

"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. OZYS : 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. Accumlate & 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 Nat. Folk Week and again at EFDSS Nat. Gathering at 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 also 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 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, ie 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 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.