

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.

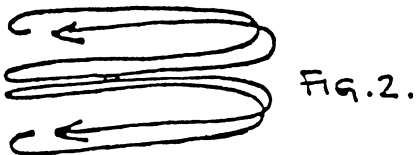
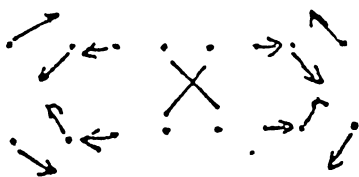


Fig. 2.



Fig. 5.



to form

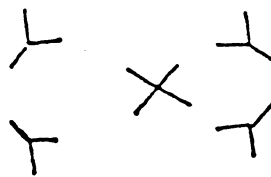


Fig. 7

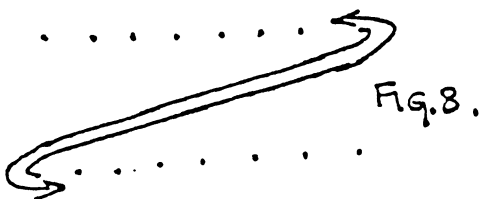


Fig. 8.

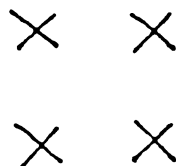
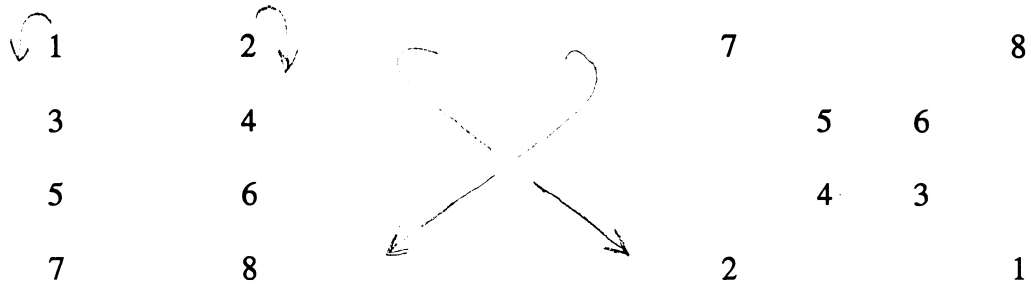


Fig. 10

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!*

FIVE HANDED NW MORRIS

Source : Choreographed for Experienced North West Morris Workshop at 38th Sidmouth Festival Wednesday 5th August 1992, based on movements from other traditions.

Set : 5 dancers starting by standing in a circle facing the centre.

Steps : cross over polka, walk step.

Implements : slings to show off, or two sticks waved in figure 8's.

Advice : small sets have to have more eye catching movements to hold interest. With five dancers, no one needs be the leader all the time. There is no natural column formation so other patterns have to be exploited.

Step Sequence : Walk forward 4 steps (2 bars), 2 polkas on the spot, retire 4 steps (2 bars), walk forward 4 steps and turn on the 4th to face the opposite direction (2 bars), 2 polkas on the spot (2 bars), walk forward (ie facing the opposite direction to before) 4 steps (2 bars), 4 polkas on the spot, turning or moving as necessary ready for the following figure (2 bars). 16 bars in all.

PART ONE

1. Facing the centre to start, dance the sequence to the centre and back etc and end in a near circle, three dancers facing two.
2. Walk forward into a line, shoulder to shoulder, and turn on spot on two polkas, most do complete turn but one end turns only halfway. Retire back into lines but now the end who half turned in on the other side. Repeat but this time the other end of the line of three changes side. Dancers have moved round one station.

The following is all polka stepped.

- 3A. The middle of the three, stars three hands round (left hand across) with the two on their right once round, then with the two opposite (right hand across) and finally with the two on their left (left hand again). Thus one does all the stars and the others do only two or one. As one dancer in each star would have to make a largish change of direction, they break off from the star to anticipate the next star. Inactives stand still.
- 3B. The middle then swaps from one pair to the other giving stars of 3 & 2 and back again. All rotate. 4 bars each star.
- 3C. Five handed star one direction, 8 bars and 4 bars out to circle formation.

PART TWO

4. Facing round the circle clockwise, dance the sequence around the circle ending in the formation as at end of fig 1.
5. As Figure 2, but with dancers in different places.

The following is all polka stepped.

- 6A. Facing across three v two, cross over passing two between the three and all turn to right and circle clockwise to place. Repeat but circle anti-clockwise. End with the "middle" going into the centre to lead into the next movement.
- 6B. Four dancers, now in a square, dance a "right and left through" or square chain, going across the set first, while the fifth dancer travels out of the square on a side, loops to come back through the top, out through the side, back through the bottom ending at the top. The fifth enters and leaves in the same direction as the four are crossing.
- 6C. Four face across and the fifth faces down. The four dance forward into line right shoulders and back four times. The fifth dances a figure eight around them, going outside as they go forward and crossing the centre line as they fall back. The bottom pair come between the top pair and all face up.

PART THREE

7. All face up in a line of five, and dance the sequence. End in the line of five with the outer two facing clockwise and the inner two anti-clockwise and th centre facing up. Rotate as a line one complete turn.
8. Reel of five, started by the middle three, and the ends come in when reached, and dance off in single file.

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HORWICH

Source : As taught by Rivington Morris at 38th Sidmouth Festival 1992, at the Experienced North West Morris Workshop, Friday 7th August 1992. This is a version of the Horwich dance due to be published by Prue Boswell but with a few changes.

(a) it uses slings instead of sticks.

(b) a figure, FEATHER, has been added.

Step : polka step, has two straight lifts per polka, down and up.

Slings : "twiddle" = one hand over the head and the other with the back of the hand in the middle of the small of the back.

WALK-UP - before every figure.

Start on the inside foot. Walk forward three steps and tap the free foot just in front. Retire three steps and end feet together. Repeat all this. Slings circle forward and up when moving forward and down and back when moving backwards.

1. CAST

Slings over shoulders. Cast in pairs from the top, every two bars, down the outside of the set to the bottom and come up the middle of the set, fairly close together.

Nos 1 & 2 turn in to come up on bar 5, face up in centre on bar 6, start to twiddle the sling in the outside hand in bar 7.

Nos 3 & 4 turn in to come up on bar 7, face up in centre on bar 8, start to twiddle the outside sling in bar 9, the inside sling being over the shoulder.

Nos 5 & 6 do ditto in bars 9, 10, 11.

Nos 7 & 8 do ditto in bars 11, 12 and 13. Ones at the back do not get much of a twiddle!

All stop twiddling at end of bar 14, putting slings over shoulders, and all move sideways out to place in bars 15-16.

2. CROSS OVER

Cross over in 3 polkas, starting with the same inside foot and twiddling the outside arm. Turn to the right all the way to face back on bar 4. Back to place on 3 polkas and turn up in bar 4.

3. RIGHT HAND STAR

This is "wrist-gripping" star, holding the wrist of the dancer in front. The first polka is into position, facing round clockwise, the 2nd polka to take the wrist grip, and the 3rd polka to start to twiddle the free hand and go round once in the star. Drop the arm in bar 6, let go of the wrist grip in bar 7 and come out in bar 8 going forwards.

4. LEFT HAND STAR

As Fig 3 in reverse.

5. FEATHER

Start facing across the set. Nos 2 & 7 dance as "posts", 4 polkas on the spot, twiddling the opposite sling to the foot forward, as in the Cross Over. The others cross the set diagonally passing right shoulders with their right diagonal.

Then whoever is in the No 1 & 8 places (the original 4 & 5) dance on the spot, while the other cross the set diagonally again. Those going up keep going up the set, and those going down, keep going down, alternate corners acting as posts. 4 changes reverse the set, 8 changes get them back to place.

1 2	4 2	4 6	8 6	8 7	
3 4	6 1	2 8	7 4	6 5	
5 6	8 3	1 7	5 2	4 3	half way
7 8	7 5	3 5	3 1	2 1	

It is important that at each turn the dancers line up with their opposites, and then before each crossing catch the eye of the diagonal to be crossed with, as then it should be obvious who it is. All passings are by the right.

6. PROMENADE

In this figure it is important to watch that pairs are opposite.

Nos 3 & 4, 7 & 8, form lines of four, 1 polka to move into the middle and 1 polka to move up the centre into the line of four.

The top row splits, 1 & 3, 2 & 4, rotating as pairs, facing out in the 3rd polka, and facing down outside the set in the 4th polka. They dance down the outside and turn in bar 8 and face up in bar 9 and come up to place.

- The second line casts out on polka 6, goes down the outside, passes the other line, turns in on 11 and up on 12.

The two lines of four are held for bars 13-14. In bar 15 the lines break with the second pairs retiring, and then in bar 16 moving out to the side and to place.

7. HEY

Reels of four on the sides. Nos 1 & 2, 5 & 6, start by going down and in and the others up and out and into the weaving. 2 Polkas for each passing, 16 bars in all.

8. FINAL FIGURE

With slings over shoulders, cast to the bottom and come up with different cross spacings to form a V, with its point at the top. Stand still for 6-8 drum beats and no music, then to an A music, then move off casting into a single file, alternate twiddles, perhaps into a "motor-bike" and off.

HYDE

Set : Longways for multiples of 8 in two files.
Music : "Salmon Tails" or equivalent
Steps : Walk, polka. Start right foot.
Arms : In walk-up :left in from side to cross chest, right in to cross other on chest, left out and down to side, right out to side.
In polka (Walk-up) :both from down & out at side to cross on chest on first beat, & then up & out so that are diagonally up on middle beat, down to cross on chest on first beat of next polka, and then down & out at sides on middle beat.
In polka (Figures) :candles or when next to neighbour etc inside arms on shoulders, that stick horizontal, other at side & vertical.

WALK-UP

All face up to start. Walk up 4 steps (2 bars), polka on spot 2 bars, retire 4 steps (2 bars), polka on spot 2 bars. Repeat.

FIGURES - all polka'ed. Usually 16 bars long.

1. Polka across passing right shoulders in bar 4 to opposite place (8 bars) & without turning retire backwards to place on same path, passing same shoulder.
2. Polka back-to-back into line, pass right shoulders in bar 4 going forward & end in one line left shoulder to opposite in bar 6, then 2 polkas on spot with inside hands on opposites left shoulder. Rotate forward 180° as a pair still with hands on shoulders to change places & face back to own place in 4 bars, out to place & face up in 4 polkas.
3. In 4's, polka across diagonals (4 bars) wait for other diagonal to cross (4 bars) and then polka back, each corner in turn, 16 bars in all.
4. Polka across to opposite place (4 bars) face out and put inside hands on neighbour's shoulder. Turn as a pair upwards to face back across set (4 bars). Drop arms and cross back (4 bars), put hands on shoulders again & turn as a pair upwards, then separate & turn to face up.
5. Polka down outside, top pair lead (8 bars) met at bottom and each pair come up middle with inside hands on shoulders (6 b), separate & out to place (2 b)
6. **LONG FIGURE** - the pattern is move on two polkas, dance on spot two polkas, but only 4 of the 8 move at any one time.
 - 1-2: 2nds move between 1sts to form lines of 4
 - 5-6: top line of 4 splits, casts out to face down alongside other line of 4 to form a line of 8.
 - 9-10: bottom line, in centre, moves up to top, pairs on side stationary.
 - 13-14: side pairs turn in to form a line of 4 behind the others.
 - 17-18: as 5-6
 - 21-22: as 9-10
 - 25-26: as 13-14
 - 29-30: reverse of 1-2 to form column.

LOSTOCK INTERPRETED

SOURCE - learnt from Nancy Butterfly, Redditch. Originally this was a stick dance dating from about 1880 and later danced as a carnival dance at Lostock Junction, near Bolton. The form collected by Trefor Owen is from about 1921. This version follows more closely the notes given by Nancy Butterfly which differ from the Trefor Owen notes to be published by the Morris federation, but it does include my own interpretations of difficult passages.

SET - A longways for 8 person, in two files of 4. Start odd pairs face across, even pairs face up.

IMPLEMENTS - a pair handkerchiefs, white with coloured trim.

MUSIC - Bonnie Dundee

STEP - Single step, left foot start.

HAND MOVEMENTS - (when not using a hand in a figure - swinging etc) both hands are swung simultaneously sharply down and up at the side of the body from shoulder level down to hip and back. When in a figure which involves the use of one hand, the free hand is held up in a similar position.

DANCE STRUCTURE - The "Cross" starts the dance and comes between each figure. The collected 6th figure is not done. The dance ends on a CROSS.

CROSS

1. CAST
2. TWO'S AND FOUR'S
3. HEY
4. CHAIN
5. REEL

CROSS - 16 steps

Odd pairs crossover, passing right shoulder in 4 steps, into lines on the other side of the set (1 4 5 8, 2 3 6 7) turning the easy way to face down and into the swing. Swing the person below, who has been stepping spot facing up and moving up a little, half way round to form a line again, in 3 steps, turn 1 step into other hand, swing 4 steps back (to lines again and odd pairs facing across the set), and odd pairs cross back to place in 4 steps, all facing front, or what ever direction is needed by the next figure, on last step. Nos 1 & 5 swing with right and back with left, nos 2 & 4 swing with left then right, to be mirror image. These are the 'natural' arms to use.

1. CAST - 16 steps

Whole set single cast out, 1 and 2 leading each file, down to bottom (6 steps), in at bottom, up centre shoulder to shoulder (6 steps). Face partner 1 step, 2 steps out backwards, 1 step to face top.

2. TWO'S AND FOUR - 16 steps

End couples: 4 steps in to meet Right hand, side by side still facing across set in line down centre of the set, swing half way round to change places along centre line of set, in 4 steps with Right hand, change hands and swing for 4 steps with Left hand, ending side by side along centre of set facing back to own place, 3 steps forward to place, facing up on the last step.

Middle 4: 2 steps into Right hand star shape, 6 steps round with Right hand, change hands, turning inward, 6 steps back with the left hand, and 2 steps out to place, turning the easy way.

3. HEY - 16 steps

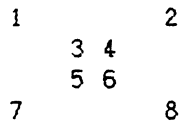
Reel on side of set, follow figure of 8 pattern. As odd pairs come out of CROSS they do not face front or up but go straight into reel turning to go down, while the even pairs face up. The first passing has the odds going outside the evens. 2 steps to each passing. Go straight into CROSS at end the easy way.

4. CHAIN - 32 steps

First corners, 1 and 4, perform the figure first while the second corner, 2 and 3 stay in their places, then 2nd corners repeat the figure as a 'mirror image'. 1 and 4 meet in centre and take right hands - 2 steps; swing round clockwise once & a bit - 6 steps; dance to right in clockwise circle all around neighbour - 8 steps going behind (outside) neighbour to own place. On to meet face to face again, 2 steps. Swing same person once & a bit round with left hand; dance to left, counterclockwise around opposite, crossing straight across set at end to place. Then 2nd corners repeat in reverse, first left hand turn and go round neighbour counterclockwise and then right hand turn and go round opposite clockwise. When inactive/neutral, each dances on the spot facing across the corners/diagonal.

5. REEL - 32 steps

Using 4 steps:- 1,2,7 and 8 dance out to sides, 1 and 2 moving up but backwards, 7 and 8 moving down and backwards, spreading set a little, 3,4,5 and 6 move into centre, two steps in and 2 steps to turn so that all face along arm of X created either in or out. (ie 1--3, 2--4)



4 steps:- passing R, change places with person facing.

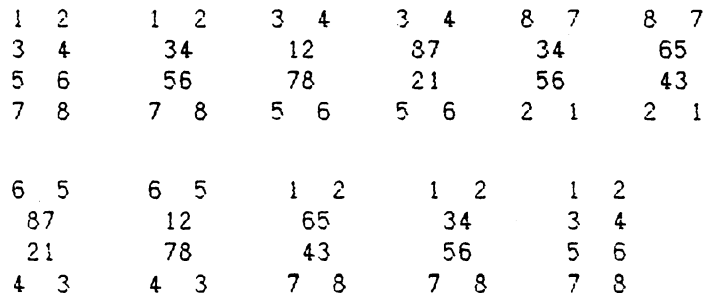
2 steps:- middle 4 turn 1/2 star L to diagonal's place, ends turn in on these two steps to face centre.

4 steps:- move on pass R on opposite end of X to diagonally opposite starting position.

2 steps:- middle 4 turn 1/2 star, ends turn in to face centre.

Continue this reel movement using 4 steps to pass, and 2 steps to 1/2 star or turn throughout, until back in the original X positions at the beginning of the figure. Then 4 steps to place facing up. Ends turning on spot, middles move out.

Thus:



FINAL CROSS as above but end with odd pairs facing out & even pairs facing in, alternately, making lines along sides with hands up, arms sloping up.

NOT THE PRESTON DANCE or PRESTON CLUB

for those who do not know the circumstances!

Source: watching Preston Royal and trying for the spirit but not the actual figures.

Set: units of 8, in 2 lines of 4.

Music: jigs ("95", "Bonnie Dundee" etc).

Sticks: 2 short, held in middle. In step-up, down at sides horizontal, or up by ears, also horizontal. Change position movement to be like pulling on a hat or pulling it off. In figures, swing down into start of movement, swung a little & together during figures.

STEP-UP: chorus before each figure. Face up, hop-step on spot, hands down 2 bars, up 2 bars etc. It takes 8 bars in all. Get knees well up.

FIGURES: normally each lasts 16 bars. Aim for a "surge" into each figure.

1. Cross Over & Back Twice.

Pass right shoulders (2 bars) every time & reach other side (4 bars) & turn to right in small loop past the opposite place to face back in opposite's place (4 bars). Surge into each crossing.

2. Progressive Half-Gip.

All stand still facing in till brought into the movement. Top pair only, into one line right shoulder to right shoulder along centre line (2 bars) & retire to place (2 bars). Repeat by top 2 pairs (4 bars), top 3 pairs & then all pairs (8 bars) always right shoulders.

3. Cast & Progressive Arches.

Top pair lead single cast down outsides of set & meet at bottom, turn in & face up, stand still with inside sticks crossed high (8 bars). Rest come through in pairs, forming arches and standing still as soon as each reaches the front of the file. Set reversed in order & facing up (8bars) Repeat from new top till all in place - to keep it flowing bottom pair do not stop at top but move straight into the second cast.

4. Star on Side & Swop.

Top pair lead single casts but into stars on sides, hand is the natural one on the inside of the turn. As top pair come to the middle of the set for the first time they start a swop sides, two at a time, people on the odd side of the set going in front (ie nearer the top) of the other side. They end forming a star with their other hand. They make a complete circuit in a star on the other side & then swop back, those on the odd side in front. Continue stars just enough to break out coming up the set to form the column. Problem is getting it quick enough and not be still straightening out when going into next step-up. The stars on own side are about $\frac{3}{4}$, whereas on other side they are full.

5. Corners.

Only actives skip but this is two pairs after first 4 bars. 1st(1&8), 2nd(2&7), 3rd(3&6), 4th(4&5) corners cross in turn, each takes 4 skips to cross diagonal, clashing inside sticks on the 3rd as pass. Then each takes 4 skips to turn to right to face back (as in fig 1). Repeat to place in same order. Last pair go straight into step-up by turning up in bar 4. Half of the set should be stepping at the same time to keep interest in the movement.

6. Squares.

All dance into one line down centre of set, right shoulder to right shoulder (2 bars) all face up towards music & move up in single file (2 bars) all turn to face direction of original movement & cross to opposite side (2 bars) all turn to face down and dance down in two files (2 bars) now roughly where started but on opposite sides. Repeat is similar. Into line down centre of set, left shoulder to left shoulder (2 bars) all face down & dance down in single file (2 bars) all turn to face starting side & dance out to that side (2 bars) all face up & dance up in two files to place (2 bars). Lines & spacing are more important than pairs being side by side when moving in two columns - by the nature of the movement this would be difficult to ensure but if all are moving the audience will not notice.

7. Progressive Cross Overs & Off.

All stand still facing in till brought into the movement. The top pair only cross over & turn back, as in fig 1, the turn is done pass the stationary row of dancers so the surge forward picks up the next pair. Cross back has 2nd pair added, next cross over includes 3rd and last cross back the 4th. Note two pairs are on wrong side.

Exit by casting down the centre of the set and everybody following in turn.

SPECKLED HEN

Walk Up: Walk forward 3 steps and kick, then walk back 3 steps and feet together; repeat.
1st time: Swing inside arm up slowly during walk forward, then slowly down going back.
2nd time: Repeat with outside arm.

FIGURES (note: all figures are in 12-bar phrases):

"Ending": All figures "end" with walk 3 steps into line down center of set and kick, then walk 3 steps back to place and feet together. Swing both arms slowly up going forward, and slowly down going back.

1. (In 4's) 1st corners turn 1/2 way round (free hand out) in 4 polkas, then all 4 star ONE place (4 polkas); then all do "ending." Repeat 3 times, always same place diagonal corners turning 1/2 way.
Repeat (4 times) with other diagonal corners turning 1/2 way.
2. (In 8's) Ends star 1/2 way in center of set (4 polkas), finishing in diagonal middle position (#1 to #6 position; 2 to 5; 7 to 4; 8 to 3;) WHILE middles cast out to nearest end position. Repeat (ends star while middles cast); then do "ending."
Repeat to place.
3. (In 4's) Small Chain: Change places with partner, then neighbor on the side; then do "ending." Then change with partner and neighbor to return to place; then do "ending." 4 polkas per change. Swing alternate arms up slowly for each pass..
4. (In 8's) Grand Chain: Start by ends changing places with partner while middles change with middle neighbor; 4 polkas per change. Do "ending" after 2 changes. Continue around set back to place. Swing alternate arms up slowly for each pass.
5. Top pair cast outside to bottom (4 polkas). Other dancers turn on the spot, moving upward one place as if "rolling" past. Do "ending" after 2 casts.
Repeat figure to place.
6. Cross Over: 4 polkas into line; 4 polkas to cross and turn R; then do "ending."
Repeat to place.
7. Reel on Sides: Like Grand Chain, but start facing neighbor (do not cross at ends).

Roy Dommett's workshop, 9/8/97

TADDINGTON ODDFELLOWS LODGE MORRIS

Source : "Oddfellows and Morris Dancing in a Peak District Village" by Dave Bathe in Folk Music Journal Vol 5 Number 1 1985 p 4-47.

Background : Danced by "Loyal Adventurers of the Peak" Lodge, founded 1836, of the Manchester Unity of Oddfellows, founded 1810, at the Club Feast evening procession on Whit Tuesday. Documentary evidence for the dance exists from 1880 to early 1930's.

Music : local version of the common NW Processional tune, here called "Pudding in a Lantern".

Set : multiple sets of 8.

Steps : single steps.

Hands : two big white handkerchiefs, at sides for 2 bars, and 3 high twists, 1½ bars, and cross hands in front of face to end (one informant said hands up every time they turned).

FIGURES

(* Required an interpretation by R Dommett from the article and is not a straight copy from the article.

1. **Dance Up Street** - or danced on the spot while facing up the street. Single steps and hands at sides and then hands high twists and cross.
2. **Corner to Corner** - progressive, 1 & 8 change places on their diagonal, passing right shoulders in 2 bars, turning to the right to face across in 2 bars with hands twist and cross. 2 & 7 change, then 3 & 6 and finally 4 & 5. It looks better if all step on spot and wave handks etc. NOT repeated back to places.
3. **Side to Side** (*) - all cross over with opposite, 2 bars to approach, then passing right shoulders and turning so as to keep facing for 2 bars with hands twist and cross, and then retire backwards to opposites place, 2 bars, and dance on the spot with hands twist and cross. NOT repeated back to places.
4. **End to End** (*) - face down (1-4) and up (5-8) along the side lines, centre four dance on spot, while ends change places weaving through the middles and passing each other between these centres, then, after they pass, the centres of each side change places, to end with set reversed. NOT repeated back to places.
5. **Circle** - all dance to centre of set to form a small circle and retire out again, and the movement is probably repeated to fill 8 bars.
6. **Rounds** - clockwise all the way. (Informants said "dancing round" and "going round")
7. **Circular Hey** - ends and side neighbours pass first. (Informant said "like the maypole dance")

During the dance either the performers or the audience would sing the local words. Suggest insert after figure 5.

*This is it, and that is it, and this is morris dancing,
This is it, and that is it, and this is morris dancing,
You don't know and I don't know, what fun we had at Brampton,
A roasted pig and a scalded cat and a pudding in a lantern.*

Fig 1 It might occur more often during the sequence (one informant) or be used just for moving along the street.

Fig 3 This interpretation is to keep it 8 bars long and have the arms in the '2 bars down and 2 bars up' pattern.

Fig 4 This is my interpretation of a movement not apparently clear to the author, in the light of similar movements elsewhere, eg Keynsham.

Note that figs 2, 3 & 4 bring dancers back to their starting places. These three figures were probably the only ones used during the procession.

Fig 5 Repeated as at Abingdon.

Figs 6 & 7 come from other informants remarks, and were probably related to the dance when stationary.

A newspaper account of 18.6.1881 suggested a figure in which the dancers held hands.

The dance is suprisingly like "Maid of Mill" from Abingdon.

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TREACLE EATER

Source : Choreographed for a workshop at the 38th Sidmouth Festival on Wednesday 5th August, the Experienced North West Morris Workshop called "Dances for less than Eight". Most dances for six are cut down versions of dances for eight, and look like it. The following sequence is a compendium of figures that work for six. As most derive from dances performed by Treacle Eater, the NW women's side at Yeovil, and filmed on Queen's Delight's Day of Dance in 1989, the sequence has their name, and the figures titles mine, theirs follow. The name derived from the local folly, "Jack the Treacle Eater" in Yeovil's Barwick Park. Jack was said to have been a messenger who ran between Yeovil and London, sustaining himself on treacle!

FIGURES

1. CASTS - from "Scarlet & Gold"

All face up. The top pair polka backwards down the outside of the set, for 6 polkas, till below the bottom pair. The inactives who have been stationary, now polka forward for 2 bars, moving up one place and the top pair move into the bottom place. Repeat twice till all back to place.

1	2	3	4	5	6	1	2
3	4	to 5	6	to 1	2	to 3	4
5	6	1	2	3	4	5	6

2. THREE CROSS, - MELEE from "Desperate Dan"

Nos 1, 4 & 5 move round the set one place in 4 polkas. They go into the centre right shoulders, very close, but not a star, and then out to the next empty place. The other dancers turn once round on the spot, the rule being to turn in the same direction as the dancers that is passing them by.

Nos 2,3 & 6 do the same, or can go the other way round, anticlockwise and left shoulders into the centre.

Repeat 2 more times till back to starting places. 24 bars in all.

1	2	5	2	5	3	4	3	4	6	1	6	1	2
3	4	to 3	1	to 6	1	to 6	5	to 2	5	to 2	4	to 3	4
5	6	4	6	4	2	1	2	1	3	5	3	5	6

3. STAR ON THE SIDES - from "Scarlet & Gold"

All start facing up, and the top pair cast to their right and go down the set (2 polkas) to dance a right hand star with the other two dancers in their files (6 polkas). Turn inwards and left hand star back to place.

4. REEL OF SIX, - WAVY LINES from "Desperate Dan"

All dance forward (4 polkas) into a line, facing alternate directions, along the centre line of the set. Arms slope down at 45° so that cross sticks. Reel of 6 done by each pair turning as a pair half way round back into the line, not done as a reel just giving hands, two polkas per change. When back to start, retire to place on 4 polkas, 32 polkas in all.

5. LINES, - ALL CHANGE from "Down the Treacle Mines"

The pattern is that the pair at the top polka sideways (2 polkas) to stand momentarily outside the middles and the pair at the bottom polka sideways to stand between the middles (2 polkas), forming a line of 6 across the set. Then the outer pair move to the bottom, the middle pair move to the top and the inner pair move only outwards to form the lines along the set (2 polkas)

This move rotates the pairs one place. Repeated 2 more times dancers are in their original places after 12 bars. It is best to go through the figure again to fill 24 bars in all.

1	2						3	4
3	4	to	1 3 5 6 4 2	to			5	6 etc
5	6						1	2

6. CROWNS from "Scarlet & Gold"

Nos 1, 4 & 5 dance forward and form a ring/crown of three and polka all the way round clockwise to place. The other three repeat (in reverse direction if this option is chosen for fig.2)

7. CROSS & CIRCLE, - OUTSIDE SQUARE from "Desperate Dan"

The outer corners, Nos 1, 2, 5 & 6 polka around the outside in a circle, taking 4 polkas per corner moved. The middle pair, Nos 3 & 4, dance to meet, 2 polkas, turn 90° to their left and retire, 2 polkas, to end in the centre of the ends. Continue this pattern 3 more times, going around the set one side each turn, to return to starting place.

1	2		5 4 1		6	5		2 3 6		1	2
3	4	to		to	4	3	to		to	3	4
5	6		6 3 2		2	1		1 4 5		5	6

8. TWO THIRD STARS, - STAR TREK from "Down the Treacle Mines"

The middles go to their right and right hand star three hands two thirds around so that they have moved around two places. The new middles go to their left and left hand star two places round. Repeat both till back to starting place.

```

1  2      2  4      6  2      2  3      1  2
3  4  to  6  1  to  4  3  to  1  6  to  3  4
5  6      3  5      5  1      4  5      5  6
    
```

9. "U"-SHAPED-HEY - from "Down the Treacle Mines"

The dancers 5, 3, 1, 2, 4, 6 in that initial order are to be considered to dance a reel of 6 which has been bent around the top of the set. Thus it starts with 1 & 2, 4 & 6, 5 & 3, facing and passing by the right shoulder, and then weaving, passing alternate shoulders, not like fig 4, and turning back when reaching the bottom ends of the files, ie dancers NOT crossing at the bottom of the set. All the dancers do a complete hey passing through every position. The movement need only take 12 bars and any surplus is danced on the spot facing up.

10. COMBS - RAKES from "Desperate Dan"

All face up and the bottom pair open out and come up outside the middle pair, the tops move together and fall back to be between the middle pair, to form a line of 6 across the set (4 polkas).

The line of six is divided into two halves, which proceed to comb through each other. The right hand side move forward and the left hand side backwards enough to move half a place sideways towards each other, they then reverse directions and pass through each other having moved along just one place. Then continue to move forward and back to work through each other. Each move is two polkas forward or two polkas backward.

```

                    2  4  6                    5  3  1
5  3  1  2  4  6  to                    to  5  3  2  1  4  6  to                    2  4  6
                    5  3  1
to  5  2  3  4  1  6  to                    2  4  6                    5  3  1
                    5  3  1                    to  2  5  4  3  6  1  to                    2  4  6

to  2  4  5  6  3  1  to                    2  4  6                    to  2  4  6  5  3  1.
                    5  3  1
    
```

The two halves turn inwards to face along the line of six. They pass through each other (motor bikes) going down the set and swinging up to come up into their original columns to finish the dance.

DESPERATE DAN

Source : composed by Deb Norman of Treacle Eater.

Set : 6 dancers, each with two sticks, held horizontally at ear level.

Step : Crossover rant (ie polka)

CHORUS

2 Polkas facing out, 2 polkas facing bottom (down), 2 polkas facing in (across), 2 polkas facing top (up) - arms held horizontally, sticks vertical.

FIGURES

1. MELEE

4 polkas : Nos 2, 3 & 6 do a small circle (loop) from place around to the left. At the same time Nos 1, 4 & 5 dance one polka into a huddle in the middle, one polka round the circle, one polka forwards out to place of next one (of the 3) round, and one polka to turn round to the left. Repeat with 1, 4 & 5 doing the small circles and 2, 3 & 6 doing the huddle. Repeat this whole movement twice more to regain starting positions.

2. YAMAHA

Single cast out from top to the bottom, and all follow. At the bottom cross over, alternately, to the other side of the set, the evens side in front. Repeat back to place.

3. WAVY LINES

2 polkas into a single line along the centre, right shoulders with partners, and arms down.

2 polkas to make half a right hand turn, then 2 polkas to make half a left hand turn with the next.

Those at the end do a whole turn on the spot with left arms up.

Repeat till have turned with partner again then all forward out to place.

4. RAKE

4 polkas for the tops to move to be outside the middles and the bottoms to move inside the middles forming line of 6 across the set, all facing up. Moving as two lines of three, evens and odds, evens side move forward first. Move one gap between dancers along each time you meet until the position of the lines is reversed. The steps are 1 polka forward evens, backward odds, 1 polka backward evens, forward odds into line, 1 polka forward odds, backwards evens, 1 polka backwards odds, forward evens into single line. Both lines turn to face then start crossing right shoulders alternately, moving to the bottom of the set and then up to the top.

5. OUTSIDE SQUARE

3 polkas for Nos 3 & 4 to move into the middle of the set (turn 90°) and back out one place round the square to be in the middle of top/bottom lines. The rest move one corner place round, remaining square. 1 polka on the spot in a set that has reformed at a right angle.

Repeat till back to place. Has been tried with the centres going either anticlock or clockwise with little visible difference.

UP TAILS

- Set** : longways for 8 or 12 in two files of 4.
Music : "Barren Rocks of Aden", March. This a relaxed swaggering dance.
Sticks : two short held at bottom.
Steps : walk, polka, hop-steps (knee well raised) skip (not).
 Start with right foot.
ARMS : on walk - left arm swung in to chest while right goes out to low
 or hops at side, then right swung in while left out to side, to
 produce a distinct swagger.
 on polka - swung both in to cross over chest on 1st beat & raise
 both up and out diagonally to the side on the main beat
 & hold on the 2nd bar. Where possible the up sticks are
 touching neighbours to form lines, squares or circles.
 on skips - candles
 on turns - outside arm up on diagonal

STRUCTURE : walk-up, figure - part 1 (hops & polkas) & part 2 (skips)

WALK-UP

Face up in two files.

Walk up 4 steps, 2 polkas on spot, retire 4 walks, 2 polkas on spot. Repeat.

FIGURES

1. **TWOS** - hop-steps (or walk) into face opposite, face to face not side by side, polka on spot sticks crossed with neighbours forming lines along the set. Retire to place & polka on spot etc.
 Skip in, turn opposite with right hand once round (till lines across the set not along it), turn in & change hands, turn with the left hand & then skip out to place.
2. **FOURS** - as 1 but in fours - hop (or walk) in on diagonals & form a small square with sticks up crossed with neighbours in a crown etc & skip a right & left star, turning in at half way etc.
3. **EIGHTS** or **SIXES** - as 2 but all 8 or 2 sets of 6 - hop (or walk) in along a radius as with "fours" & form a bigger circle with high crossed sticks etc & retire, but follow by skipping a circular hey. All start together if 8 in set, or progressive starting with top pair crossing if sets of 6, rest wait till reached (alternatively a rounds clockwise, 4 skips to start, reach forward and place right stick on shoulder of dancer in front for 8 skips, then 4 skips to place)
4. **LINES** - up in fours, all 2nds hopstep (or walk) up to between 1sts in front of them, then then all retire still in lines of 4. Next the lines of four move either (a) up the middle between the fours in front who split and move sideways or (b) the lines of four split and move up outside the line in front of them, both ways end with a line of 8 or 12 in a line across set. All turn half out, left $\frac{1}{2}$ to left etc & skip off casting up and round to meet as pairs and off down middle of original set.

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WILD ROSE

Source : Rural Felicity, visit to UK July 1996

Music : There is a regimental march to this title

Steps : polka or fast walk

Garlands :

Set : units of 4 to make an eventual set of 8 or 12.

In 4's

- 1 Bush : linked, circle left making garlands swing in and out, and circle back ditto.
- 2 Bridge : two lines, facing same way. garlands parallel, etc
- 3 Tunnel : two lines, facing each other, garlands ziz-zag, dancers' hands together, whether crossed or not.
- 4 Turns : pick up own garland by turns in order.
- 5 Lines : lines of 4/6 forward and back and half star, repeat.
- 6 Windows : in fours, go through and window moves up same amount, twice for each pair.
- 7 Dip & Dive : all set does progressive dip and dive from the bottom.
- 8 Loops : move forward, as forming windows to face partner, and regain both ends of own garland, pass and turn to left and pass face to face again and turn left to face in.
- 9 Join : all to centre till knuckles touch, grasp both in right hand, move them to centre of body and separate hands.
- 10 Double : ends alternate double unders, then middles.
- 11 Lock : All face centre, approach, turn once clockwise to twist garlands together.