

NELSON

from R. D. S. ... and dances of Cheshire Morris.

(59)

Performed by the Colne Royal Morris.
Seen at practice in Nelson 23.5.68. Also taught by J. Pilling
at Halsway weekend 22.10.66.

This dance was collected and revived by J. Pilling. Formerly
danced by Spiritualist Church team.

MUSIC

Formerly marches. Pilling uses tunes from a local collection.

STEPS

Normally a hopstep, danced quite slow.
Turn single done with 4 hopsteps; knees raised till thighs
horizontal in this only.
Final figure uses a double step (1 2 3 hop) with knee raised
on hop. (This is similar to the step at Winster and in
Country Dancing in the Lake District) A skip-change step.

STICKS

Usual length, 2 bells on each end.
Sticks held in middle. Shaken alternately, opposite hand to
foot on ground - this is the unnatural way.
At Halsway taught to hold sticks fore-&-aft just above
shoulders. Colne men raise sticks from down by side to up
above head level, stick then horizontal, sloping slightly forw.

DANCE STRUCTURE

Originally figures performed as part of a procession. Leader
would blow whistle and call out figure name.
Colne men have a chord for Once to Self (normally one would
have been walking forward) and follow this with the four
figures straight off. At Halsway, Pilling suggested preceding
each figure with 8 bars of marking time or other very
simple chorus movement.

Each figure starts and ends with dancers facing up. Each figure
starts with inside foot. Each figure starts with everyone turning
once round inwards (turn single) with 4 hopsteps, knees raised.

THE DANCE

FIGURE ONE

Turn single inwards $1\frac{1}{4}$ (2b) lines advance and turn $\frac{1}{4}$ to face
partner in one line up centre, evens facing up, odds down. Cross
raised right sticks, held at ends, above head level. (2b). Hold other
stick up and dance once round with partner (2b) Dance to partner's
place, with ordinary arm movements and sticks held in middle, and
face up (2b). To get the effect of the lines before the turn, take
3 hopsteps to face partner and one stationary to hold the
position. At Halsway Pilling taught evens face down & sticks held
up together but not crossed.
Repeat to places; turn single inward to start; in line evens again
facing up; cross left sticks and turn round anticlock to place.
Colne men, at practice, often made line by standing shoulder to
shoulder facing alternate ways.

FIGURE TWO

First cus (ie 1&2, 5&6 etc) dance first half of figure one while 2nd cus turn single and mark time. Then 2nd cus dance first half of figure one while 1st cus turn single and mark time in their partner's places. Repeat to place.

FIGURE THREE

Turn single inwards, from $\frac{3}{4}$ to $1\frac{1}{4}$ turn (2b) advance to middle and form right hands across in fours with sticks up in middle (2b) To get the effect of the stars, 1 and 4 of each four move forward to centre of set and stand shoulder to shoulder, 1 to right, 4 to left of set, forming a line down the centre of the set. 2 faces down and moves a little down, 3 faces up and moves a little up so that 2 & 3 stand shoulder to shoulder forming a line across the set. Star goes round $1\frac{1}{4}$ turn with outside hand up (2b) and men dance out to opposite corner's place, ie. 1 to 4 etc. (2b) Repeat to place with left hands across. This time 2 & 3 form the line down the centre.

FIGURE FOUR

Turn single inwards and dance a single cast ("outside") to a double step, returning up the middle and finishing. Raise sticks only on the hop, still only the opposite hand. Colne men were practicing without the turn single.

STYLE

Probably the Colne men had not practiced the dance enough to have all the details right, so have noted differences above. Can not remember for sure, but believe Colne men practiced fig 2 with inactive couples standing still.