A Visit with the Morris Ring

The Third Staffordshire Morris Ring Meeting

September 4-5, 1982

submitted by James C. Brickwedde
Co-editor, American Morris Newsletter

(The following article is one of a series which will appear over the next year in the American Morris Newsletter. Co-editor, James C. Brickwedde, is currently living in London, England, where he is dancing and completing research. These articles are structured to review the three organizations representing the morris in the United Kingdom: The Morris Ring, Women's Morris Federation and Open Morris. Interviews with key individuals concerning the state of morris are being arranged to appear later in the year.)

After exchanging several letters and phone calls shortly after my arrival here in the U.K., I secured permission to attend the third Staffordshire Morris Ring Meeting. On Friday, 3 September, 1982, I boarded a train to Stafford, then bicycled the remaining 15 miles of rolling farmland to the Uttoxeter racecourse, where the Meeting was to be held.

Beginning my yearlong stay here with a visit to the Morris Ring was very appropriate. The Morris Ring is the oldest of the three national umbrella organizations representing morris dancers. It is also the most controversial, in American eyes, as the Ring represents a conservative attitude which many in the former colonies object to. The Ring is made out to be the Big Bad Wolf holding onto antiquated ideas. I found this image grossly distorted. Rather, I had a pleasant weekend of dancing, conversation (i.e., drinking) and observation.

24 sides, all male, totaling approximately 250 dancers, gathered for the weekend of dancing, drinking and eating. The weekend was exclusively male—not even wives could attend—but I will return to that issue later. The dancers ranged from age 12 to over 70. Grandfathers and grandsons were both to be seen dancing—a sight I have yet to see in North America. The quality of the sides ranged, as usual, from excellent to mediocre.

Saturday was reserved for touring towns and villages in the surrounding areas. Six tour buses, each transporting three to four sides of dancers, departed for the day at 9:30 a.m. I traveled with tour number five, which consisted of the Dartington Morris (Devon), Jockey Men’s Morris (Birmingham), and Cannock Chase (Staffordshire). We toured the towns of Longton, Henley and Newcastle-under-Lyme, first dancing in the rain, then later under cloudless skies. Each performance stopped, of course, with an obligatory pub stop. The bus trips in between locations were filled with music and song (mostly 1930-40’s American Broadway tunes).

The day’s activities melted away the largely negative American image of the Morris Ring. When out there on the street dancing, morris is morris. People dance for the enjoyment of the event, not for politics. I was able to dance in mass dances and was looked after by the dancers to make sure I was given room in a set, was asked in advance if I could dance the dance (they changed it if I couldn’t), and that my “pot” (a tankard—short for pottery) was full. The day’s experience certainly made me relaxed and prepared me for the more formal proceedings of the evening’s Feast.
I had, quite by accident, chosen probably the most informative Ring Meeting during 1982 to attend. The Feast held Saturday evening marked the forty-eighth year of Ring activities. Two new morris sides were invested into the Ring, a new Ring Treasurer was installed, and a new Ring Squire took control of the helm.

The Morris Ring is a formal organization; it strongly supports the use of the symbols of office, and there is a strong feeling of fraternity among members of the Ring. With the admission of each new member side, a white staff is presented to the side's Squire by the Ring - after which each new side has to sing for their dinner. With each Ring office comes a staff, medallion and tankard. The tankards are etched with the names of all those who have previously held the office.

These are the trappings of ritual, of formal tradition, and of historical sensitivity. I find it all very much in character for the English. Such tradition and symbolism is what binds the Ring sides together in the present to give a future purpose. Regardless of politics, the evening's program was tastefully done and enjoyable.

Sunday morning saw a procession of dancers from the racecourse grounds to the United Reform Methodist Church for services. The service was interesting in several ways: 1) Some morris tunes are originally church hymns, e.g., Monk's March. Some of the hymns sung during service were of that category. 2) The two host sides (Vandals of Hammerwich and Litchfield) danced during the service. 3) The service was conducted by a female minister. The Morris Ring is an all male organization. Each side carried a white staff. Before the minister began the service, all Squires laid their staffs on a table in front of her. This interesting occurrence brings me to the inevitable topic of politics and the Morris Ring.

In America, everyone knows that the Ring excludes women, attempts to maintain a standard of quality in the level of dancing (even to the exclusion of some sides) and takes the position that it serves as the guardian of tradition. From my observations, I have found this stereotype a bit too rigid. The first two points are, in fact, stated policies of the Ring. The third is believed by some; however, the following list of observations also hold true and any visitor to England should keep them in mind:

1) When people are out dancing, politics are usually left behind. People (even in the Morris Ring) dance for the fun of it.

2) As I surveyed (quietly and politely) people's opinions about women's morris and mixed sides, I found a broad range of opinion - from the support to the intolerant. One came to a Ring Meeting, however, to dance only with men.

I have danced on a mixed side, an all male side, and helped to start a woman's Cotswold side in my few short years as a dancer. Working in each situation has its own ambience. There is something quite wonderful about dancing and singing a whole weekend away with members of one's own sex. The Morris Ring may use politics to maintain itself as a guardian of history, but I suspect, after talking with individual dancers, that its existence has more to do with sociological reasons than political ones.

3) At this point in time it would be foolhardy for the Morris Ring to admit any and all sides into its membership. The Ring already represents over 200 sides of dancers. The existence of the Women's Morris Federation and Open Morris not only serve those sides of differing viewpoints than the Ring's, but also help to create smaller communities of dancers. If a side does not agree with the politics of one organization, it is able to choose among one of two others. I never got the impression from individual Ring members that the other morris organizations should cease operation. If there are such people, they are in the minority.

4) What one performs in public may not be the same as what is performed in private. Ale and physical exhaustion have a wonderful capacity to dissolve traditional barriers. Making of sides, buffoonery and "modern" interpretations of dances occur quite frequently in pubs and after hours. There were even a woman and a police woman in Abbot's Bromley, at the Ring Meeting, who danced a few rounds of the horn dance out on a country lane when a couple of male dancers wished a moment's rest.

In summary, I have a healthier perspective on the role of the Morris Ring now. I may be to the left of center myself concerning the Ring's stated philosophies; however, I thoroughly enjoyed spending time with them. I learned some things about dances and dances I hope I will never forget. I met some charming people who I will never forget.
SO SELFISH RUNS THE BARE  (M.E. Johnson '82)  Sing AB, Play (AB)

A double-figure handkerchief dance in Fieldtown style.

Music  - From the singing of Holly Tennen (learned from The Albion Country Band's Battle of the Field)

Dance  - Sing, FU/D, WH, DF (dancers 1+2); WC, WH, DF (3+4), WH, WH, DF (5+6); MR, WH, DF (all)
       (final galley ends with 2 PC's facing up)

CF  -  2 dble steps (start inside), 2 hb steps, ftj repeat

WH  -  2 oss, 2 hb, ftj repeat

DF  -  partner crossing
       UC (r), UC (l), oss (r), oss (l), G1 (r), ftj
       (partners then continue on wrong side of dance until final chorus)

Notes

FU/D  -  No CV. Go immediately into the first double step on the last note of the song.

DF  -  Do 2 UC's straight towards your partner - sense of challenge, confrontation. The first oss takes you past your partner; the second takes you to your left of your partner's position. Galley into that position, ending with ftj which all join in on to start the next figure.
The Editors are following through on their threats to print the version of the dance we collected during the past year-in the absence of any true word on how it came to be from the folks in Madison. We know that the process was collaborative across the entire team and we think the result is impressive. The music and the order of the dance are the same as for Headington "Twenty-ninth of May" (Bacon's Handbook, pp. 176-7, 189):

DO:FU:DF-1:WH:DF-1:CO;DF-2;BB;DF-2
he dance ends with "all-in."

DF-1: Called as "cannons". During the first half of the chorus, where the "Twenty-ninth of May" has four double morris steps in place, corners mark in the normal manner, but only just far enough that the center of the set so that when all have crossed there is a tight circle in the center, almost touching shoulders. During the second half of the chorus this tight circle is exploded outwards with two double morris steps, then cross-backs into reversed places from where the entire chorus is repeated. At the end all have returned to their original places for the start of the next figure.

DF-2: Called as "capers left" and "capers right". In this chorus figure, the four double morris steps are replaced by two plain capers and a double step, much as in "Gettin' Upstairs". Then the end pairs, 1 and 4 and 3 and 6, dance in a clockwise circle around the middle pair, 2 and 5, who are dancing anti-clockwise. The first time through begins with a left plain caper (hence "capers left"), the second begins with a right plain caper. The second time through end pairs circulate anti-clockwise around the middle pair dancing clockwise. This will bring you to the end of the dance: "all in."

Ann Arbor Morris and Sword, Ann Arbor, MI

After winding up our summer season in late September with the Ann Arbor Festival of Traditional Music and Dance, AAM&S has been teaching Bucknell to old and new dancers and continuing to work on a rapper dance. We made a special appearance at the Ark coffeeshop in October to entertain Stan Rogers with an Adderbury style dance we put together to the tune of his song "The Idiot," which he admitted was supposed to sound like a morris dance. We also made our more-or-less yearly surprise descent on the Wesley Foundation Christmas party and delighted a very appreciative audience with rapper, morris and a couple of seasonal songs. Later we stormed the international folkdance club (also a more-or-less yearly, more-or-less surprise gig). We are already planning a Wavy summer, highlighted by the Midwest Ale (see the Announcements), and including a triumphant return to Greenfield Village for the Stroh's Bluegrass and Traditional Music Festival.

There is a rumor that part of our payment will be all the beer we can drink.

Rayna Alsberg, 2345 Fernwood, Ann Arbor, MI 48104

Bells of the North, Minneapolis/St. Paul, MN

We have spent the past several months training a wonderful new crop of apprentices. They started with Headington, moved on to Adderbury, and are now beginning to learn our very own Minneapolis-on-Minnesota tradition. We are happy to report that all seem to know their right foot from their left! Apprentices will be dancing out for the first time on the vernal equinox—location yet to be determined.

Team member Sarah Mass, and husband Chris Moeller, of the Minnesota Traditions Morris, are happy to announce the birth of a new morris mascot, Stefan James Moeller. Stefan can't caper very high yet, but he does gurgle in time to the music.

Another pleasant announcement—the engagement of Bells member Karen Buche to Anthony Collett. Anthony is a member of the Traditional Bampton Morris Dancers, and visited in Minneapolis recently, where he joined us for a few dances. Here's to English-American friendship!

Lynn Dennis, 3142 17th Avenue South, Minneapolis, MN 55407
We finished off the '82 season with the Seventh American Travelling Morrice in the vicinity of Oswego, NY, securing record crowds as well as record attendance by the men of the A.T.M. This was followed by regular local tours of Binghamton and Greene, NY by the BHM. Early November brought the annual BHM (Shine On Shines On) Harvest Home (Up in de Sky) Clamdance and Contrabake. Again, as always, a tremendous time for all. At Christmas/Twelfth Night tide the Champion-o'-Folly (a VAque, scurrilous subset of BHM) performed the Kirby Malzeard Longsword at several cold locations. Currently we practice being administered blows about the Headington by Larry B. Smith, late of Brave-town-in-the-South. Our Squire is Ken wick, Bagman is Glen Lieberman. Both are deserving of your prayers and good intentions, for indeed, an office in the BHM is analogous to time spent in purgatory. We look forward with consummate zeal toward the upcoming season of dance, especially since in the fall we celebrate our tenth anniversary of existence.

Peter Klosky, 135 Front St., Binghamton, NY 13905

Foggy Bottom Morris goes into 1983 with 21 members, including some in far-off places like Connecticut, Vermont, Washington State, and Washington D.C. Also, our perennial foraman, Roger Avery, is now in the Toronto area, where he's makin' Canadian bacon. We gave him a send-off tour in a rented limo, stopping at many of our favorite stands from over the years. Enough of 'highlights;' but, for all you worriers out there, Roger Sunderland is recovered from the sprained ankle he incurred on the 'Trail' at the Suda.

Jim Voorhees is Squire. Paul Kallina, Bagman, Bill Brown, Assistant Bagman, and John Agleton is teaching us Bampton before he returns to England.

Our ever popular 'Bottoms Up' buttons are now available by mail. Send 50¢ and a self-addressed stamped envelope.

Paul Kallina, 412 N. Cleveland Street, Arlington, VA 22201

Minnesota Traditional Morris, Minneapolis-St. Paul, MN

MTM finished the second half of its Cotswold season with a tour of New England during August roughly coincident with the tour of the Traditional Bampton Morris Men. The first stop was in the Marlboro vicinity where we had the benefit of the usual dancing and the hospitality of the Marlboro teams, and of course, we were welcomed by our fellow morris Men. The smaller, more sociable nature of these tours was choice. In our first tour on the Brattleboro Common we demonstrated Oak Apple's 'Oak Apple Day', a fine reworking of Headington '29th of May'.

With Dave Titus of Oak Apple as our witness, we not only 'developed' a new chaotic-looking hey which several Marlboro men later asked to learn, but we also invented 'dance-in-place', a sort of all-purpose figure for those trying moments when the correct music seems to exceed what you thought was in the book. Four members of the Bells of the North were also along and demonstrated their new dances as well. We then drove to Willow Grove, NY, home of team member John Aggleton to tour around the town. Our palates adjusted for fine dining, we happened on an exquisite Szechuan restaurant in the midst of the country. The meal was of such quality that we found it necessary to return the next day and do a few dances in return, for which the owner prepared a sumptuous four course brunch which we soon forgot. We then ventured across the wilds of Connecticut to the Sheerness sponsored by the Wysterly Morris Men. We had the pleasure of meeting a number of teams for the first time, with first rounds of song and country dancing thrown in for very good measure. The Cotswold season concluded with the Minnesota Renaissance Festival where we participated in a reenactment of Will Kemp's 'Nine Days Wonder,' accompanying a local actor around the festival grounds and, during the week, about the Twin Cities before his triumphal return. After nine days he'd about gotten double steps cold and could join in a Winster with relatively few casualties. We held our Festival Mini-ale again this year hosting the Bells of the North, Oak Apple from Madison, half a side from Omaha, and Cherie Bushey from Orono, Maine.

The month of January brings us back to 'regular' dancing. It opened with Art Knowle's renowned Twelfth Night Party (the Eighth Annual). The 150-200 celebrants (who of necessity become close friends that night) were regaled with such morris and the musical likes of Bob Walser, the Northern Star Ceili Band, Dave Titus and many others. Walser, on loan from the Mystic SeaPort Museum, has joined us on several occasions as has Anthony Collett of the Lampson Morris Men on his recent visit.
Minnesota's first morris baby was "christened" (paganized) in ceremonies at the home of Chris Moeller and Bells' member Sara Maas. After a set of dances young Stefan was obliged to quaff several drops of home-brewed stout off the tip of a longsword. Veteran TMP lad Larry Paulsen and current squire Larry Klueh opened the year by openly admitting their intentions to enter the pale of respectability at nuptials in April and May. We are wishing them the best and, as is our custom, scratching our heads.

Stephen Parker, 438 N.E. 4th St., Mpls., MN 55413

The winter tradition of sword dancing is tenuous at best, but again this year, unbeknownst to us, limited turnout forced a choice between rapper and longsword, and so it was that TMP has managed. After a show for the team's winter business meeting, the sword team embarked on a day-long tour Dec. 11th. It began with a traditional stand in the foyer of the Minneapolis Public Library, then proceeded by invitation to noon shoppers. In the afternoon we journeyed to the St. Croix river town of Stillwater where we entertained a group of dignitaries from the People's Republic of China as we danced at the bar atop Brine's Meat Market. (I'll always wonder how my explanation came out in Chinese.) We ended with a nut in the narrow hallways of Brick Alley.

Larry Klueh, 1936 Mohlyn, St. Paul, MN 55104

Putney Morris Men, Putney, VT

The Putney Morris Men are doing fine. There has been no attrition and we have added two new dancers this year as well as a few new dances. Practices have kept us busy as well as two local private schools, each of which has asked us to dance for their charges. The Greenwood School hopes to have a team of boys dancing by spring under the direction of Dick Ramsay. We look forward to our second year!

Fred Breunig, Rt.1 Box 9A, Putney, VT 05343

Thornden Morris, Syracuse, NY

Summer is but a dim memory now that darkness sets in at 5:30 and we are forced to practice indoors. The Syracuse Thornden Morris, an all women's team, danced its second summer at the Renaissance Faire in Sterling, NY. In a sweltering heat wave of mid-July we were joined by the Binghamton Morris Men for a tour of Syracuse and the idyllic towns of Camillus and Marcellus. The following day at the Renaissance Faire was capped off with a swim in the waters of Lake Ontario.

To celebrate the autumn equinox, we put together our first "neighborhood tour. An entirely new sight to many a bar patron of Burnet Avenue, our arrival was anticipated with great curiosity, and, in spite of incredulity, well received.

We are using the introspective energies of winter to pass on the skills of Bampton to our crew of fledglings. Then on to a tradition new to us all: Field-town! Any travelling Morrisses passing through Syracuse are welcome to contact us for some sharing of hospitality and Morris knowledge.

Contact: Roberta Wackett, Squire, 235 Fellows Avenue, Syracuse, NY 13210 315/471-0329

Westerly Morris Men, Westerly, RI

(This is a summary of the Westerly Morris Newsletter, which we receive periodically from George Utter.) The Westerly team was a featured part of the wedding celebration of team member Everett Munro, which was held September 2 in Groton, CT. They also performed this autumn at the Providence Inner City's annual Florentine Faire, and at the Quinipiac College (Hamden, CT) Parents' Day, an engagement that is scheduled to repeat next fall, 1983. On January 8 and 9, the "Summer's play was performed as part of the Westerly Community Chorii annual Twelfth Night Production. During the production, the Morris Men engaged in a mock battle with a dragon and the Mystic Garland Dancers (New London, CT)!!!

The Westerly side is planning a tour of England next August. They hope to dance in front of Westminster Abbey, as well as visiting Bampton and Bath. To raise money for their trip, George Utter is offering a free six-day Classified Ad in the Westerly Sun, provided that a percentage of the sale of an advertised item is donated to the Westerly Morris Men. (Editors' note: other sides - especially those whose team members own newspapers - might wish to consider a similar fundraising tactic.)

George Utter, 54 Elm Street, Westerly, RI 02891

Contact: Roberta Wackett, Squire, 235 Fellows Avenue, Syracuse, NY 13210 315/471-0329
The Editors received the accompanying notice in November and felt we couldn't keep it to ourselves.

**KEY TO ILLUSTRATION**

Subject A: Absentee slumlord, rambunctious rapscallion; possibly arcane individual; definite purveyor or perdition. Example of scurrilous furry type.

1. Newman's Air (precarious use)
2. Expression of blissful enlightenment w/ one eye open on the lookout for traces of D.M.
3. a&b Aggressive dress (accordionly)
4. Musical Extravaganza
5. Denim Shoes (Size 12½)

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I shall take this opportunity to sound the clarion of warning to alert the American people to a clear and present danger. There is creeping through the land an insidious force determined to undermine the very foundations of our way of life. This threat comes, not from any of the well-known religious cults, nor from some exotic locale. Rather, it is a dangerous cult imported from our own Mother Culture in Britain—and I am not referring to Methodism. This sect is called by its members, "the Morris," and it has been spreading slowly and almost unnoticed for almost fifty years. The Morris is, like certain other groups, characterized by colorful and outlandish clothing, jangling bells and unfamiliar musical instruments. Sect members solicit money for dubious charitable causes, act silly in public places, and are given to bouts of excess reminiscent of Dionysian rites. This cult first infected traditional East Coast musicians, but then branched out to affect folk musicians, ethnic dancers, actors, Scotsmen, and other dregs of society. Had its influence stopped there, it is doubtful that we should have noticed—or cared. But as it spread westward, new strata of society were affected: university students, professors, rock musicians, computer programmers and biochemists. Men and women are equally susceptible. No age group is immune, and no area of the country is a safe refuge.
The Morris is the most dangerous cult in America today. I’ve deprogrammed dozens. Hari’s. Scientologists. Jesus People—even an occasional Episcopalian, and they’re all a piece of cake compared to these Morris people. Each of these cults have their own set of symptoms. M.C.S. (or Morris Cult Syndrome) is relatively easy to identify. Victims begin by mumbling things like “Ah one, two, three ah one, two three...” while flailing their arms in apparent random motions. Later, they may be found in closets or showers, jumping sinuously from one foot to the other, while repeating the litany: “One, two, three, hop!” They can be observed at bus stops, walking invisible patterns, punctuating their movements with jumps, hops and shouts. Total degeneration will follow shortly. Soon they will begin arising before dawn on May mornings, wandering the city parks, drinking excessive amounts of beer (often before noon), and undertaking the study of socially unacceptable musical instruments. Their lives become totally disrupted. Children are ignored, marriages break up, jobs and careers are thrown over. The weirdness of these fanatics is to be buried in their “bells and baldrics” (ceremonial regalia)—cherished, even in death, they will be faithful to the cult.

We have learned that the Morris is international in its dimension. Dancing, music and drinking are the main forms of worship. Each individual group (“side”) functions in an independent manner, under a hierarchy of acromonial-named officers. Some cultists hold cats to be patron spirits, while other sides totemize animals like the mOOSE, unicorn or fish. The holidays held most sacred are generally associated with seasonal changes, although cult members will also drink any time the banks are closed. And there is much talk of fertility, although surprisingly few of the cultists are parents themselves. There is no known prophet of the Morris, but at least three “gospels” are generally accepted as holy writ; these are ascribed to Sharp, Domrnett and Bacon, early fathers of the sect. There is also a hagiography of legendary Morris saints such as Will Kemp, William Kimber and Jinky Wells. But what role these figures play in the cult as it now exists is unclear.

There is a higher level of Morris organization embodied in the various “Ring” associations, but these groups appear to assert no real control over the cult.

The glaring inconsistencies among the various holy writings, and the total inconsistency about the origins, doctrines and meaning of the cult hint at a more dangerous reality than surface appearances suggest. How could such a movement be more or less well in day-to-day life. It should be noted that some people may find these “cures” to be less preferable than the initial disease, but for the moment it is all the hope we can offer. Research continues, with your help. Please send your contributions to the M.C.S. Foundation in care of your local Post Master.

The only hope, and that a slim one, is through addictive substitution. As Methadone can be substituted for heroin, it is occasionally possible to wean a cultist from the Morris and towards some slightly more acceptable syndrome. In three separate cases we have been able to transfer the cultist’s fanaticism from the Morris to: 1. Irish ceilidh dancing, 2. Appalachian clogging, and 3. New England contra dancing. If the case was the victim returned to a totally normal condition, but with some modification of lifestyle and expectations, they were able to func- tion on the old scene or in their new life. The answer is plain. At the core of this seemingly silly and irresponsible sect is an ancient and powerful organization. It clings to a hidden and secret doctrine, revealed only to extremely high level initiates. It is an underground of insidious manipulators, bent upon world domination. The conclusion is inescapable: the Morris is either a front for the Communist-Jewish-Bankers Conspiracy or their arch-enemies and rivals. The says of the Illuminated Seers of Bavaria: “All Cult Syndrome. When confronted with the inconsistencies and contradictions in the three gospels, the Morris initiate will repeat his mystical mantra: “This is how traditions grow and develop.” It is useless to attack the authority of local cult leaders or officers, because in general they are already held in extremely low esteem. When cultists have been pressed for information about the secret national organization, they have divulged two names: Morrison (obviously eponymous!) and Barrand, but we were unable to discover whether these were names or mystical titles. Behavioral conditioning has no effect at all. One cultist was locked in a small room and subjected to 48 hours of Hank Williams music. When we opened the door we found that the subject had torn his shirt in two and taped his car keys to the inside. Another was subjected to a continuous stream of “One, two, three, hop!” and failed to notice the clock. The Morris is even more dangerous than surface appearances suggest. How could such a movement be more or less well in day-to-day life. It should be noted that some people may find these “cures” to be less preferable than the initial disease, but for the moment it is all the hope we can offer. Research continues, with your help. Please send your contributions to the M.C.S. Foundation in care of your local Post Master.
ANNOUNCEMENTS

Third Annual Midwest Morris Ale

Ann Arbor Morris and Sword is pleased to announce that the Third Annual Midwest Morris Ale will be held in Ann Arbor on May 28-30, 1983. Lots of exciting plans are in the works, including the usual Friday night welcoming party, Saturday mass dancing and touring, a feast and contra dance and perhaps some workshops. There are even rumors of a repeat performance of last year's wildly successful Sunday morning church tour. All in all a spectacular weekend is planned. A general information letter will be sent out sometime in January or February, asking for estimated teams numbers, team traditions, etc. If by chance your team does not get a letter, please call or write us and we will gladly send you one. All interested morris dancers are welcome, with or without a full side. For more information contact: Rayna Alsberg, 2345 Pernwood, Ann Arbor, MI 48104 (313/971-7267) or Peggy Gecber, 2219 Page, Ann Arbor, Mi 48104 (313/663-2346).

ANNH Directory Issue

With the April issue ANN will enter its seventh volume replete with the customary listings of teams and events in North America. The editors, a scurvy lot from time to time, have taken an interest in documenting the history of morris in North America and consequently will make the following unreasonable demands upon its readership. When you write to update your entry in the Directory (and you will write to update your entry . . . ) please include the name of your team, the name and address of your contact person, what if any office they hold, whether you dance as a women's, a men's or a mixed set, where and when you customarily rehearse, what year your team was founded, by whom it was founded and whether your team is an off-shoot of another team. Any other information you think relevant is welcome. We are particularly interested in hearing about morris dancing which predates the American revival of the last ten years. Periodically we receive word of teams that existed as far back as the 1920's and so far these have been very difficult to follow up. Please remember that this Directory issue is a special service to those of us who may be travelling and desire to make contact with morris people along the way. Your assistance in providing this service is vital!

Potential Gathering of Sword Teams

Larry Klueh, MTH Squire, is wondering how many teams out there who do longsword, rapper or Mid-winter mumming would be interested in a sword dance gathering in the Twin Cities around Twelfth Night of next year. Please direct your responses to Larry at 1936 Roblyn, St. Paul, MN 55104 (612) 646-5449.

Texas Workshop

Allison Thompson of Three Rivers Morris (Pittsburgh, PA) will conduct a morris workshop in Houston, TX Feb. 12-13, 1983. The flyer we received lists the cost at $20.00 per dancer with discounts available "for complete teams." Interested morris folk should contact Mike Head, 1135 Oxford, Houston, TX 77008, (713) 861-4185 or (713) 622-1851 for details.

Concertina Magazine

The American Morris Newsletter is published four times a year, typically in April, July, October and January. Individual subscriptions are available for $3 per year (overseas subscribers should add $3 for air mail delivery, $1 for surface mail). Team subscriptions are $2 per copy for a minimum of six copies sent to the same address. Please make all checks or money orders payable to American Morris Newsletter. Copy deadlines for the submission of articles, letters or team news are the fifteenth of the month preceding publication. For the next issue of AMN this will be: March 15, 1983.

I would like to subscribe to the American Morris Newsletter. This is a new renewal subscription. I have enclosed my check or money order. Mailing address: AMN. 438 N.E. 4th St., Minneapolis, MN 55413.

NAME

TEAM OR AFFILIATION

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ZIP CODE