

## ANSTY MILL

- Set** : 8 dancers in 2 lines of 4. **Initial Formation:** column facing up.  
One's "partner" changes during the dance.
- Music** : Irish jig (Brian Boru's March) or Bizet's tune in "L'Arlesienne" which is the folk tune for the French dance.
- Steps** : NW cross-over polka step, skip.
- Arms** : Sticks - short & held at bottom. Special sequence for polka on spot [see under (1)]. Hands at sides, sticks horizontal, or in front in "candles" position for polka, unless stated otherwise. Natural swings, alternate arms for skips.

### PART A

1. Dance on spot facing up (to music), polka step & special arm sequence. 1st 2 polkas, sticks help up & twisted, 2nd 2 polkas, arms swung across body and back twice, low so that sticks swing across in front of thighs, 3rd 2 polkas, sticks held up & kept still, 4th 2 polkas, arms swung across & apart twice, high at head level or above.
2. Working in 4's, (for this one's "partner" is the one across set) top pairs cast out, followed by their seconds, using polka step & turn in to face partner across the set (about half way between starting positions of 1st & 2nd pairs) in line of 4 (4 bars). Cross to other side, weaving, first pair pass right shoulders, end facing UP again on other side, using skip step & alternate swinging arms (4 bars). (Not necessarily a full half reel as sometimes there is no need to make a final loop)
3. Repeat (2) to place with mirror image. Same pair lead as (2). However end facing up then turn DOWN by turning out on the spot.
4. As 1. facing down.
5. As 2. but starting facing down, now lead by the other pair.
6. As 3. end facing across the set. (from now one's "partner" is a neighbour on the same side of the set)

### PART B

7. As 1. facing across the set, in 2 lines of 4.
8. Still working in 4's, the right hand person of each pair on each side stands still in their place for 4 bars (or polkas on spot) while the left hand person polkas behind their current partner to end shoulder to shoulder with them on their other side, that is, they are now the right hand of the pair, and the pair is NOT opposite the pair across the set but displaced to the right. (4 bars). The pairs skip across to change sides, current left hand dancers passing left shoulders in the middle, and turning as a PAIR, keeping shoulder to shoulder, to face back, now EXACTLY opposite the others again.
9. As 8 to place but ending in a quadrille (square dance) formation. 1&2 together facing down the set at the top and 7&8 facing up at bottom, others face across. (Note that one's "partner" has changed again to the person who was one's other neighbour). There is a danger that those forming the ends will travel too far or not far enough. Must not get into too small a set at this stage as it spoils the finish of the dance.

**PART C**

10. As 1. facing in in a quadrille (NOT A CIRCLE!).
11. As 8. all 4 pairs passing across set TOGETHER to opposite sides in bars 5-8.
12. Repeat to place but ending forming a double star with the individuals in each pair facing opposite directions. As the pair turn as a pair at the end to face the centre, the right hand member continues, going in front of the other of their pair, till forming a right hand star in the centre facing round clockwise. The other one of the pair only turns far enough to be facing round anti-clockwise, ending on the outside of the star. (It could also be done by the left hand member of each pair turning on spot to form star or again turning as a pair to form the double star and the outer one continuing to turn on the spot to face otherway - whichever suits the team)

**PART D**

13. As 1. facing direction as end of 12.
14. Grand Chain, passing right shoulders first, till back to place, end facing in in a circle. It is nice to hit sticks on first beat of bar for each passing to keep the movement rhythmically together)
15. As 1. facing in a small circle (try to make it look different from 13). End with a jump, arms sloping up & out so that hands touch, sticks crossed with neighbours in the circle.

THE END

The dance builds up to a climax, not by speeding up but by increasing the band volume, especially drumming.

**ROY'S DANCE from the FRENCH HOBBY HORSE DANCE**

THE MORRIS (Cheshire dance)

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.

Source: 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  $\frac{1}{2}$  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.

Changed

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.

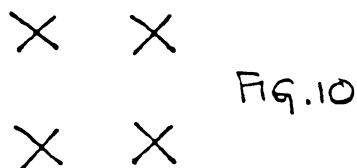
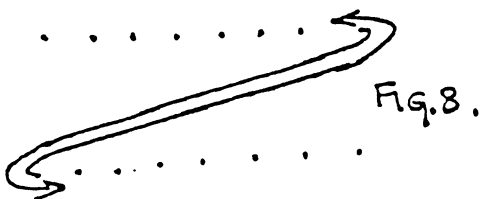
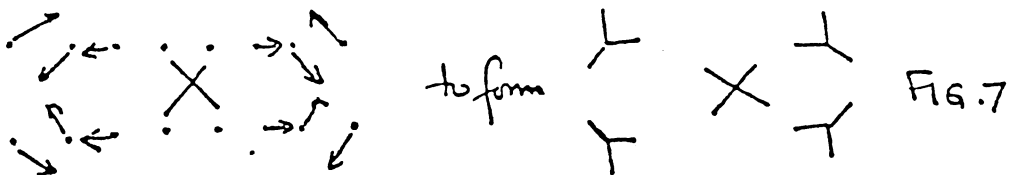
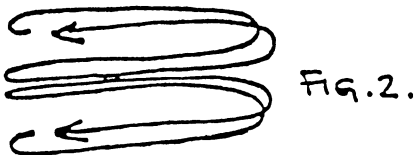
✓ FIG 9 - CAST AND UP IN FOURS - 16 bars. Led by the top pair, the files cast out and dance down the outside to the bottom, turn in and wait for the two's to come between the ones to form a line of four and then dance up to the top followed by the other lines of 4 in turn. The set is now in a square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

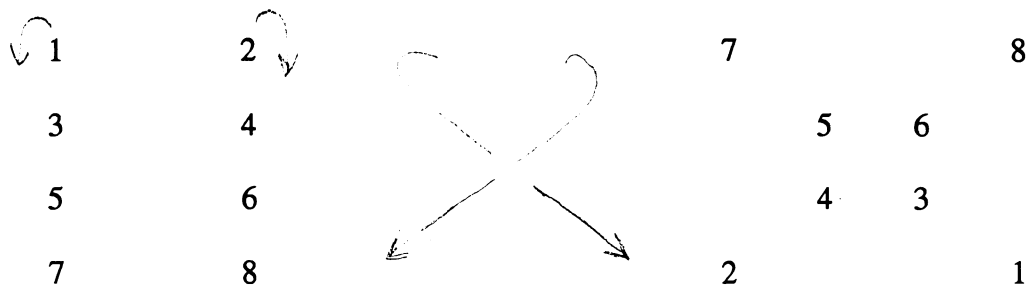
✓ FINAL CHORUS - all dancers dance the 4 bar sequence twice through together, not in turns. End feet together, sticks crossed overhead.



## The Morris (Cheshire dance) -- Revised Figure 5

Cast out from top.

Cut in as soon as possible on the diagonal, (1 in front of 2, then 3 in front of 4), so that the 2 lines have crossed half-way to form a diagonal cross; end all facing clockwise:



Rotate cross clockwise: 4 step-hops in place; 4 step-hops moving, for one complete rotation; then all turn to face diagonally down.

Cast in (1, followed by 2, 3, 4, etc.) and dance up the center in single file.

Dance out to place.

## OLD COLE MORRIS

Source : Video of Merridale Morris Day of Dance 1986.

Mixed clog team, women in left file, men in right file.

### BURY HILL

Believe that this is a dance composed by this team from Rochdale. Not sure that all of dance was videoed. The use of close ups in the recording means that some of the notation is the best that can be seen but not necessarily fully accurate.

Set : 8 dancers in two files facing up to start.

Sticks : two short sticks, normal position candles.

Steps : skips, polka.

UP-STREET - start of dance and between figures.

Face up. Skip forward 2 bars, hands in candle position, start right foot. Two polkas on spot, right foot forward first, right hand up at side and flicked/shaken forward on the first strong beat, and left hand into small of back, stick nearly vertical, repeat other foot and hands. Skip back and polka twice facing up. Repeat but last two polkas facing across the set to opposite.

### FIGURES

1A. All polka on spot, candles, facing across to opposite, for 4 bars. Cross over with opposite, passing to the left, but turning body so as to face throughout, candles, 4 bars, cross back, and 4 polkas on spot facing across.

1B. As 1A but dancers change along the sides. Nos 1 and 5 change passing right shoulders, not turning, and retire backwards along the same track to starting place. At the same time Nos 3 and 7 change places passing left shoulders etc. The even side do the same, ie not mirror image.

2A. In 4's, candles throughout, top pairs move in and face down and skip down set to end between seconds, 4 bars, all facing across the set, 2 v 2, in one line. The inner pair skip a back-to-back passing right shoulders first, while the outer pair dance up the side of the set to end in the top pairs' starting place, facing across, 4 bars. Repeat with the new top pair, for all to end in places.

2B. In 4's, star, 2 bars to form, candles, then right hand star, inside arms diagonally sloping down at 45° into a low basket, outside arms sloping up at 45°, go round 4 bars of skip, turn outwards to face back, candles, 2 bars. Left star back for 6 bars, arms forming a high basket in centre and outer arms sloping down and out. Out to place in 2 bars, candles.

3A. Polka on the spot facing across.

3B. In 4's, diagonals cross. First corners, then seconds, then firsts back, seconds back. 2 bars to cross passing right shoulders and then 2 bars to

turn the easy way to face back across.

4. All polka on spot facing across, candles, till join in movements. The first 4 bars are polkas on spot, while the top pair, approach and turn to face down the centre of the set at the top. The top pair dances down the middle to the bottom, making an inside arch with sticks, casts out round the bottom pair and come up the outside, candles. As each pair is passed they join in, about every bar, going down the middle, making arches, and up the outside. At the top the top pair face down in place and use their inside sticks to make an arch. They polka on the spot while the rest come though and each in turn forms an arch facing down. All face down and polka on spot for 4 bars, then polka on spot facing down still with candles, 4 bars. Progressive hey, started by the bottom pair facing an dpassing right shoulders across the set, working up the "wrong" side and back down own side to place, candles. As dancers pass, 2 polkas per passing, they snatch down the inside hand.

End dance on an Up-street.

### THE MOLLIE MORRIS from Oldham

**Set** : 8 dancers in two files facing up to start.  
**Slings** : one twist of both hands per walking step, the emphasis being on the going forward. Two twists per polka step.  
**Steps** : Polkas, walking steps.

#### WALK-UP

Walk forward, 1 2 3 and kick forward, starting inside foot. Retire 1 2 3 and kick back (leaning forward a little). Repeat but turn outwards to face across on last 2/3 steps, ending with feet together. Starting facing across all turn on the spot, upwards (odds anti-clock, evens clock) marking time, 8 steps in 4 bars, then polka on spot facing across to opposite for 4 bars.

#### ORDER

##### Walk-Up

Turn Partner : 2 polkas to approach, turn by right hand till in single line along centreline of set. Turn in and left hand turn back, polka out.

Cross Over : all face up throughout, cross over sideways with 4 polka steps, odd side in front, and back to place, new odd side in front, turning out at end to face down.

Walk-Down : mirror image of Walk-Up.

Stars : star right and left, turn in at half way.

Up in Fours : in 4's, 4 polkas moving into lines of four, seconds between first, inside hands on neighbour's shoulders. Walk-Up and back twice in this formation. 4 polkas falling back to face across in place.

Reels : lines of four on sides dance reels of 4, polka step, both hands behind back holding own hands, pass right shoudler first, extra loops at ends on own.

Outside : cast from top, with slinging again, down outside, turn in at bottom, and come up the centre in pairs, inside arms on



shoulders. Top pair turn in in bar 6 and back to place by bar 12. All 4 bars on spot facing up.

Stepping : all turn to face opposite and put both hands on opposite's shoulders and "step". 8 bars of step.  
 Step (2 bars) = cross right foot in front of left, put right foot out to side, cross right foot behind left, feet together side by side. In repeats alternate leading foot.

Polka : all dance polkas on spot facing across the set, for 8 bars.

Walk-Up

Turn Partner

Cross Over

Walk-Down

Stars

Up in Fours

Reels

Outside

Stepping : 4 bars of step, 4 bars of polka falling back to place.

Walk-Up : end turn out and face across, hands in the air.

## "FAILSWORTH MEN'S DANCE"

**Source :** Experienced North West Morris Workshops in the Bowd Marquee at the 38th Sidmouth Folk Festival 1992, Monday 3rd August "Presentation" and Tuesday 4th August "Horwich Dances" taught by Ian Hurst and with Charles Galloway playing. It is called the "Men's Dance" to distinguish it from the "Boy's Dance" done by Failsworth. The instructional started on the first day and was completed on the second. There was a typed notation sheet available, I made notes of what extra was said (below in italics) and videoed the practicing by the workshop. The notation provided was in the order given below but not in the order as taught and therefore as numbered.

**Set :** The dance was taught for 8. NW Morris is usually in units for 4 for a minimum of 8 dancers. Each figure was explained, taught, walked through a few times and then danced several times consecutively. Figures could be called and repeated in any order. Leaders can not be wrong, even if they call figures from other dances! Up = Front

**Steps :** walk, polka, all figures start on the outside foot.

**Slings :** two slings, up = twist (one or both hands as indicated),  
alternate = one hand twists.

*In the dance when moving to make a formation or returning to place the dancers have their arms "down" to make them temporarily "invisible".*

*In circling figures the dancers should remain equally spaced & not catching up!*

### MOVEMENTS

#### BARS

#### SLINGS

**STEP UP** *between figures, danced towards music*

1½	3 steps forward	down
½	& a Caper with a high twist	up
2	4 steps back	down on 1st
4	4 polkas (on the spot)	alternate

**5. CORNERS** *in fours*

4	1st corners cross <i>diagonal</i> by left shoulders (4 polkas)	alternate
4	2nd corners cross <i>diagonal</i> by left shoulders (4 polkas)	alternate
8	Repeat to places, also <i>passing left shoulders</i>	alternate

*When inactive, the others polka on the spot facing up* alternate

**1. BACK-TO-BACK** *with partner*

1	Turn to face partner (1 polka)	alternate
2	Polka into line (left shoulder) <i>along centre line</i> (2 polka steps)	
3	1 Polka forward, 1 Polka to left, 1 Polka back into line (right shoulder) <i>facing across throughout.</i>	
2	Polka back to places. (2 polkas)	

- 2 Polka into line (right shoulder) (2 polka steps)
- 3 1 Polka forward, 1 Polka to right, 1 Polka back into line (left shoulder)
- 2 Polka back to places. (2 polkas)
- 1 Polka to face front (up).

*There is a momentary halt whenever in a line of eight.*

**7. SWING - figure for the entire team.**

- 6 Numbers 2 and 7 face in across the set and dance 6 polkas on the spot as posts. No one else does so. alternate
- Rest - move furiously
- 2 2 Polkas to move diagonally to right into a straight line joining between 2 & 7. It must be a perfectly straight line, so look along the line, and as each travels a different distance, judge the movement correctly! down
- 2 Turn right hand person (not partner) half way (2 polkas) left up
- 2 2 Polkas back to places, aim to get back to place in a nice smooth line down
- All
- 2 2 Polkas facing front. alternate
- 6 Numbers 1 and 8 face in and dance 6 polkas on the spot. alternate
- Rest
- 6 Diagonally to left and left hand turn half way round etc.
- All
- 2 2 Polkas facing front.

*Drive into the morris turns, out on the start of the 1st polka, in for the 2nd*

**2. STAR**

- 4 Polkas into right hand star (wrist hold) left up  
A "square" cross (+) not a "diagonal" one (x), free arm out horizontally
- 3 Star half way round (3 polkas)
- 1 1 polka to change hands down
- 3 Star half way left hands (3 polkas) outside up
- 1 1 polka to change hands to right hand star again
- 4 Polkas back out to places down

**3. EIGHT MAN STAR**

- 2 Middle four dancers polka with hands down into a "diagonal" star (x), right hand (wrist hold): Then outside four corners link onto the ends, hands on neighbour's shoulders (2 polkas). down
- 12 Turn star all the way round (12 polkas) outside up
- 2 2 Polkas back to places.

**4. SHORT CIRCLES**

- 16 Corner men once round outside, anticlockwise (16 polkas) outside up  
Middle four form a right hand star in the middle and star twice round inside, clockwise (16 polkas). In order to form the star quickly, go in one place, the next, round the star.

## 6. LONG CIRCLES

*Not a great figure to do on a high stage, as it is best seen from above. Timing is important in all North Western Morris figures, and is especially important in this figure. This is an important part of presentation.*

- 2 Middle four to centre and face out *along diagonals (x)* :  
Outer corners come in and face neighbours *along diagonals about a yard in front of them* (2 polkas) down
- 2 Turn facing neighbour half way, by right hand, to change places, if too close will either hit other dancers with the slings or tangle them together (2 polkas) left up
- 8 All once round (inside anticlock, outsides clockwise, a quarter turn every two polkas, passing one person each polka step). It is a tight circle in the centre not a star. (8 polkas).
- 2 Turn the same neighbour half way round, by the right hand again to get to the initial formation. (2 polkas) left up
- 2 2 Polkas back to place down

## 8. FIGURE EIGHT

*This figure goes out a long way sideways, so try and remember who is in your set! Clog irons or rubbers make marks on the ground which are great for knowing where you have been!*

- 2 2 Polkas going diagonally, 45° into line along the centre line, right shoulders, & make a 90° turn to right to face partner's starting place alternate
- 2 2 Polkas to get to partner's place,
- 2 2 Polkas moving on out in the same direction, now a double width set & 90° turn to left
- 2 2 Polkas forward and turn 90° to left (now level with partner) Now a triple width set.
- 2 2 Polkas forward and turn 90° to left.
- 2 2 Polkas to partner's place.
- 2 2 Polkas on into one line, right shoulders and 90° turn right.
- 2 2 Polkas to place, turning up on the last step of the 2nd polka.

*In line of 8 only at end of 1st two polkas and before last 2 polkas. To keep the lines, one lines up on an end and the lead changes depending on which direction the dancers are going. Put the weak dancers in the middle not at the ends. then then can be nagged from both sides!*

## 9. FINAL FIGURE - This is the easiest figure, with little movement!

- 2 Polka into line, along the centre line, right shoulders with partner (2 polkas) down
  - 8 Polka to turn round on the spot, moving through the bottom - a "Ballet" movement. (8 polkas - 2 facing down, 2 across, 2 up and 2 across in the original direction)
  - 4 Complete turn of partner by right hand (4 polkas) outside up
  - 1 1 polka turning to face up down
  - 1 1 polka facing up up : down at end.
- Flinging the slings up and smartly down to the sides on less than a bar!*