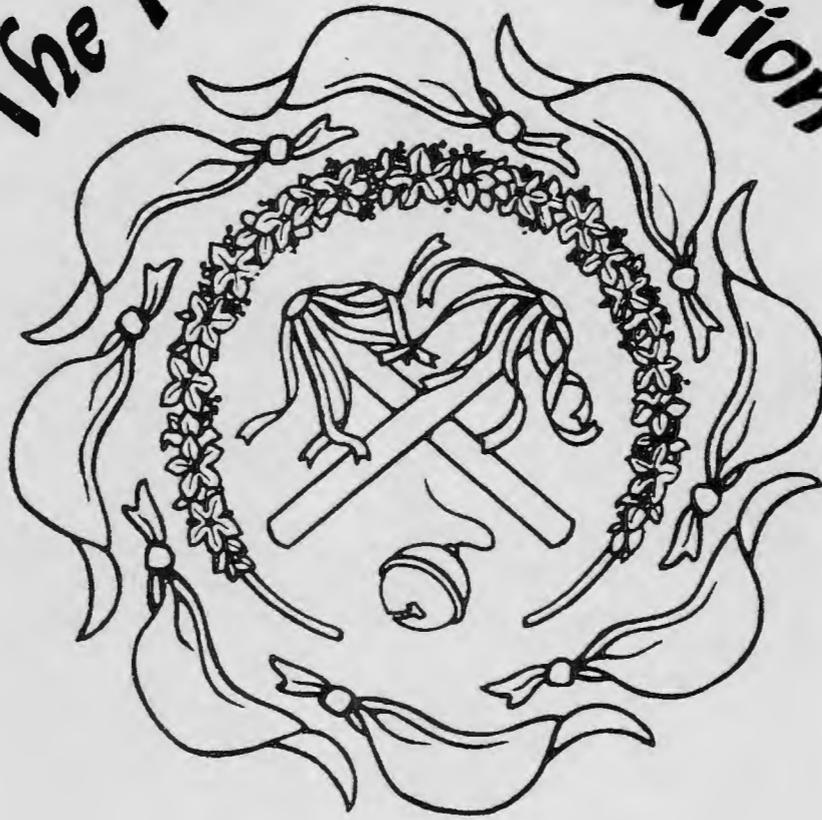


The Morris Federation



Newsletter

Summer 1999

Important Information

TO ALL BAG(WOMEN), SECRETARIES AND SUCHLIKE

One of the common complaints we get from the average Morris dancer in the street is that they know nothing about the Federation and what it is doing. Some don't even know if their side belongs. This usually turns out to be because the person in their club who received the MF communication doesn't pass any of it on.

PLEASE, PLEASE, PLEASE don't be guilty of this. There is no excuse now that we have included a SUMMARY SHEET. You can photocopy this and distribute it to all your members. This can save you the time and hassle of verbally telling everyone what is in the Newsletter. However it is not a substitute for handing the Newsletter around or making it available during practice. Remember DON'T KEEP THE INFORMATION TO YOURSELF.

MEMBERS' MANUAL

All members of the Federation should have a copy of the MF Members' Manual. This contains a lot of material that members may need to refer to from time to time. If you have misplaced the free copy sent to you when you joined, a replacement (or additional copies) can be purchased from the MF Secretary at the cost of 3.50 (+ 50p p&p) each.

Cheques payable to The Morris Federation, please.

ADVERTISING

The Morris Federation will distribute enclosures with the Newsletter or other circulars and items of advertising relevant to commercial products. A fee is charged to the advertiser for this service. However, this should not be taken to mean that The Morris Federation necessarily endorses the product.

Enquiries concerning any form of advertising through the Morris Federation should be addressed to the MF Publicity Officer.

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Presidents' Prologue

I recently went to the New England Festival of Folk Arts near Boston US. Apart from seeing what an American Festival was like, my prime purpose was to watch some of the American Morris teams. There were three teams every hour who danced for the hour- so over two days there were some 30 teams dancing and I managed to see about 20 of them. Most of the teams danced in the style of Cotswold, there were about 5 sword teams, and unfortunately I missed the three north west teams! There were several teams of younger people, and I was impressed by one in particular - Mulberry Morris from Brookline MA. They managed to look as though they were enjoying themselves, while at the same time managing the intricacies of the back steps and cross steps.

But watching them do this, led me to realise that what was missing for me from the overall display of the teams dancing in Cotswold style, was the distinction in the foot work between one tradition and another. Now I am not saying that the Americans in general (or even the teams I saw) weren't making distinction between different traditions, but I do like a good display of footwork (!), and none had stood out for me until I saw Mulberry.

I then went to Hastings Jack in the Green, and purposefully watched the display there. And again, while I didn't watch every body, having started to look for clear distinctive footwork, I didn't feel that there were many good examples of that (although there were without doubt some very good displays.)

This reminded me of a concern I have had, when asking English teams what tradition they do, that some have proceeded to run off a list of ten or so, that they regularly do. Whilst the figures and the

choruses may look different, the foot work is at risk of becoming an amorphous Morris step with little distinction between the dance traditions. At other times I have seen dances done, minus the hook legs and galleys because " they were too awkward to do ".



Now we all recognise that the dances grow and develop, and more teams now declare themselves as dancing " in the style of" rather than stating that a dance is as it was danced 100 years ago. And that completely "new traditions" are developed "in the style of Cotswold dancing " (Amphill by Redbournstoke Morris being one), but I feel that it would be disappointing if we lose the distinct-

iveness of the footwork from the traditions that we have. It might even be to the point that the people teaching the dances are teaching what they were taught in their own team- perhaps not realising that the dance instruction has accommodated to the dancers ability, rather than the other way round.

And I also wonder how this might relate to the other styles of dancing - Northwest, Molly, or Border. Rapper, I think, is moving the other way from having an amorphous Rapper step, to putting distinctive style back into the dances. But it would be interesting to hear what you have to say about this, whether you share the same concerns, or whether you have a different perspective.

Dance well and prosper

Janet Dowling

Editorial

Well, another bumper edition this time. For those of you who sent articles some time ago, and were beginning to think they would never see the light of day, apologies for the delay in publication. I am not often in the happy position of having too many articles submitted at any one time. However, anything which is sent will eventually find its way onto these pages.

Lots to report this quarter, Janet Dowling begins with news of the New England Festival of Folk Arts which she visited in April in Boston. Followed by Hastings Jack in the Green, and discusses Morris traditions and the development of the dance.

Beth Neill reminds you that there are several vacancies on the committee to be elected at the next AGM, and emphasises that in fact, all committee posts are available for re-election, if there is anyone you would like to propose. A new inclusion in the Members Manual about how to generate a constitution, following enquiries which have been received. More details about the Yearbook, and feedback requested on the new slimline directory. Beth continues with an update on the Nine Daies Wonder, and a report on the Ring ARM meeting held in March. There is also a request to help trace a Musician from "Twyford Morris" from around 1992.

Rhian Collinson reports on the Raglan Workshop held in March, hosted by Ditchling Morris.

Lynn Rogers reports on a Workshop she attended in March, organised by the Morris Ring Archive Group entitled "The Preservation of Modern Archives"

Lynne also includes a Job description for the post of Archive Officer.

Morris in the Media Janet Dowling reports on the latest sightings of Morris and publicity received.

Jethro Anderson discusses May Day, and the "new traditions", and invites your comments. He also has reminders for you about the AGM, don't forget to book soon if you have not already done so. Workshop news, two are planned for the Autumn, both on November 20th, one is a Clog Stepping workshop in Kendal hosted by Westmoreland Step and Clog, and the other a Border workshop hosted by Oyster Morris in Canterbury; also planned but not finalised is a Cotswold Foreman's weekend for November/December.

William Kimber, 100th Anniversary CD to mark the meeting of Cecil Sharp and the Headington Quarry Morris Dancers.

Key Figures in the History of the Morris, this occasional series this time focuses on Russell Wortley, dancer, musician and researcher with special interest in the areas of East Anglia and the Welsh Borders.

Many thanks to our other contributors, Chris Bartram, for the Music Review, Topic Archive Series of the Traditional Music of the British Isles, volumes 9 and 16. Linda Hewing of The Green Velvet Outlaws, for The Radio Experience, and Ray Henderson of Rampant Rooster for his account of their visit to the 4th Bray International Festival of Music and Dance.

Last piece of news, please note my change of address, detailed on the back of this issue, which will be effective from 3rd July 1999.

Wishing you all a great summer,

Jude Nancarrow.

General

Quite a lot to say this time. Firstly, we want to have some new faces on the committee - for various reasons there will be more than one vacancy this year at the AGM and we are looking for people to fill the posts. See the Spring Newsletter for Job descriptions for President and Secretary! It should be emphasised that ALL posts are available if people should wish to stand - if you think you'd like to try any of the positions then get someone to propose you!

We would really like to get proposals for all posts by the official deadline of 6 weeks before the AGM - that's the middle of August (14th) - so get your nominations in soon. Remember to ensure that you have a seconder as well as a proposer! That gives me time to get all the paperwork done and teams to have a think about voting, should there be a choice. Please note that if nominations are received in this way, then there will be no need or opportunity for last minute entries.

Please note that the AGM for the year 2000 will be held over the weekend of 30 September - 1 October. The hosts for that event found a venue too good to turn down so the proposed date has been altered. Put it in your next-year's diary now!

On a different aspect, we have had several enquiries about how to generate a constitution for your team. This arises in some cases as a team folds or splits up and realises they don't know what to do about the kit, the money etc! So from now on I will be including some guidelines with the Members Manual which is sent

out to all new Members. We know that many teams out there already have a perfectly satisfactory constitution (or don't find the need for one in their system!) so will not circulate these to all members - but if any teams do wish to get a copy then contact me.

We had a few puzzled enquiries about the "yearbook". The original idea we came up with was for there to be just two copies (not one for each team!) - one for the MF archive and the other to travel around events. The deadline of this summer was probably unrealistic - so please keep the photos and texts rolling in till the end of this year, 1999. Bring them to the AGM and hand them over in person!



Some of you may have noticed that the county table doesn't list the county where you practice; I experienced major problems in trying to "sort" the directory (blame my computer upgrade) and in the end resorted to using the address file - forgetting as I did so that the correspondent may not live where you practise (I used to live in Kent and team met in Berkshire). So please trust the directory! The Combined County listing - a copy of which should come with this newsletter - has also got it right.

Finally - please can we have feedback on the neater directory - I find it a lot easier to send out and think it looks more "professional" - how do you, the users, like it?

Nine Daies Wonder - a briefing note:

The Globe theatre in London will not be available for the event- a pity!. The organisers hope to present Chris Harris's "Kemp's Jig" in at least one location. They are planning to cover no more than 20 dancers over the whole route but others should get in touch with the organisers if you want to do part of it. Dates are from 15 to 23 April 2000.

Contact John Tarling on 01279 861146 or at 27 Milwards, Harlow, Essex CM19 4SG. As soon as possible - their deadline is really the end of April 1999 but you might sneak in a few days late.



ing Day at Headington and helping to set in motion an interest that is with us all today - Headington themselves do not want to be inundated with teams but many Ring teams will be dancing to acknowledge the event; some interesting

debate about how some members present were absolutely sure which dances were noted down by Cecil since no-one present dates back that far and his own records are a little thin on detail! (For the record, it is generally taken that he saw Laudnum Bunches on Boxing day and he noted

down a further 5 dances the following day).

Ring ARM - March 1999

I attended this as an observer on behalf of MF. Interesting experience. It was a full day long with a break for lunch - just a different format - and it is only attended by 2 representatives per team - unlike our rather less formal system. It did seem to be quite well attended. It is inevitably a little different in structure in that, for example, there are reports by area reps (who have satellite meetings before the overall meeting takes place).

Many of the topics were similar - insurance (they are proposing raising the public liability cover to £5 million, which we have had for some years). They are concerned about how to store and archive such items as costume - at the moment the items they have are housed in two members houses. We are bound to hit the same problem soon.

There was discussion about how to recognise the centenary of Cecil Sharp spending his Box-

There was a lot of discussion about how to approach the existence of those Ring sides who can only survive by including women in their membership - as musicians. Feelings are mixed on this - some members feel that it is then unfair not to include the musicians at all events, others feel that for Ring events (as at present) the team should find another musician. The Ring Squire was left to do a little research into the extent of the "problem" and to take it back to the membership.

Help wanted

A researcher is trying to track the last known location of a historic clay pipe and the link has been traced to the (female) musician of "Twyford Morris" around 1992. So far all our records show a blank for this team - does anyone know anything of them? If so, please contact Graham on 01727 853951

Beth Neill

Notation

Those of you who have read previous articles of mine will know that I am extremely enthusiastic about Raglan as a "Cotswold" style of dance. In March I was very pleased to have the chance to go to the Federation's Raglan workshop, hosted by Ditchling Morris.

The event was extremely well attended and provided an opportunity to catch up with old friends and make new ones. The dancing was jointly led by Gary O'Mahoney, a long-serving member of Bantam Cocks Morrismen who were the originators of Raglan, and John Bacon of Ditchling, a team who have danced Raglan for a number of years. One of the many pleasures of the day was the interplay between these two.

The day started with Gary teaching the basic stepping pattern of "step, hop, step, step, step, hop" called the triple step. It is danced across the phrasing of the music, making it quite a challenge for those who are used to a pattern of steps that fit snugly within a bar of a tune. Quite a lot of time was devoted to helping the dancers gain confidence with the triple step sequence as done in many of the set dance figures. From stepping we progressed to figures and then a stick dance. Gary gave a very firm stylistic lead which we tried our best to follow, encouraged by the music of Carolyn O'Mahoney.

During the day Gary and John taught a number of set dances and jigs, supplementing their own demonstrations with video clips of performances by Bantam Cocks and Hammersmith. It was interesting to see some of the stylistic differences that have evolved as teams develop their own dances.

Ditchling were excellent hosts. There were

huge quantities of good food. Not only was lunch provided but also a substantial afternoon tea. It was just as well that there was more than enough opportunity to dance off some of the culinary excesses.

It was quite a challenging day of dancing but it looked as though the participants got a lot out of it. Certainly I had a wonderful time. Gary became enthusiastic about teaching Raglan to more people and John was justifiably pleased that the day had been such an obvious success.

Rhian Collinson



Come Dancing...
...Strictly not ballroom!

Learn some lively English dances with Old Palace Clog, a thriving women's dance team.



We practise Thursday evenings but phone first, we might be dancing out instead, at South Norwood United Reformed Church Hall, Cobden Road, SE25

- ◆ Complete beginners welcome
- ◆ Wear trainers / comfortable shoes
- ◆ Refreshments provided

We perform at lots of events (local & away) and have loads of fun.

For more information or details of our weekly classes or future workshops.

Call Mary on 0181 656 3399

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CROYDON

Events

So the summer has arrived at last— though Pigsty's Friday evening pub tours have been very cold so far. Our first dance out each year is on the last Saturday in April when, with all of the local display teams in Bristol, we dance in the City centre. However, I'm sure unconsciously we view this as merely a warm up for the dancing on May Day. Pigsty traditionally (well for the last 12 years) joined Rag Morris, Winterbourne Down and others to dance at first light. Nothing unusual there you may think— many of you will also dance at some unearthly hour on My morning, warming yourselves form coffee flasks and hip flasks – or even welcoming the sun with Tequila Sunrise or Bucks Fizz. My question is: from where does this “tradition” of Morris dancing at dawn on May Day come? I know when I started dancing in the seventies it was not a widespread practice in the East midlands – though I believe my old team may now have taken it up. It seems to me that, apart from a few particular instances, for example Oxford City (?) dancing as part of the jollity accompanying the morning singing at Magdalene College , it is a ‘new’ tradition or fashion and yet very widespread. Furthermore, for those of you who do get up at an hour which normally occurs only once a day, it is a very important ritual— one that we are very loathe to miss. Why?

May Day was also the first Saturday in May this year – so for the second time in six years the Bristol Jack in the Green appeared on May Day itself. Historically a Bristol Jack travelled in the other direction and was a frame covered in tatters – when it was revived, inspired by the Hastings event, it was decided that it should be covered in greenery. So we have a revival of an ‘elaborate excuse for cadging’ where the collection of cash would have been the main point - no longer carried by chimney sweeps but by dancers in green rags. My point is that although I know that there is little or no historical justification for the juxtaposition of a Jack in the Green

and the imagery of the Green Man – the effect is not only something very powerful for me as a participant, but also immediately recognisable by passers-by. One onlooker swore that they saw such a thing in Bristol as a child – yet our researches show that this is highly unlikely.

So just as Morris Dancing on May morning and the association of our Jacks in the Green with nature spirits appear to be venerable and ancient practices, we know they are not and yet both of these things must answer some deep seated desires in us as we unfailingly and increasingly answer their call year on year. Comments please – but preferably without mentioning the P(agan) word.

AGM

If you haven't yet booked for this year's AGM – then do so soon. Mortimer's have a wonderful weekend lined up in Nottingham and its environs. The venue is within very easy reach of the motorway system and Nottingham's location makes it within a three hour drive from the majority of the teams in the Federation. Tours will be both in the city centre and outside and the Saturday evening's dance promises to be a belter. Which reminds me... must post off my booking form.

Workshop Notes

November 20th – Clog Stepping workshop in Kendal hosted by Westmoreland Step and Clog, Chris Coe will be teaching the Westmoreland steps of Norman Robinson, though not difficult, this session will be unsuitable as an introduction to clog dancing. On the same day in Canterbury will be a Border workshop hosted by Oyster Morris, and taught by John Lewis of Great Western. There is also likely to be a Cotswold Foreman's weekend instructional in Warwickshire in late November/early December.

Jethro Anderson

Morris Federation Events Diary June to September '99

02-Jun-99	Hook Eagle Morris Men	Day of Dance	Lord Denby, N. Wamborough	with Pilgrim
04-Jun-99	Witchmen Rainbow Morris Shrewsbury Morris Dancer Three Shires	Clitheroe Folk Festival Scarborough Favre Shrewsbury Morris Extravaganza Yorkshire Coast Favre	Clitheroe, Lancs Scarborough Shrewsbury Scarborough	with guest teams
05-Jun-99	Daisy Roots Maldon Greenjackets Sarum Morris	Arundel Tour Blackwater Morris Day Salisbury Festival	Arundel, Kent Salisbury	10:30 with Calceto Morris 20 visiting teams
06-Jun-99	Daisy Roots	Ypres Castle	Rye, E Sussex	12:30 with Mad Jacks Morris
11-Jun-99	Hertfordshire Holly Hurst Morris People (Hum Sarum Morris Wild Hunt	Wimbome Festival Wimbome Festival Wimbome Festival Wimbome Festival	Wimbome Wimbore, Dorset Wimbome, Dorset Wimbome	
12-Jun-99	Rainbow Morris	Beer Launch	Skipton	with Flag Crackers
18-Jun-99	Pigsty Morris Ironmen & Severn Gilders Maybe Morris	Beetlecrushers Weekend Iron Men and Severn G Summer To Maybe Weekend of Dance	Priddy, Somerset Shropshire Onslow Arms, Loxwood	with Rampant Rooster, Sompthing, Red Stags etc
	Raise the Dust Witchmen	Middlewich Folk Festival Middlewick Folk Festival	Middlewich, Cheshire Middlewick	
19-Jun-99	Rainbow Morris Acorn Morris Three Spires Morris Ironmen & Severn Gilders	Acom Morris 21st Acorn Morris 21st Birthday Lichfield Fol Festival Shrewsbury Camival	York York City Centre Lichfield Shrewsbury	with Acom Morris
20-Jun-99	Motley Morris Shrewsbury Morris Dancer Owswick Morris	Austin 7 Owners Club Hawkestone Park Follies Towersey Village Fete	Bowl Water Hawkestone, N Shropshire Towersey, Oxon	12:00
21-Jun-99	Hook Eagle Morris Men	Solstice Picnic	King John's Castle, Odiham	with Jackstraws
24-Jun-99	Hurst Morris People (Hum	Walking Tour of Henley	Henley-on-Thames	20:00
26-Jun-99	Daisy Roots Motley Morris	Hastings Tour Hastings Tour	Hastings, E Sussex Hastings Old Town	with Mad Jacks and others with Dasiy Roots & Mad Jacks
	Hertfordshire Holly Hurst Morris People (Hum Ripon City Morris Dancers	Hertfordshire Holly 20th Anniversa Hurst Horse Show Ripon Morris Weekend	Hertford Hurst Ripon	12:30
27-Jun-99	Sarum Morris Rainbow Morris	Andover Lions Show Broughton Hall Game Fair	Andover, Hants	
28-Jun-99	Maldon Greenjackets	Leigh-on-Sea Folk Festival	Leigh-on-Sea, Essex	
02-Jul-99	Pigsty Morris	Pigsty Weekend of Dance	Tours in Bristol on Saturday	10:00 with Mad Jacks, Hart and Sole etc
03-Jul-99	Somerset Maids Morris Ironmen & Severn Gilders Three Shires Raise the Dust Kesteven Morris	Somerset Maids 25th Anniversary Ironbridge Tour Kiveton Camival N Wales Bluegrass Festival Sudbury Hall Day of Dance	Keynsham, BATH Ironbridge, Shropshire Kiveton, Rotherham Sudbury Hall	phone 0117 9869544 with Crendon Morris
04-Jul-99	Ripon City Morris Dancers		Hidden Gardens of Helperby	
	Three Shires	Display	Abbeyle Industrial Hamlet, Sheffield	10:00
	Owswick Morris Hertfordshire Holly Witchmen	Hook Norton Beer Festival Wheatsheaf Folk Day Ely Folk Festival	Hook Norton, Oxon Harlton, Cambs Ely, Cambs	
09-Jul-99	Ironmen & Severn Gilders	Sarum Morris	Salisbury	
10-Jul-99	Rainbow Morris Three Spires Morris	Bradford Festival Mediaeval Market	Lichfield (Cathedral Close)	
	Sarum Morris	Sarum Tour	Salisbury, Romsey	with Iron Men, Wolfshead and Vixen, Hook Eagle
11-Jul-99	Maldon Greenjackets Sarum Morris	Alive and Kicking Picnic Sarum Tour	Hythe Quay Stonehenge, Bridge Inn Woodford	with Iron Men, Wolfshead and Vixen, Hook Eagle
16-Jul-99	Ironmen & Severn Gilders Crook Morris	Crook Morris Weekend Crook Weekend of Dance	Troutbeck, Lake District Lake District	Massed Morris in Kirkby Lonsdale on Sunday
	Hertfordshire Holly Poacher Morris	Harwich Folk Festival Boultham Summer Fair	Harwich Boultham	
17-Jul-99	Hertfordshire Holly	Harwich MM Summer Celebs	Bradfield, Harwich	
20-Jul-99	Kesteven Morris	International Folk Festival	Issoire, France	

22-Jul-99	Redbornstoke Morris	Toddington Tour	8 Pubs in Toddington Beds	with guest teams
23-Jul-99	Three Shires Witchmen	Durham Folk Party Warwick Folk Festival	Durham Warwick	
25-Jul-99	Three Shires Redbornstoke Morris	Durham Folk Party Redbornstoke Weekend	Durham Luton, Silsoe	
30-Jul-99	Owlswick Morris	Owlswick Holiday	Eyendorf, Germany	Guests of Akkordeon Orchester, Gartstorf
31-Jul-99	Ripon City Morris Dancers	St Winfred's Procession	Ripon	
01-Aug-99	Sarum Morris	Sidmouth Folk Festival	Sidmouth, Devon	
06-Aug-99	Sarum Morris Raise the Dust Witchmen	Bray Festival of Dance and Music Broadstairs Folk Festival Broadstairs Folk Festival	Bray, Eire Broadstairs Broadstairs	
08-Aug-99	Motley Morris	Broadstairs Folk Festival	Broadstairs	
14-Aug-99	Wild Hunt	Selsdon Forestry Fair	Selsdon, Surrey	
20-Aug-99	Witchmen	Whitby Folk Festival	Whitby, N Yorks	
21-Aug-99	Motley Morris	Whitby Folk Festival	Whitby	
22-Aug-99	Ripon City Morris Dancers	Flower Festival	Luchon, France	
28-Aug-99	Poacher Morris	Alford Bank Holiday Weekend	Alford	
30-Aug-99	Wild Hunt Motley Morris	Environmental Fair Heritage Festival	Carshalton, Surrey Maidstone	
03-Sep-99	Daisy Roots	Eastbourne Tour	Eastbourne Old Town	with Long Man Morris
04-Sep-99	Hook Eagle Morris Men Shrewsbury Morris Dancer	Border Bash Town Displays	Basing House (in pm) Whitchurch, Shropshire	
11-Sep-99	Hurst Morris People (Hum)	Henley Agricultural Show	Hambledon	
18-Sep-99	Daisy Roots Pigsty Morris	Daisy Roots Weekend Old Palace Clog w/e	Hastings and Rye Croydon	
19-Sep-99	Motley Morris	Autumn Equinox	Rose & Crown, Halstead	12:30 with Loose Women and other teams
	Three Shires	Rufford Afternoon of Dance	Rufford Park	14:00

Notes from the Events Officer.

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AGM

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Workshop Notes.

Two workshops have been planned and finalised for the Autumn. They will both be on the same day – November 20th. I doubt however that there will be any clashes of interest between the two events. One will be a Clog Stepping workshop in Kendal hosted by Westmoreland Step & Clog. Chris Coe, who many of you know as a singer and musician, will be teaching the Westmoreland steps of Norman Robinson – this workshop, though not difficult will not be suitable as an introduction to clog dancing.

The other workshop will be in the Canterbury area, hosted by Oyster Morris, and will be the long promised Border workshop taught by John Lewis of Great Western. John has a number of dances for varying numbers of dancers and his annual workshop that he runs in Exeter is a favourite of mine. It is also likely that we will hold a Cotswold Foreman's weekend instructional somewhere in deepest Warwickshire in late November or early December.

DEVON Sidmouth

45th International
Festival of Folk Arts
30th July - 6th August 1999



Swords at Sidmouth

Saturday 31st July 1999

Join in the action at Sidmouth by taking part in the sword tour

In 1997, a new event, especially for rapper and longsword dancers, was started at Sidmouth. This has now become a firm fixture in the programme, as an informal get together for any sword team who wants to join in.

It starts at 6pm on the Esplanade, centred around the York Steps. After a display there, there'll be an informal tour round Sidmouth, finishing in one of the local pubs. Andrew Kennedy will be co-ordinating it, building on the success of the last two years.

So, if your rapper or longsword team is interested in joining in this sword extravaganza at the 45th Sidmouth International Festival of Folk Arts, please come along. You don't need to book in advance, but if you do want to know any more details, contact one of the Morris Advisers, Sally Wearing 01203 712548 or Sue Swift 0116 271 2587.

Plus - Sidmouth has all the other events and attractions that makes it the only place to be from July 30th to August 6th 1999. Concerts, international shows, ceilidhs, social dances, roots parties, the Children's Festival, workshops, displays, and loads more.

Full details of the Festival are available from the Festival Office on 01296 433669 and the Festival Website www.mrscasey.co.uk/sidmouth

Festival Office • PO Box 296 • Aylesbury • Bucks • HP19 3TL

Tel (+44) 01296 393293 • Fax (+44) 01296 392300 • Email sidmouth@mrscasey.co.uk • www.mrscasey.co.uk/sidmouth

Sidmouth International Festival of Folk Arts is a member of South West Arts, The West Country Tourist Board, AFO, CIOFF, IFEA (Europe)
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VAT Reg. No. 456 1276 45. The Friends of Sidmouth Festival is a Registered Charity No 299571.

Archive

“Preservation of Modern Archives”

On Sunday 7th March 1999 I attended a one-day workshop organised by the Morris Ring Archive Group entitled “Preservation of Modern Archives”. It dealt with the preservation of film, audio and photographic material and was intended to complement the workshop held two years previously which had focused on paper based archives.

Malcolm Taylor, the librarian at the Vaughan Williams Memorial Library spoke about the problems of housing a collection.. The library possesses a wide variety of material - printed material dating back to 1600, wax cylinders and photographs to name a few - but none of the areas used for storage have controlled temperatures. With so much material their approach is primarily one of damage limitation - making sure that they do not deteriorate any further. With this in mind they make use of third parties such as the National Film Archive in order to ensure that materials are preserved.

This was followed by a presentation by David Cleveland, the Director of the East Anglian Film Archive concerning the conservation and storage of film and video material. He gave a brief history of how film had developed from celluloid to safety film. He then went on to look at the various ways in which film can be damaged or deteriorate and how this can be restored. There are several Regional Film Archives whose job it is both to preserve film and make it available for viewing. They are able to work with a wide variety of film formats, so if you find an old reel of film in your loft and want to know what is on it, take it along to your Regional Film Archive.

Chris Metherell spoke about the Morris Ring Archive Database. This is a system he has developed following the demise of the MAGNet database which was being developed under the auspices of the Morris Archive Group. He stressed that it was a working database and was not in a suitable format to be made available to other people. However he plans to make the data it contains available on the Morris Ring web site.

The problems of audio tape formed the subject of Doc Rowe’s talk. He made the point, like many of the other speakers, that we must be wary of new technology because it is not tried and tested. He uses Digital Audio Tape (DAT) to make initial site recordings because it is compact but he will then create a master copy on a more proven technology eg. reel to reel.

Photographic conservation was covered by Stuart Welch who works for a company specialising in archive storage materials. He spoke about the different types of paper used for photographs and the problems of preserving them. PVC based material should be avoided at all costs as it contains plasticisers which can stick to photographs and negatives. Unfortunately this is what many plastic pockets are made from. Polyester based ones are preferable. Photographs will last longer if they are kept in cool dry conditions.

All in all it was an interesting and informative day. I have given only a brief outline of what was covered. In due course The Morris Ring Archive Group are planning to produce Guidance Notes for Archive Presentation based upon this and the previous workshop.

Lynn Rogers

Morris in the Media

Quite a selection this quarter! And the diversity!!

March 21st was a particularly busy day. It started with John Hegley in the Sunday Times Culture pages- talking about how dancing frees the mind

He wrote “ Doing, rather than watching, dance can also make you laugh, as I learnt on a visit to a Morris class at Cecil Sharp House, head quarters of the English Folk Dance and Song Society. That evening I was the only new comer and I had one-to-one teaching for the whole of the session. Only a quid as well. I was slow. Very slow. But the teacher wanted to surprise me with my innate ability. He taught me the whole of a simpler dance, and at the end of the evening, lined me up with the others and said - just do it. The music began, and I was off, continually bumping into other dancers and knocking them flying into the walls and the little trio of music makers. A resounding success my teacher told me afterwards.”

Well at least he didn't think it was plain sailing.

Another clipping was sent to me from the Sunday People on the same day. You may recall I mentioned a new team , Prince Albert Morris, who are an S and M, black leather and rubber, complete with piercing Morris team who appeared on “UK Raw “ a late night adult programme on Channels 5. The paper had invited Eddie Dunmore of the Ring to comment, and on the information available he suggested that they should retire to the privacy of their own homes to perform. There has been subsequent coverage in the press. Roger Molyneux of Black Heath Morris, taught the team and writes “ The original idea was to take some people from the fetish scene and see if they could make it as an S+M Morris team, with a short documentary being made along the way. I had 9 total beginners, one

dancer with 3 years on and off experience, a musician and four months., The musician and some of the dancers were replaced, and filmed the studio footage after about 12 practises.” As part of the filming the team went down to a Morris event at Harvey's Brewery in Lewes, where more filming was done of traditional Morris, and a chance to meet real Morris dancers. Roger continued, “ I'm glad to say (partly due to the visit to Lewes to meet other dancers), that they enjoyed it and decided to carry on”. I didn't get to see the programme, but Roger reports that the final version that went out was not the version that they had agreed to, and feels that it missed out on the point that they were trying to make. If anyone else saw the programme and would like to comment- please write to me for the next newsletter. In any case, Prince Albert are planning to continue as a Morris team.

I have also been sent a specimen copy of a monthly paper called “Dance Express”. The May edition has a Folk Focus with articles on EFDSS, Reading Clog and Step Dance Festival, the Somerset Dance Scene including folk dances, folk dance in school dance festivals and a two page spread on traditional dance at festivals like Sidmouth and many colour photos of Morris teams. It also has an article about how American line dances originated from the European folk dances of the 18th Century. The rest of the paper covers the whole range of dance, and carries a dance event diary. It costs 90p a month and available on subscription on 01372 741411.

And finally, and completely differently, Malcolm Lawrence of Thrales Rapper showed me his copy of the “Noddy Sticker Special “

for May 1999 . This has Noddy and Big Ears dressed as Morris dancers for May day complete with Hand-kies, bells and flowery straw hats. I am hoping to have a copy framed for my wall- after all Noddy is a serious media person.

Please send any information about Morris In the Media to me (address on Back Page. It can be local TV or Radio appearances, newspaper articles which might be of interest, books or novels that have a reference to Morris Dance or anything that relates to Morris (and not just MF teams either!)

Janet Dowling

William Kimber, EFDSS and the CD

EFDSS are marking the 100th anniversary of the first meeting of Cecil Sharp and the Headington Quarrey Morris Dancers and their musician William Kimber on Boxing Day 1899 by releasing a CD of Archival recordings of William Kimber's playing and reminiscing called " Absolutely Classic: The Music of William Kimber"

The flyer says " Following the interest in reviving the dances by Mary Neal several years later, Sharp began to collect and publish Morris Sword and Country dances. William Kimber illustrated Sharp's lectures with his dancing and concertina playing. After Sharp's death in 1924 he continued to play at EFDSS and Morris Ring Events, as well as for the Headington Quarry Morris Dancers, right up until his death in 1961. He became the "Grand Old man" of English Folk Dance"

The new CD will also include newly discovered recordings of him reminiscing and playing, as well as some contemporary recordings by John Kirkpatrick and John Graham to illustrate his continuing legacy. It will be an enhanced CD, so that as well as playing it in the CD player, it can also be played in the CD

ROM drive of a computer and includes rare archival material and photographs which can be seen on the screen. It has been compiled by Derek Schofield, who has also edited a 64 page, fully illustrated booklet on Kimber ("it has loads of previously unpublished photos" he said).

The CD is due for release in May 1999, and is available from EFDSS at a price of £14.99 plus £1 post and packing.

If you are a member of EFDSS or in a Morris Ring team, you can get a £1 off. This is as a result of a sponsorship deal made between the Ring and EFDSS. The Morris Federation were approached to also sponsor the CD, but as no written details were available on the deal within the time constraints, we were unable to participate.

But forget the politics- if you are interested in the history of the Morris, then this would seem an opportunity not to miss.

Janet Dowling

◆ MUSICIANS ◆

Enjoy playing a wide range of music?

Need to practise?

Then come and play in our band on a regular or occasional basis. Old Palace Clog is a very successful dance team. We perform at lots of events (local & away)and have loads of fun.

Any instruments are welcome, for both traditional and up to date music (sheet music supplied).

We practise Thursday evenings at South Norwood United Reformed Church Hall, Cobden Road, SE25.

**Music-only practice sessions are also held 8.30pm 2nd Monday in the month at real ale pub The Clifton Arms
Clifton Rd
London SE25**

For more information call: Angela or Sue Bartell on

0181 654 5273

Don't be shy, give it a try!

WANTED - ARCHIVE OFFICER

The position of Archive Officer may not at first sight be the most active or exciting - but take a closer look...

Every item in the archive is of interest - things like copies of Australasian Morris Ring newsletters, side history records (did your team really wear that kit 15 years ago?), Federation committee records (find out exactly what the committee does do). It also contains almost every book containing a reference to Morris dancing (even some Terry Pratchett books) - great reading for those long winter nights.

Read on to find out just what being the Archive Officer involves.

- **Day to day running of the Morris Federation Archive.** Accessioning & filing, renewing subscriptions, purchasing new items.
- **I n d e x i n g** A small amount of the items in the archive have been indexed and the information is currently held on index cards. The aim is to get this information onto a database so that it is more accessible and useful and then to index the rest of the archive.

Indexing is currently carried out by volunteers who form the MF archive group.

- **Running the MF Archive Group**

This group consists of Federation members with an interest in the archive. It meets on an ad-hoc basis primarily to discuss matters associated with indexing.

- **Liasing with other Morris archivists**

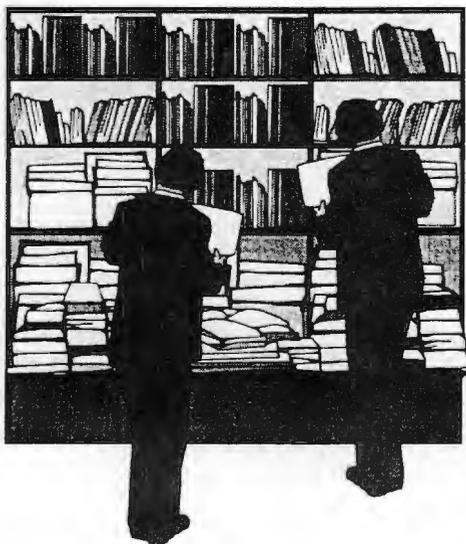
Representing MF at archive related events eg. Archive workshops; liasing with the Morris Ring archivist and personal collectors as required.

- **Dealing with enquiries**

These range from MF members wanting copies of old side history records to the general public wanting details about the history of Morris dancing.

- **Attending MF Committee meetings and the AGM**

There are four committee meetings a year held at various locations over the country and the AGM in September.



Lynn Rogers

Half Cut in Clogs

The dance history of Furness and Lakeland

Lake District History # Humour # Traditional Dance # Folklore

Half Cut in Clogs

by Deborah Kermode

with illustrations by cartoonist

Colin Shelbourn

Half Cut in Clogs traces almost 200 years in the life and clog dancing times of clogging in the Lake District.

Five years of detailed research and a sense of humour have produced an imaginative book, ideal for lovers of Lakeland and Furness, for serious local historians - and for clog dancers.

Pieced together from newspaper articles, personal accounts, book research and archive material. Read all about the dance that stopped a Lakeland market town's milk supply, the wages of a Lakeland field worker at haytime and what REALLY happens when you clog dance too fast.

Price £7.95 plus £1 p & p from Old Friends Music and Dance, 60 Soutergate, Ulverston, Cumbria LA12 7ES

Furness Tradition

Folklore Festival

July 23 and 24

Ulverston, Cumbria.

Weekend Tickets £12. Families £20.

From 60 Soutergate, Ulverston, 01229 582704

Morris Federation

Noticeboard

TICKET FOR SALE

One Sidmouth season ticket for sale (not camping) £94.00

For information please contact:

Mandy Moss,
01772 887466



Millennium, Morris and the Dome

Please make sure you see the article giving information about the proposed timetable for Morris Dancing in the Millennium Dome. For those sides who are interested, there are enclosure forms to be returned to Janet Dowling, the President.



Newsletter Editor Change of Address

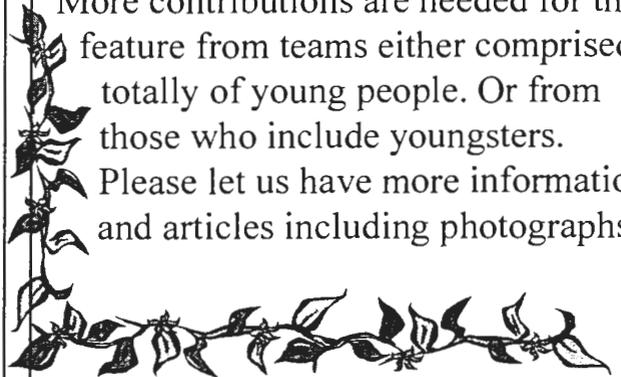


From 3rd July 1999, please note my change of address:

Jude Barrett,
10, Howard Mansions,
Forest Road,
Walthamstow,
London E17 4NA
Tel: 0181 509 0562

Focus on Youth

More contributions are needed for this feature from teams either comprised totally of young people. Or from those who include youngsters. Please let us have more information and articles including photographs.



KEY FIGURES IN THE HISTORY OF THE MORRIS

Russell Wortley - a dancer, musician and researcher - with a particular interest in the dances and music of East Anglia and the Welsh Borders.

We all owe a considerable debt of gratitude to Russell Wortley, who died on 7 January 1980 and who was well known to everyone interested in folk song and dance as a scholar, a collector, a dancer and a musician.

After his school days at Haileybury, Russell went up in 1930 to Gonville and Caius College, Cambridge, where he read both parts of the Natural Sciences Tripos. During this time he became an enthusiastic dancer with both the Cambridge Morris Men and The Cambridge branch of the Society. After taking his degree he stayed on in Cambridge to undertake research in plant physiology at the School of Agriculture; he obtained his doctorate in 1938 and then took up a post with the Potato Virus Research Institute where he remained for the rest of his working life. His continued residence in Cambridge was especially valuable to the Cambridge Morris in helping to give it stability and continuity to a club whose membership, like that of any university club, changes frequently and may often lack dancers of long experience. He was a faithful attender at the club practices, giving their first Morris instruction to many beginners, playing the pipe and tabor and often bringing new light and fresh interpretation to familiar dances.

Russell was Squire of the Cambridge Morris Men in 1934, 1936, 1942 and 1966 and was Bagman from 1945 to 1952 when he played a major part in re-establishing the tours of the Travelling Morrice after the interval of the war. It was during those early post-war years that he

developed a strong interest in the dances of the Welsh Borders and the Forest of Dean, and this was the time when he began the work of collecting dances and tunes which became one of his life-long interests. Particular mention should be made of his collection of dance material from Peter Ward of Ruardean and of tunes from Stephen Baldwin of Upton Bishop, who also taught the Bromsberrow Heath dance to the 1947 tour of the Travelling Morrice which Russell was leading. Later in 1955 he tape-recorded over thirty tunes from Stephen Baldwin.

His interest in folk customs led him to investigations in East Anglia and he was instrumental in reviving the Plough Monday ceremonial at Balsham where the traditional plough was still stored, although it had not been used for many years. In 1952 he inspired the Balsham ploughmen to go out again, supported by a side from the Cambridge Morris Men. Although there have been some breaks since then, the custom is by now well established and has been an annual event since 1972. Russell found that in many Cambridgeshire villages the Plough Monday festivities had been accompanied by Molly Dancers and he has worked out a revival of this form of dance with the Cambridge Morris Men, who, since the Queens Silver Jubilee Year (1977), have performed it in its traditional settings on Plough Monday.

Russell had a deep love of music, he played the cello and was a skilled Morris musician on the pipe and tabor. It was typical of his practical outlook that he took steps to organize the manufacture of three-hole pipes and copies of the Bucknell tabor, and there are many morris musicians who have cause to be grateful for the effort which he put into this work. He was taught to play the hammered dulcimer by Billy Cooper of Hingham, Norfolk, and it gave him particular pleasure to be

able to assist in making the film (funded through the Society's Collection and research Committee) of Billy Bennington playing this instrument.

From 1950 to 1959 Russell was the third Bagman of the Morris Ring. This was period when the Ring was expanding rapidly, with large increases throughout the country in the numbers of Morris and Sword dance clubs and the task of Bagman was an onerous one to which he gave unstinted time and effort. He served as editor of the Society's Journal(1) from 1961 to 1971 and after relinquishing the editorship he continued as a member of the Editorial Board ; he was also a member of the Library Committee for many years and of the Collection and Research Committee from the time of its inception. A further editorial task was that of the Morris Workshop in English Dance and Song. To all these offices he brought his scientific training and attitude, and his scholarly insistence on accuracy. And the quality of the work which resulted is well known to all readers of the Journal. (1) In addition to his editorial work he wrote a number of articles about the ceremonial dance, folk song and music; one pamphlet should be mentioned in particular - "The XYZ of morris". This not only gives a succinct account of the Morris, its origins and its diversities, but was also an expression of his own feelings for the dance, with all its beauty and it's vigour as well as its underlying sense of mystery. However, we shall not, alas, see his book on the Ritual dances of England, which he had only just begun to write.

Russell was not only a scholar and theoretician, his slender figure was that of a skilful dancer who could combine vigour with elegance and although he used to emphasize the energy and strength demanded by the Morris (one article in English Dance and Song was entitled, "The Morris is a sweat"), he had at the same time the precision and accuracy

needed for its proper presentation, which he taught so carefully to Morris beginners.

He was with his club when he died. On Plough Monday, when the club was displaying the Cambridgeshire Molly dances which he had done so much to revive. The sense of mystery, which he had always emphasized in the ceremonial dance, can be felt not only in the date of his death, but also in the place. It was at Comberton, renowned in the past for its Molly Dancers, at the cross roads in the middle of the village, near an ancient marker stone and where until some fifty years ago there stood a maze of great antiquity. He was wearing his Molly dancing costume and one cannot but think that, if he had to leave us so soon, could there be a more appropriate occasion and situation?

Walter Abson (1980)

(1) References to the Society and the Journal are to those of the English Folk Song and Dance Society and its Journal.

Note - since the above was written Russell Wortley was posthumously awarded the Gold Badge of the English Folk Dance and Song Society.

It is nearly 20 years since Russell died and in that time there have been numerous books and papers published which mainly concentrate on the history etc of morris since records began to be written, and there have been various efforts to decry his traditional view of the "Morris". I would ask that all dancers and others read or re-read his pamphlet, "The XYZ of Morris" (not Morris Dancing) issued by the Morris Ring in 1978. This was written so that new men had a basic idea of the activity and could give answers to audience and friends.

Russell very firmly held the view that the traditional event behind the Morris was much older and more important than the actual dancing or play etc and that it was this tradition that we

Music Review

Topic Archive Series of the Traditional Music of the British Isles

were preserving. He had calculated that King John had signed the Charter setting up Reach (near Cambridge) Fair on a Plough Monday and thought that this day had been chosen because it was already a public holiday and folk would be free to attend.

He felt that there was too much morris away from such occasions and often said that he felt uneasy when Cotswold Morris dancing after June. One of his main reasons for reviving the Cambridgeshire Molly was so that we could dance the right dance on the traditional day of Plough Monday. A tradition that Cambridge Morris Men have maintained.

The populace still want to feel part of a tradition, hence the crowds at occasions like Bampton, Abbots Bromley, Whittlesea or Padstow. Most clubs will say that their normal weekly audiences are getting smaller, but where they have a traditional visit or event people want to attend, whether it be Boxing Day or "the third Wednesday in June". Russell would advise them to keep up these occasions and give a good and lively show and cut down on visits purely for our own enjoyment or as an excuse for a beer.

John Jenner (1999)

Acknowledgements:

Copyright of the original article is held by Folk Music Journal, from which the obituary was taken. This was also published as part of a compilation booklet entitled "Russell Wortley" issued by Cambridge Morris Men which includes the aforementioned text, "The XYZ of Morris". Thanks to all these, especially Walter Abson and John Jenner for allowing us to use their material. And also to Tony Forster, who alerted us to the existence of such a comprehensive article!

There was a satisfying thump on the doormat this morning, and a jiffy bag with a Topic Records label was lying there. Inside was a very nice note, and complimentary copies of two CDs which should be in the possession of anyone with a half-way serious interest in the Morris as it was.

These form part of Topic's 20 CD archive series of the traditional music of the British Isles, "The Voice of the People", edited by Dr. Reg Hall, who many will know from his involvement with Bampton Morris.

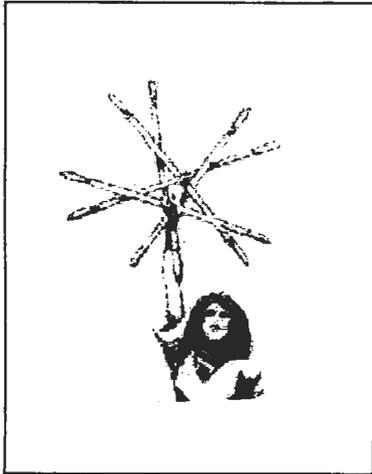
Volume 9 "Rig-a-jig-jig Dance Music of the South of England" (TSCD659) and Volume 16 "You lazy lot of bone shakers—songs and dance tunes of seasonal events" (TSCD666) are full of Morris content. There are excellent individual performances from Jack Hyde of Abingdon on the mouth organ, Jinky Wells, Arnold Woodley and Bertie Clarke of Bampton, and Stephen Baldwin (Upton-Upon-Severn etc) on fiddle, and Bill Kimber of Headington Quarry on Anglo Concertina. There are recordings of Abingdon Traditional Morris Dancers (ATMD) and Bampton Morris, of Abbots Bromley, Bacup's Britannia Coconut Dancers, the Helston Town Band and the Minehead Sailors Hobby Horse (John Leech version) performing live. The 48 and 60 page note booklets are excellent and fully in the Topic tradition.

I should mention that I have no involvement with Topic records, apart from having received these CD's for my help in answering a few of Reg Hall's questions! I do however, have a strong emotional link with some of the performances, having known several of the performers. I suspect I may also have been dancing on the ATMD track!

Chris Bartram

From Internet Morris Dance Discussion List, reproduced here with Chris's permission

The Radio Experience



What do the new Sadlers Wells Theatre, British Beef, Linda MacCartney and the Woman of the Year have in common with Rapper Sword dancing? You may well ask...

When we were asked by Radio Nottingham to do a short publicity interview on their breakfast show about our forthcoming Rapper workshop with the mighty High Spen Blue Diamonds (see Bob Crosby's piece for more on this), we thought, "why not?". An eight-minute live interview wasn't difficult to plan for. Marie, our 'Squire', would explain what Rapper is about, its origins, a bit about our own side and the 'bonny lads' from High Spen. I would tell the listeners about the workshop, how it's been funded by the National Lottery and what else we have done with the money this year. Yes, we could do that, no problem...

So we went along, at 8.00 am, looking as resplendent in our green velvet as we could manage for that time of the morning, armed with a set of swords and a CD of suitable dance tunes. "So, you've come to review the daily papers?", said the cheery young fellow who let us in... "WHAT?!!!....."

It appeared that the 'deal' with breakfast show guests, is that they have to find a handful of stories from the dailies and talk about them on air, after they have done their publicity spiel.

"*But we've only got eight minutes*", we protested. Panic, panic, plot, plot.... Perhaps we could pad it out and 'accidentally' run out of time - do some stepping, get some unsuspecting studio staff to go through some simple figures with us....

NO! The newspapers had to be included. Fifteen minutes of desperate searching later, for any vaguely interesting or tenuously-linked story, amongst pages of tabloid gossip of Gazza and his booze problem and the broadsheets' coverage of the latest on the Kosovo conflict, we came up with our 'topical' articles (yes, the subjects referred to in the opening paragraph). We probably came across as arty, veggie, feminists, but what the hell!

"*Welcome to Marie and Linda from the Green Velvet Outlaws!*", boomed the DJ. We stood nervously on our boards, poised for the musical intro... It didn't happen. "Five, six, seven, eight", whispered Marie. Off we went, into some nifty Rapper stepping to the imaginary music, and then sat down for the interview and newspaper round-up. What we didn't know, until later, was that our CD was playing - a lively tune to the listeners, whilst we stepped audibly out of time. Oh well, they probably thought that was why we needed a workshop...!

**Linda Hewing, Secretary -
The Green Velvet Outlaws
(of Sherwood)**

Women's Rapper Sword Dancers
Supprted by the National Lottery through the Arts
Council of England

'Rampant Rooster Morris' at the '4th Bray International Festival of Dance and Music' in Ireland

It was a happy group of 'Rampant Roosters' who met up at Gatwick Airport one Friday last August for the afternoon flight to Dublin. With good reason, several hours later we found ourselves exploring the pub sessions in the seaside town Bray, just south of Dublin. The 4th Bray International Festival of Dance and Music had started.

The following morning we took part in a 'Grand Parade' through the town, to be followed by dancing sessions throughout the day. I was pleased to see so many many good teams over from England. These included 'Feet First', 'The Britannia Coco-nut Dancers', 'Berkshire Bedlams', 'Carlisle Sword Morris and Clog', 'Knaresbough Mummers', 'Redbornstoke Morris', and 'Perree Bane Manks Folk Group' from the I.O.M.. Ireland was represented by our hosts 'Dublin City Morris', 'The North Wicklow Set Dancers' and 'The Durkin School of Irish Dance'.

It was interesting to see that 'Perree Bane Manks Folk Group' performed dances also done by 'Lobster Potties' in Norfolk, including the famous leg-over dance.

In the evening we attended a workshop in Ceili and Set dancing prior to the evening Ceilidh, and during the Ceilidh there was some show spots by the Irish Teams, the Irish dancing performed by the young dancers from 'The Durkin School of Irish Dance' was superb, 'poetry in motion'. I believe somebody once said that about the 'Rampant Roosters' or was it 'poultry in motion'.

The following day we were dancing around the sea front and Harbour, finishing off

with a Grand Finale in the Bandstand, all in glorious sunshine. The weekend then ended with a good song and music session in the bar of the hotel, with some impromptu dancing on the lawn.

It was over a week before the last batch of Roosters arrived back at Gatwick. Roosters could be found all over Wicklow, in particular visiting Wicklow Jail and drinking Guinness in Fitzgerald's in Ballykissangle (actually called Avoca). Most of us visited some of the many pubs to be found in the Temple Bar area of Dublin, and took a look at all the sites which of course included the 'Guinness Brewery'.

A few weeks later we were very pleased to meet up again with John Fry, the Foreman of Dublin City, he was over in England for his parents wedding anniversary and still found time to give us a very good 'Border Workshop', before dashing off for his flight back to Dublin. Well done John.

Ray Henderson
Squire
Rampant Rooster



Millennium, Morris and the Dome

As reported in earlier newsletters, the three Morris organisations have been collaborating in arranging Morris Dancing at the Dome. Lead by Paul Montague, we have been successful in coming to an agreement for Morris dancing at the Dome every weekend from 1st April to 30th September 2000. This is a total of 53 dates, and have been allocated between the three Morris organisations according to membership. This means that the Morris Federation has 28 dates to fill. This is a real opportunity to display the richness and diversity of Morris dancing at a high profile venue, and we would like to take advantage of this. The Dome will be open all day until the early evening. The Morris dancing will take place between 12 noon and 5pm, at some fixed sites and times, and then ad hoc (similar to how it works at Folk Festivals.) There will be time for performers to visit the rest of the exhibitions.

We are continuing to work on the remuneration package, and details will be available later. Teams will have to be responsible for making their own accommodation and travel arrangements. In the meantime we have to give an outline programme by the middle of August. As you can see we have a bit of a juggling act to do, and what would be helpful is if teams

could indicate as soon as possible both their interest in taking part, and the dates they would be interested in. Enclosed with the newsletter are two forms- part one to express an interest,

part 2 to indicate dates that people are interested in. If you can indicate dates now, then complete part 2 and send it in as soon as possible. If you can not indicate dates yet, then complete part 1 and send part 2 in as soon as you can. In either instance please enclose a photograph of the team in action.

Generally we would like to be able to field 2 or 3 teams for each date, with contrasting styles. This could mean 84 different teams - so lots of potential. But the emphasis needs to be on replying as soon as humanly possible.

The Dome would also be interested having "Focus Days" on the Morris - details are not so clear, but could include workshops, bigger dance displays featuring all the different Morris Styles etc. Any suggestions for what be included to Janet Dowling.

Many thanks

Janet Dowling
President



Who To Contact

WHO TO CONTACT

ADDRESS - CHANGE OF BETH NEILL
ADDRESSES - NOT IN MFBETH NEILL
AGM - HOSTING Jethro Anderson
AGM - ORGANISATION Jethro Anderson
AGM Beth Neill
ARCHIVE GROUP Lynn Rogers
BOOK LOANS Lynn Rogers
CIOFF Lynn Rogers
(Dancing at overseas folk festivals)
Derek Schofield
EVENTS Jethro Anderson
INTERNET Kevin Taylor
INSURANCE Rachel Pinkney
MORRIS ARCHIVE GROUP Lynn Rogers
MORRIS CONFERENCE Lynn Rogers
MORRIS PUBLICATION GROUP Judi
Nancarrow
NEW ADDRESS - YOURS BETH NEILL
NEWSLETTER Judi Nancarrow
NOTATION GROUP Rhian Collinson
NOTATION Rhian Collinson
PHOTOGRAPHS Janet Dowling
PUBLICITY Janet Dowling
PUBLICITY IDEAS Janet Dowling
PUBLIC RELATIONS Janet Dowling
SHOP Rachel Pinkney
SCRAP BOOKS Janet Dowling
SUBSCRIPTIONS Rachel Pinkney
VIDEOS - SALE OR HIRE Sally Wearing
WORKSHOPS Jethro Anderson

Sue Swift TEL: 0116-2712587

Sally Wearing TEL:01203-712548

Derek Schofield TEL: 01270-663041

Kevin Taylor TEL: 01403-256979
EMail mf@krt.clara.net

GUIDE FOR CONTRIBUTORS

Contributions to the Newsletter are always welcome. To help these are some guidelines to make your contribution easier to produce and the Editors life easier.

Contributions on disk or in hard copy are welcome. Hand-written **MUST** be legible.
ALL CONTRIBUTIONS MUST REACH THE EDITOR BY THE COPY DATE

DISK 3.5 - any density **OPERATING**

SYSTEM DOS format

FORMAT Textfile / ASCII, WordPerfect5.1

STYLE Times Roman 12
No indents to paragraphs
No tabs or indents if possible
Headings in capitals and bold
Sub headings in lower case,
underlined 2 spaces after a full
stop Morris and Morris styles
with a capital letter

BOOK/MAGAZINE TITLE Italics, Times
Roman 12

If in doubt please just send the text. It is much easier for me to put the house style onto your text than have to undo your style before doing this.

HARD COPY Double spaced (its easier to read)

ADVERTS Camera ready copy is ideal (ie.how you want it to appear) or we can set it up for you

INSERTS A4 size, camera ready copy

The Morris Federation 1999

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