



Newsletter Winter 2005

FEDERATION AGM – Report and Pictures

TEN QUESTIONS – Ten Answers

MISDEMEANOURS – PEL is Nothing New

AMPLIFICATION – Good or Bad?



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IMPORTANT INFORMATION

To all Secretaries, Squires, Bag people, etc.

NEWSLETTER

Newsletter – odd sort of compound word really. “News” has that connotation of information that is new and dynamic or for the less cerebral, possibly just gossip. “Letter” something personal to the recipient. So “Newsletter” could be taken to mean new information and gossip for the recipient alone. Except the recipient is the TEAM not the individual. So PLEASE PASS THE NEWSLETTER AROUND. Set a quiz on the contents as part of practice nights – award prizes to the winners, and medals to anyone who can explain the licensing act, just PLEASE PLEASE SPREAD THE WORD!

MEMBERS’ MANUAL

All members of the MF should have a copy of the 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 £6.50 (inc.p&p) each. Please make cheques payable to ‘The Morris Federation’.

ADVERTISING

The MF 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 MF should be addressed to the Newsletter Editor.

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EDITORIAL

So the dark nights are now about to leave us and Spring will soon be here bringing another season of dancing. But before then an issue with some memories of the year now ending. Team trips abroad are always good to read about and hopefully spur some of us to follow on and take our traditions abroad. And it’s always good to read of teams who have stood the test of time and can look back on years of being part of the traditional dance world.

But tucked away in the AGM reports is a darker note. One dance display was interrupted by the activities of the less friendly young, which ended in an assault on a musician who tried to reason with what I can only call the yobs.

Over the years I suppose we have all suffered from the idiot minority. Silly string, percussive caps, eggs and on one sad occasion a poppy cross from a War Memorial have all been aimed at displays where I have been dancing. The challenge is “How do we handle it?” Is the problem getting worse? Have any teams given up dancing at some venues because of problems?

I know that for most of us the majority of dance outs are pleasant and enjoyable and the odd bit of trouble will not discourage those who are committed to enjoying the celebration of our traditions. But why should an idiot minority feel that they can spoil the enjoyment of dancers and their audience, and is there anything positive we can do to change the situation?

Doug

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Next Issue
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Redbornstoke Winter kit – Cheltenham Folk Festival 2005

President's Prologue

PEL:

Well we've got it now and for a while we are stuck with it. The PEL is now in force and we have to live with it. If any incidents occur (refusal of permission to dance etc.) please let me know so we can approach the appropriate body to get it sorted. It may get revised after a settling in period but don't get your hopes up. The Federation web site now has a downloadable document, which gives the quote regarding the Exemption. This can be taken to a venue to support your request to perform should it be required.

Olympics:

There has been some progress on the Olympics Front, in as much as a number of parallel organisations are getting together to attempt to get into all or part of the Cultural Aspects of the Games in London (The Ring, Open Morris, EFDSS, Stepback, Shooting Roots et al) under the auspices of FolkArts England. I should have a little more solid news by the next issue.

Other Organisations:

We again have had reps at various AGMs of other organisations, notably the Association of Festival Organisers, Open Morris and EFDSS. Keeping channels of communication open with these bodies is vital; it helps us speak in unison when large issues arise (i.e. the Olympics/PEL etc.). So many current issues affect us all and even though we may differ in opinion and approach to some aspects of Traditional Dance, there is so much in common we must work together wherever possible.

Joint Membership:

Definitions of Membership

Just in case you mis-understood what I was on about when describing a

clarification to a category of membership in the last issue and to ensure you did not interpret it as a discussion on insurance, that dreaded subject, I have consulted with the Committee about the meeting mentioned and also spoken at length with our insurance broker Michael Stimpson.

All agree the core of my report regarding joint membership was correct and factually accurate. But as we have to be so careful regarding the Financial Services Act and discussions bordering on insurance issues, so I must confirm I was not suggesting any teams amalgamate or merge just to get a cheaper deal on Insurance costs. Hopefully that was not what you may have read into my prologue.

The concept of joint membership affects only a very small number of teams within the Federation.....less than a handful. There are a very small number of teams who use more than one practice venue and meet more than once a week and they are easily balanced out by the number of "part time" teams who meet far less regularly, some as little as half a dozen times a year.

The structure of any joint team *must be* as stated in the previous prologue, i.e. they must always perform together and have a "management" structure with one overall Squire/Leader/Boss. They can of course meet to practice a variety of styles of dance on differing nights, and if necessary in differing practice venues.

The scenario of, for example and its not a pleasant thought!!!!... all the teams say in the Watford area getting together to become The Watford Morris but really being separate teams just to get a cheaper membership rate would be unacceptable!

As with all matters regarding membership, everything is kept under review and circumstances may develop in future to necessitate changes to the membership categories, but our broker feels the current situation is acceptable

Please remember that due to changes in insurance regulations (the above mentioned Financial Services Act) no

Federation Officer can give any advice regarding or on insurance matters, so if you have a query please go direct to Michael, who is more than happy to help.

AGM:

So I make an assumption that if about one half of the membership agree with me but the other half don't, I may just about have got it right! I'm on about Representation. At the AGM the discussion point was really on "How do we represent our CURRENT membership fully". Not about any expansion of membership, but about whom we have as members of the Federation *Now* and how we can represent them all equally. It is a subject that will be revisited, I'm sure!

Web site:

As part of the broader promotion of our dancing to the world out there, the committee is in process of trying to make the web site more informative. This is for anyone who just strays into it (i.e. general public trying to find what Morris is) and accurate in its descriptions of the variety

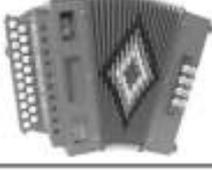
of Styles of Dance our members perform. A number of recognised experts have been approached to write a short blurb on each of the differing forms our dancing takes, and these will be edited and uploaded onto the site as soon as we can.

Future AGMs:

We've been up North and down South in the last couple of years, 2006 will be more centrally accessible but we would love to have offers for 2007, again somewhere in the Middle so we can get maximum attendance. And way, way into the future, 2008 is when Liverpool is the City of Culture, any offers from a North West (geographically that is) Team to use Liverpool as a venue for 2008??

Enjoy the Festive Season and practice hard to be ready for next Spring... but of course don't forget to get your membership renewal in promptly to help make Rachel's life easier!

Trefor

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COMMITTEE NEWS

FINANCE – Rachel

Just a reminder to one and all that the annual subscription is now £35. Also that payment is due by the 1st January.

NEWSLETTER – Doug

This edition marks my first full year as the editor and I hope that as yet I have not let Nic Rushton down with my efforts to make the Newsletter interesting and informative.

Obviously someone out there likes the work as I have had a request from one side asking how they can get extra copies, and another side asking if we can make the Newsletter available on the web. I'll be taking these two points up at the next committee meeting.

New this edition is a "Ten Questions" item. The first brave (?) soul to go public here is Janet Dowling, a former President of the Federation. Janet has also volunteered to fill the role of a roving reporter and I look forward to hearing more from her in the future.

So that's Paul White and Janet Dowling taking on the task of supplying some copy for the Newsletter. Any more takers out there, any one know someone whose ten answers might be informative and entertaining? And here's a thought – why not get in early? No need to wait for the deadline. My mail box, electronic and hard copy is always open. Could have put that better, but I think you get the gist.

And hold onto your hats for the Spring edition. The cover photo is already lined up and ready to go thanks to Adrian Williams who has supplied what I think is a classic. But you'll have to wait until March for that.

EVENTS – Jean

Having had a quiet year in 2005 while most of my energy went into arranging the St. George's Day event in Newcastle I thought it was only right to set up some workshops in 2006. The first is fairly early in the year, February 11th, a rapper workshop taught by Stone Monkey and hosted by Mabel Gubbins in Bletchingdon, Oxfordshire. The plan is to have a one day workshop with the possibility of staying on and dancing in a local pub conveniently situated adjacent to the workshop hall. Mabel Gubbins tells me indoor camping will be available for anyone interested in staying over. Although this is short notice it will make a good start to the new year and it would be good to have a crowd. An application form is enclosed with this newsletter.

Working with the Sword Dancers Union there is to be a longsword workshop on April 2nd at Kelham Island, Sheffield. Young people are particularly encouraged to take part in this event as it is to be followed by a further event in the autumn.

Watch this space for the third workshop which will be step clog taught by Incognito somewhere north of Watford Gap to be held around the Ripon area. This will take place in the autumn, November being the most likely month at the moment whilst early negotiations take place.

Information for all events can be had from events@morrisfed.org or see details in individual workshop advertisements.

St George's Day, Newcastle. Apologies.

There was some confusion regarding the number of sides represented as some musicians were shared between teams on the day. The short article on page 15 of the summer newsletter 2005 was inaccurate when it stated there were missing sides from EFDSS. In fact all EFDSS sides who had asked for a place were present. Sorry about the mistake and please accept our apologies.

Where do we find...

Hi Doug

There's been a discussion about where to get cheap white trousers; Alexandra Workwear was one idea I suggested; chef's trousers and bowling whites were others. Also Chris Brady says H&M have cheapish white jeans/trousers.

Fee Lock



In the same vein trawled from the Federation e-mails.

Hi

I am the Head Teacher of Gotham Primary, Notts. We have a long history of Maypole dancing at our school, with photographs showing children dancing in the 1930s, and mentions of Maypole dancing in the Head Teacher's Logs prior to that. The tradition is still kept up, with our dance troupe performing each year.

We are now in the fortunate position of having a new school built, and I would like to purchase a new Maypole for the new school. I have no idea where I can go to find Maypoles for sale, and have not had much luck searching on Google!

I wonder if you can give me some advice.

Thank you for your attention to this query.

Sue Lymn-Brewin

The responses - "Seek and Ye Shall Find"

Robert Weddell <bob@rzeddell.fsnet.co.uk> of Broadwood Morris may be able to help.

He has been involved in teaching Maypole dancing at schools and may know something about how to construct a Maypole.

Kevin Taylor

Our local school had one made on the Ditchling Industrial complex and I am sure one could be found in Notts. There is a publication by EFDSS that shows a number of photographs of Maypoles from which could be determined sizes etc. etc. Book name is Round the Maypole by Diana Jewitt - ISBN 0 85418 179 2

Regards

John Bacon

Instructions on making a maypole can be found in the new edition of EFDSS's publication on Maypole Dancing.

A to Z supplies, an educational supplier based in Essex, sells maypole sets at £169.95. They have a website at www.atozsupplies.co.uk or phone 01245 398 200 to request a catalogue.

Mike Everett, Archive Officer

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BOOJUM IN BOSTON



We drove to Heathrow in the morning commuter rush (and torrential rain) and arrived to see Boston bathed in early afternoon sunshine. Members of Orion Longsword were there to meet us at the airport and escorted us to our hosts' houses. We drove out of Boston, through the leafy suburbs displaying the reds, russets and golds of the Fall. Being so close to Halloween, pumpkins of every shape and size decorated the entrances and stairways of the wood clad houses, and chrysanthemums (described as Fat Hardy Mums at one garden centre) made patches of bright colour in every garden.

The next day we joined Half Moon Sword, Vineyard Swordfish and our hosts Orion to dance at a farm centre. Orion dance Longsword but they use contemporary tunes and a variety of instruments which have a huge influence on the style and presentation of their dances. They describe their dances as having an "American flavour" and this comes through with the use of Appalachian music and stepping. Vineyard swordfish perform traditional Long sword dances and original choreographies based on traditional material. Half-Moon Sword are a team from New York who dance rapper and Longsword. They dance the traditional Papa Stour from Scotland and have a very entertaining 'Foolish Dance' where the fools plus genuine members of the audience move in and out of the dance set whilst the rapper dance continues. (Very clever!)

It was a meeting of friends from our previous visits to the States and their visits to England, and although the weather could have been a tad warmer, it was balanced by the generous offer of coffee and mulled cider after the dancing!

From here we moved to Concord where in 1775 the Battle between British troops and Colonists signalled the start of the Revolutionary War. We, however, took part in a show at the Umbrella Arts Centre, performing not only our three rapper dances, but also clog dancing and our version of the Bacca pipes danced over crossed rapper swords. The evening was spent partying and enjoying the hospitality of our hosts, before driving to Cape Cod in preparation for the Ferry crossing over to the island of Martha's Vineyard the next day.

We were now the guests of Vineyard Swordfish, and before the first dance spot we enjoyed a magnificent brunch at Diane's house in Oak Bluffs. Afterwards we were given the chance to look around the colourful "Gingerbread Houses" which evolved from the tent village used for Methodist revival meetings back in 1835. The 2 teams danced for an hour in the Methodist church hall before driving to our next venue at a Peace Festival.

We arrived to find we were dancing in the middle of a field! The organisers had brought a hay wagon which we could use as a stage, and despite the chilly weather we had a very warm welcome.(blankets included!!). The downward slope, the gaps between the boards and the narrowness of the wagon presented a challenge, which we accepted, and it was a bit of fun to try! The performance provoked many questions about the dances from our audience and I love the interest that people have as to where we, and the dances, come from and where we were dancing next. A couple of times we had people coming up to us saying that they'd seen rapper danced in England as a child and it had been wonderful to

relive the memory! It's great to be part of these links across time and distance that dance can give us, and I have friendships that began 20 years ago from dancing at the Marlboro Ale, which I cherish.

From here we drove to Edgartown in the south of the island for a bit of sightseeing. This was the centre of the whaling industry in the early 1800's and home to the wealthy sea captains and merchants. Later that evening we went back to the Off Shore Ale House for a night of dancing and eating with Swordfish. The show comprised of a mixture of Rapper, Long sword, Cotswold and Clog Stepping and by the end, a slightly bemused audience became an enthusiastic and welcoming one!!



That night, the members of Swordfish that live on the island, hosted us, and the next morning we headed to Vineyard Haven to catch the Ferry back to the mainland.

We used Monday to explore Woods Hole and spend time with our hosts before heading to Boston, where members from Orion would meet up with us on Tuesday evening for a farewell meal. Tuesday loomed grey, wet and windy (care of Hurricane Wilma) and our plans for dancing on Boston Common and Copley Square were put on hold. (Orion had kindly organised dance permits for us to dance, but the weather put an end to that.) We arrived at South Station, and having asked 2 bemused police officers if we could dance there, quickly got going before they could change their minds! From there we found a place to eat and decide where to go from here. T.V. screens around the bar informed us that the Hurricane had caused the ferry services to be suspended to and from the Vineyard, so we had got off just in time!

We decided to go back to the station and as well as dancing there, we also performed inside Carters (the station pub). The manager insisted on free drinks all round and thus fortified we went in search of more venues. The Cambridge Brewing Company welcomed us with open arms and again we were well received by customers and management alike (more free drinks!). In the evening we met up with members from Orion for a meal in Harvard Square at John Harvards Brew House. Two young Rapper sides, Candy Rapper and Beside the Point, (made up from high school and college students), came and danced with us and this was to be our last dance spot of the tour.

We had a great time dancing, the dance spots were varied and the audiences appreciative. Many, many thanks to our hosts, Orion and Vineyard Swordfish for making us feel so welcome in their homes and for organising such interesting tours, we had a wonderful time.

Susan Graham

IT'S THAT MAN AGAIN – (WILL KEMP)

In 1599 a man called William Kemp, a member of the Shakespeare company, danced 150 miles from London to Norwich in 9 days. This mad idea came around because he needed to raise money in order to pay of some rather large gambling debts that he had accumulated whilst playing cards.

Well that's the story I heard; he might have just been having a mid life crisis and needed to prove he was still a virile young man.

Jump forward about 380 years and Jim Bartlett, a man from Ravensbourne Morris Men, danced a total of 202.5 miles all the way from Orpington in Kent to Worcester. An amazing feat and whereas Kemp did his dance over nine, non-consecutive days, Jim Bartlett danced his total distance in seven days consecutively. This is roughly comparable to running a marathon every day, an incredible achievement. I know I was there.

I was only ten years old and my dad, Roger Dauncey, was the cook for the event. I can remember spending a day with the team as they wove their way through the English countryside. I danced seven miles with Jim that day. I can remember he didn't say much but it must have had an effect on me because in the Easter week of 2006 I will be making my own trip through the hills of England from Tunbridge Wells to Worcester. Some have said I am mad but I prefer to look at it this way: When I saw what Jim was doing I just knew that at some point in my life I would be making the same journey. It wasn't a maybe: as a child I had made a decision, that as an adult I would have to live up to. As did Jim before me I will be raising money for the MS Society and The 'Make a Wish' Foundation. At the moment I am looking for a physiotherapist to come along for the whole event. If you would like to take part in a little bit of history and help raise some money for some very worthy charities please contact me.

We are also looking for sponsorship in the form of vehicles and footwear so if you can help at all we would be most grateful. Any media coverage of the event will help us to raise the £100,000 we are aiming for; of course we would love to beat that figure. But without a doubt, it would be great if you or your local side could maybe come and dance for a while with me as I will need all the support and company I can get. You can find details of where we will be on the website <http://www.nextfootup.com/> which at the moment has a basic day to day route map but we are hoping to update this when the event is in action so you will be able to tell exactly where we are.

Ben Dauncey

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Owlswick Morris in Sárvár, Hungary, August 2005



Owlswick Morris was lucky to be invited to perform this August at the 25th Nemzetközi Folklórnepok in Sárvár, western Hungary, not far from the Austrian border. The festival takes place in the atmospheric castle courtyard at Sárvár itself, and also tours to other nearby towns and villages. We were one of over 15 groups, representing 13 different countries, mostly lodging at student halls at a nearby college (thus making for some exciting, if tiring, opportunities to develop good international relations in the bar).

We put together a fairly varied programme of Cotswold morris, clog step and instrumental pieces and songs. We were particularly pleased to be joined for the first time by Jo Cooper, Laura Hewison and Ellie Skinner, all students of the Folk Music degree at Newcastle University. They used voices, fiddle and cello to augment the already well-established majestic

melodeons of John Bone and Lawrence Wright.

As ever, Owlswick was well received by audiences and was distinct from some of the other dance groups in that both men and women danced equally in the set. In comparison with many groups, we wore comparatively simple costumes, but we were noticeable also because of the vigour and distinctive figures of morris dance. However, it was particularly interesting to mark the similarities of some of our dances and the sword and stick dances that the men from the Basque group performed.

They wore white trousers and shirts, with bell pads and coloured waistcoats. It appeared to some eyes like a strange fusion of morris and ballet.



When not performing, we managed some sight-seeing at a beautiful Romanesque church at Ják and, fascinatingly, an outdoor museum of 18th and 19th century houses taken from the local area and reconstructed at the Village Museum, Szombathely. We were treated to a splendid lunch, at a Border Guards' rest house, with the President of Vas, the county in which we stayed. We were also very lucky to be looked after by Zoltán, a tireless, charming and multi-lingual guide. He did his level best to convert us from drinking beer to unicum, an extremely bitter tasting Hungarian spirit, but largely appears to have failed. Many thanks to the festival organisers and Néptánckör, the host dance group, whom we look forward to seeing again.

Jane Bird

Secretary, Owlswick Morris

C.I.O.F.F.

Conseil International Des Organisations de Festivals de Folklore et D'Arts Traditionnels.

The Morris Federation are associate members of C.I.O.F.F.

C.I.O.F.F. aims to safeguard and disseminate traditional culture with the objective of

- Promoting heritage through dance, music, games, rituals, customs and other arts.
- Serving the objectives of UNESCO.
- Serve the cause of peace and non-violence

CIOFF is present in about 90 countries, many of who have created youth working groups. Apart from co-ordinating folk festivals, CIOFF arrange conferences and exhibitions, international exchanges between folklore groups and the transmission of cultural heritage to children and youth.

At CIOFF UK AGM 2001. CIOFF UK have adopted the following policy:

"MEMBERSHIP BY ASSOCIATION":

UK based Groups who are full members of any folklore Organisation, which in its turn is a Full or Associate Member of CIOFF UK, can join CIOFF UK as "Members by Association" for £10 per annum and receive the following benefits:

Invitations from CIOFF World Festivals

All the 'members by association' shall receive details of invitations to UK dance and music groups from International CIOFF festivals in other countries. The update on the invitations will be available to them by direct mail (Newsletters) and on CIOFF UK Web-site, to which they will be given passwords for full access.

Support and advice

Where possible the 'members by association' can receive initial contact

support and advice from CIOFF UK on their trips abroad or visits of the international groups.

Therefore:

Any Group – Member of Morris Federation, who would like to receive information on invitations from International Festivals, can become CIOFF UK "members by association" for the annual fee of £10.00

If you are interested in knowing more, the UK contact is

Mr. Joe Maloney
Stockton Business Centre
70 Brunswick Street
Stockton On Tees
TS18 1DW

Tel. 01642 651 060

Fax 01642 602 830

Email cioff@folkloredirectory.com

If you do take part in a CIOFF event it would be good to hear from you.

The Sword Dancers Union

in collaboration with the Morris Federation and the
South Riding Folk Arts Network,
are pleased to announce a

LONGSWORD WORKSHOP

**Where ? .. Kelham Island Industrial Museum
Sheffield**

When ? .. Sunday April 2nd 2006

How much? .. £5 per head

In pursuit of one of its objectives - to promote and encourage longsword dancing - the SDU will be offering the above workshop. The detailed arrangements are currently being finalised.

Interest from young people and groups of young people will be particularly welcomed by the organisers.

For more information and a registration form, contact

Ron Day 0114 2470099

Email : ronaldday@btinternet.com

Or Jean Smith : events@morrisfed.org.uk

The Adderbury Morris Mens Dance Tunes

The twelve months between October 2004 and October 2005 have been eventful for the Adderbury Morris Men to say the least. We have always been a close knit side valuing each other's friendship as much as we value good dancing and music. So it came as a devastating blow when we heard the news in October 2004 that one of our side had lost his battle against cancer. What made it even more difficult to comprehend was the fact that Edward Priest was just 16.

He was a great lad, a fine dancer and an excellent companion. He was a regular dancer whenever we danced out and although only about a third as old as most of us he was always regarded as our equal. (and when it came to dancing, to a lot of us our better!)

It was felt after Edward had died that something should be done to help the charity that he had been keen to support, The Teenage Cancer Trust. We normally do a charity dance out once a year, so of course the funds raised from this went to them but we felt that we should do something to be a more permanent reminder of Edd.

We had talked for some time about re-recording the Songs and tunes that accompany The Adderbury Morris Men's dances onto CD.

So we did - and we have dedicated the New CD to the memory of Edward Priest.

The cost of the CD is £10.00 ALL profits to go to The Teenage Cancer Trust

If you are interested in helping to support this charity copies can be obtained from me, Colin Street. Bagman

Email: strecl@aol.com Tel: 01295 253295 (N.B. P&P £2.00)

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AGM Hastings, September 23rd to September 25th 2005



Oyster Men on the Sea Front

My thanks go to Hannah's Cat, Mad Jack's Morris and Oojah Kappivvy for organising the AGM in Hastings this year. It is never an easy task and these sides worked extremely hard to offer excellent dance venues and an interesting programme of events including a ceilidh with Florida, a guided walk and a border workshop.

The weather was reasonably kind, cool but no rain. Dance tours included the pier and sea front as well as spots in the old town. The audiences were generally receptive though there was an unfortunate incident when some youths insisted on riding their bicycles through a set. It was upsetting for those directly involved but we must not dwell too hard on it, the majority of the dancing in Hastings was

received with civility and interest.

The AGM included an intense debate around the name and ideology of the Federation. It was suggested as a discussion point, which it certainly was. Many positive things were said not only about the history of the Federation but also about the future of the Federation as a vehicle for encouraging Morris dancing and dare I say it...dancing of a similar nature! It will be good to see more information on the web-site and in the members' manual about all those dance forms currently represented within the membership of the Federation and if anyone has further views Doug is always looking for contributions to the newsletter.



Loose Women in Action



Oyster Women Go for Checkmate

Next year the AGM will be in the Sheffield area hosted by Triskeles Sword. A comment from this year's organisers is that an earlier response from sides intending to attend would be welcome as it is difficult making arrangements without definite information. So, plan now. September 22nd-24th 2006. Put the date in your diary and organise your team!

Jean Smith – Events Officer

The AGM Motions

Motion 1 – “In accordance with paragraph 3 of the constitution, the membership fee for group members be set at £35 per calendar year.”

The motion was passed with no objections. As was mentioned in the discussions “The increase is less than 1p per member per week for an average side”.



Sidmouth Steppers Stepping Out

Motion 2 – “That paragraph 3 of the constitution be amended as follows: SUBSCRIPTIONS Yearly subscriptions shall be payable on January 1st of each year, membership running from the date the subscription is received until the following December 31st inclusive.

The annual rate shall be decided at the Annual General Meeting. New members will pay a full year’s subscription regardless of when they join.”

There was some discussion of this relating to sides who did not dance throughout the year, forming and practising for a specific event annually, for example Bonfire Festivals. This would seem to be a burden on them in that they “exist” for two or three months but will now have to pay for twelve months. The contra argument was that not taking up membership and therefore losing the public liability insurance that comes with it would be more expensive still. The motion was carried with one abstention and one objection.

Motion 3 – “In accordance with paragraph 3 of the constitution, the membership fee for individual members be set at £22 per calendar year”

The basic reason for this motion was that the cost of producing the Newsletter received by individual members has increased and that this cost should be reflected in the fee. The motion was carried with one abstention.

Motion 4 – Essentially this motion was to add to paragraph 4 of the constitution, covering election of officers, the words “The incumbent officer will remain a co-opted member for one additional quarter to effect a smooth hand-over.”

To the best of my recollection this motion was passed unanimously!

There was then a discussion point on “Changing the Name of the Morris Federation”. This led to much long and interesting, and occasionally heated, discussion. There seem to be two basic views. One is that some of the traditional dance community feel excluded, as they do not regard themselves as “Morris”. The other view is that within the traditional dance world we have difficulty defining “Morris” anyway. See else where and anything relating to PEL for a flavour of the discussion, then start your own!



Redbornstoke

Doug Bradshaw – Newsletter Editor

Note All pictures in this article come from Pete Thomas. More pictures can be found at Pete’s web site www.richtradition.co.uk. Pete has generously offered any side wanting to use any picture off the site free access in exchange for a credit to himself.

GETTING DOWN AND DERT(Y) IN YORK?

DERT 2006 is being organised by Black Swan Rapper and will be in York on the weekend of 17th, 18th, 19th March 2006 .

The outline plan for the weekend is:

Friday night : Welcome event at York Brewery until 11pm – the brewery is not big enough to hold everyone expected at the same time, but there are good dancing and real ale pubs nearby to spread the entertainment around.

There will be a late bar with space for music and dancing at the Backpackers Hostel (see booking information), and we also hope to have a late licence at one of the pubs nearby.

Saturday : Warm up dances followed by competition in York's selection of pubs with good beer and floors that could have been made with rapper dancing in mind. York is fairly compact so it should be possible to arrange the competition route so that it will only take about ten minutes to get between pubs. We will send out more details on the competition later, but at present we are planning for each team to dance in four pubs. The evening display dances won't count to the score for the main competition, although there will be a separate award for best/most entertaining display dance. There will also be an award for most unusual venue danced in during the day.

The evening event for displays and prize giving will take place at the National Railway Museum in a space right next to the trains; there will be a real ale bar and food will be available.

Sunday: Workshop at the York Brewery.

Kevern Stafford

for Black Swan Rapper



*Newcastle Kingsmen – Double Somersault
Picture by John Asher*

RAPPER WORKSHOP 11th FEBRUARY 2005

With DERT on the Horizon, the combined MF&SDU Workshop could well be the opportunity to bring your team. Take advantage of our experience....

- Let us have a look at your dance and we can show you how to make it better
- We can have sessions in bribing the judges.
- We can show how to cheat at stepping
- We know where to steal the best figures from.

See booking form in this edition (Ed.)

Mabel Gubbins do Bruges



During September, a bold band of adventurers set out for Bruges, intent on thoroughly investigating the beer, jenever and chocolate the city had to offer. Sadly, owing to an oversight on the part of customs, someone brought a bag of rapper swords along and revealed an ulterior motive in organising the trip: Mabel Gubbins' first venture abroad.

Bruges, as everyone knows, is packed full of tiny bars. Many of them have wooden floors and they all serve beer. A rapper dancers' dream. Sadly, only a few were willing to let us dance - most complained that they were too busy serving food, or just said no outright.



This was where we discovered what North West Morris teams are for. Fortunately, we'd taken Jabberwocky with us. In a crowded shopping street, a rapper team gets somewhat lost. Instead, you wind up your NW Morris team of choice, and let them go. They spend five minutes being loud and colourful, then the rapper team dances to a ready-made audience. It's wonderful.

"Wonderful" also describes Belgian audiences. Used as we are to the blank ambivalence of the average English

shopping crowd, Belgians are amazing. At the first hint that anything is happening, they form a polite, attentive, admiring crowd.

Despite having to dance outside now and then, we had a thoroughly enjoyable weekend. We danced in the Markt, Bruges' largest central square, and we danced in tiny little narrow roads outside bars. We danced in bars, a brewery and a restaurant or two and even managed to fit in a few bits of being proper tourists.

Angi is awarded the Mabel Gubbins Ceremonial Laminated Cake for organising the entire thing. Where do we go next?

Liz Wootten



Hertfordshire Holly - 25 years later....

A busy and enjoyable year had by all which began in September 2004. At this 'quieter' end of the season, our first invite to dance was in October at the Unicorn ceilidh, Hitchin. Other autumnal events were: dancing to raise funds for Great Ormond Street Hospital while later the same day dancing in whatever we could find that was 'pink' to support our local Retailers Association in Hertford, to promote Breast Cancer Awareness Week. This was 'lively' AND brought us two new members! Holly's Christmas charity dance-out was an "earlyish" start in Hertford where we collected more than £200 towards research funds for Multiple Sclerosis followed by a few more dances at Ware Town's Christmas festival in the afternoon.

Holly was formed in September 1979, and performs clog dances mainly in the north west tradition but do include dances more recent such as "Albury" written by one of our dancers for the village where Holly practised for 22 years. We still have two founder members; Anne Hirst who is both musician and dancer and Liz Hall (Holly's first captain) who is now a musician.

Since moving to our *less rural* location of Hertford Heath (near the county town of Hertford) we appear to be gaining more members. It is certainly more accessible for dancers and musicians from Enfield Chasers whom we welcomed earlier in the year and who sadly performed their last public dance display in May, their musicians John Dickson and Phil Seaman play in ceilidh bands from time to time. This 'expansion' to Holly brings a wealth of knowledge from experienced dancers and musicians. However, our move, was not the reason for Catherine to join us, as she has relocated with her family to this area from Devon where she danced with Plymouth Maids.

The calendar year started with a fellow dancer's 50th birthday ceilidh. In March Holly had a 25th birthday ceilidh with guest band "Don't Look Down". We managed to contact most of our ex members and those that came, joined the sets for "Knutsford" for a mid-evening display. Holly performed a 'lively' "Mrs Hepples Morris" (as this was one of the first dances learnt by the side) without themselves looking like Holly berries!!

We are planning a little more activity by renting Truleigh Hill youth hostel from 6-8 January 2006 (bbrrr) in Sussex to celebrate in true Holly style....and I'm sure those who have joined us at folk festivals or a day-of -dance will know exactly what I mean!!

Chris Lucas, Publicity Officer

Pipe and Tabor Festival

The International Pipe and Tabor Festival is leaving Gloucestershire and moving north. 14th -16th July in York City Centre

We are planning a morris programme for the Saturday with workshops on Morris taboring, and possibly Moresk music and dance.

The real excitement of the festival will be the Taborers providing music for the York Mystery Plays. We will be publishing details and the mystery play tunes on the web-site in the new year.

Steve Rowley

The Outline Programme (all subject to confirmation)

Friday

Walking tour of York
Mystery Play Music Workshop
Symposium
Social

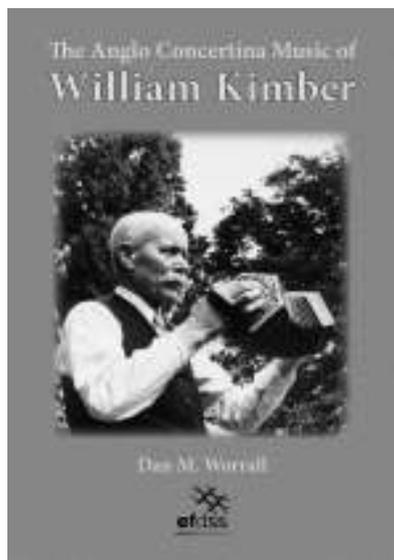
Saturday

Mystery Play music workshop
Bone Flute making workshop
Pipe and Tabor for Beginners
Morris taboring workshop
Moresk (tbc)
Procession
Street performance
Makers Market
Concerts

Sunday

Mystery Play Workshop
The Mystery Plays

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Dan M Worrall
Foreword by Roger Digby

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TEN QUESTIONS IN SEARCH OF ANSWERS

My name is Janet Dowling and I was President of the Morris Federation for four years between 1996- 2000. I have offered to be a roving reporter, asking different people a range of questions. And never being one to ask others to do things I wouldn't do myself- I decided to try out a few!

1. What first got you interested in the Morris?

I went to university at Keele in 1972. I met up with the lads of Keele Rapper, went out with one of them for nearly four years (and later married then divorced him). It was great fun and we had a women's rapper workshop side in 1974.

2. How long have you been dancing?

I joined Manor Morris (a women's Cotswold side) in Manor Park, East London in October 1976. However, in my office there was a woman who danced with New Esperance who were then based in Islington. They had been going for a couple of years and needed new members and she encouraged me to join them. They had been named for the original Esperance Morris which had been set up by Mary Neal at the turn of the 20th century. (For more detail on "Who was Mary Neal anyway?" you can find a link to an article "wot I wrote" from the New Esperance website.)The historic associations won me over and I capered to New Esperance in March 1977.

3. Have you ever tried any other style or tradition?

In 1981, Jude Nancarrow (another New Esperance dancer) and I were sitting in the arena at Sidmouth Festival watching a North West team on the stage. Jude suggested she run a workshop for Esps, but by the end of the week we decided to set up a separate North West team and called it "Blackhorse and Standard NW Morris" to mark both the pub we drank in at Sidmouth and the local area in Walthamstow where we lived.

In 1987 I set up Mary Neal Rapper, a women's rapper team. Most of the members were from New Esperance, so the name "Mary Neal" was chosen as the link. We danced for about 5 years, with Sheila Mason as our musician. Unfortunately when she retired, we couldn't find another musician, and the team folded.

4. What has been the high spot of your dancing life?

It was at the last AGM when I was President. We were at the rotunda in Nottingham, and the massed dancing that day was superb. I felt enormously proud to be President of a federation of member clubs that produced such a diverse range of dances done in a traditional style and to such a high standard.

5. And the low spot?

In 1978 I was Morris dancing on a picket line. I capered up, landed on cobblestones, fell over and jarred my hip. I was able to get home, but spent the next three weeks flat on my back. After that it never really got better, and I had chronic back pain all the time I danced. When I stood down as President of the Morris Federation I decide to call it a day and handed back my bells and sash to New Esperance. That was a real low point.

6. What or where do you consider the strangest dance spot/dance out you ever took part in?

New Esperance were having a day out to France with Cardiff Ladies Morris in about 1980. Esps had recently introduced lacy bloomers into their kit This was the days of the long brown skirts, floral aprons, and boaters.). For some reason, the elastic in my waistband

went. So as I danced, the very lacy bloomers slowly slide down my legs. They would have slid off- but in my wisdom I had also put elastic around the knees. And that was still working. So in the middle of the dance set, there was nothing else to do, but take off my bloomers for all to see!

7. What advice would you give to a newly formed dance team?

This might seem boring and officious, but get yourself a good constitution, that sets out roles and responsibilities of officers, and states what happens to the assets of the team should it fold.

8. Is there one aspect of the Morris world today you would gladly see consigned to the scrap heap?

I hate it when a Cotswold team announces that they do dances from ten different villages- and then proceed to dance using exactly the same amorphous stepping for each dance. I think it is important to honour the tradition of the dance, and that includes respecting the different stepping styles.

9. Is there one aspect you would fight to keep above all others?

I am concerned that there seems to be an undercurrent that wants to split off Sword from the other styles of Morris dancing. The strength of Morris dancing is its regional diversity. I think that the term Morris can encompass them all.

10. What other interest do you have out side dancing – keep it legal decent and honest!

I am a storyteller- that's what I do for a living and its great fun! But nothing like the craic of dancing in complete harmony and pacing with 5 other dancers and a musician.

Janet Dowling

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LOW-KEY OR LOUD?



How do you like your morris music? There's something quite entrancing about one man playing a pipe and drum. Simple, pure and very efficient to boot.

As low-key as it is, this musical accompaniment nevertheless gets heard and holds unfamiliar audiences briefly enthralled.

On the whole, though, I like a bit more oomph. The sort you get when a fine melodeon player sets to.

They can push out the volume and with melody and bass line sounding out, a melodeon player can command attention.

Confident players will also perform with a good deal of movement, adding to the verve of the whole side's performance.

It's also possible for a melodeon player – with no pipe to worry about – to have a verbal thing going with the dancers and the audience. A bit of chat and the occasional whoop never did any performance any harm.

A single musician has his or her place. It is all that some sides can hope to muster and in the final reckoning, it's all that is needed to get a dance up and going.

So let's hear it for the lone musician. The ones who play all night at practice. The ones who play in processions and at performances here, there and every-where.

The same ones who then go on to the pub and keep the music going.



Where would the morris world be without them? Not so noticeable as it is today, that's for sure.

Oomph has been mentioned. And if you've got a bit of oomph, there's nothing more natural than to build upon it.

I've danced in a morris side which, on its most extravagant days, brought out a band with at least three melodeons, two guitars, a trombone, mandolin, couple of fiddles, whistles, drum, tambourine and all manner of shaky things.

What a great sound to dance to. To the purist, probably a rag bag. But for those intent on having fun and pleasing – if not startling - an audience, easily the best thing since ship's biscuits.

Such a band spurs the dancers on to great heights; generates great energy, which flows through to the dance and enhances the whole performance.

And if it works well, and the dancers and band really get it together, working off each other, it becomes an exhilarating event.

So can we go even further and safely perform to amplified music? Opinions are sharply divided and I know where I stand. Basically, no!

A lone fiddler with an amp turned up to moderate volume so he or she can be heard where there's a lot of background noise – no problem.

But a whole group of musicians belting out tune after tune through a system under such strain the sound is distorted – no thanks.

It's all right for the first tune. It comes as a surprise. It's something different; challenging; interesting. But when it goes on for a whole set, people begin to stare into the middle distance and start thinking about the ironing. A wholly amplified session detracts from the dance.

And it's boring.

STEEL CITY TO HOST LONGSWORD SESSION

“Our souls are strewn to the four winds...

We shall learn the art of Longsword dancing where the patterns of our joining will fuse our beings with the elements “

Advert for forthcoming events in Seattle.

And you thought that old Yorkshire stuff was just for filling the gaps between a Morris spot and the Appalachianists. Well some people obviously take it seriously if only to mend their strewn souls.

Over here it's been obvious for a number of years that most longsword practitioners have been stuck in the collected notation groove and that the art has been controlled by a set of words and concepts frozen in time.

According to Bill Cassie and Norman Peacock, both experts in the field, working in the 1960s;

“The fixing of a tradition in what is considered the ‘correct’ mould is a sure means of ensuring its destruction.”

Picking up and following a printed description is an excellent academic exercise but to produce a **PERFORMANCE**, the dancers have to blow **LIFE** into the script.

The **MF** alongside the newly formed **Sword Dance Union**, have planned a series of workshops and Events which will help push teams to ownership of their dances and to take **PRIDE** in their show.

Kelham Island in Sheffield is the venue for the first gathering on April 2.

The sessions and discussions will centre around the **INNOVATIVE** ideas of such teams as Kirkburton, Seven Stars, Wype Doles, Stone Monkey and Carlisle.

Paul Davenport, who has been responsible for the Generations project in South Yorkshire which has spawned Maltby Phoenix Sword Dancers, last years' DERT winners, will lead the workshop.

Paul will be encouraging younger dancers to take the lead and develop their own ideas, customizing a dance for themselves, based loosely on Traditional ideas

Sue Coe, an expert in adapting old and new ideas with her team Ryburn Longsword, will be teaching figures from the Cleveland Tradition which can be used in **Combination** with others from different sources or they can be changed and altered to fit a **new dance**.

Overseeing the sessions, will be **Ivor Allsop** whose book “**Longsword Dances**” is regarded as the bible of the Tradition. In his Introduction of the book, Ivor makes the point that,

“I have always looked carefully at the speed that was given and have followed my instincts that young men would have danced at a reasonable speed.”

NEWSLETTER CONTRIBUTIONS

Please send any contributions for the Winter Newsletter to the
Newsletter editor by

Sunday February 19th 2006

MISDEMEANOURS REMEMBERED

If we thought the curious rulings of the PEL were something new we're wrong. This summer Stafford Morris Men organised an event to commemorate a group of dancers who were arrested and sent to Stafford Assizes in 1655. The following report was supplied by Alan Dandy and was previously published in the Morris Ring Circular. The report covers the event as seen by tour 'A'. My apologies to those who were on tour 'B' and feel left out. But there's always the next issue of the Newsletter if anyone from that tour wants to let us know how they saw the event! (Ed.)

T'was with a high degree of fear and trepidation that the two Alans of Stafford Morris Men (SMM), designated, nay volunteered during some moment of madness, leaders of Misdemeanours Tour 'A' approached downtown Penkridge on a sunny Saturday morning in July. Shortfalls in every aspect from financial, residential, transportational and culinary, to support personnel and manpower had been opening up like earthquakes for weeks.



Who's got that Exemption clause?

A pleasant surprise then when 'people', some in what looked like Morris kit, were found littering the Monkton 'Base Camp' as we arrived. With a short call-to-order, a motley crocodile drawn from Briggate, Silhill, Black Dog & Stafford wended its way to the first designated spot at Penkridge Market, some 400 yards. Next surprise was that space had been set aside and before someone filled it with a stall Stafford started the dancing. Silhill, Black Dog and Briggate followed, introducing themselves in turn and presenting their very different styles to an

appreciative audience. From the immediate public interest it was obvious that we had something different.

The rich tapestry of dance, the kaleidoscope of colour, and mix of costume was a surprise to many, and they were interested, asking intelligent searching questions of anyone they could get near. By good fortune or perhaps some basic aspect of sides that are enthusiastic enough to want to show their skills, we had a high quality of dance in every side. The overall presentation rapidly gathered an un-expected cohesion, inter-side banter and audience engagement by all sides assisting. A clear blue sky promised a very hot day ahead but we presented a full programme in the time available each completing two dances. We collected hard before boarding the bus (not where it should have been but eventually apparent) for Lapley - home of the original men, & women, of the 1655 misdemeanours. The 1655 event and the research carried out was explained and that we were hoping for current descendants of the original families to be at the evening event. On arrival we stuck with the successful order of dance and entertained a few locals and each other! Beer service was a bit slow but otherwise a useful and historic stop before lunch and the tour's main arena of the day, Newport Agricultural Show. Lunch was taken at the aptly named Last Inn where the landlord had been threatened with more misdemeanours if service of Ale & Victuals were tardy. In the event it all went to plan and left time for us to entertain a few Inn guests and ourselves in dance - Briggate actually learned / practiced one, then tried it out on us!



An outbreak of dancing



The police move in

On then to the Show where we were 'received' at the gate and the bus escorted by 4-wheeler off-road bike to parking near the "Village Green" - the traditional dance site for SMM who have covered the show for a number of years. The years of Newport Show experience paid handsomely as Stafford located a prime dance spot in front of the beer tent. Silhill, quick to learn, joined us. We were paid a modest sum to dance on the 'Village Green' at an allocated time, but missed the first spot (they were not concerned as each side was also encouraged to dance anywhere in the show ground but paying attention to the vast number of (real) animals around. These spots were also good

for collecting. On the Village Green sides joined forces, each presenting dances in turn then culminating in a massed Bonney Green Garters - which was new to some in the non-Ring sides. We solved this by Alan C taking the announcer's mike that we had used to amplify the music throughout, and calling - lines were not quite to Ring standards but it presented a splendid spectacle. The response from the sizeable audience was remarkable. The regular MC said that whilst they always enjoyed the SMM presentation they recognised this year they had witnessed something very different indeed. Special also for ourselves as we witnessed, Border with precision, Molly with style & refinement, (Black Dog donned Dog Masks at one point), and North West with ingenuity, to keep the authentic production with just few dancers, (we all know that one !).

Difficult to say what Stafford added perhaps "difference".

We returned to Penkridge for Tea, then demonstration dances by sides from tours A & B. A police presence had been arranged and when told of the historic roots of the event asked from which side they should arrest someone - "No problem with that one" said one Stafford man "Uttoxeter" and they duly carried out the request !!



An arrest is made

For the later evening a hog-roast had been arranged and SMM Squire changed hats and played for the ceilidh whilst John Colbert MC'ed. An excellent family event, the only 'down-side' being the limited supply of real Ale - Not being too sure of numbers we had only taken one 9 gallon of "Summer That" from Woods of Craven Arms.

Alan Dandy – Stafford Morris Men

Foot-note - The following day in the post church service demonstrations John Colbert introduced 'Sharp' mentioning that it was a dance created by Roy Yarnell a respected Midlands Morris man who had died recently but who had always supported for all forms of Morris Dance. Later a young lad came up to him and said "Thank you for mentioning my Uncle. I'll tell the rest of the family"

All pictures by Bevan Craddock Penkridge Town Crier. More can be found at the Penkridge web site : www.penkridge.org.uk/misdemeanours.htm.

Yateley Morris Men celebrate their first 30 years.

Yateley Morris Men celebrated their 30th year of dancing this year finishing their season with their annual Day of Dance on Saturday, 10th September. We were very pleased to be joined by so many other sides, most of whom were regular guests to this annual event.



Times when we looked young

It all started in 1975 when two members of the Yateley Wine Circle, Keith Barker & Ted Dowling, who had danced before with Winchester MM & Thames Valley MM respectively, got some like minded fellows in the village together to start the side.

In 1978 we danced into the Morris Ring when three sides performed 'Highland Mary' (Bampton) at Thaxted and in 1985 we hosted a Ring Meeting which was a great success. As a young side we were out many weekends of the year to events up and down the country and indeed sometimes out of the country. During this time we have made many friends and our trips have in some

cases become more extensive including four visits to Germany and three to Holland.

Sadly we suffer with injuries among men and lack of recruitment and this culminates in a reduction of activities, however we do manage our regular ales and events. More importantly we dance out every Tuesday evening from May – August to a published programme. This brings the morris to a wide local audience, particularly in the last few years where we have danced at numerous 'dry' spots such as retirement homes, tucked away estates and local communities where we are always very favourably welcomed.

Looking back on the beginnings of the side there have been, as with other sides, many changes. Changes in our approach to dancing, changes in dancers - there are now no founder members still dancing – and of course global changes in the morris itself.



How to get off the ground



A song at Wokingham

In the beginning there was the Ring; now we have the Federation and the Open Morris. The dances performed were the "traditional" ones from the 'Handbook of Morris Dances' by Lionel Bacon – affectionately known as the 'Black Book' & the men were a lot younger!

Perhaps one thing that has allowed Yateley to survive this long is its ability to adapt. A lot of the dances we now perform are new dances of our own design or gleaned from other sides rather than 'traditional' ones; although one must be careful on this point as morris is a living tradition and all dances were new at one time. We have recently taken on

board some of the dances of the now defunct Farnborough MM as well as introducing new ones in that 'style' such as 'Jolly Jack Tars' to the tune 'Tars of the Victory' which was introduced into the repertoire in 2005 to help us celebrate the Trafalgar bi-centenary. As you can see we often theme our programme around important dates such as that!

We join up often in the summer with mixed and ladies sides. Last year we celebrated a first for us and that was a mixed Day of Dance with a number of non Ring sides attending and this proved to be a great success. Our Day of Dance will again be mixed in 2006 and we look forward to hosting another splendid day on Saturday, 16th September to which all Federation sides are invited.



A group photo

So lots of things have changed in our first 30 years. Our numbers are not as strong as they were 20 years ago, but we do survive and we are all dedicated to "Putting on a good show" for the public and displaying this vital part of our English heritage.

And we are now members of both the Morris Ring & the Morris Federation!

Alan Green – Publicity & Paul 'Monty' Montague – Squire.

Calendar

December

Sat 10th

Shrewsbury Morris White Christmas Ceilidh at Sundorne School Shrewsbury. With Pump Action. Details 01939 233977

Saturday 17th

Knarborough Mummings evening
Blue Stots Tour of Knarborough.
Contact John Burrell 01423 566112 for itinerary

Tuesday 20th

Knarborough Mummings evening
Blue Stots Tour of Harrogate
Contact John Burrell 01423 566112 for itinerary

Boxing Day

Rampant Rooster Morris -12.30pm Mummings Play, Brockham

Wakefield Morris – The Kings Arms Heath Common from noon (ish)

Tuesday 27th

Knarborough Mummings daytime
Blue Stots Tour of Nidderdale
Contact John Burrell 01423 566112 for itinerary

Friday 30th

Knarborough Mummings evening
Blue Stots Tour of Easingwold & Helperby area
Contact John Burrell 01423 566112 for itinerary

January, 2006

Friday 6th

Knarborough Mummings evening
Blue Stots Tour of Marton area
Contact John Burrell 01423 566112 for itinerary

TRADITION

A quarterly publication featuring British traditions & customs; music, song & dance; folklore, myth & legend; traditional ways of life; interviews; CD reviews; traditional diary and more.

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PUBLICATIONS:

Cotswold Glossary: An invaluable reference book including definitions of steps and figures found in two or more traditions; a cross-reference to all Cotswold traditions and types; terms used by different authors for the same movements; Morris musicianship and much more.

£4.00 + £1.25 UK, £3.50 OVERSEAS (p&p)

Adderbury: Produced jointly by Tim Radford and The Morris Federation, this book contains the history of the tradition, copies of original notation from the Blunt manuscript and modern notation with easy-to-follow diagrams for 13 stick and 13 hanky dances. Includes photographs and music.

£4.50 + £1.25 UK, £3.50 OVERSEAS (p&p)

North West Morris: This book contains notations, illustrated with figures and diagrams for ten of the best North West Morris dances, originally researched by Trefor Owen.

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Wheatley: Wheatley is a very pleasing tradition to dance and yet one of the most straightforward. This book was produced from a complete review of source material and includes current practice and innovation.

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Warm-up exercises: Clear diagrams and careful explanation of exercises designed to prepare dancers and reduce the risk of injury.

£0.90

Publicity tips: Hints on promoting your team, attracting new members, etc.

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Raglan Bantamcocks Morris: characteristics of the tradition, notation and some music

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Women and the North West Morris Dance

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Few Facts About the Morris

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