

# **The American Morris Newsletter**

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438 N.E. 4th St.  
Minneapolis, MN 55413

**a publication devoted solely to  
English Morris & Sword Dancing**

**Vol.VI no.2**

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# American Morris Newsletter



Volume VI Number 2

July, 1982

## TEAM NEWS

### Ann Arbor Morris and Sword (Ann Arbor, MI)

We are in the midst of a wonderfully busy summer which started early on May Day morning. Late in May, two of our dancers, Bruce Sagar and Judy Barlas, were married amid much music and dancing. Our congratulations to them, as they are spending part of their honeymoon touring England with the Black Jokers of Boston. Bruce, incidentally, is our fiddler and adjunct foreman.

The dozen of us who went to Madison's Midwestern Ale had a great time and came back full of enthusiasm for the rest of the season, including our own ale, which will take place July 10-11. We also have plans which will take us to London's Ale, a gig at the Toledo Museum of Art, Ann Arbor's Summer Art Fair, the annual Medieval Festival, and possibly a trip to the Michigan Renaissance Festival. Late in September, the Ann Arbor Council on Traditional Music and Dance will hold the annual Festival of Folk Music and Dance, which was lots of fun last year and should be good this year, especially as it includes us (again). The date is September 19th, and if anyone is planning on being in the area...

Rayna Alsberg, 275 Summit #8, Ypsilanti MI 48197

### Bells of the North (Minneapolis-St. Paul, MN)

The Bells had an energetic spring this year, starting off with a marathon May Day weekend. We joined the Minnesota Traditional Morris for a somewhat damp but lovely dawn dance at Lake Nokomis, followed by dancing on Nicollet Mall and a tour of the St. Croix Valley. After dancing again the following day at the annual Powderhorn Park May Day celebration, several of us were tired enough to need the rest of several weeks prior to the Madison Ale.

An E.R.A. rally this June provided the setting for one of the Bells' more inspiring performances. So inspired were we, in fact, that we went directly from the rally to a local Irish pub, where we danced again (and didn't even get kicked out)!!

With heavy hearts, we announce the (temporary, we hope) loss of our founder and Squire, Laurie Levin, and her husband, our Foreman, Jim Brickwedde. They will be living in London, England for a year, where Laurie will teach school and Jim will study folk dancing. Bon voyage, Jim and Laurie! Our new officers for the coming year will be Beth Hennessy as Squire, Libbie Henderson as Foreman, Mary Coy as Bag lady (in charge of funds), and Sue Goldish as Ragamuffin (in charge of gear).

Thanks to Oak Apple Morris for a wonderful Ale. And for all you chocolate cake lovers in attendance, here it is at last, brought to you by Karen and Carol Buche...

### Grandma Buche's Chocolate Cake

1/2 c. margarine (or a little more)  
2 c. sugar (yummy!)  
2 eggs  
2 squares baker's chocolate  
1 c. (or a little more) buttermilk (the secret)  
2 1/2 c. white flour  
2 tsp. baking soda                      Mix first  
1/4 tsp. salt  
3/4 c. warm water (can use less water and more buttermilk)

Bake in a 9" X13" pan at 350 for approximately 40 minutes.  
Cool before frosting.

Frosting

1/3 c. milk  
 6 Tbsp. margarine  
 1 1/3 c. sugar (more sugar makes the capers fly!)

Mix in saucepan. Bring to a boil and boil for exactly 30 seconds. Remove from heat and add:

1/2 c. semi-sweet chocolate chips

Stir as it cools. Frost cake only when both cake and frosting are cool.

Enjoy!

Berea, KY Area Teams

Bluegrass Morris News: Berea College fields both a Men's and a Women's side, both of which have now performed recently in Chicago, Florida, England, Scotland, Denmark, and at the 1982 World's Fair. Berea also sports an independent women's Northwest Morris side, the MayApple Morris.

The Lexington Morris Men continue to dance Longborough throughout the area and were in the 3rd of July parade in Lexington, KY, along with the Castlewood Morris Women. These women are doing Brackley and setting high standards. The Mountain Morris Men resurface several times a year and have been having successful tours.

This past May Day saw a Maypole winding and morris tour here in Berea. Present were the sides mentioned above plus a side from Knoxville. That's seven sides -- representing nearly 10% of the 75 sides listed in the last issue of the American Morris Newsletter. We welcome any additions for next year! Just show up early in the morning in the middle of Berea on May Day!

The Mountain Morris Men are planning a tour and meeting Labor Day Weekend in Gatlinburg, Tennessee, and we would like to hear from any sides or dancers interested in meeting and touring with us.

Eddie Earles, Squire, Mountain Morris Men, cpo 287, Berea KY 40404

Binghamton Morris (Binghamton, NY)

(Editor's Note: Peter's news was one of several accidentally omitted from the April issue. Here it is, Peter!--SP)

We have not been overwhelmingly idle here in the Valley of the Susquehanna and speidies. In the past few months, we have danced at two of the Binghamton Men's weddings -- John Bromka in the fall and Nate Lord this winter. (They're dropping like flies.) At practice, we've done some work on Bucknell as well as the BMM standard Bampton, Sherburne, and Duck. Howard (Howeird) Seidel lent his Bledington expertise in a couple of weekend workshops, so that again should become a BMM reality.

We have again, as every year, lost a number of old folks to greener economic pastures elsewhere. Most notably this year, Joe (the Minnow) Amszyznzski and Selma (accordinaire extraordinaire) Kaplan got the goodbye pewter. Selma's promotion to glory especially creates a grave musical gap, which is being filled primarily by Nathan (Thumper) Lord with occasional forays by Jan (heavy Metal) Kaplan, Peter (the Wheezer) Klosky, and Bob (save the whales) DeLuca. Moreover, our two new men are both saxophonists. (We gets by....)

Elections were held at a very orderly convening ale last fall, resulting in the following officers:

Squire: Nate Lord  
 Bagman: David (Rastaman) Marion  
 Foreman: Klosky  
 Bagman for life (BMFL): Ken (will ream) Kearms  
 (The latter is a highly acclaimed honor, though an actual sinecure.)

Enough. Continue (as they say) to flourish....

Peter Klosky, Foreman, 135 Front Street, Binghamton, NY 13905

Fiddler's Reach Morris (Topsham, ME)

Fiddler's Reach is very much alive and doing well along the rocky coast of Maine. We have had sixteen new people approach us this spring wanting to learn the Morris, and we're doing our best to try to teach them. We will be participating in the annual May Day celebration in Boston this year.

Robb Spivey, 9 Wilson Street, Topsham, ME 04086

Hearts of Oak Morris

Hearts of Oak is a mixed side which dances principally Bampton and Headington. We have had a lot of attrition in the last year, but also have a bunch of new recruits. Currently, there are about sixteen active members. Our teacher is Dorothy Lawrence; John Smigelski is bagman.

We maintained a weekly practice schedule all winter and tried to remain active despite the snow and the cold. In January, six of us travelled to Albany to attend the excellent workshops on Headington and Bucknell led by Tony Barrand and hosted by the Pokingbrook team. In February, we danced in Ithaca with the Thornden Women, and on March 20 danced with them again in Oswego, New York.

Our summer began with Mayday: dancing at dawn at the confluence of the Susquehanna and Chenango Rivers in Binghamton. On May 7th, we danced in New York City, and on May 8th joined Pete Seeger and others in Croton NY for the Joel Robinson Memorial Scholarship Fund Benefit Concert. On June 4th, we were at the Ithaca Festival of the Arts; the following weekend Pokingbrook Morris of Albany and Thornden Morris of Syracuse joined us for camping and dancing at Robert Treman State Park in Ithaca. June 25-27th was the Second Annual Binghamton Wineries Tour. (Although there are no wineries in Binghamton, we had a great time last year.) We are all looking forward to the September 4th Hammondsport NY Wineries Tour. (There are wineries in Hammondsport!)

We appreciate your kind sentiments expressed in the March newsletter concerning the death of our fiddler, Joel. I am happy to say that Risa, Bob, and Amelia have all recovered from injuries sustained in that accident. Amelia has moved to Boston but Bob and Risa are still dancing with us.

Tom Gajewski, Cayutaville Rd., R.F.D. #1, Alpine, NY 14805

Ladies' Pleasure (Chicago, IL)

Ladies' Pleasure remains active in promoting Morris and other forms of culture here in Chicago. April 17th found us entertaining Renaissance men and women at the MARRS Spring Banquet; the king honored us with his personal table scraps. On April 23rd, we marched and danced in the parade that opened fund-raising activities for the Chicago Symphony Orchestra, followed by spontaneous dancing at various Near North locations.

May Day began with some of our members joining Wild Onion for a sunrise dance on the lakefront. Several of Chicago's Finest looked on, but no arrests ensued. Good thing, too. Shackles and chains tend to restrict the altitude we gain on our capers. We performed later at a branch of the public library, Lincoln Park Zoo, and the Chicago Historical Society.

The Second Annual Midwest Morris Ale was, of course, our major dance event this spring. We were pleased to meet and greet new friends and old in Madison, and returned to Chicago full of fresh enthusiasm for Morris. Thanks to the folks in Oak Apple and Minnesota who put the Ale together, and special thanks to the Bells of the North for honoring our Betsy and her fiancé with their wedding dance.

We recently welcomed Lisa Glascott of Cornstalk Morris and Leslie Roberts to the team. They joined us at performances at block parties, the Fourth of July Grant Park Concert, and the Ann Arbor Ale. We hope to recruit more new dancers this summer and fall, as turnover in membership remains a problem. Team plans for the future include learning a new tradition and revising our kit. We're thinking about a logo for baldrics. Dur to the nature of our team name (I suppose), most of the suggestions so far have been pretty lewd. Oh well.

Kate Early, Squire, 5631 South Maryland, Chicago IL 60637

Minnesota Traditional Morris (Minneapolis-St. Paul, MN)

MTM officially opened the Morris season on May Day with a dawn dance in the still, cool sunrise by the shores of Lake Nokomis in Minneapolis. **The Bells** of the North co-opened the year in the misty dawn, along with the few souls stirred by the bells and by Brian Humphrey's button bazooka. We welcomed our new dancers for the year: Kark Bachler, Tomas Goodlaxson, Dan Hanson, Rick Mohr, Leif Peterson, and Michael Ziegahn. The men all broke fast together, and then rejoined the Bells for our annual tour of Minneapolis' Nicollet Mall and our annual confrontation with the IDS Building security forces. A motor tour of the St. Croix Valley was next on the agenda, through the towns of Marine-on-the-St. Croix and Stillwater. We decided not to tour Lake Wobegon because Mr. Keillor felt morris insufficiently musical ("too visual") to merit a welcome there at Wally-Old-Hard-Hands-Bunson Memorial Park on the radio stage. At long last we closed the day after dinner at the Gluekhaus with a long evening of beer and ballyhoo. The following day found us at the Powderhorn Park May fest.

In mid-May, we held our annual team ale where new officers were elected for 1982. Steve Parker was put out to pasture in the Old Squire's Club and was replaced by Larry Klueh, the former Ragman. Two-term Bagman Larry Paulson handed the books over ("whew!") to Peter Mellom. Gary Schulte, now choosing to be more dancer than fiddler-extraordinaire, was chosen to be Ragman, in charge of the gear, replacing Klueh.

The team travelled to the Midwestern Ale in Madison again this year and found it all too wonderful to say much more about! MTM had a quiet June and July with several small engagements before our sojourn to Marlboro and Westerly, RI in early August.

Steve Parker, 438 N.E. Fourth Street, Minneapolis, MN 55413

Muddy Mo Morris (Omaha, NE) NEW TEAM

This is the tentative label for a new team in Omaha, NE, organized by David Nichols, formerly of the Albemarle Morris Men (Charlottesville, VA) and Minnesota Traditional Morris, and by Alice Love, late of the Court Square Dancing Society of Charlottesville. The team dances a mixed set and is concentrating on Bledington in the expansive style used in Charlottesville. They danced out on May Day and sent several members to the Midwestern Ale in Madison over Memorial Day.

David Nichols and Alice Love, 3501 N. 49th, Omaha NE

Nonesuch Morris (Durham, NH)

During the last several months, we have been working on several Stanton-Harcourt and Adderbury dances. Our biggest weekend this year was, appropriately enough, May Day, for which we were joined by the Merrie Mac Morris of Concord and by Dudley Laufman for a tour of local towns, ending with a contra dance at which we danced. Dudley taught a Morris dance to the whole crowd. We will be dancing at several local fairs, and, of course, at the Canterbury fair.

Peter Yarensky, 10 Middle Street, Dover, NH 03820

Sunset Morris (Santa Monica, CA)

Most Sundays, we meet near the beach in Santa Monica. We're currently dancing Bledington, and occasionally dabble in Adderbury, Headington, and Bucknell. With the addition of Colin Quigley to our side, we may even try a little rapper sword this fall.

Upcoming events include the

We returned this year to the Summer Solstice Dulcimer Festival at the Doheny Mansion in Beverly Hills. Upcoming events include the L.A. County Fair in September and the Fifth Occasionally Doo-Dah Parade at year's end.

Our founder, Gene Murrow, has moved back to the New York area. Inquiries should now be directed to me...

Jeff Johnson, 1629 Franklin Street #4, Santa Monica, CA 90404 (213)828-6383

Thornden Morris (Syracuse, NY)

We opened our second year of dancing at the dawning of May Day atop Thornden Hill. What we experienced there certainly did warm the heart and portend a good year, for there was a bonafide crowd of folk up there at that unlikely hour, assembled to dance around the Maypole, be baffled by a Mummer's play, and share in the blessing of this year's season of growth.

June's impromptu touring of the sleepy village of Marcellus, NY was, in the writer's biased Marcellian eyes, the best tour yet. Upon entering the village tavern, we surprised a long row of gentlemanly old-timers, who were clearly proud that such a fine group of women had chosen their haven as their own. We heard choice comments such as, "Been coming to this place here since they tore down the theatre in '46. This is the first real entertainment we've had since," and "A floor show! Whoopee!" We even got some of them singing, too. Now that's Morris!

Other summer events include the Syracuse Downtown Days, July 17th, and the Renaissance Faire in Sterling NY, on July 3rd and 18th.

We are an all-women team dancing Bampton and Bledington, and are very hospitable to Morris travellers with a thing or two to pass on. Contact person is Roberta Wackett, Squire, 235 Fellows Avenue (315)471-0323.

Sondra Etheridge-Bromka, 2 North Street, Marcellus, NY 13108

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Minneapolis-on-Mississippi:  
an English-American Morris Dance Tradition

choreographed for The Bells of the North  
by

James C. Brickwedde

Background of the project

During the years I have been dancing the Morris, I have been party to discussions on the style of the different Morris traditions and the correct way of executing those styles. There was also debate about the propriety of American Morris sides claiming publicly that they dance in authentic English village style when, in fact, by design or by accident, variations have crept in. Americans, by nature of their physical culture and through lack of direct exposure to English Morris sides, carry themselves differently and interpret the language of manuscripts differently. Perhaps, it was suggested, Americans should develop American Morris styles and not try to claim authentic English dance styling.

Besides these discussions about development of an American Morris tradition, two other incidents also influenced the direction of this project. One was the creation of individual Morris dances by a few American sides over the past few years. The second was a recurring mistake made by beginning dancers here in Minnesota.

Several American sides have, over the past decade, created new dances that both extend existing English traditions and effectively utilize American cultural idioms. Kingsessing Morris of Philadelphia created "Mr. Softee" in the Bledington style (see American Morris Newsletter Vol. IV No. 4, Jan. 1981). Ring o'Bells of New York City created "Oh Susannah" in the Brackley style (ibid.). Minnesota Traditional Morris created "Soldier Oh Processional" in general Morris styling (ibid). These dances are truly American and reflect the folk process of incorporating the English tradition as their own.

However, creativity ended with these single dances. The movements and styling were not extended to a repertoire of dances as are the various English village styles.

Mistakes and accidents are, at times, the cause of new invention. It was from such a mistake that the first seeds of creating a repertoire of locally indigenous Morris dances were planted. The two previously stated concerns (the call for American Morris identification and the creation of individual unique dances) were the fertilizing medium in which the full idea for this project grew.

There was a period of time a few years ago when a large turnover of dancers occurred within the Minnesota Traditional Morris Men. As new dancers began to integrate the Morris patterns and styling within themselves a rather consistent mistake occurred in the figure called "Morris Hey" (e.g. Headington). Inevitably, one of the middle line dancers (middle master/middle apprentice) would go in the wrong direction. The effect would be having one dancer going up the set, the other down the set. This maneuver was jokingly dubbed the "Minnesota Hey." The regularity of this "hey" caused several jovial barroom conversations that the figure should be officially adopted. Of course, tradition won over the minds of most, and the "Minnesota Hey" was relegated to the "undesirable habit" category. The idea of using the "Minnesota Hey" as a genuine dance pattern variation intrigued me and, slowly, over a period of two years, led to this project.

The elements of this totally new style came to my mind in stages. It began, as mentioned above, with the creation and further development of the "Minnesota Hey." The next element to be established was the motion and pathway of handkerchiefs. The solution came to me one night while I was practicing a Morris jig in the attic apartment where I lived at the time. The handkerchief movements then naturally led me into the idea of introducing a 360° turn into the standard Morris figures. However, as I began changing all figures to incorporate these turns, the novelty seemed to lose its effect. Thus, I was led to the idea of using the turns selectively, and therefore in contrast to very sharp and crisp figures. With this last development, a complete style and system of figures was established. All of this occurred over a period of one year working by myself. With every addition or subtraction of an element, I consistently asked myself if the movement still maintained the feeling of a Morris dance.

A period of several months passed while the idea stagnated. The image of a complete dance with a chorus remained elusive to me. Too many existing choruses and musical tunes cluttered my mind. I genuinely wished to create a new piece of music to free my mind from wanting to borrow too heavily from existing Morris material. It was finally at the 1980 Marlboro VT Morris Ale that a tune and final dance entered my head.

While driving between performance sites in southern Vermont, other members of the Minnesota Traditional Morris and I were singing various Morris related songs and reciting limericks from a collection written by Isaac Asimov and John Ciardi<sup>1</sup>. A limerick by Mr. Ciardi, entitled "Lady from Putney" (we were near Putney VT) struck me as wonderfully appropriate for a Morris dance song. Soon I began to imagine the words set to music. Instantly, a tune and a dance chorus flashed through my mind. I realized that I finally had my first dance.

The dance "Bedmaking"<sup>2</sup> came a few weeks later. The actual teaching and the final details of the dances which made the works functional, however, did not begin until the spring of 1981. The next four dances were created as a result of two commissions I received.

The two dances created for First Bank Minneapolis were choreographed for a nighttime performance being held in conjunction with the unveiling of Cork Marcheschi's neon sculpture "Long Green." The dancers were asked to use green phosphorescent glo-sticks inserted in clear acetate tubes. As a result, the use of light dominated the design of the chorus movements.

The commission from the Minnesota Choreographer's Alliance was to create two additional dances. As these works were to be performed on a concert stage, I designed dance choruses that had strong visual dynamics. "Nutting Girl" consciously rotates the set 90° and then pulls the spectators' eyes in four distinct directions through the use of the handkerchiefs. In an outdoor setting, the normal setting for a Morris dance, the dance works well, since the audience, who surround the dancers, are able to see the dance from all sides as the set rotates.

#### Notes

<sup>1</sup>Ciardi, J., "Number 60," p. 72, Limericks: Too Gross, Asimov, I. and Ciardi, J., W. W. Norton and Co., NY, 1978.

<sup>2</sup>"The Bedmaking" is a traditional English ballad. The tune adapted for this dance is based on an arrangement by Martin Carthy on his record album "Crown of Horn," Topic 12 TS 300. His arrangement is based on the traditional English Morris tune, "The Cuckoo's Nest."

"Herd on the Hill" was created in order to have a stick dance where a clash occurs on each downbeat of the music during the chorus. Most Morris stick dances usually have a clash on every other downbeat of music. The visual result of this dance is an energetic and aggressive motion.

"Nickie & Liz" was a wedding present to the infamous Fool of the Minnesota Traditional Morris. The chorus was designed to capture Nick Lethert's personality and lithe dance movements.

### Problem Statement

I set for myself the following guidelines by which the dances would be created: to create a "village" style unique to this group of dancers (Bells of the North Morris), and one that would be translatable into a repertoire of dances. The style would be designed through the manipulation of movement patterns, the creation of a visual dynamic and an overall movement quality while maintaining the Morris idiom of a square six-person set and three to four figure/chorus patterns. This "village" tradition must be readily identifiable as Morris dancing, yet, if performed side by side with the various English Morris village traditions, would stand by itself as a unique and coherent style.

### General Styling Notes for Minneapolis-on-Mississippi Morris

Aspects of this dance styling which make it unique from other Morris dance traditions occur in four areas:

1. The arms and the subsequent use of the handkerchiefs and sticks occur totally in a perpendicular plane to the forward motion of the body.
2. The 360° turns which occur in the standard figures of Foot Up/Foot Down and Back-to-Back are physical movements and visual elements not present in any other tradition.
3. The figure called the Minnesota Hey serves to rotate the set 90° with each half sequence. Again, this is the only dance tradition, to my knowledge, that introduces this visual element.
4. The movement quality and dynamics are designed to create a contrast of energy between the standard dance figures. This requires a different sense of body control and sensitivity of the dancer when dancing this tradition compared to other traditions.

### Movement Quality

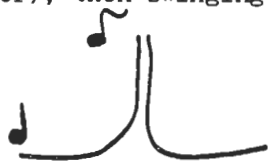
The standard Morris figures have been divided into two movement quality categories. Foot Up & Down (FU/D) is grouped stylistically with Back-to-Back (BB). The movement quality of these two figures is of a smooth, sweeping and suspended motion. Half Gyp (HG) and Whole Rounds (WR) are sharp and energetic in the initiation of the figure and quiet in their resolution. When the figures are placed in sequence (FU/D, HG, BB, WR), a contrasting movement dynamic emerges. The figures alternate: smooth and sweeping to sharp and abrupt. Strong emphasis on the musical upbeat should occur throughout all body movements.

### Hand/Arm Movements

One of the most unique aspects of this village tradition occurs in the use of the dancer's hands and arms. The movement of both handkerchiefs (or double short sticks) occurs in a sideward plane that is perpendicular to the forward direction of the body (as opposed to a forward/backward motion parallel with the body as used in Headington or Ilmington). The best image I have found to explain the pathway of motion is to pretend you are conducting an orchestra. Handkerchiefs are held at one corner; they are not folded.

Movement is initiated by flicking both handkerchiefs upward on the musical upbeat (hands are close together), then swinging them gently down and out to the side with arms fully extended.

figure #1

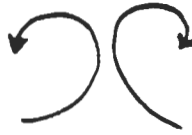


(as if you were conducting)



This is repeated again (i.e., is executed for the two double Morris steps). For the two single steps plus "step jump," handkerchiefs are rotated three times, then gathered at the waist to be held while jumping.

figure #2



(in the same plane as figure #1)

Double sticks are used the same as handkerchiefs in the standard figures, except for Half Gyp and Back-to-Back. On the double steps, the sticks follow the same pathway as handkerchiefs (see figure #1). However, while returning to position with the single steps, the sticks are held in vertical position and gently rocked in and out (e.g. Field Town). This change is for the health and safety of neighboring dancers. In Foot Up/Down and Whole Rounds, the sticks are rotated in the same fashion as handkerchiefs (see figure #2).

#### Foot Work

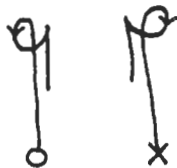
Two standard double Morris steps, two single steps, ending with a step-jump are used for all standard figures and heys. Dances are initiated during "once to yourself" (OY) with a jump. Choruses end with jumps. Fore capers alternate feet (e.g., Lrl; Rlr; L...). Generally, movement of the feet is relatively relaxed, meaning the knees need not come up into a parallel plane to the ground, since the figures require quick maneuverability (e.g. Adderbury). The dances/figures usually begin with outside foot relative to a partner or opposite.

#### Figures

##### Foot Up/Down (FU/D)

Double step forward up the set. On the second double step, turn out and around 360° more or less on the dime. This is not a big loop. Two single steps backwards into place, jump and turn out to end up facing down the set. Foot Down is the same as foot Up except for the jump. The jump here is an easy turn to end up facing the partner in the opposite line. Movement quality = smoothness of motion.

figure #3



(floor track)

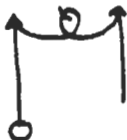
##### Half Gyp

On the upbeat of the movement of the first double step, dancers quickly snap into a single line formation finishing the rest of the first double step in this position. Second double step is stationary. Note that the handkerchiefs/sticks are swung first in front of opposites, then behind the opposites. This is accomplished by adjusting the arms only. Single steps backwards to place. Repeat the other half of the figure. Movement quality = sharp and crisp (initially), then quiet in resolution.

##### Back-to-Back (BB)

This is the same basic pattern as in FU/D. Double step to cross right shoulders. Second double step to 360° turn is slightly different here than in FU/D. Note that the pathway of the 360° turn is slightly different here than in FU/D. As one turns, the dancer essentially backs into the 360° turn in order to gain a proper position for the left shoulder return pass. Single steps to return, passing left shoulders. Repeat second half of the figure. Movement quality = smoothness of motion.

figure #4



(floor track)

Whole Rounds (WR)

On upbeat of music of the first double step, dancers (taking the easiest turn) surge out of a square shape into a large circle. Continue around the circle (no 360° turns in this figure) in a quiet, leisurely fashion for the rest of the entire figure. A jump does occur halfway round; single steps are done in a forward direction. Movement quality = sharp and crisp initially, quiet in resolution.

Minnesota Hey (MNH)

(Whole or half hey)

1. Each middle dancer moves to their left with a strong surge during the first double step. Meanwhile, end dancers turn up/down away from the center of the set to dance basically in place. This action creates two new lines of three.

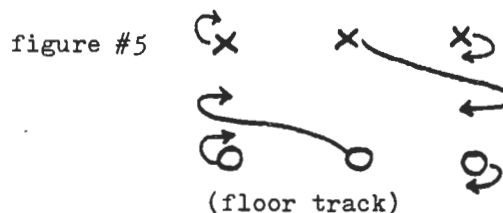
2. Everyone turns over their right shoulder (second double step) to face new opposing line. (Lines do advance towards each other slightly as well.)

3. Pass right shoulders of opposite and begin to turn over right shoulder (this is done with single steps) to face opposing line.

4. Use the jump to complete that turn. (Note: the set is rotated 90° at this point.)

5. Do the other half of the hey.

General notes: a) heys occur mostly in the chorus of dances; b) a half hey does end with the set rotated 90° from its original position. If a chorus is repeated from this halfway point, "up the set" is where the squire is FOR THIS CONFIGURATION ONLY; c) a whole hey will end up inverting the set from its original position. "Up the set" remains towards the musician as in all other standard dances



(Ed. Note--The directions for the Minneapolis-on-Mississippi dances will be published in the October issue of the AMN, Volume VI Number 3.)

Ann Arbor Ale

Ann Arbor Morris and Sword hosted its very first ale on the 10th and 11th of July, 1982. About 30 guests attended, including dancers from other teams, and some old dancers from Ann Arbor. Friday night saw a welcoming party at John Cavanaugh's, and Saturday morning the massed dancing began bright and early at 9:30. After about an hour or so of dancing in the central area of the University of Michigan, the tour groups departed for walking tours of Ann Arbor, complete with pub stops. One group went through downtown, stopping to dance at the Farmers' Market, and the other group went south, through a residential district, making a special stop at the home of Carol Mohr's father, to his endless delight. Late in the afternoon we all met again in the UM campus for more dancing, and this time we did not escape the downpour. Saturday night's festivities included a catered dinner and a square and contra dance, all topped off with lots of chocolate desserts. Sunday morning was solemnized by a tour of carefully selected and forewarned local churches. The boisterous entertainment was apparently well received. After a cook-out picnic by the lake on Sunday afternoon, people left for home. I think it's safe to say that a good time was had by all, and we are looking forward to next year's Midwestern Ale, when we hope many more will come to enjoy our hospitality.

Rayna Alsberg  
Ann Arbor Morris and Sword

1982 Morris Calendar  
(August through October)

JULY 29 Grch: touring with Bampton Traditional Morris in New York City  
30 Cant: Canterbury Fair, Canterbury, N.H., with the Bampton M.M.  
West: and, we believe, other teams  
HtOk: }

AUG. 1- Marl: } touring with the Bampton M.M. in the vicinity of Brattleboro,  
3 Minn: } VT. We were unsure whether other teams would be along as  
Tony Barrand was on vacation when we called.  
5 HaPn: touring with the Bampton M.M. in the Boston, MA area  
6- West: } weekend Ale in Westerly, RI. A number of other teams have  
8 Minn: } been invited, but we were unable to find out who was attending  
besides Minnesota before press time.  
13- Bing: Seventh American Travelling Morrice, "somewhere in central NY"  
22  
22 Minn: Minnesota Renaissance Festival, Shakopee, MN (six weekends)  
29 West: Village Green, Oxford, CT

SEP. 4 HtOk: Hammondsport, NY wineries tour  
4- Moun: Mountain M.M. tour of Gatlinburg, TN  
6  
6 Bing: Labor Day Picnic, Greene, NY  
12 Bing: Roberson Center Holiday, Binghamton, NY  
12 West: Providence Inner City Arts Florentine Faire, Providence, RI  
24- Minn: } Minnesota Renaissance Festival Tour  
26 OakA: }  
BelN: }

OCT. 31 Bing: BMM Harvest Home Annual Contra Bake and Clam Dance (date approx.)

Abbreviations:

BelN: Bells of the North, Minneapolis-St. Paul, MN  
Bing: Binghamton MM, Binghamton, NY  
Cant: Canterbury Morris, Canterbury, NH  
Grch: Greenwich MM, New York, NY  
HtOk: Hearts of Oak, Binghamton, NY  
HaPn: Ha'Penny Morris, Boston, MA  
Marl: Marlboro Morris and Sword, Marlboro, VT  
Minn: Minnesota Traditional Morris, Minneapolis-St. Paul, MN

Morris in North America

These are additions and correction to the 1982 directory published in the April issue of AMN.

Illinois

Cornstalk Morris: Keith Garbutt, Dept. of Botany, 289 Morrill Hall, University of Illinois, 505 S. Goodwin, Urbana, IL 61801

Kentucky

Castlewood Morris Women: no contact.

Mountain Morris Men: Eddie Earls, CPO 289, Berea, KY.

Maine

Lord Hill MM: John Gawler, Belgrade Lakes, ME

Massachusetts

Juggler Meadow MM: Don Campbell, 3 Norwood Apts., Sunderland, MA 01357

Nebraska

Muddy Mo Morris (name tentative): David Nichols, 3501 N. 49th St., Omaha, NE

68104

New Hampshire

Merrie Mac Morris: Nancy Winneg, RFD #4, Box 208, Hooksett, NH 03106

Rhode Island

Blackstone Valley Morris: Ann Mason, 26 Nyatt Rd., West Barrington, RI 02806

### 1982 Madison Ale

The 1982 Mid-western Morris Ale held forth over the Memorial Day weekend in Madison, WI. The Oak Apple Morris hosted the Minnesota Traditional Morris, Bells of the North, Ann Arbor Morris and Sword, The Bloomington Quarry Morris, Ladies' Pleasure and Wild Onion from Chicago, a new team from Urbana, IL, the Cornstalk Morris, and three members of a growing team in Omaha, NE. The event was headquartered in Token Creek Park north of Madison.

Saturday featured a walking tour of downtown Madison, dodging the rain, and a potluck supper at the park. What we had hoped would become an impromptu country dance developed on account of a downpour into a six hour song session of the most amazing quality, generally without instruments. During the last four hours of the session everyone stood arm-in-arm swaying gently to the music as jugs of excellent mead circulated. It was something not soon to be surpassed and held us there until three A.M.

The sun climbed into clear skies Sunday morning and after breakfast the Ale-goers took part in a number of workshops. Rudd Rayfield (MTM) presented mummung, hobby horse construction and associated arts. Alice Love (Omaha), formerly of the Court Square Dancers in VA presented a workshop on ribbon dances. Frank Hall (Bloomington) taught Lancashire clogging and a workshop in the Adderbury tradition. Jim Brickwedde taught his newly choreographed "Minneapolis-on-Mississippi" tradition. Finally, John Cavanaugh of Ann Arbor introduced us to the Bucknell Morris.

A large public performance followed the workshops at Vilas Park in Madison for an audience of several hundred. The Bells of the North presented a new dance entitled "Nickie and Liz" for two Chicago dancers who announced their engagement. Oak Apple demonstrated a wonderful reworking of the "Twenty-ninth of May" entitled "Oak Apple Day" which will appear in a subsequent issue of AMN. The public show was followed by a catered dinner and country dance. The goodbyes on Monday morning lingered well into mid-day with informal dancing. It was decided that the Ann Arbor team would host the 1983 Mid-American Ale.

### Announcements

Morris dancers within range of New York City take note: Saturday, October 30th, is the date of an afternoon workshop with Ron Smedley who will be visiting in the U.S. this Fall from England. He is the founder of several morris teams, including the Beaux of London City, and is a longtime leader with the English Folk Dance and Song Society. Don't miss this chance to dance jigs in the Bampton, Bledington and Headington traditions! For details contact the Country Dance and Song Society at 505 Eighth Ave., New York, NY 10018. 212/594-8833.

Beverly Francis  
C.D.S.S.

For morris historians I want to recommend the Proceedings of the First Traditional Dance Conference held last year and just published. They include the following papers:

- "Solo Step Dancing Within Living Memory In North Norfolk" by Peter Clifton and Ann-Marie Hulme
- "The Cotswold Morris in the Twentieth Century" by Roy Dommett
- "Winster Morris Dance: The Sources of an Oikotype" by Georgiana Smith
- "Traditional Dancing in Scotland" by Joan Flett

The Proceedings are available for £3.30 from: Theresa Buckland  
10 Addison Close  
Wistaston, Crewe,  
Cheshire, UK

Ask to be put on the mailing list for the proceedings of the second conference held a few months ago and focussing mainly on morris.

Chris Brady  
Shoreham-by-Sea, Sussex

Bampton Traditional Morris 1982 U.S. Tour

## Details Courtesy of George Utter, Westerly Morris

**WEDNESDAY, July 28**

Bampton arrives from London on British Airways Flight BA175. At John F. Kennedy Airport (New York) at 1:30 p.m. (7:30 p.m. London time)

Met by Greenwich Morris Men (Dave Chandler, Squire, 77 Spear St. Metuchen, N.J. 08840 Tel (res) 201 548 1575 (bus) 201-932-7884, Bouwerie Boys (Jim Stevenson, Greentree, 270 Valley Road, Manhasset, N.Y. 11030. Tel 516-627-0622) and Ring O'Belts (June Rowlands, Squire, 142 05 Roosevelt Ave. Flushing, N.Y. 11354. (res) 212-445-7170). Two 12 passenger vans waiting by Thrifty Car Rental Tel 565-1000.

Room and Lodging by these teams.

**THURSDAY, July 29**

Thursday evening a tour with the host teams.

**FRIDAY, July 30**

Sightsee New York in morning  
After lunch leave for Hartford, Connecticut.  
Concert and demonstration dances at The Pond House in Elizabeth Park, located at Asylum Ave and Prospect Street in Hartford.: 6:30-7:30. 8:00 public dance. BUSHMAN will play with Bushman's caller for a country dance. Contact: Jim Gregory, 39 Outlook Ave., West Hartford, CT., Tel. 203-232-0336. fee: \$285. Put up for night in local homes. Rose and Thorn Morris will assist the Bampton Team; they will be going to Canterbury too. (Jeff Tucker, leader. Chuck Mallock, 327 Burnside Ave., East Hartford, 06108 Tel. (res) 528-0360.).

**SATURDAY, July 31**

6:00 Get up, have breakfast in host homes. Get on road for Canterbury, New Hampshire. Arrive at School before 10 a.m. in preparation for the processional down the hill into the Village Fair. Contact: Canterbury Morris, Dudley Laufman, Canterbury, New Hampshire. Dance near the cannon; adjourn to the lawn; dance all day. Lots of busking by every team there.  
4:00 Back to Dudley Laufman's place. Swimming in the Shaker Pond.  
5:30 Pot Luck Supper at someone's house  
8:00 Country Dance in Town Hall. Dudley Laufman's band; he calls, as is the tradition. He says Bampton musicians may sit in if they want to.

Midnight Most people will be asleep?

**SUNDAY, August 1**

8:00 — 9:00 Breakfast, served by Westerly Morris.

Some might want to go swimming again.

9:30 The Great Tour to the neighbor's houses. Then a visit to the Shaker Village. Tour of the Museum.

Leave Laufman's and Canterbury Head for Marlboro Country. Tony Barrand (Tel. 802-254-2651) of Marlboro Morris and Sword will work out hospitality and tour in and around Brattleboro, Vermont.

**MONDAY, August 2**

With Marlboro Morris.

**TUESDAY, August 3**

With Marlboro Morris.

**WEDNESDAY, Aug 4** — Afternoon. Bampton arrives from Marlboro, and will be met by Rose Sheehan, 67 Easton St., Allston, Mass., (617) 254-2459; she is taking whole week off and is going to be contact person and spend her time with Bampton. The Ha'Penny Morris will be going to Canterbury so they can make arrangements there.  
Co-Squire Barbara Canon's address is 238 Walden St., Cambridge, MA 02140. (617-864-9443).

Rose will tell Bampton about their arrangements.

7:15 — BAMPتون BUSHMEN arrive at First Congregational Church and set up for dance. Pay: \$170. NEFFA, the sponsoring group, (Contact person: Robin Cooper, 148 Winchester St., Brookline, Mass 02146. tel. 617-731-1295) will set up the public address system. The dance starts promptly at 8 p.m. Dance is from 8 — 11 p.m.

**THURSDAY, Aug 5** — Morning until 4 p.m.: Leisurely breakfast. Sightseeing in Boston with Morris people as tour guides.

4:30-7:30 — Morris tour with Ha'Penny, (Co Squire, Martha Roberts, Tel. 354-3145 ) , Co-Squire, Barbara Canon 238 Walden St., Cambridge, MA 02140. (617-864-9443), Black Jokers, Newtowne? Muddy River? and Pinewoods?

7:30-11 p.m. — Potluck dinner at the Church of Our Savior in Brookline (practice place for Jokers), arranged by the Morris teams of Boston. Bag from A. M. tour will help pay for beverage. Contributions will also be asked of the local teams.

**FRIDAY, Aug 6** — Depending on time — more sightseeing of Boston or get up later.

(Contact for Boston area) Black Jokers: Joe Kynoch, 8 Belknap St., Arlington, Mass 02174. Also HA'PENNY MORRIS, Martha Roberts, co-squire, Tel 354-3145 ) and Co Squire, Barbara Canon 238 Walden St., Cambridge, MA 02140. (617-864-9443),

2:00 lv for Westerly, R. I.

4:00 Arrive in Westerly, R. I. at The Center for the Arts.

6:30 or 7:00 Soup and stuff at The Center for the Arts.

Evening: Spend in Arts Center meeting other teams who might be arriving in Westerly for the Ale.

(Other teams would camp in George Utter's back yard. 54 Elm Street, Westerly.

**SATURDAY, August 7** — 8:30 "Hearty" Breakfast at Center for the Arts.

10:00 Leave for Tour during the day.

4:00 In Westerly at Wilcox Park for massed dancings.

6:00 — Clam and corn Chowder and fried chicken in Park.

8:00 Country Dance for all the teams at Center for the Arts.

"Bushman" to play. Admission \$3.50 (Bampton guests o The Center. Bushman paid by Center For The Arts who are sponsoring the dance. Roy Harris, folk singer from Nottingham, England, will be sharing the program with The Bushman; he will be in the park to watch the massed dances at 4 p.

**SUNDAY, August 8**

8:00 Breakfast at Center

9:30 Church Service at Christ Church, Westerly. Dance on the lawn outside after Church service. (Sort of like Saddleworth... Perhaps Bampton could sing a special song as part of the service.)

**MONDAY, August 9**

Will leave Westerly for New York. Will be hosted by the Bouwerie Boys. The Bouwerie boys will take Bampton on their regular New York style tour Monday night and have lodging for them. Their contact will be Jim Stevenson, Greentree, 270 Valley Road, Manhasset, N.Y. 11030. Tel 516-627-0622)

**TUESDAY, August 10**

Bampton leaves for England from J. F. Kennedy on British Airways, flight BA 176 at 10 p.m. (They will arrive back in London at 9:40 a.m. the next morning.) Assisted at airport by Bouwerie Boys.