

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) A

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

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).

Measure Pattern

- 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).

Measure Pattern

- 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.

----->LINE OF TRAVEL----->LINE OF TRAVEL----->

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)

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

CORRECTIONS TO MASSED DANCES, 1986 MIDWEST MORRIS ALE, ST. LOUIS, MISSOURI
April 29, 1986

Please put these corrections with the original sent earlier, or even better, make the corrections on the originals where possible. Nothing is so persistent as printed errors.

Soldier O! From Ed Stern, the author of Soldier O!:

"Although I think I like the clarification about the arm motions, I am afraid that you got the footwork exactly backwards. As "clarified" it is what I would call a CLOSED side step, not open as stated in the original. At no time should any dancer have either heel proceeding toward the line of travel. May I suggest the following reclarification:

"Side-step: The foot closest to your partner has its toe directed toward them, and you are looking at them, while your other foot is perpendicular to and placed behind the first (toe toward the line of travel). When in this position, the foot in back is that of the leading hip, i.e. toward the line of travel. The side step consists of seven...." [at this point continue as revised.]

"In case this is not clear, let me try to explain it another way: To begin with, define the outside foot as Left for the odd file and Right for the even file (inside foot is the other one). The Long Processional and the Short Processional both begin by stepping onto this original outside foot, as also does the first Side Step. This is the foot with its toe pointed toward your partner during the Side Step, and it takes weight on counts 1, 3, 5, 7; hop on count 8. At this point your original inside hip is toward the head of the set, and the original inside foot is behind with its toe also pointed toward the top of the set; it takes weight on counts 2, 4, 6. The second half of the Short Processional is done mirror image to the first half, thus uses opposite footwork (Bars 5-8).

"When doing the dance if care is taken to do all the Double Steps with hops at the end, etc., it is hard to go wrong. Start at the beginning of the dance and walk it through. If there is still any misunderstanding, give me a call (612)-379-8318."

Ed also pointed out that we erred in identifying, on the music, that the dance is one of those of the "Minneapolis on Mississippi" tradition. It is not, of course, and we regret the error.

Also, the music ending "2" occurs only at the end of the very final "A".

Lads-a-Bunchum

The double sticking is first and fourth times, the single sticking is second and fifth times, and the high clap is third and sixth times. The pattern is, therefore, double sticking, single sticking, high-clap, repeated.

Morning Star & Young Collins

HR was omitted, instead of what is shown, it should read:

OY; FU; DF; HG; DF; WG; DF; HR; DF

Waltzing Matilda

The strike after the toss is backhand.

Abraham Brown