

Midwest Morris Ale

CAPERING ROISTERS

c/o 225 South Meramec - Suite 732T St. Louis, Missouri 63105
Telephone: (314) 367-9017 or (314) 367-9079 or (314) 725-6920

February 14, 1986

* SIXTH ANNUAL MIDWEST MORRIS ALE * MAY 23 - 26, 1986 *

* ST. LOUIS, MISSOURI *

* Second Letter *

Dear Folks:

Happy St. Valentine's Day to you all. The response to our letter of January 10 was prompt, helpful, and exciting. After years of getting only bills, solicitations for causes, and mail from lawyers, mostly disagreeable, it is fun to have something to look forward to in the mail.

We have heard from the following, the numbers being the larger estimates of the number of dancers and musicians and the number of non-dancers that the various respondents anticipate will be able to come to St. Louis:

Preliminary Responses from:

Dancers & Musicians Morris Support

Ann Arbor Morris & Sword	Ann Arbor MI	5	0
Ashgrove Garland	Asheville, NC	10	0
Bells of the North	Minneapolis, MN	25	2
Bloomington Quarry Morris	Bloomington, IN	15	3
Capering Roisters	St. Louis, MO	15	12
Checkerboard Morris	Kansas City, MO	4	4
Chicago Morris	Chicago, IL	8	7
Circle Weavers	Denver, CO	8	5
Cornstalk Morris	Champaign, IL	10	10
Grand Rapids Morris	Grand Rapids, MI	6	1
Greenwood Morris	Lansing, MI	7	2
Iron City Morris	Pittsburgh, PA	0	0
Maroon Bells	Boulder, CO	12	5
Minnesota Traditional Morris	Minneapolis, MN	22	5
Morris Embryonnaire			
de la Grande Traverse	Traverse City, MI	6	0
Oak Apple Morris	Madison, WI	15	0
Old Castle Morris & Garland	Baldwin City, KS	25	5
Pierremont Morris	St. Louis, MO	15	3
Prairie Waves Morris	Omaha, NE	7	4
Shambles	Houston, TX	6	0
Sourwood Morris	Knoxville, TN	8	6
Various Individuals	Known Universe	2	0
Windy City Women (Remnant of)	Chicago, IL	2	2

Preliminary Totals:	Nr. of Teams: 21 approx.	233	+	76
Sum of Preliminary Totals:		309		

We have yet to receive an estimate from Arkansas CDS, Briar Rose Dancers, Magnolia Morris Men, Men of Houston Morris, or Rocky Mountain Morris & Sword, this last perhaps due to their not receiving the initial letter (Paul Rostykus is still in Nepal).

We have had letters from Sallie Sprague, now in Morgantown, WV, from Sarah Gilmour in Lansing, MI, who made copies of our first letter and sent them on to people in Traverse City, MI, and Port Sanilac, MI, and from Carol Poglitsch, in Kansas City, MO. We have had hopeful conversations with Mandy Reichman and Chris Spicer of Rural Felicity Garland, Brasstown, NC, and after much searching talked to Sandy Robertson, of Lexington, KY, whose Castlewood Morris is dancing again. This will also be the first letter to Swords over Sopris and to a variety of other folks.

In the American tradition of Bigger is Better, we hope to hear favorably from all who have yet to write within a week. Please.

ACCOMODATIONS: It bears repeating, that Camp Don Bosco was obtained on the basis of \$5 per night per person per bunk used, and \$2 per person per night for a tent. We intend to pass most if not all of the savings on to people in tents. If someone has been thinking of buying a tent this may be the year to do it. But don't wait to the last minute to look for one to borrow. We will have this camp to ourselves, with the exception of some camp staff who live there. Again, we won't have a final price for participants in the Ale until May, when outside funding will be known.

Since writing the first draft of this letter two weeks ago we have again visited Camp Don Bosco to count beds and everything else. There are 245 beds - mostly military-style double bunks. 309 people to date have indicated they are coming. We have a deficit of 64 beds, were everyone to sleep in a bunk. Those who don't own tents (like the young members of school teams), who have families with young children, or are coming by airplane and don't wish to carry tents, will have first priority for the beds, in roughly that order. The school teams will not be on site until Saturday afternoon (they will join us in town Saturday morning), and this means that people arriving late Friday night (early Saturday morning) can crash in the space reserved for the school kids, and put their tents up the following day. There is some crash space as well. We will help find motel accomodations for those who wish.

Of course, everyone will have to supply their own sleeping bags, blankets, sheets, pillows and pillowcases.

It should be mentioned for the benefit of those who have not previously attended a Midwest Ale, that a great many dancers prefer tents & bring them, so that we do not expect every bed to be filled. We will, however, know more precisely who is tenting and who is not when you return the reservation forms which will be sent out in May. If there is a shortage of bed space at that time, we will solve the problem. While we do not anticipate any problems, we definitely encourage people who have or can get their hands on a tent to bring it and use it. Previous Midwest Ales have varied between 165 and 210 people in attendance. This Ale's gonna be a whopper. At this point we still have a back-up campground reserved.

PARKING: There is an asphalt parking lot for 80 automobiles, plus some additional parking elsewhere. We can handle the parking so long as the average number of passengers per automobile approaches four, counting the driver.

TOURING: What we are planning for Saturday, May 24 is a kind of "round robin". We will travel by divers routes to a fixed number of dance sites, located where there are apt to be crowds, and changing crowds at that (such as outside the Zoo), so that over the course of a day we can:

- (1) maximize the opportunities to dance, without wearing anyone out, while

- (2) maximizing the number of teams that each team gets to be with, while at the same time,

- (3) taking care of any special requests or needs, such as the need of Garland teams to be with each other (at least part of the time), or the needs of teams which have longsword, rapper, northwest, or other forms of ritual dance to offer, and the needs of the younger dancers of Old Castle Morris and Garland and Pierremont Morris.

We plan to figure all this out without resorting to a computer.

This plan is dependent on having sufficient funds for flexible in-town transportation - some combination of school buses and 15-passenger vans. The outside financial help we are seeking is to help defray the costs of in-town transportation and of the camp here, costs which are somewhat higher here than at previous Ales.

We have already submitted applications for funding, but we still have to rewrite the applications based on the best information which we have at the time of resubmission. Almost all of the cards received so far have had tallies based on an actual survey of dancers. However, it is still important for us to receive the remaining cards as soon as possible. We will continue to mail things to you even if you fail to reply or have indicated you aren't coming, so as to keep you informed in case you change your mind or in case you meet someone who would like to come.

Sunday's dancing (May 25) will offer a somewhat different program. Some of the previous day's sites - the Botanical Garden, Union Station, the Art Museum, among others - will remain available to us (and two of them are paying to have us return). The large lawn immediately below and to the west of the Arch will be available for a Massed Dance from 3:00 to 6:00 p.m., providing the grass isn't too wet (the National Park Service is protective of its lawn). We will offer a tour of the Central West End, with its overabundance of res- taurants and bars. Workshops and church tours remain to be arranged for Sunday morning. There is also the possibility of participating in the 98th Annual Annie Malone Home Parade - which takes place in "the Ville" before a large audience which last year was estimated at 150,000. This will not be for everyone, and if we participate, we will be allowed to use a "sag wagon" - a bus or vehicle on which those teams which are not dan- cing can ride. More on this later. We are meeting with those involved in planning the Kimmswick Country Dance Weekend (eight miles across country from where we will be camped) about coordinating various activities.

MASSED DANCES: Attached is a list of dances which may be danced en masse. With the permission of Jim Morrison, we are enclosing part of his notes from his Bidford class at English Week at Pinewoods last summer. We have a videotape (VHS format) of a variety of people (both energetic and tired) attempting Abraham Brown. We have not asked their permission. We ask their forgiveness. We can dub this, indeed we already have. We will

charge for the cost of the tape and mailing it to whomsoever should request it. We will not divulge the names of the dancers. We are sending this list so that those who need to can get started on these dances now. We assume that everyone has a copy of Lionel Bacon's book, or a reasonable facsimile. If not, we can assist. As in former years, those who arrive early enough on Friday (before 10:00 p.m.) may have a chance to review these dances, or at least those that are unfamiliar.

The choice of dances was made on the basis of some informal surveys here and there over the past six months, with the assistance of last year's survey compiled by Ed Stern, together with the information he supplied on the dances done at previous years' Ales, and on the basis of our own sensibilities. The list is somewhat shorter than it might be; we may add one or two more to it. Most of the dances are old favourites. Suggestions & requests are in order.

GARLAND DANCE teams which have something that they wish to do all together should communicate directly with each other, but please tell us what your thinking is so that we don't inadvertently make conflicting plans. LIKEWISE ANYONE ELSE with traditions (rapper, et al) that might make for a special presentation. We will, of course, structure things so as to leave plenty of room for spontaneous happenings and spur-of-the-moment decisions. The unpredictability of the weather dictates that, if nothing else does.

A suggestion: those who wish could make home-made ice cream on Saturday night. We have access to two electric machines and one hand-cranked. This might be a useful project for those who do not want to discuss the making of home brew. We hope to have a Saturday night workshop on home brewing at the same time. The main difficulty with ice cream is assembling and preparing the mix; freezing it is not a problem. We do not usually cook the cream - we understand that some recipes call for the mix to be cooked. Freezing takes about half-an-hour. Four-fifths of a gallon of mix makes a gallon. One of our electric freezers makes 1 & 1/2 gallons - it takes about a gallon and a quarter of mix. Some of you might care to bring your favorite mix in an insulated jug ready to freeze. We are mentioning this now because we may forget to mention it later. Please advise if there is any interest, either in ice cream or home brew.

A list is attached of the names and addresses of those to whom this letter is being sent. This list has some address corrections to that sent with the last letter. Please feel free to copy any of this and distribute it.

Until the Second Coming of Gambrinus,
THE CAPERING ROISTERS

By

LeeLee Long
Dan O'Halloran

John Shewmaker, Squire
LeeLee Long, Bagman
Dan O'Halloran, Sticks and Stones

MASSED DANCES - 6TH ANNUAL MIDWEST MORRIS ALE

May 23 - 26, 1986
St. Louis, Missouri

PROCESSIONAL

1. Soldier O - by Edward L. Stern Handkerchiefs
Not done enough last year to satisfy popular demand.

RECESSIONAL

2. Bonnie Green Garters - Bampton. Handkerchiefs

ADDERBURY

3. Lads-a-Bunchum Sticks

BAMPTON

4. Step & Fetch Her Handkerchiefs
5. Highland Mary Handkerchiefs

BIDFORD

6. Abraham Brown. Single stepping. Handkerchiefs
See letter, Jim Morrison's
notes; videotape available.
From Shakespeare Morrismen,
Stratford-on-Avon.

BLADINGTON

7. Morningstar Handkerchiefs
8. Young Collins Sticks

FIELDTOWN

9. Waltzing Matilda Sticks

HEADINGTON

10. Constant Billy Short sticks or
Handclapping.

HINTON

11. Getting Upstairs. Handkerchiefs
We'll have this on the
videotape as done by
Capering R., & will also
teach it. Useful in
parades & when audience
asleep. Possibly
interesting with numerous
dancers in "show out" figure.
Single-stepping, short dance,
can be learned fairly quickly.

Music attached, copied from Lionel Bacon's book. The keys there may be otherwise than as shown. Program for MACINTOSH has ability to transpose keys: we have caused everything to be shown in G, except Bonnie Green Garters, which is in D. This list prepared February 14, 1986. One or two additional dances might be added, if there is a request, provided this is done soon. Garland Dancers may wish to provide one or more massed dances for use by them.

Soldier 0

Minneapolis on Mississippi

Bonny Green Garters (Recessional)

$$1/2 A.(AB)^4$$

The first system of musical notation for 'The Little Boat' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The melody then continues with a quarter note B3, a quarter note A3, and a quarter note G3. This is followed by a quarter note F#3, a quarter note E3, and a quarter note D3. The system concludes with a quarter note C3, a quarter note B2, and a quarter note A2. The notation includes a repeat sign with first and second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The first ending leads back to the beginning of the melody, and the second ending leads to the final measure. The tempo marking 'Moderato' is written above the staff.

[illegible]

Step and Fetch Her

Bampton A.(ABC)⁴

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody consists of eighth and quarter notes, with a repeat sign at the end of the first measure. A 'C' time signature is visible above the staff.

A single staff of musical notation on a five-line red staff. The key signature has one sharp (F#) on the F line. The time signature is common time (C). The melody consists of eighth and sixteenth notes, starting on G4 and ending on A4. There are some ledger lines below the staff for lower notes.

Waltzing Matilda

A (ABB)⁴ (After Fieldtown)



Getting Upstairs

1/2 A.(AB)³A

Hinton in the Hedges



Constant Billy

Headington

1/2 A.(AB)⁴



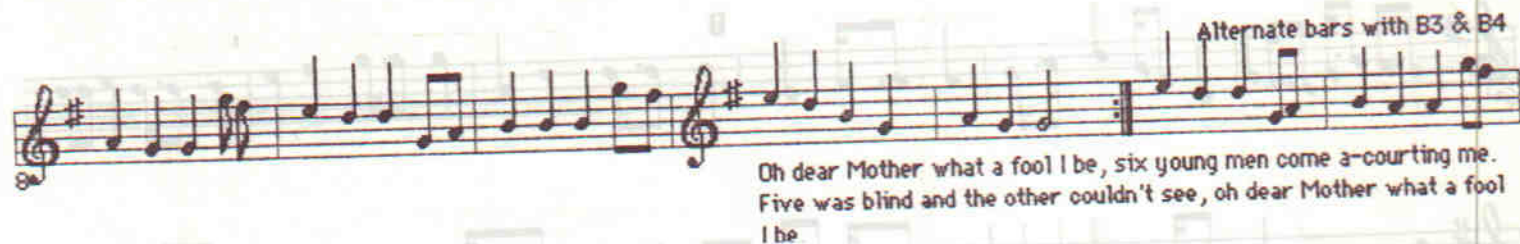
Due to the incompatibility of some instruments, we have cast everything in the Key of G, with the exception of BCG. However, we have included a couple of alternate keys for a couple of tunes where we had space. In some other year we suggest that the entire ale be held in the Key of G# minor.

Morning Star

Bledington 1/2 A.(AB)⁴



Lads-A-Bunchum



Highland Mary Bampton A (AB)⁴



Morning Star Bledington 1/2 A (AB)⁴



Young Collins

Bledington A (AB)⁴



INTERPRETATION

The various manuscripts and printed sources of the dances offer many alternative interpretations. Shakespeare Morris Men have made a specialty of these dances and we have followed their solutions in many instances. Most of my other information about the dances comes directly or indirectly from Roy Dommett. In Bacon's Handbook of Morris Dancing the information marked (RD) is from Roy Dommett, and (PT) is from Philip Taylor of Shakespeare. The major differences of interpretation are noted below:

Shakespeare: Complete figures have a together-jump every 8 bars only. This jump is sometimes omitted, as in Abraham Brown. Step is like Headington singles, not as described above. Long choruses, 8 or 16 bars, as in typical Cotswold dances.

Roy Dommett: Figures danced only half at a time in most dances, with short choruses (4 or 8 bars) between. Bottoms make a quick turn-out to conclude the first half of In-&-Out Hey (Ditto in repeat).

THE DANCES [Will repeat only the instructions for Abraham Brown.]

Abraham Brown (à la Shakespeare)

FIGURES: Once to Yourself; dance in place; [no *]; whole hey [Continue with A music]; *; half gyp; *; In-&-Out ("Meet") Hey; *; Back-to-Back; *; Spiral Version I; [no *]; Foot Up. N.B.: "*" = Chorus.

[Foot Up music at end is played about 1-1/2 times faster, and the last note somewhat sustained. Good tune for tabor pipe and drum, which were played at Pinewoods by Andy Barrand. Foot Up was left out of Jim's list of figures. Foot Up doesn't travel; dance in place facing musician. Beginning not is unspecified in Jim's notes. Videotape indicates all figures start with a step onto right foot, or a jump followed by step on right. Not everyone did this, but the preponderance of better dancers started stepping right foot, kicking left forward. Tape is from teaching sessions, mistakes are sometimes evident.]

CHORUS: Sidestep, stationary with high waves, free hand down. 4 beats of sidestep with right foot in front, 4 with left foot in front [some of us find it natural to insert a small hop on the off-beat when changing from right to left.] Then half-rounds. [Step on right foot.] Repeat to place. Rounds in repeat are same as first time, that is, everyone turns to their right about 3/4 turn and then circles clockwise, 2nd time returning to place. NO JUMPS except in "Once to Yourself" (turning to face partner with the jump), at the middle of the spiral - [facing in the outbound direction, we have not been using the jump to turn around there, but turn on the next step, stepping with right foot to turn right], and at the very end of the dance.

Abraham Brown

Bidford

A.A(AB)⁴A².A(fast)



Notes for Jim Morrison's Class, Pinewoods English Week, 1985, edited by JS.

>Note: Editorial comments by JS are bracketed thus: []. Jim did not see these comments prior to copying this for 1986 Midwest Morris Ale, so they must be considered unauthorized. -Feb. 17, 1986.

BIDFORD

General Characteristics:

The dances are a mixture of Cotswold and Border Morris styles, and should be danced in as expansive a way as possible. Sides were active in Bidford in 1885-1886, 1906-1914, and from 1956-1964. The last group learned partially from written sources, and partially from local memories of the dancers. Even the first revival (1880's) was partially inspired by outside antiquarian interest, and the dances have long been viewed by purists as "tainted". Nonetheless, the films of the most recent group known to dance in Bidford reveal little in common with the "revival" dancing of that time.

STEPS

- 1) Single step - Strong swing forward on beat, life and swing back on off beat [a snap forward followed by a kind of back-pedaling with the foot].
- 2) Side-step - Feet line up one in front of the other.
- 3) Side-slip - Step-close to one side or the other.
- 4) Capers - Left, right toe, right heel, together. Repeat off other foot. Used in Princess Royal only (though probably in jigs and other uncollected dances as well.)
- 5) Together-Jump - As big as possible. Used to conclude phrase.

HANDS Hankies wave Down and Up on successive beats, hands wide, forward, and not above shoulder height in front, behind buttocks in back for SINGLE STEP. [Vigorously down.] In Together-Jump, hands stay in back until after the second beat when they raise back up [also true in concluding Abraham Brown - hands come back up smoothly with last note of tune, sostenuto.]

In side-step hands are either (1) waved above head, (2) waved at waist level, (3) held stationery at head level. We used options 1 and 3. Hand that's up corresponds to leading foot. Free hand is either down or on hip. Slip-step hands have same options as side-step.

FIGURES

Once-to-Yourself - Facing up, feet together, Jump, turning to face partner. Clash in stick dances.

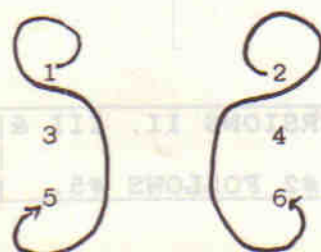
Dance in Place - Facing partner.

Half-Gyp - As in Cotswold dances, e.g., Bampton.

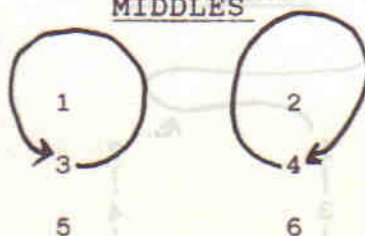
Back-to-Back - As in Cotswold, e.g., Headington.

Whole Hey - First Half:

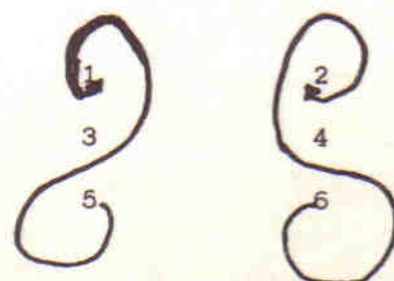
TOPS



MIDDLES



BOTTOMS



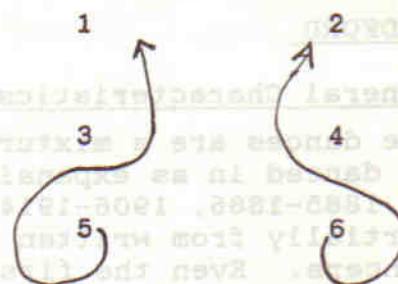
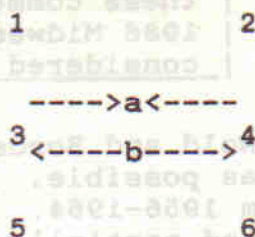
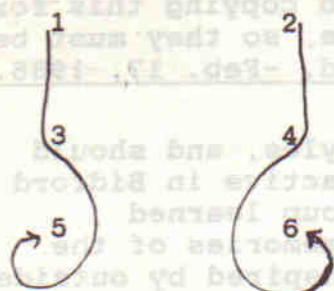
Second half same as first. UP both times for middles.

In & Out Hey [also known as Meet Hey]: - First Half:

TOPS

MIDDLES

BOTTOMS



Middles face each other throughout.
>a< Middles dance in.
 Middles dance out.

Shakespeare: No turn at top.
Dommett: Quick turn at top.

Repeat is the same: i.e., ends reverse roles, as in Whole Hey, so that the Hey is again from the top.

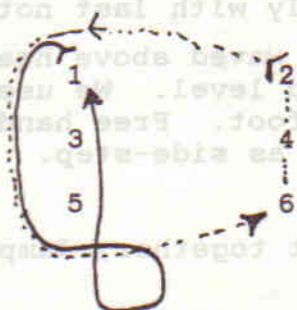
Half-Rounds - Turn out to right, taking two single steps to get into ring. Then dance 1/2 round clockwise [as seen from above looking down] - a big ring. Reverse to come back, except in Abraham Brown, see below.

Spiral Several interpretations. More than one probably right. Side may have made decision whether to return or not based on audience response.

VERSION I

VERSION II

VERSION III



Jump & Turn after 8 bars. #2 leads back on same track to set positions.

No turn in getting back to place, as spiral will straighten things out.

As on film, ca. 1060.

VERSION IV



IN VERSIONS II, III & IV, #2 FOLLOWS #5.

SIXTH ANNUAL MIDWEST MORRIS ALE

May 23 - May 26, 1986

St. Louis, Missouri

Retyped and reprinted (with further corrections) from
5th Annual Midwest Morris Ale Handout
as Reprinted (with corrections) from the American Morris Newsletter,
4(4), 3 (1981)

SOLDIER O.
MORRIS PROCESSIONAL
by Edward L. Stern

Oh, Soldier, Soldier will you marry me,
With your musket, fife and drum?
Oh, how can I marry such a pretty lass as ye,
When I've got no pants to put on?

--Traditional

Music: A(ABB) Aⁿ

Soldier O



I choreographed the Soldier O. Processional (double file version in 1969 for the Chicago Morris Dancers, a group which existed until 1971. It was originally known as "The Chicago Processional", and was danced to the tune "Bobbing Joe" from Bampton. The present tune (above) came into being during the summer of 1972, when many of the Chicago dancers had a reunion at the University of the Pacific Folk Dance Camp (Stockton, CA.). I thought that an American dance should have an American tune, and decided to adapt the song quoted above for the purpose.

The second version (single file) was devised in 1976. Presently, the Minnesota Traditional Morris dancers use the single file variant almost exclusively, except for the purpose of teaching the dance to newcomers. The dance is much more quickly understood in double files, then easily altered to single file.

Steps and Arm Movements

Double Morris Step (sometimes referred to as "4-step" or "4/3 step" or "6/3 step") is the basic 1-2-3-hop with a leg shake on the hop. Arm movement is a low "down-&-up" swing with a small, subdued wrist flick on the last count (do not allow hand to rise above nipple height).

Plain Capers are accompanied by horizontal circles slightly above and in front of the head. R hand clockwise, L hand counterclockwise. In the dance, one actually performs 3 circles (on the first three capers) and a "large circle" on the fourth caper, bringing arms down by sides preparatory to an up-beat flick (with hop) at the end of last measure.

Side Step is open. The foot leading in the line of direction of travel has its toes directed toward the dancer's partner, while the dancer's other foot is perpendicular to the first foot and placed behind it. [There is only one way that this can be accomplished without awkwardness, and that is if the second foot is proceeding heel first.] The side step consists of seven foot-falls and a final hop; it is not stationary, but moves along the line of travel so that the procession is continued, albeit more slowly. Arm movement is four vertical counter-twists at waist height by the hand that is not the leading hand ("twist" implying more wrist than forearm action) with a forward swing of both arms on the final hop, as the body turns to face the line of direction of travel. Partners should maintain eye contact during side step, to the extent possible. [This paragraph has been rewritten - with the hope that it is clearer than the former version.]

n
Music: A(ABB) A

Once to yourself during the first A music: on the last beat of the phrase all hop (odds on R foot, evens on L foot) while swinging arms forward as described under Double Morris step.

Continue with the Long and Short Processionals as described below. Always end with the Long Processional (leader yells out "Capers!" during measure A7 to indicate end of the dance). If the single file version is used, dance may end in a circle.

[NOTE: In the May, 1981, issue of the Smithsonian Magazine, page 118, in an article devoted to the Marlboro, Vermont Ale, it can be seen in the first photograph that those processing - in whatever dance it is - include Garland Dancers who are processing with Garlands. There is no particular reason that we know of why Garland Dancers should not process with Garlands in this dance. Can Bonny Green Garters be done with Garlands?]

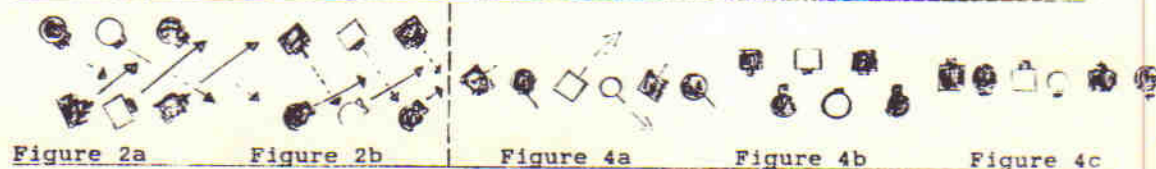
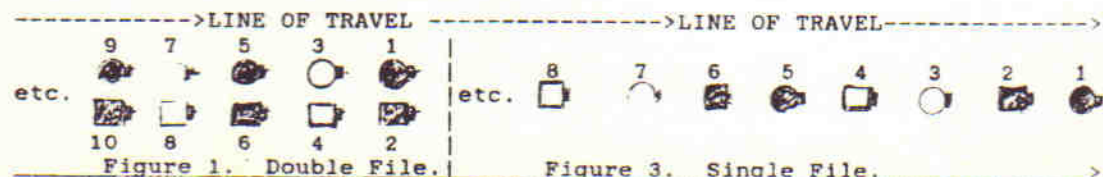
I. Double File (Original) Version.

Pairs of dancers line up facing the top of the set. (Figure 1, below).

<u>Measure</u>	<u>Pattern</u>
A.	Long Processional
1-6	Dance forward 6 Double Morris Steps
7-8	Four Plain Capers in place.
B.	Short Processional
1-2	Cross to the other side of the dance [to the other file or column] using 2 Double Morris Steps, going one position forward, with the even numbered dancers passing in front of the odd numbered dancers (Figure 2a, below).
3-4	Side step, face toward partner, maintaining eye contact.
5-6	Repeat measures B 1-2, this time with the odd numbered dancers passing in front of the even numbered dancers. (Figure 2b, below).
7-8	Side step, face toward partner, maintaining eye contact.
B. 1-8	Short Processional. Repeat Measures B 1-8.
	Repeat Dance from beginning, ad libitum.

II. Single File Version (useful for fewer dancers).

<u>Measure</u>	<u>Pattern</u>
A. 1-8	Same as measures A 1-8, above.
B.	
1-2	Odds move to right side diagonally forward, evens to left using 2 Double Morris Steps (Figure 4a, below).
3-4	Side Step, visually relating to audience beyond the opposite line of dancers, rather than maintaining eye contact with partner (for there is none) (Figure 4b, below).
5-6	Return to single line using 2 Double Morris Steps.
7-8	Side Step, as above (Figure 4c, below).
B. 1-8	Repeat measures B 1-8.
	Repeat dance from beginning, ad libitum.



MASSED DANCES	-	86 MIDWEST WORRIS ALE	-	ST. LOI	MISSOURI
B	Strike butts of stick		HR	Half Rounds	
BB	Back-to-back		L	Left	
CCW	Counterclockwise		OB	Odd Butt Strikes	
CDH	Country Dance Hey		OSS	Open Side Step	
CW	Clockwise		OT	Odd Tip Strikes	
D	Dib (Strike ground with stick)		OY	Once to Yourself	
dbl	Double Step (4-Step)		PC	Plain Caper	
DF	Distinctive Figure (Chorus)		PD	Processional Down	
DR	Dance Round		ptr	Partner	
EB	Even Butt Strikes		PU	Processional Up	
ET	Even Tip Strikes		R	Right	
FU	Foot Up		SS	Side Step	
HC	Half Capers ("Furries"; fore)		T	Strike Tips of Sticks	
HG	Half Gyp		WG	Whole Gyp	
HH	Half Hey		WH	Whole Hey	
HL	Hook Leg		WhR	Whole Rounds	
			WkR	Walk Around (circle)	

SOLDIER O. --Double File. See separate sheet. Note: the term "Counter twist" is not defined therein, but it was described last year on another paper as follows: "Counter twist - Looking along arm from shoulder toward hand, the R hand will move CCW and the L will move CW."

ABRAHAM BROWN. --See separate sheet.

BONNY GREEN GARTERS (Bampton)
 OY; FU; HG; HR; DANCE OFF with (8 bars HC + 8 bars SS) . Notes: no singing; Bampton FU turn in and down at half-way point. No SS before HC. OY begin with Back Step. L foot start for everything.

HIGHLAND MARY (Bampton)
 OY; FU; DF; HG; DF; WG; DF; HR; DF
 DF = SS and HH, repeated; do SS up first in both halves of DF.

STEP AND FETCH HER (Bampton)
 OY; FU; DF; WH; HG; DF; WH; WG; DF; WH; HR; DF; WH
 DF = Cross over with partner (pass R shoulder) using 4 HC and turning CW to face, return (pass right shoulder again) using 4 SS and turning CCW to face at end.

LADS-A-BUNCHUM (Adderbury)
 WkR; FU; DF; BB; DF; PD; DF; PU; DF; DR; DF; WH; DF
 Walk Round replaces OY, is done singing without instruments (a brief note on the accordion to get everyone on key); strike at end.
 DF = stick tapping: the first and third times double (stick held with two hands), the second and fourth times single (stick held with right hand only), and the third and sixth times a high clap. Each DF repeats the appropriate pattern of sticking twice. Odds strike first, then evens. The 'receiving' dancer turns to his (or her) right in high-clap. The way we've been singing this in St. Louis is a slight variation on Bacon's version, and is set forth under the music enclosed. Our amateur researches on the use of the subjunctive indicates that illiterate and semi-literate folks are more apt to use it than those with a lot of book-learning. Our sample is 3.

MORNING STAR (Bledington)
 OY; FU; DF; HG; DF; WG; DF; DF
 Note - This dance is identical to Idbury Hill, only the tune is different.
 DF = SS (R), dbl, SS (L), HL; then HH. Repeat.

YOUNG COLLINS (Bledington)
 Sequence as in Morning Star. DF = |DDD-|BBB-|DDD-|TTT-| then HH.
 Repeat. Dipping is done with Butt. HR move round 2 places, not half-way; strike with opposites.

WALTZING MATILDA (Fieldtown)
 OY; FU; DF; HG; DF; BB; DF; HR; DF
 DF is a variation of the DF in Balance the Straw.

Counts:	1	2	3	4	1	2	3	4
DF =	D	-	D	-	T(forehand)	-	T(backhand)	-
	D	-	D	-	Toss	Catch	-	T(forehand)*

*This is according to last year's notes by Ed Stern. Some of us seem to prefer a backhand smack there. We will standardize, for the purpose of the Ale, on Last Year's Notes.

Notes: Dipping is done with the butt, exactly as in Balance the Straw. "Toss" and "Catch" mean: immediately after the second D throw your stick gently, keeping in vertical in the air (perpendicular to the ground) to your ptr so that you exchange sticks; catch stick on Count 1 of measure 4. This is particularly effective if on the last DF the musicians cease playing, except on the HH, and on the last bit of DF sticking, the first two lines of the chorus to Waltzing Matilda is sung. A further refinement: The musicians play the tune once at the outset (before OY) at a draggy, schmaltzy tempo, as if the tune were to be sung.

CONSTANT BILLY (Headington)

OY; FU; DF; WH; DF; CO; DF; BB; DF

FU = Up & Back twice, facing front.

DF = Sticking & half hey, repeated. Sticking is for short doublesticks.

We have an abundance of these in St. Louis, cut for a workshop. Alternately, this can be done without sticks, handclapping.

Sticking with double sticks:

| F - R - | F - L - | F - R - | L - R - |

GETTING UPSTAIRS (Hinton) - as learned by D. Shewmaker from Alistair Brown.

OY; FU; DF; BB; DF; SET STRAIGHT; DF; SHOW OUT

DF = Handclapping & Half Hey, repeated. Hey is peculiar. See below.

Handclapping, with handkerchiefs:

| F F F - | F F R - | F F F - | F F L - |

Single step throughout, except on hey, which is a sort of open side step; outside foot lead. Like Fieldtown dances, the inside foot gives a hop on the off-beat before the step to get the dancers moving at the start of each figure. On this hop the arms, which are already up with elbows bent and out at the sides, go up just a little, for accent. Jump at end of each half of each figure.

Arm movements with handkerchiefs:

Handkerchiefs are down-&-up on FU & SET STRAIGHT, but hands do not go higher than top of head - a kind of momentary Charles Atlas macho pose; big waves on BB and SHOW OUT and on HEY, but again, hands do not go higher than top of head. In the down-&-up movement used with FU and SET STRAIGHT, there is a pause in the arm movements on Count 6 followed by a flick, a quick, slight twitch of the wrist, first back & then forward, with the arms hanging loosely at the sides, on Count 7 before bringing the arms and handkerchiefs back up again with the jump on Count 8. Each 1/2 figure finishes with a jump (regardless of what the arms and handkerchiefs have been doing) at which time the handkerchiefs go up, to assume the momentary macho pose referred to. OY provides step & jump on final counts for handkerchiefs to get up, so that they can come down on first count of FU.

Arms & Handkerchiefs, down-&-up, FU & SET STRAIGHT:

1	2	3	4	5	6	7	8
D	& U	& D	& U	& D	& Hold D	& Flick wrist	& U &

Arms & Handkerchiefs, big waves, HEY, BB, SHOW OUT:

Big waves, reaching down and back and front and up, finishing with arms up, elbows bent, on jump on eighth count. The arms circle at the sides seven times. Arms no higher than head, ever.

HEY: #1 & #2 dance with OSS to foot of set, moving straight down from initial position without turns and facing each other. #3 & #4 back out from their positions, and dance with OSS to positions vacated by #1 & #2, without turns, facing each other. #5 & #6 dance together (nose-to-nose) and then dance with OSS to positions vacated by #3 & #4, respectively, again, without turns and while facing each other. While #'s 3, 4, 5 & 6 are doing these moves, #'s 1 & 2 will pass down the middle of the set dancing in front of #'s 3 & 4 and behind #'s 5 & 6. The entire figure has the feeling of trying to operate a pocket sliding door. After more handclapping, #1 & #2 return to place, following the same way they came; however now #5 & #6 will back out before heading to their original positions, while #3 & #4 will dance to the middle (nose-to-nose) before dancing to their original positions. The traveling side step (OSS) is energetic, a kind of gallop, with the hindmost foot being picked up high. Sidestepping, the handkerchiefs are waved (windmills), reaching back and down, front and up, to finish each measure with a jump, when the hands return to the macho position referred to above.

OY: Step & jump in place facing front on last counts of measure.

FU: Hop on initial off-beat as mentioned above; in place, doesn't travel; face down for second half. Turn out after the first jump to face down; use second jump to turn one-quarter to face partner across set. BB: Nothing unusual here. SET STRAIGHT: Dance into middle (one step gets you there) as though passing right shoulders with partner, but form a straight line. The tendency is to want to continue doing big waves with the handkerchiefs: the arms here are down-&-up, with the hold and flick referred to above. On the hop on the off-beat starting the second half of the figure, everyone scoots to his or her right, passing back-to-back and butt-to-butt - real close, to reform the line and continue single stepping in place; begin backing up to place on count 6 (the flick may get lost in the process), jumping on last count in place, facing partner. SHOW OUT: pass right shoulders, & keep going straight (Move it!) until eighth count, jump on eighth count; turn around to right, go straight home passing left shoulders, jumping on eighth count to face up, ending with the arms in the air, facing front. Go through the audience, or v- to it. Wake it up. Might be done in long lines, possibly as a good nce for a street parade.

POSTSCRIPT TO THE FEBRUARY 14, 1986 LETTER:

Happy St. Patrick's Day.

It has taken us longer to get this all written and bundled up than we thought it would. We will begin on the next letter immediately, so that it will be ready by whenever.

Since starting this letter we have heard from a number of other teams. Little Rock has a previous commitment - an annual festival that the dancers there were part of from the beginning, and don't feel they can abandon. Perhaps they can send us one or two of their number, nonetheless. Briar Rose & Magnolia Morris also have a previous commitment, but suggest the possibility of an "All Star" team, composed of members of various teams. Any stray dancers are, of course, welcome, and will find ways to participate fully. A card from Shambles arrived today (February 28), confirming an earlier telephone call.

We don't see an especial need at this time to get out a letter requesting information about workshops. Send us a postcard or what you will with your suggestions & requests, both as to what should be taught on Sunday morning and who should teach it. Music must also be provided for workshops. If you feel competent to teach, say so. This extends not only to Cotswold Morris traditions, but to other traditions as well. We would like to know who is available as medical personnel: doctors, nurses, nurse practitioners, people with first aid training, etc. We would like to know if any of the teams bringing Morris Support personnel have a good idea as how best those people could be made use of by the Ale as a whole, and not simply as part of the particular teams. Please write or call.

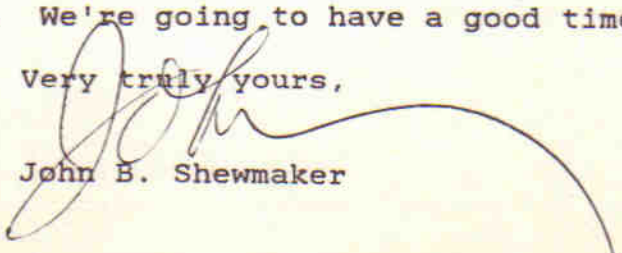
Whether or not we get out another letter to all and sundry before the end of April, everyone receiving this letter (regardless of their present intentions) should definitely be getting another letter no later than the end of the first week of May, containing registration forms, which will ask all sorts of questions about food preferences, tenting vs. cabins, etc. We will expect these forms to be returned with great promptness, together with whatever payment is indicated. Upon the return of the registration forms, we will mail a confirmation of receipt, together with instructions for finding camp, dealing with St. Louis, avoiding its unsavory parts, schedules of events, and whatever we have together at that point.

Please remember, and remind your teammates, that anyone who is considering flying to St. Louis should consider supersaver tickets, that these tickets are sold on a limited basis, that they must be gotten, generally, no later than a month before departure, and paid for when ordered. So, to those who might fly, make your reservations NOW, as by April it may be too late. These things have a way of slipping by people. Supersaver tickets are often less than half the cost of a regular fare. (\$98 to Minneapolis Round Trip vs. \$270 regular fare.) A lot of airlines use St. Louis. Shop around.

One other thing: Please, no pets at the Ale. We simply have no space for dogs. No exceptions. (There are dogs on the grounds - it's their turf.)

Thanks for your patience & interest. We're going to have a good time.

Very truly yours,


John B. Shewmaker