



Newsletter Springs 2008

**AIDLEYS REUNION
BOWS N' BELLES IN AMERICA
PAUL WHITE ON THE TILES
SWORD SPECTACULAR RETURNS IN STYLE
REACH FOR THE SKY**



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Position vacant!

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IMPORTANT INFORMATION

To all Secretaries, Squires, Bag people, etc.

NEWSLETTER

The Newsletter is the quarterly publication of the Morris Federation. The aim is to provide a platform for news, views and announcements relating to the world of traditional dance and associated activities. The Newsletter goes out to each member group and individual member of the Morris Federation. Additional copies can be ordered by group members at an additional cost per copy of £10 for one year's issues. To be a living publication the Newsletter must be read so PLEASE PLEASE make sure that your copy gets circulated as widely as possible.

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

The Newsletter has to be a multiple of four pages and this issue has been a little tricky to get into the required fit. So much so that I've given up my slot in the "Committee News" section to keep the pagination right! So a couple of things that should go in there will come in here. First my apologies to those expecting a question and answer item from Liam Robinson. All has gone quiet out there in Lincolnshire, but I'm working on it. The letters section has a suggestion that colour could be used for the photos in the on-line PDF format of the Newsletter and I'll look at that once I complete all the archive editions I have to hand. The idea of electronic distribution has been raised in the past and basically discounted, as the volume of mailing would swamp the server.

A trio of related items running in this issue relate to the PEL, getting to know your local council officers and practice rooms. The link might seem tenuous but it's the Federation. English Miscellany asked for help and got it via the Federation. Fee Lock the Federation secretary gives advice on how to build a relationship with the people who run the system. And, where ever you practise, the insurance that comes with Federation membership gives you basic cover, and for just a bit extra you can add personal injury cover. So if you thought membership was just about insurance think again!

Doug

Printing

Outline Print Service Ltd, Colne, Lancashire

Next Issue

Summer 2008 (Copy date Saturday May 17th 2008)

Front Cover Photograph

Cheltenham Folk Festival 2008 – A Stroud dancer in full flow.

President's Prologue

I had wondered about entitling this piece "Shock Horror: Federation President in Slagging-Off Federation Teams Debacle", but decided against that one as after all we are not a red-top tabloid.

At the autumn Association of Festival Organisers (AFO) meeting there was a discussion session on *'Morris: the Poor Relation'* (as compared with, for instance, music or song). In the chair was Laurel Swift, and the panel consisted of Sally Wearing and Damien Barber; a set of people with strong dance backgrounds and much experience. One part of the discussion covered the relatively new concept of 'Morris Shows', as seen at Sidmouth, Towersey etc. and recently with "The Big Caper" featuring Berkshire Bedlam and the Outside Capering Crew.

The audience at the discussion session was made up predominantly of people responsible for booking dance teams at Festivals, a small number of whom were "Morris People".

I made a comment that few teams in the Federation could handle that sort of show; possibly because they do not have the depth of repertoire or possibly even the desire to do that kind of performance or event. Not all teams feel comfortable in that setting, preferring to be out dancing in the streets rather than on a stage.

The discussion moved onto what a festival did if a team failed to live up to expectations, either in the actual performances or in general behaviour at the event, possibly by abusing the trust placed in them by the festival. I stated quite simply: Don't book them again! Don't book bad teams! See them before booking them....know what you are getting!

No team can expect to give a 110% show every time, but a bad/poor performance reflects on us all and is not to be encouraged surely?

It seems my comments upset a few at the discussion, and that was not my intention.

I'm sorry to cause any offence, but it is not the role of the Federation to promote bad teams or bad performance. I can't give excuses for poor performance or behaviour just because it may be a Federation team. Defending the indefensible? Federation teams right or wrong? Sorry - but not my approach. I will never seek to convince anyone that poor performance is the acceptable "norm" for any dancing whatever the setting.

Have a quick look at the aims of the Federation, in Section 7 of the Constitution, clause "C".

"To encourage the Improvement of Standards of Dancing among its Members"

If anyone feels that bad displays are OK and poor performance and attitude is acceptable, possibly they should run for president on that ticket to find how much support there is for it!

The discussion covered all sorts of topics from asking why some festivals charged us for the pleasure of dancing, were singers charged to perform? Was there a difference? To would a festival book a singer who couldn't sing or a musician who couldn't play? So what criteria should they use to book a dance team... on the quality of performance surely not on the lack of it.....

It was a wide and varied discussion, and to take snippets out of context produces a somewhat distorted picture of the informal and sometimes passionate session.

Improvement and striving to improve is to be encouraged, but this is not done by encouraging poor performance, nor by actively promoting such to festivals or events.

Workshops: In some styles of dance these are still reasonably popular, but times have moved on, there is now so much more information, notation etc. available from a variety of sources than was the case even 20 years ago. Then workshops (including those at festivals) were full and often over subscribed, but have those very workshops proved too good for their own survival? Do we now know it all? Are we so much more educated as a dance community that workshops are no longer needed? Or is it just time for a change to type of workshop?

We have had no offers to fill the vacant role of Events Officer, possibly because (excepting for the AGM) there is no call for the role any longer? That person was responsible for workshops, with a decreasing demand for Federation run workshops, should we continue with that role or is the solution to hold different forms of workshop? A Joint Morris Organisation (JMO) workshop on PR, announcing etc. was held not so long ago and considering the size of community

with the combination of numbers in the Ring, Open Morris and the Federation, it was not that fully supported. What do you the members want out of workshops? Do you have a need not yet catered for?

"Volunteer Tutor Scheme": Does this scheme need reviving? Did you know we have such a beast? Would it help you? The Federation has a list of experienced dancers with knowledge of other aspects of performance who are prepared to visit teams over a couple of practice nights or dance outs and see if their expertise can assist in "upping" your show a few notches. It's more than teaching new repertoire, but can cover other aspects which may not have occurred to your team, entries and exits, exercises, announcing, use of lighting etc. Fee our secretary holds the list and there are tutors available in most parts of the country and in all styles of dance, its there to assist your team should you wish.....and the costs of getting a tutor to you are part subsidised by the Federation.

Continued.....

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The AGM: Teams go to the AGM to dance as well as to discuss life or death issues, so this year we are trying a “tweak” on the format to give more time for doing just that.

Flagcrackers of Craven have offered to host the AGM, in Skipton, and are currently looking into the venues, dance spots etc. Greater detail will follow shortly but please note we are planning to hold it on **Saturday 4th of October**. This is a week later than normal.

The format is also re-jigged, experimenting with a one-day event. Saturday will run something like this: Dancing until mid afternoon, probably around 3.30pm or 4.00pm, then the AGM meeting itself at, most likely, 4.30pm to 6.30pm (maximum). For those wanting to stay for the evening there will be time to find an evening meal in the town, followed by the social/ceilidh. It hopefully also will limit some of the circuitous discussions, any over-run impinging on your evening meal time!!! There may be the option for more dancing on Sunday. It may not be perfect or even the ultimate format, but hopefully will present us with a more representative AGM, with more sides being present, having stayed on after dancing.

Every team should have a say in the direction the Federation may be going and certainly the Federation must move with the times. As previously mentioned re workshops, times have changed and we need to move with them. In the early days of the Federation, the crucial issues were different to those we face now; there was a smaller membership in a different, less litigious world... now we are a vast body of dancers covering a great geographical spread.

How many members 20 years ago would have thought we would fight Parliament to change a badly drafted law? Who would have conceived of the risk assessments, and the various protection policies (equal rites?) that we now have to contend with? The Federation has to represent all flavours of its membership, it is after all

your Federation. You must give us the mandate to do what you want us to do, in which direction to move. If a vote goes a way you are unhappy about its no good complaining if you didn't turn up to the meeting which passed it!

Following on from that thought would a different form of **voting** assist? Rather than any meeting being controlled by a small but active faction at that meeting, should we all post in voting slips, i.e. a fully postal vote system such as many professional bodies use?

Currently a meeting can be “stuffed” and controlled by a minority and as we all know turkeys wouldn't vote for Christmas, would they?

With the postal vote format discussions within teams over topics would take place beforehand, a vote for or against put forward by each team, counted at the AGM and the result announced... Teams could vote on issues without being present at the AGM, by having discussed any proposal internally first and sending in their opinion, i.e. their vote, on that issue

Changes can only currently be made at an AGM according to our constitution, so if you feel any changes are needed, turn up and vote!

Trefor

AGM Opinion Survey

So far 17 sides have returned a survey form which suggests either apathy or deep consideration of the matter. I'd like to think it was the latter. If you've lost the insert from the last issue you can get a replacement from the editor or on line at www.mfnewsletter.info.

Current trends show the one-day format for the AGM a clear leader. On combined votes the Day of Dance, AGM and social option is out ahead. Voting options have the postal vote as the current leader. Whatever your opinion we won't know unless we hear from you – so fill in the survey!

COMMITTEE NEWS

FINANCE – Jenny Everett

After a period in the desert, the morris fraternity has now arrived at the oasis!

There are bells in stock, big ones, little ones and sizes in between, shiny brass ones and shiny silvery ones. We can't sit at our dining room table now for the boxes next to it. It was a pallet load and that's a lot of bells! So come on everyone - look out your kit for the coming season and place an order. Federation members will notice that the prices are discounted for members of the Federation. Prices are now on the Federation Shop page at the back of this Newsletter.

ARCHIVE – Mike Everett

Are your bells flat?

Bells, like batteries, are not meant to be flat. It's entirely the wrong shape for them! But seriously, do your bells still jingle or do they sound dull? If so, it's likely that the two halves are loose. While some new members of Westrefelda Morris were being shown a bell pad in the pub after practice, we found that some of the bells no longer had that bright ringing sound. A quick search in a car boot found a pair of pliers; the edges of the offending bells were crimped together and the bells sounded like new. Thanks for this tip, Denis.

For bells beyond repair, there are lots of new, shiny ones available from the Treasurer.

Videos online

Hoxon Hundred recently hosted a workshop on the Withington tradition, taught by Mike Barclay. This reconstructed tradition can be found in Tony Barrand's excellent book, "Six Fools and a Dancer", which is still available from the Morris Federation shop at £12.50 plus postage. In researching the

dances before attending the workshop, I came across Tony Barrand's web site. He has digitised thousands of his own videos of various dances and traditions from both sides of the Atlantic at <http://www.bu.edu/dbin/dance/>. This will take you to the search page of The Digital Video Research Archive of Morris, Sword, and Clog Dancing at Boston University. So, if you want to see the Withington tradition being danced, looking for something new to dance, or want to see how other sides perform the dances that your side does, you'll probably find it here.

New book

From the same workshop, Mike Barclay has produced a wonderful little book of the many Cotswold morris dances that he has learnt, danced and taught over the years. There are 17 different traditions with a brief introduction to each and a simple aide-memoir to remind you of the basics of about 70 dances, although this is definitely not intended to be an instructional booklet. I'm sure that Mike would be pleased to let you have a copy at a very reasonable price. Contact him by email at MBar889293@aol.com.

SECRETARY – Fee Lock

We want your e-mail address!

You may have come across our broadcast facility, run by Kevin Taylor of Red Stags, our web guru. We use it for workshops and the occasional announcement, but we'd like to develop it so we can let you know of information on the web site, changes to useful addresses - anything that reduces a mailing to nearly 500 recipients unless it's absolutely essential.

We don't do spam, we really don't. Have a look at Kevin's test on the web site at www.morrisfed.org.uk to see if you're a robot - it's really rather sweet. I was terribly relieved to find I'm not a robot. So we promise we won't try to sell you anatomical extensions! Please sign up by emailing him at webeditor@morrisfed.org.uk.



85 Ways To Tie A Rapper Knot?

Dear Rappers all,

A few years ago a book called '*The 85 Ways to Tie a Tie*' was published. It describes how two mathematicians devised literally dozens of new ways of tying a necktie, using a branch of maths called Topology. For a long time I have been fascinated by the possibility of the same maths being used to devise new rapper figures.

Topology is about the behaviour of surfaces, see for example the Moebius Band in the form of a Trefoil Knot on the British Topology Home Page at <http://www.maths.gla.ac.uk/~ajb/btop.phtml>. It seems to me that, just as a necktie is a surface to be manipulated by topology, then a rapper set of five men joined in a ring by swords is also a surface that could be manipulated by topology. If a necktie can be studied mathematically to create new knots, then it seems to me that a rapper set might similarly be studied to create new rapper figures.

I'm not clever enough to learn topology myself, but there are mathematicians out there with the necessary skills who might be interested in having a go at applying topology to rapper figures.

The British Topology Home Page includes a database of topologists and there are three in UK who declare an interest in Knot Theory. So if there is a rapper side out there who might be interested in exploring this idea with a topologist, the results could be very interesting!

If any rapper side is interested in exploring this fascinating idea, I'd love to hear from you - please ring me on 01454 417809 or email me at keateswhitehead@tiscali.co.uk. In the meantime I'll get in touch on similar lines with the topologists.

Regards

Mike Whitehead

Hans Jensen - A Correction

Hi Doug,

Glad you thought the article OK for publishing. One small problem, I think I must have had finger problems as the telephone code is 01249 not 01240. Maybe you can put a correction in the next issue?

Cheers and Happy Christmas

Torquil

Thoughts on distribution

Doug

Seen your splendid newsletter and have a few comments / suggestions.



Firstly again high standard and saw idea about colour, well some might be nice but not essential. However to cut costs you could ask sides if they would like an electronic version sent instead of paper. I belong to two sides and through my wife affiliated to another. In all of them 99% of members never see it but I know they get circulated. I am lucky as my wife gets her side's copy from you. Sides can then distribute your electronic copy to their members. Also those that ask for electronic version get the additional colour photos.

One side I am with is Chippenham Morris, so re Torquil's article on Dave Coleman 'Morris man Remembered.' Regrettably you got the phone number wrong it's 01249 not 01240 and the way the photos were arranged with the words Dave Coleman by the top photo some will think it is him and not Hans.

Denis Brown - via E-mail

Family weekend in London?

There's still time to book for The Camden Clog Day of Dance on the 12th April 2008 at Cecil Sharp House in London. An unmissable chance to learn a brand new dance in Pat Tracey's inimitable style or bone up on one you thought you'd forgotten.

Never done clog dancing before? Come along to our Beginners' Workshop and find out what it's all about. You may find yourself with an exciting new talent to wow your friends with.

As Pat Tracey's performance group, Camden Clog are experienced dancers and teachers of Pat's unique steps and style and will be guiding people through some of the dances that are most loved by the team.

Don't fancy clogging? Learn a sword routine with Thrales Rapper. Their exciting style can be seen at:
http://www.youtube.com/watch?v=60_lVmnZhoE

While you're dancing the rest of the family can head off to the London Eye, the London Dungeon, or even watch Spurs play Middlesbrough.

Interested?

Look for further information at: <http://www.camdenclorg.org.uk>

Looking forward to hearing from you!

Happy stepping

Camden Clog

Thoughts on the AGM

To the Editor

Just a few comments on the survey -

Ref the AGM



While we would in principle support the AGM in whatever form it continues - if it is a one-day event with no accommodation travelling time would become a significant issue for us (and I suspect others). It is likely to result in the AGM being attended only by sides from within the "region".

Regarding the voting format.

Having a low turnout for meetings is not a good reason to reduce the quorum - it will simply aggravate the problem of a few people being able to dominate the meeting and direction of the Federation.

While a web based forum would be useful to discuss policy and direction and to channel opinion, it is not an open or democratic way of determining policy - that should only be done by a vote

A regional system to channel opinion would be useful but it would require more people to volunteer their services - as regional reps. The other problem is determining how many regions to have and which areas belong to which regions. Some people are very sensitive about their regional identity

Hope this helps

Charlie Leslie

Bagman, Redbornstoke Morris

Innocent Dancers Required

Hi,

We are a production company and are putting on the Innocent village fete in Regent's Park on 2nd and 3rd August for over 60,000 adults and children on behalf of Innocent smoothies. The fete is very much based on tradition, families and friends, the community spirit and having fun. We invited some morris dancers to take part last year which went down really well and so we are looking to invite some more again this year. The fete consists of different areas, including a Village Green area which is where we would want you to perform, along with some maypole dancers, majorettes, duck herding and dog agility performances throughout the day. All the fun of a village fete!

Please check out last year's innocent fete:

www.innocentvillagefete.com for more information and let me know if you think you might know of a group that would be interested in taking part.

Please call (020 8743 3232) or email me (karen.swift@sledge.co.uk) for more information.

Kind regards,

Karen Swift

Reach For The Sky!



A member of the Morris Federation is preparing to undertake the challenge of a lifetime. Martin Scragg who is a long standing member, and one time Squire, of Singleton Cloggers in Lancashire is preparing to climb the highest mountain in Africa in February 2009. In doing so Martin hopes to raise nearly £4,000 in aid of Macmillan Cancer Support. "My mother died of cancer last year" said Martin "and I decided then that I wanted to do something in her memory".

Standing at 5,896 metres (19,340 feet), Mount Kilimanjaro is a dormant volcano in northern Tanzania, about 340 km south of the equator. As well as being the highest mountain in Africa it is widely regarded as the highest mountain in the world that can be climbed without specialist mountaineering knowledge or equipment and the most extreme challenge that 'normal' people can attempt. The air at the top contains only half the breathable oxygen found at sea level and of all the people who attempt the climb each year about 60% are

forced to abandon it because of the effects of altitude.

It normally takes at least five days for climbers to cover the 60 km to the summit and back but Martin is going to take seven days to complete the trek. "Although we'll be climbing by a longer route it will allow more time to get used to the altitude" explained Martin "and that should make the chances of success a lot higher". "I did think of doing it in clogs" he joked "but it would be frankly dangerous to try. I might manage to whistle a verse of the Dorset Reel when I get to the top but that will probably be the limit of my stamina by that stage"!

The climb takes in every climate type on the planet, starting in tropical rain forests and carrying on through moorland alpine desert and scree to the permanent ice fields and glaciers at the summit.

"It's a sad fact that as many as one in three people in the UK will contract cancer" said Martin "and our team has been touched by it like everyone else. I'm doing this trek for the thousands of people who are living with cancer every day and in memory of all those who lost the fight".

If you would like to support Martin, and raise money for this worthy cause, please visit his fund-raising web-site at

www.justgiving.com/martinscragg1

For more information about the trek you can contact Martin on

scraggs@btopenworld.com

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WEAK BLADDERS?

From Fiz Markham came this :

“Hi

Does anyone know how our fool can obtain new pigs' bladders?

Cheers - Fiz”

From our secretary came this:

Barry Care's your man:

*Barry Care MBE barrycare@tiscali.co.uk,
About four years ago he had a supply,
which he said, was compliant with BSE &
abattoir rules.*

Fee x

And from the archives Mike dug out two documents. The one below is the one that induced least nausea in the editor!

Foolproof Bladder Preparation

A bladder on a stick or tied to a cow's tail is not always to be found in current sides which sport a fool. Modern alternatives such as balloons or blown up rubber gloves have readily been used as substitutes (one side has been known to use blown up other things which certainly show that they don't believe in a 'fertility rite' origin for the morris.)

For those who wish to use the real thing, this is what you do. First get your bladder, or rather several, for some will be of no use to start with and many will suffer the occupational hazard of bursting when in use. It has been suggested that 12 will cover the above losses. It is best to obtain and prepare all the bladders in the cooler spring weather rather than getting them a few at a time and having to deal with them in the heat of the summer (remember '76?) If your local butcher cannot help you then try yellow pages to get the address of your nearest slaughterhouse.

Pig, bullock or horse bladders are suitable for the job. However, they will need to have a long 'neck' or urethra. If it is cut off too short you will have trouble pumping the bladder up and attaching the string.

When you go to pick up the bladders be prepared to receive them just as they left the animal. It is as well to go prepared by taking a black plastic bin liner to collect them, especially if you are travelling

home on public transport! Once home wash them thoroughly in running water to remove blood, urine, etc. Then roughly cut off any lumps of attached fat or other tissue. Don't cut too close at this stage or the bladder may be weakened.

Take about half a meter of string (nylon camping string has been recommended by one side) and tie it loosely round the neck of the bladder leaving two equal ends. Next pump the bladder up using a bicycle or foot pump. As soon as the fibrous appearance of the surface is replaced by a shiny smooth look, pull out the pump and tighten the knot. This process is easier if a second person can be found to tighten the knot as the pump is removed.

Then hang the bladders to dry. The time required for this will vary with the weather. In a dry place it should take 10 - 15 days. Since bladders prove to be a great attraction for flies an old meat safe can come in useful. A good fly spray is also needed or else you will be dealing with maggots. Once dry, the rest of the excess fat etc. can be scraped off and the bladder is ready for use.

Most fools take a supply of bladders on tour with them, usually 2 or 3, in case of bursts. There are several ways of trying to overcome this problem of bursting bladders. One side regularly rubs the surface of the bladder with lard or bacon fat to make it more supple. Another side drill a 3 mm hole in the neck, if the bladder hasn't dried with a small hole there. This allows the air to escape when a dancer is bashed. Unfortunately some poor soul then has to blow the bladder up again.

Many thanks to the various folk who initiated me into their secrets of bladder preparation.

Barbara Butler

Handwritten note on back of 'original' photocopy (from Morris Matters, Vo/5 No 2, (1982), 7) reads: See also 'Ritual Animal Disguise' by E C Cawte 1978 Folklore Society

NEWSLETTER DEADLINE

Summer Newsletter

Saturday 17th May 2008

newsletter@morrisfed.org.uk

Bows 'n' Belles (NorthWest Team) Colchester, Essex

Our visit to Boston, Massachusetts, USA

So why did 19 of our team, in fact all our team, board a plane in late September 2007 headed for the USA?

Firstly, it was a celebration and secondly we wanted to dance with Morris teams in another part of the world. It is quite amazing that something that started in this country can be found as far afield as Australia, New Zealand, America and Canada.



Bows 'n' Belles dancing in the USA

So what was it we were celebrating?

Our 20th anniversary. It is quite a milestone and many of the 19 who travelled were the original dancers/musicians from back in 1987.

How did we start in 1987?

Almost by chance. Another team organised a 'come along and try it' session at the local village hall and from this our team was formed. We were all complete novices but enjoyed the experience and the dancing. We designed our costume, came up with a name and practised, practised, practised!

How did we go about organising the trip?

It was two years in the making. Once the suggestion of the USA had been favourably received by the team thoughts turned to where and the cost. We decided on New England in the Fall and to fund raise £10,000.

What made us decide on a target of £10,000?

This would cover the cost of the flight but quite frankly none of us, at that time, thought we would reach it or anywhere near it.

So how did we raise such a large sum of money?

Through enthusiasm and hard work and surprisingly, what turned out to be, a great deal of fun. We held a 60's night, barn dances, a race night, a craft fair, market stalls and rummage sales. We also raised money through sales of quizzes and our own cookery book, and door to door deliveries of a local publication. Individual efforts included hosting

lunches, plant sales, book sales and coffee mornings and contributions from selling Avon cosmetics and furniture restoration. Sales of team badges and team-made miniature tiddlers also helped boost our funds. Our Parish Council kindly donated the proceeds from their annual Quiz Nights.

How did we make contact with other teams?

Our accordionist, the brains behind the whole trip, did this through the Internet and emailing other teams. One of the teams he made contact with was Guiding Star Clog Morris who responded enthusiastically and agreed to host us for the first part of our trip.



They turned out to be an outstanding mixed side, kitted out in crisp blue and white, based in Greenfield, Massachusetts, which is about one hundred miles from Boston. They put a lot of hard work into organising things and taking great care of us, as well as inviting us into their homes.

Guiding Star Clog Morris

We were joined by another NorthWest team from West Virginia. Sheperdstown NorthWest Clog Morris drove for nine hours to be with us for the weekend.

Their kit is purple and teal which, they say, “glorifies feminine mystery and strength that this group personifies”.

They perform traditional NorthWest Morris dances as well as contemporary dances written in the style of NorthWest. With our black, white and pink kit, the three NorthWest sides together made a colourful show.



Sheperdstown Clog Morris

After a few days relaxing in Boston we were dancing again. This time, firstly, with Orion Longsword from Shirley and secondly with Muddy River Morris from Boston. Orion's dances included English traditions, Appalachian stepping, and jazz with innovative and unusual choreography. Muddy River, an enthusiastic and brilliant women's team in whites with purple vests, dance traditional Cotswold.



Orion Longsword

What were our best dance spots?

An enormous country market - Atkins Farm, Amherst - where children were making scarecrows and mountains of pumpkins were for sale.

Between two beautiful buildings - the Library and Trinity Church in Copley Square, Boston – an attractive and bustling square in the city.

How did we relax in Boston?

The following are just some of the things we did when we could tear ourselves away from the comfort (and cocktail bar) of our luxurious hotel, The Lenox:

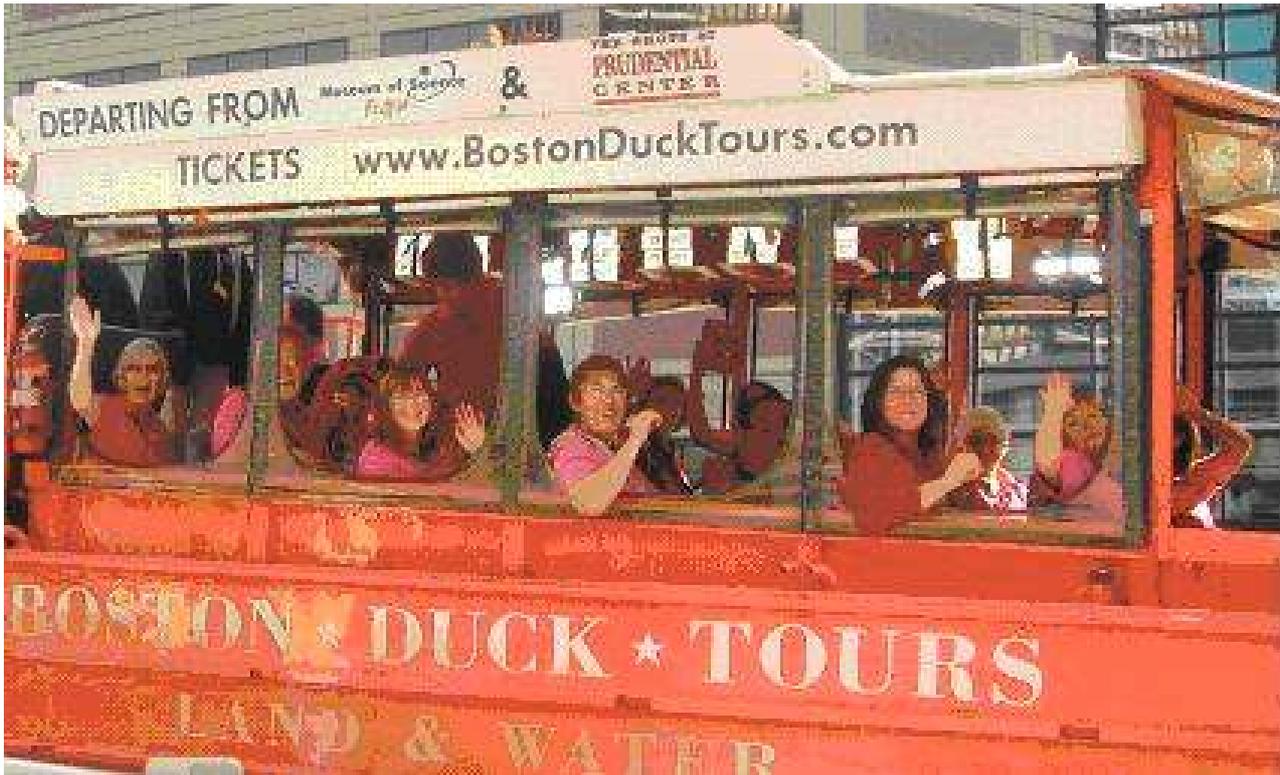
- The Freedom Trail – A living/walking history lesson covering 2½ centuries in 2½ miles
- Whale watching – Never to be forgotten
- Cape Cod – For sand and sea and stunning beaches
- Salem – Learn all about the Salem Witch Trials of 1692
- Quincy Market – Boston's "Covent Garden" near the waterfront
- Duck tour of Boston/Charles River – Highly entertaining and a great way to see the city on land and water.



Muddy River Morris



Bows 'n' Belles' ever faithful musicians



Bows 'n' Belles sightseeing

What was the highlight and lowlight of the trip?

So many highlights but, the warmth and hospitality of the dancers we met was wonderful.

What struck us was the enthusiasm of the general public who were genuinely interested in what we were doing and the tradition as opposed to being ridiculed in our own country for our own traditions.

Having to say goodbye was the only lowlight.

By the way what did we think of New England in the Fall?

We didn't see it! As with dancing, it's all about timing and you never quite know with nature. Unfortunately we were a little early but to be honest it really didn't matter. It was beautiful anyway.

Would Bows 'n' Belles do it again?

YES, WE WOULD. Who knows where? – We'll let you know.

Elizabeth Hall – Team Leader Bows 'N Belles

(Editors Note 1: When I chased Elizabeth to get a credit name for this article she insisted that it really was a team effort and the credit should go to the whole team. Which I think rather neatly expresses the way that the majority of us feel about our team(s).)

(Editors Note 2: The "duck tour" is I guess named for the mode of transport not the subject of interest. So ornithologists might be disappointed to find no aquatic avians featuring in the tour. The DUKW is in fact the amphibious truck in the photo above.)

(Editors Note 3: DUKW is sadly not a piece of American wordplay. It's a code that comes out as "1942 – Utility – 4-wheel drive – Twin axle". Yes I know it's sad that I actually know that! (That's enough editors notes!))

WHAT'S IN A WORD?

It was the beginning of June last year when English Miscellany Folk Dance Group applied for permission to dance with a visiting Latvian team in Harpenden on the 24th of June, and that's where the saga started. Brenda Brookes the publicity officer for English Miscellany got a response from the council that the event would require a Temporary Event Notice (TEN) at a cost of £21. Apparently the licensing department did not "consider the proposed activity to fall within the exemption for morris dancing". It seemed that the words "Folk Dance" in Miscellany's name had set a bureaucrat chasing some revenue. So Brenda e-mailed the Federation secretary Fee Lock at 7:15pm on June 6th.

At 8:20pm Fee was mailing out to the committee details of the problem. Obviously by 10:15pm Brenda had got some advice and impressed with the responses and speed had formulated a plan of action. Trefor, our president, had replied to the effect that English Miscellany definitely came under the "similar" qualification of the exemption in the act. The Latvian group could be challenged but taking into account their guest status there should be grounds for some relaxation. He also suggested some lines of approach for Brenda to explore.

The following day Trefor was musing over the fact that the Notting Hill carnival had used the exemption clause to cover all forms of dance and music, and what was more from all ethnic groups involved. The basic message was that each authority would interpret the law in it's own way and whilst speed was of the essence care must be taken not to set precedents, stand your ground!

By the end of the day Brenda was awash with support and help coming from all quarters. One response outlined why folk dance had to come under the "any dancing of a similar nature" clause as it:

- Was passed down orally
- Used traditional steps
- Used traditional style costumes
- Used traditional tunes
- Had been performed for centuries
- Was performed by ordinary people (as opposed to "professionals")

This point also ended with the cunning phrase "*Moreover Parliament could not have intended to discriminate in favour of white Anglo Saxon culture, so it must also include folk dancing from other countries*". A very neat argument in support of the Latvian dancers!

At this point the text of a response from the council legal advisor came to light and it became apparent that they had either ignored or missed completely the "dancing of a similar nature" clause. A response from them quoted the OED (Shorter Version) definition of morris as "*traditional dance performed by (sic) persons in fancy costume, usually representing characters from the Robin Hood legend*". Oddly the council solicitor then went on to suggest that an exemption for Morris dancing existed before the 2003 act and that it was not the government's intention to incorporate an exemption for Morris dancing in that act! However since the Miscellany request was for folk dancing a TEN was required and must be submitted ten working days prior to the event.

So with the clock ticking towards the day of the planned event it looked as if there was an impasse. As Trefor pointed out in an e-mail on the 19th of June, the Act gave local authorities the powers to raise revenue, and more importantly retain it, by issuing licences so it was no surprise that given the slightest excuse they would use it. However by now Trefor had contacted the local MP and the All Party Folk Arts Group.

The MP's researcher confirmed that the local council seemed to be unaware of the "Or dancing of a similar nature" exemption" and seemed (...Continued)

intrigued that "spontaneous" morris dancing was mentioned.

Finally on the 21st of June a flurry of e-mails between the council licensing officers and the MP's office showed that the council had conceded not only that English Miscellany were covered by the exemption but also the Latvian dancers. One explanation of this was that the council solicitor was referring to a Hansard transcript of a debate rather than the act itself!

So sixteen days after Brenda raised the matter with the Federation and three days before the actual display the exemption that the Federation, the Ring and Open Morris worked so hard to get was accepted by the council. The process had involved six members of the Federation committee, three officers of a local council one MP and two researchers. So that exemption clause, which you can get from the Federation web site, may be just words but they are important if you run into bureaucracy running rampant.

Getting to know your Council Officers

For most people, the idea of having to get funding, support or permission from the local or regional councils fills them with dread, to the extent that they would rather fund-raise less or even go without, than approach their arts officers. But it really really doesn't need to be like that.

I help run a festival which takes place in Hastings over the early May Bank Holiday, which is entirely funded by Hastings Borough Council. It's a very simple and efficient relationship: They give us public money, we put on a festival that brings in millions of pounds and thousands of people to a seaside town at the beginning of the holiday season. Everyone has a great time and we do it all again next year.

It probably seems very parochial at best, and as though we're in each other's pockets at worst, particularly when our

chairman meets the leisure manager in church on Sunday, or I send messages home through his children attending practice on Mondays. But that's the essence of knowing your Council Officers - **making and keeping those relationships.**

A quick definition here might help: The councillors are the elected bods who'll promise you anything as long as you vote for them, and every idea has a five-year life span. It's the Council *officers* you want to get to know: the civil servants who will be in post long after today's promise has been forgotten. And that's what's important: they are the ones whose careers transcend party politics. The ones who are looking to get promotion regardless of what promise is being made in Cabinet about street lighting. They are the people who have a vested interest in being able to promote events in the town, because they live and work there.

Think about how you'd want someone to approach you for help in your job: would you like someone to barge through the door, fling a copy of your job description down and say, "It says there you *have* to help me!", or would you rather meet someone with a good idea, discuss it in full and think about how you could work together? Council officers are no different. They have inflexible rules and limited funds, as well as targets to be met (education, children & ethnic minority interests spring to mind), so take some time to find out your Council's objectives and policies. Most Councils publish mission statements on their websites or will send you polices if you ask - it's in their interest to show they're complying. If you have an arts officer or a leisure or tourism manager, find out who they are and make an appointment. You may not have anything in mind, but if you find out what the Council's committed to, you may be able to angle a request in such a way that they can favour you.

To give you an example: if your council is required by central government to

increase its arts funding towards supporting the healthy living policy, see if you can tie in what you're doing with, perhaps, local schools. Do you have a teacher in the side who can give you an idea of how to tie in with the National Curriculum? You may not want to do as much with your local schools as, say, Ditchling Morris does down near Brighton, but if you make enquiries and get networking (hate the word, love the idea), you may find you'll run into the same people who can help pass on information in council meetings. They may not, but you can guarantee that they won't do anything if you don't put your side about and get noticed.

In essence, you need to think of developing these relationships as being a long-term investment. Steve Heap, the general secretary of FolkArts England, has been in occasional contact with the Cultural Olympiad people since before we heard we were hosting the 2012 Olympics. No one knows whether English traditional music or dance will be represented in the opening or closing ceremonies, but if they're not it won't be for lack of trying on his part.

So here's a plan: contact your regional, town or county council and ask for their arts officer. Ask for their policy on promoting dance, fitness, young people, diversity - anything you can think of. Read up on it and then make an appointment (take the afternoon off and combine it with a bit of shopping!) and see whether he/she can give you any help in return for your giving him/her the opportunity of saying to the boss, "Hey! You know that new enterprise showcasing English traditional dance?" I helped them do that!"

Fee Lock – Hastings Jack in the Green

HSE GONE MAD?

Down in Sussex the daily paper "The Argus" carried a story this January that Morris dancers had been banned from

practising because of health and safety fears.

It seems that Sompting Village Morris having used the Post Office Social Club as a practice venue for thirty years had been given notice to quit. The Royal Mail said that the venue would have to be closed after normal office hours because nobody was on hand to ensure health and safety rules were being enforced. This came despite the dancers having used the venue unhurt since 1977.

A Royal Mail spokesman said: "It's right to say that it's because of health and safety but it's also to do with security. There is only a skeleton staff there at some times during the evening so having people in the social club can cause security worries."

Martin Frost of Sompting Morris had made the point that the team provided their own security to watch the door during practice sessions but to no avail. The Royal Society for the Prevention of Accidents when asked for a quote came up with "I don't see how morris men could injure themselves. My mate did it once and other than tripping over their sticks I can't see it happening." The Morris Ring came up with "Morris dancing is popular and welcomed across the country, this just seems a bit silly." Interestingly this was attributed to a spokeswoman!

So the actual story is not about HSE it's really a staffing problem at the venue and I guess the health and safety angle is actually being used as a blind for what is an insurance matter. But the on-line reactions to the story are entertaining.

Mixed in with the "I tried Morris dancing once but fell off the bonnet" level of humour were some very supportive comments. My favourites being "Morris dancing is healthy exercise and sociable. HSE are just a complete and utter waste of money who are destroying communities and common sense" and "The whole bloody labour party doesn't know what it's doing - why should the HSE be the exception?"

Massed Dance Mystery



As we look forward to the 2012 Olympics and the hope that our traditional dances can be showcased, I came across a postcard of morris and maypole dancers showing that it has been done before. The scene is a coronation pageant in Sheffield. Does anybody have any information about this event? Which coronation was it - 1911? Where was it held – Bramall Lane? And doesn't it look impressive?

Mike Everett – Archive Officer

The Sword Spectacular Returns in Style

It's back – the world's biggest gathering of sword dance teams returns in 2008 in the shape of the International Sword Spectacular Festival, held in York over the Spring Bank Holiday weekend (23rd-26th May).

To date, 27 UK rapper and longsword teams are confirmed, together with several from the USA and one from Norway! Add to this some of the truly spectacular groups performing their own local traditions from Austria, Belgium, the Czech Republic, Italy, Germany and Spain's Basque Country, and the line up is truly impressive.

What's more, it's still not too late to sign up for this unique event, now in its 5th edition of one sort or another. Teams or individuals wishing to attend can sign up by using the booking form on the festivals web site – but don't leave it too late! You'll find full details on www.swordspec.org

The event will feature dancing in all of the historic city centre's main central locations throughout the Saturday and Sunday, together with activities for local schools on the Friday.



Les Pas d'la Yau from Belgium in action

Although all the i's aren't yet dotted and the t's can't be crossed until the outcome of a funding bid is known, the festival is shaping up nicely. A 'minor' setback late last year saw the loss of the main venue for the event – a major complex of international standing – due to delays in its multi-million pound refurbishment. But, where there's a will... so now the city's wonderful Theatre Royal is provisionally lined up for a Gala Concert of all teams on Sunday 25th May.

There are ceilidh dances on both Friday and Saturday nights, real ale bars and a lecture and workshop programme jointly hosted by the Sword Dance Union. The base for the weekend is a local secondary school, offering camping facilities.

The Monday lunchtime 'farewell' session will take place in the traditional Longsword village of Haxby, and there will be a particular focus on traditions from the York area. The event will also feature all four English 'traditional' longsword teams – Flamborough, Goathland, Grenoside and Handsworth, as well as numerous rapper exponents, so there should be plenty to keep even the most avid sword dance fan happy.

Here's to some great dancing! To contact the festival organisers, call Vince Rutland on 01609 780536 or email vince@srutland.orangehome.co.uk

This is the line-up as at February and we're still expecting one or two more.

United Kingdom:

Black Swan Rapper
 Castleford Longsword
 Coventry Morris Men
 Durham University Rapper Team
 Gift Rapper
 Grenoside Sword Dancers
 Hoddesdon Crownsmen
 Mabel Gubbins Rapper
 Pengwyn Rapper Sword Dancers
 Rockingham Rapper & Step
 Ryknild Rapper
 Stone Monkey Sword Dancers
 Triskele Sword
 Whip the Cat

Black Rigg Rapper
 Carlisle Clog & Sword
 Claro Sword & Morris Men
 Coventry Mummers
 Flamborough Sword Dancers
 Goathland Plough Stots
 Handsworth Traditional Sword Dancers
 King Stone Rapper
 Mons Meg Rapper
 Redcar Sword Dancers
 Ryburn Longsword
 Sallyport Sword Dancers
 Sullivan's Sword

Overseas:

Boerke Naas (Belgium)
 Clownfish Rapper (USA)
 Jack the Rapper (Norway)
 Komna (Czech)
 Les Pas d'la Yau - Quevaucamps (Belgium)
 St. Martin in Sulmtal (Austria)
 Überlinger Schwerttanzkompanie (Germany)

Bal Da Sabre Fenestrelle (Italy)
 Charles River Rapper (USA)
 Cutting Edge Rapper (USA)
 Kezka (Spain)
 Lange Wapper (Belgium)
 Orion Longsword (USA)
 St. Sebastiaansgilde Westerlo (Belgium)

'Aide Memoire' Aidley's Morris Dancers' Reunion Evening



Aidley's Morris Dancers were an inspirational women's Morris team in Nottingham for the seventeen years' of their existence. Founded in 1980 by Rita Beard, a third generation Morris dancer, whose mother, maternal grandfather (the Aidleys), and four of her maternal grandmother's brothers (the Masseys), had danced the Morris in Goostrey and Peover between c.1912 and 1939. Her great-uncle, Reg Massey, was the leader of Over Peover Prize Morris Dancers in the 1920's.

Rita herself began dancing in Cheshire in the late 1970's, with Fidler's Fancy, and later, upon moving to Derbyshire, with Chesterfield Garland.

In 1980, with the support and encouragement of Yvonne Kawecka (who later went on to co-found Mortimer's Morris), she formed Aidley's, who were the first all-women's Northwest Morris side in Nottingham.

Aidley's were a formidable sight in those early years – powerful and exuberant with immaculate straight lines and high kicks,

and their colourful blue and red costumes and tasselled black skull caps based on those worn in Cheshire in the late 20's.

They were the first women's team to join (OK, 'gate-crash') the annual 'Gate to Southwell' procession in 1984, – an old Nottingham tradition. As a result of this, a couple of 'traditionally-minded' men's teams didn't participate the following year. It was their loss, as more mixed teams, and later, other women's teams, followed suit, to make it one of the much-loved and well attended events in Nottingham's calendar, growing to give its name to the new national festival held in conjunction with the procession.

I joined Aidley's in 1981, having listened to Rita speaking on Nottingham's local radio's folk music programme. "We are looking for new members", she said, "no experience necessary, just be keen, fit, and be able to get your knees up". I was curious and went along the next Thursday, and she wasn't kidding! "Aim to hit your chin with your knee when you rant". And how we did!



Aidley's went from strength to strength, dancing at lots of local and national events, including the Goostrey Carnival procession in Cheshire, feeling slightly out of place in clogs and skull caps, alongside the troupes of 'fluffy' Morris dancers with their pom-poms and ghetto-blasters! The highlight of the team's career was a storming, unforgettable performance at the annual Dancing England showcase at the Derby Assembly Rooms, in 1986, with three sets, led out by Rita and her mother.



After various changes of membership, Aidley's sadly folded in 1997, with an emotional last performance at the Upton-upon-Severn festival.

Ten years later, after much discussion, four ex-members decided to organise a reunion evening. Some forty ex-Aidley's dancers and musicians from near and far, gathered in November last year, for a fantastic trip down memory lane, meeting old friends, trawling through photographs and memorabilia, and inevitably wanting

to dance a few old favourites. A large band, with several original members, played for us to dance Knutsford, Hyde Onward, St. Helen's, and our own dance, 'Aidleys'

Six of the original dancers were there, and the first and last 'squires' posed for a photo call. Everyone had a wonderful evening, and we are looking forward to the next one in 2010, for our 30-year anniversary. As for me? If I hadn't heard Rita on the radio all those years ago, I might never have discovered the Morris. What a rich and wonderful dancing career I have had; what lovely people I have met. And above all, what an influential foundation, Aidley's was for me, and many others – that legacy has carried on. Thanks Rita – I still get my knees up!

Linda Hewing - [Aidley's Morris, Mortimer's Morris, Whip the Cat Rapper]

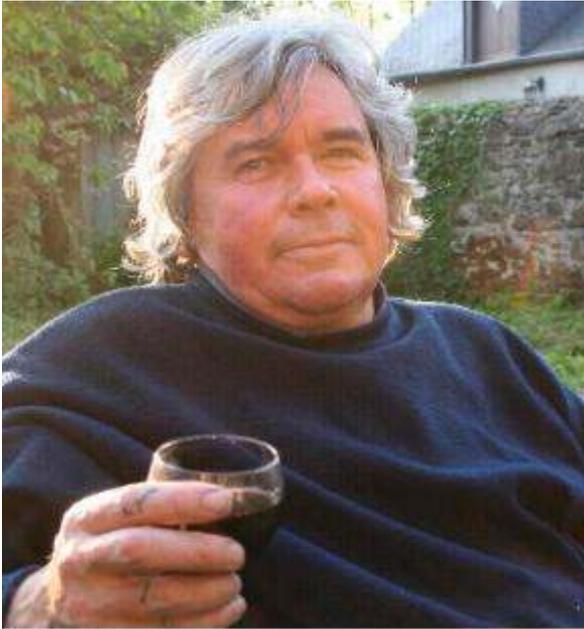
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This is a selection of different types of pads that have been made in this workshop, priced per pair with buckled strap.

- 1) **Parallel Cut** 4 strand, Pads £ 18-95 incl. bells £ 39-35
- 2) **Lattice Cut** Pads £ 19-95 incl. bells £ 32-20
- 3) **Standard Model A** 5 strand/5rows Pads £ 18-95 incl. bells £ 44-35
- 4) **Standard Model B** 5 strand/4 rows Pads £ 18-95 incl. bells £ 37-75
- 5) **Standard Model C** 4 strands/3 rows Pads £ 16-95 incl. bells £ 28-25
- 6) **Junior Model** Pads £ 14-95 incl. bells £ 24-15
- 7) **Diamond Cut Model** Pads £ 19-95 incl. bells £ 37-30
- 8) **X-Cut Model** Pads £ 20-95 incl. bells £ 33-20
- 9) **Standard Bell Band** Straps £ 6-45 incl. bells £ 10-45
- 10) **Wide Bell Band**, Straps £ 9-50 incl. bells £ 20-75
- 11) **Wrist or Ankle Bell Band** Straps £ 9-50 incl. bells £ 19-75

Bonking Stick, £ 12-50

Drum, rope tensioned £ 185
420mm x 320mm or 17" x 13"
Bass Drum, rope tensioned £ 245
540mm x 330mm or 21" x 13"
Drum Bags, padded and water resistant
Leather Thongs for bell pads



Paul White

There are many aspects of life in France that I admire. The way they have embraced morris in our neck of the woods for instance. Stopping unashamedly by the side of a road for a wee is high on the list (if you are a bloke that is. I don't know if it would be tolerated if women adopted the same nonchalant attitude). And I have a practical admiration for the Euro. It makes life so much easier, and doesn't give the moneymen such easy profits.

But one French passion which I cannot come to terms with at all is ceramic floor tiles. OK, in hot parts of the country, they make sense. Cool underfoot and easy to keep clean. But when the weather turns cold – as it does – they make no sense at all.

Cuddle round the wood burner for the evening and the floor sucks all the heat away. Even the dog comes over to complain half way through the night, and he's been curled up on a hefty rug! But the French love them and lay them on the floor in every room with great enthusiasm.

Not just in the house either. The local village hall here has a ceramic tile floor.

So taken is the mayor with our Anglo-French band of dancers that he gives us the hall for free for practice once a week.

That includes heat and light and all that is asked in return is the odd performance at village events.

Not bad eh? Especially when you are served red wine in advance of dancing and home-distilled calvados as a reward!

What follows on naturally from that is a music session, much out-of-tune, multi-lingual singing and loads of bonhomie.

The other great bonus is that there are no subs to pay because there is no hall-hiring fee to meet. It's just a question of everybody divvying up now and again when there are essentials such as tatters to pay for.

We were away for around seven weeks and in our absence the practise nights have been continuing, with members taking turns to teach and cajole each other to the accompaniment of taped music, morris-novice Christine on the fiddle and group humming.

So the first week we were back I took my turn to organise and call while Sally and Christine made the music.

They are quick learners and I always urge them to give their performances a bit of welly.

One of the newer dances involves a left-hand star which, given the right amount of energy, can pick up a decent amount of speed.

As they entered the star I pranced down the room all the time issuing encouragement. It was thence, while I had my back to the dancers, that it happened.

Heather, an enthusiastic and willing member of the side and not in the first flush of youth, had survived the star in a bit of a daze and as they broke back to position she continued spinning, dizziness having set in and taken control of her movements.

I heard it before I saw it. 'Thump' as she hit the floor, bottom first. Then 'crack' as her head banged down on to the dreaded ceramic tiles.

It was an awful noise and silence befell the room as everyone crowded round to see if the tiles had survived the impact!

Trouper that she is, Heather took the seat and glass of water proffered and carried on after a brief respite.

It was a nasty moment and reminded me of the fate that befell our side in the early days when, against good advice, we accepted a booking, which demanded dancing on grass.

The setting was splendid. A country house lawn if I remember with any degree of accuracy. Or it could have been a factory fete day. The same fete that Roger didn't turn up to on time because his Sunday dinner was approaching the table*.

Sandra – one of our star dancers - skidded during a turn and landed awkwardly on her shoulder. She was out of action for months and still feels the injury.

It's the same with cobbles. Avoid them at all costs. Philip came a cropper on them and ended up with severe and long lasting problems requiring intense medical treatment.

The practise night in la salle de fete was memorable for the occurrence of a strange phenomenon that curses morris sides.

It happened when the side decided to do the oldest dance on the books. The one they have been doing since day one and run through it every week.

Well into the familiar routine, it became obvious that some were doing the wrong dance altogether and huge confusion resulted. Dancers looked bemused and wondered what was going wrong as they continued on their mistaken path and the music simply sort of faded out.

It wasn't a massive turnout that night so some dances were done with ghost members taking part. In my experience, ghost members get it right until about half way through a dance and then they start tripping people up and sending them off in the wrong direction.

The ghosts were at their mischievous best this night and succeeded in bringing several dances to an ungainly end.

It reminded me of one of those festivals where every side is expected to do a turn on the final night. Members of one side wore blindfolds – which they discarded as the music struck up. All apart from one member, who was not in on the joke.

You get a laugh like that every week at our practise night!

**Roger put his plated Sunday roast in the Aga and flew down the road to the gig. He danced the first set, raced back home, ate his dinner and came back to dance the second set. A happy man!*

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Phil Howard

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Northwest Workshop Horbury 23rd February

Given that there was some confusion over the date of the workshop as advertised in the last Newsletter the fact that thirty-three dancers and musicians actually arrived at the Community Centre in Horbury on a fine February morning was a tribute to their persistence. The working title "Three for a Tenner" might have intrigued some or maybe it was the chance to see three differing styles of dance tuition that drew them in. Whatever the reason the three dance masters of Wakefield Morris, from it's inception to the present day, set about a day of teaching.

First to take up the challenge was Doug Bradshaw, yes the editor does actually dance, taking the relatively easy path of teaching a current Wakefield dance "Hindley Circle". The four sets, aided in some places by members of the current Wakefield team, succeeded in mastering the whole of this dance and even had time to soak up a little of the history of this NW curiosity, a circle dance.

Next to take up the training baton was John Earnshaw, currently deputy dance master to the Wakefield team. John's chosen dance was "The Gardners Oates" a novelty dance written by John for a wedding and taking its title from a punning reference to the names of the happy couple. Once again the spare bodies from the Wakefield team were on hand to help make up the sets. The fact that these spare bodies had only seen the dance once before, when John did a run through just to check his notes, may or may not have been apparent. The fact that the figures take names on the lines of "First Sight", "Honeymoon" and "Happy Ever After" shows how inventive John can be!

Following lunch the Federation president Trefor Owen, took on the final dance of the day. As the founder of the Wakefield team Trefor always enjoys a challenge and so took on the greatest challenge of the day. Whilst researching the Wakefield Mystery Plays in the Blackburn area

Trefor had discovered some figures of an unnamed dance. The notation had lain dormant until now!

The challenges of teaching in this situation are enormous. The dancers are working blind with only the vision of the trainer to guide them and that vision is built from notation which is always limited when describing a three dimensional form such as dance. But with the patience and co-operation of both the dancers and the teacher, good progress was being made until time denied us the chance to polish this dance into a fully workable performance piece.

So as the dust settled how did it all work out? Three different teaching styles, three different dances. An established traditional dance, a contemporary novelty dance and a dance researched but not yet revived. However the one message that ran through all three teaching sessions was that NW is about making good strong shapes, with a lightness of step and oodles of energy. But most of all it should be about enjoyment. Which at the end of the day seemed to be the feeling of those who came along to the workshop.

Doug Bradshaw

Morris Matters



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Calendar

March

29th

Fig and Date Fayre with the Fabulous Fezheads.
Slaithwaite West Yorkshire.

April

11th – 13th

Taeppas Tump at Oxford Folk Festival

26th

Taeppas Tump - Charity Dance, Maidenhead
Town Centre, 11.00-13.00pm. In aid of:
"Rosie's Rainbow Fund"

May

2nd-4th

Moor and Coast Festival – Whitby

2nd-5th

Rochester Sweeps Festival
Jack in the Green Festival Hastings

3rd

Taeppas Tump - Guests of Pilgrim Morris Men's
"Summer Pole", Guildford

4th

Three Shires in Cleethorpes for the day with
Harthill Morris

9th-11th

Holmfirth Festival of Folk

13th

Taeppas Tump - Pub night with HuMP Morris &
Shinfield Shambles at The Elephant & Castle,
Hurst 8.00pm

17th

Three Shires at Bolsover Castle, Derbyshire. Food
and Drink Fayre with Harthill Morris

18th

Taeppas Tump - Duck Derby Boulton's Lock,
Maidenhead

20th

Taeppas Tump Pub night with guests OBJ at The
Cricketers, Littlewick Green 8.00pm

23rd-26th

Cleethorpes Folk Festival

June

3rd

Taeppas Tump Pub night with guests Mayflower
Morris at Roebuck, Binfield TBC

7th

Taeppas Tump Maidenhead Carnival

10th

Taeppas Tump - Pub night with guests Datchet
Morris Men at Fifield Inn pub Fifield, Nr
Maidenhead 8.00pm TBC

14th

Three Sires at Carsington Water - Ripley Green
Garters day of Dance
Taeppas Tump - Wimborne Folk Festival

25th

Taeppas Tump Pub night with guests Ellington
Morris at The Bounty, Bourne End 8.00pm

27th-29th

Newburgh Morris Weekend of Dance and
'Traditions' Festival. Contact Barbara Barclay at
Badgers Rake Vale Lane Lathom Lancashire L40
6JH Tel: 01257 463942

28th

Three Shires at Newburgh Morris Weekend,
Chorley

July

3rd

Guests Taeppas Tump of Kennet Morris Men.
Falaise Square, Henley-On-Thames 8.00pm

4th – 6th

Cleckheaton Folk Festival

5th

Taeppas Tump Winton House Care Home
Garden Party Dedworth Road, Windsor 2.30 pm

7th

The Gate to Southwell Festival

8th

Taeppas Tump Pub night with guests Fleet Morris
& Basing Clog The Bull at Sonning 8.00 pm

13th

Three Sires at the Liquorice Festival, Pontefract
(with Wakefield Morris)

15th

Taeppas Tump The Flower Pot, Aston, with our
guests Old Speckled Hen, 8pm pub TBC.

25th - 28th

Taeppas Tump "The English Tea Party", **Viry,
France**

August

2nd-3rd

Innocent Village Fete in Regent's Park.

22-25th

Greensleeves Morris Men Weekend of dance,
Hastings

September

6th

Taeppas Tump - Windsor as guests of Windsor
Morris. Windsor Station? Eton & Windsor Bridge?
10.00am - 4.00pm Times and places TBC

2009

June

19th – 21st

Scarborough Fayre 's 20th Morris Festival and
Yorkshire Coast's 30th Birthday celebrations.

For more details contact Shirley Doyle at
Northfield, Middle Lane, Hutton Buscel,
Scarborough, YO13 9LP.or email
sadoyle04@yahoo.co.uk

MORRIS FEDERATION SHOP

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 + £1.75 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 + £1.75 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.

£4.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

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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Hinton: Traditional and creative Morris by Sue Swift.

£4.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

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£3.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

Molly: Dancing into the Twenty First Century, by Tony Forster

£3.50 + £1.75 UK, £3.50 OVERSEAS (p&p)

BOOKLETS: A series of A5 sized booklets with between 8 and 20 pages

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

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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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7/8"	£9.00	£17.00	£33.00	£10.00	£19.00	£36.50
1"	£11.00	£20.00	£39.00	£12.50	£22.00	£43.00
1 1/8"	£12.00	£23.00	£45.00	£13.50	£25.50	£49.50
1 1/4"	£16.00	£32.00	£62.00	£18.00	£35.50	£68.50
Nickel						
3/4"	£9.00	£16.00	£32.00	£10.00	£18.00	£35.50
7/8"	£9.00	£17.00	£33.00	£10.00	£19.00	£36.50
1"	£11.00	£20.00	£39.00	£12.50	£22.00	£43.00
1 1/8"	£12.00	£23.00	£45.00	£13.50	£25.50	£50.00
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