

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.

