}{2}$  times round to get back to own side but in neighbour's place and then turn neighbour on the side  $1\frac{1}{2}$  by the left to end in place.

As this seems to cause difficulty because it does not phrase to the music the alternative is to turn partner by the right and by the left, 8 bars in all, similar to fig 3. This is much shorter and could be extended by waves.

FIG 7 - AEROPLANES - 16 bars. Stars in 3's. With 16 dancers 5 stars are formed, with 12 the centre one is not formed. The centre four of the set form a star, and the three at the end of each file form a three handed star. To form the 3 handed star, the end of the file moves out to the side of the set and towards the middle of the file, the next nearest the end moves towards the end and inwards, the third from the end moves up the line of the file towards the nearest end. The dancers take 4 skips to reach the star formation with sticks in candle position, 4 skips on the spot with the inside right hand sticks crossed in centre ready to start a star, 8 skips to go once round clockwise as a star, turn in and 8 skips back making a left hand star, 4 skips on the spot, hands in candle hold, facing the centre of the star and 4 skips back to place and turn to face up.

FIG 8 - DIAGONALS - 32 bars. The right file turn in to face down, while the left start facing up. The top of the left file and the bottom of the right file lead their files. They cross along the diagonal of the set, everyone passing left shoulders till they come alongside their original partner, then they skip on the spot with left sticks crossed waiting for the end of the musical phrase, 8 bars. They turn each other by the left once round in 2 skips and continue in the same direction as before across the diagonal and then up (left file) or down (right file) the other side to end on the opposite side of the set in one's partner's place, 8 bars. All this is done again, lead by the same two dancers, along the other diagonal of the set, this time passing right shoulders, and holding with right sticks crossed, turning quickly by the right and continuing to one's own place.

FIG 9 - CAST AND UP IN FOURS - 16 bars. Led by the top pair, the files cast out and dance down the outside to the bottom, turn in and wait for the two's to come between the ones to form a line of four and then dance up to the top followed by the other lines of 4 in turn. The set is now in a square if there are 16 dancers,

The next chorus is still done Ones and Twos as before, the same dancers doing it, even though the formation is now different.

FIG 10 - STARS IN FOURS - 16 bars. The big square is made up of 4 small squares of dancers. These small squares form four handed stars, otherwise it is danced just as Fig 7.

A possibility is that the left hand stars rotate the opposite way to the right hand ones.

FINAL CHORUS - all dancers dance the 4 bar sequence twice through together, not in turns. End feet together, sticks crossed overhead.

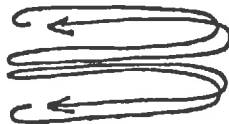
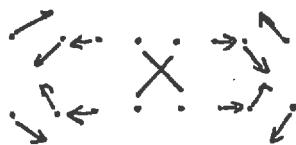


Fig. 2.



Fig. 5.



to form

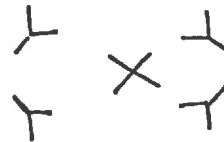


Fig. 7

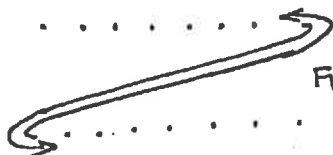


Fig. 8.



Fig. 10

## THE CARNIVAL DANCE

Steps, : walking, holding two sticks, arms swung alternately, "naturally".

Tune : Marches - such as Marching Through Georgia or Sousa marches, in 8 bar phrases.

Sources: inspired by Abram Ring Dance - but really unique. Aim was to produce a simple dance, for any even numbers of dancers, which could be used to end shows and if desirable bring members of crowd into - in that case the victims should be number 2's.

Title : Named after first Major outing of Team in 1983 in Alton.

Formation : a big circle, even number of dancers, numbered 1's and 2's, 1's of left.

Once to Self - stand feet together, facing into centre, arms at sides, turn on last beat.

- 1 - All walk round circle to left, clockwise, 8 bars, 16 steps.
- 2 - All walk with short steps to centre of set, to end shoulder to shoulder, 4 bars, All walk backwards out to ring again, 4 bars.
- 3 - All walk round circle the other way, to right, anticlockwise, 8 bars, 16 steps, and end facing centre.
- 4 - All the 2's walk to the centre with normal strides, 4 steps, and back to ring, 4 steps, while 1's walk <sup>backwards</sup> ~~away~~ from centre 4 steps, and walk forward to ring, 4 steps. This is repeated, but in the second half the 1's and 2's do not form a ring but a pair, shoulder to shoulder, facing clockwise round the ring, 2's on the inside.
- 5 - All walk in pairs clockwise round the circle, 8 bars, 16 steps.
- 6 - The 2's walk to the centre of the set, 4 steps, and retire, 4 steps, twice, while all the 1's continue walking round the outer ring for 16 steps.
- 7 - The 1's turn inwards and reverse direction to walk anticlockwise (to right) round the outside ring. The 2's half turn to their left and walk clockwise (to left) round the inside ring for 16 steps, 8 bars. The rings go counter to each other unlike movement 5.
- 8 - Meet one's partner - when depends on how many are in the set - with 16 dancers it is about the end of a musical phrase with more dancers it will be later - and turn by the left hand, the inside hand in passing, to the end of the next musical phrase, up to 8 bars, and end with both facing into the centre as at the start of the dance.
- 9 - All walk to centre and back, 4 steps each way, walk to centre and stop, shoulder to shoulder, raise both arms up then out, to form a basket, linking arms behind neighbours, one's own right arm over the left arm of the right hand neighbour which makes the next movement the most comfortable, put one's right foot forward just in front of the left. 8 bars in all.
- 10 - Basket - all move round to left, clockwise for 8 bars and stop and pause before walking off in single file.

As a finishing dance the musicians stand in the centre of the set with any special guests. At the end they lead off last at the end of the file of dancers.

MANDEN ROSE

THE CROSS AND PILLORY REELS

Steps : skip, carrying two sticks, most of time swung alternately.

Tune : Ninety Five

Source: Plymouth Stick Dance as danced by Plymouth Maids at Tavistock 30.1.82, shortened.

Title : Named after a lane in Alton, this dance is a trial, test and retribution.

Formation : for 8 dancers in two files of 4.

- 1 - cast out from the top and everyone follow, into a circle, following up after the bottom dancer immediately, to make a proper ring rather than a flat ellipse. 8 skips brings the top pair about half way up the set.
- 2 - cast out again from the top, but come in more at the bottom to come up into single file, 8 skips.
- 3 - up in single file, left file in front of right and mark time till all are in line, 4 skips,  
Odds only, turn to their left to face other way, and continue to mark time, 4 skips.
- 4 - Reel of 8 all the way round, start passing left shoulder, and then right, going alternately. At the end of the set each dancer passes left to get to the end, turns on the spot to face back on 2 skips without passing anyone, and then passes the next dancer approaching by the left again. The turn at the end should be to the right, so that the dancer does as it were an extra loop, but usually it is done to the left. Dancers must remember to wait before coming into the reel again. Each passing takes 1 bar, 2 skips. On each passing the dancer hold up the outside arm in the passing, up at 45 degree slope. The reel takes 16 bars, 32 skips, but is across the music phrase because of the 4 bars taken by move 3, but it comes right with the 4 bars of move 5.
- 5 - All half turn and face out to starting place and skip out, 4 skips and then turn to face down and up ready for move 6, marking time with 4 skips.
- 6 - 1st and 3rd pairs face down, 2nd & 4th face up at start. Reels of 4 on the side, passing first with right shoulder and then in the centre with the left. In this reel passing at the end is by the right, passing in the middle is by the left, the turn at the end is always to the right. The reel takes 8 bars, 16 skips. End all facing up. The left hand file have difficulty in going into move 7.
- 7 - Cast in twos twice, like move 1 but 1st and 2nd, 3rd and 4th on each side dance little circles for the two of them, 8 skips plus, the turns are out, left file to left, right file to right, and lead straight into move 8.
- 8 - Reels of 4 across the set. Started by 1st and 3rd pairs in the centre, passing right shoulder first, and all passing left at ends and turning to left to come back, fall out at end and face up, and if music left, mark time.
- 9 - As 1, 2 & 3, leading off in single file.

NOTE - every reel is different

MINDEN ROSE

THE NEW CROSS AND PILLORY POLKA

Steps : polka, start -inside foot forward first.

Tune ; English Polka - Sussex tune

Source : rework of a rework of the Old Cross and Pillory Reels

Title : because of the source & the new building in Cross and Pillory Lane.

Formation : for 8 in column - start facing up.

PART 1

Polka on spot facing up 4 bars hands at sides, all turn on spot,  $\frac{1}{2}$  turn each polka, facing out, down, in, up, raising same hand as foot in front - 8 bars in all.

Polka 4 bars facing out, move out a little, turn on spot facing down, in, up, out.

Polka 4 bars facing down on spot, turn on spot facing in, up, out, down.

Polka 4 bars facing partner, moving in to meet, then turn up, out, down, in, end face up.

PART 2

Each file cast, left side to left, right to right, dancing small circle, hands at sides for 4 bars. Raise inside sticks and cross in centre and star in same direction for 4 bars. Come out of star at bottom of set and come up centre in single file, odds in front of evens, hands at sides for 6 bars, all  $\frac{1}{2}$  turn so that right hand stick raised and crossed with partner in one line up centre of set, dancers now facing alternate directions, odds to right etc, for 2 bars. The circle and star together go round about  $1\frac{1}{2}$  turns.

Quarter turn of partner 2 bars, so that all now facing either up or down set. One of each pair turns on the spot, towards partner, to face same way as partner so that 1st and 3rd pairs face down and 2nd and 4th up, inside sticks crossed high, 2 bars. Facing pairs change places, top pair going over 2nd, partners sticks still crossed and as pass each pair makes  $\frac{1}{2}$  turn to right as a pair, to reform the line along the centre of the set but now facing alternate directions in pairs, 4 bars in all.

(2) ^ ^ v v ^ ^ v v

The two groups of 4, with sticks crossed with neighbours rotate as lines of 4, 4 bars to be in lines across the set, 3 to move, 1 on spot, then continue rotation into single line again, 3 bars, all turn to face own side & move out to place, 1 bars.

Go straight into reel of 4 on each side - 16 bars, end facing partner.

Ends move into centre to form two lines of 4 across set, top line facing down, other facing up, 4 bars, top line only turn on spot, turning inwards, to face up, 2 bars.

Top line only split, each half rotating as a pair outwards, left to left etc, to form a line of 8 across the set with the bottom 4 who move up a little, 2 bars.

(3)

v v ^ ^ ^ ^ v v

These new groups of 4 rotate as lines of 4 in different direction, 4 bars to be up and down the line of the set, 4 bars to be into line of 8 across, then dance to starting place, top pair are now in centre, bottom at the ends etc, 8 bars to end.



# THE MINDEN ROSE

Steps: walk and skip, start onto right foot. Carry two sticks, one in each hand.  
Tune : 100 Pipers - A music played with few notes in first 4 bars. Played slow.

Source: Clitheroe dance collected by Julian Pilling, modified by the Clitheroe Morris, changed for the Minden Rose and modified in practice.

Title : The 37 th Regiment of Foot, later the North Hants Regiment, won the honour of wearing the Minden Rose during the 7 years war on 1 August 1759.

The Highland Piper is a Hampshire Regimental March tune.

Formation : two columns - for 12 only dancers - columns well apart as space allows.

The Dance : it starts and ends with a chorus and has four figures.

CHORUS - all face up - danced to A music played twice.

All walk backwards 4 steps, one per bar, arms straight down at sides, turn to face across towards partner on the last beat of bar 4 and raise both hands up by head, sticks pointing fore and aft past the ears. Move back about one place worth. Skip across to partners place, passing right shoulders, for 8 skips, shaking the sticks horizontally, and turn to face up on the last beat of bar 4 bringing both hands smartly down to sides.

All walk forward 4 steps, one per bar, arms down at sides, turn to face across on the last beat of bar 4, skip across shaking sticks, passing right shoulders again, and turn to face up on the last beat (4th) of bar 4, bringing hands down again.

FIGURES - danced to the B music, twice for figs 1 & 2, once for figs 3 & 4.

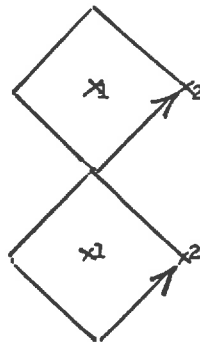
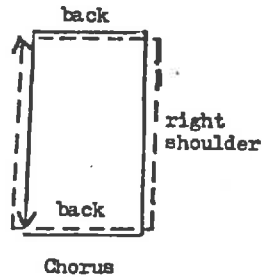
1, GYPSY : 1's dance on the spot, 2's move anticlockwise around the number 1 in front of them. All dancers use the following step sequence, 2 bars (ie 4 skips) moving to new position, skipping with knees up high on the hops, then 2 polkas, with forward foot crossed in front, on the spot. Hands at sides on the skips, and up by the ears shaking sticks on the polkas. The first move takes the dancers into a line of 4 across the set, the second move up into column, 2's ahead of 1's, the third back into lines of 4 across, and the fourth move to place.

2, ARCHES : Pairs change places, the rear pair coming between the leading pair, who retire. The retiring pair make an arch with inside sticks for the others to come under. Each change is done with the same stepping sequence as fig 1 & similar hand movements. Files must come in towards the centre on the first 4 skips and move out to place on the last 2 polkas. There are four changes.

3, BIG STAR : The top 3 on each side make half turn to right and face to the right, the other 6 make a half turn to the left, all raise both sticks & cross them with neighbour's to make lines along side of set. To form the star nos. 5 & 7 go straight forward to met in the centre and the rest keeping their lines of 3 swing round and move forward. At the end of 3 skips a cross has been formed with the arms up & down and across the set, each 90 deg rotation of the star takes 3 skips (not 4). The music must be slow to allow long, travelling skips. The star breaks on the last 4 skips as the groups move out to starting places.

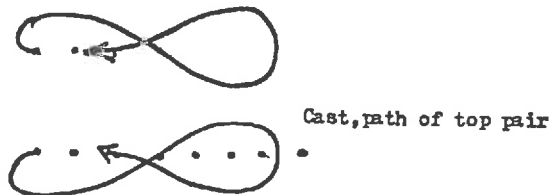
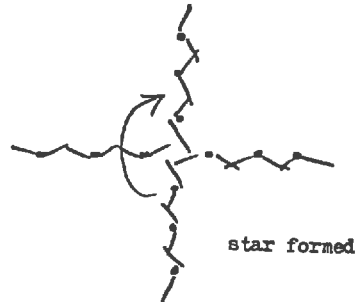
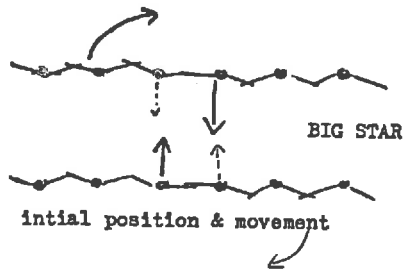
4, CAST : Top pair cast out, Number 1 to left, Number 2 to right and, followed by their file, skip a figure eight back to place. They move down, coming in a little, till they pass the bottom pair coming up, then they immediately turn out to lead their file back to place. The outside arm is up, sloping out at 45 degrees for each turn, and the inside arm sloped down at 45 degrees (like a child playing at aeroplanes). All change arms slopes when top pair turn back.

The dance ends on a chorus and all face up, feet together, both sticks crossed over the head.



#### LEADER'S SIGNALS

Chorus  
walk back/forward - nothing  
cross-over - sticks crossed  
Fig 1 - point to where 2's  
are to go  
Fig 2 - sticks crossed in  
front rather than  
overhead  
Fig 3 - arms outstretched  
in a cross  
Gypsy Fig 4 - arms sloped like  
aeroplanes.



# MOBBERLEY

Source: taught by D Robinson at Sidmouth 1977. As done by a women's side in 1920's.  
 Mobberley currently a mens' side. Altrincham was mixed, now a teenagers side.

Music : jigs

Sticks: 2 sticks. Do not dance up in air too much. Held vertically, not waved when moving.

Wave from wrist only, when stepping on spot.

Step ; high hopsteps with feet flung forward and toes pointed forward.

CHORUS: face up. Left foot start, on spot, for 16 steps. Swing hands to right and then left. Bring hands down on last beat.

"Outsiders" - outside and up middle. Cast out to bottom, 16 steps. Up middle with inside hands up crossed and outside hands up, 16 steps. Face outwards & 8 steps out to position and face up for 8 steps.

"Two's" - approach partner, slightly to left in line, right hand raise and make arch with partner, 8 steps. Dance round to face place, 8 steps, turn in, make a left arch and go back half way round again to face out to own place, 8 steps. Dance out to place, 8 steps.

"Cross Over Facing Up" - odds cross over & stand behind partner, 16 steps. Evens cross over to odds side, 16 steps. Odds back 16 steps to behind evens. Evens cross back, 16 steps.

"4's" - turn to face in, approach 8 steps to form a right hand star, inside hand up, outside sloped down. 8 steps half way round, turn in, 8 steps back with low star with left hand. Face out & 8 steps to place, both hands up & forward as illustrated above.

"Chain in Line in 4's" - nos 1 & 2 turn to right, right hand up. Hey on sides and back to place (if 16 dancers, still work in 4's on sides) When at top or bottom need a change without a passing (an imaginary left) 4 steps to each change. Put up inside hands in passing & clash tips.

"Figure Eight" - start swagger round, lines move up, turn in and change sides, odds passing left shoulders with evens. When half way round, cross back to own side still going down. Repeat from bottom, crossing half way back to place. Then dance outsiders - come up middle close together. Turn out and 8 steps to place.

"Long Corners" - 16 dancers are needed for this figure. All face up in 8's. Bottom 8 face down, top 8 face up. The 4 corners of the set (1,2,15,16) stand, facing up & step on spot. Everybody goes once round corner at least then crosses the whole diagonal. Other diagonal goes round corner again, to get a time difference into the crossings and then crosses their diagonal. Each group of 3 does a complete circle around the corner at the other end of the diagonal before coming back.



The 2nd diagonal crosses first, so only go round their corner a  $\frac{1}{2}$  turn before going off along diagonal. The 1st diagonal does a turn and a half before setting out. Note that all these turns around corners are clockwise.



Break out into column as come round own corner dancer clockwise and fall into own place as it is reached.

"Chain in Line with 16" - start all face up. Pass right shoulder, windmill hands, 4 steps each pass, hit together on 3rd beat, hit high. Move up to top before going back.

"Grand Chain" - come in progressively. Start by crossing at top. Top pair cross, pass right shoulders. Step on spot till top pair reach to keep spacing even when all the way round the set.

MOBBERLEY - for 16 - collected by Bentley

Music: "95" or "100 Pipers"

Step : Hopstep, knee up to hip level, foot not thrown forward. All start left foot and right knee up. 2 steps per bar.

All face up set unless stated otherwise.

Hands: stationary above head when moving, except in Grand Chain.

CHORUS: dance in position - 8 bars on spot at start of the dance, between the figures and at the end.

1. "twos in centre" - partners - 4 bars to meet partners, 4 bars turn of partner with right hands raised in centre, 4 bars back with the left hand raised, 4 bars retire to place.
2. "sides" - whole set - set casts off from top, meet partner at bottom and dance up centre with arms out sideways to form arches as they come up (16 bars) Dance 4 bars on spot facing up still close together. Turn to face partner and drop back to original place (4 bars)
3. "fours in centre" - in 4's - as fig 1 but in 4's.
4. "lines cross" - partners - the right file step on the spot facing up while the left hand file crosses over to right side of set, facing up all the time, taking positions behind their partners (8 bars). Dance in line for 8 bars. Go back to place the same way taking 8 bars. Dance in place in files facing up 8 bars.  
Repeat with right hand file crossing to left hand side etc.
5. "grand chain" - sides - hey on each side and back to place (16 bars) hands make alternate overarm movements as in the swimming "crawl" stroke.

# MCSSLEY

Source: film of Manchester Morris Men taken in mid-60's. Dance based on E. Karpeles Mss.  
Implements: slings and clogs.

## PROCESSIONAL.

Walk - start inside foot. Wave alternate hands, once per bar, above head, left anticlockwise right clockwise, other hand across stomach. Start waving outside hand.

On arrival - face up in column - 7 bars of polka step, outside foot across first, ending with a step and jump and pausing with arms out at side. Alternate hands up in the polka, the same hand up as foot forward.

## DANCE.

1. Back & Forward: start outside foot, walk backwards 3 steps and end feet together. Walk forward 3 steps and spring onto other foot. Hands twist alternately, twice to a bar, other hand across stomach. Repeat.

Hand up	out	out	/in	in	/out	out	/both	back	up	//
Feet	out,	in	out	tog	out	in	out	in	in	
Track	backwards				forwards					

2. Step & Turn: face partner - 2 polka steps with same hand up as foot that is forward, then turn round completely on spot, going the same way as starting foot for polkas, with 3 steps and end together, both hands making small circles at waist level. Repeat. Odds start with "up" foot and turn "up" both times whereas evens go "up" then "down".

3. Cross Over & Back: face partner - polka step across, both hands up doing twists 3 to a bar and the 4th by inertia, left foot in front first, pass right shoulders, in 2nd bar across, turn clockwise to face back in bar 3 and a step and jump (1 bar).

Cross back right shoulders again and clockwise turn to face up for the jump.

4. Back & Forward: twice

5. Step & Turn: odds up twice. evens up and down, as above.

6. Diagonals Cross: In 4's - first corner cross first, they pass to the left and turn  $1\frac{1}{2}$  times on axis in the crossing. passing back-to-back, 4 bars in all. Second corner ditto.

Step rhythm  hands up and twists, end with step, j and arms back & up.

: all face in and Step & Turn, all up and then all down.

: diagonals cross back in turn and end facing up for the caper.

7. Back & Forward: twice

8. Step and Turn: as 5.

9. Insides: walk step, start outside foot and outside hand up, waving alternate hands one to a bar, free hand across front. Lead down middle of set following top pair, till set reversed. (8 bars)

10. Outsides: cast up outside set to place with polka steps and alternate hands up, 2 twists per bar and free hand behind body. End with spring as end Back & Forward.

11. Back & Forward: twice

12. Step & Turn: as 5.

13. Hands Round: turn partner both ways, right then left, holding hands. Polka step, 4 bars each way with facing front halfway on a caper & hands down & up, and face up at end, evens turning anticlockwise. Hold hands bars 2-3, 5-6. Complete circuits.

Kossley 2.

14. Back & Forward: twice. On second time 2nd & 4th pair come forward between 1st & 3rd to make lines of 4 across the set.

15. Step & Turn in 4's: odds to left twice and evens to right then left.



16. Up & Back in 4's: up in lines of 4 starting right foot. Walk forward 4 steps, 1 bar polka, step & j. Move back on 3 polka steps & a step and jump to face alternate directions across the set along the lines of 4.



17. Grand Chain: 2 passings of a grand chain and back again.

For each passing the step is / r 1 / r 1 / polka / step j/. First pass right giving right hand and turn to face back in bar 2. Turn to face on on the caper in bar 4. Repeat with next person but end facing back. Return to place the same manner, passing right then left as before. End with all facing down in lines of 4.



18. Down & Back in 4's: like 16 the other way, but ending falling into column facing down.

19. Back and Forward: twice, facing down, start inside foot.

20. Step & Turn: as 5.

21. Hands Across: in 4's, right hand star for 4 bars half way round, polka step, left foot forward first, ending with caper.

: All step & turn facing front, turning up then down as in 6.

: left hand star, ending with jump facing up.

22. Back & Forward: twice, start outside foot and end facing front.

23. Step & Turn: as 5, ending all facing in, feet together, arms apart.

# CROSS MORRIS

Arms make large slow circles, one per bar.

Odds - 1 / r / 1 / tog / Evens - opposite feet. Cross over, passing left shoulders and turning anticlockwise to face back. Repeat to place.

Face front and stamp down, up, down, up feet.

Face front then polka and turn up, polka and turn down and end jump to face up.

# PROCESSIONAL OFF

1. Back & Forward: twice

2. Step & Turn: as 5 above.

3. Insides with walk step and lead off.

## NELSON

Performed by the Colne Royal Morris.  
Seen at practice in Nelson 23.5.68. Also taught by J. Pilling  
at Halsway weekend 22.10.66.

This dance was collected and revived by J. Pilling. Formerly  
danced by Spiritualist Church team.

### MUSIC

Formerly marches. Pilling uses tunes from a local collection.

### STEPS

Normally a hopstep, danced quite slow.  
Turn single done with 4 hopsteps; knees raised till thighs  
horizontal in this only.  
Final figure uses a double step (1 2 3 hop) with knee raised  
on hop. (This is similar to the step at Winster and in  
Country Dancing in the Lake District) A skip-change step.

### STICKS

Usual length, 2 bells on each end.  
Sticks held in middle. Shaken alternately, opposite hand to  
foot on ground - this is the unnatural way.  
At Halsway taught to hold sticks fore-aft just above  
shoulders. Colne men raise sticks from down by side to up  
above head level, stick then horizontal, sloping slightly forw.

### DANCE STRUCTURE

Originally figures performed as part of a procession. Leader  
would blow whistle and call out figure name.  
Colne men have a chord for Once to Self (normally one would  
have been walking forward) and follow this with the four  
figures straight off. At Halsway, Pilling suggested preceeding  
each figure with 8 bars of marking time or other very  
simple chorus movement.

Each figure starts and ends with dancers facing up. Each figure  
starts with inside foot. Each figure starts with everyone turning  
once round inwards (turn single) with 4 hopsteps, knees raised.

### THE DANCE

#### FIGURE ONE

Turn single inwards  $1\frac{1}{2}$  (2b) lines advance and turn  $\frac{1}{2}$  to face  
partner in one line up centre, evens facing up, odds down. Cross  
raised right sticks, held at ends, above head level. (2b). hold other  
stick up and dance once round with partner (2b) Dance to partner's  
place, with ordinary arm movements and sticks held in middle, and  
face up (2b). To get the effect of the lines before the turn, take  
3 hopsteps to face partner and one stationary to hold the  
position. At Halsway Pilling taught evens face down & sticks held  
up together but not crossed.  
Repeat to places; turn single inward to start; in line evens again  
facing up; cross left sticks and turn round anticlock to place.  
Colne men, at practice, often made line by standing shoulder to  
shoulder facing alternate ways.

Nelson 2.

FIGURE TWO

First cus (ie 1&2, 5&6 etc) dance first half of figure one while 2nd cus turn single and mark time. Then 2nd cus dance first half of figure one while 1st cus turn single and mark time in their partner's places. Repeat to place.

FIGURE THREE

Turn single inwards, from  $\frac{3}{4}$  to  $1\frac{1}{4}$  turn (2b) advance to middle and form right hands across in fours with sticks up in middle (2b) to get the effect of the stars, 1 and 4 of each four move forward to centre of set and stand shoulder to shoulder, 1 to right, 4 to left of set, forming a line down the centre of the set. 2 faces down and moves a little down, 3 faces up and moves a little up so that 2 & 3 stand shoulder to shoulder forming a line across the set. Star goes round  $1\frac{1}{4}$  turn with outside hand up (2b) and men dance out to opposite corner's place, ie. 1 to 4 etc. (2b) Repeat to place with left hands across. This time 2 & 3 form the line down the centre.

FIGURE FOUR

Turn single inwards and dance a single cast ("outside") to a double step, returning up the middle and finishing. Raise sticks only on the hop, still only the opposite hand. Colne men were practicing without the turn single.

STYLE

Probably the Colne men had not practiced the dance enough to have all the details right, so have noted differences above. Can not remember for sure, but believe Colne men practiced fig 2 with inactive couples standing still.



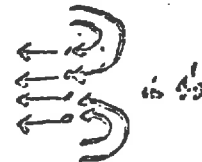
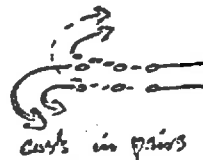
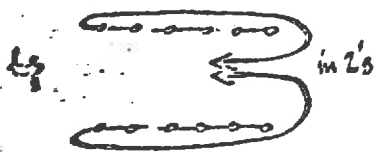
## MARCHING (NELSON)

A grand March as done by Nelson Socialist Sunday School.

Counter-marching by 16, or greater multiples of 8

Once to Self: two columns facing up, we 1 apart

1. Cast in Ones - single cast out from the top, everybody moving up to top before turning. Down outside and turn in at bottom and come up side by side in pairs.



2. Cast in Twos - cast at top in pairs, first pair to left and second to right and so on. Face travel to turn at bottom and come up in lines of 4.

3. Cast in Fours - cast at top in lines of 4, first four to left etc and as before come up middle in lines of 8.

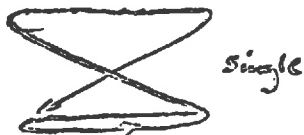
4. Up in Fours - cast out at top again in lines of 4, splitting the 8's in half and the halves going to left and right. Face travel so that the original top 4, who have gone to the left, turn in first at the bottom and the other 4's fall in in turn in the former order.

5. Up in Twos - cast out at the top again splitting the 4's into 2's and coming up in the original order of 2's.

6. Up in Ones - cast out at the top splitting the 2's into 1's and coming up singly in the lines of Once to Self, may have to cast out, not in, at bottom to gain the necessary separation.

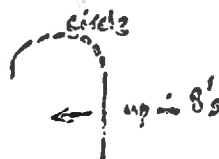
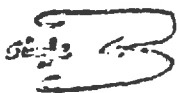
7. Single Cross - single cast out from the top. At the bottom the lines go across the diagonal of the set to the top, odds passing in front, cast down the other side, and cross back on the other diagonal.

8. Double Cross - into another single cast out from the top. At the bottom either complete cast and do another or go straight into crossing the set to the middle of the other side and back to top on own side, odds in front in both passings.



9. Single line - single cast and two lines meet at bottom and come up as one line up the centre

10. Into an inward spiral anticlockwise, linking hands if desired, at centre turn and spiral out into big circle and finally break line to come up middle in 8's.



## OLDFIELD

collected by Maud Karpeles at a Hospital Fete in Winaford, Cheshire 1928.

Tune - "95"

Step - high skip step

Set - 8 a side

Implement - wands with ends with coloured streamers.

Swung from side to side over head.

## FIGURES

- 1 Rose Bush - a right hand star, in 4's dance round clockwise, left hand up at slope, right hand down at slope in centre.
- 2 Files cross over facing up.
- 3 Cast off and come up the centre.
- 4 Straight hey with wind mill arms on the sides.

## OLDFIELD

Source: Julian Pilling at Halsway. 1969

Step: high kick step, one per bar. (this 'half' speed is taught by Julian for several such simple dances, like Carnival entrance/exit step)

Hands: circular hand movement from waist, same hand as knee that is raised.



Once to Self: step on spot

1. "Rosebush" - in 4's, right and left hands across. In first half right hand held down, left hand held out etc.

2. Files cross over and back.

3. Cast and up the middle.

4. Straight hey on sides.

5. Step on spot.

Style is light on feet, in contrast to dancing with clogs, shoulders back and spine arched.

OLDHAM (pronounced Owddham)

performed by the Lanchester Morris Men.  
Seen at Thaxted 1968, danced through 3 times.

The dance is a fixed version of the Royton dance which includes ways done by the Royton Boys. It is of interest because it does reflect a personal contact with Royton rather than the Karpeles book. Out of deference to Manley the stepping sequences have been de-emphasised and the dance called Oldham. It is difficult to understand why the MMM want to walk this tightrope. MMM claim all dances in Oldham area were fixed sequence

STEPS

Polka step - normal step, weight mostly on back foot, free foot tapped in front and just a little crossed over. No sign of snatch back taught by Bentley.

SLINGS

twists (tw) above head with the polka step, 3 to a bar and 4th freewheeling.

Circles - outward (oc) right hand clock, left opposite, mostly wrist action, mostly in vertical plane across front of body.  
inward (ic) opposite directions to outward, mostly wrist action, in vertical planes, inside forearms, almost at right angles to outward circles.

SEQUENCES

NUMBER ONE

oc oc oc oc oc  
R - L - / rts rf rts - / oc throughout

NUMBER TWO

both hands on partner's shoulders  
Rts - Rtb - / rts rf rts - /

ts=toe to side, f=toe forward but not crossed, tb=toe back  
Each movement done with hop on supporting foot.

MOSSLEY

oc oc tw tw tw  
R - L - / Rbc - Lbc - /

STEP-UP

Step-up-&-back, done twice, starting inside foot each time.

Slings = ic ic / oc oc / , done four times.

Step-up = 3 steps forward & swing free leg forward with lift of supporting foot.

Step-back = 3 steps backward & swing free foot back and up bending leg well at knee, with lift of supporting foot.

On the first step of the first of the two step-ups, the men "dip" by leaning well forward with weight on the forward foot. At the same time the other foot is slid a little back and raised up behind. - A Royton feature

THE DANCE

Step Up (normal) (8b)

Lead them Round (8b) odds led by No.1 cross over at top of set & go down outside of evens, while evens, led by 2 cross over at the top and go down inside odds, thus reversing set & changing sides.

Step Up (reversed)(8b)

Lead them Round (8b) as before to place, odds outside evens again.

Step Up (normal) (8b)

Rights and Lefts (8b) corners cross, 1st cu(2b), 2nd cu(2b) and back (4b). Pass right shoulders each time. Some confusion as to whether it should be 1/2 or 1 1/2 clockwise turns while crossing.

Step Up (normal) (8b)

One Half (8b) bar 1 - 1st cu approach, face down and put inside hands on shoulders while 2nd cu cast up  
bar 2 - 1st cu do down middle while 2nd cu approach, face down and put inside hands on shoulders.  
3-4 - 2 bars polka facing down with inside hands on shoulders.  
5-8 - both cus cast up to place no hands on shoulders.

Step Up (normal) (8b)

inside (8b) 1st cu turn in and face down centre of set (2b) and lead rest down the middle till set reversed(4b) lines now much closer, and polka till end (2b)

Step Up (reversed)(8b) lines closer, still

Inside, up in Single File (8b) 1st cu turn in, lead up middle in single file, odds in front of evens, behind the conductor. Odds & evens alternate. face out on diagonal towards own place and do single-mossley stepping sequence. ie. Mossley forward(2b) step-back(2b) Mossley forward on diagonal again(2b) Polka (2b) to place and face partner.

Single-Mossley (8b)

*Royton did this in single file facing up - mmm afraid of kicking back sides*

Polka

(8b) on spot facing partner, right foot forward first.

Advance-no.2s-Turn Round (24b) No.1 towards partner starting right foot(2b) polka backwards to place (2b) No.1 towards partner again starting left foot but still right foot out & cross etc(2b) polka in this position and place both hands on partners shoulders. In this position Number Two four times - left foot to side first. (8b) Turn round, two times, downward, thus -  
1-2 turn round downward, from facing partner back to place, with 2 hopsteps, 1/bar.  
3-4 approach partner with 2 hopsteps.  
5-6 turn round downward again with two hop steps ending in place facing up.

uldham 3.

Outside (8b) 7-8 Step-up leading into next figure.  
Step Up(reversed)(8b) cast out from the top, end facing down.  
In-&-Out (8b) progressive straight hey on each side  
started by 1st cu at the bottom, ending with  
set in normal position. Give hands in passing.  
1st cu pass inside first.

Step Up(normal) (8b)

Polka

(8b) On spot facing partner.

Cross Morris, or Nancy. oc throughout, one to bar.

1-4 face partner, lead in with preliminary hop on left foot. Spring  
off of right foot, bringing right up to left while in air, but  
landing on right, and quick step on left. Partners pass left  
shoulders, turning clockwise so that almost back-to-back when  
passing. Complete turn to face partner, in partner's place, with  
2 steps, turning clockwise.

5-8 repeat to place.

9-12 face front, step on right and tap left toe forward, step on  
left and tap right toe forward.

13-20 everyone complete turn clockwise with 3 steps & tap toe, then  
complete turn anticlockwise ditto.

21-40 repeat 1-16 but at end of first turn end facing up and twist  
slings above head till end, feet still.

Slings twist in all figures except where mentioned, also twist  
free hand where possible.

#### DIFFERENCES FROM KARPELES BOOK

1. slinging, particularly in Step-up
2. new figure - Up in Single File and Mossley on diagonals
3. turns in TurnRound and CrossMorris

#### CONDUCTOR

Step Up

Face set & do steps facing down.

Lead them Round 1st half - polka at top facing down till movement  
complete, then move down to bottom in the  
Step-up-reversed, progressing only on the  
step forward & marking time on the step back.  
Lead them Round 2nd half - polka backwards to place leading  
men back.

Inside

polka on spot, then go to bottom on the  
Step-up-reversed, then turn & lead single  
file up, facing up.  
face on diagonal to evens side.

Single Mossley

In other polka figures, polka step on spot. Stationary in CrossMorris

# OVER PROVER

Pronounced "Pe'ver".

Source : collected by Karpeles and Howison and taught by D.Robinson at Sidmouth 1977 and Bath in 1978 & 1979. Mens side and in 1920's a womens' side in a fluffy outfit.

Music : jigs like "95" and "Bonnie Dundee"

Stepping : "skipping step knees well raised". Start on left foot. A high skip with thigh brought up at 90 deg to the body and the toe pointed forward. The raised foot is kept in front of the body and not swung back as in normal skipping. No bells on feet.

Hands : hands up in front, arms slope up at 45 deg, arms more or less straight. The sticks are held at bottoms slightly sloping forward. The later side changed to fluffies - that is cardboard tubes decorated with fluffy balls of paper at one end. The sticks had ribbons and 3 bells at each end. Not waved during the dance.

The Manchester area used clogs. In Cheshire there wer not the mill towns and not the clogs. Therefore they danced in ordinary shoes.

Set : the dance is structured for units of 4 with some for 8. The whole set can be 16.

Processional: Step-Up on street only - 8 bars moving forward.

02YS: 8 bars - sticks up and start to step in bar 5, on spot for 4 bars.

1. Corners Turn - in 4's. Second corner (2&3) dance a low turn, right stick down in centre and left hand up outside, turn to opposite corner's place, half round, inward turn and turn back by the left, left arm down and right arm up, sticks down just to touch & all left turn back to place. Meanwhile the first dancer in the left hand file (no.1) drops back to 2nd dancers place (no.3) and dances forward again to own place facing up the whole time. The other dancer (no.4) moves forward & then back on their side. Nos 1 & 4 pass just by the other dancers place on their side so that at the half way point in the turn in the middle the 4 dancers are momentarily in a straight line. Repeat with first corner turning.

Leader: signals underhand bowling with one hand, other hand for other corner.

2. Outsides - in 8's. Straight single casts down outside from the top, 16 steps for top pair to bottom and 16 steps up middle. Come up making an arch with inside hands, outside arm horizontal, stick vertical. As come up with lines closer than at start when back level with starting place, all face out and step out to start line, 8 steps, and face up for 8 steps. On the street they face up and crab sideways out to starting line. Leader: signals overarm with both arms at once.

3. Chain - The top pair folowed by the rest dance forward till past the leader, then turn to meet, 1 with 2 and start a hey with the opposite file. Cross right shoulders at the top and face down on the other side, pass left shoulders with next pair and then alternately right and left until they get to place, crossing at the bottom to come up their own side. 4 steps for each passing. Robinson suggested that pairs should step on the spot till brought into the movement by the top pair reaching them, but this does not seem necessary. Arms are one up while the other is down, doing a steady rotation of the arms "windmilling" or "overarm bowling", ie both together but out of phase. So on every third step there is a low clash of sticks with the inside hands, as low as possible (knee level)

Leader: signals by crossing hands just below waist level. The leader moves down the centre of the set to the bottom in the first half and then retires backwards to the top in the second

4. Corners Cross in 4's - Corners cross all at once in 8 steps, pass right shoulders to middle together, with the minimum deviation of path. Keeping the same relative order the dancers in the 4 pass behind the one in the square on their left to the opposite diagonal place. At the opposite place they turn outwards so that the 1st pair now face up and the 2nd down. They pass each other on the side of the set by the left shoulders, 8 steps, to end in their partners original place. They all turn round outwards to face back and change on the sides again by the right shoulders, turn in and all cross corners to starting place simultaneously with left shoulders in the centre, 8 steps each part. Each turn is made on the last step of the 8. When crossing the middle both hands are up. In passing on the side low clashes like in Chain, inside hands.

Leader: signals with overarm bowling with one hand



Peoer 2.

5. Double Circle - similar to figure 3 but no chain, just passing. Odds move up and cross at the top above the evens and go down the opposite side of the set behind them, while the evens pass below them at the top, right shoulders, everyone passing their partner at the top. Ditto at the bottom again passing right, 32 steps for a set of 8 to get right round. No clashing, sticks held high up.  
Leader: signals crossed hands just below waist level again but keeps them crossed.
6. Rights and Lefts - In 4's. Face opposite, hold hands right down, left up, sloped in plane of body, and turn opposite with right  $1\frac{1}{2}$  times to change sides, 16 steps. This  $1\frac{1}{2}$  is composed of turning to left so sticks cross, once round to face left again again and then passing onto to opposites. Turn the easy, short way to face along the sides of the set towards neighbour, and then turn the other dancer  $1\frac{1}{2}$  with the left to change places. Continue with low turn of partner with right and low turn of neighbour with left to reach starting place. Each change is 16 steps, 8 for the whole turn, 4 for the half turn and 4 to face new direction ready for next turn.  
Leader: signals with both hands together, to right of body at waist level.
7. Hands Across - In 4's. Right and left hands stars, hands low in centre, high outside, 16 steps each way. Turn in half way. At end 1st pair turn out to face up.  
Leader: signals with sticks crossed in horizontal plane in front of body.
8. Outsides - as figure 2 - but do not make arch coming up the middle, just hold both sticks up in front, 32 steps. Then step on spot 16 steps & bring hands down to sides on last step.  
On the street the dancers revert to walking.  
Leader: signals with overarm bowling both at once. The Leader goes down with the top pair but down the centre & retires backwards leading them up. The Leader opens arms to get the files to move sideways to places.

# PIPERS ASH REEL

As danced by Yorkshire Chandelier at Sidmouth 1979. Danced in two sets of 8.

Hands: 2 short sticks, one in each hand, normally held in middle, horizontally over shoulders at ear level.

Steps: normally walk, polka and springs (capers). Start left foot.

Processional: came on stage in 2 columns, met head on, turned 90 deg & went forward in 4's

Walk: 4 bar phrase, 2 steps to a bar. 1, 2/3, 4/5, 6/ spring, spring//. The springs are like low capers. The hands are swung down on step 5 and up on step 6 so that they are up for the springs.  
Swing down well behind body - a full swing down and up.

1. Walk-Up: move up 4b, retire 2b and last 2b on the spot. Step as described.
2. Step : 2b polka on spot facing up, 4b polka on spot facing in, 2b polka on spot face down
3. Walk-Down: as 1, other way
4. Step : 2b polka on spot facing down, 4b on spot polka facing in and 2b polka to face alternately up and down

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5. Reel of 4 along: reel of 4 as normal, passing first person by right shoulder and next by left. Walk sequence so that the 2 springs are to the 2nd person met in each sequence. Reel right round to starting place - 16 bars.
6. Step : 2b polka on spot in the up and down directions of start of reel, 2b polka facing in to opposite, 2b polka moving forward into one line down middle of 8 right shoulders to opposite, so facing alternate directions like half gip, 2b polka on spot turning up and down, alternate directions ready for a reel of 8.
7. Reel of 8: danced as reel of 4 but twice as many passings so take 32 bars.
8. Step : 2b polka in the up & down facing position as at start of reel of 8, 2b polka turn on spot to face back to dancer's starting position, 2b polka out to place and 2b turn up to face up in lines of four. Last 4 bars flow into each other as dancers were to top. In 4's the line of 4 will be in order 1, 3, 2, 4.



9. Walk-Up in 4's: as 1. for stepping
10. Step : 4b polka on spot facing up, 4b polka on spot facing across (along current lines of 4) in alternate directions
11. Reel of 4 across: as 5. 16 bars in all.
12. Step : 4b polka on spot facing alternate directions as at start of reels, 4b polka on spot facing down.
13. Walk-Down in 4's: as 9.
14. Step : 4b polka on spot facing down, 4b facing alternate directions ready for reels of 4 as at end of 10.
15. Reels : as 11.
16. Step : 4b step on spot facing alternate directions, 4 bars polka facing up and end right foot in air and both hands up.

It is apparent that the dance could be more symmetrical in structure with other reels of 4 along and perhaps reel of 8 across.



# PRESTON ROYAL

As seen danced by Garstang and others particularly Earlsdon. A dance for 8.

Step : skip

Hands: 2 short sticks held in middle, more or less horizontal, fore and aft.

Order: the dance is structured roughly,

Garstang: Corners Cross, Step-Up, Figure, Step-Up

Earlsdon: Step-Up, Corners Cross, Step-Up, Figure

They only differ in whether the dance starts with a Step-Up or a Corners Cross.

In the times seen Garstang were not consistent in what they dropped from the regular pattern in the second half of the dance.

A specific order was, missing out Corners X in second half,

Corners X, Step-Up, Outsides, Step-Up

Corners X, Step-Up, Into Line & Star, Step-Up

Corners X, Step-Up, Into Line & Turn, Step-Up

Outsides, Step-Up, Corners turn and cast, Step-Up

Progressive Hey, Step-Up, Corners turn and cast, Step-Up, Corners X and END.

1. Step-Up : 1 r 1 kick r / r 1 r together // done twice. All same step.

Move forward and back twice. On the kick, rise on supporting foot but not to leave the ground. On the together, tap the free foot down along side the supporting foot. Earlsdon tap the foot down a little behind.

Both hands up on the first step and not down till the very last step, then smartly down.

2. Corners Cross or Short Corners : in 4's, diagonals cross with skip step. Raise hands only when moving. 1st corners cross in 2 bars, then 2nd in 2 bars, then 1st back in 2 bars and 2nd back in 2 bars. Pass to left - not exactly right shoulders as dancers turn to left so that actually pass back-to-back and continue turning left to face front. Start each change with left foot and end each crossing with feet together.

3. Outsides : cast from top, down outside following top pair, turn in at bottom and come up to place. Skip step and both hands up throughout.

4. Into Line & Star : Walk into line, to the left of opposite, right shoulder to right shoulder, facing alternate directions, with Step-Up stepping and walk back to starting place, ditto. Move forward again with skip step, starting left foot, and dance right and left hand stars in 4's, 4 bars each way. Outside hand up, sticks in middle vertical and together. Walk into line again the other side, to right, left shoulder to left and retire to place with Step-Up stepping. Earlsdon do 2nd  $\frac{1}{2}$  of Step-Up instead, up the set rather than into line again.

5. Into Line & Turn Partner : Walk into line and back, before and after, as in 4. Turn partner by right hand  $\frac{1}{2}$  round into line up and down middle of set, skip step, and come back to place with a left hand turn. Take 2 bars going in and 2 bars coming out of the 8 hopsteps each way. Both hands go up at the start. In Turn cross arms at wrist so that sticks slope up. Hands down at side as change hand for turn back but not feet together at that point. Earlsdon end with half a Step-Up.

6. Corners Turn & Cast Up : All corner turns are with right hand, crossed at wrist, 4 bars each. Garstang turn  $\frac{1}{2}$  round and back to place, Earlsdon do  $1\frac{1}{2}$  turns and back. The order of turns is 1&8, 2&7, 1&6 while 7&8 cast up to top of set, 2&5, 7&4 while 6&5 cast up to top, 8&3, 5&2 while 4&3 cast up to top, 6&1, 3&8 while 1&2 cast up, 4&7. Inactives are stationary, hands at sides. Casts usually take less than 4 bars to complete. Set moves up  $\frac{3}{4}$  places as no one moves down, then all stamp sideways down to original place followed by half a Step-Up.

7. Progressive Hey : from top ; top pair pass by left, starting left foot. Rest stand still, hands at sides until they are brought into the dance. Each passing is one bar of skip step and all are to place in 12 bars. Raise nearest hands in passing, but not held up, just straight up and down. Top pair back to place in 8 bars. When back at place stand still, hands at sides.

All half a step-up with hands down at end of 4 bars.

# PRESTON CARNIVAL

Source: seen at a fete with Carnival Morris competition in 1968 in Preston. The team was from out of Preston and it was impossible at the time to establish contact.

Team : 16 plus leader and mascot. Usual Carnival dress with short skirts.

Hands : the team used Carnival wavers or double ended "fluffies" or "pom-poms", held in the middle. The hand positions were,

at sides - arm straight down, palms face in, pom-pom fore & aft & horizontal.

on hips - knuckle on hip, palms face out, elbows forward a little, hips interpreted as just behind rather than at side.

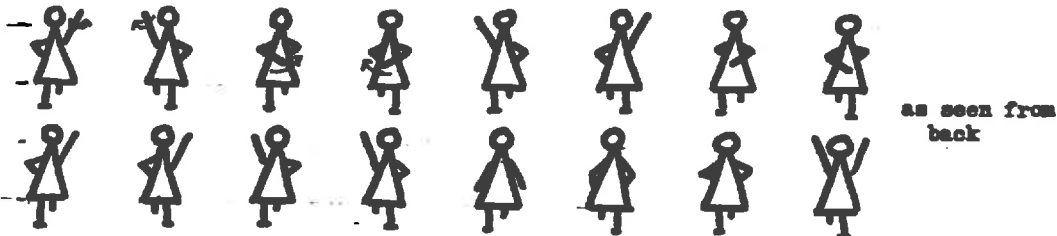
straight up - about 60 deg from horizontal, palms face in, pom-pom fore and aft & horizontal out - up at 45 deg from horizontal, palms face forward, pom-pom at right angles to arm. In turns, knuckle to knuckle, palm turned back 45 deg so that pom-poms fit together at right angles to each other.

If sticks are used then these have to be modified.

Steps : travelling - hopstep, knee up, thigh horizontal, lower leg vertical not kicked forward at all and held a little while during the hop to give hesitation effect,

stationary - 1, 2, 3. Weight on the foot doing the 1 & 3, tap the other foot down a little ahead of supporting foot on the 2 - not crossed, just straight ahead. No sway of body or movement side to side in a series of steps. Spring (2) to next step.

CHORUS: before each figure. Dance on spot for 16 bars using stationary step and doing the following arm movement sequence. Start on left foot.



Each figure represents one bar. Twist right hand clockwise, left anticlock, then swing the arms across the body, right in front, left behind and then the reverse. Repeat with reverse movements. Then two twists of each arm, bring arms down to sides & slowly lift to high up both over last 4 bars.

## FIGURES:

1. Cross-Over : Opposites cross over, passing right shoulders & turn right to face back. Return to place by right again etc. 16 bars. Left hand out and shaking, right on hip.
2. Small-Cross: In 4's, right hand star 8 bars round once, turn in and 8 bars back with left hand in. Outside arm down and out at 45 deg.
3. Big-Cross : Centre 4 form a right hand star and pick up the nearest corner to make a double star and go once round in 8 bars, all turn in on spot and left hand star back. All arms up, knuckles touching between pairs and all outside arms up.



4. Small-Chain: In 4's, right and left through, cross first with partner passing right shoulders, left arm out & right on hip, pass along the sides left shoulder & other hands etc, round to place. Do twice through. 2 bars for each side of square, 16 in all.
5. Big-Chain : 1&2, 3&4, 4&6, 7&8 face and grand chain around to place in 16 bars, 2 bars for each passing.
6. Small-Arches: In 4's, face up throughout, 1st pair make arch with inside arms out, outside arm on hips and dance backwards for 4 bars, while 2nd pair come up middle, hands at sides, rather close, shoulder to shoulder. Then 1st come up between 2nds and repeating to fill 16 bars - 8 times round.
7. Big-Arches : Ordinary cast out from top and top pair lead rest to bottom, outside arm out, inside on hip, turn in at bottom and same inside arm makes arch & come up the middle. When the top pair reaches the top they turn in & shoulder to shoulder with arms at side, go down under the arches coming up and lead set off the dance area.

Sides doing this develop a jaunty step in chorus & a marked move from side to side. It has become usual to use two sticks, to pass with inside arm up, to keep inside sticks crossed in small arch & make a steady swing over and under, 2 bars to a change, 4 times round.

PRESTON ROAD DANCE - used by Garstang

Music: Cock O'North

Sticks: held at bottom ends.

Formation: seen with 8 and 12. Danced in 4's. With 12 middle 4 may do something different.

Processional: hopstep with raised knees, sticks held vertically or at sides horizontal.

Both sticks up 2 bars, down 2 bars ad lib. Out at sides first. Figs at conductor's whim.

1. 3 steps to centre & kick, facing alternate ways in one line, and step back to place and face back down street. 4 step hops with a significant element of kick facing down on the spot, turn out & ditto facing up.

2. Cross over ; 4 bars across and 4 bars back either by right and turn right or opposite.

3. Top 4 turn partners to change sides; Centre 4 do a sort of right and left through with turns on the side, both facing different ways in the turn. Cross over, passing right shoulders, in 2 bars; turn to face , alternate direction, in 2 bars, nos 1, 4 in the 4 turn right to face in, 2 & 3 stay facing out; turn half way round in 2 bars giving left hand, so that again facing in and out but changed; 2 bars wait or the ones facing out turn anticlockwise on spot to face front.  
Repeat to place immediately or later.

4. Stars in 4's. Outside stick up vertically & high out. Centre sticks vertical in a bunch at shoulder level. Turn out at half way taking 1 bar. Odd side turn tp to face up at end.

Procession ends on figure 2.

# ROYAL OAK

Source: as danced by Harlison at Laycock May 1976 and St. Albans Sept 1977. For 8 men.

## CHORUS:

Step-Up; start left foot. Walk up l, r, l, hop & kick. Walk back r, l, r, feet together. Repeat.

Sticks crossed in front and above head level going forward. Out at side, arms straight, sticks vertical in retiring. In 1976 the first retiring of Step-Up had hands at sides.

Stepping in Pairs: All face in. Starting at top, the dancers do stepping, one pair at a time. With weight on left foot and right hand up, step right foot to side (apart), cross over left in front, bring feet together, kick right foot forward. 2 bars each, 8 in all.

Stepping Together: All facing in still, step together. Kick left foot across the right and hop on right. Kick right foot across the left and hop on left. Tap right foot to side (apart) with weight on left foot, tap right foot across in front on left, bring the feet together side by side, kick the left foot forward. Kick right foot across left and hop, kick left foot across the right and hop, tap the left foot to the side, across in front of the right, bring the two feet together and kick the left foot forward again.

Note not quite symmetrical.

The Chorus, occurs at the start, between each figure and at end of dance. Probably end dance with an extra Step-Up.

## FIGURE 1

In 4's, first corners turn by right hand with skip step,  $1\frac{1}{2}$  times round to change places. Then 2nd corners ditto, first corner back, second corner back. Inactive dancers do cross kicks as in "Stepping Together" and turn on spot upwards, twice through.

## FIGURE 2

A sort of hey for 8 to skip step. In 4's the diagonals cross almost together, probably left shoulders to middle, and then pass at tops and sides by the right shoulders, then all do a walking turn on the spot in 4 steps out. This turn is every 2 changes.

Keep going till back to place, 4 times through.

## FIGURE 3

Top and bottom pairs change places, 1st corners, then 2nd corners and then in new 4's from top the 1st & 2nd pairs change places by the right shoulders and all make a complete turn to outwards. on the spot with 4 walking steps. 4 times takes dancers back to place. Skip step. 8 bars each time through - 2 bars each section. (inactives kicks & turns?)

2 4 6 8 : 7-4 6-1 : 4 7 1 6 : 5-7 1-3 : 7 5 3 1 : etc.  
1 3 5 7 : 8-3 5-2 : 3 8 2 5 : 6-8 2-4 : 8 6 4 2

## FIGURE 4

Cross with partner, passing left shoulders, with walking step and turn to face up. Then skip up sides one place, while top pair, who continued turning to face down, skip down the middle to the bottom. As top pair finish the others turn out on spot with walk steps. Keep going with the changes till back to place.

2 4 6 8 : 1-3-5-7 : 3 5 7 1 : 4-6-8-2 : etc.  
1 3 5 7 : 2-4-6-8 : 4 6 8 2 : 3-5-7-1

## FIGURE 5

Skipping, stars in 4's by right hand, then stars in middle and turns at ends by left so that dancers progress round the set one place at a time. There are no turns on spot. Keep going till back to place.

2 4 6 8 : 3 1 7 5 : 4 8 2 6 : 7 3 5 1 : 8 6 4 2 : etc.  
1 3 5 7 : 4 2 3 6 : 3 7 1 5 : 8 4 6 2 : 7 5 3 1

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THE ROYTON MORRIS

The following notes are based on Maud Karpoles book, which is at present out of print.

STEPS:- Walking step (r,l.) in Step-up-&step-back & most of stepping sequences.

Royton Polka step (  $\begin{smallmatrix} hl \\ lb \end{smallmatrix} / r.t;hl;r \end{smallmatrix}$  ) in polka stepping figures.

Caper (R,L) in No.1, No.3, & Mossley. (in Mossley free foot behind)

High Caper (Rhc, Lhc) in Mossley (free foot well forward)

Spring Caper (r.s.r.l.) in No.4 - not like Cotswold  $\frac{1}{2}$  caper.

SEQUENCES:-

ts = toe to side; xb = free foot crossed behind; xf = crossed front

NUMBER ONE - in One-No.1; Two-No.1's; Three-No.1's & Advance.

oc	oc	/	tw	tw	oc	
R	- L	-	rts	rx	fts	-
			hl	hl	hl	

Can be started with left foot. Repetitions started with alternate feet.

NUMBER TWO -

oc	oc	/	tw	tw	oc	
Rts	Rxb	/	rts	rx	fts	
hl	hl		hl	hl	hl	ditto.

MOSSLEY - in Single & Double Mossley; Cross Sides

ic	ic		oc	oc
R	L	/	Rhc	Lhc
Free foot behind			free foot forward	

STEP-UP - in Step-up-&-back; No.1 sequences; Turn-round; No.3

3 steps forward & swing free leg forward with lift of supporting foot. Slings = ic ic / oc oc /

STEP-BACK - in Step-up-&-back; Single-Mossley.

3 steps backward & swing free leg back & up from the knee with lift of supporting foot. Slings = oc oc / oc oc /

SLINGS:-

Twists (tw) above head, with polka step. 3 to a bar & 4th freewheeling.

Circles : outward (oc); inward (ic); parallel (pc).

as seen by dancer: 

FORMATIONS:-

Normal - facing up or facing front.

Reversed - on own side or opposite side, top cu at bottom, etc.

Up-in-Fours - lines of four facing up 2nd & 4th cu between 1st & 3rd respectively. Also in reversed formations.

Hands-on-shoulders - partners face same way & place inside hands on partner's shoulder. Usual in Up-in-Fours.

"Reversed" comes from Inside, Outside, No.3, or half of In-&-out, Lead-them-round.

"Up-in-fours" arises from Turn-round or after Polka, in which nos. 1, 2, 5, 6 make a small cast-off in last 2 bars of Polka. In this formation can do Step-up; Polka; No.1 sequences; No.2; & the Mossleys.

Two-Number-Ones:- No.1 moving forward slightly(2bars), repeat (2bars) step-up moving forward very slightly(2bars) polka back(2bars)  
Three-Number-Ones:- No.1 3 times moving slightly forward (6 bars)  
Step-up(2 bars) No.1 3 times moving slightly backwards(6bars)  
Polka back (2 bars).

Advance-No.2-Turn-Round--No.1 towards partner(2 bars) Polka backward to place(2 bars) No.1 towards partner again(2 bars) Polka in this position placing both hands on partners shoulders.(2 bars) Evens reverse feet to odds.Then No.2 (8 bars).Move back to place making whole turn downwards.with 2 steps.swinging free leg back on middle beats(2 bars) - slings = oc.Step-up towards partner(2 bars).Move back to place taking whole turn up.(2 bars) Step-up facing up(2bars)  
Single-Mossley:-Mossley forward(2bars)step-back(2bars)Mossley forward(2bars)polka back to place(2 bars)

Double-Mossley:-Mossley 4 times(8 bars)

Cross-Sides - Partners cross over left shoulders making complete turn clockwise on own axis. Repeat back also passing left. (4 bars) Use either No.1 or Mossley step sequence to precede it.

Cross-Sides-&-Go-Round-Him:- Cross-sides as above (4 bars). Evens  
polka in position facing up while odds do Cross-Sides round their  
partners, moving round them counterclockwise. (4 bars) Cross-sides  
again (4 bars) Odds polka in position facing up, while evens do  
cross-sides round them counter-clockwise.

**Number-Three;** - similar to Inside-With-Hands-On-Shoulders, Step-up forward (2bars) Cast in to bottom, stepping thus :- Polka (2bars) Capar twice with oc (lbar) polka (lbar) Capar twice with oc (lbar) Polka (lbar) Can be danced from rever sed position. Often done immediately after Outside & followed by No.1 figures, No.2 or Mossley figures in Hands-on-Shoulders position

Number-Four:- oc throughout, oneto a bar

(1-4) odds face up, evens down      move backwards, odds down, evens up.  
 r. 2 r. 1. / r. 2 r. 1. / r. / 1. /  
 sideways to left to change places  
 passing back-to-back

½ turn clock, odds face down, evens up.  
(5-8) r. Ω r. l. / r. Ω r. l. / r. / l. /  
sideways to left to own side backwards, odds up, evens down.  
passing back-to-back  
face front

(9-12) r.	/tap l toe	/ l.	/tap r toe	/
	Complete turn downwards		front	
(13- r.	/ l.	/r.	/tap l.	/
16) make small circle				

(17- Complete turn upwards  
20) 1. / r. /1. front  
/tap r. /

(21- Repeat from beginning to complete turn downwards which ends with  
36) a spring from right to left foot & a deliberate tap of right foot  
on middle beat of last bar.

## FIGURES

No stereotyped order. No. 4 always final figure. Each figure preceded usually by Step-up or Step-up & Polka. Usually start with inside foot. When in Up-in-fours formation start with Step-up-&-back & polka, then a No. 1 figure & then No. 2; with a Mossley figure sometimes as well or instead. In up-in-fours figures all start same foot.

There are two families of figures, the stepping & the polka. The Polka step figures are those of the standard N.W. Morris & there are versions of all the figures given by Howison & Bentley.

### INTRODUCTORY MOVEMENTS.

Step-up:- Step-up & Step-back sequences done twice. Slings can be lpc rpc/lpc oc/oc oc/oc oc/ done twice.

Polka:- in any formation. 8 bars of polka step, perhaps changing formation at the end.

### POLKA FIGURES.

Swing-Partners:- Partners put right arms round others waist & turn clockwise, twisting slings in free hands. (8 bars).

Swing-Partners-&-Back:- as above but 4 bars each way.

Hands-Across:- hands across in 4's, once round with right hand in. (4 bars) & polka to end of phrase (4 bars)

Hands-Across-&-Back:- right hands across & back with left (8 bars)

Right-&-Left:- in 4's - 1st corners cross by left, making  $\frac{1}{2}$  turn clockwise, while others polka on spot - 2nd corners cross - repeat.

One-Half:- 1st cus face down, hands-on-shoulders, move down to 2nd cus place. 2nd cu move up, turn to face down, hands-on-shoulders. Polka facing down till end of phrase (4 bars). 1st cus separate & cast up to places while 2nd cus go down middle - all turn to face up in hands-on-shoulders; polka to end of phrase (4 bars)

Outside:- 1st cu turn out & single-cast down outside of their rows followed by rest to the bottom. Polka to end of phrase (8 bars).

Inside:- 1st cu turn in & go down middle of set to bottom followed by rest. Polka to end (8 bars) Can be done with hands-on-shoulders.

Both figures can be started from the reversed position. This fig often followed by figures in the hand-on-shoulder position, i.e. No. 1 figs, No. 2 or the Mossleys

Lead-Them-Round:- Odds led by No. 1 cross over & go down outside of even file, while evens, led by No. 2 cross over & move half way round anticlock - this reverses set & changes sides - all facing polka to end (8 bars). Repeat to place, odds outside evns again.

In-&-Out:- each file does progressive straight hey starting at top, giving hands in passing. Top cu inside 1st. All face down at  $\frac{1}{2}$  way & polka to end of phrase (8 bars). Repeat to place. 2nd half of this & previous figure usually preceded by a step-up-&-back & perhaps other figures.

### STEPPING FIGURES

Number-Two:- No. 2 done 4 times - always immediately after any of the No. 1 figures.

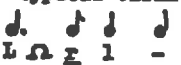
One-Number-One:- No. 1 moving forward (2 bars), step-up (2 bars), No. 1 moving backwards (2 bars) Polka backwards to place (2 bars)

# RUMCORN & WIDNES

Source - Mrs Wilson, Girl Guide leader at Bourne End, Bucks.

Origin - learnt as a teenage girl, aged 17-19. Said after WWII and was continued to at least 1949. She and her husband called the above places "villages". Saw a girls side on 21.5.69 when 10 of the 16 were present at a guide meeting. They had been practicing for 5 weeks for the Bourne End Carnival on 14.6.69. They broke up that summer as guide troupe grew too large and had to be subdivided. They wanted proper Carnival Waivers but used home made ones.

Basic Step - typical Carnival Morris step from observation of competitions in Lancs.

- Rhythm -  1. There is no crossing of legs or feet.  
 2. On the spring onto the other foot the knee of the free leg is raised rather high.  
 3. The spring is off the first step and there is no hop at the end. Step light & springy.  
 4. Land on the ball of the foot, followed by touching down of toe of the other foot, while supporting foot raises body but does not lift off of ground. Weight stays on right foot in above example during the "1".  
 5. There is no sway of the body in the step or movement side to side ie it is not a pas de basque or a balance step.

All danced on the same foot but did not record the starting foot. Assume left foot start.



Arms - (a) the normal sequence was: 1. hands together in front of upper chest at shoulder level; 2. both arms out horizontally at sides; 3. together again; 4. both arms forward horizontally at shoulder level. One move per bar - 4 bars for the complete sequence. Could not remember if sequence should have been more complex.

(b) in travelling figures outside arm only, sloped up at 45 degs.

(c) in turns and some other figures, inside arms sloped up at 45 degs, crossed with partner or corner, but not holding. Outside arm then down at side.

Music - records of marches, "Blaze Away" etc.

## THE DANCE

1. Once to Self - face up in column
2. Face up & Step-
3. Outsides - led by tops, tops take 8 bars down & 8 bars up middle 8 bars
4. Face up & Step (4 bars) turn in and face partner and step (4 bars) 16 bars
5. In 4's, second corners turn once round by right hand while the first corners step on the spot facing in 8 bars
6. In 4's, first corners turn once round by right hand while seconds step on spot facing in. 8 bars
- (7) In 2's, partners cross over passing right shoulders, turn right to face back and return to place. 16 bars)
8. In 4's, right hands across (star) once round to place 8 bars
9. "Double Lead Through" form of back-to-back, pairs of odds going through pairs of evens. One way only.  8 bars
10. Top pair cast down outside to bottom and then thread (weave) up the dancers on their own side to place while rest of set step on spot facing in  16 bars
11. Outsides - round half way, cast out from top and rest follow till set reversed 8 bars
12. Face partner and step on spot 8 bars
13. Whole set dance half rounds clockwise to return to starting place, undoing the reversing of Outsides but now on wrong side. 16 bars
14. Insides, led by top pair going down the middle with inside arms up and crossed and then up outside of set to place, 8 bar each way 16 bars
15. In 4's, first corners turn etc as 6. 8 bars
16. In 4's, second corners turn etc as 5. 8 bars
17. Step on spot facing up and end. 8 bars

This was considered not the proper end had been arranged to fit the record. The following was suggested.

11. Insides - as 14 but coming up outside in a wide sweep to form a circle 16 bars
12. Rounds - either once round clockwise, or both ways 8 bars each 16 bars
13. Progressive circular hey starting from top - still in circle
14. When top pair meet at bottom, they lead set up middle in column & finish.

Yorkshire Chandelier: arms "in" - at end of shoulders. Drop 10, but 9 both ways. Polka step throughout. Danced with 12. When one arm up, other on hip.

Knots of May: let sticks fall forward for 2nd part of arming. Diagonals cross for 7.



SHAWFORTH

As taught by R. Donnett at a Sidmouth Workshop 1982

Music:           Rose Tree, Salmon Tails Up the River or any other polka.  
Set:             16, 8 or multiples of 4.  
Step:            walk for upstreets, NW polka/rant for figures.  
Implements:

UPSTREETS:

Starting with inside foot, take 7 steps forward and kick on the 8th. Repeat moving backwards to place.

CROSS-OVER

UPSTREETS

BACK TO BACK

UPSTREETS

STARS:

Dance right and left-hand star in fours.

UPSTREETS

GYPSY:

Second pair move up set until between 1st pair (4 steps), dance on spot (4 steps). 1st pair move back to 2nd's position while 2nd pair move out to 1st's position (4 steps), dance on spot (4 steps). 1st pair move forward until between 2nd pair (4 steps), dance on spot (4 steps), move back to place (4 steps).

UPSTREETS

HEY:

Like a Lichfield hey with 1st then 2nd corners crossing (2 steps each), then change places across the top and along the sides of the set (2 steps) and dance (2 steps) in position. Repeat movements again: corners cross; tops and sides; in position; the set will be inverted. Repeat movements twice more to regain original positions.

UPSTREETS

FINISH:

Cast out then come up middle of set in single file. The file veers to the left to form a circle moving clockwise. Face in to end.

# STAFFORD

The Betley, Staffordshire dance was collected from Mr. Shelley an. old dancer in 1956. The essentially same dance was done by the English Electric side at Lichfield Bower between the wars. Mr. Shelley's dance recently published in ED&S. Additional material from an English Electric dancer who came from Preston area.

Music: Scottish jigs - Bonny Dundee etc anything lively, Garry Owen

Sticks: 2 sticks, 14 in long, red, white and blue rings painted on, each end had a small knob with bells and 6 in long ribbons.

Steps: mostly skipping or the "heel & toe" schottische setting step. Stand on one foot, heel of free foot to side, back to half way up shin, repeat. Then do with other foot.

Hands: sticks held horizontally above head between thumb and forefinger lightly and stepping does most of the ringing of the bells, some shaking done.

Set: 16, eight on each side. Can be done successfully by 12.

1. 4 polka steps on spot turning round. Dancers turn alternate ways, 1, 4, 5, 8 anticlock etc. to end facing alternate ways.

Hand up on inside of turn only.

In 4's, 1st and 2nd pairs change

places with slow slip step

passing back to back, leading

hand up. Polka & turn again and slip steps back to place

bar 1. <<<< bar 2. (A) V A V bar 3. >>>> bar 4. V A V A  
(V A) V A >>>> A V A V

bar 5-8 <v> bar 9. >>>> etc

2. Cross over with opposite, "half right and left", pass right shoulder and turn right to face back (4 bars). Heel & Knee setting (4 bars) starting on left foot. Cross back ditto.

3. "Countermarch" - face up, single cast out from top, odds one side, evens the other, and come up centre in single file, odds in front of their partners (16 bars). Heel & Knee on the spot facing up, on left first, (4 bars) and skip out, falling backwards to place (4 bars)

4. As fig 1. (16 bars)

5. Turn opposite - allemande left and right - free hand up and waving - 8 bars each way. Hold hands - one turn only each way.

6. Face up, single cast as 3. come up the middle in twos (16 bars) but fairly close together compared with starting position. Face up & Heel & Knee (4 bars), fall back to place (4 bars)

7. As fig 1. (16 bars)

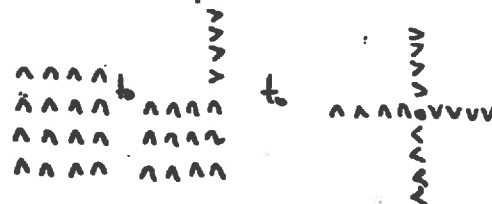
8. Hey. Top of left column and bottom of right column face up the set, the others turn in to face down. Then all dance a large figure eight, the top half of the set moves clockwise and the bottom anticlockwise and dancers cross from one loop to the other in the centre. All go the same way and get back in 16 bars.



9. Face up, single cast as 3. come up the middle in fours (16 bars), 2nd couples between 1sts so that top line is 1 3 4 2 from the left facing forwards. 1sts mark time at bottom waiting for 2nd pair to cast in & get between etc. Heel & Knee facing up (4 bars) Start moving forward into the next movement.

10. Big Cross: From the lines of 4. position wheel on the right hand end of the line to form a cross of lines of four. Put hands on neighbours shoulder and rotate the star. Lines have to wait, or at least only move forward one space while the previous line rotates 90 deg. The leader goes into the middle of the cross.

The dance can end in this formation (8 bars) or continue one complete round (16 bars)



11. Reform column in 2 files. Not collected but suggest either,

a. come up middle in 4's, split into 2's and cast either side, go round and split into singles etc as is often done in a Grand March.

b. from the cross come up in fours again, Heel & Knee and fall back to place.

c. as cross comes round start to come up in 4's and middle pair drop back to places in column as it comes up.

12. Face up, single cast but come up in a line of 16. Top pair in the middle & rest accumulate on the ends. ~~and stick, crossed overhead~~

As interpreted by Shrewsbury Lasses - walk step in figs. Sticks horizontal over shoulders in slips. Elbow swing in 5. Danced by 12. Form cross



# STALYBRIDGE

Source: Bernard Bentley in 1950's.

Entrance: Walking step. Ticklers horizontal in front of body and across body. Then moved in a circular movement round each other, a winding motion, right hand comes in and down as right foot moves forward.

Fall-Back: used as an introduction to every figure. Uses walking step. <sup>Facing up</sup> 4 steps back starting inside foot (right foot for left file) then 3 steps forward and drop onto outside foot (left foot for left file) and sharply kick inside foot backwards. Arms at head level and swing both in front of head on the "drop" otherwise as in "entrance". Repeat. (8 bars)

## Figures:

1. "Setting to Partners" - face partner opposite.

Bar 1: set to left. Right foot swung in and across while arms swing in and out. Supporting foot drawn back on the hop a little.

Bar 2: set to right similarly.

Bar 3: turn to right with 4 steps - l, r, l, r (double speed) all way round

Bar 4: two steps facing - l, r. (normal speed)

Bars 5-6: repeat setting to left and right.

Bar 7: turn round to right with 3 quick steps - l, r, l.

Bar 8: step on right then drop onto left, kicking right back sharply. Other file reverse feet and turns.

2. "All Across" - cross with partner using skip step. Hands well out and swung inwards to meet in front of body. Cross back, then repeat all.

Presumably pass left shoulders each time and turns to left. (16 bars)

3. "Ones and Threes" - in 4's, diagonals cross. First corners cross and come back with skip steps, hands going in and out. Then second corners cross and come back. Paths nearly semicircular. Waiting dancers mark time and swing arms in and out quietly. Presumably pass left shoulders. (16 bars)

4. "Circle" - in 4's, hands across. Skip 8 bars round right and 8 bars back to left.

5. to 8. - as 1. to 4.

9. "Tickle-ears" - dance about anywhere - eg skip a whole gypsy, hands in and out. (16 bars)

10. "Dance Off" - as Entrance - top cast in and lead down centre of set.

--- Tickler is something between a stick and a sling

# STALWIDGE (GIRLS) MORRIS

Source: as danced by John O'Gaunt at Thaxted, 1977 and Master tour 1978. Derived from a girls' dance.

Music : played rather slowly, J O'G used "Plymouth"

Step : walk and a walk with a scuff. Usually two steps to a bar.

Formation : seen danced by 10 with two centres. Two short sticks with ribbons at top.

02YS: stationary, facing up, hands at sides.

Step-Back: all start right foot, hands at sides.

Walk backwards r,l,r,l then forwards r,l,r, spring onto l. At the half way point the feet are apart right in front of left and they are not brought together. On the spring at the end the free leg, the right, is swung up in front & both hands are swung up high.

This is repeated and all turn to face in after the spring. Note no hands except the spring. The centres join in the Step-Back and the Step-&Turn.

Step-&Turn: All face in and do two change steps, right foot down, swinging left across and left foot down, swinging right across, at the same speed as the walk in Step-Back. It is rather like stepping onto the other foot and like a caper. All turn clockwise on the spot with 6 walking steps, marking time. There are no hand movements in the first bar for the change steps then swing both arms, kept straight, in a circle anticlock looking forwards as a dancer. Repeat with same footing and turn. Hands in turn are kept at same level throughout and the sticks kept parallel.

Cross-&Back: Walk with scuff step to opposite side of set, 8 steps and a spring on the last. Hands at sides & up to in front of head, above head level, sticks vertical on the spring. First time pass left shoulders and retire on same path, in repeat pass right shoulders and retire same path. JO'G insist that NW rule is left shoulders then right. No scuff when retiring but distinct tap down.

Step-Back, Step-&Turn.

Long Corners: the extreme corners of the set, first corners starting, go forward to meet left shoulder to left shoulder, with 7 scuff steps and a spring, retire to place on the same track with 7 ordinary steps and a spring. Arms as before. Centres same stepping. 2nd long corner then does the same. The rest mark time for 8 steps, swinging both arms, hands same height etc once round clockwise, then all turn clockwise on spot with arms going once round anticlock as in Step-&Turn. Repeat facing front and turning anticlock.

Step-Back, Step-&Turn.

Short Corners: exactly as Long Corners except that the movement in the middle is done by the first then the second corner of the top 4 and the bottom 4.

Step-Back, Step-&Turn.

Middle Corners: exactly as Long Corners except that the movement involves the dancers next to the ends.



In various performances J O'G have not been consistent and have made mistakes over order and who involved. The above is believed to be correct.

Step-Back, Step-&Turn.

Cross-Morris: Danced slowly, half speed music, and half speed stepping - like slow march, step and pause but not feet together at any time.

Cross Over to other side, passing left shoulders in 4 steps, start right foot, and swing leg and hands up on the 4th without a hop. Retire on same path to place ditto.

On the spot do 4 slow steps facing forward and do one circle with both arms clockwise, then all turn on spot clockwise one turn on 4 slow steps but this time doing one circle of both arms per step, anticlock.

End face up with arms at sides.

### STOCKPORT CARNIVAL

As danced by Fiddlers Fancy at Sidmouth 1979 in set of 8. Probably originally 16.  
Sticks: two short sticks -held horizontally pointing fore and aft and actually resting on the shoulders.

Step : polka

STEP-UP: a walk up and back. Both sides start with r foot. Move up r, l, r, hop and retire l, r, l, together. Repeat. On both the hop and the together movements the two sticks are touched, together above and in front of the head.

The Leader has a single 6 foot long stick painted the same spirals. During Step-up she goes down the middle and back.

STEP-&-TURN: All face up. 2 bars polka step, right foot in front first and then all turn completely round on spot with 4 walking steps clockwise. Face up and 2 polka steps again, right foot in front first still, but complete turn anticlockwise on 4 walking steps. End facing up. Sticks on shoulders throughout.

STEP-UP

STEP-&-TURN

1. Go Around. 4 walking steps into line, right shoulder to right shoulder, face alternate directions (2 bars). 2 bars polka step on spot facing same way. 4 walk steps around partner in direction facing to face back towards own side, in one line still right shoulder to right shoulder (2 bars). 2 bars of polka step on spot facing that way. Turn in and walk back direction came till in one line again, left shoulder to left shoulder with opposite (2 bars). 2 bars of polka step on spot facing back to own place. Walk out to place and turn to face up (2 bars) and face up for last 2 bars of polka step. 16 bars in all.

2. Hands Across. Right and left hand stars, 8 walk steps each way, turn out at half way. Centre sticks up vertically.

STEP-UP

STEP-&-TURN

3. Outsides. Polka step continuously. 8 bars down outside and turn in. 8 bars up middle. The Leader comes down the centre on the first part, keeping level with the top pair, and stays at the bottom for the second half.

4. Tunnel. Face opposite, cross both sticks above and in front of head, slope towards opposite to make a sort of tunnel. Change to marking time from polka step, start right foot, for 16 steps. During this the Leader, with long stick held like a lance goes up under to the top, bending forward to pass under sticks. Top pair goes down the tunnel, sticks back on shoulders but bend down a little. 8 steps to reach bottom and half turn out, 8 more steps back to place and facing up. Each pair in turn comes into this down middle and back to place every 4 steps in turn. End all face up, all should arrive back at same time.

STEP-UP

STEP-&-TURN : end face up

STEP-UP

STEP-&-TURN

1.

2.

STEP-UP

STEP-&-TURN

3.

4.

STEP-UP

STEP-&-TURN

STEP-UP

STEP-&-TURN : end face in, feet together, sticks crossed above head level. Leader also does this Step-&-Turn.

# WHAILEY

Sticks: short, held just below the middle, held almost vertical, top slightly sloped back  
Step : normally a skip step. Hop step with knees raised when stationary

1. Step Up - mark time starting on outside foot. Bars 1-2, 5-6, both hands at sides, sticks hanging down. Bars 3-4, 7-8, wave outside hand only, vertically across top of head, in, out, in, down. Leader faces down and does the same, waving right hand.
2. Turn and Cross Over - dance on the spot with slow hopsteps, one per bar, each dancer facing in, down, out and up in turn. Start inside foot. Hands down on the "step" part of the hopstep still in front of body rather than at sides, and both up, sticks vertical on the "hop". All dancers then "chassez" to side across the set, odds in front of evens both times, with 4 open slip steps across and 4 back. Both sticks up vertical throughout. Face up throughout. Leader joins in first half turning clockwise, but just waves them across & stands still in second half.
3. Corners Turn - All face up at start and while resting. Done in 4's.  
First corners, skipstep, turn right hand once round in 4 bars, turn in and then left hand turn once around for 4 more bars. End with no. 1 turn right to face up and no. 4 turn left. Outside hand up, stick vertical. Second corner ditto for 8 bars, no. 3 turns right to face up at end. Leader stationary throughout, blows whistle to indicate changes.
4. Ladies Chain - straight out of previous figure. Done in 4's. Leader stationary again.  
First corner turns about once round by the left hand till facing no. 1 down, no. 4 up set, while second corner turns out to the left and turn anticlock in a circle ending ready to their neighbour and turn them by the right hand. After the right hand turn the second corner turn by the left while the other two go back to place and make an anticlock circle ready to meet their neighbour and turn them by the right hand. Either both hands up, if both free, or outside hand up at side, stick vertical. Each turn takes 4 bars; 1-4 1st corner, 5-8 with side, 9-12 2nd corner, 13-16 with side. End all facing up going the easy way for direction, usually the way already turning.
5. Inside - whole set movement - skip step - leader stationary but raising both sticks  $\frac{1}{2}$  way. Top pair leads rest down the middle of the set, hands down at sides and shoulder to shoulder. At end of 4 bars, top pair turn out & cast up the outside: leading rest back up. As they come up they swing in so that they are shoulder to shoulder as they reach the top (4 more bars for top couple) and then they all cast out again. As each pair casts this second time they raise both sticks up, this time held in middle, almost horizontal, sloping down to the front. They turn in at the bottom and come up in single file, odds in front of their opposites. 16 bars in all.
6. Sidestep - all face up throughout - both sticks held up vertically.  
Odds chassez with 8 open slides to their right and back, going beyond partner's place if space, while evens slide to their left and back.  
Leader has arms up and apart as odds and evens separate and crosses arms for coming back.
7. Stepping. Leader goes to the front of the single file & all face up in single file. Leader keeps both hands up while rest put both hands on shoulders of person in front of them. All stand with weight on the left foot and with the right step, right foot to side, right foot cross over in front of left, right foot to side again (apart, still ahead of supporting foot), right foot cross behind the left. 2 bars in all. Repeat with weight on the other foot and working with the left - there must be a spring to change the weight from the left to the right foot on the first beat of bar 3.  
In bars 5-8 repeat it all but in the last bar instead of final cross behind all stamp the left foot forward of the right.

# WHITE THORN

As danced by the White Thorn at Cecil Sharp House November 1978. A dance for 8.  
Sticks: 2 short sticks, held at bottom and twisted during the polka stepping in small circles

Step : polka done rather heavily.

CHORUS: "Step-&-Turns" : 8 bars on spot facing opposite waving both sticks high up.  
All turn up once around taking 8 bars, polka step and leading hand only up & twisting.  
All turn down once around taking 8 bars etc. (Probably originally 4 bars each way)

## FIGURES:

1. Back-to-Back: 8 bars each way, back to back with opposite. Sticks crossed in front like a posy.
2. Turn-Partner: right hand turn of partner twice round in 8 bars.
3. Hands-Across: right hand star once around in 8 bars.
4. "Peel-Off" : top pair cast down outside. Others remain stationary until top pair pass them, then they join in stepping and movement. The top pair meet the leader at the bottom & these 3 come up the middle with arms on shoulders. No other pair does so. Others cast off as passed by previous pair and follow up the middle to place.

Repeat all the dance.

When back in place for second time after "Peel-Off", dance "Step-&-Turns" and then pause in place facing across for 4 bars. All turn left 90 deg, odds face up, evens face down & polka 4 bars, ending facing that way with both hands up and out.

## WIGAN

### NW WEST MORRIS WORKSHOP - "WIGAN"

There is much emphasis in print on how dances were done rather than on dancing them now. Problems exist because the dance is not usually done in procession anymore, nor with the full width of a road available and numbers of dancers are often restricted to 8 rather than 16 or 24. Club style in hand implements, costume, footwear and stepping impose restrictions. Also written notations often need understanding, interpretation, shuffling and development of figures to be interesting or to contrast with other dances in a club's repertoire.

Source: a member of a boy's side in the last decade of the 19th cent.

Step : Polka, free leg crossed over, danced "on your toes", knees well up.

Hands : short sticks held at bottom, shaken with twist of wrist on first 3 beats of bar.

Music : jigs like Cock O'North.

Dance - On the move : All figures except Grand Chain (fig 6) done on the move. Between figures walk forward with hands at sides.

- Stationary : Instead of walk forward one can use "Outsides" to walk step, or drop it altogether. The sequence to be described takes 5 to 7 minutes so a repeat of all the figures is not obligatory.

All figures have to be adjusted to some extent to be done on a fixed dancing spot. There are 6 figures. It is aesthetically satisfying to alternate simple and complex movements.

Simple moves adjusted to non-processional format:-

Fig. 1 Cross Over : Dance into line, right shoulder to right shoulder, taking 4 bars, continue to opposite's place and turn to right to face back, taking 4 more bars. Repeat to place, ending facing in. The movement should be timed to flow with no pauses.

Fig. 3 Turn Partner : Dance into line, right shoulder to right shoulder, taking 4 bars, turn partner by right, crossing right sticks and having outside hand up as well, half way round into line again to face out to own place, taking 4 bars, dance out to place in 4 bars, turning to face up, and dance on spot facing up for 4 bars.

Fig. 5 Right Hand Star : Dancers take 4 bars to move into a star. They move in along the diagonal as if going to the opposite diagonal's place and do not make a  $\frac{1}{4}$  turn to left. The star makes a half turn in 4 bars so that dancers now face out to original place, move out to place in 4 bars and dance on spot facing up 4 bars.

In like this



not like



There is no turn by the left in either fig. 3 or fig. 5

Complex moves can be interpreted in various ways:-

Fig. 2 Crossings : General rules - each move takes 4 bars, passing is done by the right shoulder, all turns are by the right as in 'Turn Partner'.

Original Pattern - top pair only cross over, face down file & turn next dancer half round to change places, top pair only cross back, all face up and polka on spot. Top pair repeat with 3rd pair. Top pair repeat with 4th pair while 2nd pair now



Gorton Pattern - to shorten the figure the movement goes down the set and back but not the dancers. So the turns on the sides are complete turns taking 4 bars. The movement is also speeded up by using a skip step and doing the cross over in 2 bars and facing the next person to be turned for 2 bars. The pattern is the top pair cross over, complete turn of 2nd pair on side, then both 1st and 2nd pair cross over, 2nd pair turns 3rd pair and they both cross over, 3rd pair turns 4th pair and they cross over etc. Thus -

Combined Pattern - the original pattern is made more effective by adding in the idea from Gorton of both pairs crossing over after the half turn so that at different times one, two or four pairs are crossing. The pattern now looks -

FIG.4 Reel : Start with bottom pair facing up and rest facing down. Bottom pair work their way to the top up their own files doing a right hand turn with each dancer and taking 4 bars for each. One way is, for each two who are to turn, to face out or in with right sticks crossed at the start of the turn, make the turn in 3 bars and turn to face the other way in bar 4 ready for the turn with the next dancer. The original intent must have been for each pair to come in from the bottom as soon as the next pair is available, as in fig 2. Once the figure is underway neutrals at the end can mark time facing in. Gorton introduces a different feel to the figure by making each turn skipped, going round  $1\frac{1}{2}$  times, only having one active pair at a time, and making the turns alternately right and left.

Clubs still have to fill in detail like direction to face while waiting to come in or when filling up time at the end of a figure and to find a satisfactory ending - perhaps start the Grand Chain all facing in to the centre and all end facing out?

# WIGAN PROCESSIONAL

Sources: a member of a boys' side in last decade of 19th century.

Step : Polka, free leg crossed over, danced "on your toes", knees well up. Assume left ft sta

Hands : 16 in sticks, twist of wrist in stepping. 1, 2, 3 and a bit of a shake on 4th beat

Music : Cock O'North but depended on band.

Dance : All figures except Grand Chain done on move. Walk between figures. Use "outsides" with a walk step on stage. Assume hands down in walk. Number of polkas per fig guess.

1. Cross over diagonally with partner (8 polkas) then cross back (8 polkas)
2. Top pair cross over, right shoulders (4b) face down the file and turn next dancer by right, sticks crossed between them (4b) cross back to own side (4 bars) polka up street one place down in set (4 bars). Outside hand up in turns. As top pair work down the set other pairs start from the top as soon as practical. Suggest work in sets of 3/4 pairs rather than complete set.
3. All turn partner. 4 polkas to approach, 4 around by right hand, face out and 4 bar out to place, 4 bars up street.
4. As figure 3 but done in 4's (right hand star) once round with right hand (not back)
5. Bottom pair work their way up their own files doing a right hand turn with each dancer as they go. 4 bars for each turn. Work to top and back down again to place. Again sensible to work in groups of 4 pairs.
6. Grand Chain : this figure is only done without progressing  
Dancers form into a circle (4 bars) then do a progressive grand chain started by 1&2 doing a right hand turn (4 bars), left with next in line etc all the way back to place. After Chain start from fig 1 again.

WIGTON - Cumbria

Source: as danced by Throstle's Nest, collected by Sue Mycock. Her grandmother danced 1908ish. Always girls sides. 3 generations known to have danced. There has been a gap of 20 years but locally recovered from teacher of old team a year before she died & taught to local girls side. Throstle's Nest (a name for Wigton) got it from them. They have also met 2 old ladies who had danced and only remembered bits at first till a full performance reminded them.

Music: "100 Pipers"

Step: polka step. They wore shoes not clogs.

Hands: short sticks one in each hand with ribbons and bells

FACE-UP: all face up throughout and polka on spot, 8 bars. Left hand down by side, swing right hand only. Start swing from high on left side, about far end of collar bone and down across body, with arm at nearly full stretch to low out to right side. During this the dancer bows forward somewhat & sways out to the right. In the next bar the swing is back up and the dancer straightens up. This is done very gracefully and lightly. Because of the body and arm swing it seemed that the feet were crossed in the polka step only in the odd numbered bars when swinging out to the right and nearly by side when swinging back to left. Arm moves over elbow like a "show".

UP-STREET: 4 polkas moving up, turn out on the hop and 4 polkas back to place & turn in to face on the hop. Again right hand only waves, doing a figure eight across front of body and out to the side. In the first bar the hand moves across to right, swinging down and up at side, in second bar the hand moves to left and down in front of body coming up on left side of body.

CROSS-OVER: 2 polkas forward, right hand up & forward at about elbow level, stick vertical till knuckles touch at end of bar 2, when hand is brought smartly down to side. Pass by the right shoulders and turn right to face back (4 bars in all). Repeat to place.

UP-STREET

HANDS ACROSS: in 4's. Free hand down at sides, other up in middle, sticks vertical.

UP-STREET

CROSS-OVER WITH SHAKES: cross over & turn right to face back (8 bars) pass right shoulders. One stick up in the crossing, always the near stick, horizontal above shoulder & shake continuously. Cross back left shoulders and shake left stick.

UP-STREET

FACE-UP with Alternate waves: Step on spot but like Up-Street turn out half way through to face down and turn in to face across at end. Hand movement is right hand only as in Face-Up not as in Up-Street but odd file starts with right hand down & swings up on the first bar and the evens start with the hand up and swing down on the first bar. During this figure the leader dances down the middle and back up again.

UP-STREET

SMALL CHAIN: In 4's, a right and left through. Dance round square, crossing set first, 2 bars only for each side of square, hands as for Cross-Over, lead with one hand, right for the first change, and bring hand down smartly as soon as knuckles touch, giving impression of hand disappearing as pass. Pass alternate shoulders

UP-STREET

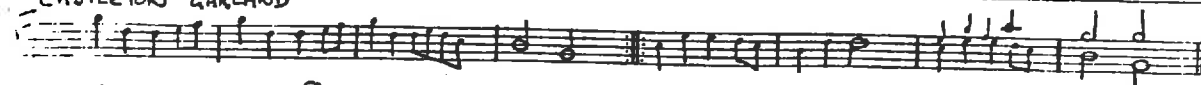
CAST: is an "Outsides", cast out from top & everyone follow. 8 polkas down outside for top and 8 polkas up the middle to place. The Up-Street hand movement is used - right hand doing a figure 8. The leader goes down centre in the cast and leads them up.

UP-STREET and end.

## SECTION 4: MUSIC

# THE PROCESSIONAL TUNE

CASTLETON "GARLAND"



CHEASE (Southport) "UPPER PIE"



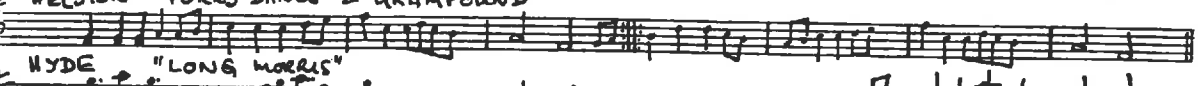
DIDSBURY "RUSHCART"



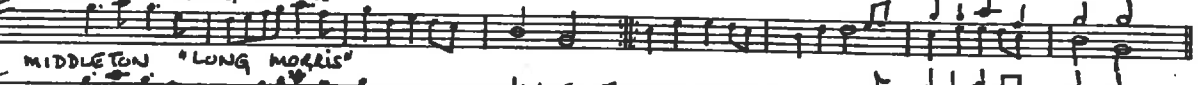
ENMORE (Derbyshire)



WELSTON "FURRY DANCE" & GRAMPOND



HYDE "LONG MORRIS"



MIDDLETON "LONG MORRIS"



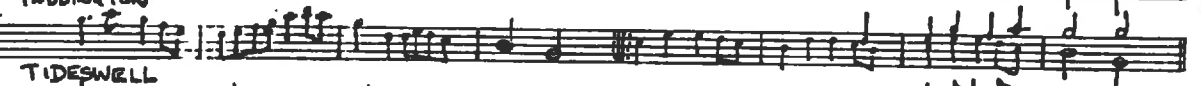
MOSTON "LONG MORRIS"



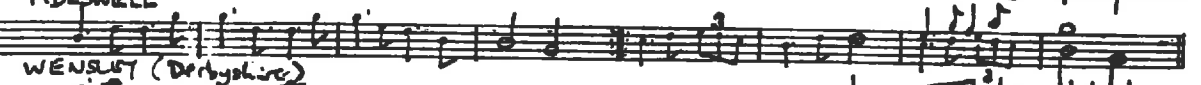
ROXTON "RUSHCART LADS"



TADDINGTON



TIDESWELL



WENSLEY (Derbyshire)

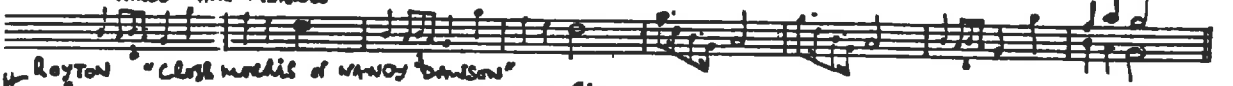


# THE FINISHING TUNE

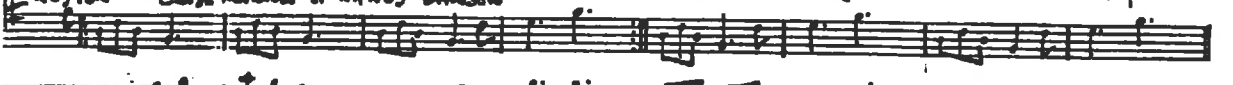
FAIRWORTH AND MIDDLETON "CROSS MORRIS"



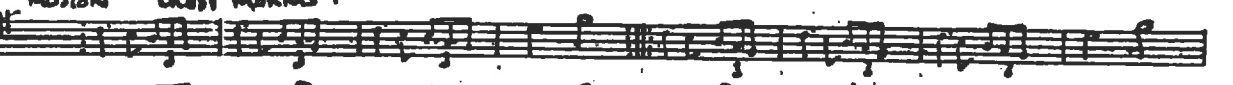
"THREE 'AND MORRIS"



ROXTON "CROSS MORRIS & WANDY DANCE"



MOSTON "CROSS MORRIS"



PRESTON "FINALE or APPENDIX"



See also GOSLEY HILL

# NEW MORRIS AND RUSHCART TUNES

NEW MORRIS AND RUSHCART TUNES

FAIRLWORTH "NANCY DAWSON"

"ROSE TREE"

"BRITISH GRENADIERS"

MOSSLEY "AIKEN DRUM"

MOSTON "MOSTON RUSHCART"

"CLEGG LANE"

"MY LOVE, MY LOVE"

NEWTON HEATH "LORD HARBY THE SWELL"

"OH SUSHANNAH"

"DOODAH"

OLDHAM "OLDHAM RANT"

PRESTWICH "PRESTWICH WALKS"

ROCHDALE "COCONUT DANCE"

# BAND MARCHES FOR N.W. MORRIS

BAND MARCHES FOR N.W. MORRIS

**"THE LIBERTY BELL"**

**"BLAZE AWAY"**

**"WASHINGTON POST"**

The musical score is handwritten on ten staves. The first three staves are for the march "The Liberty Bell". The next five staves are for "Blaze Away", which includes chord symbols such as G, A7, D7, and Am. The last two staves are for "Washington Post". The score concludes with several empty staves.

"KING COTTON" INTRO

The image shows a handwritten musical score on aged paper. The first section is titled "KING COTTON" and begins with an "INTRO" in treble clef, key of D major (two sharps), and 2/4 time. It consists of 11 staves of music. The second section is titled "STARS AND STRIPES FOREVER" and also begins in treble clef, key of D major, and 2/4 time. This section consists of 14 staves of music. The notation includes various note values, rests, and bar lines. There are some handwritten annotations, such as "Cm" and "9", and some numbers like "97" and "67" written near the bottom of the staves. The paper shows signs of age, including discoloration and some staining.



see also p. 45

GODLEY HILL

