

MALKIN MORRIS
THE DANCE GOES ON
NORTH WEST
PROCESSIONAL MORRIS AROUND PENDLE



with brief historical details, pictures,
notations and some comparisons



LOTTERY FUNDED

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Rationale for Malkin Morris Resource Project

Around the end of the 19th century and early part of the 20th many North West towns and villages had their own morris dance teams and each team would dance only their own dance for their town or village. Many of these dances have been lost over time or take a lot of finding. This is what has inspired our research.

Things have changed in the 21st century, and few teams would consist of members solely of one village or town or dance only one dance. When Malkin Morris was formed it was with the intention of performing mainly local traditional dances and tracking down and finding some of the “lost” dances and tunes of East Lancashire: Burnley, Hyndburn, Pendle, Ribble Valley and a later addition, Blackburn.

The team Malkin Morris was established in May, 2017, but it rapidly became obvious that few records of local dances were readily available. This publication is intended to provide resources for anyone wanting to dance the local dances, and a potential starting point for any further collections of local dances.

The local form of clog/morris dancing includes North West processional and step clogging.

The National Lottery Heritage Fund sponsored the team September 2018-19 to do the following:

- research local traditional dances: North West processional morris, step clog, and local tunes
- perform these dances in public
- teach them to community groups of any description, including schools
- set up a long-lasting, free and freely available resource of the dances and tunes

Additional aims of the team were

- develop pride and a sense of origin and involvement in the wide range of mixed cultural heritages of the area
- be involved in creative activities
- personal exercise
- have fun!

Though the resource was to be completed for the National Lottery Heritage Fund by the end of September, 2019, it is now envisaged that the research would continue after that on a more informal basis into local morris as new information continues to be located. A separate resource of local step dances and tunes is planned.

In compiling this resource, information, pictures and documents have been generously donated from many sources, sometimes the same information from more than one source. If any materials have accidentally been incorrectly attributed or the legitimate owners of it are unwilling for it to be included, please contact us (familycrewe@hotmail.com or tel.07887844025) and it will be removed with apologies.



Appreciations and Acknowledgements

Malkin Morris was formed in May 2017 with the intention of performing local dances to local tunes. It proved difficult to locate many of these. This publication is intended to provide resources for anyone wanting to dance the local dances, and as a starting point for any further collections of local dances.

One of the key elements we have learned in this process is the more one learns, the more there is to learn. Grateful thanks in alphabetical order for information go to

- Sue Allonby for extra research
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- Manchester Morris Men, especially Velson Horie, for pictures, information and advice
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- Roger Park for archival material and advice from recollections
- Mimi, daughter of Julian Pilling for background information
- Judith Proctor, Morris Federation, and the Morris Federation staff generally for encouragement
- Alan Seymour, ex Colne Royal Morris Man, for first hand information and encouragement
- Roy Smith for local information and especially for long phone calls
- Julian Taylor, for musical advice
- The staff at the Vaughan Williams Memorial Library for advice and help with sources

If we had more time we would:

- Visit all the local libraries
- Talk to all the local history societies
- Follow all the other links, e.g. Haslingden, Sabden
- Talk to local churches

Our next action is to research local step dances and music, producing a report in 2020



North West Morris: a Brief Introduction, Judith Proctor, Morris Federation

This article was originally printed in the Morris Federation Newsletter Spring 2019, slightly amended for this publication.

The earliest reference to morris in the North West of England is from 1578 in Cheshire, when Archbishop of Canterbury Edmund Grindael complained of, "*morres daunces and rishe bearings used in the Churche.*"

Although this reference does not specifically link the the morris dances and rush bearing, a connection certainly took place at some point, and was a factor in the development of the style that we now call North West morris.

Churches in those days had earthen floors which were covered in rushes to provide some insulation and comfort. Every year, the rushes were replaced with fresh ones and celebrations grew around the carts delivering the rushes. Carts, piled over ten feet high with rushes, were decorated with banners and silverware and pulled through the streets to the church in front of large crowds. Some were pulled by a horse, others by large groups of men.

Now add the morris dancers, dancing along with the cart. This is why North West is so different from other morris traditions – it's a processional dance.

Rushcart processions declined over time as churches gained stone or tile floors, though some carts still brought rushes which were used to make garlands to decorate the church walls.

In 1887 Queen Victoria had been on the throne for 50 years. The nation was in a mood to celebrate and they wanted to celebrate all things English. What could be more 'Olde England' than May Queens, Rose Queens (in June) and morris dancers.

There was an explosion of civic events including long processions with groups of every kind. Almost every procession in the NW region had its morris dancers processing along to the town band.

Just ten years later, in 1897, Victoria had her diamond jubilee. By then, the towns had really got the taste for big events. In addition to adult teams, a lot of children's morris teams were now in existence: some boys, some girls and some mixed. Usually associated with schools or churches, these were big groups with long, paired lines leading down the streets.

These long sets encouraged the use of figures based around groups of four dancers. Dancers would sometimes wear different colour sashes to help them remember their place.

A leader (or director) would dance at the top of the set to give instructions to the dancers. This is especially useful for processions as a hiccup in the procession ahead might require the dancers to either perform a couple of figures on the spot or to advance rapidly. The order of figures might be fixed, or might be called to suit the requirements of the moment. Because teams were often dancing to brass bands they hadn't practised with, the dances needed to have very regular patterns that would fit to popular tunes. Multiples of 16 bars and a steady tempo were required.

Lack of a Jubilee didn't stop these events from continuing. Wakes Week, the annual workers' holiday, continued to be celebrated with parades and festivals. Sometimes morris teams were paid to take part in these events and sometimes they could be attracted by competitions. Competitions started around the mid



1880s and were really popular by 1920, with men's, women's and mixed troupes taking part – the competitions promoted high standards and inspired the creation of new figures.

It wasn't to last. Cheap seaside holidays reduced the importance of Wakes Week, - the teams had grown with festivals and processions for Trades, Rose Queens, Lifeboats, etc, and declined as these events declined.

The Great War brought an end to many of the surviving male teams and not just the men's teams - many of the other teams would have had male instructors.

A few mixed teams carried on for another decade or two, but only girls' Carnival morris continued unbroken to the present day and is now regarded as an independent tradition.

The morris revival begun by Cecil Sharp and Mary Neil, at the start of the twentieth century, began with Cotswold morris and remained focused on it for a long time. As the (now-discredited) belief that Cotswold was a pre-historic male ritual dance took hold, the women who had been the first revival dancers, and most of the early teachers, became excluded. In the late 1960s and the 1970s interest turned to the rich heritage of North West morris and new teams formed. The fact that these dances had been performed historically by women and children as well as men made it far easier for both men and women to become part of the North West revival. A majority of current NW teams are female.

North West is a fantastic tradition and, like all traditional dances, is continuing to evolve. The majority of modern North West teams wear clogs to reflect the heritage of the mill towns, although not all historical teams would have worn clogs. They were probably most popular among the adult male teams.

Costumes also evolve. Styles are typically gendered, with women in a knee/calf length dress reminiscent of the dress of the mill girls, often with a pinafore, but with modern fabrics and colours. Men frequently wear knee breeches and a shirt. A single sash worn over the shoulder is common, and male dancers often wear strings of colourful beads. Hats come in an enormous variety from straw sun hats to top hats with amazing displays of flowers.

The dances also evolve. Processions are no longer the main use of the dances, but many dances retain a forward and back chorus which can easily become forward and forward for a procession.

Here's to North West Morris! Long may it thrive.

Sources for this article include: *"All About the Morris"* by Mike Salter; *"Morris Dancers and Rose Queens"* by J Haslett, *"Morris dancing on the Lancashire Plain: The Preston Tradition 1890 to 1939"* by Pruw Boswell; *"Rushbearing"* by Alfred Burton; *"This Girl Can Morris Dance" (The Histories of Morris)* Lucy Wright. Thanks also go to Duncan Broomhead.

Judith Proctor



Accrington

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Accrington Morris Dance Introduction

Accrington is a town about 6 km east of Blackburn in Lancashire. The town has a population of 35,456 (2011 census) and was a centre of cotton and textile machinery industries.

It seems likely that morris dancing was popular round Accrington at the start of the 20th century, although only juvenile teams can be traced between 1903 and 1917 and there are only brief details extant.

A BFI film “*Coronation Festivities at Accrington in 1902*” filmed by Albert Wilkinson in June, shows a men’s morris team identified by Johnny Haslett as (Royal) Leyland Morris dancing the Leyland Street Dance <https://player.bfi.org.uk/free/film/watch-coronation-festivities-at-accrington-1902-1902-online>. The section is near the end, around 6.30 minutes. They could well be very similar to the Whalley or Accrington, or even Clayton le Moors dancers performing their own dances (see following article comparing these dances) as the dances were considered very similar by Pilling (1963). The Leyland team wears flower-decorated straw hats, white shirts, a light coloured waist sash and diagonal sash and dark breeches, white socks and dark shoes, carrying striped sticks. The clip shows cross over, hitch-around, and fours figure as well as the characteristic sticks waved from side to side overhead.

It is interesting that the description of kit is broadly similar in the majority of accounts of these teams seen in Accrington, perhaps suggesting the influence of a successful team on local morris aspirations.

It seems likely, according to Alex Helm, 22nd October 1958, that the Accrington Dance was in fact another name for the Clayton le Moors Dance, which in turn was similar to the Whalley Dance. A comparison of these last two appears elsewhere in this resource. Helm considers that there probably was no morris team in Accrington (presumably he means adult male team).

Charles Brewer, interviewed by Helm, 22nd October 1958), mentions a “twos” figure and “crossover,” as all he could recall and it was a mixed team of women on one side and men on another, dated around 1890. Mr Brewer thought the team had women on one side and men on another at a fancy dress and comical dress parade through the town. He also mentions a crossover figure and “an armlock” (twos?).

Julian Pilling, in notes from 19th July 1963, believed that there was probably a separate Accrington team. In an interview with a gentleman who said he had danced with the Accrington team pre1914 the gentleman said he had not heard of a Clayton le Moors team. He did recall the dance included a step up similar to that done in the Whalley Processional, i.e. no stepping backwards, and figures of stars, and crossover, danced to “A Hundred Pipers.”

The first press mention of the Accrington Band of Hope Union Morris Dancers was in a report of a May Festival in Accrington, 7th May 1903 (*Morris Dancers and Rose Queens vol 2*, Johnny Haslett, page 86, also *Lancashire Daily Post* of same date).



Mention is made of Accrington/Church (a nearby village) Co-operative Girl Morris Dancers in the Accrington Observer, 28th June 1904 together with a picture courtesy of Accrington Library at the time (Haslett, Johnny, page 136, Morris Dancers and Rose Queens Vol 2 2013. This group wore a kit similar to that described below but with diagonal sashes.

Accrington Band of Hope Morris Dancers advertised in the *Accrington Advertiser* of 3rd May 1904 at Accrington Temperance Society and Band of Hope Union show. These were probably a juvenile girls' team though as the same team is mentioned as attending the May Queen ceremony in the *Accrington Observer* of 9th May 1903, "The morris dance is also introduced and the intermingling of the gorgeous hues as the girls skip blithely make a scene of bewildering beauty."

The same newspaper, of 5th July 1905, mentions "a bell or Morris dance by 24 girls whose performance was so appreciated that a repetition was demanded and given."

The Accrington Advertiser on 12th May 1906 described the May Queen ceremony and commented "Miss Lord and Mr Dunn were responsible for training of the children who so effectively took part in the Morris Dance."

The Accrington Gazette has an advertisement (4th July 1908) "Accrington: Provident Co-operative Society...Morris Dancers Open for Engagements."

Kit for the men's team mentioned by Julian Pilling included narrow toed clogs with bells, white socks, black breeches, white blouse, possibly hats and short sticks with spiral wound ribbon.

As far as is known, this dance is currently not being performed.

A picture supplied from the Duncan Broomhead Collection shows a children's team, Accrington Co-Operative Morris Dancers, date unknown. Clearly there was an Accrington team though the kit shows a more complex "sailor" type top than that described above and other differences which may suggest a different team.



Accrington Draft Notation



Chorus/step up
Twos
Stars
Crossover
Hitch around

The following is a possible notation drawn from notes quoted earlier and influences from the BFI film “Coronation Festivities at Accrington in 1902” filmed by Albert Wilkinson in June, which shows a men’s morris team, probably Leyland Morris Men performing the Leyland Street Dance as identified by Johnny Haslett, 17th April 2019, . <https://player.bfi.org.uk/free/film/watch-coronation-festivities-at-accrington-1902-1902-online>.

The notation below may be a work of fiction. It is proposed by Helm in 22nd October 1958 and by Manchester Morris Men that there was no Accrington team.

Figures seem to be done in quick succession.

Chorus/step up

R L R kick, L R L kick

Twos: 8 steps link right arms. Turn in to left arms and repeat to place. Outside hand is raised with stick uprightish (estimated version).

Stars/fours: outside hand holding stick upright and level with head, 2 steps in, right hand in with sticks in a bunch for 6 steps, turn left (i.e. inwards) and 6 steps back with left hand in, then 2 back to places.

Cross over: 8 skip steps to opposite side left in front of right, raising sticks overhead upon beat 7 and 8, crossing them and back. Repeat to place.

Hitch around (not given but in Accrington film and in dances compared with Accrington dance): turn out, hop step raising other foot in front, raising both arms over head, backwards, in and front raising both hands over head again, and repeat same direction.



Sources

- *Accrington Gazette*, 4th July 1908, advertisement
- *Accrington Observer*: Accrington Band of Hope Morris Dancers advertised 3rd May, 1904 at Accrington Temperance Society and Band of Hope Union show.
- *Accrington Observer*, 28th June 1904 “Co-operative Girl Morris Dancers “
- *Accrington Observer*, 5th July, 1905
- *Accrington Observer*, 12th May 1906
- Broomhead, Duncan: picture of Accrington Co-Operative Morris Dancers, used with kind permission
- BFI film “*Coronation Festivities at Accrington in 1902*” filmed by Albert Wilkinson in June, shows a men’s morris team, probably (Royal) Leyland around 6m 30s
- <https://player.bfi.org.uk/free/film/watch-coronation-festivities-at-accrington-1902-1902-online>.
- Haslett, Johnny, “A May Festival in Accrington” 7th May 1903, *Morris Dancers and Rose Queens vol 2*, Johnny Haslett, page 86, also Lancashire Daily Post 7th May 1903
- Haslett, Johnny, (2013) of Accrington/Church Co-operative Girl Morris Dancers in *the Accrington Observer*, 28th June 1904 together with a picture courtesy of Accrington Library at the time, found on page 136, “*Morris Dancers and Rose Queens vol 2*”
- Helm, Alex , Collection, University College, London, 22nd October 1958 *Accrington: Comparison with Clayton Le Moors Dance* also in Manchester Morris Men archives
- Brewer, Charles Charles Brewer, also in Manchester Morris Men Archives. NB * “Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)
- Pilling, Julian, Accrington Dance 19 July 1963, Manchester Morris Men , see copyright notice above

Barnoldswick

There are records of maypole dancing but none of morris dancing found so far.



Barrowford

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Introduction

There are no details of the Barrowford Morris Dance other than mentions of the Barrowford Rushbearing (Stringfellow, Garry: Mytholmroyd, 2018, *Rushbearing and Rush Strewing in Churches across Northern Counties*)

Helm, Alex, Collection, University College Archives, also supplied by Alan Seymour, Colne Royal Morris Member, provides notes by Julian Pilling, 28th August 1961, with a 75 year old Nelson man who claimed he knew of morris dancers in Barrowford and that they set out from "Bowling Green." He thought it was around 1900.

Pilling 1971 quotes "There was also a Morris in Barrowford where the Rushbearing ceremony was a very grand affair according to Alfred Burton in his book "*Rushbearing* ," published in 1891 and very wild, according to letters published in the local press according to members from non-conformist churches (sic)."

12th November 1961 interview by Julian Pilling with Minnie Barker suggests that there was a Barrowford Dance (Helm Collection, University College, London, Vol 19/2 page 584) around 1890-1900 with dancers wearing a light coloured skirt and a dark jacket, with two sticks, performed to the tune of *Old Ninety-Five*, played on bagpipes or a brass band.

The same information was also independently supplied by Alan Seymour, Colne Royal Morris Men and Manchester Morris Men archives.

Sources

Helm, Alex, Collection, University College Archives, notes by Julian Pilling, 20th August 1961

Helm Collection, University College, London, Vol 19/2 page 584 around 1900, interview by Julian Pilling with Minnie Barker

Manchester Morris Men also supplied the above: *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"

Pilling, Julian, 1971, "*The Royal Morris of Colne*"

Seymour, Alan, previous member of Colne Royal MM: information re Barrowford team

Notes from Stringfellow, Garry: Mytholmroyd, 2018, *Rushbearing and Rush Strewing in Churches across Northern Counties*



Blackburn

- 11 Introduction
- 17 Notation (5 pages) Royal Preston Morris Men notes
- 22 Malkin tunes: “*The Villagers*” and “*Roxiana /The Female Pirate*”- Nuttall, James MS, 1830, UK, E.Lancs Rossendale, Rossendale Museum, written up by Julian Pilling.
- 23. Sources

The Blackburn Morris Dance: An introduction

Blackburn, a town on the north of the West Pennine Moor on the southern edge of the Ribble Valley, 14km east of Preston, with a population of 117,963 in 2011, is a former mill town.

This version of the dance was collected by members of Preston Royal (now Royal Preston) Morris Dancers and an account of the collection of the figures is given by Dave Middlehurst.

‘I met Annie Nuttall (nee Croasdale) at Clitheroe Morris Men’s ‘Day of Dance’ in the summer of 1986. She approached me after Preston Royal Morris Dancers had finished a dance, to say that she had been involved as leader of a morris dance team in the Bank Top area of Blackburn in the 1920s and 1930s.

Her father, Alfred, had been a leader of a men’s morris team before the Great War in the Bank Top area of Blackburn. When many dancers didn’t return from the war, the team continued as a girls’ team with Annie Nuttall as a dance leader and her father as an instructor.

I asked her if she remembered the dances and she said that she thought that she would be able to give us details of the figures. She invited me to go to her house in Clayton - le - Moors, where I went with Neil Graham and Dave Nelson in the school holidays. After a plate of meat pies, biscuits and cups of tea, she led us through the figures and we made careful notes. We had the added bonus of her two brothers playing anglo-concertinas. They had played for the girls’ team and they played for us, as we tried to re-construct the dance. The tune that they said was most commonly used was *Ninety-Five* or sometimes known as *John of Paris* or *Gisburn Processional*, a jig and therefore a skip-step dance.’

The Preston Royal Morris Dancers practised the dance during the autumn and in November performed the dance at a charity event in Bank Top, Blackburn. Annie Nuttall was involved in the function and afterwards she said that she was very pleased with the performance and insisted that it was very close to the figures that she remembered.



Transcribed by Mark Blinkhorn:

John of Paris
Ninety-Five

Trad (england)

$\text{♩} = 150$



Annie Nuttall with Preston Royal Morris Dancers. They also danced at Annie's 80th birthday celebration at the Paradise Club in Burnley



Her father, Alfred Croasdale was a jazz band leader (concertina) and was asked for a morris team to join the band when he returned from the Great War in 1918 so Mrs Nuttall decided to form one in 1920. She was 12, and allegedly got some books from the library and made up the dance. She said that Mrs Livesey (see later notes) did not make up any of the dance. The team members, aged 6-12 had 24 members, and disbanded in 1927 when Mrs Nuttall's father suffered ill-health.



Annie Croasdale c.1920



The Blackburn Comic Prize Jazz Band provided music for the morris dancers. Annie's father Alfred was the leader of the band, playing concertina. (photograph is courtesy of Dave Middlehurst and Johnny Haslett)





Picture supplied by Pruw Boswell, undated but note shield and venue in background.

Members of Manchester Morris Men (MMM) had visited Annie before and had found more background information about the team: some of the details conflict with the above account.

Miss Agnes Livesey, age 72, said she was a founder member of the Blackburn Prize Morris Team in 1922-3 (interesting discrepancy here: two different teams or confusion over dates?). The interviewer is unknown but information is from the MMM Archives. Agnes Livesey said she “made up the dance out of her head.” At first, they practised in the home of Mr and Mrs Croasdale. Mr Croasdale was leader and trainer of Blackburn Comic Band which accompanied the dancers. The dance may have been taught by Agnes Livesey and Annie Croasdale. The team in the 1920s was a ladies’ team based at the Old Ragged School in Blackburn town centre (Rob Alty, Royal Preston Morris Men).

Miss Livesey said there were 16 dancers plus a leader at the front and back. Half the team was clad as boys, wearing clogs with bells on, straps at side, black stockings, black shorts, red shirt with a ruffled collar, black bolero, sometimes a neb-cap, and half as girls, wearing clogs with bells on straps at side, black stockings, black skirt, red blouse with ruffled neck, red and black mobcap. Sticks were cotton bobbins 8 -9 inches long with ribbons and bells, held in the middle.

MMM archives also have an account of Miss Tillotson, aged 64, who saw an article in *The Lancashire Evening Telegraph* of 30th August 1978, (no name of the writer given) and mentions the Blackburn Prize Morris Dancers of young men led by Billy Riley. The dancers wore clogs, stockings and knee breeches and would be fined a ha’penny if they turned up to practice or danced in unpolished clogs. Another story is of the time the team wished to dance at an event in Leyland but lacked the funds so they danced from Blackburn to Leyland, possibly collecting money en route.

Mr Ron Aspden, from Lostock in Preston, was a member of the Little Harwood Morris Dancers and mentions he saw some morris dancers in Blackburn circa 1926 wearing knee-breeches, with ribbons at the knees and



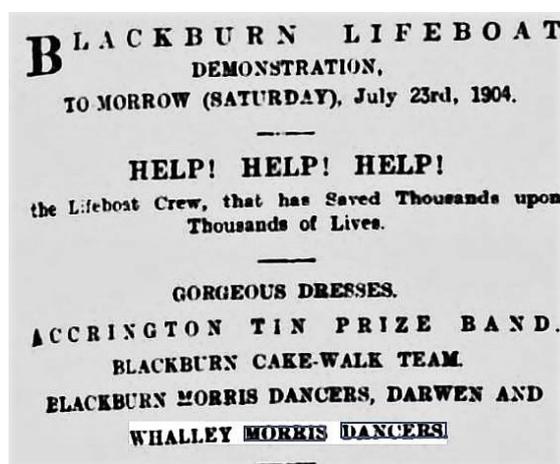
off-white stockings and probably clogs. He didn't know whether or not they were Blackburn Morris Men. This information is from MMM Archives, see copyright notice.

Tunes used, often 'jazz,' included, "Under the Double Eagle," "Balfreda," and "Blaze Away."

There were earlier Blackburn teams: the *Blackburn Times*, 15th May 1907 shows a picture and article but it has not been possible to ascertain any connection with the Blackburn Dance. They seem to have been juvenile teams, mixed.



Picture from the Duncan Broomhead Collection and included by Johnny Haslett in his book, "Morris Dancers and Rose Queens," Vol 2 p 223 shows this picture of a young team, mainly girls, "The Blackburn Band of Hope Morris dancers" May 1907, Blackburn and mentions other "juvenile" teams between the years 1896-1925.



Blackburn Telegraph 22nd July 1904



In the Burnley News on Wednesday 10th September 1924 - 'Burnley Carnival consisted of a two-mile long procession. The Blackburn Comic band was great fun and whimsical and assisted by the Blackburn Prize Morris Dancers, they carried off first prize in their class. The Nelson Spiritualist Sunday School sent a very attractive troupe of morris dancers, dressed in blue and pink.' (Dave Middlehurst – research).

Royal Preston currently performs this dance. <https://www.youtube.com/watch?v=ewFOXiw6nTU>

Preston Royal Morris Dancers and Royal Lancashire Morris Dancers merged and became known as Royal Preston Morris Dancers in 2000.

Rivington Morris also perform a version of a Blackburn dance: the Rivington version being quite strikingly different as it includes polka/rant stepping and differences in most figures.

See <https://www.youtube.com/watch?v=N3sTBDw1Z9U>

Royal Preston use sections of the dance in school workshops and taught it to Malkin Morris in 2018.

Royal Preston use the tunes, "*Liliburlero*," and "*The Lincolnshire Poacher*."

Malkin Morris has kept as closely as possible to the version taught by Royal Preston with the exception of the tunes: "*The Villagers*," and "*Roxiana /The Female Pirate*," from Nuttall, James MS, 1830, UK E. Lancs Rossendale, Rossendale Museum transcribed by Julian Pilling, thus using relatively local tunes.



The forward manoeuvre is then repeated. The second time that the backwards movement is performed the sticks remain in position (A) and the left foot is simply stamped down on beat 16, the dancers momentarily coming to attention. The step-up is repeated after every figure.

WEAVE AND ARCH, FIGURES 1 AND 6

The whole figure takes 32 BEATS, but it is best to break it up into 2 sections, 16 beats to each section. Then it is easier for all the dancers to remember exactly where they should be on each beat.

It is also best to look at the diagrams explaining where each dancer should be on certain beats.

On beat 1 of the figure each dancer raises sticks to position (B), keeping them there for the whole figure.

Until the dancers have to move position, they dance on the spot with sticks in position (B), flicking the sticks on each beat.

1. BEATS 1-4.

Dancers 1 and 2 both turn into the set and then dance down the set to be on the outside of dancers 3 and 4 on BEAT 4. Dancer 1 will be next to 3 on the outside of the set, and dancer 2 will be next to 4 on the outside of the set.

2. BEATS 5-8.

Dancers 1 and 2 then continue to dance down the set to the inside space between dancers 5 and 6, to arrive there on BEAT 8. Dancer 1 will be next to 5 on the inside of the set, and dancer 2 will be next to 6 on the inside of the set.

3. BEATS 9-12.

(A) Dancers 1 and 2 continue to dance down the set to reach Dancers 7 and 8 on beat 12. (Dancer 1 will be next to 7 on the outside of the set, and dancer 2 will be next to 8 on the outside of the set.)

(B) On BEAT 9 Dancers 3 and 4 both turn out and then dance down the set to the inside space between Dancers 5 and 6. (Dancer 3 will be next to 5 on the inside of the set, and dancer 4 will be next to 6 on the inside of the set.)

4. BEATS 13-16.

(A) Dancers 1 and 2 move from their positions facing down the set outside Dancers 7 and 8, to positions facing up the set on the inside of Dancers 7 and 8. Dancer 1 will be next to 7 on the inside of the set, and dancer 2 will be next to 8 on the inside of the set. Dancer 1 will cross right stick with the left stick of Dancer 2 to form an ARCH on BEAT 16.

(B) Dancers 3 and 4 continue to dance down the set so that on BEAT 16 they are on the outside of dancers 7 and 8. Dancer 3 will be next to 7 on the outside of the set and dancer 4 will be next to 8 on the outside of the set.

5. BEATS 1-4 (x2)

(A) Dancers 1 and 2, still forming an ARCH, move up the set towards the front.

(B) Dancers 3 and 4 move from their positions facing down the set outside dancers 7 and 8, to positions facing up the set on the inside of Dancers 7 and 8. Dancer 3 will be next to 7 on the inside of the set and 4 will be next to 8 on the inside of the set. Dancer 3 will cross right stick with the left stick of Dancer 4 to form an ARCH on BEAT 4 (X2). Dancers 3 and 4 will now be facing up the set.



(C) Dancers 5 and 6 both turn into the set and then dance to the outside of Dancers 7 and 8. (Dancer 5 will be next to 7 on the outside of the set, and dancer 6 will be next to 8 on the outside of the set.)

6. BEATS 5-8 (X2)

(A) Dancers 1 and 2, still forming an ARCH, move up the set towards the front.

(B) Dancers 3 and 4, still forming an ARCH, move up the set towards the front, keeping their spacing behind Dancers 1 and 2.

(C) Dancers 5 and 6 move from their positions facing down the set outside dancers 7 and 8, to positions facing up the set on the inside of Dancers 7 and 8. Dancer 5 will be next to 7 on the inside of the set, and dancer 6 will be next to 8 on the inside of the set. Dancer 5 will cross right stick with the left stick of dancer 6 to form an ARCH on BEAT 8 (X2). Dancers 5 and 6 will now be facing up the set.

7. BEATS 9-12 (X2)

(A) Dancers 1 and 2, still forming an ARCH, move up the set to the inside of their original position in the set.

(B) Dancers 3 and 4, still forming an ARCH, move up the set to the inside of their original position in the set, keeping their spacing behind dancers 1 and 2.

(C) Dancers 5 and 6, still forming an ARCH, move up the set to the inside of their original position in the set, keeping their spacing behind dancers 3 and 4.

(D) Dancers 7 and 8 both turn out and turn 360 degrees so that they are now facing up the set with the other dancers.

8. BEATS 13-16 (X2)

(A) BEAT 13 all dancers clash sticks with their partner, the left file doing the clashing and the right file holding sticks in a position to be hit.

(B) All dancers, with sticks at position (B), move sideways back to their original position.

The sticks are returned with a sharp downwards movement to position (A) on the first beat of the step-up.

STEP-UP

CROSSOVER FIGURE 2

All dancers cross to the opposite side, left hand file in front of the right hand file, using a skip step, which will take 8 beats, and then REPEAT to return to their places in another 8 beats.

On the first beat of the movement each Dancer raises their sticks to position (B), keeping them there for the whole figure.

1. BEATS 1 and 2. All dancers skip on spot for 2 beats facing up.

2. BEATS 3 and 4. All dancers skip on spot for 2 beats facing in, so that they are now facing a partner immediately opposite them.

3. BEATS 5-8. All dancers cross to the opposite side, passing right shoulders, using a skip step. Dancers clash sticks as they cross, with the left file doing the clashing and right file just holding out the stick to be hit. Clashing will take place on beat 5. All dancers facing out on beat 8.



4. REPEAT to cross back to original places, left hand file in front of right hand file. All dancers are facing out on beat 16. The sticks are returned with a sharp downwards movement to position (A) on the first beat of the step-up.

STEP-UP

BACK-TO-BACK FIGURE 3

Basically, the 8 dancers work in 2 groups of 4: the front 4 (Dancers 1, 2, 3 and 4) and the back 4 (Dancers 5, 6, 7 and 8).

All dancers bring their sticks up to position (B) on beat 1.

1. BEATS 1 and 2. Dancers 1, 2, 5 and 6 all turn to their right, 180 degrees, so that they are facing the dancers immediately behind them. 1 faces 3, 2 faces 4, 5 faces 7 and 6 faces 8. Meanwhile dancers 3, 4, 7 and 8 dance on the spot for the first two beats.

2. BEATS 3-8, the dancers facing each other dance a right shoulder Back-to-Back, ending up where they started, facing each other on beat 8.

3. BEATS 9 and 10, all the dancers face into the set, so that each dancer is now facing another partner. 1 faces 2, 3 faces 4, 5 faces 6 and 7 faces 8.

4. BEATS 11-16, the dancers facing each other do a right shoulder Back-to-Back, ending up where they started, with all dancers facing into the set on beat 16.

The sticks are returned with a sharp downwards movement to position (A) on the first beat of the step-up.

STEP-UP

LONG CORNERS FIGURE 4 (THERE ARE 2 PARTS TO THIS FIGURE)

PART 1 (first 16 BEATS)

Dancers 1 and 8, then 2 and 7, do RIGHT-HAND TWOS.

1. BEATS 1-8, Dancers 1 and 8, in 8 beats from start to finish, do a right-hand TWOS in the middle of the set and will be returning to their position backwards. They will have to link wrists to help keep their balance as they will be dancing quite fast.

2. BEATS 9-16. Dancers 2 and 7 REPEAT this, again in 8 beats.

Any dancer not dancing the LONG CORNERS skips on the spot with sticks in position (B), flicking the sticks on each beat. Dancers 3, 4, 5 and 6 will do this for 16 beats, and dancers 1, 2, 3 and 4 will do this when not doing a LONG CORNERS.

PART 2 (second 16 BEATS)

Dancers 3, 4, 5 and 6 will do a FOURS

BEATS 1-16 (X2). Bringing the sticks up to position B, all 4 dancers turn in and dance to the middle of the set to meet on BEAT 4 in groups of four. Touching right hands they dance for 4 beats in clockwise direction. Turning inwards and touching left hands they then dance for 4 beats in an anti-clockwise direction. The



hands that are touching are held at waist level and the free hand as in position B. They then dance back to their original places in 4 beats. The sticks are held as in position (B).

Dancers 1, 2, 7 and 8 skip on the spot with sticks in position (B), flicking the sticks on each beat, while the other dancers do the FOURS.

The sticks are returned with a sharp downwards movement to position (A) on the first beat of the step-up.

STEP-UP

LONG FOURS FIGURE 5 (THERE ARE 2 PARTS TO THIS FIGURE)

PART 1 (first 16 BEATS)

Dancers 1, 2, 7 and 8 will do a LONG FOURS.

BEATS 1-16: Bringing the sticks up to position (B) all 4 dancers dance to the middle of the set to meet on BEAT 4. Touching right hands they dance for 4 beats in a clockwise direction. Turning inwards and touching left hands they then dance for 4 beats in an anti-clockwise direction. The hands that are touching are held at waist level and the free hand as in position (B). They then dance back to their original places in 4 beats. Dancers 7 and 8 may well be going back to their places backwards. The sticks are held as in position (B).

MEANWHILE, dancers 3, 4, 5 and 6 skip on the spot with sticks in position (B), flicking the sticks on each beat, while the other dancers do the LONG FOURS.

PART 2 (second 16 BEATS)

1. BEATS 1-8. Dancers 3 and 6 do a Back to Back in 8 beats while all the other Dancers skip on the spot with sticks in position (B), flicking the sticks on each beat.

2. BEATS 9-16. Then Dancers 5 and 4 do a Back to Back for the next 8 beats while all the other Dancers skip on the spot with sticks in position (B), flicking the sticks on each beat.

The sticks are returned with a sharp downwards movement to position (A) on the first beat of the step-up.

STEP-UP

WEAVE AND ARCH to finish

Included by kind permission of Royal Preston Morris Men.



The Villagers/Roxiana-The Female Pirate transcribed by Julian Pilling

I The Villagers 32 A1

II Roxiana - The Female Pirate



Sources

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Blackburn Dance Notation, supplied by Royal Preston Morris Men in 2018

Blackburn Men, Ron Aspden, circa 1978, Morris Ring/Manchester Morris Men Archives Anonymous*

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Burnley

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Burnley Dance Introduction

Burnley, a market town in Lancashire, 2001 population of 73,021, 34 km north of Manchester, is at the meeting point of the River Calder and River Brun.

The town, originally farming hamlets surrounded by manor houses and forests, became a mill town during the Industrial Revolution and was one of the world's largest producers of cotton cloth, and a major centre of engineering.

W. Bennett, "*History of Burnley*" (1946) mentions that in the sixteenth century, there were:

"...all men, dressed in fantastic costume with bells fastened to their legs which jingled as they kicked their high steps in the traditional dance..."

Dan R Hewison interviewed a gentleman in Manchester in April 1959 who remembered dancing in a men's team in Burnley pre 1914. They wore velvet breeches, dancing in fours in a processional dance in clogs, carrying short sticks with one bell on each stick.

All the following information has been generously provided from Manchester Morris Men Archives:

<http://www.manchestermorrismen.org.uk/archives/>.

Julian Pilling, 17th September 1963, corresponded with a Bessie Leduc (born Cooper), who lived in Quebec and obtained information about The Rose and Thistle Club team from just after The Great War and the dance from her and her sister. Her father, in 1930, had been a member before her. The team wore "dainty" dresses and carried paper. Cissie Morris taught the dancers. The chorus has an extra part (chain) in addition to that provided by the following two ladies.

A Mrs Barnes (account undated but post 1957) danced with The Rose and Thistle team and recalls that the team then was all girls but half dressed in male attire. She provided most of the dance details given elsewhere.

The dancers wore blue smocks and trousers or white dresses with blue butterflies. The dance was done to marches- "*Colonel Bogey*" or "*Blaze Away*" are quoted. Provisionally "*Monck's March*," was used by Malkin to try out the dance.

Another source, Mr Dawson, researched by Julian Pilling, from Manchester Morris Men, talking in 1960, remembers that in 1924 a lady called Cissie Morris ran a children's team, which danced with ribbon- wound sticks possibly with bells at one end.

A Mrs Haythornthwaite, also interviewed by Julian Pilling 14th December 1960, belonged to the Miners' Club Team (quite close geographically to The Rose and Thistle) about the same time and wore frilled mauve cotton dresses and carried sticks.



The Burnley Express of 30th June 1934 mentions a performance by the Burnley Co-operative Morris Dancers.

They are also described as dancing in Colne by the *Burnley Express*, 13th July 1935.

The Nelson Leader of 27th December, 1935, mentions a Burnley team of morris dancers, “particularly the young ones”.

The Nelson Leader of 14th February 1936 mentions Burnley Morris Dancers from Bank Hall (probably the Miners’ Club) at Christmas.

Burnley has a history of different morris dancing groups throughout the middle 20th century, as recorded in the local press. It seems likely that there were several teams calling themselves “the Burnley Team” between the world wars, running concurrently at times, usually consisting of young girls.



Burnley News, 30th June 1926

From the Collection of Alex Helm taken in 1959: the dancers were on Padiham Road and crossed from one side to another and danced with slings, as recollected by 66 year old Mrs Helm from when she was younger.

One source, see above notes, mentions dancers carried slings (tiddlers?) and another, ribbon wound sticks with bells on one end, and a third had short sticks with bells.



Burnley Dance Notation

Chorus/ step up
Chorus tiddlers
Cast
Boxes
Cartwheels
Meetup
Final Figure

The following notes almost certainly contain elements from different dances from the same time but most of the information is provided by Cissie Morris and Mrs J Barnes, information generously lent by The Manchester Morris Men from their archives, from whence came all the information. The picture of the Burnley Morris Dancers came from the same source.

<http://www.manchestermorrismen.org.uk/archives/townlist.php>

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Music used was from a jazz band (kazoos) and included “*Colonel Bogey*” and “*Blaze Away*” and other tunes.

A strong characteristic of the dance is the use of formal lines in several figures. Always start on left foot in every figure: left in front of right every time.

Step throughout is 1 2 3 kick or hop for the whole dance except Tiddlers,

Chorus

This step up is in both versions.

Set facing up, forwards and back twice, using the above step, starts on left foot.

Arms loosely help gradually raised on 1 2 3 then a “ring” of the bells/slings on the hop giving a final jingle at end.

Not stated but possibly arms held the same both forward and back, with a downwards movement after the jingle.

An alternative or additional chorus or first figure step up features as well as the above in the version supplied by Bessie Leduc and was called by the leader as was felt appropriate.

Linking tiddlers in hands slings head level- paper dolls, lines facing

- a. Left foot in front of right
- b. Step to right with right foot
- c. Left foot step behind right foot with small bend/curtsey
- d. Step to side with right foot (touch rather than step?)



Malkin does 8 steps in each direction though the original notation suggests 4 twice, then back, presumably. This would follow the pattern of the earlier chorus (step, step, step, hop) but sideways and was called the chain step. Dancers raise hands over heads and link, with slings vertically slightly slanted up from hands.

Figures

1. **Cast** single out, to same step as above, and leader dances down middle and leads back up in line with front couple. 1 2 3 hop out from front, same in at back. Move out as a line once everyone is back.
2. **Boxes:** 1 2 3 hop per side, back to back in a square is the original method. Reversing it is not mentioned but is a possibility.

Malkin: 1 2 3 hop to meet, 1 2 3 hop to far side. Chain step left in front, right in front, four times in a straight line away from other side of set, then 1 2 3 hop twice back then chain step right in front, left in front 4 times back to place.

3. **Cartwheels/** fours: right and left (turning out, arms wide out throughout?). Suggest try 4 steps in, 12 round, 4 to turn, 12 left and back to place. When turning in centre both hands twirl slings.
4. **Meetup** 1 2 3 hop, back 1 2 3 hop, turn half turn facing partner after first hop (8 steps to opposite side?) forwards and back as before, twos right turn again after first hop crossing 8 steps/hops back to place.
5. **End** of dance specified as unknown but Malkin suggests as follows

1 2 3 hop into line in middle.

Cast out 1 2 3 hop.

Use 1 2 3 hop to square off the ends at front and back.

Up the middle in couples returning from the cast out, then first couple could click tiddler overhead, stand still but keep tiddlers twirling, next couple stop in same way after next 1 2 3 hop, and so on to back. All arms to be brought down when music stops then walk off.

Music: 16/24/32 bar march

Chorus: A

Cast BB

Chorus A

Boxes BB

Chorus A

Cartwheels BB

Chorus A

Meetup BB

Chorus A

End BB or as long as it takes.

Malkin used Monck's March.



Sources

Bennett, W. "*History of Burnley*" (1946)

Burnley Express, 30th June 1934, Burnley, Lancashire

Burnley Express, 13th July 1935, Burnley, Lancashire

Burnley News, 30th June 1926 picture of morris dancers "prettily dressed in mauve."

Helm, Alex, Alex Helm Collection, University College Archives, 1959, recollected by 66 year old Mrs Helm Hewison, Dan R, 1959

Manchester Morris Men Archives: Burnley: Anonymous information (Manchester) April 1959*

Manchester Morris Men Archives: Burnley: the Dance (Cissie Morris and Mrs Barnes) undated probably c1960*

Manchester Morris Men Archives: Burnley: Letter to Julian Pilling from Bessie Leduc 1963 continuing with Mrs Haythornthwaite October 1960*

Manchester Morris Men Archives: Burnley: notes by Julian Pilling post 1960 : Mr Dawson and Mrs Barnes (1924)*

The Nelson Leader, 14th February 1936, Nelson, Lancashire

The Nelson Leader, 27th December, 1935, Nelson, Lancashire

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Clayton le Moors

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Clayton le Moors Morris Dance: Introduction

Clayton-le-Moors is a small town two miles north of Accrington in Lancashire. With a population of 8,522 according to the 2011 census, today it is usually called 'Clayton' and was originally two villages, Oakenshaw (bottom end) and Enfield (top end).



St. James' Rose Queen procession, Clayton le Moors, with the Clayton Prize Band and Morris Dancers, picture courtesy of Dave Middlehurst.

Information about this dance comes from three sources: Bernard Bentley, 1954, describes it in handwritten notes, courtesy of the Morris Ring (entitling it Clayton le Woods but later referring to it as Clayton le Moors). Roy Dommett describes the dance from Bernard Bentley in the Morris Federation Archives and some general notes were made by Julian Pilling: the date of these notes cannot be discerned but likely to be around the 1960s.

Bernard Bentley says the team practised every week and was very active in local events, dancing to a band for "dance-outs" but to a concertina for practices. They danced "at the Rose Queen" every year 1903-14. See picture above. Mr. Butterworth, Clayton dancer and another man, of Church, Accrington supplied details to Bernard Bentley.

Julian Pilling's informants include an unnamed gentleman at a bus stop (!) who mentioned Rose Queen ceremonies and that they danced 4 or 6 wide across the road, last dancing out in 1925. Also Mr and Mrs Chamberlain mention that the team they knew was a Sunday School team and the kit was of black breeches, white socks and shirt, sticks with bells on one end only, buckled shoes with bells and a red or possibly blue sash and the team folded sometime after the Great War.



Julian also was informed by “about 6 old fellows on benches at Great Harwood,” that although Great Harwood had no dancers, about 6 men used to go to Clayton le Moors as it “was the place for morris dancing.” NB at one time Great Harwood DID have a dance team (Manchester Morris Men reference in archives).

The kit of the team was royal blue breeches, black stockings and a white shirt with a red sash across the outside shoulder. The leader wore two sashes. Sticks were a foot long and spiral wound with blue, red and white with 2 bells on each end. The picture of the St James Team, Clayton le Moors, below, supplied by Manchester Morris Men, is undated.



The Accrington Observer of July 17th 1906 describes a new team, after a Whalley based earlier team had broken up. This team consisted of 12 young men from St James’ School and All Saints School. Mr W. Exton from Whalley was training them and “their efforts were much admired and appreciated.”

A similar team can be seen in *The Accrington Observer*, 16th July 1907, dancing though the report mentions that the rain prevented them from dancing “properly.”

<http://johnnyhaslett.co.uk/gallery4.htm> shows a picture of Clayton le Moors Garland Dancers, 1907.

The following picture, courtesy of Manchester Morris Men Archives, shows a team of young men, with no shoulder sashes, resembling the team from St James mentioned above.



A children's team is mentioned in *The Accrington Observer* of July 25th 1908 and Clayton le Moors Star Morris Teams in an advertisement in *The Accrington Observer* May 18th 1907. *The Lancashire Gazette* mentions the Lancashire Cup (Clayton le Moors) Morris Dancers on 11th September 1909.

In *The Accrington Observer* July 10th 1910, it is mentioned that there was both a boys' and a girls' team at St James'. Interestingly, the above team looks more like a men's team rather than a boys' team.

The plethora of teams, mainly children's or ladies', suggests that morris dancing in general and this dance in particular was a very popular past-time in Clayton in the early 20th century.

Currently this dance is not being performed as far as is known though its similarity to the original Whalley dance might make it a useful way of keeping a more traditional version alive if it were to be performed.

This photo shows Garland dancers in Clayton le Moors also in 1907, courtesy of Dianne Chaffers.



Clayton le Moors Morris Processional Dance

Figures:
• Introduction figure
• Fig 1/Turn (Hitch around)
• Fig 2 corners
• Fig 3 lines cross over
• Fig 4 outsides
• Fig 5 long corners
• Fig 6 insides
• Fig 7 hands across (4s)
• Fig 8 final figure/finish including introduction

Notation for “Clayton le Moors” is from the Ralph Vaughan Williams Memorial Library, *Notes from the Morris*, for which grateful thanks are offered. Roy Dommett’s notation is taken from those collected by Bernard Bentley, though differing in minor details. Additional notes are from the Morris Ring, Bernard Bentley 1954.

Sticks with bells at one end only, approximately 12 inches long, are used. The notes suggest 16 dancers and mainly a skipping step.

Introduction

Bentley suggests starting on a left foot for both sides and step on the spot for 8 bars then 2 bars marking time, 2 with sticks overhead moving left to right, and repeat, but Dommett suggests 8 bars stepping, sticks just held up over heads, l r l r in shake movements with hands holding sticks over heads waved out and in about 6 inches in every bar, dancers completing this introduction figure with sticks above heads. NB Dommett just mentions 8 bars moving hands as above and suggests this is the step up, i.e. before every figure whilst Bentley suggests his version is just at the beginning and end of the dance.

The turn (hitch around)/Fig 1, uses 4 turning and kicking steps starting from turning forward then right, back and left and then “unwinding.” The hitch around figure turns in first and does a hitch step in every direction and then “unwinds” back, hands up. The free leg “is thrown up.”

Corners turn/Fig 2 dancers work in 4s, continue stepping throughout figure, 8 steps per corner action, 32 in total. First corners meet, arm right then left and return to places then second corners do the same: non - arming couples skip on the spot, sticks down by sides.

Lines cross/Fig 3, 16 bars, 8 steps across the set facing up at the end of 8 steps, and the same back, unusually left shoulder cross each time. Sticks held up. Step mentioned as could be done twice.

Outside/cast out/Fig 4, 16 bars, cast out from the front and the returning lines cross inside sticks with partner down the middle.

Long Corners/Fig 5 involves 1 and 16, then 2 and 15 dancers, arming right and left in the middle before returning to places whilst other dancers mark time stepping with hands by sides.



Insidess/Fig 6 16 bars: cast in with sticks crossed in middle with partner in the inside part of the figure. Sticks should be up when coming back up the set.

Fig 7/Hands across/fours/ dancers meet with sticks “in a bunch” in the middle, 8 steps each way, then back to places. Outside hand is up also.

Final figure/Fig 8: perform Introduction again (Roy Dommett reports that the dancers form a central line, slip 4 steps to left, 8 to right, 4 to left to centre again after Introduction), move into one long column at end of Introduction, sticks up, left (odd) in front of right (even). Dommett suggests only the 4 steps in to the middle may suffice if the rest does not seem pleasing.

Bar 1 and 2, right toe to side, to front, to side, and behind, left out, then in front, left out, then behind, hands held up, springing onto other foot for each step.

Repeat.

Skip to opposite side of set, 4 steps

8 steps back to place (Roy Dommett reports that the dancers repeat this figure ending with a jump)

<https://drive.google.com/file/d/0B7URBRCTaIHSTmhaR2JaeFA3N0k/view> has the Roy Dommett notation online.



Clayton le Moors Morris Dance Compared with The Whalley

Figures:

Clayton le Moors (CLM)	Original Whalley (LR 49) Dommett	The CMM Whalley/Clitheroe Morris Men/Country Fayre	Accrington
Introduction figure	Chorus/step up	Chorus/step up	
Fig 1/Turn (Hitch around)	Turn and cross over	Hitch around	Hitch around?
Fig 2 corners	Corners turn	Corners	
Fig 3 lines cross over	Sidestep	Lines cross over	Crossover
Fig 4 outsides		Lines outside and in	
Fig 5 long corners			
Fig 6 insides	Lines inside (inc lines outside)		
Fig 7 hands across (4s)		Stars/ 4s	Fours/stars
Fig 8 final figure/finish includes Introduction		Lines across stand still	
	Ladies' chain	Hitch chain	
	Stamping	Heel and toe	
			Twos

The Accrington Dance is reputed to resemble strongly the Clayton le Moors and the Whalley (Alex Helm, 2nd October 1958).

Notation for "Clayton le Moors" is from the Ralph Vaughan Williams Memorial Library. Roy Dommett's notes, reported from Bernard Bentley's notes for which grateful thanks are offered, and also from Bernard Bentley's notes from Manchester Morris Men Archives. *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"

Working from Roy Dommett's notes of a conversation with Bernard Bentley in the 1950s, strong similarities between this dance and the Whalley can be observed. The Whalley in its original notation (LG 49) is broadly similar but a more recent notation (e.g. Clitheroe Morris Men) differs from both. Notes by Bernard Bentley, 1954 corroborate these views.

The CLM notes suggest 16 dancers whereas CMM Whalley suggests 8.

Both are NW Processional clog dances, use similar sticks approximately 12 inches long with bells at one end and use similar footwork for the chorus/introduction figure though the CLM starts on a left foot for both sides and Dommett suggests stepping on the spot for 8 bars with hands holding sticks over heads waved out and in about 6 inches in every bar. This Introduction figure is done once and there is no chorus according to Bentley who also recommends 8 bars sticks by sides first.

The original Whalley though starting on the outside foot keeps hands by sides with sticks hanging down for bars 1 and 2 and 5 and 6, then waves sticks over head in and out in and down only in bars 3 and 4, and 7 and 8, very similarly to The Accrington.



The CMM Whalley suggests steps forward for 3 and kicks, and back for three with a stamp, all done twice as the first part of the dance and prior to every figure, starting on an inside foot in mirror image, though the Whalley in old film recordings shows dancers completing a chorus figure with sticks above heads.

<https://player.bfi.org.uk/free/film/watch-empire-day-celebrations-at-whalley-may-24th-1913-1913-online?fbclid=IwAR2zdTkSfvUAJRN19lwfHRM6iASHDdx3oFd36SEUE7TUdAMKySvlkqn25Uo>

More modern performances (CMM) have used “windscreen wiper” movements – in, out, in, up and back, then swing back, forward, back, forward, back again at elbow/chest height.

Broadly similar figures include:

The hitch around /Fig 1/Turn has the CLM using 4 turning and kicking steps starting on the right foot, turn to right and then back and then left pointing up the set, and then “unwinding” whereas the original Whalley hitches inwards round for 4 first and then 4 chassé steps across the set and back, original left side facing up in front both ways, sticks vertical. The CMM hitch around turns in first on inside foot and does a hitch step in every direction and then “unwinds” back as in the CLM dance. The Accrington may, following the Royal Leyland Morris Men (1902) film recording, turn to the right and go round twice the same way.

Corners turn/Fig 2 in CMM Whalley non-cornering couples stand still and in CLM they continue stepping, 8 steps per corner action, 32 in total, sticks down when not arming. In Whalley CMM first corners meet, arm right and go to opposite corners, second corners do the same. First corners arm left and back to original places, second corners then do likewise, sticks up when arming, down when standing still. The original Whalley notation suggests first corners 4 steps in, 4 right hand turn, 4 left hand turn and back to place facing up, repeat with second corners, outside stick upright throughout. The CLM has first corner arming right and then left and then second corners doing the same, continually stepping.

Lines cross over/Fig 3, 16 bars. In CLM and the CMM Whalley, 8 steps across the set facing up at the end of 8 steps, and same back, left shoulder cross each time for CLM and right shoulders for CMM Whalley, also the Accrington. This figure is mentioned as could be done twice in CLM. The Whalley has “sidestep” 8 chassé steps across further than the original lines and 8 back, right shoulders cross, sticks upright.

Outsides/cast out/Fig 4, 16 bars. In CLM the returning lines cross inside sticks with partner down the middle but the sticks remain individually upright in CMM Whalley. This figure does not appear in the original Whalley except as part of Insides.

Fig 6/Insides 16 bars: CLM: cast in with sticks crossed in middle with partner in the inside part of the figure. CMM Whalley omits the crossed sticks and advises casting in shoulder to shoulder down the middle with sticks down then cast out and move back in shoulder to shoulder back to places, then casting out with sticks horizontally up, then in from the back into a single line, left in front of right back to places.

Fig 7/Hands across/fours/stars are similar in both CLM and CMM Whalley dances, with meeting with sticks “in a bunch” in the middle, 8 steps each ways, then back to places. Outside hand is up also. The Accrington is similar but turns inwards. This figure is not in the original Whalley notation.

Ladies’ chain features only in the original Whalley notation and follows on straight from corners turn, in 4s. First corners turn left hands until facing 1 down, 4 up whilst second corner turns left and then turns right



handed with neighbour? Then second corner turn by left hand whilst 1st corner go back to place a circle ready to turn their neighbour by the right hand, hands up with sticks vertical whenever possible. Thus

- Bars 1-4, first corners
- Bars 5-8 sides turn
- Bars 9-12 second corners
- Bars 13-16 sides turn, ending up facing up
- As a general rule, keep going the way you were going from one part to the next

The Long Corners/Fig 5 does not feature in the original Whalley or in CMM and involves 1 and 16, then 2 and 15 dancers, arming rights and left in the middle before returning to places as other dancers mark time.

Final figure/Fig 8 also features only in CLM: move into one long column at end of chorus, sticks up, odd in front of even: Bar 1 and 2, right toe to side, to front, to side and behind, springing onto other foot for each step.

Bars 3 and 4: other foot

4 steps out to opposite side then 8 steps back to original place, crossing left shoulders.

Similarly figures of **lines across using sticks, heel and toe** and **hitch chain** do not appear in CLM but do in Whalley and CMM Whalley.

The Whalley Stepping figure is broadly similar to **Heel and Toe** CMM Whalley.

In the original Whalley all dancers single file, left in front of right, hands on shoulder of person in front. Weight is on left foot, and then right to side, cross over, to side, cross behind. Repeat on other foot. Repeat whole but end with a stamp left foot in front of right.

Heel and Toe in The CMM Whalley suggests all line up as before, 4 on spot, 4 to turn, 4 to move into line, 4 to face up by hand on hips, sticks level, weight on left foot spring at right heel touches to side, spring as heel touches centre, repeat on left side, repeat whole 3 times, turn to opposite side, 4 out, 4 turn, 4 back 4, repeat heel and toe move.

The CMM Whalley Lines Across Stand Still:

Stand still and do in out in up chorus hand movements 2 bars

Move into a line left in front of right, 2 bars

Stand still except for whole hand movements of chorus 4 bars

Skip to far side, 2 bars

Repeat stand still, arms in out in up chorus hand movements 2 bars

Skip back to place 4 bars

Hitch chain: the CMM Whalley is performed in 4s. Front couple turn out on inside foot and back on first hitch step, hop and lift outside foot. 4 hitch steps per side including start. Cross right on sides and left as crossing set. Move round a square, 4 steps per side.



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CLAYTON-JELKODDS

Source: collected by Bernard Bentley in 1950's. Related to Challey dance.
Sticks: 12" long with bells at end, probably held at other end.
Both files have the same footwork. 16 dancers in set.

Once to Self : mark time, hands by sides, start with left foot.

Introduction : used at start of dance and normally ahead of every figure.
Mark time for 8 bars facing up. Hands held above head, arms bent and both sticks waved about 6" each way, out and in, in each bar.

Fig.1 - All dances r/hr l/hl r/hr l/hl with hands up. The free leg on the hop is thrown out straight in front, nearly horizontal. The dancers face up, to right, down and to left in turn, one direction per bar, turning round to right. Repeat going round other way.

Fig.2 - In 4's. First corners (1&4) arm right the left (8 bars) then second corners (2&3) repeat (8 bars), all using a skip step. Mark time when not travelling, with arms by sides.

Fig.3 - Lines cross over into opposites' places with 8 skip steps and hands up, turn up to face back and 8 skip steps back to place turning up to face up at end. Right hand column of dancers always pass on up side, left shoulders pass each time. Could repeat to pad out to 16 bars.

Fig.4 - Outsides (16 bars). Cast out from top, skip with hands up. Return up centre with inside sticks crossed with partner.

Fig.5 - Long corners. First corners of whole set (1 & 16) skip to meet, arm right, arm left and skip back to place (8 bars). Other corner (2 & 15) repeat. In-active dancers mark time, hands by sides.

Fig.6 - Insides (16 bars). Cast in down middle from top with skip step and inside sticks crossed with partner. Return up outside with both sticks up.

Fig.7 - Hands Across. In 4's. Use skip step. 8 bars each way, first right sticks up in centre in a bunch and back with left sticks up in a bunch.

Fig.8 - Finish. End the Introduction figure all in a single file facing up, the odd of each pair in front of the even. With both hands up, 4 slips to left, 8 slips to right and 4 slips to left, back into centre (8 bars). In the single file all step,

Bar 1-2 right toe out to side, right toe in front, right toe to side again and right to behind left foot. Spring on supporting foot for each change.

Bar 3-4 repeat with weight on right foot, working left toe.

Bar 5-6 as bars 1-2

Bar 7-8 as bars 3-4 but end feet together.

If the slipping in fig.8 does not seem aesthetically satisfying then it is suggested that something like the following be tried:
Start in the two columns, 2 bars of mark time, all 4 slips away, ie out, then 8 slips into middle into one line.



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Pilling, Julian circa 1960, Notes by Julian Pilling. Manchester Morris Men Archives* *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)



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Clitheroe Morris Dance: Introduction

Clitheroe is a rural market town in the Ribble Valley in Lancashire, approximately 55 km northwest of Manchester, near the Forest of Bowland.

Below some newspaper quotes suggest that Clitheroe first had a men's team in 1897, possibly earlier and a women's team from 1904. A mixed team is mentioned in Helm by Julian Pilling pre 1935. Children's teams became more common between and just after the wars.

At Grindleton Jubilee Festival the Clitheroe Morris Men "took a prominent part," *Preston Guardian* July 10th 1897 as quoted by Johnny Haslett in *Morris Dancers and Rose Queens* page 257.

"TO-MORROW (Saturday, May 5th), the Clitheroe Morris Dancers and inc Borough Prize Band Will (weather permitting) Parade the Town (Both parties in Uniform). Commence at 3 prompt." Friday 4th May 1900
Clitheroe Advertiser and Times

"CLITHEROE Morris Dancing. On Saturday the Clitheroe Borough Band and Morris Dancers paraded the town, and a collection was made along the route in aid of the band funds," reports the *Burnley Express* on Wed 9th May 1900.

The team is mentioned in the *Lancashire Daily Post* of May 17th 1901 in a jocular manner which suggests they were well-known then.

Mr J Westall also led "a clever troupe of young female morris dancers," through a parade in Clitheroe, (*Clitheroe Times*, 30th Sept 1904- the first mention of a female team).

No mention of the original men's team has been found after 1911.



Photograph courtesy of the Morris Ring: NW293 - Morris Dancers Clitheroe Morris Dancers 1911 – Morris Ring Archive. *Copyright in these archives from Manchester Morris Men above will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)

Early records show a picture of Clitheroe Ladies led by Mr C Winkley in 1919, picture courtesy of Clitheroe Morris Men Archives, Johnny Haslett, Bruce and Janet Dowles and Roger Park. Notes from Mr and Mrs Holgate in 1957 mentioned that Tommy Winkley ran a girls' team immediately after the war and probably used the same dance as the men used before the Great War as he was the leader of the men's team previously, according to Pilling, 1960.



Morris Dancers – Local troop, leader Mr. Winkley 1919.

NB this picture inspired the kit worn by Colne Park High School Bangles Beads and Bloomers, 1982- 1996. Picture courtesy of Janet Dowles and Johnny Haslett from Clitheroe MM Archives. Most of the teams above wore white, black, red and blue.

At Clitheroe the girls wore clogs until "two of them were hurt by falling while dancing uphill on a wet road," Pilling, 1960.

"Maypole and Morris dancing by bevy of prettily gowned children from West Bradford," is mentioned in 16th June 1933 *Clitheroe Advertiser and Times*.

"Notable features of the festival will be folk dancing including sword dances by men and morris dances by women, to the music of the newly formed Bowland Folk Dance Band accordion mandolin, piano and drum. Two Slaidburn bands are to take part. One is the well-known Silver Band and the other, the Slaidburn School band, which comprises 14 boys and one girl, 15-year-old Betty Lamb." Slaidburn: *Clitheroe Advertiser and Times* 29th October 1949.





THE CLITHEREO TEAM 1930 APPROX AT GRANGE OVER SANDS

“DANCERS ON THE LAWN. Members of Clitheroe Catholic Girls’ Club present a Morris Dance on the spacious lawns of Standen Hall, and provide us with a Festival Scene of one of the best-known and most picturesque of all English country dances. This scene was photographed at a garden fete arranged by the Lancashire Association of Girls’ and Mixed Clubs, on Saturday, and it might be taken as typical of many similar scenes throughout Ribblesdale during this Festival summer. It is good to know that this flourishing Clitheroe youth club and several other organisations in the neighbourhood, are helping to ensure that the traditions of this favourite country pastime are not allowed to lapse.” *Clitheroe Advertiser and Times* 1st June 1951.

“Morris Dancers. Following the Royal pair came the morris dancers, performing to traditional music with all the expected grace and charm.” *Clitheroe Advertiser and Times* 12 June, 1953.

This is the last mention of a Clitheroe team until 1977 when both a re-formed Clitheroe Morris Men and Clitheroe Ladies Country Fayre began.

Lessons for the morris men

ONLY a few weeks after their formation the Clitheroe Morrismen have landed their first official engagement.

They won't be making their debut until after Christmas, but by then they expect to be fitted out in traditional costumes and, hopefully, have a few more members.

The eight men in the group have been tapping out their routines every Tuesday night at the Dog and Partridge Hotel, and thanks to two sprightly Whalley pensioners have added "The Whalley Dance" to their routine.

During the 1937 and 1953 Coronation celebrations Mrs May Parkinson and Mrs Mary Maudsley led the all-girl Whalley Morris Dancing troupe at the head of the village carnival procession.

When the Clitheroe group heard about this they invited the women to their rehearsals. Mrs Maudsley, of Princess Street, led the girls at the head of the 1953 procession, and has never done any Morris dancing since. "But I just remembered it again,

and it didn't take long to show them our dance. They were excellent considering they've only practised together about four times," she said.

Her friend, who has recently remarried and become Mrs Speakman, is presently selling her Woodfield View home to live in Coppull. She led the troupe in the 1937 carnival.

One of the present Morrismen said after the rehearsal: "They were very sprightly for their age and soon taught us the Whalley dance."

He said the group was now concentrating on raising funds to buy costumes. "We have no costumes or equipment at all yet, and clogs alone cost about £15," he said.

On Saturday they ran a stall on Clitheroe market, and are thinking up other ways of raising money.

Before their first booking they would like to have a minimum of 12 members, so anyone interested, particularly from Clitheroe itself, should go along to rehearsals.

Mrs Maudsley (left) and Mrs Speakman join the Clitheroe Morrismen during rehearsals.

Clitheroe Advertiser 25/10/1977



Picture courtesy of Johnny Haslett, Bruce and Janet Dowles, Roger Park and Clitheroe Morris Men Archives. The teams continued until the early 90s.

Country Fayre existed until around the early 1990s.



Picture V Crewe

Morris dancers trip the light fantastic



TAKING their partners to trip a brisk measure on the stones are the Clitheroe Morris Men and ladies of Country Fayre.

The Swan and Royal courtyard, where they are pictured, was their last call after dancing on Saturday at Clitheroe Castle gates, outside the New Inn, on the Market and in Market Place.

Accompanied by accordion, violin and snare drum, they went through their full repertoire and were rewarded with collections totalling £40.

This money is to swell the fund set up to finance the day of dance they are arranging in Clitheroe on May 24th.

To give townspeople the opportunity to see other styles of Morris dancing, they have invited companies from Coventry, Saddleworth, Manchester and Derbyshire.

Dancing will take place in many parts of the town, before all join in a mass dancing session in the Castle grounds.

The visitors' travelling expenses will be paid and they will be entertained. To help foot the bill, the Morris men are planning fund-raising visits to three other towns.

If all are as well supported as that in Clitheroe, no financial problem should arise.

CLITHEROE ADVERTISER 28 FEBRUARY 1980.



Comparison of Notation of The Clitheroe Processional Dance

Modern Clitheroe Morris Men	Modern Country Fayre	Original Roy Dommett 1978	Girls' team circa 1919 until circa 1950
Chorus/step up 4 steps	Chorus/step up 8 steps	Chorus/step up 4 steps	Chorus step up
Gypsy back 2 of 4 divided front 2 alternately	Gypsy back 2 of 4 divided front 2 or couples stay as couples moving	Gypsy 2s stay together	
Arches	Arches	Arches	
Fours/hands across	Fours/hands across	Fours/hands across	Right and left across
Hop across		Cross over	
Run-through	Run-through	Cast up (run-through)	
			Cross over chassé across, polka
			Insides cast
			Cross lines diagonal
			Corners cross all at once
			Cast out to finish

There are different versions of the Clitheroe dance recorded. With the exception of the 1919 team, all those found agree with a skipping chorus/step up and polka/rant step used for figures. The 1919 onwards girls' team chasséd across, rant stepped and chasséd back and ranted (may have been a figure or chorus).

The oldest notation found so far is from a Mr and Mrs Holgate, taken from Julian Pilling's notes in the Alex Helm Collection (book 18 pages 194-5) recorded in 1957 at an interview. They speak of a men's team prior to the Great War led by Tommy Winkley followed by a girls' team he led after the war. Five figures are given and none bear any resemblance to more modern versions.

Brenda Whalley in 1960 from the same source described briefly some figures which, again, bore no resemblance to the modern version though sounding very interesting. There was a first figure which resembles the chorus in other versions

- a cast in figure,
- a cross morris movement where dancers move forward and backwards diagonally
- A corners figure where all 4 cross at once
- A hands across and back (fours/star)
- A cast out figure to finish

The tune was *Ninety-Five*.

As danced by both Clitheroe Morris Men and Clitheroe Country Fayre Ladies in the 1970s-90s, the Clitheroe dance was different and had several performance differences between the teams as well as similarities.

The notation available from Roy Dommett (1978) and the CMM's own notation was very similar to CMM's version and CMM danced this mainly as written.

<https://drive.google.com/file/d/0B7URBRCTaIHSSTdfVzdVcjhnSTg/view> has details.



The step up was 4 steps backwards in a stately manner for the men, but 8 faster stamps backwards for the ladies followed by 8 skip steps across the set for both, then repeated in reverse back to place.

The gypsy figure had several different interpretations over a period of time, as written or with couples staying as couples but exchanging places, in groups of four.

Figures included gypsy, arches, fours (hands across which Dommett has dancers turning in and CMM as turning out when in the centre), run-through and crossover, used as final figure and done by men only.

The final figure/hop across was omitted by the ladies but included by the men.

The ladies' team included a chain figure.

Malkin Morris added a different gypsy as a final figure, since Country Fayre had used two different gypsy styles at different times.

Tunes used include *"The Manchester Hornpipe," "Ninety-Five," "Salmon Tails," "Jimmy Allen,"* and *"Three Handed Reel from Bromsberrow Heath."*

<https://www.youtube.com/watch?v=ihBf70iPyay> like CMM's version, much as the more modern Clitheroe dance. Speckled Hen Dancing Clitheroe.

<https://www.youtube.com/watch?v=QjEIEgby-jc>

Generally similar in steps but differs in details in every figure. Ripon City Morris dance Clitheroe at Sidmouth 2011.

<https://www.youtube.com/watch?v=R5JLkefd-Ew> Earlsdon Morris Luxembourg 2014.

<https://www.youtube.com/watch?v=cxYlashuGT8> Barley Brigg of Suffolk, dancing 'Clitheroe' at the Potty Morris festival 2014: broadly similar.

Published on 19 June 2011. Three Spires Morris dancing "Clitheroe," at Wilmcote in 2008

<https://drive.google.com/file/d/0B7URBRCTaIHSSdfVzdVcjhSTg/view> has details.

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CLITHEROE MORRIS MEN.

NOTATION SHEET NO.2. THE CLITHEROE.

(STICKS ARE POINTING DOWN AT SIDES AT BEGINNING)

CHORUS:

Bars 1-4:walk backwards 4 steps ,one step every other beat.Start inside foot ,bringing the Clog down with emphasis on each step.
Bars 5-8:turn inside and cross with your partner right shoulders,both sticks are now pointing up,hands at approximately ear height.
The skip step is used for the cross and 4 beats are taken to reach the opposite side.Face front for the fifth beat and remain dancing on the spot until the eighth beat.
Bars 9-12:walk forward one step every other beat (you are now on the other side),4 steps in total.
Bars 13-16:turn inside and cross right shoulders again as above.
(THE LEADER DANCES AT THE TOP FACING DOWN THE SET DOING WALK OR POLKA AS APPROPRIATE.HE SIGNALS THE FALL BACK BY SWINGING RIGHT ARM FORWARD FROM ABOVE HEAD DOWN IN FRONT OF BODY)

GIPSY:

(ALL FACE UP THROUGHOUT,USING POLKA STEP AND BOTH HANDS UP.THE PATTERN IS ONE BEAT ON THE SPOT ,THREE BEATS MOVE,FOUR BEATS ON THE SPOT ETC.)
Bars 1-4:in fours,everybody dances on the spot for first beat.first pairs move to their left and backwards half a place,while second pairs move up to their right ,to form a line of 4 across the set,facing up.
Bars 5-8:polka on the spot in line of four ,facing up.
Bars 9-12:everybody dances on the spot for first beat,now a complete change of place,first pair retiring to second pair place,and second pair going up to first pair place.
Bars 13-16:polka on spot facing up in lines.
Bars 16-32:repeat above so everybody gets back to original place.
(THE LEADER POLKAS ON THE SPOT FACING DOWN)

ARCHES:

(ALL FACE UP THROUGHOUT ,USING POLKA STEP)
Bars 1-4:first pairs make arches with inside sticks up and crossed and outside stick down.Polka backwards down outside to second pairs place.
second pairs ,with hands down,polka up under the arch to first pairs place,ducking under the arch that has been made.
Bars 5-8:repeat with original second pair making the arch etc.
Bars 9-16:repeat Bars 1-8 above.
(THE LEADER POLKAS RIGHT ROUND THE SET OR HALF WAY ROUND AND THEN UP UNDER THE ARCHES TO THE TOP)

FOURS:

(REMEMBER.....2 TO DANCE IN ,4 TO GO ROUND IN A STAR,BREAK AND TURN (OUTWARDS) FOR 2,BACK FOR 4,BREAK AND DANCE BACK TO PLACE FOR 2,ON THE SPOT FOR 2)
Bars 1-2:polka in to form a right handed star,both sticks up.
Bars 3-6:polka round once,outside stick up,inside sticks up together in centre.
Bars 7-8:trun out and around to face back again.
Bars 9-12:polka round with left hands in.
Bars 13-14:polka out to place,facing up.
Bars 15-16:polka on the spot.
(THE LEADER POLKAS A FIGURE OF EIGHT ROUND THE TWO STARS)

HOP ACROSS:

(ALL FACE UP THROUGHOUT,STICKS UP THROUGHOUT,AND OUTSIDE FOOT LEADING ON THE CROSSOVER)
Bars 1-2:all "chasey" across,odds in front of the evens,to opposite side.Lead with outside foot,crossing the inside foot twice,and then to attention.



CLITHEROE MORRIS MEN.

NOTATION SHEET NO.2 CLITHEROE....CONT'D.

Bars 3-4:all hop 4 times on inside foot.

Bars 5-8:repeat hops,4 on outside foot,3 more on inside foot,then to attention(sticks still up!).

Bars 9-10:"chassey" back,outside foot again leading.

Bars 11-16:4 hops on inside foot,4 on outside foot,3 more on inside foot,then to attention(sticks down!).

(THE LEADER SIGNALS THE CROSSING BY PLACING ARMS OVER CHEST.HE IS EITHER STATIONARY IN THE CHASSEY AND JOINS IN ON THE HOPS,OR,HOPS THROUGHOUT)

RUN THROUGH:

(ALL FACE UP THROUGHOUT,HANDS DOWN WHEN STATIONARY,UP WHEN DANCING)

Bars 1-4:bottom pair polka up centre to top of set,while rest of set stand to attention.

Bars 5-8:all now polka,the pair who have just come up the middle,hold for 2,then dance out to side to take front position,rest of set immediately start to polka and dance back one place.

Repeat for every pair.

The whole figure may be repeated at the discretion of the leader.

(THE LEADER POLKAS THROUGHOUT ,OR,AT LEAST WHEN EVERYBODY ELSE IS DOING THE POLK. HE COMES DOWN THE CENTRE OF THE SET AND LEADS THE LAST PAIR UP THE MIDDLE TO THE TOP)



CLITHEROE

Source:

Music:

Sticks: short, held at bottom, long ribbons attached to top.

Once to Self: all face up with hands down at sides

Repetitive Movement: "Step-Up": between each figure.

All face up to start.

Bars 1 - 2: walk backwards 4 steps, start inside foot, hands at sides, turn to face opposite across set on 4th step.

Bars 3 - 4: facing across, change sides with skip step, passing right shoulders, and having both hands up, turning to face up on the last hop.

Bars 5 - 6: facing up, walk forward, on other side, hands at sides, turn to face back across set on 4th step.

Bars 7 - 8: facing across, change sides back, with skip step, hands up and passing right shoulders, ending facing up.

The Conductor dances at the top facing down the set, doing walk step or hopstep as appropriate. He signals the fall back by swinging right arm forward from above head down in front of body.

FIGURE 1 - Gipsy - in 4's

All face up throughout, using polka step throughout and both hands up. The pattern is 2 bars move, 2 bars hold the position. Conductor polkas on spot facing down.

Bars 1 - 2: in 4's, first pairs move in shoulder to shoulder and backwards half a place, while second pairs move up outside them to form a line of 4 across the set, facing up.

Bars 3 - 4: polka on spot in line of 4 facing up. Make this a definite feature.

Bars 5 - 6: complete change place by first pair retiring to second pair place and second pair going up outside to first pair place.

Bars 7 - 8: polka on spot facing up in column.

Bars 9 - 16: repeat to place with original first pair moving up the outside.

End hands down at sides to start step-up.

FIGURE 2 - Arches - in 4's

All face up throughout, using polka step.

Bars 1 - 4: in 4's, first pairs make arches with inside sticks up and crossed and outside stick up as well and polka backwards down outside to second pairs' place.

Second pairs, with hands down, polka up under the arch to first pairs' place, ducking a little in going under.

Bars 5 - 8: carry on round to original place with original second pair making arch.

Bars 9 - 16: Repeat.

The Conductor polkas right round the set or half way round and then up under the arches to the top.

FIGURE 3 - Hands Across - in 4's.

Bars 1 - 2: polka in to form right hands across, all facing round clockwise.

Bars 3 - 8: polka round about $1\frac{1}{2}$ turns, outside stick up vertically, inside sticks up vertically together in centre.



Turn in, clockwise at end to face back.

Bars 9 - 14: polka round with left hands in, counterclockwise.

Bars 15 - 16: polka out to place, ending facing up, odds turning right to do so.

The Conductor polkas a figure 8 round the two stars.

FIGURE 4 - Cross Over - in pairs.

All face up throughout.

Bars 1 - 2: all "chassey" across, odds in front of evens, to opposite place. Not an open step but closed, crossing feet over, left foot lead, that is across in front, when going to the right and vice versa.

Bars 3 - 4: all hop 4 times on inside foot, shaking free leg in front

Bars 5 - 8: repeat hops, 4 on outside foot, 4 more on inside foot.

Bars 9 - 10: chassey back, closed step again, other foot leading.

Bars 11 - 16: 4 hops on inside, 4 on outside, 4 more on inside foot.

The Conductor signals the crossing by crossing arms over chest. He is either stationary in the chassey and joins in on the hops or hops throughout.

FIGURE 5 - Cast up - whole set.

All face up throughout. Whole set movement.

Bars 1 - 4: bottom pair polka up centre of set to top, inside hands touching, while rest of set stand still. Start inside foot across first in the polkas.

Bars 5 - 8: all polka, rest move back one place in set, bottom pair move out to take top place.

Repeat for every pair.

The Conductor polkas throughout or at least when everyone is polkaing. He comes down centre of set and leads the last pair up the centre to the top.

Dommett, Roy, <https://drive.google.com/file/d/0B7URBRCTaIHsbUdDUV9laGtwM1k/view>.

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Pilling, Julian, notes in the Alex Helm Collection (book 18 pages 194-5) notes from Mr and Mrs Holgate in 1957
Pilling Julian, Helm, Alex, University College, London 19/1 p194-6 (notes by Julian Pilling April 1960)
Preston Guardian July 10th 1897 Grindleton Jubilee Festival quoted by Johnny Haslett in *Morris Dancers and Rose Queens* p257
Morris Ring Archive: Picture of St James Morris Dancers Photograph courtesy of the Morris Ring: NW293 - Morris Dancers Clitheroe Morris Dancers 1911 – Morris Ring Archive with thanks to Duncan Broomhead. *
*“Copyright in these archives from Manchester Morris Men above will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)
<https://www.youtube.com/watch?v=cxYlashuGT8> Barley Brigg of Suffolk, dancing 'Clitheroe' at the Potty Morris Festival 2014
<https://www.youtube.com/watch?v=R5JLkefd-Ew> Earlsdon Morris Luxembourg 2014
<https://www.youtube.com/watch?v=ihBf70iPyaY> . Old Speckled Hen Dancing Clitheroe



<https://www.youtube.com/watch?v=WIPbiLLMwy0> Published on 28 April 2009. A traditional NW-England morris dance, performed by Ringheye Morris of Mobberley as part of the St George's Day Celebrations in Tatton Park, Cheshire, Saturday 25th April 2009.

<https://www.youtube.com/watch?v=QjIEgby-jc>. Ripon City Morris dance 'Clitheroe' at Sidmouth 2011
Published on 19 June 2011 Three Spires Morris dancing "Clitheroe," at Wilmcote in 2008

https://www.youtube.com/watch?v=L5S_BwRH9t0



Cliviger

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Cliviger Garland Dance: Introduction with Notation

Cliviger in the Borough of Burnley, in Lancashire consists of Walk Mill, Southward Bottom, Overtown, Mereclough and Holme Chapel. The Cliviger Garland Dance was devised by the Burnley team, Bobbins and Reelers, around 1990 when the Lancashire based team practised in Cliviger. "Fiddle Sue" is named as possibly the main designer of the dance but there is some uncertainty about this. It was danced by 8 dancers with garlands, mainly to polka steps except for part of chorus.

Tunes: Green Mountain Petronella and Jimmy Allen

Step up: 4 steps back, 2 polkas, 4 steps forwards, 2 polkas.

Pivot

Back 2 in each 4, 2 steps move in facing up into line of 4
4 steps to move round on a pivot
2 steps back to place. All steps are polka.

Step up

Weave

3 and 4 to face 1 and 2 (1 3 4, 2 line across the set)
7 and 8 to face 5 and 6 (5 7 8 6 line across the set)
Weave in lines of fours 2 on spot, 2 to move.
Back to place

Step up

Grand Star

3 4 5 6, 2 polka steps into central star
1 2 7 8, 2 polka turning outward for two, and join left hands to outside of central star
Pivot movement 2 steps
Insides move forward one place in 2 steps
Insides and outsides pivots 2 steps
New insides move forward 1 (2 steps)
Repeat until back to place NB end on insides move 2 steps then out to places

Step up

Cross Overs

Start from 7 and 8



7 and 8 start on 1 and 5 and 6 start on 3 . 3 and 4 start on 5 and 1 and 2 start on 7
 2 steps turn in
 2 meet right shoulder
 2 to other side
 2 to turn up
 2 to turn in
 2 to meet right shoulders
 2 back to place
 2 to turn up.
 All keep polkaing until everyone is back.

Step Up

Diamond

2 to turn in
 2 in right shoulders line in the middle
 2 to face up
 2 to turn to opposite side except 1 and 8 who stay put
 2 out to opposite side except 1 and 8
 2 polka on spot except 4 and 5 who move out, creating diamond.
 4 polka steps and stop.
 Reverse procedure into a line to finish and dance off after 4 drum beats.



Bobbins and Reelers Team, Burnley

Sources

Cannon, Maggie and Cannon, Graham: notation and background information, musical advice
 Cocker, Keith: musical advice
 Anonymous picture of Bobbins and Reelers from around 1997 at Scarborough near the Sea Life Centre
 (information from Paul Nicholson)



Colne

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Colne Royal Morris Dance Introduction

Colne is a market town in Lancashire, dating to the 15th century. Settlement in the area can be traced back to the Stone Age. Pendle Forest and Trawden Forest provided hunting grounds for royalty and nobles. St Bartholomew's Church dates from before 1122. By the 15th century, Colne was a major centre for the woollen trade, and cotton manufacture became the main industry in the town later.

Colne Royal Morris Dancers started anew in 1896 though Julian Pilling believed there was a team before 1894 in Burnley. He quotes W Bennett in his "*History of Burnley*," that in the 16th century men "dressed in fantastic costumes with bells fastened to their legs which jingled as they kicked their high steps in the traditional dance." This does indeed sound like morris but its link with NW Morris as recognised today is unclear.

There is a picture of 16 Colne Morris Dancers of 1896 in "*The Royal Morris of Colne*" Pilling 1971 on the front page.

Colne Morris Men taking part in "Pretoria Celebrations," appear in the *Lancashire Daily Post* of 7th June 1900.

There is also mention of the men's team, though this time the name "Colne Royal," appears in "Children's Festival at Colne," in the *Burnley Express*, 8th July 1908. The Colne team was clearly in existence from 1896 through the early decades of the 20th century but there are few mentions of them in the press compared to most other teams. Pilling in "The Royal Morris of Colne" believes that the team disbanded around 1914.

The most recent Colne Royal team, sadly now defunct, started in 1967, using the name Colne Royal Morris Men. See the letter below.

In your article of May 12th, where I responded to questions asked by your reporter about Colne Royal Morris Men, I was in error in saying that we had been in existence for 25 years; the figure should have been around 40 years! I learned the dance from Tom Hall, of Cotton Tree, who had been one of the dancers in the old team of the 1920s. At the time, I was working for AEI in Colne and I also met several others of the old team and was able to persuade four of them to come together one evening at Primet School and demonstrate the dance. We have considerable information and several photos of the original team in our keeping and are pleased to be able to carry on a local and valuable tradition. JULIAN PILLING, Secretary, Colne Royal Morris Men

Read more at: <https://www.burnleyexpress.net/sport/letters-week-ending-may-19th-2006-1-1669658>



Julian Pilling also interviewed Marjorie Carradice in 1962 gaining more information about the dance.

At the time there was an underlying belief and concern that dances should only be danced by people of the particular town, i.e. the Colne dance should only be danced by Colne Royal Morris Men. This led to some serious antagonism as people “stole” dances when they were not given them. Colne Royal particularly was proud of this dance. The team now being defunct, with some remaining members meeting only occasionally socially, this dance, as with others in a similar situation, is more often performed and the writer is very grateful for assistance from members of the team in preparing notes.

However in the early 20th century most towns had men’s, women’s and juvenile teams and Colne was no exception.

The following picture is from a postcard posted 12th July 1912 showing a children’s (“juvenile”) team down by Waterside in Colne. The picture is courtesy of the Duncan Broomhead Collection.



There were several juvenile teams between 1910 and 1930.



Colne Royal Morris Dance: Notation

<u>Thomas Hall/Marjorie Carradice version</u>	<u>Julian Pilling version circa 1960</u>	<u>Clitheroe Morris Men 1980</u>
Chorus/step up forwards	Once to self	Chorus/step up start and end of dance
Step and turn after every figure	Step up, start and end of dance	Step up (step and turn)
	Step and turn between each figure	Step and turn between each figure
Partners meet	Forward and back	Pairs
Lines across	Lines cross	Lines
Corners cross	Lines cross back	
Whole set cross figure		
Whole set cross figure	Big set	
Leader step and outsides	Leader steps and outsides	Outsides
	Processional up	
		Long corners
	Balance and corners across	Balance and cross
	Go round partner	
Small chain	Small chain	Small chain
Grand chain	Grand chain	Grand chain
		Chorus
Throw up	Step and turn to finish	Throw up

Originally the team was thought to have two dances: the current version is similar to that taught by Billy Sunderland in the 1930s to the Co-operative Society's children's team of Morris Dancers.

In researching the original dance, 5 members of the pre 1914 team gave information about what they could remember in 1960 and performed the dance, providing the source for the reconstruction of the dance. The distinctive pattern was a minor figure followed by a similar major figure. It also has a change in rhythm dating back to when Anthony Cookson was the musician, when he changed from 6/8 (*A Hundred Pipers/The Campbells are Coming*) to 4/4 (*Jack's the Lad*) and back to 6/8 during the dance. The team had its own tune, used later.

The notation provided by Thomas Hall is as follows, taken from some notes from the Alex Helm Collection Archives vol 19/1 p171.

The team walks on until the leader turns and beckons: three steps and then spring on left foot and throw right across. Leader crosses sticks overhead and rest of dance starts.

Cross over, right shoulders, sticks down but crossed as lines meet in the middle.

Grand chain: 1 and 2 pass right shoulder to start and rest of dancers follow same pattern crossing right shoulders back to place.



The later versions (Pilling, 1962 and Clitheroe MM 1980) follow broadly a similar set of figures and the Clitheroe MM version is included. Roy Dommett gives details

<https://drive.google.com/file/d/0B7URBRCTaIHSbUdDUV9IaGtwM1k/view>

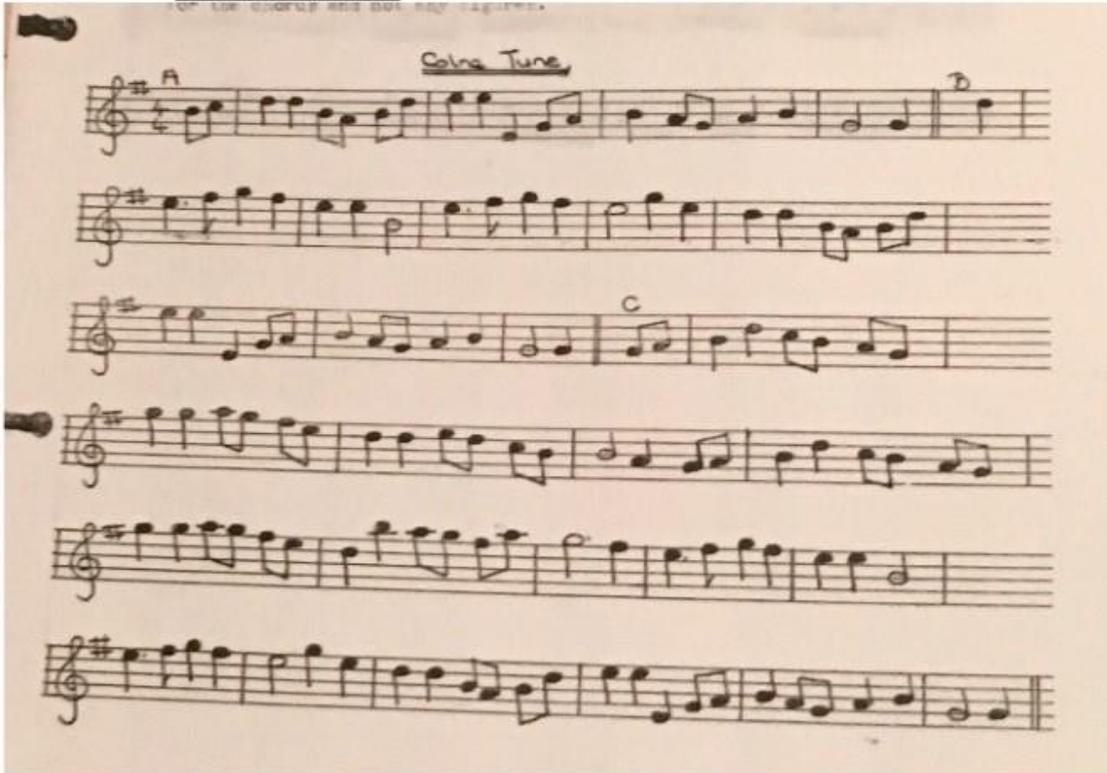
Distinguishing characteristics of this dance include a pattern of figures for 4 then repeated as figures for 8 (minor and major figures)

- “Once to self” raising sticks crossed but no stepping, as first 8 bars end
- a starting and ending step and turn, used as a chorus between figures as required
- a chorus/forwards step up, used as often as seems appropriate, of four steps forward starting on inside foot, and back twice, with hands swinging across and back
- forward and back
- lines cross
- lines cross back
- balance and corners across in 4s
- big set in 8s
- leader steps and outsides
- processional up: music changes to polka
- go round partner
- small chain
- grand chain
- step and turn to finish

A tune known to be used for the dance by Clitheroe Morris Men and possibly earlier teams, but known only as “*The Colne*,” is included in this file, written up by Denise Park. This tune was also used for the Nelson upon occasion by Colne Royal Morris Men.



Colne Tunes





"COLNE NOTATION"

REVISED 1980

1. STEP UP:

Right foot first, 2 steps forward, hop forward onto right foot and kick with the left as 2 separate movements. All the above has taken 4 beats.

Sticks are held at the waist pointing up. On 1st. beat cross in front at waist height, cross back on 2nd., cross in front of the face on 3rd., and cross back on fourth.

Step back to place crossing sticks as above.

REPEAT: but on last beat remember to turn in to face your partner.

2.

CHORUS:

Step in towards partner with right foot on first beat, hop in place on same foot and kick out with the left leg at same time on 2nd., hop on same foot and swing left leg back (from the knee only) on 3rd., and hop again on right swinging left forward this time on 4th.

All this is done with the right stick pointing up and the left across the waist.

For next 4 beats, change sticks i.e., right across waist and left up, and turn right round to your right back to place.

Step back with the left foot on first beat, hop onto same foot swinging right foot back on 2nd., hop on same, swing right forward as above on 3rd., hop again swing right back on 4th.

Change hands on next beat and walk right round, this time to your left back to place.

3.

PAIRS:

You are all facing in, FIRST PAIRS ONLY

Step forward as in step up, you will pass your partner by the left shoulder.

For the next 4 beats, Next couple down, and so on, until everyone has had a go.

4.

Chorus:

As before.

5.

LINES:

The step for this figure is an extension of the step up. Start on your right, then left, hop on the right, kick with the left, THEN, down with the left, then the right, hop on the left and kick with the right, and so on and so on.

NOW THEN.....

Everybody, using this step, walks in for 8 beats so that you have passed your partner by your right shoulder, the steps should be considerably smaller than the normal. Remember to keep the lines straight, take your guide from the top.



...continued as before in that after your next 4 beats you have reached the other side of the set, for the next 4 beats turn round to your right to face across to your partner again.
Repeat above so that you are back to place again.
Remember, only turn back on the 13th. beat. 4 to meet your partner, 4 to pass him, 4 to the other side then turn.

6.

CHORUS:

Same as before, but this time remember to face UP on the last beat.
The lefts will have to turn round $1\frac{1}{4}$ times, and the rights $\frac{3}{4}$ of a turn.

7.

OUTSIDES:

First pair only,

Hop on left foot and tap right foot across to left on first beat, hop on same foot and tap right again, this time on right on 2nd., hop again and tap as on first beat, on final beat kick out with the right leg as far as it will go.

The sticks meanwhile are as follows:—Right one pointed up and the left across the waist.

Everyone else has sticks on the waist pointing up.

For the next 4 beats, change hands and walk forward 4 steps.

The next 8 beats bring in the next pair down to repeat what the first pair have just done.

Meanwhile the front or first pair simply turn round and walk down the outside of the set with sticks pointing down at their sides.

Continue for the next 8 beats, 3rd. pair step up, the 2nd. pair turn and come back on the outside, and the 1st. pair reform at the end of the set.

For the next 8 beats, the 4th. pair step up, the 3rd. pair turn etc., the 2nd. pair reform at the end of the set with the now motionless 1st. pair.

The original first set of 4 who are now formed at the bottom of the formation, step up as in the LINES figure, for 16 beats of music. After the first 4 beats, the 3rd. pair join them at the back (remembering to start on the LEFT FOOT), and then for the next 4 beats the 4th. pair join at the back (the normal right foot this time). Now we have all 8 dancers processing up for the last 3 beats. On the final beat....the KICK!, turn in to face partner, ready for the next figure, the....

8.

CHORUS:

9.

LONG CORNERS:

Face in, sticks pointing down.

Front left of first set and back right of second set, proceed to pass, skip step, right foot first, left stick up, right across body, to cross right shoulder.

On the 3rd. beat, the front right of the first set and the back left of the second set proceed as above.

The first crossing pair finish on the 6th. beat, taking 5 to cross, and the second pair finish on the 8th. beat, similarly taking 5 to cross.

The back pair of the first set crossover for 4 beats as above, i.e., left stick up, right across body, crossing right shoulder etc. (that takes care of beats 9-12).

The front pair of the back set cross as above, for beats 13-16.

For the next 16 beats everybody repeats the above so that they get back to place.

Remember, when not moving, sticks down at sides. At the end of the whole figure face in ready for the....

10.

CHORUS:

11.

BALANCE AND CROSS:

For the first 8 beats everybody 'balances' i.e., on 1st. beat drop onto right foot and swing the left foot across on the 2nd., drop onto left foot on the 3rd., swing right across on the 4th. Cross hands in front at waist height on the 1st. beat, bringing them apart on the 2nd., etc.

On beats 9-12, 1st. corners as in Whalley (front left and back right), both sets cross right shoulder, left stick up and right across body.

On beats 13-16, 2nd. corners as in Whalley (front right and back left), both sets cross as above.

When not crossing, you are 'balancing'.

For the next 16 beats repeat above back to place.



12.
CHORUS:

13. SMALL CHAIN:

Everybody crosses over for the first 4 beats similar to the above figure i.e., skip step right foot first, left stick up, right across body, passing right shoulders.

Then 'chain' in sets of 4. Pass your side partner left shoulder, right stick up left across body. All this for 4 beats.

Lines then cross back to original side, passing right shoulder again, changing sticks again.

Then 'chain' again back to place.

So 16 beats so far.

Now, repeat above for next 16 beats.

14.
CHORUS:

15. GRAND CHAIN:

This is very similar, but not identical, to the 'Long Chain' in the Over Peever. To begin, the front pair of the first set, and the back pair of the second set, cross over for the first 4 beats as in the first 4 beats of the Small Chain, i.e., pass right shoulder, left stick up, right across body etc.

At the same time, the back pair of the first set turn down, and pass the front pair of the back set who come up and take their place. Pass right shoulders etc. Then for the remainder of the 16 beats, and the whole of the next 16 beats chain round the whole set of 8 dancers back to place. Every 4 beats change sticks and your passing shoulder.

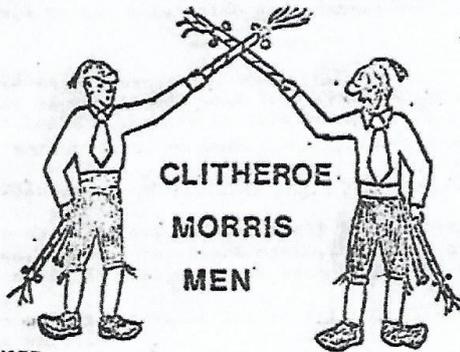
16.
FINISH:

The whistle will blow to remind you, and the musician(s), that this is the final figure.

The figure is 8 beats ONLY of the Chorus figure.

So, proceed with the Chorus for the first 4 beats, for the next 2 beats turn as far as you can, around to face in. On the 7th, beat, feet together, on the final 8th, beat, hop on the left and simultaneously kick with the right. End.





"COLNE NOTATION"
(Part Two)

NOTE

Please amend figure No:7, Outsides, as follows:-

Delete the final ten lines and substitute the following.....
The original first set of 4 who are now formed at the bottom of the formation, step up as in the LINES figure, for 16 beats of music. After the first 4 beats, the 3rd. pair join them at the back (remembering to start on the LEFT FOOT), and then for the next 4 beats the 4th. pair join at the back (the normal right foot this time). Now we have all 8 dancers processing up for the last 8 beats. On the final beat... the KICK!, turn in to face partner, ready for the next figure, the....

8.
CHORUS:

9.
LONG CORNERS:
Face in, sticks pointing down.
Front left of first set and back right of second set, proceed to pass, skip step, right foot first, left stick up, right across body, to cross right shoulder.
On the 3rd. beat, the front: right of the first set and the back left of the second set proceed as above.
The first crossing pair finish on the 6th. beat, taking 6 to cross, and the second pair finish on the 8th. beat, similarly taking 6 to cross.
The back pair of the first set crossover for 4 beats as above, i.e., left stick up, right across body, crossing right shoulder etc. (that takes care of beats 9-12).
The front pair of the back set cross as above, for beats 13-16.
For the next 16 beats everybody repeats the above so that they get back to place.
Remember, when not moving, sticks down at sides. At the end of the whole figure face in ready for the....

10.
CHORUS:

11.
BALANCE AND CROSS:
For the first 8 beats everybody 'balances' i.e., on 1st., beat drop onto right foot and swing the left foot across on the 2nd., drop onto left foot on the 3rd., swing right across on the 4th. Cross hands in front at waist height on the 1st., beat, bringing them apart on the 2nd., etc.
For 8 beats 1st., corners as in Whalley (front left and back right), both sets cross right shoulder, left stick up and right across body.
Next 8 beats 2nd., corners as in Whalley (front right and back left), both sets cross as above.
When not crossing, you are 'balancing'. All balances for next 8 beats.
For the next 16 beats, ~~repeat the above~~ ~~back to place.~~
CROSS BACK





Colne Royal Morris Men courtesy of Dave Middlehurst, 1989, from Alan Seymour.

Resource

Bennett, Walter (1946) *"History of Burnley"*

Burnley Express, 19th May 2006, Morris Men (letter re origins of dance) halfway down page,

<https://www.burnleyexpress.net/sport/letters-week-ending-may-19th-2006-1-1669658>

Clitheroe Morris Men (1980) Notation: courtesy of Clitheroe Morris Men Archives, Johnny Haslett, Bruce and Janet Dowles and Roger Park.

Dommett, Roy, <https://drive.google.com/file/d/0B7URBRCTaIHSbUdDUV9laGtwM1k/view>.

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Helm, Alex, Collection University College Archives, London vol 19/1 p171: notation (Thomas Hall).

Helm, Alex, Collection , University College London Archives, Notes by Julian Pilling, 3rd April 1062 with Marjorie Carradice Vol 19/2 p635

Lancashire Daily Post, 7th June 1900 "Pretoria Celebrations."

Park, Denise, *"The Colne"* tune, c 2018

Pilling, Julian, (1971) *"The Royal Morris of Colne."*

Seymour, Alan: advice

There are no known recordings of Colne Royal dancing their dance.

<http://www.manchestermorrismen.org.uk/events/videos.php> Manchester Morris Men performing part of the dance.

https://www.youtube.com/watch?v=8N_0-WTswSE Sowerby Bridge Morris Dancers



Darwen

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Darwen North West Morris Dance Introduction and Notation in Brief

There seem to be two different but broadly similar versions of a Darwen dance, and a third which is of a completely different carnival style.

According to the Alex Helm Collection, London University College (Book 18 p638-9) Mr Julian Pilling, in 1962 interviewed a Mr McGlyn who learnt a dance, being a processional mainly used for beating the bounds, from a Mr Tippin and a Mr Toole around 1910. The team finished in 1914 and belonged to St Joseph's RC Church. Members wore white shirts and blue velvet breeches, carrying pipes with a tassel at both ends. Clogs were worn for the stationary dance and shoes for processing, and straw hats. The Tune was *Ninety-Five*.

Mr Tippin is alleged to have brought the dance from Preston. The team was active around the first decade of the 1900s as may be seen from the following newspaper references, located by Johnny Haslett in his book "*Morris Dancers and Rose Queens, Volume 2*" Leyland 2013.

The St Joseph's Morris Dancers are mentioned in the *Blackburn Times* of 6th June 1903 as being in the Darwen Lifeboat Demonstration. *The Blackburn Standard* of 25th June 1904 tells of the team taking part in a "Catholic Procession at Darwen."

The chorus was 1 2 3 , kick forwards according to both Pilling and Humphries.

The only step remembered according to Pilling was the turn single and cross over figure.

Mr Derek Humphreys of Wrigley Head Morris Men, passed on a notation for a Darwen dance which came from notes collected and notated by one Henry Myson. It bears a passing resemblance to the Pilling dance.

Any lively 4/2 tune was recommended.

The step up consisted of 4 steps forward, sticks level with ears, left foot start.

Sticks go down smartly and 4 steps back.

Repeat. NB Pilling and Humphreys agree on this.

Fig 1 Lines: skip 4 beats forward, 2 polkas into central line, left in front of right sticks up over head, then smartly down to ears four steps back, polka out, then repeat back to place, NB instructions given are open to interpretation

Fig 2 Fours: Right handed stars in 4s left stick level with ears, full circle, turn out reverse repeat back to place

Fig 3 Twos: as above in 2s

Fig 4 Corners: 1 and 8 first round, out to opposite corners, then 2 and 7, then 3 and 6 then 4 and 5. Then 1 leads up followed by rest into a line and back to places

Fig 5 Hey



Fig 6 Kick and Turn (see also Pilling's notes)

Notation summary

Derek Humphreys	Julian Pilling
Step up	Step up
Lines	
Fours	
Twos	
Corners	
Hey	
Kick and Turn	Turn single and cross over

There was also a carnival dance, dating back to the late 1950s/early 60s recorded by Julian Pilling, November 1961 but few details are available.



The Darwen North West Morris Dance

Originally collected and notated by Henry Myson. Passed on by Derek Humphreys, Wrigley Head Morris Men

Set:

Standard set of eight in two lines of four or multiples of four may be included.

Steps:

Hop steps throughout, danced with vigour and knees brought up high, unless rants/polka steps are specified also danced with vigour. Tempo – quick march time.

Sticks:

Fancy double ended sticks with bells/ribbons at each end (may be painted in team colours).

Music:

Not specified. *(Any lively 2/4 tune would work).*

Step Up:

Sticks when held up are held level with the ears, fore-arms and upper-arms forming right angles, elbows pointing out to the side not forwards.

Starting on the left foot dancers move forward for four beats. Bringing arms smartly down to the sides they dance back for four beats. Dance back for a further four beats with sticks held up, then forwards again with sticks held down. Arm movements should be emphasised.

Figure 1: - Lines.

This is a more elaborate version of “step up.” Dancers dance forward for four beats with sticks held up. Using two polkas, move into one line down the centre of the set the left hand column moving in front of the right hand one. For these steps the sticks are held high above the heads with arms straight and vertical. Bringing the sticks smartly down to ear height, hop step backwards for four beats. Using two polka steps dance back into two lines. Repeat in similar fashion but dancing backwards first then forwards finishing with sticks down (*polkas are just used for the sideways moves*).

Step Up:

Figure 2: - Fours.

Each group of four forms a right handed star with left sticks at ear height and right stick held horizontally into the centre of the star. Dance round forwards for a complete circle turn out and round to form a left hand star and dance back round to places. Adjust steps to finish at the end of the phrase of music to be ready for the step up.

Step Up:

Figure 3: - Twos.

In each set of four dancers 1 and 4 dance round in a right hand turn with outside sticks held at ear height as are inside sticks except in the actual turn when arms are linked and down. They dance sufficiently far round in order to return to their places. Dancers 2 and 3 then do the same. Dancers 1 and 4 then do a left hand turn followed by dancers 2 and 3 then returning to places. Remain facing up when not crossing and emphasise the push off at the start of each movement.

Step Up:



Figure 4: - Corners.

All dancers face in for this figure. Numbers 1 and 8 cross diagonally to the centre and towards each other, sticks held up for four hop steps, touch sticks at waist height and turn through 180 degrees to the left then hop step backwards to their opposites places. They then take two polkas to face down the set by turning inwards and round. After they have completed the movement, numbers 2 and 7 follow suit followed by 3 and 6 then 4 and 5. When all have completed the movement number 1 turns and hop steps up the centre of the set, the rest follow in numerical order in one line, hop step on the spot until the last 4 beats of the music and then return to their original places and face up.

Step Up:-

Figure 5: - Hey.

This is a figure of eight hey. Once started all cross at the corners, then pair up at the top and bottom and in fours at the centre. This is repeated until all dancers return to their original positions. Sticks are held at ear height all the time.

- a. 1 and 2, pass right across the top. 7 and 8, pass right across the bottom.
- b. 1 and 4. - 2 and 3- 5 and 8 - 6 and 7, pass left at corners.
- c. 3 and 4 pass right at the top, 5 and 6, pass right at the bottom 1 2 7 and 8 pass right in the centre.
- d. 1 and 6 - 2 and 5. - 4 and 7. - 3 and 8, pass left at corners.
- e. 7 and 8 pass right at the top, 1 and 2, pass right at the bottom. 3 4 5 and 6 pass right in the centre.
- f. 8 and 5 - 7 and 6. - 3 and 2. - 4 and 1, pass left at corners.
- g. 5 and 6 pass right at the top, 3 and 4, pass right at the bottom, 8 7 1 and 2 pass right in the centre.
- h. 6 and 1 - 5 and 2, - 7 and 4, - 8 and 3, pass at left corners.
- i. 1 2 7 and 8 return to places 6 5 3 and 4 pass right in the centre.
- j. All return to their places, turn in and down through 360 degrees to finish facing up.

Step Up:

Figure 6: - Kick and Turn

Final figure; all dancers cross over into the opposite places, left in front of right facing up. Step on to the outside foot turning out 90 degrees, kick with what was the inside foot and hop. Step again on to the inside foot and hop to face down. Repeat this action a further two times in order to face up. All dancers then cross back to their original places. Repeat the action a further three times in order to face inwards. Finish the dance with a caper facing up and to attention bringing the sticks smartly down.

Finish.

Compiler's note: this dance was particularly difficult to transpose from the rather chaotic notes, so apologies for any inconsistencies or mistakes: however it is imagined that any competent dance instructor will be able to sort them out. The dance itself is typical of many dances from the more rural parts of Lancashire although rather more complex than some of them. Recalling what was written in a magazine article referring to the rural tradition of N.W.dancing many years ago: "dancers should remember that they are allowed to look happy and smile whilst dancing." It is not possible to recall the author or which magazine it was in order to credit him unfortunately as it was a long time ago. It is made clear in the original notes for the dance that this should be a very lively and exuberant dance.

Sources



The Blackburn Standard of 25th June 1904 "Catholic Procession at Darwen," also Haslett, Johnny "*Morris Dancers and Rose Queens*," (Leyland) 2013 Volume 2" page 135
Blackburn Times of 6th June, 1903 "Darwen Lifeboat Demonstration. Also " P100 Haslett, Johnny, "*Morris Dancers and Rose Queens, Volume 3*" (Leyland) 2013
Helm, Alex, Alex Helm Collection, London University College (Book 18 page 638-9)
Humphreys, Derek (2018): The Darwen North West Morris Dance



Earby

- 68. Introduction
- 68. Sources

Earby Morris Dance Introduction

Notes by Julian Pilling are to be found in the Earby Historical Society Archives and also the Alex Helm Collection records that there was an Earby Morris Dance but no details extant about the dance itself, save that it might have resembled the Nelson dance and it was a scotch (sic) sword dance only done with sticks and it was pre 1914, therefore possibly dancing over sticks laid on the ground.

Alex Helm also mentions an uncertain report of men wearing red and black striped shirts and clogs and jumping over Scottish swords, possibly White Rose Morris Men.

Earby Historical Society informs us of the following: "...Emery Raw of Wells-on Sea, Norfolk, a former leader of Nelson Spiritualist Morris Men who says that an Earby team was formed in imitation of the Nelson group and he gives the connection as being a Miss Clarke who worked in the Raw family business (Nelson Wire Mattress Co)."

The other references are from a Mrs Almond who "...remembers at Earby there used to be men... who wore gay coloured shirts with knee breeches and patent shoes and did something like a Scotch dance only with their sticks. At Earby they were mostly young men dressed in knee breeches and brightly coloured blouses, hats more the shape of Robin Hood hats, bells on their shoes and sticks with coloured ribbons and streamers. No date is actually given but it is estimated as pre 1914. The notes are from 1968 and copies are in the Helm Collection as well as with Earby Historical Society.

It seems that there is no dance notation for a dance from Earby although there was at least one girl's Carnival morris team around 1950, see picture below. There are also records of maypole dancing.

Picture of carnival morris dancers around 1950, with grateful thanks to Dave Middlehurst.



Sources

Notes from Earby Historical Society, researched by Sue Allonby, Storyteller



Foulridge

69 Introduction

69 Resources

There are no notes found about this dance although the Helm Collection, (Helm, Alex, Collection, University College Archives, London) has some notes which indicate that there WAS a Foulridge dance (Mrs Lillian Thornton, interviewed by Julian Pilling 29th April 1964) Vol 22 page 223.

Melodeon Player Anthony Cookson moved to Foulridge. He played for Oldham and Mossley Morris and afterwards trained a team at Foulridge.

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Other notes

He also played bagpipes and favoured Scottish tunes though *Ninety-Five, Jack's the Lad and Long Morris* were tunes Mrs Thornton recognised.

Clogs worn were very fancy and light.

Resources

The Pilling notes in the Manchester Morris Men Archive on Foulridge dated 29th April 1964



Gisburn

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Gisburn Processional Dance Introduction

Gisburn, meaning “Gysla’s stream,” or “gushing stream,” originally Gisburne, is a village in the Ribble Valley borough of Lancashire. It lies 13 km northeast of Clitheroe. It had a population of 521 in the Census of 2011. The first mention of Gisburne is in the Domesday Book 1086.

A leaflet printed by the EFDSS, entitled MORRIS HISTORY/PHOTOS The History of Morris (Writer Roy Smith, Preston) <https://sites.google.com/view/lancashirefolk/home> states:

“In the 19th century the North West gave rise to a very different concept of the Morris: processional dances - often associated with rush-bearing, with Wakes Week festivities or with local (often religious) processions. No-one is certain what it was based upon - if anything. These dances were scored for a minimum of 8 dancers, and going up in multiples of 4 or 8 thereafter; they were spectacular in the numbers taking part, in the costume, in the musical accompaniment (often a full brass band) and sometimes in the vigorous 'stepping' in clogs.” <https://www.lancashirefolk.co.uk/morris-history> has more information.

A leaflet about old Gisburn also adds the following:

“Gisburn Morris Dancers

Gisburn Morris Dancers performed at local village functions as far back as 1916 (possibly even earlier). Morris Dancers should, strictly speaking, always be male, but because Gisburn was a remote village it managed to get away with female Morris Dancers as well. In 1935 during a May Day procession, Bob Capstick's horse and lorry was used to carry "BRITANNIA" and her retinue through the streets of Gisburn. The 8 strong Gisburn Morris team danced GISBURN PROCESSIONAL MORRIS, which, as the name suggests is one which is danced in a procession. GISBURN PROCESSIONAL MORRIS is still well known and danced by Morris Dancers today.”

It has to be added that in some cases the dance is not readily recognisable from the original, see examples at the end of this article.

<http://www.gisburn.org.uk/gisburnvillage/traditions.htm>

It is certainly open to discussion whether all morris dancers should be male, and as the photographic evidence suggests, the Gisburn dance took place with mixed dancers at least as far back as 1909, predating the usual explanation that women took up morris dancing when many of the men were killed in the Great War.



Points of interest:

In the early twentieth century the dance was performed by a mixed team: men on left as facing up and women on right. Often in more modern times it is performed by single sex groups.

The Gisburn Dance was collected by Leta Douglas (*3 More Dances of the Yorkshire Dales*, 1934), Maud Karpeles and others and is first recorded around 1909. It is believed that it came to Gisburn via a peddler moving from Burnley to Gisburn, one Hornby, (Pilling, Julian, "*Morris Dancers at Gisburn*," EF&D) Spring 1968) and indeed there are some similarities to what is known of the Burnley Dance (figures of fours and twos), also the Leyland Dance. As far as the writer knows it was last danced in the area for the coronation of the Queen in 1953 until Clitheroe Morris Men revived it in May 1979 (information from the Clitheroe Morris Men Archives, Johnny Haslett).

Pictures

NB it is likely that the dance in the following pictures was "The Gisburn," but it cannot be confirmed.



1. Group Standing. Written on back is "1909 Gisburn Morris Dancers first time out". Written on face of photo is "Gisburn Morris Dancers," from Henry Slater. Confirmation of the date of this and No. 2 from Mrs. Rebecca Clayton, nee Wright, who also has copies; she also says that these were "the very first Morris dancers at Gisburn." (Notes by Julian Pilling, March 1962). *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"





2. The same team (as photo 1) dancing through Main Street. Written on face of photo is "Gisburn Morris Dancers. Photo is by E. Buck, Clitheroe," from Henry Slater. (Notes by Julian Pilling, March 1962), *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"



3: team dancing at Main Road, same view as No.2, written on face of photo "Gisburn Festival 1913," from Mrs Wilkinson. (Notes by Julian Pilling, March 1962) . <http://www.manchestermorrismen.org.uk/arc-photos/towns/target22.html> Picture from Manchester Morris Men archive: c.1913) . *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"





4. Team dancing at Main Road. Same view as photos 2 and 3 Written on back "1912", on face "Gisburn Fete, 1913." E. Buck photo from Henry Slater. Notes are by Julian Pilling, March 1962. Photo is courtesy of Manchester Morris Men Archive. <http://www.manchestermorrismen.org.uk/arc-photos/towns/target23.html> *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"



Picture is from Manchester Morris Men archive 1918)
 5. The same team is shown as in photo 6 from Henry Slater. Notes are by Julian Pilling, March 1962. <http://www.manchestermorrismen.org.uk/arc-photos/towns/target24.html> *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"





Picture from Manchester Morris Men archive (c.1918)

6. This is the same team as in photo 5, and of a later date. This photo has a bull-nosed Morris car in view, which would make 1918 the earliest possible date. The picture is from Henry Slater, notes by Julian Pilling, March 1962. <http://www.manchestermorrismen.org.uk/arc-photos/towns/target25.html> *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"



Pictures from Manchester Morris Archive (c.1922)

7. A children's team photographed in front of Gisburne Park Gates. This photo was contributed by Mr. H.E.Patefield, whose uncle Walter Ireland is the leader (centre) in this photo. In this photo the position of the boys and girls is reversed. Perhaps, as they are at a blind alley, they had done an 'insides' movement to assemble for the photograph. (Notes by Julian Pilling, March 1962) <http://www.manchestermorrismen.org.uk/arc-photos/towns/target26.html> *"Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)"





Pictures from Manchester Morris Men archive (circa 1912)

8. Team dancing at head of procession in Main Street, Gisburn. This is from Mrs. Waterworth. It would appear to be the same team as in photo No. 3. (Notes by Julian Pilling, March 1962)

<http://www.manchestermorrismen.org.uk/arc-photos/towns/target27.html> *Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)



Picture courtesy of David Middlehurst, 1920s *Clitheroe Advertiser*





The bizarre custom of Morris Dancing down the Main Street in Gisburn around the late 1930s
<http://www.oldclitheroe.co.uk/page233.htm1930's>, source of picture unidentified from Old Clitheroe website





THE CLITHEROE COUNTRY FAYRE: SUNDAY 8 JUNE 1980.

Clitheroe Morris Men dancing The Gisburn in Clitheroe, 1980



Versions adapted by other teams.

<http://www.megbrad.demon.co.uk/shrogys/gisburn-garters.htm>

This is based on the processional dance from Gisburn (once in Yorkshire but now in Lancashire) that was danced annually at the Village Field Day by a team of 12 men and 12 women in clogs with a single stick in the outside hand.

Gisburn Processional notes–Ripon City Morris Dancers from Chas Marshall’s website:

<http://www.crimple.demon.co.uk/rootstour.htm#qp>

“The Gisburn Processional is the first dance ever learnt by the team. We originally performed it as a stationary dance, but we now use it exclusively as a processional dance to which we have added some extra figures of our own, including Weave and Wind up. This dance is now used in most of the processions danced by the team, although the Ripon Millenary Polka, Nine Man’s Morris and the Chorley Display Dance have been used in previous years.

Gisburn is a village in Lancashire situated on the A59 not far from Clitheroe. It used to be in Yorkshire until the boundary changes of 1974. The dance was collected by Leta Douglas, amongst others, who published it in a collection called “Three More Dances of The Yorkshire Dales”. This booklet includes the following description:-

“As danced by a team of 12 men and 12 women annually at the Village Field Day, generally held in June, the men wear white shirts, red knee breeches, the women wear white dresses, red sashes over the left shoulder tied on the right hip, with bells across the chest, red stockings and clogs, and a red band on their hair.

All carry short white sticks with a bell attached at each end, the men’s wound round with red braid and the women’s with yellow braid. These sticks are carried in the outside hand by their sides during the procession and at head level during the dancing of the figures, and continuously shaken to ring the bells. The dance is done throughout with the left foot leading, a jaunty walking step for the procession, skipping step for the figures.”

The dance was first performed around 1909 or 1910 and the last recorded time it was done by a Gisburn team was in 1953 when children danced. It is thought that the dance was introduced to Gisburn by a pedlar from Burnley way, who settled in the village.

The descriptions of the figures in Leta Douglas’s notation do match reasonably well what we do. However there are other descriptions of the dance, which inevitably differ from Leta Douglas’s notation to a greater or lesser extent. The dance may well have changed over the years and dancer’s recollections may vary.

Our version is based on the teachings of Trefor Owen, with further changes made to suit the Ripon City style. Thus care needs to be taken in referring to the dance - at best it may be described as Ripon City Morris Dancers’ interpretation (or version) of the Gisburn Processional.”

GISBURN PROCESSIONAL also "*John of Paris*," "*New School (The)*," "*Old Ninety-Fifth (The)*." English, Morris Dance Tune (6/8 time). G Major, standard tuning (fiddle). AB (Raven): ABA (Barnes). The tune and dance were collected from the village of Gisburn, near Clitheroe, England, in the Ribble Valley; once part of Yorkshire, it has been since 1974 (when the boundaries were changed) in Lancashire. The tune is not unique to the area, being relatively common under the titles given. "

Letter re “The Gisburn.”



With reference to the photo published last week of dancers at Gisburn, I can throw some light. When I joined Leyland Morris Men in 1974 the Gisburn Dance was one of their repertoire. Amazing as Gisburn was at that time still in Yorkshire! And I included it in 1977 when I revived the Clitheroe Morris Men. Please do send a copy to Cecil Sharpe House in London, the home of the English Folk, Dance and Song Society, where the notation was stored long before the 1970s. This inclusion was upsetting to the powers that were, who did everything possible to discriminate against women in Morris Dancing and, of course, Gisburn was unique in that it was MIXED dancing! Indeed it is the most accomplished image I have seen of the Gisburn Dancers – the Pierrot figure at the back with the blackened face is most intriguing. Perhaps the “Fool” as Clitheroe had for a time with a character found in the Library, known as Jem Tossopot. The Gisburn dance was a wonderful street Processional and as well as Clog Hurling, the Three Clogged Race it was included in the 1980s at Downham (because the pub was open on the Sunday afternoon) for the Clitheroe Morris Men’s Weekend of Dance – this being a massed dance in the village with, at one stage, 80 couples taking part, with the majority of women being from the public having been coerced by the (very) merry Morris Men to participate. Perhaps the Dance can be revived if ever street closures can be negotiated. BRUCE DOWLES, Clitheroe Advertiser, Saturday 18th February 2012.

Read more at: <https://www.clitheroeadvertiser.co.uk/news/your-say/letter-memories-of-gisburn-dance-1-4260536>

“GISBURN FESTIVAL WEEK June 10th to 16th (inclusive) PROGRAMME SUNDAY—Special Services at St. Mary’s Church. MONDAY-crowning of Festival Queen (Miss Ann Wilkinson) 6-30 p.m., by Mrs J. R. Hindley; Planting Trees; Judging of Decorated Houses. TUESDAY.—Grand Procession of Tableaux, Characters, Morris Dancing, etc.; Open Air Dance; Regal Band.” 8.6.1951 “Clitheroe Advertiser and Times”
<https://www.britishnewspaperarchive.co.uk/viewer/bl/0002041/19510608/012/0001>

<https://www.youtube.com/watch?v=eHoJ-h3qimc> is very similar to the original version in the notes, Mountain Folk Festival 1993, Gisburn Processional.

<https://www.youtube.com/watch?v=fHF0MML7wGI> barely recognisable though main figures included with rant step by South-East-North-West Morris dance Gisburn

<https://www.youtube.com/watch?v=9nNrme-9fQA> again, barely recognisable with some figures included, published on 9 Oct 2015. Hoxon Hundred Dance Gisburn, Cross Keys, Redgrave

<https://www.youtube.com/watch?v=eY8fINDShQ4> Plymouth Maids dance Gisburn again, not recognisable though some standard figures included.

<https://drive.google.com/file/d/0B94GzSWSEeV7c05DejhZiNJMFE/view> is reference notation for Gisburn, Leta Douglas and Julian Pilling. Sue Allonby/VKSC 2.3.2019

Gisburn Processional Notation



Clitheroe Morris Men version	Leta Douglas version
chorus/step up (2 sticks), skip	Chorus /step up(1 stick) double step
twos	twos/turn partners
lines cross over	cross over
fours	fours
arches	arches
swing down the middle	swing down the middle
Run through from the back twice	run through from the back twice
dance off	

Dancers from Gisburn (men and women on opposite sides) wore clogs and pictures show white blouses/shirts, with dark trousers and a short tie worn by men, and white skirts and a sash worn by female dancers. When colour was used it was usually red or blue.

Sticks

Originally one stick, held in outside hand was usually used. Dancers carried only one short, white stick wound with braid with a bell at either end raised in the outside hand when walking. Almost universally modern morris dancers carry two sticks for this dance, of a style similar to that described above.

Music

John of Paris, also known as *The Old Ninety Five*.

http://tunearch.org/wiki/Annotation:Gisburn_Processional

Step

As a processional dance it progresses at a steady pace, every step moving forward during execution, though often in more modern times it is performed as a stage set piece, with a chorus which allows the dancers to dance in a limited area, thus 3 steps forward and a kick, then 3 back and a stamp, repeated, sticks in outside hand by ear with stick level and inside hand on waist also level. Start on outside foot. Malkin and Clitheroe Morris Men (CMM) would lean with the step. Sticks were to be rattled throughout the figures by CMM and Malkin.

Douglas/Pilling suggest a double step was used rather than the skip used in more modern times.

Chorus

Originally it was a “jaunty walk” (Leta Douglas) with 8 steps forward between every figure starting on the outside foot.

Another option offered was a single cast “outsides” between figures.

A modern version from 1970s when it was seldom an actual processional dance, would have three steps forward with a semi kick for the fourth, taking the raised foot back to start three steps, backwards, thus 1 2 3 kick, 1 2 3 step on the fourth but no weight transferred, the whole to be repeated once.

Malkin does this as a very lively, fast dance but pictures from earlier years suggest it was stately in tempo.



The step was a double step rather than a skip.

Fig 1 lines cross over, facing forward, left (men?) in front of right, 8 steps, and back, men in front of women again (Douglas). CMM and Malkin would have left side in front of right and then the new left in front of right going back, i.e. crossing right shoulder each time). CMM made this a diagonal forward movement when processing, with 4 steps crossing, 4 moving forward, 4 to cross, 4 moving forward.

Fig 2 turn partners (twos) turn 4 bars right hand once round and then back left hand 4 bars.

Malkin and CMM do a right hand turn holding partner's arms to elbow. Malkin swing right, back to places and then swing left, 8 bars each. CMM go out to opposite side. Outside stick level with ear. CMM add 8 steps forward between right and left turns.

Fig 3 fours (stars) Douglas/Pilling has 8 bars 4 steps to right, 4 in star, 4 back left, 4 back to place, as in turn partner fig 3.

Malkin dance 8 bars right and back to places and then 8 bars left to places, outside stick level with ears. It is fast. CMM do star back to place, right hand, 8 steps forward, then star with left hand then 8 steps forward.

Fig 4 arches Douglas/Pilling describe arches in 4s: front couple make arch with inside hand and back couple go through 8 steps, repeat, 8 bars in total. CMM/Malkin perform similarly but with sticks instead of hands in every case level with ears except for centre arch. Repeat with new front couple making arch. Repeat whole figure.

Fig 5 swing down middle Douglas/Pilling call this Fig 6: couples swing down middle in turn, every 4 beats current front couple swing down to the back, using elbow hold and the rest of the dancers move forward gradually. This was said to be the final figure in the dance. 16 bars.

CMM and Malkin dance as above but end up on the opposite side and repeat figure to place, moving forward when not swinging down the middle.

Fig 6 run through from the back Douglas/Pilling call this Fig 5. Dancers run through from the back, each back couple in turn moves in after 4 beats and forward making close lines, moving out when last couple is in place. When the team is reversed, the figure is repeated back to place. 32 bars.

Similarly CMM and Malkin dance the same and in a procession the dancers would continue walking "jauntily" but a run-through from the back again would lead the team off.

Roy Dommatt has notation for the Gisburn on

<https://drive.google.com/file/d/0B7URBRCTaIHUU9wbEpJRk8wNKE/view> descriptions and commentary are © Roy L. Dommatt and Anthony G. Barrant and are published here with their permission. The text may be printed for your own use, under [Creative Commons license](#) (Attribution-Non Commercial-Share Alike: CC BY-NC-SA). Credit Roy L. Dommatt and Anthony G. Barrant and the CDSS Online Library.



CLITHEROE MORRIS MEN.
NOTATION SHEET NO.1. THE GISBURN.

(a) The Processional.

Walking with inside stick on hip- outside stick held up.
FIGURES.....(NOTE THAT STICKS ARE TO BE SHAKEN DURING FIGURES WHEN THEY ARE HELD AT HEAD HEIGHT-even when only one stick is at head height, as in Fours)

(i) Lines crossover.

Both lines crossover, the Lefts in front of the Rights, facing front all the time. 4 beats to cross, move forward for 4, then back across for 4, Left side in front of the Right side again, move forward for 4.

WATCH THE LINES.

(ii) Twos.

Round one and a half times with your partner by linking right arm, to face up, on opposite side-a total of 8 beats. Move forward for 8 beats. Return opposite direction to place, this time linking left arm, Move forward for 8.

Don't forget to link arms and not to grab your partner round the waist, as in the Whalley.

(iii) Arches.

Fronts make an arch inside sticks pointing upwards together to make the arch. Fronts should not move closer together. The arch does not have to meet in the middle like the Clitheroe. The outside stick is held up. Backs proceed through the arch with both sticks up.

The pair making the arch do not move forward. Arches are maintained for the full 8 beats.

Repeat, with the new fronts making the arch.

After both the fronts and backs of the original set of 4 have made the arch, the figure is repeated.

Remember.... Hold the arch with sticks in position for full sequence of 8 beats.

(iv) Fours.

Round once only with sticks pointing up, opposite to the Over Peover where they point down. Return to place, facing up and for remainder of 8 beats dance on the spot, then move forward for 8.

Round once more in fours, this time in opposite direction (left arm in), and finish figure as above.

(v) Run Through.

Back pair dance in for 4 and proceed up to leader-do not overtake him. Meanwhile everybody else is dancing on the spot.

The back pair immediately follow on after those first 4 beats and dance in for 4 and up to just behind the original back pair.

The next pair follow on until there is one line down the middle.

This line is still moving forward, the speed being the prerogative of the leader.

On the command, the front pair dance out for 4 and remain dancing on the spot. The double line moves up slowly meanwhile, and on the next 4 beats the new front pair dance out for 4 etc., until everybody is back to the original formation. Now await leaders instructions; either walk on, or, repeat the figure.

Emphasis must be placed on the pairs following on after every 4 beats.

(vi) Swing Down The Middle.

When not swinging, everybody is moving slowly forward.

Front pair, on command, not before please, put right hand stick in left hand to swing down the middle right handed with your partner (grab your partner 'trapeze' fashion i.e., by grabbing each others wrists) to the end of the set to finish on opposite side, facing up to join that line moving forward. The new front pair, after 8 beats, swing down the middle at the direction of the leader.

Repeat after everybody has swung once, so that the set is back in its original formation.

Await command to walk on, as the last couple might not have got back into position in time. If this is the case, keep dancing forward.



(b) The Stage.

CHORUS: Inside stick on hip, outside stick held up, walk forward starting on inside foot for 3, no fourth step, merely allow outside foot to carry forward under its own momentum (no hop as in the Whalley).
Walk back in similar fashion i.e., 3 steps, no fourth, inside foot carrying backwards.

Repeat - at end of chorus, feet and sticks down i.e., to attention.

ALL FIGURES ARE SIMILAR TO THE 'PROCESSIONAL' ONES, THE DIFFERENCES ARE HIGHLIGHTED BELOW.

(i) Lines Crossover.

After crossing, 4 beats on the spot.

Similarly, after coming back, 4 more on the spot.

(ii) Twos.

After linking round with your partner, 8 beats on the spot.

Similarly, after coming back, 8 more on the spot.

(iii) Arches.

Those making the arch have 8 beats to slowly move back to take the position previously occupied by the couple behind.

(iv) Fours.

After the fours once, remain on the spot for 8 beats.

Similarly, after coming back, 8 more on the spot.

(v) Run Through.

Back pair dance in as in processional. Whilst everybody else dances very slowly back one place every 4 beats. When there is one double line down the middle, all dancing on the spot, await command, then front pair dance out for 4 to side, and for next 4 beats they move very slowly back one place, and new front pair lead the double line by moving up one place commencing the same 4 beats. On the next 4 beats the new front pair, on the command, dance out for 4, and then back etc.

Continue until all dancers are at the sides and the whole set has been changed round so that backs are now fronts vice versa.

(vi) Swing Down The Middle.

Front pair, on command, swing for 8. Everybody else moves slowly up for 4 to take the place of the dancer in front, then 4 on the spot.

Remember to move forward - Don't bunch up.

When on the outside: Move in lines for 4, then 4 on the spot.

At end of figure, if last swinging couple are not back to place, continue dancing on the spot, and await leader's instructions.

Only commence Chorus when the command is given.

(vii) Run Through Finale.

Back pair immediately dance up the middle and follow the leader off the stage. As the pairs are overtaken they immediately follow on.

Two points to note:....1. Do not dance in for 4, head straight up the set.

2. Do not dance back whilst awaiting to be overtaken dance on the spot.



Resources

Blinkhorn, Mark, *Ninety Five/John O' Paris* notation see page 12

Dommett, Roy WMF "*Notes on Garland Dances and Lancashire and Cheshire Morris.*" CDSS, 1986

Douglas, Leta: (1934) *3 More Dances of the Yorkshire Dales*"

Gisburn Village: author unknown <http://www.gisburn.org.uk/gisburnvillage/traditions.htm>

Pictures from David Middlehurst (Flicker) and loaned also to Manchester Morris Men Archive

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The Clitheroe Advertiser <https://www.clitheroeadvertiser.co.uk/news/your-say/letter-memories-of-gisburn-dance-1-4260536>

<https://www.youtube.com/watch?v=eHoJ-h3qimc>

<https://www.youtube.com/watch?v=fHF0MML7wGI>

<https://www.youtube.com/watch?v=9nNrme-9fQA> Hoxon Hundred team

Plymouth Maids <https://www.youtube.com/watch?v=eY8fINDShQ4>

<https://drive.google.com/file/d/0B94GzSWSEeV7c05DejhZiNJMFE/view> Reference notation for Gisburn,

Douglas, Leta, and Julian Pilling notation

<https://drive.google.com/file/d/0B94GzSWSEeV7c05DejhZiNJMFE/view>

Manchester Morris Men Archives: postcard 1909

Written on face of photo is "Gisburn Morris Dancers. Photo by E.Buck, Clitheroe," from Henry Slater (notes by Julian Pilling, March 1962), picture courtesy of Manchester Morris Men Archive.

Team dancing at Main Road same view as No.2. Written on face of photo "Gisburn Festival 1913," from Mrs

Wilkinson. (Notes by Julian Pilling, March 1962) [http://www.manchestermorrismen.org.uk/arc-](http://www.manchestermorrismen.org.uk/arc-photos/towns/target22.html)

[photos/towns/target22.html](http://www.manchestermorrismen.org.uk/arc-photos/towns/target22.html) Picture from Manchester Morris Men archive: c.1913

Main Road. Same view as photos 2 and 3 Written on back "1912", and on face "Gisburn Fete,

1913." E. Buck photo from Henry Slater. Notes by Julian Pilling, March 1962, photo courtesy of Manchester

Morris Men Archive. <http://www.manchestermorrismen.org.uk/arc-photos/towns/target23.html>

1 Group Standing. Written on back is "1909 Gisburn Morris Dancers first time out." Written on face of photo

"Gisburn Morris Dancers," from Henry Slater. Confirmation of the date of this and

2 is from Mrs. Rebecca Clayton, nee Wright, who also has copies. Picture from Manchester Morris Men

archive 1918

3 team is dancing at Main Road, same view as No.2. Written on face of is "Gisburn Festival 1913," from

Mrs. Wilkinson.

4. Team dancing at Main Road. Same view as photos 2 and 3. Written on back "1912"and on face "Gisburn

Fete, 1913." E. Buck photo from Henry Slater.

5 The same team as in photo 6 from Henry Slater. (Notes by Julian Pilling, March 1962)



Picture from Manchester Morris Men archive (c.1918)

6 The same team as in photo 5, and of a later date. This photo has a bull-nosed Morris car in view, which would make 1918 (?) the earliest possible date. Picture is from Henry Slater. Notes are by Julian Pilling, March 1962. Picture is from Manchester Morris Men archive. <http://www.manchestermorrismen.org.uk/arc-photos/towns/target25.html>

Pictures are from Manchester Morris Archive (c.1922)

7 A children's team photographed in front of Gisburne Park Gates. This photo was contributed by Mr. H.E.Patefield, whose uncle Walter Ireland is the leader (centre) in this photo. In this photo the position of the boys and girls is reversed. Perhaps, as they are at a blind alley, they had done an 'insides' movement to assemble for the photograph. (Notes by Julian Pilling, March 1962)

<http://www.manchestermorrismen.org.uk/arc-photos/towns/target26.html>

Pictures from Manchester Morris Men archive (c.1912)

8. The team is dancing at head of Procession in Main Street, Gisburn. This is from Mrs. Waterworth. It would appear to be the same team as (in photo) No. 3. Notes are by Julian Pilling, March 1962

<http://www.manchestermorrismen.org.uk/arc-photos/towns/target27.html>

Picture courtesy of David Middlehurst, 1920s Clitheroe Advertiser

The bizarre custom of Morris Dancing, down the Main Street in Gisburn around the late 1930s

<http://www.oldclitheroe.co.uk/page233.htm1930's>, source of picture unidentified from Old Clitheroe website.

Gisburn Festival, June 1951

<https://www.britishnewspaperarchive.co.uk/viewer/bl/0002041/19510608/012/0001>

Clitheroe Morris Men dancing The Gisburn in Clitheroe, 1980 supplied by Johnny Haslett from Clitheroe Morris Men Archives

Read more at: <https://www.clitheroeadvertiser.co.uk/news/your-say/letter-memories-of-gisburn-dance-1-4260536>

Notes taken from the Internet and hand written sources: WMF/RD's Notes on Garland Dance and Lancs and Cheshire morris. Article attributed to Leta Douglas "Three More Dances of the Yorkshire Dales" 1934 and local information gathered up by Julian Pilling and others in 1960s.

Clitheroe Morris Men Notation Sheet 1: the Gisburn: author unknown: no date but circa late 1970s/early 1980s.

Personal recollection of writer: 1970s

S Allonby/VKSC



[Habergham](#)

Habergham Morris Dancers 1907, Burnley Library, courtesy of Johnny Haslett

No information about this dance has been found by the writer except for the following picture.



Little Harwood

87	Introduction
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Introduction

There is mention of a team led by “The Misses Hindley,” in the *Blackburn Times* of 23th August 1919 , performing morris and maypole dances at a “Celebration in Little Harwood,” quoted by Johnny Haslett in *Morris and May Queens Volume 3*.

The team from Little Harwood, near Blackburn, existed from c1920-1925 according to notes taken from Mrs Maud Aspden by Pruw and Richard Boswell. It was led by Eunice Richmond and Martha Dinsdale who taught the dancers. Someone called Higham played concertina (A Hundred Pipers for practices) and possibly there was a band for performances. The team performed only in the immediate area around Little Harwood.

The team was made up of girls with half dressing as boys on the right and half as girls on the left. Kits were made of “fents” and girls wore “slipper” type clogs with no bells, black stockings, orange skirts, cream shirts and an orange sash. “Boys” wore a black satin mob cap, black knee breeches, orange ties and clogs like the ones worn by the girls.

Notation

Step Up

1 2 3 kick Sticks down by sides shaking on first 3 steps and brought up on the kick. Repeat step going backwards.

Figure (2 circle)

Step is 1 2 3 kick throughout, and done in groups of 4 dancers

First corners meet touch right hands, do a complete circle and go back to places whilst second corners dance on the spot.

Repeat for second corners

Figure 4s circle

Dance in fours into the centre, right hand touch turn a whole circle. Turn, touch left hands, complete a full circle and go back to places.

Step up finishes with feet together and sticks crossed above head.

Resources

Boswell, Pruw and Richard notes 29th August 1978

Blackburn Times 23rd August 1919, morris and maypole dances at a “Celebration in Little Harwood,” quoted by Johnny Haslett in *Morris and May Queens Volume 3* page 274



Nelson

- 88. Introduction
- 91 Notation from Alan Seymour also from notes by Roy Dommett.
- 93 Notation from Malkin
- 94 Resources

The Nelson Dance: Introduction

Nelson is in Pendle in Lancashire with a population of 29,135 in 2011. It is 6.4 km north of Burnley and on the Leeds and Liverpool Canal. It developed as a mill town during the Industrial Revolution.

The Nelson dance was originally collected and performed by Julian Pilling of Colne Royal Morris Men, 9th April 1962, as a dance from the Nelson Spiritualist Church Team and it was noted by Roy Dommett and generously made available although a handwritten note on one copy says that RD commented that Colne Royal Morris Men did not like other teams performing this dance. This last team sadly now is defunct and ex-members when contacted have expressed no further concern about this.

The interviewees, Mr and Mrs Holmes, say that the Nelson team was well-known around 1920 and “the only one in the district” though there are few mentions of the team in the newspapers of the time. The team was reputedly so successful that another team was set up in Nelson by Mona and Welbury Petty.

It seems possible that the original team was male but later it was a mixed team as a Mrs Kate Boothman was part of it and the picture of the team at Fleetwood, 1926, clearly shows it was mixed. Mr Emery Raw led this team, both male and mixed, according to the notes.

The dress is described as green knee breeches, black stockings and white pumps, with girls wearing a similar outfit but with white stockings.

Julian Pilling reports that the dance was “as described by Miriam Stiff.” Julian, a member of Colne Royal Morris Men, taught the dance at Halsway Manor in 1966 after he had collected it and revived it from the Nelson Spiritualist Church Team.

The notation for this dance can be found at

<https://drive.google.com/file/d/0B7URBRCTaIHSS3FkQnBYMU0NVk/view>

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Above are two of the Nelson Morris Men in a picture supplied by Manchester Morris Men Archives, from around 1926. Copyright will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)

The sash was green and the team, men only, according to Mr Holmes, who was interviewed by Julian Pilling as mentioned above, did not wear clogs, had not heard of an earlier team, and Emery Raw led the team.

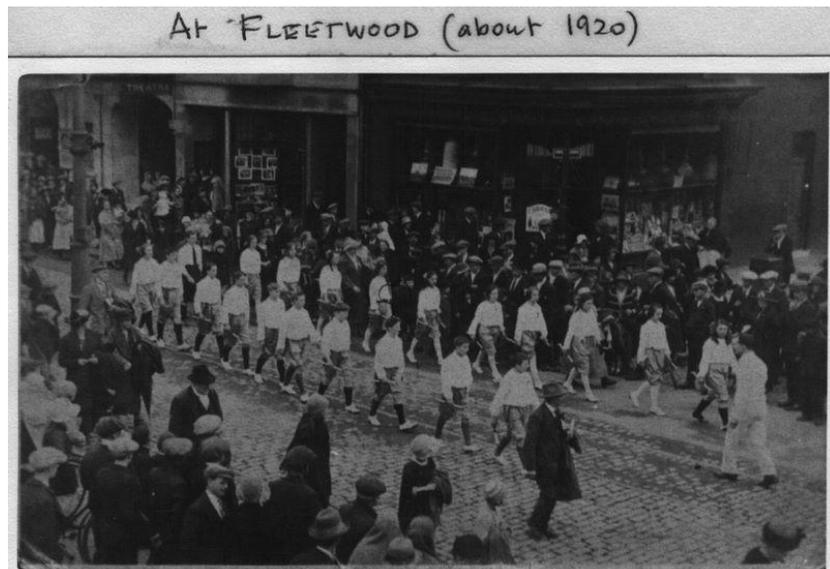
Alan Seymour's notes of the notation (previous member of Colne Royal MM) are also available with his kind consent.

There is mention of a morris team processing for a gymkhana and fete for the Reedyford Orthoptic and General Hospital from Nelson in the *Burney Express* of 27th August 1919, "Miss Willancy's troupe of Morris Dancers."

On 26th June 1912 the *Burnley Express* describes a "Demonstration at Nelson" in which were morris dancers, though it may well have been a juvenile team.

In the *Burnley News* on Wednesday 10th September 1924 was described 'Burnley Carnival consisted of a two-mile long procession. The Blackburn Comic band was great fun and whimsical and assisted by the Blackburn Prize Morris Dancers They carried off first prize in their class. The Nelson Spiritualist Sunday School sent a very attractive troupe of morris dancers, dressed in blue and pink.'





Nelson Morris Dancers at Fleetwood above. Copyright of this picture will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)

The next mention of the Nelson dance is when it was danced by Colne Royal Morris Dancers, pre 1966. Malkin Morris has made a few minor changes in performing the Nelson dance but wishes to acknowledge the original format and has tried to follow it except where noted. The dance was originally processional.

There was also a Grand March detailed as being performed by Nelson Spiritualist Sunday School which follows the general pattern of other Grand March country dances. Source EFDSS Ralph Vaughan Williams Memorial Library attributed "LR/3113" or "LR 38" also "WHI/RD's notes from Lancashire and Cheshire Morris and Garland Dances." Notes for this by Roy Dommett can be found at <https://drive.google.com/file/d/0B7URBRCTaIHSSGxlbm41S2pYM1k/view>.



NELSON

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 (?). 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

Nelson 2.

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.



Nelson Morris Dance: Notation

Chorus/step up
Twos/Figure 1
Mixed twos /Figure 2
Diagonal fours /Figure 3
Cast/Figure 4
Finish

The dance was originally a processional northwest dance.

Malkin uses a slow hornpipe for this ("Steamboat") using 1A and 2Bs except for figure 2 which uses 2 As and 3 Bs: Julian Pilling recommended local marches. "*John Peel*" and "*Ninety Five*" are tunes mentioned in his notes. Alan Seymour mentions that it would be a tune like "*British Grenadiers*." Upon seeing a recording of the Malkin performance, 1st September 2019, he was impressed favourably but commented it should be a lot faster and with knees horizontal in the step. The whole dance should last less than two minutes.

Sticks: short sticks with bells at each end and held in the middle, shaken alternatively. Default position is over head sloping slightly forward, held horizontally.

Malkin starts the dance with a step up which was adapted from the "step and turn" start of each figure. Pilling suggested 8 bars of marking time or other very simple chorus movement.

Chorus/step up

- 8 steps inside foot start, hop steps, slow, knees high making right angles, added by Malkin as original dance notation suggests a simple 8 bar figure as chorus/step up.
- 4 more steps raising sticks horizontally over heads, opposite hand to foot added by Malkin in line with advice in notation.
- 4 steps turning crisply in, back, out, front, raising alternate sticks as before.
- Be ready for quick start to each figure.

Figure 1, twos, as written

- NB original notation used hand movements as in second part of chorus/step up when dancing to partner's place.
- Steps 1-3 Turn in and meet partner, odds facing down and evens facing up NB 1 is front left as looking up the set at start of dance.
- Step 4 Crisply turn right shoulder to right shoulder in a straight line crossing sticks with partner.
- Steps 5-16 Dance a full turn and out to partner's position.
- Steps 17-32 Repeat to place, NB right shoulders both times though Alan Seymour's /Roy Dommett's notations mentions left shoulder meeting second time.

Chorus/step up

Figure 2, mixed twos, as written above for twos section

- Steps 1-16 1st and 3rd couples dance figure half of figure 1 (twos) whilst 2nd and 4th couples do the chorus/step up again



- Steps 17-32 2nd and 4th couples do first half of figure 1 whilst couples 1 and 3 do the chorus/step up as if they were on their original side
- Steps 33-48 1st and 3rd couples dance second half of figure 2 whilst 2nd and 4th couples do chorus/step up again, using original hands/feet
- Steps 49-64 2nd and 4th couples dance second part of figure 1 whilst 1st and 3rd couples do chorus/step up, using original hands/feet

Chorus/step up

Figure 3: diagonal fours

- Steps 1-3 Right hands into 4s, 1 and 4 making a clear line up and down the set. 2 and 3 make a straight line across the set. Outside hands up.
- Step 4 right hand in
- Step 5-16 move round to opposite corner and out to diagonally opposite place from start
- Steps 17-32 Repeat left hand back to place with 2 and 3 forming the line along the set and 1 and 4 across.

Chorus /step up

Figure 4 cast out

- Cast from front, performing arm movements overhead. NB original notation uses 1 2 3 hop with sticks only raised on hop. Original notation ends here.
- When meeting with partner, Malkin only cross inside sticks high, and dance down middle of set. Outside hand over head.
- Once everyone is back, front left leads under the arches, followed by rest in single file but all with same hand in the air right first, stick horizontal.
- Follow the first dancer off.

Resources

Dommett, Roy, Nelson Notation : see copyright notice below

<https://drive.google.com/file/d/0B7URBRCTaIHSS3FkQnBYMUsoNVk/view>

Dommett, Roy, Nelson Marching Dance

<https://drive.google.com/file/d/0B7URBRCTaIHSSGxIbm41S2pYM1k/view>

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Seymour, Alan, notes for The Nelson Dance.



Padiham

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Padiham Dance Introduction

Padiham was at one time a small village but is now a small town about 5 km west of [Burnley](#) in Lancashire.

There is mention of a Claybank Morris Team in the *Burnley Express*, 26th August 1908. They gave “several pretty dances” and there was also an advertisement for a “garden fete at the vicarage.”

In the *Burnley Express* of August 15th 1908 they feature at a flower queen festival.

The *Preston Guardian* of 11th September 1909 mentions a performance. This was probably a girls’ team (courtesy of Johnny Haslett “*Morris Dancers and Rose Queens Vol 2*” (2013) Fairhaven Press, Leyland).

The Burnley Express of 10th July 1910 notes that “The well-known Morris Dancers from the Clay Bank School, Padiham were present and under the direction of Mr Bridge gave a number of creditable performances.”

On 8th June 1911 in the *Ormskirk Advertiser* mentions that the “Padiham Morris Dancers ... gave several exhibitions of their grace and skill.”

It is interesting to see that both the Padiham Unity and Blackburn Prize Morris Dancers had their own Jazz Band.



Padiham Unity Team dancing in Brierfield: picture from the *Burnley Express*, courtesy of Dave Middlehurst, date unknown.





Above, Padiham Unity Team 1920, picture courtesy of Dave Middlehurst.

It is difficult to patch these versions of events together or to know if the same dance was used but they demonstrate that morris dancing was happening in Padiham from at least around 1908 onwards.

Below is a view of Padiham Unity WMC team taken from *Burnley Express* supplied by Mr Martin Child from Burnley and District Historical Society.

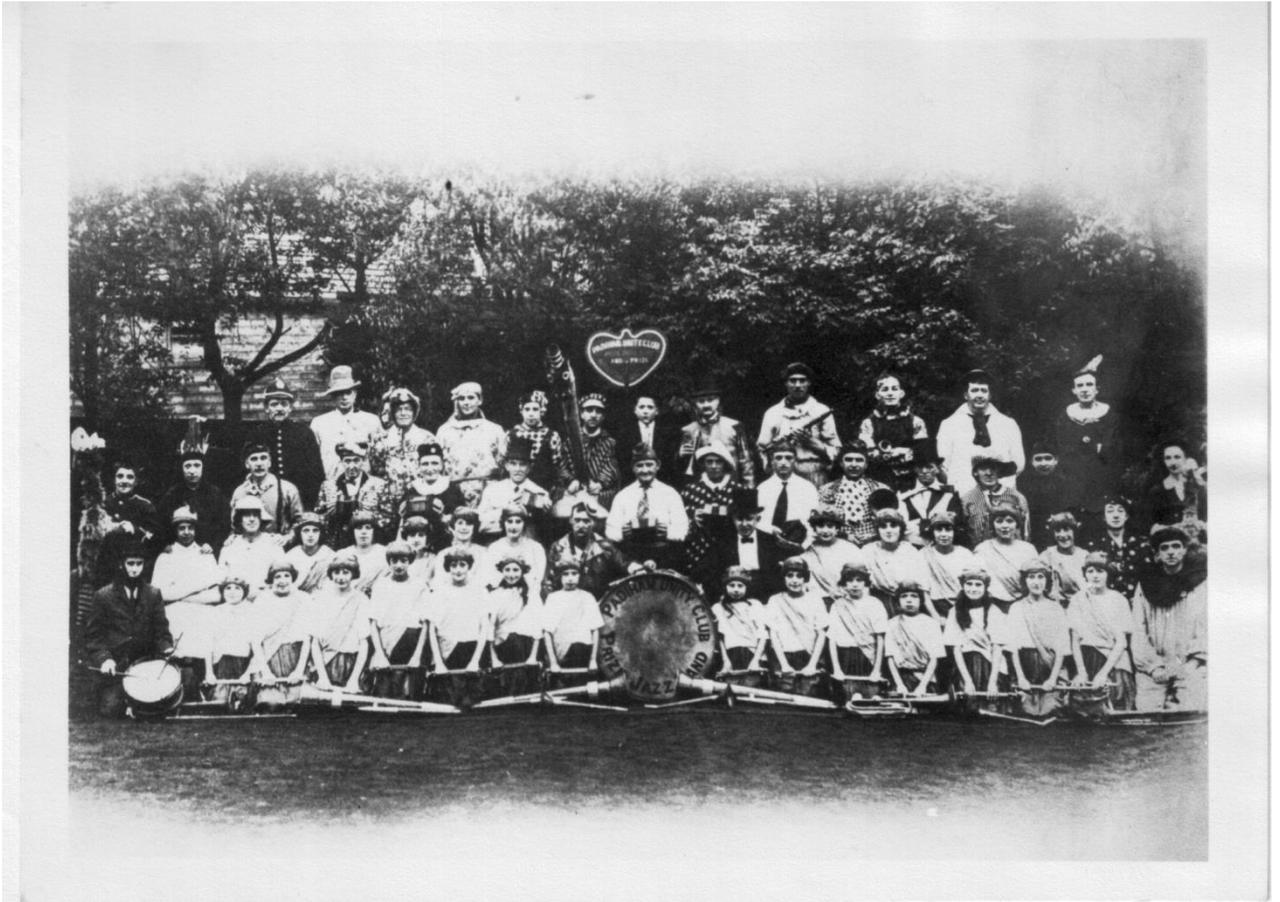


V332

PADIHAM'S

(PADIHAM UNITY WORKING MEN'S CLUB)
 "Down our way" Bly Exp. 5-4-1966





Undated “Padiham Unity Morris Dancers Plus Morris Dancers” source unknown.



The Padiham Morris Dance: Original Notation and Malkin Version.

<u>Original notation</u>	<u>Malkin</u>
Step up/chorus unspecified	Chorus 4s and step up
Outsides	Cast
Link arms	Partners cross over and back
Partners cross over	Link arms right (twos)
All four swing	Link arms left (twos)
	Cast to finish
Sticks up and shaken throughout	Sticks down swinging loosely

Music and marches: "*Belphegor March*," or "*Blaze Away*."

The dance was processional, walking in procession and skipping in figures. In the original notation sticks were always up and being shaken with the exception when the leader crossed sticks overhead to signal the commencement of the dance.

Malkin used a hop step to "*Whitehaven Volunteers*" and "*Great Northern Run*." Sticks swung loosely by the dancers' sides except when otherwise stated to make it distinctive from other similar local dances, e.g. Nelson, Colne.

The Malkin version used as a chorus/step up a fours figure in the static dance as walk on would not be appropriate: right hand in for 3 steps, sticks in and round for 5 steps with sticks in centre up and down outside hand, turn out for 3, back for 5 to places, then 1 2 3 hop clicking sticks in a cross in the air overhead and back 1 2 3 stamp, repeated.

Original version

1. Outsides cast out
2. Link arms: swing right and out to other side. Malkin chorus (all on opposite sides). Swing left and back to places
3. Partners cross over
4. Cast out to finish. The original notation says there was no special end to the dance as it was a procession.

Malkin version

Tunes: *Whitehaven Volunteers* and *Great Northern Run*

Sticks held at one end loosely down

Chorus fours and walk on (16 bars total - 8 bars each) either 8 steps forward or 3 steps forward and one touch, 3 steps back and a touch

Cast out (8 bars dependent on number of dancers)

Chorus (16 bars)

Cross over (8 bars)



Chorus (16 bars)

Twos right arm linked (8 bars)

Chorus 16 bars

Twos left arm (8 bars)

Chorus (8 bars)

Cast out to finish as double stick arch and then run through from back (8 bars) i.e. cast out, meet at the back and cross inner sticks: when all are back in place the back couple lead through followed by the rest under the arches, and off.



PADIHAM

Notes by Julian Pilling, 10 & 11 Sept., 1962.

From: Mrs. Middlebrough, 24 Grove Lane, Padiham.

Her father, Mr. Ormerod, had taught the children of members of the Unity Club, Padiham, and she was the leader of the Morris Dancers. Mr. Ormerod played the concertina and the dancers were at first boys & girls, but later all girls, though one side ~~xxxxxxx~~ was dressed as boys. This would be about 1930. They danced in Carnival processions, when the club's jazz band (kazoo) played for them.

Mrs. Middlebrough does not know where her father learned the dance, or of any other dancers in Padiham. They won many prizes and cups (as usual).

The Dress

Boys: Red shorts, white shirts, blue sash over one shoulder. Clogs with bells.

Girls: Red cap with a blue bow & bells. Black full length stockings, white blouse & red skirt coming to points with a bell at each, i.e. like the dress faries wear.



Clogs were specially made: a light lace-up type with a tongue coming over to attach the bell to. Her father insisted on clogs; once there was a move to ~~xxx~~ wear pumps but he put his foot down and said they would be 'country dancers' if they did. Morris dancers wore clogs.



Sticks: red white & blue spirally wrapped, held at end.

Music: Belphegor March was a favourite; other tunes were of a like nature. Also Blaze Away was mentioned.

The Dance

Usual N.W. formation

Step: skip in the figures, walk in procession.

The Leader crossed sticks overhead to signal start of dance.

Walk in procession

Outsides - normal figure. Sticks raised & shaken throughout.

Walk.

Link Arms i.e. partners swing R & L. Sticks up.

Walk.

Partners cross over and back. Sticks up.

Walk.

All four swing i.e. R & L hand star. Sticks up.

Walk.

There was no special end to the dance as it was a procession.

Mr. Middlebrough said the dancers had some friendly rivals at the Unity Club at Little Harwood, but a visit proved there was no such club there, although there is a well known one of that name at Great Harwood, so perhaps he meant that, especially as it is nearer to Padiham. Little Harwood is now a district of Blackburn.

Some old boys on a seat of whom I enquired had no knowledge of any other dancers in Padiham than these at the Unity Club, but they gave the date as pre 1914 and the dancers as boys & girls.

Photo to follow.

J.P.

Resources

Padiham Unity Team 1920, Middlehurst, David.

Undated "Padiham Unity Morris Dancers Plus Morris Dancers."

Burnley Express 15th August 1908 courtesy of Johnny Haslett "*Morris Dancers and Rose Queens Vol 2,*" (2013) Fairhaven Press, Leyland.

The Burnley Express, 26th August 1908, courtesy of Johnny Haslett, "Morris Dancers and Rose Queens Vol 2," (2013) Fairhaven Press, Leyland.

Burnley Express 10th July, 1910 courtesy of Johnny Haslett, "Morris Dancers and Rose Queens Vol 3," (2017) Fairhaven Press, Leyland.

Child, Martin, Burnley and District Historical Society, picture of Padiham Unity Working Men's Club "Down Our Way," *Burnley Express* 5th April 1966

Middlehurst, David, Padiham Unity Team dancing in Brierfield: picture from the *Burnley Express*

Ormskirk Advertiser 8th November 1911: Padiham Morris Dancers.

The Preston Guardian of 11th September 1909, courtesy of Johnny Haslett, "*Morris Dancers and Rose Queens Vol 2,*" (2013) Fairhaven Press, Leyland.

Ormskirk Advertiser, 8th June 1911 "The Padiham Morris Dancers"

Seymour, Alan, one time member of Colne Royal Morris Men: notation for The Padiham.



[Sabden](#)

Little information is available apart from the following from Dave Middlehurst- fascinating!

"I found the photograph of Sabden Morris Dancers at the Festival of Britain Festival 1951. It comes from The Sabden Past and Present Facebook site. Click on **photos** and scroll down (a long way).

Best wishes

Dave Middlehurst."

David Eaves supplied the original picture of the team outside Cobden Mill in Sabden (Brian Jeffrey).



The Preston Guardian of 6th September 1919 mentions the Sabden Morris Dancers as "a new combination" ... "won high praise for their graceful dancing and pretty dresses. Their trainers, Miss Newman, Mr W Ratcliffe and Mrs E Hargreaves deserve high commendation." Newspaper information is courtesy of "*Morris Dancers and Rose Queens Vol 3*" Haslett, Johnny.



Shawforth

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P110.	Roy Dommett Notation
P111	“The Olive Branch,” John Kirkpatrick

The Shawforth Dance Introduction

Belfagan Ladies Morris from Cockermouth, Cumbria, on Saturday 14th April 2018, taught Malkin The Shawforth, a dance we love, in a church hall in Kirkby Lonsdale.

We eventually tracked down the tune used ("The Olive Branch") as being written around 1996 by John Kirkpatrick, and took the liberty of asking if it was acceptable for Belfagan and Malkin to use his tune. He sent back a lovely emailed letter. We were really pleased with his delightful letter, see below, but that is not the whole story.

Hello Virginia

Yes, I made up The Olive Branch. You can hear me playing it on a now deleted CD called Earthling. The music is in Jump at the Sun - the JK Tunebook.

Yes, you can use it. I'm delighted you want to.

If you ever record it, or broadcast it, or use it as a soundtrack for a film, etc, please make sure you use this wording exactly on any forms you'd have to fill in:

THE OLIVE BRANCH - by JOHN KIRKPATRICK - Copyright © Looking Glass Music Ltd

*Otherwise just carry on using it, and I hope to see you dancing to it one day.
All the best*

John Kirkpatrick

The following week 19th October 2018 Pete and Gin Crewe were guests of Padiham Rotary Club talking about local morris and Malkin team and in passing our local dances were mentioned and also in passing how we danced Shawforth dance although it was very slightly out of our area. One of the Rotarians nearly fell off his seat.





Mr David Cooke, ex-member of Colne Royal, Rochdale and Whitworth teams, had written it 40 or more years ago. His local Folk Club - something like the Brewers Folk Club - wanted to learn a morris dance and he, being a purist, and thinking people should only dance their own dance, drew on figures from the dances that he knew to make up a garland dance for them. He obviously knew the dance very well. You will be pleased to know that the gypsy figure comes from the Clitheroe Dance. We hope to get back to him for more information.

He (David Cooke) quotes:

"The Shawforth was first performed in public at 6.30pm, on the 7th September 1976 when we built our first Rushcart. We practiced in a barn on the moors behind Shawforth. It was owned by Walter Lloyd, and we frequently had it to `muck out` before practice. Still it was free. It becomes pretty obvious why we called it Shawforth.

You describe the start as a `foot up` (Foot Up is a Cotswold term, but we danced North-West Morris). We always used `forward and back`. The reason is quite simple. The dance was to be processional. The first performance was, with just one stop, from the Red Lion at Shawforth (now closed) to the Red Lion at Whitworth. That was approximately 2 miles. It was only `forward and back` when danced on the spot. In procession it was `forward, scissor, forward, cross and back etc.

Comments:- Fig 1 cross to other side passing partner by right shoulder , then return back to place.

Fig 2 turn partner, right hand only

Fig 3 back to back (square dance term `doh-see-doh`)

Fig 4 right-hand star ONLY

Fig 5 gypsy

Fig 6 hey (you seem to have them well noted)

Finish. Lines cast OUT and down to the bottom of dance.

Lines meet and gradually form a single line, joining alternately

Line gradually form a circle, and once formed, face INWARDS

Forward and back, (circle tightens up then opens up again)

On getting back to original circle, all turn OUT to face the crowd.

Now BACKWARDS and FORWARDS, finishing and holding a scissor-kick,

(very useful for collecting as the crowd tend to stay put)

The tunes we used were Rushcart Lads (it was to be danced ahead of the Rushcart), British Grenadiers and The Girl I left Behind Me."



There are also notes in the Ralph Vaughan Williams Memorial Library from Roy Dommett as taught at a morris workshop in Sidmouth in 1982. It is very similar to the Belfagan version.

<https://www.youtube.com/watch?v=sKwamGVILM> Whitworth Rushcart Men dance the Shawforth Dance in the civic hall car park in Whitworth at the 2009 Rushcart festival.

As above 2010 <https://www.youtube.com/watch?v=xgfBz0KqhsM>

<https://www.youtube.com/watch?v=S-DFXWsbTgs> Three Spires Morris at Wilmcote – Shawforth

<https://www.youtube.com/watch?v=o-ZWNVLI8qM> Shawforth by White Rose of Wellington

Happy Days - a Memory of Shawforth. Francis Frith

I lived in Peel Terrace, Shawforth. I remember the maypole dancing in the street, the brass band playing ... I have been back a few times but now I'm too old. I'm 70 now but am always thinking of my days at Shawforth. I am surprised there are not many photos of Shawforth on the Internet.



The Shawforth Dance written by David Cooke

Belfagan notes	Roy Dommett notes
Foot (step) up	Upstreets
Turn your partner	Cross Over
Back to back	Back to back
Stars/Fours	Stars
Gypsy	Gypsy
Hey	Hey
Lead off	Finish

Shawforth

Garlands. Mostly ranting. For 8 (and, with adjustments, for 6)

Foot Up (*Chorus*)

Right foot start. 7 steps forward (*stamping*); scissor kick on 8.

8 steps back (*stamping*). Face in on 8.

Figure 1: Turn Your Partner

2 rants to centre, right hand to partner, to make a straight line.

2 to turn 180°

2 back, to opposite side of set

2 facing in

Repeat to get back to place. Still right shoulder

Last 2 = 1 in and 1 up

(*Chorus - face in on 8*)

Figure 2: Back-to-Back

6 rants to cross the set, right shoulders passing, all in a straight line on 3 but keep moving

2 to move to the right, still facing out

6 back to original place, left shoulders passing, all in a straight line on 3 but keep moving

Last 2 = 1 in and 1 up

(*Chorus - face in on 8*)

Figure 3: Stars (1, 2, 3 & 4 make one star; 5, 6, 7 & 8 make another star)

2 rants in to position, hands touching to make a brief circle shape but keep moving to form star

Right hands in, 4 round

2 to turn out

Left hands in, 4 round

2 to make and hold a circle shape, hands touching

2 back to place, face up

(*Chorus - face up on 8*)

Figure 4: Gypsy - this makes a pattern of a square with 4 rants on each side

First 2 rants - 1, 2, 5 & 6 move out; 3, 4, 7 & 8 move in

Next 2 rants - 1, 2, 5 & 6 move back; 3, 4, 7, & 8 move forward

1



Be aware that there are now 2 parallel lines across the set, but keep moving in the same direction

Next 2 rants - 1, 2, 5 & 6 move in; 3, 4, 7 & 8 move out

Next 2 rants - 1, 2, 5 & 6 forward; 3, 4, 7, & 8 move back

(Chorus - face in on 8)

Figure 5: Hay

*2 rants on spot, facing in

2 to change places, crossing right shoulders, in the following order:

First corners (2 rants); then second corners (2 rants); then ends and middles, together (2 rants). *When not moving, dance on the spot facing direction of travel*

First corners (2 rants); then second corners (2 rants); then ends and middles, together (2 rants). *When not moving, dance on the spot facing direction of travel*

2 on the spot = 1 in and 1 up. ** The set has been reversed.

(Chorus - face in on 8)

Repeat from * to ** back to original places

(Chorus - face up on 8)

First Corners



Second Corners



Ends and Middles



Figure 6: Cast

Throughout this figure, everyone rants, either moving or on the spot

2 rants - 1 & 2 turn out and down. Move down the outside of the set.

2 rants - 1 & 2 to be level with 3 & 4 (3 & 4 turn out and down to follow)

2 rants - 1 & 2 level with 5 & 6 (5 & 6 turn out and down to follow) ***

2 rants - 1 & 2 level with 7 & 8 (7 & 8 turn out and down to follow)

2 rants for 1 & 2 to turn in and up

2 rants - 1 & 2 move out to create a space in the middle, at the same time 3 & 4 move up into the space, making a line across the set

2 rants - 1, 2, 3 & 4 move out to create a space in the middle, at the same time 5 & 6 move up into the space, making a line across the set ****

2 rants - 1, 2, 3, 4, 5 & 6 move out to create a space in the middle, at the same time 7 & 8 move up into the space, making a line across the set, hook fingers straight into...

(Chorus - face up on 8)



Lead Off

Everyone stands still. After 4 bars...

2 rants - 7 & 8 hook fingers & move forward and left, at the same time all other dancers move in, keep straight line

2 rants - 5 & 6 hook fingers & move forward and left, at the same time all other dancers move in

2 rants - 3 & 4 hook fingers & move forward and left, at the same time all other dancers move in

2 rants - 1 & 2 hook fingers & move forward and left

All dancers hook fingers and make a line to finish

Adjustments for 6 dancers:-

Figures 1, 2, Lead Off and Chorus are the same.

Figure 3: Stars (Two stars of 3 dancers - 1, 2 & 3 make one star; 4, 5 & 6 make another star)

Figure 4: Gypsy - 3 & 4 rant on the spot throughout and do not move

First 2 rants - 1 & 2 move out; 5 & 6 move in

Next 2 rants - 1 & 2 move back; 5 & 6 move forward

Be aware that there is now a line across the set, but keep moving

Next 2 rants - 1, 2, 5 & 6 continue to move in the direction already travelling

Next 2 rants - 1 & 2 move in; 5 & 6 move out so that the set is making parallel lines

Repeat as before (2 rants in or out, 4 rants backwards or forwards, 2 rants in or out to get back to original position)

Figure 5: Hay

Follow notation for 8 dancers, for first 8 rants then 2 on the spot.

Repeat starting at the bottom of the set. (not shown)

Look at pattern below:

First corners



second corners



Ends and middles

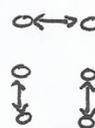


Figure 6: Cast

Follow notation for 8 dancers until ***: everyone does 2 rants before 1 & 2 turn in and up

Continue to follow notation for 8 dancers until ****: everyone does 2 rants before the Chorus



SHAWDUNTH

As taught by R. Donnet at a S. South Workshop 1982

MUSIC: Rose Tree, Saloon Talk Up the River or any other polka.
 Set: 16, 8 or multiples of 4.
 Step: wwlh for upstreets, lwlh polka/rant for figures.
 Implements:

UPSTREETS:

Starting with inside foot, take 7 steps forward and kick on the 5th. Repeat moving backwards to place.

CROSS-OVER

UPSTREETS

BACK TO BACK

UPSTREETS

STAR:

Dance right and left-hand star in fours.

UPSTREETS

GI/PI:

Second pair move up set until between 1st pair (4 steps), dance on spot (4 steps). 1st pair move back to 2nd's position while 2nd pair move out to 1st's position (4 steps), dance on spot (4 steps). 1st pair move forward until between 2nd pair (4 steps), dance on spot (4 steps), move back to place (4 steps).

UPSTREETS

KEY:

Like a Liebfield key with 1st then 2nd corners crossing (2 steps each), then change places across the top and along the sides of the set (2 steps) and dance (2 steps) in position. Repeat movements again: corners cross; tops and sides; in position; the set will be inverted. Repeat movements twice more to regain original positions.

UPSTREETS

FINISH:

Cast out then cast up middle of set in single file. The file veers to the left to form a circle moving clockwise. Face in to end.

The Olive Branch

♩ = 164
Chorus

Figure

Rhythm: hompipe

The image shows the musical notation for 'The Olive Branch'. It consists of four staves of music in G major (one sharp) and 4/4 time. The tempo is marked as ♩ = 164. The first two staves are labeled 'Chorus' and the last two are labeled 'Figure'. The rhythm is noted as 'hompipe'.

Copyright for this tune remains with John Kirkpatrick from whom permission must be obtained for using it.
THE OLIVE BRANCH - by JOHN KIRKPATRICK - Copyright © Looking Glass Music Ltd

Resources

Belfagan Team, notation for Shawforth

Cooke, David: interview notes

Dommett, Roy, 1982, notation <https://drive.google.com/file/d/0B7URBRCTaIHsblZtRGUxN2Z1VnM/view>
descriptions and commentary are © Roy L. Dommett and Anthony G. Barrand and are published here with their permission. The text may be printed for your own use, under [Creative Commons license](#) (Attribution-Non Commercial-Share Alike: CC BY-NC-SA). credit Roy L. Dommett and Anthony G. Barrand and the CDSS Online Library

Frith, Francis: https://www.francisfrith.com/uk/shawforth/happy-days_memory-204129

<https://www.youtube.com/watch?v=S-DFXWsbTgs> Three Spires Morris at Wilmcote - Shawforth

<https://www.youtube.com/watch?v=o-ZWNVLI8qM> Shawforth by White Rose of Wellington

<https://www.youtube.com/watch?v=sKwamGVlLM> Whitworth Rushcart Men dance The Shawforth Dance in the civic hall car park in Whitworth at the 2009 rushcart festival.

As above 2010 <https://www.youtube.com/watch?v=xgfbz0KqhsM>

Kirkpatrick, John, email, 25TH March, 2019



Walk Mill

Page 112	Introduction
Page 112	Notation
Page 114	Original Bobbins and Reelers notation

Introduction

Walk Mill is a rural area of Burnley in Lancashire. The Walk Mill dance was devised by Bobbins and Reelers Team around 1990s as far as is known.

Notation

Tune: tbc

Slings or sticks

Dance starts on outside foot and is single step.

Step up

4 steps into a line, back couple of each 4 moving forward and in, 1 3 4 2, 5 7 8 6

4 steps to place, 4 steps into a line, front couple moving backwards and in 3 1 2 4, 7 5 6 8

Shake sticks above head on 4 ever time

Centre arches

1 and 2 and 7 and 8 make arches,

3 and 4 go forward through, and 7 and 8 go backwards through. Repeat to places.

Step up

Back to back arches

2 4 6 8 make an arch along their side.

1 3 5 7 go under right shoulders and back into places

2 4 6 8 make arches along line.

1 3 5 7 go under arches crossing right first

Step up

Carousel

Make star of 8 with 3 4 5 6 in centre, right hand inwards and arms up

Left star: 4 in centre arms down in middle, outside arm up

Outside 4 arm up next to partner, other arm down.



Step up

Circular dip and dive

1 and 3 arch, face 2 and 4 arch, 5 and 7 arch and face 6 and 8.
Dip and dive, odd couples making first arch until back in places

Step up

Spiral

1 2 4 left star, 3 6, arch in middle, 5 7 8 left star
5 7 8 dance under central arch (3 and 6) 1 2 4 go down left side of step to back
5 7 8 left star at front of set, 6 and 3 cross over sides and make arch, 1 2 4 right (?) star
1 2 4 go under central arch (3 and 6) and 5 7 8 go down left side of set back to places

Step up

Cast and arch

Cast back from place round and back to place or off, making arch as coming up the middle. Don't move forward in casting.

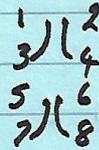


WALK MILL.

MUSIC.

Outside foot. single step.

STEP UP.

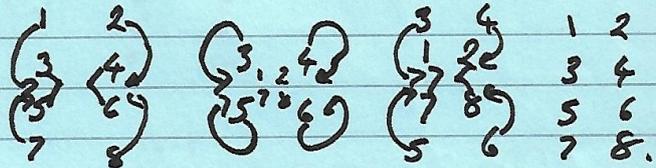


4 steps to 1 3 4 2
5 7 8 6.

4 steps to place. 4 steps $\begin{matrix} 1 & 2 \\ 3 & 4 \\ 5 & 6 \\ 7 & 8 \end{matrix}$ 3 1 2 4 4 steps to place.
5 7 8 6. 7 5 6 8.

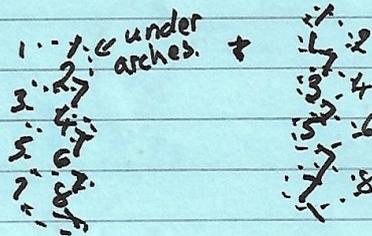
Shake sticks above head on 4.

CENTRE ARCHES.



STEP UP.

BACK TO BACK ARCHES.



STEP UP

CAROUSEL.

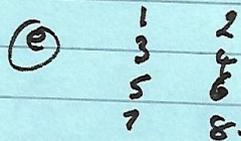
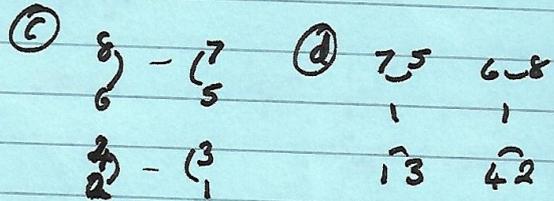
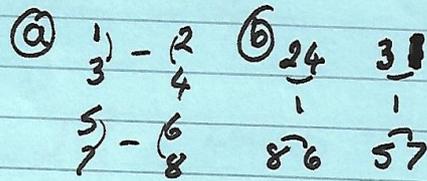
As star of 8.
Rt star - 4 in centre with arms up.
Left star - 4 in centre arms down in middle. Outside arm up. Outside 4, arm up next to partner - other arm down.



WALK Mill continued.

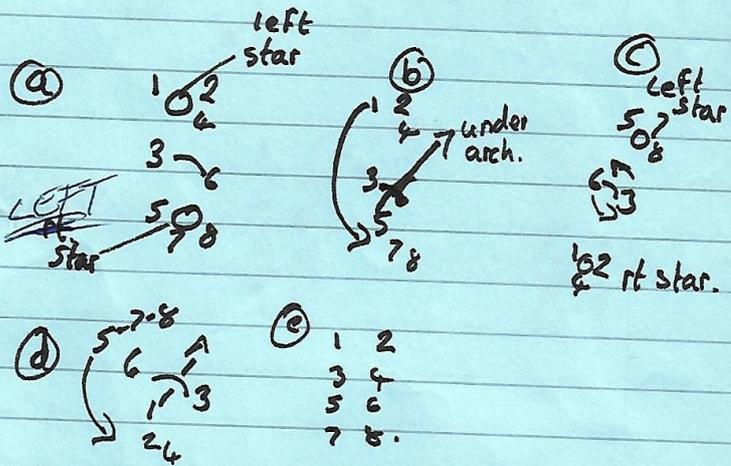
STEP UP.

DIP and DIVE



STEP UP

SPIRAL



STEP UP.

CAST and ARCH.



cast round & back
either to place
or off.



Whalley

- 116 Whalley Introduction and History
- 122 Comparison of 2 versions of the dance
- 125 Clitheroe Morris Men Notation from CMM Archives
- 127 Notation by Gwyndon Boardman
- 130 Resources



Picture of undated Whalley Morris Men, above from Manchester Morris Men: “Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)”

One of the earliest records of the Whalley Morris Dancers is in the *Blackburn Standard* 13th May 1899 and the *Blackburn Times* of the same date when the “Morris Dancers from Whalley, with quaint costume and graceful step, were the cynosure of all eyes,” at Great Harwood May Show. In 1902 there is a brief mention of Morris Dancers in the Whalley programme of festivities for the coronation of Edward VII.

In the *Blackburn Times* of 18th July 1903 mention is made of “the Whalley Morris dancers, including their leader (Mr Exton). They were 13 in number, all strapping young fellows, whose graceful movements were much admired. They were appropriately attired in white vests and stockings with rosettes at the knees, blue knickers, red sashes and white, slouched hats.” The quotation is courtesy of Johnny Haslett, “*Morris Dancers and Rose Queens*” Volume 2 page 112.

In 1904 Whalley Morris Dancers were advertised in the *Lancashire Daily Post* 21st July 1904 as performing at a Blackburn Lifeboat Demonstration. Some of this description matches the undated picture above from Manchester Morris Men Archives. NB Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)



In an article about Blackburn Lifeboat Saturday the morris dancers' kit was described as "light blue trousers, white blouses, and stockings and red sashes" (*Blackburn Times*, 23rd July 1904).

17th July 1906, the *Accrington Observer* comments "In former years the morris dancing has been done by a number of young men from Whalley. The latter, now, are broken up and young men from ... schools have had to take on the duty. Trained and led by Mr Exton of Whalley, the twelve who took part in the dances ... performed admirably and all through the town their efforts were admired."

<https://player.bfi.org.uk/free/film/watch-empire-day-celebrations-at-whalley-may-24th-1913-1913-online> shows a similar kit filmed in 1913 for Empire Day celebrations though a little puzzling in view of the *Accrington Observer* article cited above. Was the team a Whalley team still, since they appear in the film to be young adults?

The pictures below are of the female Whalley dancers in 1919 at the Peace Celebrations.



<https://vimeo.com/358770332?fbclid=IwAR3UEPmyPoKbj3HiDw6qaF8bU7lkTQZ1dhC4IOk1uoV8kSKbjZgaXe8PerI>

Pictures are courtesy of Bruce and Janet Dowles and Johnny Haslett from Clitheroe Morris Men Archives, 1919, Peace Celebrations and may be seen above filmed.

Lady morris dancers led by Mr T. Hargreaves are mentioned on 6th September 1919 in the *Blackburn Times* in the Billington and Langho Peace Celebrations. They also featured in the Whalley Peace Celebrations, as described in the *Clitheroe Times*, 19th September 1919. Mr T. Hargreaves led the top team below and Miss Whipp led the 1919 team in the bottom picture.

THE WHALLEY TEAM - 1919



BILLINGTON AND LANGHO PEACE DAY, SEPTEMBER 1919.



MISS WHIPP'S MORRIS DANCERS, WADDINGTON FETE, AUGUST 1912.



The pictures below are both of Whalley Morris Dancers wearing clogs from around 1935: top picture by or of Mary Speakman, pictures courtesy of Clitheroe Morris men Archives and Johnny Haslett, Bruce Dowles and Janet Dowles.



Notation for the Whalley Dance was available from the notes of Bernard Bentley, 1954, (Manchester Morris Men Archives) who felt it bore a close resemblance to the Clayton le Moors dance - see under that heading for more details.

After that records lead to Clitheroe Morris Men, re-formed around 1978 dancing the Whalley, closely followed by Clitheroe Country Fayre Ladies and other teams including Colne Park High School's Bangles, Beads and Bloomers team in 1982.

KENDAL FOLK FESTIVAL 29 AUGUST 1982



Clitheroe Morris Men (CMM) dancing the Whalley, 1982, picture from CMM Archives and Johnny Haslett, Bruce and Janet Dowles.





Bangles, Beads and Bloomers in 1980s-90s, dancing Whalley

The Whalley dance continues to be performed all over the world but often in quite varied and interesting forms. See Earlsdon Morris Men's version in Resources as an excellent example.



The Whalley: two versions.

There is also a comparison with the Clayton Le Moors Dance elsewhere in this resource, under Clayton Le Moors.

The current version of the Whalley seems linked to but not identical with the version depicted in the old films below.

Original Whalley	The Clitheroe Morris Men (CMM) Whalley
Chorus /step up	chorus/step up inside foot
Turn and cross over	Hitch around
Corners turn	Corners
Sidestep	Lines cross over
	Twos
Lines inside (inc lines outside)	Lines outside and in
	Stars/ 4s
Ladies' chain	Chain
Stamping	Heel and toe
	Lines across stand still

“Whalley,” in its earliest notation (LG 49) is broadly similar but a more recent notation “CMM Whalley”) has differences in style and content. Original information is from notation by Bernard Bentley, 1954 and a film showing a possible brief snippet of the dance, Empire Day, May 24th 1913, though the dancers are not named.

<https://player.bfi.org.uk/free/film/watch-empire-day-celebrations-at-whalley-may-24th-1913-1913-online>

More recent notes are from Clitheroe Morris Men Archives and personal recollections of the writer and colleagues from Clitheroe Country Faye, Clitheroe Morris Men and Bangles, Beads and Bloomers.

Both are NW Processional clog dances, both have similar sticks with bells at one end, sticks approximately 12 inches long.

The original “Whalley,” step up, though starting on outside foot keeps hand by sides with sticks hanging down for bars 1 and 2 and 5 and 6, then outside hand waves over head in and out in and down in bars 3 and 4, and 7 and 8, with hands holding sticks over heads waved out and in about 6 inches in every bar.

“CMM Whalley” chorus steps forward for 3 and kicks, and back for three with a stamp, all done twice as the first part of the dance and prior to every figure, starting on an inside foot in mirror image and with sticks at waist high waved in out in and up, back and back again. In a procession the stamp would be left out and dancers would just walk on. “The CMM Whalley,” suggests 8 dancers.

Though the “ Whalley” in old film recordings, and Bernard Bentley show dancers completing a chorus figure with sticks above heads, more modern performances (CMM) have used “windscreen wiper” movements – in out in up and back, then swing back, forward, back, forward, back again at elbow/chest height.



Broadly similar figures include

Hitch around /Fig 1, the “Whalley” original hitches inwards first and then 4 chassé steps across the set and back, original left side facing up in front both ways, sticks vertical. The CMM hitcharound turns in first on inside foot and does a hitch step in every direction and then “unwinds” back.

Corners turn /Fig 2 in the “CMM Whalley” non-cornering couples stand still 8 steps per corner action, 32 steps in total. First corners meet and turn right hands to go to opposite corners, and second corners do the same. First corners turn left and back to original places, and second corners then do likewise. The original “Whalley” notation suggests first corners 4 steps in, 4 right hand turn, 4 left hand turn and back to place facing up, repeat with second corners, outside stick upright throughout.

Lines cross over/Fig 3 in 16 bars the “Whalley” uses 8 steps across the set facing up at the end of 8 steps, and the same back, left shoulder cross each time. The “Whalley” original notation has “Sidestep” 8 chassé steps across further than the original lines and 8 back.

Outsides/cast out/Fig 4, in 16 bars, sticks remain individually upright in the “CMM Whalley.” This figure does not appear in the original “Whalley” except as part of **Insides**.

Fig 6/Insides 16 bars: the “CMM Whalley” and the original “Whalley” advises casting in shoulder to shoulder down the middle with sticks down then casting out and moving back in shoulder to shoulder back to places, then casting out with sticks horizontally up as before, then in from the back into a single line, left in front of right to places.

Fig 7/Hands across/fours/stars in “CMM Whalley” dances, shows meeting with sticks “in a bunch” in the middle, 8 steps each ways, then back to places, outside hand up also. The figure is not in original “Whalley” notation.

Ladies’ chain features only in the original “Whalley” notation and follows on straight from corners turn, in 4s. First corners turn left hands until facing 1 down, 4 up whilst second corners turn left and then turn right handed with neighbour. Then second corners turn by left hand whilst first corners go back to place in a circle ready to turn their neighbour by the right hand, hands up with sticks vertical whenever possible.

Thus

- Bars 1-4, first corners
- Bars 5-8 sides turn
- Bars 9-12 second corners
- Bars 13-16 sides turn, ending up facing up
- As a general rule, keep going the way you were going from one part to the next

Similarly figures of **lines across using sticks, heel and toe, and hitch chain** appear in the original “Whalley” and the “CMM Whalley.”

“**Whalley**” **Stepping** figure is broadly similar to Heel and Toe in the “CMM Whalley” and is the final figure.



In the original “Whalley” all dancers line up in single file, left in front of right, hands on shoulder of person in front, weight on left foot, right to side, cross over, to side, cross behind. Repeat on other foot. Repeat whole but end with a stamp left foot in front of right.

Heel and Toe in the “CMM Whalley” all line up as before, 4 on spot, 4 to turn, 4 to move into line, 4 to face up by hand on hips, sticks level, weight in left foot spring at right heel touches to side, spring as heel touches centre, repeat on left side, repeat whole 3 times, turn to opposite side 4 out 4, turn 4 back 4, repeat heel and toe.

“CMM Whalley “Lines Across Stand Still:

- Stand still and do in out in up chorus hand movements 2 bars
- Move into a line left in front of right, stand still 2 bars
- Whole hand movements of chorus 4 bars
- Skip to far side in 2 bars
- Repeat stand still, arms in out in up (chorus hand movements) 2 bars
- Skip back to place 4 bars

Hitch chain: “CMM Whalley”

This is performed in 4s. Front couple turn out on inside foot and back on first hitch step hop and lift outside foot. 4 hitch steps per side including start. Cross right on sides and left as crossing set. Move round a square, 4 hitches per side.

Roy Dommatt has notation for the Whalley Dance at

<https://drive.google.com/file/d/0B7URBRCTaIHSZkJCMDEwNHBPc1U/view>

<https://drive.google.com/file/d/0B7URBRCTaIHSSTdfVzdVcjhSTg/view> Dance descriptions and commentary are © Roy L. Dommatt and Anthony G. Barrand and are published here with their permission. The text may be printed for your own use, under [Creative Commons license](#) (Attribution-Non Commercial-Share Alike: CC BY-NC-SA). credit Roy L. Dommatt and Anthony G. Barrand and the CDSS Online Library;

<https://www.youtube.com/watch?v=8q25SPfAlnA> is not very similar to the local version. IVFDF 2018 Earlsdon Morris Men dance Whalley in Sheffield.

<https://www.youtube.com/watch?v=8Fq3j80-WUU> shows Fiddler’s Fancy dancing Whalley outside the Buxton Opera House - November 2012.



(a) PROCESSIONAL.

CHORUS:

walking, commencing with the inside foot, sticks raised to cross on the first beat, lowered then raised to crossover on second and third beats, hands cross back on the fourth beat, then swing back twice for next four beats.

Repeat.

N.E.

There will be a period of walking with no hand movements for at least 16 beats i.e., one complete chorus of music, after each figure (or Chorus).

HITCHAROUND:

raise inside leg to hitch position and turn in and around on the spot raising the alternative leg to hitch every other beat. After one complete turn of 8 beats, repeat in opposite direction. The sticks are raised to head height on each occasion a leg is raised to the hitch position.

CHORUS

CORNERS:

single stepping by front left and back right who turn in, cross back to back, sticks raised to head height, for 4 beats, then to attention with sticks down at arms length.

Next 4 beats the remaining front right and back left cross.

(THE LEFT SIDE ALWAYS TURN IN CLOCKWISE-THE RIGHT SIDE ALWAYS TURN IN ANTI-CLOCKWISE.

THE FRONT PAIRS WHEN CROSSING ALWAYS PASS ABOVE THEIR DIAGONAL CROSSING PARTNER=/meaning, passing nearest to the front/leader/.

SIMILARLY, THE BACK PAIR ALWAYS CROSS BELOW THEIR DIAGONAL CROSSING PARTNER=/meaning, passing nearest to the back/.

REMEMBER . . .

CROSS IN LINE-WATCH THE OTHER SET(S) AFTER CROSSING-KEEP DANCING ON THE SPOT, AND ON THE LAST BEAT BRING BOTH FEET DOWN TO ATTENTION)

CHORUS

LINE ACROSS

(REMEMBER THAT YOU WILL BE MOVING FORWARD ON ALL STICK MOVEMENTS)
clicks as in chorus for first four beats (walking forward) then single stepping sideways to the middle, lefts in front of the rights, for 4 beats, with sticks at head height. You are now in a single line facing up. Sticks, as in chorus, this time for a full 8 beats (walking forward), then single stepping out to opposite side for 4 beats. Sticks for 4 beats (walking forward) cross sideways to your original position for 8 beats.
(REMEMBER THAT STICKS MUST BE BROUGHT DOWN TO ATTENTION ON THE LAST BEAT OF ALL SINGLE STEPPING MOVEMENTS(3 TIMES))

CHORUS

LINE SIDE

single stepping with sticks raised-front pair take 4 beats to immediately turn out and down at the same time, everybody else is moving up one place so that the couple behind the fronts adopt their place and are ready to turn up immediately after the fourth beat, and so on, until 2 lines face down. On the next up, the original fronts take 4 beats to turn in and up and everybody follows on in similar fashion until there are 2 in the middle facing



(REMEMBER TO ACCENTUATE THE PUSH OFF ON THE FIRST BEAT OF EACH GROUPING OF 4 BEATS
SO THAT YOU ARE ALMOST SLOWING DOWN TO A STOP ON THE FOURTH BEAT)

CHORUS

HEEL & TOE:

single stepping, sticks raised, 4 beats to turn in to face your partner, 4 beats to progress towards middle to make one line with everybody right shoulders to their partner-still facing towards their original opposite side, 4 beats to turn up, process up for 3 beats, coming to attention, sticks at sides, on fourth beat.

Now the heel and toe step, hands on hips, right foot extended to tap down with heel on first beat. The step is similar to the polka in that whilst you are making small hops with your left foot, your right foot extends to tap down and similarly whilst hopping on your right foot the left foot extends to tap down on the third beat.

The step is continued, right foot out, left foot out, etc., for 16 beats (one complete chorus of the music).

Then single stepping again with sticks up, turn out to face original opposite side for four beats, proceed out to opposite side for four, turn to face up for four, and proceed up for four. Turn in for four, progress towards middle for four to make one line with everybody again right shoulders with their partner-still facing towards their original side, four beats to turn up, proceed up for three coming to attention on the fourth.

Now the heel and toe again, followed by single stepping with sticks up, turning out to face original side for four, out to that side for four, turn to face up for four, and then up for three to attention on the fourth.

CHORUS

FOURS:

Single stepping, sticks at head height, move in to make a right handed star-sticks together vertically at arms length in the middle, outside stick up. Once round, turn normal way, back again to place. 8 beats each time round, 16 in total.

CHORUS

MAIN:

Front pair in each set turn left and down, back pair proceed up to pass right shoulder. The step is as in the Hitcharound, but processing all the time. Start with right leg to hitch, and raise sticks to head height each hitch. Continue round the set of four to your original place. The second person you will pass will be your partner and you pass him left shoulder going across the set. The sequence for passing is -right, left, right, left. You take 8 beats to pass each person.
(REMEMBER TO WATCH YOUR LINES WHEN YOU CROSS THE SET FROM ONE SIDE TO THE OTHER)

CHORUS

TAOS:

Single stepping, sticks at head height, proceed to middle and grab your partner round the waist with your right hand, outside stick up. Swing round one and a half times, break to opposite side and stand to attention on last beat, locking across to your partner. You swing for a full 16 beats, a complete chorus of music.

Repeat back to place, this time left handed.

(REMEMBER: DO NOT SWING TOO FAST, STAND TO ATTENTION AFTER SWINGING ONCE)



Whalley Dance Notation Gwyndon John Boardman (Clitheroe Morris Men).

Whalley Dance

Source unclear, but considered to be the original dance and danced primarily as a processional. When danced as a processional several of the figures are danced on the move, you need to be aware not to allow the set to be over stretched!

Dance Step: Single Step,
Start on inside foot
Short Sticks.

Tunes 6/8 Jigs

We always used the timeless classic of Cock of the North; it seemed to bring out some of the more 'whimsical' aspects of the Dance!!

Figures given for 8 dancers but as with most can be danced with 12 or 16.

Processional Chorus (8 bars)

Walking commencing on inside foot Sticks raised to cross on the first beat, crossed back on second beat, raised to crossover on third beat crossed back on fourth beat; sticks finishing by your side between fourth and fifth beat.

Then with sticks lowered swing forward on fifth beat, swing back on sixth beat, swing forward on seventh beat and swing back on eighth beat.

Repeat above.

It is customary to walk with no hand movements after each figure and chorus for a minimum of sixteen beats i.e. chorus - figure - chorus, walk on or chorus, figure, walk on; at the leader's discretion.

Staged Chorus (8 bars)

Similar to processional chorus but walking backwards during beats 5-8 and 13 - 16. On the fourth and twelfth beat hitch outside leg forward (hop). On the eighth beat a small backward tap with inside foot, on the sixteenth beat, feet together- momentary stop with sticks down.

Figures:

Hitcharound: (8 bars)

Raise inside leg to hitch position and turn out and around on the spot raising the



alternative leg to hitch every other beat. After one complete turn of eight beats repeat in opposite direction. The sticks are raised to head height on each occasion a leg is raised to the hitch position.

Corners: (danced in groups of four) (8 bars). *The front dancers always cross above (nearest to the leader) the back dancers.*

Front Left and Back Right turn/spin clockwise (1 revolution) cross for 4 beats; finish facing up.

Front Right and Back turn/spin anticlockwise and cross for four beats; finish facing up.

Front Left and Back Right turn/spin clockwise and cross back for 4 beats; finish facing up.

Front Right and Back Left turn/spin anticlockwise and cross Back for four beats; finish facing up.

Sticks raised to ear height when crossing.

The progress of the second, third, fourth set of dancers should be in line with the first set of dancers (watch the top set).

The dancers, who are not crossing, dance 4 steps on the spot with sticks by their sides.

At the end of the complete figure all dancers should bring their feet down to attention on the last beat.

Lines Across: (16 bars)

Staged version:

Four steps on the spot, sticks as in the first four beats of the chorus.

Four side steps to the centre, to form a single line facing up, with lefts in front of rights - sticks held at ear height.

Eight steps on the spot - sticks as in chorus

Four side steps to opposite side - sticks up

Four steps on spot - sticks as in the first four beats of the chorus.

Eight sideways steps crossing back to your own place (original lefts in front of rights) - sticks up. Pause in the middle in one line on the fourth beat of this part of the figure.

If you are doing this as a processional dance, remember that you will be moving forward on all occasions when not moving sideways.



After 4 steps	After 8 steps	After 12 steps	After 16 steps
Top	Top	Top	Top
OO OO	OO OO	OO OO	O O
O O	OO OO	O O	O O
O O		O O	O O
			O O

First 2 Dancers turn out and face up for 4 steps, other dancers move down one place. Repeat as below:

After 20 steps	After 24 steps	After 28 steps	After 32 steps
Top	Top	Top	Top
			O O
O O		O O	O O
O O	OO OO	O O	O O
OO OO	OO OO	OO OO	O O

There should be a slight pause every 4 steps as dancers come into line

This is followed by a further 16 steps on the spot - sticks up, bring sticks down at end of final beat. Option to turn out for middle 8 to face audience (4 to turn out - 4 to turn back in again).

Chorus	8 Bars	Fours	8 Bars
Hitcharound	8 Bars	Chorus	8 Bars
Chorus	8 Bars	Chain	16 Bars
Corners	8 Bars	Chorus	8 Bars
Chorus	8 Bars	Twos	16 Bars
Lines Across	16 Bars	Chorus	8 Bars
Chorus	8 Bars	There and back again	8 Bars
Lines Outside	24 Bars	Chorus	8 Bars
Chorus	8 Bars	Lines Inside	24 Bars
Heel and Toe	48 bars		
Chorus	8 Bars		



Resources

Accrington Observer 17th July, 1906, re new team

Bentley, Bernard, 1954, Whalley

Blackburn Standard “ Whalley Morris Dancers” 13th May 1899

The Blackburn Times “Morris Dancers from Whalley, 13th May 1899

Blackburn Times, 23rd July, 1904, article about Lifeboat event

Boardman, John Gwyndon, notation in detail for Whalley

Dommett, Roy, Notation for The Whalley

<https://drive.google.com/file/d/0B7URBRCTaIHSZkJCMDEwNHBPc1U/view> NB see copyright advice earlier

Haslett, Johnny, Dowles, Bruce, and Dowles, Janet, Clitheroe Morris Men Archives: Whalley Notation

Haslett, Johnny, “*Morris Dancers and Rose Queens, Volume 2* p112 (2013) Fairhaven Press, Leyland

Empire Day celebrations, 24th May, 1913 <https://player.bfi.org.uk/free/film/watch-empire-day-celebrations-at-whalley-may-24th-1913-1913-online> were advertised in the *Lancashire Daily Post* (21st July 1904 as performing at a Blackburn Lifeboat Demonstration.

Peace Celebrations – Whalley Peace Pageant 1919 VIMEO

<https://vimeo.com/358770332?fbclid=IwAR3UEPmyPoKbj3HiDw6qaF8bU7IkTQZ1dhC4IOk1uoV8kSKbjZgaXe8Perl>

Manchester Morris Men: Picture of undated Whalley Morris Men,: “Copyright in these archives will be retained by the Manchester Morris Men but free and unlimited access will be allowed under the Creative Commons 4.0 BY-SA license (<http://creativecommons.org/licenses/by-sa/4.0/>)”

The Whalley programme of festivities for the coronation of Edward VII of Morris Dancers.

Personal recollections of the writer and colleagues from Clitheroe Country Faye, Clitheroe Morris Men, Colne Lads and Bangles, Beads and Bloomers.



Evaluation

We are now a team of 20 ladies dancing and approximately 14 musicians. We have learned 3 step dances and 7 morris dances. We were the only team in our area. Things have changed. There are now:

- a new step dance group
- prospects of a combined school team in the new school year
- two school teams have performed in public events (rush-bearing/day of dance and school concert)
- the prospect of 3 village morris events closely involving or being organised by Malkin around Pendle next year
- a written record of what we have been able to find about local dances of around 128 pages, to be published in September, 2019
- filmed records of dances as we do them and the start of an online record of the same
- data sticks of the research and video records to be distributed to all contributors, local libraries, archives etc.
- 30 presentations/workshops and our own day of dance/rush-bearing
- at the low end of the year we already have 3 bookings in hand for further workshops plus requests to return to previous venues
- on a basic level we have team matching clogs, often two pairs per dancer (one for morris one for step- they are different)
- we have an Android App for the dances we do

<https://play.google.com/store/apps/details?id=biz.primitiveandroid.malkinmorrisdancearchive>

We feel that the profile of traditional local dances has indeed been raised. The mayors of the area know about us, for example and we are in contact with a local heritage group aiming to work together (Asian). We have developed plans to research step dance and music of local origins since the original plan to do all three proved too much for one document and one year.

We have learned local dances from two established teams (Belfagan and Royal Preston) with a third soon. We plan to learn another step dance and 2 more morris dances this next year.

We have had a lot of fun and exercise.

Some general conclusions

Morris dancing was very popular in the area, in a recognisable North West Processional Morris format, performed by men's teams, women's teams, mixed teams and children's teams from around the 1900s but seemed to decline in popularity between the world wars and 20 years after World War 2.

The dances tracked down often require creativity in producing a performable version.

There is a lot more information available but under copyright. An interested reader is commended to check out sources given in the bibliographies. More information comes to us continually.

We have achieved our aims for the morris dancing in researching, performing, teaching and producing a free, freely available resource. We have yet to do the same for local tunes and step dances.

If we had more time we would:

- Visit all the rest of the local libraries
- Talk to all the local history societies
- Follow all the other links, e.g. Haslingden, Sabden
- Talk to local churches
- Our next action is to research local step dances and music, producing a report in 2020 VC/7.8.19



Malkin Morris and Musician Band (The Roughlee Ruffians) as at August 2019

	Chris	Musician	
Blinkhorn	Mark	Musician	Webmaster
Briscoll	Judith	Musician	
Cannon	Graham	Musician	Treasurer
Carpenter	Keith	Musician	Silent member
Carpenter	Cath	Musician	Silent member
Clayton	Andy	Musician	Silent member
Clayton	Elaine	Musician	Silent member
Cocker	Keith	Musician	Band leader
Crewe	Peter	Musician	Band Leader
Daly	Sara	Musician	
Dumsday	Daisy	Musician	Silent member
Hardman	Graham	Musician	Silent member
Lyons	David	Musician	Photographer/media/proof reader
Nicholson	Paul	Musician	Proof reader and Android App deviser
Park	Denise	Musician	Silent member
Reade	Kathy	Musician	
Swales	Paul	Musician	
Wood	Frank	Musician	
Allonby	Sue	Dancer	Whipper in, research, proof reader
Blinkhorn	Martha	Dancer	
Boardman	Sue	Dancer	Proof reader
Crewe	Gin	Dancer	Squire 2019-20, musician
Finn	Joyce	Dancer	Premises and refreshments, musician
Finn	Amy	Dancer	Silent member
Gaskell	Deborah	Dancer	
Goldsbrough	Lorraine	Dancer	Premises
Halliwell		Dancer	Junior member
Halliwell	Gemma	Dancer	
Hallows	Tracy	Dancer	
Hardman	Annette	Dancer	Silent member
Holt	Jean	Dancer	Musician, premises and refreshments
Milford	Talika	Dancer	Deputy squire
O'Reilly	Carol	Dancer	Wardrobe mistress/garland keeper
Ormerod	Georgie	Dancer	
Rowan	Biddy	Dancer	Secretary, proof reader
Shutt	Jessica	Dancer	Social secretary
Simpson	Mary	Dancer	
Swale	Loretta	Dancer	Stick keeper

NB some names are not given in full for personal reasons.



MALKIN MORRIS
THE DANCE GOES ON



Processional Dance around Pendle in Lancashire

A resource and introductory study of the history and development of
North West Processional Clog Morris,
in Blackburn, Burnley, Hyndburn, Pendle and Ribble Valley,
with notations, pictures and some comparisons of
Morris Dancing traditions



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