

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)

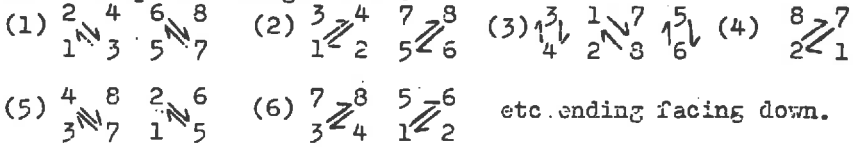
SEQUENCE TWO (80 bars 1 1/2 mins)

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 1/4 turn anticlockwise to face left on spot. To get back to column turned 1/4 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.



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



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.



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 file 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 1/2 turn clock & 2 a 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.

and 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./ l. / r. 1. /

sideways to left to change places
 passing back to back
 clogs hit together at r.

face same way still 3/4 turn clockwise to face front
 r. 1./ r. / l. / r.

sideways to right to place
 passing face to face

face front
 1. / stamp r / r. / stamp l /

1. / r. / l. stamp r /
 Complete turn clockwise.....
 face front

r. / l. / 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-&-Turn, No. 2 No. 1-&-Cross, Step-Up, Polka, CROSS MORRIS.

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

Bebington - Dance One + SEQUENCE ONE One-Half, Step-Up, Right-&-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-&-Back, Step-Up, One-Half, No. 1, No. 2, Step-Up, Gipsy, No. 1-&-Turns, No. 2, No. 1-&-Cross-Over, SEQUENCE THREE.

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

Dance Four + Step-Up Polka, Advance-Outward, No. 2, Cross-Sides, Single Mossley Hands-Across-&-Back, SEQUENCE THREE, No. 1-&-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 Pillinger 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 Ω 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 MH 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 Cassie 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 $\frac{1}{2}$, 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 & Cast: 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.

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

Nancy Davsons: 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 easy way to face up.

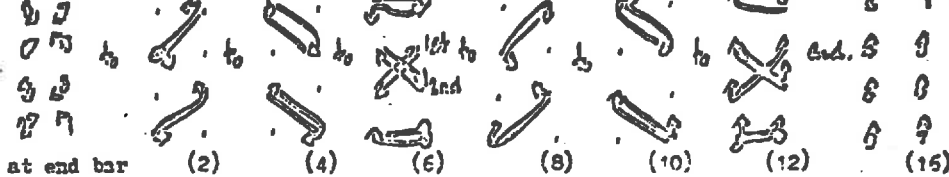
Turn-round (in processional): 1-23 funny step sideways, 2 times for complete turn. Arms
 2 twists at head level then cross hands over chest, left hand over right

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 - ic. ic. oc. oc.

Double Dutch.

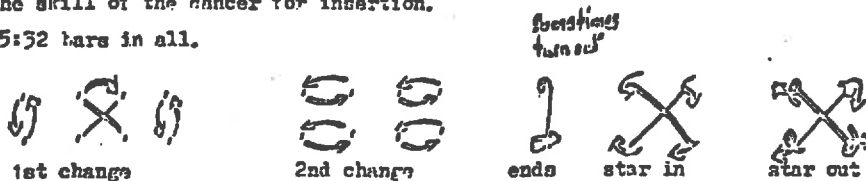


At start all face across diagonals in last bar of preceding bar of polka.

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.



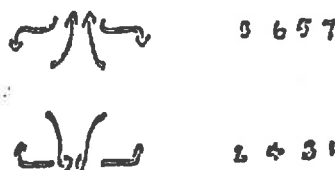
Progression round set and back to place by alternate first and second changes. In
 the first change the ends cross over to the right and the centre 4 star 1/2 way
 round (2 places). In the second change the pairs on the sides pass to the right.

Each change takes 4 bars of polka, 2 polkas to pass and 2 for a turn clockwise
 from 1/4 to 1 1/4 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.

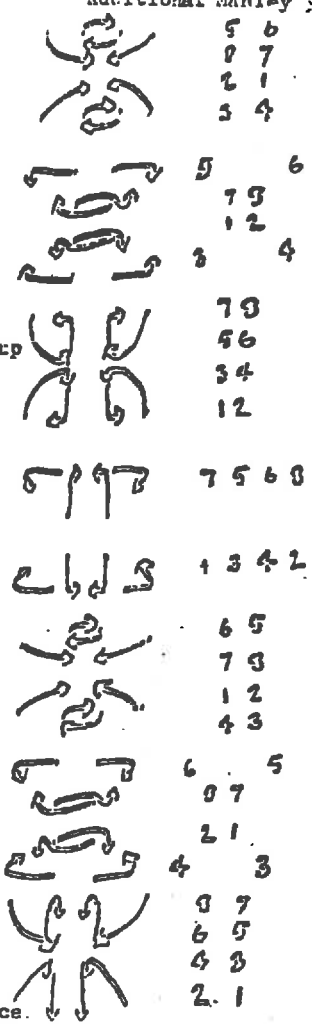
Each movement has the same 4 bar stepping sequence of 2 walking steps, starting
 inside foot and 3 polka steps.

- (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,

