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**American Morris Newsletter** is published three times a year in March/April, July/August, and November/December. Supplements include the Annual Directory of Morris Sides in North America, and The Commediae Morris Catalog. Subscription rates are $10.00/year for an individual, or a bulk rate of $10.00/copy for a minimum of six copies mailed to the same address. Overseas subscriptions add $4.00. All checks should be made in USA currency and mailed to: American Morris Newsletter, c/o James C. Brickwedde, 3101 11th Ave. South, Minneapolis, Minnesota 55407, (612) 721-8750. 

Editor of the Newsletter is James C. Brickwedde. Production Assistant is Kay Lam, Subscriptions. Production Editors include John Dexter (NY), John Mayberry (Ontario), Adam Moskowitz (MA), Joseph Reynolds (MA), and Ken Smith (WA). The Morris Catalog is produced with the assistance of Ken Smith and Greg Gee (WA). The Newsletter is produced on a MAC SE using MacWrite, MacPage and PageMaker II software.
Finally, the Spring issue has arrived at your doorstep. American Morris Newsletter has been undergoing some changes that, complicated by other life experiences, have combined to delay its production; the least of which are the following acknowledgments:

AMN extends its congratulations to Kay Schoenwetter (AMN Production Assistant) and Rudd Rayfield on the birth of their son, Robert Sydney Rayfield, on April 11, 1990, weighing in at 3 lbs., 5 oz. Although still in the hospital, Robert is doing very well.

AMN also extends its congratulations to Laurie Levin and James Brickwede (Editor of AMN) on the birth of Samuel Levin Brickwede, born April 13, 1990 weighing 7 lbs., 14 oz.

The entire AMN staff begs the understanding of its readership for the delays which have occurred with this issue. Thank you.

Have you noticed the new look of AMN? A new MAC SE computer has joined the staff. (No name has been bestowed upon it yet) it has been attempting to train in the rest of the staff on the intricacies of its workings. Learning new software has not aided the speed with which this issue has been produced. With time, however, efficiencies should materialize. AMN would like to extend your thanks to John Cavanaugh and Carole Brod for the use of their computer over the last several years. Thanks to Jim Kiehne for his availability to coach us through the difficult labor of mastering this new software. For future reference, anyone who wishes to send an article for publication to the newsletter, the software being used is MAC Write II and Filemaker II. Just send is a disc and we'll publish.
It is with deep regret that AMW notes the death of Morris Sunderland in England. Amongst us here in North America who began dancing in the seventies, Morris Sunderland was something of an enigmatic figure. An ardent supporter and dancer of the Morris dance, Morris had been Squire of the Morris Ring in England. He also was recognized as being the "tender foot" as his talent with the character was well known.

During the mid-seventies, the Morris Ring began to receive requests from North American sides to join that organization. Pinewoods Morris Men and New Cambridge Morris Men (now defunct) gained membership. However, uncertain over the standards being promulgated on this side of the pond, the Ring dispatched Morris Sunderland to tour the New England area and investigate the rising interest in Morris dancing.

Morris Sunderland’s report back to the Ring did not win him many friends in America. This was unfortunate as the man was highly interested in all aspects of the ritual and its history. There was no doubt that Morris Sunderland believed in the men’s only aspect of Morris history. With America’s changed social environment that gave supportive rise to women’s and mixed sides, this was in direct conflict with the stated organizational purpose of the Morris Ring. Sunderland observed something else, however, which I talked to him about a few years ago when I visited him at his home in England. He saw a heavy reliance upon Universities and Colleges for dancers, this, at the time, was true. His concern was that this would lead to an unstable life for a Morris side, and that until a side truly based itself within the local community, the longevity of a side was limited. For these reasons, he recommended to the Ring that admission of overseas sides to the organization be stopped.

Twice I had the chance to visit Morris. In fact, several American sides who have toured England over the past ten years have made stops at his home in Bedfaule. He remained keenly interested in all developments of the Morris community even if he did not always approve. He felt the dance deserved the respect its history had generated. The dance was a ritual, it was powerful in its nature as a dance, as a community function and as a spiritual source. As I got to know the man, my respect for him grew.

In the village of Ickwell stands a maypole. One has been on this site continuously for centuries. With the help of Morris and his wife Barbara, the tradition of Morris dancers performing around the pole each spring was revived. Morris drove me to that village, and subsequently, I drove the American side I returned to tour with the pole to dance. Morris Sunderland’s life stands intertwined with that place and what meaning of life is represented there. He will be missed.

AMW would like to extend our best wishes to Barbara Sunderland.
Despite claims to the contrary, the Downesday Catalog has temporarily fallen victim to the demands of professional and family commitments. Efforts to produce the catalog will be revived as soon as this issue is off the presses and in your hands. A Fall 1990 appearance is a more likely delivery date.

*The Button Box*

* New & Used accordions & concertinas ** repairs & custom work *

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<tr>
<td>2040</td>
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<td>$299</td>
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<tr>
<td>2015</td>
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<tr>
<td>2000</td>
<td>2 row 6 stops</td>
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<td>S522</td>
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<tr>
<td>2202</td>
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<tr>
<td>3200</td>
<td>3 row 10 stops</td>
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Accordions are made of plywood and hardboard covered with black leather-like stuff, with metal corner protectors and keypads, and adjustable buttons and keypads. Services include:

- New or used concertinas
- English made concertinas
- Various restoration services (up to 120 bass)
- Panel and body repairs
- Reeds and reed boxes
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Used instrument prices include restoration and vary depending on individual condition:

- 2 row accordions: $350
- 3 row: $500
- 4 row: $600
- 5 row: $700
- 6 row: $800

Contact: Downesday, 1234 Main St., Anytown, USA 12345. Tel: (555) 123-4567.
Let It Be Known

That in nineteen hundred sixty-four, another seed was planted in North America in the spread and development of morris and sword dancing. That seed was the official organization into a morris side of the Pinewoods Moriss Men. That seed was to grow and inspire individuals elsewhere in the United States and Canada to establish independent morris sides, leading to the current flourishing growth between the Atlantic and Pacific Oceans.

In recognition of the Pinewoods Moriss Men's twenty-five years of existence, the following morris sides and organizations wish to acknowledge PMM's place in the dance. May the side continue to prosper, inspire and thrive.

Pineboxes

Pinebox Morris Men
Jugger Meadow Morris Men
Longwood Rappers
Belle's Men
Merrie Men Morris
Bingley Boggan Morris
Middlesex Morris
Hobby River Morris
Bingley Boggan Morris
Oak Apple Morris
Hobby River Morris
Osney's Hoverarts
Grendwich Morris Men
Rock Creek Morris Women
Hot Pensy Morris
Thames Valley Morris
Penny Morris
Toronto Morris Men
Merrydene Morris Women
Tiddley Cove Morris
Jack-in-the-Green
Toronto Women's Sword
American Morris Newsletter  
February 21, 1999

Dear FMM,

After spending all these months coordinating this project, I am disappointed at not being able to be present at this event. In our most naive moment, we thought that we would have everything completed by the Fall Harvard Tour. But such fortunates were not possible.

My own dancing was initially influenced by the instruction and inspiration of a Pinewoods Morris Man who moved to Buffalo and started a morris side. Little did David Conant realize what one of his protégés would go on to do.

As I have begun the process of piecing the history of morris dancing in America and Canada, the role of FMM is quite clear: FMM clearly is not the first morris side to have danced on the continent. That honor goes to an unknown side who danced in St. John’s, Newfoundland around 5 August 1893. FMM may be the current senior North American side, but you are not that old. Morris dancing appeared on the stages of Broadway in New York as far back as about 1882. You are veterans for sure, but...

The place Pinecone Bimbo is that of an idea created in a rather understated manner. Created partially out of the west of Ahab Matthews and partially out of the mesh of the NO, FMM created an initial model for a formally organized morris side in North America where none of the kind had existed before. There certainly were morris sides before that, but not formally organized — always under the performance umbrella of a CCEN Chapter.

Yours was a different model. That model would eventually help create a climate four years later that would stimulate the creation of the Village Morris Men in New York and shortly thereafter in Chicago, the Chicago Morris Dancers — both part of the independent morris movement that has grown and spread from the Atlantic to the Pacific.

I hope you have enjoyed the last twenty-five years. May the next twenty-five be equally productive and energetic.

Congratulations and good luck!

Sincerely,

James C. Brickwedde  
Editor, American Morris Newsletter

Wayne Allen
David Arnold
Harb Akar
Albert Black
Jonathan Bowers
Ronald Buchanan
Peter Burage
David Chandler
Paul Cole
David Conant
John Carson
John Dexter
Bill Driscoll
Robert Faley
Brad Foster
Peter Friche
Peter Hershik
Bob Salvino
David Morrison
Robert Murphy
Robert Nieder
Peter O'Sullivan
Robert Orcutt
John Osborn
Peter Orzech
David Herring
Andreas Hayden
Robert Hider
John Hodgkin
Jeff Hoey
Larry Jennage
John Payless
Howard Shank
Steve Leiner
David Matthews
S. A. Matthews
Stephen Nichols
Jonathan Three
Herb Nickel
Frank Gr觐er
Bob Paul
Andrew Robert
Mark Schipper
Fred Snyder
Harry Sisson
Bill Sisson
Larry Smith
Reed Sjogren
Nancy Thompson
George Thrane
Chris Walker
David Williams

Robert Anderson
Frank Altamirano
Nap Bercov
Jim Bohman
Fred Brown
Clemente Campolo
Napoleon Cazetta
Henry Chapin
Brian Connaughton
Beverly Combs
Gary Cooper
Sue Dufresne
Ed Dumas
Bob Freitag
Robert Greisler
Barbara Gruenberg
Beverly Hager
Bob Hoar
Bill Hoar
Earl Holdep
Joe Hyne
Dalton Johnson
Mono Lincoln
Michael Hoffer
C. B. Huntington
Michael Hoffer
Beverly Jeffers
Gary Jones
Whelok King
Al Harmon
Roy Hinman
Bill Horne
Jim Iales
Douglas Kennedy
Joe KacInnis
Douglas Kake
Elise Nichols
Joe Laughlin
Merrill Leffingwell
Ed Wilson
Wendy Laughlin
J. Martin Loretz
David Hardin
Curt Hayasmi
Don Ifere
Chris Hodgkin
Russell Boughton
Rick Jackson
Tom Krush
Steve Lane
Peter Liebert
David Herring
Peter Reiss
Phil & Gail
Gem? turoa
Chris Melson
James Michelson
Donald Parkhurst
John Ramsay
Steven Roderick
Mark Rosenthal
Jon Sundell
Dean Vawter
Steve Vawter
Beverly Vawter
Mormm Simr
Paul Skrobela
John Stimson
Dick Tan meek
Richard Texelblatt

Deceased
LONGSWORD DANCES IN ENGLAND

by Trevor Stone

There is an extensive and growing amount of published research material which deals with Manor dance — particularly Cotswold Morris. Unfortunately Sword dance lags behind in the attention it receives.

Many people are unaware of the rich and varied history of Sword dancing and, even more importantly, how it differs to the history of the Morris. This article aims to go some way towards redressing the balance — in respect of one of the two types of Sword dancing — by presenting the background to the Longsword tradition.

Sword dance styles

The two styles of Sword dance in Britain are differentiated by the implements used for the dance — the "swords".

"Paipa" or short-sword dances, are from the mining areas in the North East of England — mainly Northumberland and County Durham. They are performed with a short, flexible strip of metal with a handle at each end. The dance team, usually of five men, performs with precise stepping and movements. Longsword dances involve 6 or 8 men linked by long, rigid "swords" and the dances involve weaving and twisting movements which demand skill and a high degree of team work.

In the early to mid 1800s Longsword dance was found mainly in Yorkshire and surrounding areas (although one dance is from the Shetland islands). Longsword dance teams were found in a variety of social groupings — dance teams existed in farming villages, market towns, farming areas and mining villages but few records exist of teams from other settings. The common feature most traditions share is a degree of isolation, either physically or in attitude.

Dances similar to our British dances are found throughout Europe. Sword dances from Belgium, France, Germany, Czechoslovakia and Spain all have features and movements which are closely recognisable to an English Sword dancer. But all English Longsword dances share a distinctive feature seldom found on the Continent: the "Link", where the swords are interwoven and displayed high in the air, usually at the climax of the performance.

Our dances may have moved from performances which once used real swords, done as a test of skill and daring. But most researchers agree that they have their origin in ceremony rather than in the stylised combat of the mock battle sword dances from the Middle East.
In common with most other customs, the dance has a history of fluctuating interest. In the past, it appears to have assimilated features and influences from the Christian Church, from the Crusaders, from antiquarian and, more recently, the effects of modal change resulting from two World Wars. Other historical factors are also not clear cut. Are we right to associate the two forms of dancing, Rapper and Longsword, simply because they share a "sword" as a dance accessory? Is Rapper a refined development of Longsword or does it spring from a different root? Such questions are unlikely to be resolved, at least until more detailed research is undertaken.

There are no clear-cut boundaries defining the areas once occupied by Sword dance traditions but regional groups are evident, especially in the records from the turn of the century. It is unclear why the tradition became so geographically concentrated. Is it obvious that Longsword dancing flourished in the 1880's in Yorkshire - but had it been practiced and died out in other areas? Recent research suggests that dances involving swords were performed in the 1700's as far apart as Scotland and Nottinghamshire.
In her book *Sword Dance and Drama* Violet Alford quotes references to Sword dances at Cawston and Sygste (in North Yorkshire) as the earliest references in Britain. The account, contained in a will dated 1490, leaves monies for Plough Lights and the ‘dance of Sygste’ also for ‘ich other Plough Lights in Cawston and dance of the same town’. Alford assumes that the present day linking between the Plough traditions and Sword dances justifies the claim that this record refers to Sword dances. From then on there are increasing references, from all parts of the country, which refer to Sword dances but many of these records are so vague that it is risky to assume that they represent the predecessors of our present-day dances.

As was the case with many traditions, details of Longsword dances were usually passed on by word of mouth, and seldom written down, making it hard to find detailed written information. Most of our information on Longsword dates from 1830 onwards when an increase in antiquarian interest brought a welcome increase in more detailed written references.

It is tempting to assume that the regional concentration of the tradition which was evident at that time was due to the slow spread of new ideas or to lack of opportunity to travel. These were obviously factors, but it is also necessary to appreciate the commitment which attached to a local tradition in areas which managed to retain a sense of unity. The dance tradition was, and still is, most healthy in areas with a strong local sense of community. Present day strongholds of the dance such as Papa Stour in the Shetlands and Goathland, Flamborough and Grosmont in Yorkshire all share this community spirit.
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For whatever reason Longwood dancing was a vague memory in parts of the East and West Ridgeway of Lancashire before the beginning of the First World War. It had been discontinued within the preceding decade in some villages in Cleveland and the Vale of York. However in some areas the dances proved to be very popular. It has since been revived, as survival unbroken into the present day, in almost half the venues which had active dance traditions in 1914.

The Work of Cecil Sharp

Early collectors found dance traditions in many parts of the country in a state of decline. Some had already disappeared and it is certain that we would have lost many more without the collectors’ dedicated work. Fortunately many Longwood dance traditions had survived and at least four teams were performing occasionally when Cecil Sharp started collecting. He played a major part, both in recording details of the dance traditions, in stimulating their revival and in laying the foundations for more widespread performance.

It is important to realise that, with sword dance, Sharp was collecting a living tradition — most of the dances were still performed and many others had not entirely died out.

Sharp’s interest in Longwood was aroused when he saw the dance performed by the Kitty Maltwood female. He went on to produce three books on Sword dance between 1912 and 1913 which give the background and instructions for both Repper and Longwood dances. He collected details of dances still performed at in most cases remembered by his informants. On his return to London he set up teams to learn, perform and display these dances. To further this popularisation he founded the English Folk Dance Society in 1911.

In preparation for a collecting trip to Yorkshire in 1912 Sharp wrote to the vicars in many Yorkshire parishes asking about local knowledge of the Longwood dance. The replies provide us with a valuable record of the interest in, or memory of the dance at that time. Sharp’s survey, and the work of subsequent collectors, resulted in reports of Longwood dances in 70 villages in Yorkshire. A detailed summary of the information contained in the replies was prepared by Norman Pevsner, copies of which can be obtained from the Vaughan Williams Library at Cecil Sharp House.

Sharp provided the largest contribution to our knowledge of Sword dances. But other writers, from Olaf Magnus, writing about Swedish Pasteur in 1556, to the 19th century novelist, Sir Walter Scott, recorded details of the dances.

Sir Walter Scott recorded details of one of the few Sword dances from outside Yorkshire. In 1821 he saw the Pape Shos Longwood dance performed when he visited the Shetland Isles in his capacity of Inspector of Lighthouses. He included
reference to the dance in his novel, *The Plough*. This reference, together with other detailed studies, enabled local teams to keep this tradition alive to this day.

In many areas we find that old traditions, especially dances, were revived to celebrate major events. Major social occasions are known to stimulate such revivals especially Jubilees, Royal Weddings and Coronations. Dates such as 1881, 1919-1920, 1954-1955, 1972 stand out as times of increased interest in traditions and ceremonies. Two of the "traditional" Longsword teams performing today, Lofthouse and Granoside, benefited from a renewal of interest at the time of the Coronation and the Festival of Britain in 1951-1952.

Some teams have a "traditional history" where the dance never lingered for more than a generation. A new team could always be taught by one of the old dancers. The most famous of these traditional teams were often made up of workmates or relationships. It became usual for some to follow fathers into the team and in some traditions the dance became regarded as the property of a single family.

From the recent history of Longsword teams from the Cleveland area we can trace the influence of a Sword dancing family. Two men from the Featherstone family were members of a team in Lofthouse which disbanded in 1917. Two of the men went on to form the Leighfield Progressive Sword Dance Team. Other men from the team revived the North Esk Longsword Rose Team. This team was recorded in 1932 in a film which later became the "stir" for performance of the North Eskes dance, even though their performances differed materially from the version Sharpe had collected 20 years earlier.

Many of the dances from the Cleveland area developed partly because of influences such as the Featherstone family but partly because of the impetus provided by local dance competitions. One of these events the Eskdale Festival, continues today after almost 70 years. It is now known as the Whitby Competitive Dance Festival held in March every year.

Records from the Cleveland area in the 1860's suggest that, at that time, a major motivation for many dancers was to earn cash – to go busking. Agricultural workers were usually laid-off after Christmas, and no work meant no pay. In some areas strikes or shortage of work resulted in financial hardship and some time, so the dancers turned to earn money.

The longest established team in the North Yorkshire area are the Goathland Plough Stots who were last recorded in 1853 but are known to date back before 1830. In 1923 a team of "Stots" spent a week touring their area and, although many dancers were inspired by the idea of reviving a local tradition, many were encouraged by the fact that they could earn more money on a week-long tour than they could in their usual jobs. Stot is the North Yorkshire dialect word for a Bullock and the name for Longsword dancers from some areas.
The Goath with the Gillies usually represented the party of 100. Three teams of dancers were accompanied by characters dressed as a King, a Lady, a Fool and Dandy (the "Women" were always cross-dressed). The group included musicians, banner carriers and large numbers of Civic known as Toms. The characters were often those from an associated Folk play. Sometimes the play had died out but the characters were involved for no other reason than that they were part of local folk memory. Often, I suspect, some of the characters were introduced by antiquarians.

The King and Lady walked at front of the procession and attempted to give an air of dignity, although the sight of 40 or more Toms must have quickly destroyed this impression. The Toms blackened and raddled (reddened) their faces and dressed in clothes covered with multi-coloured patches. They demanded contributions from the houses on route and trundled passers-by. Although the party must have appeared daunting it seemed good humoured, in spite of reports that fisherwomen in Whitby pelted them with mud, eggs and sometimes with red hot coals!

In the past the tour was often extensive and much of the travel was on foot. In the 1930s the team from Ashham Richard, near York, travelled as far as the outskirts of Leeds, calling at 24 villages on their 60 mile round trip.

Some time in the past Longwood traditions in North Yorkshire developed links with older, once separate Plough Monday ceremonies. Teams dragged a plough around on their tours and were reputed to have ploughed up the gardens of people who did not contribute when invited to "Remember the Plough". Other customs, such as the Folk play performed by teams of mummers, were often combined with the dance to become a total performance as at Ampleforth near York.

Many Sword dance traditions lost this connection with the Folk play, or it was truncated to become an introductory Calling song in which each of the dancers was introduced as a traditional hero or character. This introduction was often reduced even further to a brief verse. The 1930s North Skelton White Rose team used a preamble similar to that used by many other teams:

Sword dancers we are young
We've never danced here before
We'll do the best we can
And the rest can do no more
Early records of Sword dance teams refer to dancers adorned with ribbons, bows, rosettes or pieces of coloured material added to white or jackets. For two or three outings a year this was an economical and effective way of ensuring that the dancers stood out from the crowd. However, as the number of outings increased and the team participated in more formal events, a more impressive form of dress was often sought.

An obvious source of inspiration lay in military dress. In some cases actual uniforms were acquired as examples by the South Yorkshire team from Handsworth who wore costumes thought to be based on Yorkshire Dragon uniforms from the 1820s.

In some locations the team set out to be more casual and less conspicuous; for example, the team from the fishing village of Flamborough abandoned special costumes and danced in their everyday wear.

The music for the dance

Unlike Cotswold Morris, which has specific tunes for various dances, Longsword musicians were known to mix old traditional tunes with popular tunes of the day so long as they had the correct tempo. Many Longsword dances share a range of tunes including "Piper Laddie", "Duffie Girls", "The Oyster Girl", "British Grenadier", "Kend Rose" and "Mulberry Bush". In addition there are some tunes which are associated with the dances from an area. One such tune, "Lass O'Dallogie", is used in most of the Longsword dances from the Cleveland area. One possible explanation for this may have been the activities of a number of men who acted as dancing masters or itinerant musicians covering a wide area. One such individual was Willi Worby, a musician and fiddle maker from Kirby Moorside who played a part in a number of teams from the area circa 1900.

Many musicians regarded the choice of tune to be of little importance. In the 1960s a musician, a little the worse for drink, could not manage the usual tune so instructed he played the simple theme music to a popular radio quiz game known as "Have a go Joe".

Most of the teams still performing, or remembered, in 1940 had music played by concertina or fiddle, often accompanied by a base drum. Before the introduction of the concertina it is likely that teams performed to music provided by pipe and tablet or even by the type of bagpipes found throughout this area in the late 16th century.

Full instructions to enable the performance of the Longsword dances from Handsworth, Flamborough, Hasby, Askham Richard, Essick, Grenoside, Ampleforth, Sleights and Kirby Moorside can be found in Cecil Sharp's three volume book The Sword Dances of Northern England in addition to instructions on how to perform the
The performance of the dance

Many dances comprise a continuous performance. In others, particular the dances from Cleveland and Vale of York areas, the dance is broken into separate figures. Each short figure involves a chorus move followed by a distinctive movement and ending with the formation of a lock.

Very few Longsword dances involve a complex and precise stepping found in the Reeler dance although the dance from Grosmont, in South Yorkshire, which is performed in dogs, involves a sequence of stepping. Most start with a high basket in which the tips of the swords are crossed in the centre of the circle. As the music starts the dancers rhythmically class the swords together and begin stepping.

In order to record the moves Sharp and other collectors gave names to sequences in the dance which have become the accepted nomenclature. It is unlikely that these names were in regular use before Sharp published them. Some present day teams have coined their own names for these figures; the most curious is 'The Kiss' in the Spen Valley version of the Helmsley dance.

Many dances feature moves known as ‘double over’, ‘over your own sword’, ‘fourth man over’, and ‘single sword down’. All involve dancers moving over or under swords and passing through the unbroken circle. Each performer initiates the move in turn in a series of smooth, flowing movements.

In many dances the circle is not broken — each dancer holds the handle of his own sword and the point of his neighbour’s and maintains this linked circle until the lock is made as the climax to the dance. But some figures involve moves in which each dancer shoulders his sword and makes a figure-of-eight weaving movement, passes under arches or links with another dancer to perform a poussette, arches or rolls.

It is the movements and shapes made by the swords, and teamwork, not the skills of the individual dancer, which are the factors in a good Longsword performance. Each dancer needs to be aware of the moves made by other dancers as well as his own.
In the North of England the tradition of competitive dancing continues to this day in the dance competitions in Whalley and Oswald. These competitions have contributed to growing enthusiasm for the dance, to a great improvement in the standard of performance, and to an increase in the variety of styles as teams polish and refine their dance for the competition.

In England the 1970's saw a revival of interest in the performance of all forms of folk dance. This revival is continuing for Longsword dance - there are many signs of a growing interest and appreciation for the dance form. A survey in 1967 revealed that over 60 teams in England now include Longsword in their repertoire. Yorkshire boasts more than 10 teams who specialize only in Longsword dance and at least 16 others who mix Longsword with other dance forms.

Workshop sessions at major folk festivals continue to attract a dedicated following and, as a consequence, new teams are created throughout the country. Interest in the dance has been encouraged over recent years, partly by the workshops at Folk Festivals and partly by a series of weekends specially planned for Longsword teams. Three weekends were founded over 10 years ago with the prime object to provide teams with a chance to meet and dance with their peers. The last one in May 1980 attracted sixteen sword dance teams - including four junior teams.

If you have an interest in Longsword you may wish to know that an occasional newsletter and broadsheet titled 'Rattle up my boys' is published by the author of this article. Recent copies have dealt with the design of swords, the Glastonbury Pough Stole, sword dancing in Czechoslovakia and Italy and the Peas Stow tradition. The broadsheet is available on subscription only - a series of five issues costs £7 including postage.
Hole-in-the-Bog is arguably North America's most rural marris side. Six of its seven members live in Port Huron, Michigan, a town of 800 souls on the shore of Lake Huron about 90 miles north of Detroit. The seventh member, myself, lives in a small farm town of 1500 people, Yale, about 35 miles from Port Huron. I have recently been elected mayor there and hope to become known as "the Dancing Mayor of Yale."

The side got started in 1985 after the original members saw Morris dancing at a local Renaissance Fair and wanted to try it. They received instruction in the Bamptonian tradition from the London, Ontario side-Thomas Kelsey Morris Men and Matt Hall Morris—as well as from Ann Arbor Morris and Sword

Since most of the original members had Irish backgrounds, they named the side out of an Irish song, "Rattle in the Bog," which suggested the boggy nature of their locale in Michigan's Thumb. (On a map, Michigan is shaped like a mitten.) They also brought a background in Irish music into the marris dancing and took the Irish colors for their kit—green, white, and orange.

Walt Schlichting and Anne Schlichting, brother and sister, are the only original members still dancing with the side. Walt is the siders' original musician, playing tin whistle and bodhran. June is the siders' number one dancer and unsung heroine. In 1987 estelle Margarett Kelly and Maure Faire joined the side. That event has allowed us to end all quibbles about how the name of our dancing originated—we simply "Maurus's descents" it, too, joined in early 1987, and in 1989, Karlene Greenfield (with a great marris name) and Margarett's 6-year-old son, Andrew Kelly, began dancing with the side.

Hole-in-the-Bog has always been a small side, and for several years we've had to adapt dances for four, three, and two people. Once I complained to someone at the NYA about our difficulty in recruiting dancers in this rural area. They made me feel better by pointing out that whatever the difficulties, our locale is much more like that of the small villages in Britain where traditional marris survived. I found that notion pretty inspiring, and Hole-in-the-Bog struggles on the keep fielding a side.

In the last year or so, to make our performances more varied and engaging, we have been trying to integrate mumming into our marris dancing. We are still working on some of the logistical problems of how to make costumes changes and carry props with us during a regular marris performance—but we're finding that the mumming characters add a lot of color and magic to the marris, and they can help spice up dances that to a normal audience, after an initial fascination, soon begin to look all alike.
In 1987, Margaret Kelly and I went down to the Berea Christmas Dance School in Kentucky and I got the part of Father Christmas in Berea's 50th Anniversary mummers' play, directed by 50-year veteran, Lynn Gault. Lynn based his play on the semi-literary Revesby, Lincolnshire mummers' play, the text of which is believed to date from 1779. This play was full of magic and mystery, and Lynn incorporated a longsword dance into it, as apparently the mummers of Revesby did.

I had known very little about mumming when I went down to Berea, but I came home inspired to read everything I could find about it. I quickly discovered there's not much available in print in the U.S. and that the dozen or so British books relating to the subject are hard to find. Eventually I found about ten books at the Michigan State University library and delved into them, comparing the many different traditional plays that have been collected and written down.

The first fruit of this research was "Gaia's Act," a mummers' play that I put together for presentation at the Third North American Bioregional Congress, held near Squamish, British Columbia in August, 1988. I took the title from a line in the mummers' play collected at Burtonwood, Staffordshire: "We mean to show you Gaia's act." I have seen no explanation of what "Gaia's" meant in the context of this traditional play, but it made me think of Gaia or Gaia, the Greek Mother Earth goddess, after whom James Lovelock and Lynn Margulis named their Gaia Hypothesis, which describes the Earth itself as a living organism within which all other life forms are interdependent.

One of my main interests in morris dancing and in mumming has always been the aspects of ancient European nature worship that they seem to perpetuate, though I realize the idea is controversial. I have long been a student of Celtic folk traditions, and I'm interested in building connections between them and Native American traditions that demonstrate a reverence for the Earth and nature. The Bioregional congress was partly about making these connections and about healing the wounds that humans have inflicted on the Earth and on themselves. Since a mummers' play is a kind of healing ceremony, it seemed a perfect vehicle for exploring the connections between ancient European and Native American nature reverence.

I used lines from traditional plays to compose "Gaia's Act" and kept it true to the spirit and plot of the traditional plays. It occurred to me that the Wild Man of old European myth bore a striking resemblance to the Native American myth of Sasquatch, or Big Foot, so he became one of the characters in "Gaia's Act." In England, the Wild Man was known as a "wodehouse," and in central Europe he was sometimes called "Green George." Some scholars doubt any connection between such a "Green Man" and the "Jack-in-the-Greens" of 19th century English May parades (see Roy Judge's book, THE JACK IN THE GREEN), but Beelzebub, a kind of vestigial character in the mummers' plays, seems to me quite obviously a survival of the Wild Man myth. He is a kind of shaggy beast, sometimes a giant, and always carries a club, just like the Wild Man in old European paintings. In THE GOLDEN BOUGH, Sir James Frazer wrote of...
So I made Bigfoot the slain combatant in *Gaia's Act*. St. George was the victor, &p. also a kind of villain, the embodiment of Empire and the European conquest of n...

In the end, he, too, is Wed and both he and Bigfoot are revived by a medicine George is rebornhs and is thus reconciled with the natural world.

I designed *Gaia's Act* so that most of the spoken lines were carried by me, as the First and preserver, since I had to recruit the rest of the cast from among people I'd never met before, not at the Biological Congress. Bigfoot, St. George, Lady Greensleeves, Old Molly Bloom, Hic the Horse, and the Drum Pedlar, each had a minimum of lines. I found willing people, and after only about three hours of rehearsal, we performed it by tonight in an Indian longhouse for about 50 people. It was very well received. We had an unusually intellectual audience—ecologists, journalists, professors, poets—but most it was their first experience of a mummers' play and they were entranced. I decided to self-publish "Gaia's Act" as a 17 page booklet, including notes on the source of every line and a bibliography.

Also in 1988, I put together a Robin Hood mummers' play for the Bradford Renaissance Fair in March. It was performed by Hole-in-the-Bog. Traditional mummers' plays don't usually work well on a stage. Most were meant for short ritual presentations, done in many different locations during the course of an evening, though some, like the sword dance plays of northern England, and especially the Flesby play, are more theatrical. We found that a mummers' play could be done successfully on a stage, at least on a casual stage with a small audience, while remaining pretty true to the form of the traditional plays.

Other members of Hole-in-the-Bog were more experienced than me at Renaissance Fair theatre, and they helped me adapt my more traditional play for a modern audience. Slapstick physical comedy helped, and so did direct verbal appeals to the audience to become involved, to boo and cheer. We also took some of the characters down into the audience and back up onto the stage. And we sprinkled modern jokes and references here and there to make it more relevant to the television society. This is nothing new; the performers of *Guad* adapted them to their times, with local references and contemporary humor. The collected texts clearly show that. But the traditional mummers were also very conservative of the old ways. They often repeated lines even when they didn't know what they meant. Just every once in a while they couldn't help updating it a bit. I try to follow that precedent.

Some of the obscure 19th century Britishisms may need to be left out of a play for modern American audiences, because they won't be understood, but some should also be left in, because these anachronisms add color and mystery and verisimilitude. The important thing is to see what works. You have to find a balance between what is
In my play, to the question, "What is thy name, doctor?" I used a reply from the Bellerby, Lincolnshire sword play:

"My name is Evan L..." and from that, and it worked great.

The essential mystery, humour, and magic, and the topsy-turvy humor of the mummers' plays remain appealing to modern audiences, especially to children. I think adults also are intrigued by that unexplained strangeness, and it is my hope that it haunts their consciousness a bit.

When I first took on the task of adapting a mummers' play for a Renaissance audience, I decided it would be best to feature characters that a modern American audience could immediately relate to. I'd heard that many Renaissance patrons came wanting to see Robin Hood, even though he was Medieval, not Renaissance. So I decided I'd give them Robin Hood. A few traditional mummers' plays did feature Robin Hood. Kemptford in Gloucestershire, Shipton-under-Wychwood, Oxfordshire, West Woodhay, Berkshire. But his appearance is either incidental or the texts are fragmentary.

"Robin Hood plays" are known to have been an important part of the English May Games, but little is known about them and only a few fragmentary texts survive. I studied two of these in J.G. Adair's CHIEF PRE-SHAKESPEAREAN DRAMA (1924). The Robin Hood ballads are the main source of traditional Robin Hood material and in these Robin usually engages in a staff battle with a challenger, is knocked down, and then invites the victor to be his friend and join his band. I saw in this a similarity to the way St. George is often defeated in the mummers' plays and has to be revived. Reconciliation between the antagonists often follows. So a battle between Little John (a Beelzebub-like giant) and bold Robin formed the conflict of my play. The antagonism came about when both John and Robin tried to woo Maid Marion (as in the East Midlands "wooing plays"). A Fool and a witch-like Old Molly Besom seasoned the plot.

In the tradition of mumming, and because we are a mixed-gender group, we switched roles. The men played the women, the women played the men, and because I had a beard, I was chosen to be Maid Marion. The smallest person, Maura, circa five feet tall, played Little John. "I may be small, but I carry a giant's staff!" And Maura had the •

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The Robin Hood Mummers' Play turned out to be about 24 minutes long and it was a big success. And why not? It had everything: sex, violence, magic, romance, magic, death, and rebirth.

This summer, Hole-in-the-Bog did another mummers' play at the Northshore Fair, along with their morris dancing. This time we switched roles again and the men played men, and the women, women, and that seemed to work pretty well, too.

We did a sillier, updated version of "Gala's Act", which featured a braggart, patron, St George-of-the-Bush, who had visions of a kinder, gentler realm and of a thousand points of light, which were great projectiles to launch against the pagans. The Fool of the realm was called "Bard-to-the-Bush", and what species of bird was he? Why a Quasyl, of course.

St. George-of-the-Bush stumbled upon a small band of peasants who were off to the greenwood to hunt for a Wild Man as a groom for Bridey, a local uncrowned maiden. First, St. George tried to kill Old Hob, Hole-in-the-Bog's Irish "Lar Bhan" horse-skull hobbyhorse, whom he mistakes for a dragon. He ends up killing the Wild Man, and then himself falls ill. Fortunately, both were revived, and St. George was once again christened as Green George. It's the same old story, ever new.

And now let's end with a song and a dance.

And give Old Hob a chance to prance!
be a cross-roads to recognize faces in the audience. The plays are presented for and to audiences who are not expected to understand the tradition, but can still enjoy its own sake. The scripts often include local references and once in a while have a political bent.

For the last reason, Thornden "traditionally" remakes our play every year. Different individuals step forth, different collaborative assemblies themselves for the task and each year's play is a total surprise. The key elements that can result from an ad hoc collaborative writing session always make for a lively presentation.

The one constant, never changing touchstone for the play is well coordinated with May Day itself. ...Death and Resurrection/When returning to Spring. No matter how bizarre the authors tend to make the plot in a given year, the ultimate triumph always shines through. There is a real message here, and despite the silliness, we are serious about communicating it.

The play is open to any members of the three teams as well as other friends, and gender is not often a priority in assigning parts. We are definitely not exponents of the
In 1988 I directed the play and was responsible for much of the script, though I guess it's best to say the script never have an "author". We indiscriminately borrow from extracts of the traditional past (and our own years) and add whatever new ideas come forth by collaboration between the teams. The format we chose that year was one with (almost) traditional characters and basic action, but with Pythonesque silliness at the lines and a lot of simply rhyming.

**I.e.:** In come L. St. George, BLtd Knight
I'm here today to fly my kite
For the winds of Spring are in the air
The grass is green, the day is fair.
All Winter long the skies were dark
The snow did blanket Thordeson Park
But now returns the blue sky
'Tis spring it's now the time for love.

In addition to our kite-flying knight, we had "Dirk the Turk", "Griselda the Fair" (who wasn't really - played by the rapper teams' lerry, "Garbo's the Old") and a variation on a doctor character "The Step Sisters" rappolos doomed troops, inspired by New Haven Morris & Sword's rapper group of the same name:

**I.e.:** We've been to falle, Spilla, France & to Spain
We've been around the world and come back again
We've seen everything that there is to see
We know all the world's streets from A to Z
From African Dances to Zulu Songs
We've got a remedy for whatever goes wrong
If you're in a bind, you need a to
There's a number of potions that we can mix
Don't fret any further, don't cry no more
The three Step Sisters are at your door
Chicka-boom, chicka-boom, chicka-boom, down.

One puzzling issue, though it seems to be a tradition firmly associated with sworddance-connected plays, was just how to incorporate the rapper sword dance into the mid-action of the play. Partially inspired by Nigel Marks's book 'Death of a Fool' we opted to deputise St. George. This was accomplished by manufacturing him a helmet which was mounted on a post of football shoulder pads. The dancer kneels, dusting beneath the shoulder pads and concluded by a large loose turban, while the
Helmet was sent flying. This trick was a little harder to pull off with rapper opposed to long cylinder, but it was very effective, and able to be accomplished nonetheless.

The experience of writing a mumming play in the way we do is a humbling experience. The old formulas work so well. "In comes I," solves too many writer's block and the basic themes are timeless and so invigorating they will never fail to please.

Neo-mumming may not be wholly traditional, but I feel we need not apologize to the traditionalists. The true spirit of the event, brought into modern context, a truly living tradition is what we hope to achieve. The novel has been a hit, the number of smiling faces in the audience is my proof of its positive effect.

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Once more it was time for Malt Mill to spend its hard-earned beg money in what had become our traditional way. The date was Saturday the 26th August and we were about to embark on our third annual mystery tour.

This year Mary and Vivien volunteered to be the organizers, and spent several months investigating possible sites and accommodations. As always everything was a close-knit secret from the rest of the team. Early Saturday morning we all met at Tom the bag's and Marlene's home. We loaded the cars, making sure that we had beer, barbecue, our unicorn mascot, and full set with aprons. (We didn't want to have Marlene forget her kit again.) Last time she managed to come with balls, baddies, hat, shoes and nothing else. Visions of her dancing in the nude were averted by the decision that Marlene would be provided to dance in whites for the weekend, using Peter's shirt and her own white jeans.

We set off for places unknown. We headed east and after an hour's drive found that our first stop was to be at the town square in front of the Woodstock museum. Needless to say, Mary and Vivien had planned well, ensuring that there was an available pub nearby. Unfortunately, they had not realized that the pub came with a very insistent, insistent gentleman, who really thought that we should provide him with beer. To avoid problems we left for the next stop, which turned out to be at the Museum park in Hogman. This was a delightful spot unknown to us before. There is a small cheese museum on the site and a small tree running through the park. The river is spanned by a wooden walking bridge on which we had a photo session, as people hung over, on and under the balconies in all kinds of poses and postures.
Lunch, as is the tradition, was prepared by the tour organizers, and was quite an elaborate meal. It was beautifully beyond compare—pates and rice and soups as just two of the bounties. After lunch we were led to the next stop, a store in the middle of the country, which specializes in selling anything and everything for baking. After dancing at the Elmhurst Inn later in the afternoon and on the Sunday morning. This stop had apparently been advertised in the local newspaper, unknown of course to the rest of us. Mary and Vivian were determined to get us an audience.

However, the cat was out of the bag—we were to stay at one of the most delightful hostels in the area, one of the 'in' inns. Part of the inn is a large refurbished old family house, with the barn turned into a boutique. We arrived there late in the afternoon to dine on the lawn for the dinner just arriving. After a half-hour set we checked in and found our rooms. These were beautiful and most comfortably furnished in the Victorian style. After pre-dinner drinks, both in our rooms and the barn, we were shown to our dining room. Yes, yes it is a private dining room with our own waiter and waitress. Our organizers had really done us proud. Not only the room, but also the meal was ”compliments of the manager” as thanks for our dancing. I think that Mary had really scared him with the stories of evil spirits that we got rid of by dancing. After an excellent meal, a straw-bag in the bar and much laughter, we all retired to our rooms most mellow and content.

In the morning we had breakfast, which, to warm the cockles of any bagman’s heart, turned out to be complimentary once more. After breakfast we danced for the Sunday morning brunches then went on our way. (The bagman insisted that we not hang around as the bill was so small he thought the manager would have second thoughts. It turned out that Mary had arranged for us to get commercial rates as well.)

As we were about to leave, John, the square, realized that we were very close to the house of a lady who had just given him a concertina. The concertina had belonged to her dead grandmother. She had heard about John, and wanted the concertina to go to a good home. She was delighted to see us, and called in the neighbours to come dance.

After this unplanned stop we went on to the next mystery dance spot which turned out to be in Sport, a small village that has been led by a local artist to go boutique. We were made very welcome by an enthusiastic audience. Lunch took place in the aforementioned artist’s garden. Again another triumph of the politician’s art from our organizers.

The final stop was in Port Stanley, a local lakeside town which has become a popular
weekend visiting place for people from the area. We danced in a park by the harbor and bridge for a very pleasant audience of vacationers. Then we were given our traditional shopping break, mainly at the insistence of our aunts' wife, ‘born to shop Mary.’ The majority of us found a pub nearby and rested out by now weary feet.

And so, after a final half hour drive back home we settled down to a pizza super and a few beers. We had had an incredible weekend. Mary and Vivian had ascended themselves. In what I think was the best of the moment, Peter and Rosanne said that they wanted to organize next year’s tour. They have a challenge to equal the pleasure of this year’s, but I am sure that they will manage to find a way to surprise and delight us for the fourth annual mystery tour.

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**A NEW PERSPECTIVE ON THE ORIGINS OF MUMMING**

by Dick Lewis

Since AMN has been focusing on mumming lately, some readers may be interested in an article in a recent issue of *Folklore* (vol. 100, 1989), entitled “Mummers and Moomers”, by Gareth Morgan of the Classics department at the University of Texas. It offers a brief but persuasive theory for the origin of the mumming tradition of western Europe and England and especially for the origin of the name, which he takes from the Greek: *mumeros*, a term used to describe a tradition of plays native to the Greek-speaking region of northern Turkey. In these plays, as Morgan puts it:

Nearly all involve a combat, followed by a resurrection. One of the protagonists is nearly always a horseman (never described as Saint George). The slain hero is revived, sometimes by a Doctor, sometimes by a Bride. Subsidiary characters may include such familiar personages as Black Man, Fool, and Devil. There are hobby horses and wild beasts. The characters stand in full view at the back of the action until their turn comes to “enter”.

Clearly, they represent a close analogue to the English tradition. Morgan then reviews the principal theories for the origin of the word *mumming* noting linguistic problems with each. He discusses – all too briefly – forms of a Greek word common in different dialects in northern Turkey which refer to the “fool plays” *Mominjser*, *Mommara*, *Mommajonde*. He is persuaded enough by the evidence to state categorically that “the mummers plays of the west must be derived from the mummers plays of Greece.”

Morgan then presents a plausible scenario in which the plays might have reached England through Lille in Flanders, a city with long and close ties to Greece and Turkey.
as well as to England through its prominence as a center of the wool trade. He is quite unambiguous about the Greece-Lille axis: "Now that we know the origin of mummers plays, it is highly appropriate that the first records of their western existence came from Lille." (Mummery citations in Lille begin in 1263, about 240 years before the earliest reference in England.)

Its hard to quell with this teasingly short study. Hopefully there's more to come. Morgen doesn't refer to it, but is there some confirming evidence in the figure of the Turkish knight?

\[ \text{Team News} \]

**The Bassett Street Hounds, Syracuse, NY**

The Bassett Street Hounds are on the comeback trail. It looked grim in 1987-88 when we suffered personnel losses that left us with only four active dancers. Rather than doing the intelligent thing - disbanding - we persisted with practices, occasional danceouts, and appearances at the Five Day Wonder, doing a four-man adaptation of Adderbury as well as some border dances for four. (In the process we invented the Bassettbury Hey, an awesomely attractive figure for four to use in place of the Adderbury Hey). With the addition of one new dancer in 1988, two in 1989, and one this year, we are once again able to do Cotswold manis for six and to contemplate a more active dancecut schedule in 1990.

Last fall we began to revive our Bampton repertoire and started learning Headington with a workshop taught by Jim Blake of the Hearts of Oak.

Mike Miller, Square, 1224 W. Onondaga St., Syracuse, NY 13204

**Foot's Choice Morris, Palo Alto, CA**

Announcement: A New Side - I found, on arrival in Palo Alto from Baltimore, that the only way to dance mixed (without an ugly commute to Berkeley) was to declare a new side. We've now reached critical mass, and will be dancing out this spring; and the "South Bay" can claim morris fame (or infamy) by boasting a women's side (Mayfield), a men's side (Deer Creek), and us.

Look for us in whites with black formal vests (the rest still underfed). We're starting with "Station-Hacourt"; maybe Oddington by next fall (my Baltimore roots)

Jean Causey, 726 Ramona Street, Palo Alto, CA 94301, 415-326-9803
MMSL will be celebrating its fifth anniversary on May 1 with a special dinner. We started this year co-hosting with Dean Creek Morris our first ale (California's third), "The Pseudodactyl." The site, Camp Cootah, nestled in the Santa Cruz mountains, provided a private hideaway for more merriment. Tours went out on Saturday to Los Gatos, Palo Alto, and San Francisco and returning for feasting and more dancing that night. A dip in the pool, more dancing and a final pub stop caused the extinction for this ale.

For the fourth year in a row, the sword team danced in the Mayfield Mummer's Play performed downtown Palo Alto and Los Altos. This sword team is never retired, after polishing off Saint George, they headed-off for pizza and beer. We finished the year as the morris team at the West Coast Christmas Revels - lots of work with a grueling rehearsal schedule, but worth it when we leaped out of the circle in Lithfield "Castle Ring." Also Judy Green, our bannerman, designed a jig for "Lord of the Dance" with Bruce Hamilton. It been a year to remember. As for the year, we're off to the Sunset Duck II in Lake Land.

Sherry Kuntner, 2131 Pulman Ave., Belmont, CA, 94002

The Mystic Garland Dancers are a group of twenty women dancers and one male musician (the one and only Alan Bradbury). We perform longsword, Cotswold morris, Northwest Clog and Garland dances. We have four new enthusiastic dancers who will debut at NEFA in April. Like most baby boomer teams, we are experiencing a baby boom of our own with newborn dancers wiving on a regular basis.

In September 1989, we celebrated a "Decade of Dancing Damsels" at our tenth anniversary party. Inspired by an English fête that we visited in 1988 with Mindey Rose of Alton, England, we set out to have one of our own. A good time was had by all as our guests participated in skittles, darts, a genre tree, and the always popular "Kooky Toss." We played "Win, Lose or Draw" (a take-off on the TV show "Win, Lose or Draw") which included morris related categories. The losing teams capered off, of course. Since our logo includes three salamanders, we also had a pinda or slamantita which was fun to make.

Our guests included The Westerly Morris Men, New Haven Morris, Rose Garland
Alumni Lisa Dreweshaw and Linda Garant, and numerous alumni from near and far. Alumni Sally Lackman traveled all the way from Indiana to attend. All the teams danced in the afternoon and that evening we had dinner followed by a conference. What fun.

See you all at NEFA.

Jeri DeSantis, 33 Uping St., New London, CT 06320

Rose & Thorn Morris, Eastford, CT

Plans are underway for the Summer Squash, Rose & Thorn’s first legitimate six. It will be held September 7-9, the weekend following Labor Day. Plans are to make it a biannual event, every year. The site is open, and any sides or individual dancers that are interested in attending should let us know in advance. 1990 is Rose & Thorn’s 10th Anniversary and the Squash will also be our retenion.

We would also like to welcome Sarah Bridgman, the first brand new morris kid of the new R&S side, daughter of Sky and Melinda. She has her kit all set and says she’ll be in full form for the Squash. Finally, we bid farewell to Rudy Zulawonetz, who has moved to the Big Sky country of Kanaup, Montana. He is well missed by all of us who have danced with him the past three years, but arrived with his own bells. Montana may yet have its first team. So long, Partner!

Tom French, Box 176, Eastford, CT 06242

Swords of Gridlock, San Francisco, CA

This last year was very exciting for Swords of Gridlock, the Bay Area’s own rapper team. We performed in the San Francisco Ethnic Dance Festival dating June of last year (89). We had a wonderful time. It was the first time they had a rapper team with a fool. Our fool is particularly notable as he wears a bright red tutu over black and white striped stockings. It has to be seen to be believed – a six-foot something man with a card in cheery red tulle.

We then traveled to England for three weeks, ending with the Sidmouth International Dance Festival. Unfortunately, our fool, Roger Bramble, could not stay for that week, but we had a good time nevertheless. We had the distinction of being both the first mixed rapper team performing at Sidmouth as well as the first American rapper team.

Gwen Danbridge, 2330 7th St., Berkeley, CA 94710
Men (said to be on the way), and send off Doug Creighton, who is preparing to move to Boston in July for an October wedding (joining our Speake Americas, Jamie Boston).

How long must this go before the team in Toronto is in fact the Hong Kong Morris Men, and the T.F.M.M. are based in Boston? Will we wait for a complete turnover before the identities are changed or is 50% enough? What will the team (if any) in Hong Kong be called? Will Boston have to be renamed? Many questions arise.

Undaunted, we are planning our season based on local pub tours, but are also organizing a tour to New Brunswick and Nova Scotia in July. Catch us at the Provincial Fishermans Festivals in Shediac, N.B. on July 19, if all goes well.

John Maybery, 50 Yarmouth Rd., Toronto, Ont. Canada M6G 1W9

Midwest Morris Ale, 1990, Minneapolis: St Paul.

Yes Virginia, there is going to be a Midwest Morris Ale in Minnesota. We have reserved beautiful Camp Lakamaga, located near Scandia, about 45 minutes north of the Twin Cities. The camp consists of 168 heavily wooded acres on Big Marine Lake and is gorgeous! It is conveniently located close to a number of small communities for touring without lengthy bus rides.

Join us for all the fun and frivolity on May 25-28, 1990. Note that individuals and partial teams are welcome to attend, too.

Bett Hennessey, 1990 MMA Coordinator