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Editor of the Newsletter is James C. Brickwedde. Production Assistant is Kay Luce Schoonwaert. Regional Editors include John Dexter (NY), Alisa Jensen (CA), John Maylerry (Ontario), Adam Moskowitz (MA), Joelyn Reynolds (MA), and Ken Smith (WA). Covers redesigned in 1992 by Lisa Friedlander of Minneapolis, building upon the original designs of Barbara Prentice-O‘Rourke of Hampstead, England.

ADVERTISING: The rear jacket is reserved for non-profit organizations supplying services and materials to the morris dance community. Announcements regarding workshops, dance events etc. are printed as a courtesy to the morris community. COMMERCIAL Rates are $40.00 (USA) full page; $25.00 (USA) half page; $15.00 (USA) quarter page.

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Everyone should read the next section on future changes in the Newsletter. After that you can enjoy the most recent article from Steve Corrin of New York City on his travels to Goathland to witness the village’s sword dance team. Also directly related to England, a look at Instep Research Team, researchers of clogging in England and publishers of the Newcastle Series on clog routines. Chris Metherell notes the details of the archival collection of the Team for those of you who may wish to investigate such material in the future. Note the back panel for a sample of resources available.

We have some team news and even some letters to the editor and announcements of things to come. Enjoy your winter season. Good luck in the New Year to all of you.

Looking Towards Future Changes

Dr. Seuss has a book entitled *Marvin K. Mooney, Will You Please Go Now!* It takes the whole book for the pleading to have effect but Marvin K. finally leaves when, in fact, the time was right. My inner instincts have fully begun to plead with my head that the time to pass on the editorial reigns of AMN is approaching. The question still is, on to whom?
I have begun activating a network of contacts around the continent to ask who might be the next torchbearer. I have been involved with AMN now since the summer of 1980 when Steve Parker, Laurie Levin and I teamed up to take over from Fred Brengel. I have been doing it alone since 1985 with the exception of production assistance from Kay Schoenwetter. The load of generating ideas and finding people to write articles has been easier since the establishment of a network of regional editors. They have been invaluable resources.

Both Kay and I have young families demanding attention. I have become heavily involved in educational reform projects. I have morris research projects sitting on the back burner for far too long and I want to tackle some of them. I vividly remember how Jenny Joyce and Alan Whear faced a similar crisis in the publishing of Morris Matters in England. Morris Matters simply went out of business. It was three or four years before it came back into existence. I am not interested in that happening to AMN. Twelve years of my life is in this venture. I want the transfer to be a positive sign of hope for the future of morris in North America.

This is why I am bringing up the topic now. AMN has worked best when issues have been planned nine months to a year in advance. If an individual or a team of individuals can be identified, I am expecting a gradual transfer over the next year to give that individual time to plan ahead.

What’s involved? Time, creativity and a willingness to accept the diversity of opinions, style and geographic range of morris is essential. It would helpful to be a good and active dancer. Being a production team, with a clear leader, will make taking on this project a lot more manageable. Being politically correct or regionally parochial will not make it.

A computer (the transfer would be easier if it is a Mac) has become a necessity. Although most morris dancers have never seen my face, and if they have, didn’t realize my role because I felt the need to be low keyed about it) I have reached out across Canada and the United States by being willing to pick up the phone, write letters and introduce myself and ask for ideas and help. When I have traveled around the country, I’ve tracked people down. All this born Minnesota!

I will continue my networking. If there are proposals out there, I am willing to listen. I will be asking the regional editors for their opinions on the transfer. Let’s look to a strong dancing future. -- J.C.B.
The Bell and Sword - a weekend of English traditional dance at Fort Flagler, Marrowstone Island (90 minutes NW of Seattle, WA). Featuring workshops in Border and Cotswold Morris traditions, Rapper and Longsword, English Clog, mumming and singing and a Saturday night Dance Party. Staff includes Jim Morrison, Alastair Brown, Andra Herzbrun Barrand; music by Laurie Andres, Claude Ginsburg and Liz Dreisbach.

Cost: $80 ($75 CDSS or Seattle Folklore Society members) before January 5th; $90 for all registrations received after 1/5/93. Includes program, catered meals and accommodations. Transportation to/from airport; pre/post workshop housing gladly arranged for out-of-towners upon request. For further info, contact Jackie Kiser, 6031 - 30th Ave. NE, Seattle, WA 98115 or call 206-523-3608.

The 8th Minnesota Midwinter Sword & Mumming Ale

You are hereby invited to attend the 8th Minnesota Midwinter S&M Ale, held on the weekend of 9-10 January 1993. The ale will include touring on Saturday to post-holiday shopping crowds, a potluck dinner followed by dancing/singing/drinking/ etc. Sunday, a branch will be served followed by more possible singing/dancing/etc. Cost for this extravaganza? Absolutely free -- just haul your buttons out here to the frozen wastelands of the North. Hospitality provided by local enthusiasts. Want more information? Contact Ted Hodapp at 612-489-0205, or by Email: "thodapp@hamline.edu".

Letters To The Editor

Dear AMN:

Concerning the article on Middlesex Morris' hobby-rabbit: The chap who built that rabbit is the same one who built the Black Jokers' horse. Unfortunately, Lyn (Madden) never met Kris and so didn't know his name isn't spelt "Chris." Could you please issue an erratum?

Adam Moscowitz
Boston area, MA
Dear AMN,

It's nice to find that the Great White Dragon of Morris dancing is still remembered if anonymously (Vol. 16 No. 2, p. 2). Actually it was the Live Auction which received my "shut-out" bid for the Lifetime Subscription to AMN. A bargain. Your magazine gets better and better.

Last summer a friend and I spent several days in the British Museum Library, looking at both books and manuscripts of music, researching early occurrences (1620-1750) of English country dance tunes, especially in two- or more-part settings. Morris tunes kept cropping up; but one of the most intriguing was found in a mid-17th century manuscript, attributed to "M. Oxford, Senior." At the bottom of the same sheet was the tune we know as "Merry Merry Milkmaids" credited to "M. Oxford, Junior". Just as time and tradition altered the tune from minor to major, so did the distinguished "M. Oxford, Senior" acquire the comfortable and probably disreputable name "Molly Oxford"!

Compare this tune to Field Town's version: interesting differences! (see figure 1)

None of us know how tunes are transmitted across the centuries. For instance, did Susato's "Mohrentanz'T'La mourisque" of 1551 really survive till today, as the Headington "Morris Off'? (see figure 2) Or did a scholarly and erudite Morris dancer resurrect it?

The living tradition continues....

Marshall Barron
New Haven, CT
figure 1

In Whitby, ca. 1980

Trevor Stone is losing his head
When North American dancers refer to traditional English sword dance sides, a few names come up first: Grenoside and Hartsop on High Spun, are among the best known. These names, and a few others, have well-documented traditions that go back several generations, at least back to the turn of the century. Their dances were described in Cecil Sharp’s The Sword-Dances of Northern England (first published in 1913–14). News and articles on the activities of all these sides have appeared with some regularity in EFDSS publications over the decades. One side which has at least as long a history, and which is profoundly rooted in local traditions, is the Goathland Plough Stots, from the village of Goathland in North Yorkshire. However, this team seems to be largely unknown among North American dancers. One reason is that Sharp did not publish a description of their dance. No other sides perform anything identified as the “Goathland sword dance”—one local dancer said to me, “That’s how we like it”—though many people know about the one from the nearby town of Sleights, which shares a number of features with the Goathland dance. The Plough Stots have not received the level of EFDSS publicity or patronage that others have. However, in recent years, references to and photographs of this side have appeared more and more often in publications about English folklore and folk performance. This recognition is long overdue, and the Plough Stots deserve to be much better known on this side of the Atlantic as well. This past January, I had the opportunity to travel to Yorkshire, to visit them perform. I will describe my visit to the Plough Stots’ “Day of Dance,” plus some comments on their history and severalosaic photographs (generously provided by Trevor Stone). (1)

Goathland is a small village on the North Yorkshire Moors. This is primarily sheep farming country, and the Yorkshire Swaledale sheep can be seen everywhere in and around the village. Distinctive local landmarks—holders of the cold war—are the “giant gold balls” of the Fylingdales Early Warning Station. Goathland seems quite isolated on first impressions, but in fact it lies only a few miles inland from the coastal town of Whitby, which has been a popular resort since the 19th century and is the home of one of the largest English folk festivals. This festival has played an important role in providing a venue for sword dancing in the area for many years. Goathland’s apparent isolation is also broken by the North Yorkshire Moors.
figure 2
On tour, ca. 1950
The Plough Stots' "day of dance" fell on Saturday, January 18. Their traditional day had once been Plough Monday, the first Monday after Twelfth Night, but now they dance on a weekend later in January, presumably because it is more convenient. (Plough Monday has long been a midwinter holiday for agricultural workers in many sections of England. In parts of Yorkshire, the winter custom of sword dancing became attached to it as well.) The team also dances on other occasions, at festivals, etc., but the village "day of dance" is especially important for them. The team danced all of that Saturday, from 10 AM until about 5 PM, in and around the village of Goathland, in front of shops, pubs, and hotels, and at private houses and local landmarks. There were, in fact, two sides, one of older and the other of younger dancers; two boys came along with the older men and took part in the dance once or twice, though mostly they collected money from the spectators. The dancing was followed that evening by the Plough Stots' "Annual Do." This was a banquet and part at a local inn for the dancers and their families and guests. The party went on till late at night. On Sunday, instead of dancing they gathered at the Birch Tree Inn in Beckhole, a part of Goathland which had once been a separate village. This pub had also been where the Saturday dance had finished.

It has often been pointed out that longsword dances from the northeast of England fall into several main geographical groups. These include dances from the Sheffield area (that is, Handsworth and Grenoside); from the Vale of York and near the city of York (for example, Ampleforth, Helmsley, and Kirbymossside); and from the North Yorkshire and East Cleveland areas. Goathland falls into this last group, along with dances from Sleights, Loftus, and Skelton, to name several of the best known. There is a strong "family resemblance" among the dances in this last group. Trevor Stone has done some "genealogical" research documenting the relationships among some of these dances. These connections often resulted from dancers moving from one community to another, or because the dances and tunes were taught by traveling music teachers or musicians.(2)

This is not the place to give a detailed description of the Goathland dance, but a brief summary of its basic structure will be helpful. Among the dances in Sharp's Sword-Dances, the Goathland dance most resembles the dance from the nearby village of Sleights, though there has not been a Sleights side since the 1930s. The Goathland dance has evolved quite a bit since its revival in the 1920s, however, and has become a distinctive variant of the long sword style of the area. At the time of the 1922-23 revival, it had been a couple of generations since the Goathland dance had last been performed. There is no certain information about the source of the actual
figures and dance at that point, but it is also clear that it has changed since then. The first detailed description was published by Geoffrey M. Ridden in 1974, in the EFDSS's "Folk Music Journal," and I will be relying on this account.

The Goathland dance is for six dancers. It is done at a brisk walking pace. There are five "figures," figure in this case meaning a complete sequence of movements, ending with a lock, and with a break between figures. There is, thus, no continuous movement through the whole dance, rather five distinct sections. The dance is generally not done all the way through, however. Instead, one or two figures only are often performed.

In this structure, again, it resembles the other dances of the area, and differs markedly from other documented styles of traditional long sword dances, say from around Sheffield or the Vale of York. The Goathland dance includes many of the standred long sword movements and figures. Ridden calls them: Figure 1, Double Over, Double Under, Over and Under, and The Hey. A sixth figure, rarely done, is called No Man's Jig. Sometimes the locks at the end of figures will be used for mock beheadings, but not necessarily. (The "victims" of the beheadings this year varied throughout the day, including the accompanying characters, dancers who had been standing out at the given stop, and at least one local innkeeper.) There is no introductory song, or play, or anything of the kind.

For music, the Plough Stots used several accordions. They play medleys of standard tunes that happen to fit the stepping. Frank Dowson, who helped organize the 1922-23 team and wrote extensively about local traditions until his death in 1947, commented that usual tunes included "Pop Goes the Weasal," "Careless Sally," "Grandfather's Clock," and "When Irish Eyes Are Smiling." The least likely tune that I heard was "Marching Through Georgia"—certainly a fine, driving piece of music, but a little disconcerting to hear on the North Yorkshire moors!

The Plough Stots' costume is fairly casual. The distinctive parts consist of jackets in pink or blue, with high collars and sashes, and grey trousers with red stripes down the outside of the leg. There is a traditional story that the jackets' colors were chosen to represent the main English political parties, so that no spectators would be offended. For some years the dancers also wore peaked caps, but they have since given those up. The dancers were accompanied by two traditional characters, dressed as the "old man and woman," "old Isaac and Betty." Besides dancers, musicians, characters, kids, and a few dedicated visitors who followed through the day, the Plough Stots had a banner (reading, "The Goathland Plough Stots--God Speed the Plough"), and a small model plow. This last seems to date to the 1935 silver jubilee year, that is, the 25th year of the reign of King George V.
The history of sword dancing in this part of Yorkshire in the 19th-20th centuries is relatively well documented. No one knows when the traditions of sword dancing and plough stotting began in the area, or when they became linked. But references to sword dancing around Christmastime or Plough Monday in the northeast of England begin in the late 18th century. It was evidently a popular custom through the 19th century. The following account, printed in 1817, is one of the earliest detailed descriptions from the Whitby area.

On plough monday, the first monday after twelfth day, and some days following, there is a procession of rustic youths dragging a plough, who, as they officiate for oxen, are called plough-stots. They are dressed with their shirts on the outside of their jackets, with sashes of ribbons, fixed across their breasts and backs, and knots or rosettes of ribbons fastened on the shirts and on their hats. Besides the plough draggers, there is a band of six, in the same dress, furnished with swords, who perform the sword-dance, while one or more musicians play on the fiddle or flute. The sword-dance, probably introduced by the Danes, displays considerable ingenuity, not without gracefulness. The dancers arrange themselves in a ring, with their swords elevated; and their motions and evolutions are at first slow and simple, but become gradually more rapid and complicated; towards the close, each one catches the point of his neighbour's sword, and various movements take place in consequence, one of which consists in joining or plaiting the swords into the form of an elegant hexagon or rose, in the centre of the ring; which rose is so firmly made, that one of them holds it above their heads without undoing it. The dance closes with taking it to pieces, each man laying hold on his own sword. During the dance, two or three of the company, called Toms or clowns, dressed up as harlequins in the most fantastic modes, having their faces painted or masked, are making antics and gestures and movements to amuse the spectators; while another set called Madjies, or Madgy-Pegs, clumsily dressed in women's clothes, and also masked or painted, go about from door to door, rattling old canisters in which they receive money. When they are well paid, they raise a huzza; where they get nothing, they shout "Hunger and
When the party do not exceed 40, they seldom encumber themselves with a plough. They parade from town to town for two or three days, and the money collected is then expended in a feast and dance, to which the girls who furnished the ribbons and other decorations are invited. Sometimes the sword-dance is performed differently; a kind of farce, in which songs are introduced, being acted along with the dance. The principal characters in the farce are, the king, the miller, the clown, and the doctor. Egton Bridge has long been the chief rendezvous for sword-dancers in this vicinity.

In 1912-13, Cecil Sharp surveyed Yorkshire parishes for evidence of sword dancing. In the case of Goathland, a local minister answered that while there had once been local dancers, now there were only visiting groups from other villages. Follow-up research indicated that there had been no Goathland sword dance sides since the 1870s-80s. Sharp does not refer to Goathland in his book, though Maud Karpeles and Douglas Kennedy published some information in 1928-30.

After the First World War, there was a great deal of interest in reviving this distinctive local tradition. Particularly active in sponsoring this effort was Frank Dowson, a teacher who had corresponded with Sharp. After months of preparation, the Plough Stots had their first dancing tour in decades, in January 1923. Two members of the boys' side from that year still live in the area. A local "antiquarian," Major J. Fairfax-Blakeborough, wrote the following shortly afterwards.

"Plough Stots" (called "Plough Jags" in East Yorkshire) have been revived at Goathland, in the Whitby district. This locality has for long been one of the remote corners in which the dance and quaint pageantry and play have all along been popular, but the war took the youths, and the Sleights band of "stots" in consequence became non est. In the summer I went over to Goathland to give a lecture largely dealing with the origin of the Plough Monday celebrations, and at a meeting held immediately afterwards a score of young men gave their names as willing to practise the dance and revive the old-time pageant. At this meeting some of the old swords, rosettes (a century or more old), a large old china watch worn by the clown or jester, and other
Figure 3
January 1923 revival team
Dowson is the man on the right with the umbrella
The Plough Stots danced almost every year through the 1920s-30s. Shortly before his death at Easter, 1947, Dowson wrote, "The war interrupted such activities, of course, but 1947 has witnessed a bigger interest than ever." In Dowson's obituary it was noted that, "Members of the Plough Stots...carried him to his grave..." Shortly thereafter his book on local history, Goathland in History and Folk-Lore, was published.

Another leader in keeping Plough Stotting as a living tradition in Goathland was Jack Scarth (1904-88). He was an active member of the team for thirty years, from the late 1920s to the 1950s. After World War II, he was the team's secretary and organizer. He was chosen president in 1972, at a point when interest in the dance was growing after a period of decline. At present, the Plough Stots include a number of men who have been dancing for decades, as well as younger ones who learned the dance in the local school (now, unfortunately, closed). The current president, Mick Atkinson, a local farmer, started dancing as a boy after World War II.

My weekend in Goathland was very enjoyable, even unforgettable. For me, someone who has lived in American cities and suburbs for his entire life and who came to these dances as an adult, it is a wonderful thing to watch them being performed in the villages where they were born and developed. January in North Yorkshire is not usually an ideal time to visit, though the weather this year was clear and mild. The dancers and other people I met were hospitable and happy to talk to a visiting Yank. "God speed the plough!" [7]

Acknowledgments

I would like to take this opportunity to thank Trevor Stone for his hospitality and for arranging my visit to Goathland, and of course, I would also like to thank the Plough Stots. My thanks also go to Yor and Joyce Allsop of Barnsley, for their hospitality during my trip. And my thanks go to my wife and daughter, Lori and Alexandra—the latter, last January, not yet born. The photographs were all supplied by Trevor Stone.

Notes

figures 4 and 5
Goathland on Tour ca. 1990
Top: Procession with banner
Bottom: Model plow


2. Stone's work on the "genealogy" of the Yorkshire long sword dances serves to document the ways in which they have spread, and in some places taken root. It provides a healthy corrective to notions of these dances as "ancient ritual survivals" hiding out in certain isolated villages from time immemorial. For an example of a genealogical chart, documenting the links among the North Yorkshire and East Cleveland dances, see his *Rattle Up*, p. 13.


The Instep Research Team (IRT) was formed in 1981 by members of the Newcastle Cloggies (a clog and step dance team from Newcastle upon Tyne, England) with a view to conducting research into clog dancing in the North East of England. The six founding members of the IRT had been surprised to discover that little was known of clog dancing in this area, and, as we were all living on Tyneside at the time, we resolved to find out more.

Ten years later the IRT is still going strong, although the original membership has somewhat changed. Our areas of interest have expanded to cover step and clog dancing throughout the UK and many hundreds of steps have been recovered from Devon in the South West to Northumberland in the North. The Team have concentrated on collecting from living traditional dancers, many of whom are unfortunately now too old to dance, but were caught by the Team just in time to ensure that their steps were not lost. By this process individual members have built up their expertise to such an extent that the IRT represents probably the largest group undertaking fieldwork in traditional dance in the UK.

In addition to its fieldwork activities, the Team have also undertaken research into various manuscript collections and much material has been made available which had hitherto not seen the light of day. This is particularly true of Scottish step dancing.

The IRT quickly realised that a medium was required to disseminate the steps and material collected and so the Newcastle Series was founded to publish the fruits of the Tam’s researches. To date over 20 monographs have been published and many more are in preparation. The team also actively video tapes traditional performers and are able to make these tapes available to dancers and researchers alike. The aim of the Team is to conduct research of the very highest standard and to make the results of that research easily available to the dancing world.

The IRT, through the library of its director, maintain a large collection of material relating to all forms of traditional dance, including much material, particularly of course in the field of clog and step dancing, which is available nowhere else. Individual members of the IRT have other dance interests and in the future it is anticipated that these will be reflected in the Team’s research and publications.

Blackwater Music is an entirely separate entity, although it is run by one of the IRT, Mike Douglass. The aim is to produce audio tapes to complement the booklets published by the Newcastle Series.
The IRT is preeminent in the field of clog and step dance research, and its members are much in demand both as teachers and lecturers. The Research Team is always interested to hear from interested dancers anywhere in the world, and indeed at present are involved in some rather long-distance research into clog steps from New Zealand.

The Instep Research Team Library

The library is the private property of Chris Metherell and is presently housed in private premises at 15 Wolvleigh Terr, Newcastle upon Tyne NE3 1UP. The library is available for consultation by bona fide researchers and regularly provides materials on clog, step and other forms of dance to individuals and organizations.

The library can conveniently be divided into 8 sections:

1. Original Manuscripts
   The library houses the collection of the members of the Instep Research Team. In the main these relate to clog and step dancing over the whole of the U.K. However, a certain amount of material has been collected in connection with other forms of dance, notably rapper and morris. Includes working papers for the Team’s various publications. In addition to self-generated material, the library also houses the following collections:
   - The Violet Orde Papers. A small collection relating to the EFDS in the inter-war years, together with notations for rapper figures.
   - The A-M Hulme Papers. An extensive collection relating mostly to clog and step dancing, but including material on customs, folk drama, morris and the EFDSS. Also working papers for various publications and films.

2. Copy Manuscripts
   - The T.M. Flett Collection. A vast accumulation of material collected over many years relating to traditional clog, step and social dance. Photocopies.
   - The J. MacConnachie Papers. Small collection relating to Scottish step dancing. Collated by the library from various sources.
   - The M.I. MacNab Collection. Large collection of Scottish step and social dances, obtained by Mrs. MacNab, a dance teacher, originally from Scotland, but who spent most of her life in Canada. Photocopies.
   - The A. Helm Collection. Microfilm copy of material held in University College.
The Carpenter Collection. Microfilm copy of material held in Library of Congress.

The E.C. Cawte Collection (part). Hand-written copy of Cawte’s papers relating to Northumberland and Durham. Mostly sword but some drama.

The Roy Donnett Collection. As published by A. Barrand. 5 vols.

The Hill Manuscripts. Scottish dance papers dating from 1841, recently rediscovered by the IRT.

3. Books
The library houses some 500 volumes, including pamphlets, covering all fields of traditional activity, including music, song, dance, drama and folklore.

4. Periodicals
The library takes a large numbers of periodicals on a regular basis, and has obtained complete runs of many (these are marked * below).

Formerly the International Folk Music Council. (part photocopy).
American Morris Newsletter

Cool Tire
$ Dancing and Song
$ Dance Society News
* Dance Studies
$ Daws
$ Down Miscellaneous
$ English Dance and Song
$ Folk Life
* The Folklore Historian
* Folk Music Journal
* Folksong Research
* Instep
Irish Folk Music Studies
$ Journal of the English Folk Dance Society
$ Journal of the English Folk Dance and Song Society
$ Lore and Language
$ The Morris Dancer
* Morris Matters (partly in photocopy)
* Musical Traditions
* Rattle Up My Boys
5. Photographs

Some 50 original photographs. Mostly of clog and step dancers. Includes the Hulme collection. At present these are being mounted in standard format, prior to entering on the main database.

6. Videotapes

The library as a policy of acquiring copies of all films/tapes portraying clog and step dancing. At present about 60 tapes, many the originals of dancers filmed by the team. Also copies of originals made by other collectors and off-air recordings. Many clips of tap dancing, mostly off-air recordings of feature films. Also the original uncut masters of the two "feature films" made by the Team.

7. Sound Tapes

Very little material. About 5 cassette tapes of interviews with clog dancers. No originals.

8. Miscellaneous

The library, in addition to the above, holds a virtually complete photocopy collection of traditional drama chapbooks, and also houses book catalogues, and material on individual dances and dancers sent by collectors.

Indexing

The library collection is indexed in a number of ways. Some manuscript collections (e.g. Hulme and MacNab) are the subject of straightforward listings, detailing the contents of each item, sorted into logical sections. Part of the Flett collection (that relating to England) is also fully indexed by informant, dance name and place.
About 25% of the videotape collection is fully indexed in hard copy only, giving full details to enable easy access to the taped material. Indexing proceeding.

The major index is held on a Smart Database system, utilizing an IBM compatible machine. At present this is restricted to an index of certain runs of periodicals with some books and pamphlets (those periodicals which have been indexed are marked in the listing above). The index lists every article, letter, note or obituary. Reviews, adverts and photographs are not normally indexed. Each data record lists author, title, periodical name and reference (where appropriate), date and place of publication. There are individual switches for the following categories, one or more of which may be selected for any record:

- Morris, Rapper, Longsword, Clog, Step, Social, Historical,
- England, Scottish, Welsh, Irish, Foreign, Music, Song, Drama,
- May, Folklore and customs.

In addition there is a large keyword field, at present not utilized, to enable the addition of keywords at a later date.

The database at present houses just under 4,000 records, and the hardware is within the next three months, to be upgraded to a 80386 machine, vastly speeding up access times. In due course it is intended to utilize the database to provide relational indexes for manuscripts as well as printed material.

The databases can be quickly accessed to give listings sorted by any data item. Thus for example it would be possible to pull out all records on Morris published in 1956, or all records which cross-reference longsword and drama published in London between 1918 and 1939. Listings can be produced either on-screen or high-quality hard copy. Lengthy listings are normally produced utilizing a dot matrix lineprinter.

It is hoped to implement a major extension of the database in the near future, by obtaining a soft copy of the index to the Helm collection prepared by CECTAL some years ago. With luck it should be possible to read this into the current data structure after conversion.
Help!

The Instep Research Team is a U.K. based group dedicated to conducting research into various forms of traditional dance and to publishing, through the Newcastle Series and other media the results of its researches.

The IRT are anxious to obtain back issues of any U.S. or Canadian folk magazines available, in particular those of the CDSS. If you are able to help, the IRT is willing to pay! You can be assured that your material will have a good home where it will be used to further the cause of traditional dance, music and song and folklore.

Contact in the first instance:

Chris Metherell, Director IRT, 15 Wolveleigh Terr, Newcastle upon Tyne, NE3 1UP. Telephone int + 091-284-1259.
The Merry Heymakers have been having a wonderful summer. Along with the rain and comfortable weather, we are pleased to announce some "new traditions" to our team. Kenny Klein is a musician formerly of Pokingbrook Morris, Half Moon & Sword, plus has played for other teams in New York and Canada. He has settled in Kansas City and has been playing for us since July. Also, we have had some new dancers with some staying power during the summer. Laura, a graduate from William Jewel College, and Gordon, who is finishing up at the University in P.E. Gordon joined up with us in the summer in part to fill a P.E. dance requirement. We did not have to grade him on his performance, but we did provide help on "Morris terminology" for his report.

That's all for now.

Carol Downs

...from Portland, OR

Let Me Tell You a Sad Story About the Death of Teams...

Those in attendance at H'ale Victoria, 1991, in Victoria, B.C. were witness to the Black Adderbury skit put on by the Portland Moms. Perhaps for the drama and intrigue, but most likely for the "decapitation" scene in the aforementioned skit (reminiscent of an event in the Black Adder television series) the Portland side had the dubious distinction of being awarded The Morris King Henry VIII Award by their Ale hosts. This award, presented during the Ale award ceremony to end all Ale award ceremonies, was given for "the team most likely to lose their heads."

Now that Portland Morris is a defunct side, all I can say is be careful what predictions you make, as they just might sneak up on you. This last spring brought it all home as the team forehead, er - uh, foreman resigned, precipitating the downfall. Any sense of direction that the team was headed in seemed to be lost.

The last stand as a team was held at the Supernatur'ale in Vancouver, B.C. in September. Due to injury and attrition of other dancers, only Teri Kaliher remained to perform in mass dances on the second day of the Ale.

Not to worry! Like the phoenix, two new sides are apparently rising out of the ashes. Hopefully, Morris dancing will continue here in Portland. Dick
Lewis and Joe Horzig are organizing a men’s side to be called Rose City Morris; and Gene Trowbridge (ironically the decapitee in the above skit) is organizing the Blue Heron Morris side - as a matter of fact, already in attendance at the Supermatur’ale.

Cooler heads shall prevail.

Ron Swick
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The Newcastle Series

The Newcastle Series was first conceived in 1981 by the Instep Research Team as a method of passing on the clog steps which the team had collected to as wide a public as possible and, at the same time, ensuring that an accurate and comprehensive body of material was available as a reference source.

All booklets are available from The Folk Shop, the Country Dance Society of America and direct from the Instep Research Team, 15 Wolvendale Terr, Newcastle upon Tyne, NE5 1UP. Please make cheques payable to "Instep".

The booklets are all graded depending upon the difficulty of the steps contained in the volume as follows:

* Suitable for beginners  ** Intermediate  *** Advanced

Prices are given in pounds sterling. Contact CDSS (413)584-9913 for USA prices. Only a sample listing is included below.

1. The Newcastle Notation A rational system for the Notation of Clog and Step Dances. 1981 £1.60. This booklet is at the heart of the Series, containing as it does a description of the notation system used in all the publications of the Newcastle Series. Essential reading for anyone purchasing other booklets in the Series.

2. Mrs Ivy Sands' Single and Sailor's Hornpipes £1.00 (*)
   The Single Hornpipe is a simplest routine, consisting of six steps and a double shuffle. The Sailor's Hornpipe is, unique, in that it is a clog version of the well known character dance. Eight steps.
   3. The Beginners Guide to Clog Dancing £1.75 (*)
      All you wanted to know about clog dancing. Provides more than 200 notations of simple steps. Contains sections on music, how to start, how to practice and more. Includes simple steps in Waltz, hornpipe, Lancashire Hoe and Step styles.

4. Sam Sherry, The Waltz Routines 1990. £2.00 (** ***)
   This booklet contains full notations for both the Waltz routines taught by Sam. 15 steps in all. Designed to supplement films available.

5. The Cowper Family, Hornpipe Steps 1991. £1.50 (**)
   Eleven steps in hornpipe rhythm, collected from Marion Cowper of Whitehaven, Cumberland.

6. The First Day of August 1982. £1.50 (**) An Heel Down Step Dance from the Collection of the Late Tom Plett. This is a hand shoe step dance.

7. The Clog Steps of Mr John Suttees 1982. £1.00 (**) A dance from County Durham, the repertoire consisted of steps in Waltz, hornpipe and schottische rhythms. The booklet contains all of these three sets of steps.