



Newsletter Autumn 2009

**GOTH MORRIS – AN EVOLUTION?
D-UNIT – DENMARKS FINEST MORRIS TEAM
STITCHED INTO TIME – WAKEFIELD
LIVING IN THE PAST – DO STANDARDS MATTER?
WHO OWNS YOUR IMAGE?**



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NEWSLETTER COPY DATE

Contributions for the winter Newsletter to the Newsletter editor by

Saturday 14th November 2009

newsletter@morrised.org.uk

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

Well it's nearly the end of my stint in the editorial chair. The next issue should see the new editor watching over my shoulder getting to grips with the task of converting a stream of e-mails and word documents into a viable newsletter. Or possibly I might strike lucky and be able to step aside and let the new incumbent to slip into the task without further ado. Who can tell? So what has the new editor to look forward to?

There's the ever-popular debate on blacking up. This issue has a contributions from "Down Under" on the export of Border style morris to Western Australia via Long Eaton. It is interesting that the newly formed D-Unit side, having considered the options, adopted black as the most effective disguise.

Meanwhile the PEL debate rumbles on mainly led by the musicians of the world seeking to win exemption for small scale gigs from the need for licence. In the dance world there seems to be a division between those who are being hit by the vagaries of the application of the act and those who feel the exemption covers all their needs. Can this issue ever be resolved?

And then there's the BNP riding on the back of tradition to promote a political stance. That should spark some controversy. Freedom of speech is always easier to take if the speaker echoes your viewpoint. Oh and then there is the standards debate and performance etiquette. So over to you readers words and pictures always welcome.

Doug

Printing
Next Issue
Front Cover Photograph

Outline Print Service Ltd, Colne, Lancashire
Winter 2009 - Copy date Saturday 14th November 2009
Belles and Broomsticks at Shrewsbury FF 2009
Photo Credit : The editor strikes again!

President's Prologue

So this is my last Prologue, (what, can I hear Cheers from some in the distance??) and I suppose I should talk of 'Legacy' and other trite subjects, but as I have been reading a thread on the Morris Discussion List about how teams behave towards each other, and remembering my comments re one team in my last prologue, also knowing that that same team have offended more dancers since then, I wonder where to start?

We should be one close family, having allegedly the same core interest at heart, and probably most of us get on with each other most of the time, but it seems some go out to upset others as a matter of policy.

I was going to start my previous prologue with references to the "F" word but it was thought too strong by some members of the Committee. The team who used the "F" word to another dancer, and who then manhandled a wheelchair-bound person out of their way, have offended again – So, how should we deal with it? Banish them? Suggest a blacklist of who not to dance with? Create a list of "dance with these teams at your own risk"?

Some teams make such behaviour a part of their "performance", and do you know, I'm glad I won't have to deal with it any more. It shouldn't be any part of how we are... and certainly if such actions get seen by the Audience or journalists, how can we hope not to be ignored by the public and treated with derision by the press?

There is the Safeguarding Children and Vulnerable Adults issue again, it's even made national radio during recent weeks about its possible effects on Sports clubs. It's not a concern that such legislation is

coming in as it should make some aspects of working with Children easier (only one CRB check for example), but in the effect it may have on dance. At a time when teams are reporting an increase in young members joining, we can ill afford any rules that make it harder for them to join. It is a fact of life that we need to be aware of Child Safety/Supervision issues as we take in new young dancers this autumn.....the difficulty is we still don't know exactly how the new legislation will affect us.

We haven't done a "Morris Injuries" survey for some while and I wonder what it would show now? Do you all view the dance surface you have been asked to perform on and take a decision whether or not you wish to take a 'risk' by dancing on it? Or do you just get on with it and live with the consequences? Who is responsible for any injury or accident taking place on a "bad" surface? Is it the host of the event or the individual dancer? A large legal can of worms here I feel...I wonder how many of you take out the personal accident cover available (or have similar it through some other means) to cover such possibilities?

The BNP: Ahh the subject of passionate views and enough to get a large portion of the Morris world very steamed up, and Doug (Editor) is writing an article for this issue on the subject. The Folk against Fascism movement is gaining strength, and will no doubt be discussed at the AGM, still even a racist organisation can create a Morris team if they wish and there's damn all we can do to stop them.

I saw Show of Hands at Shrewsbury Festival and they finished their set with a number called Roots. I am particularly fond of the sentiment "It's our flag too, and we want it back" that the song expresses, but not being English I can't shout it out as loud as some others may! The BNP, having hi-jacked the St. Georges flag, are very unlikely to usurp the Red Dragon as a symbol, thank goodness.

But it is a serious issue and we ignore such “movements” at our peril.

“All it takes for evil to prosper is for good men to do nothing” – I may have slightly misquoted there but the sentiment holds true. But balance that with the principle of “I don’t believe in what they are saying but I’ll fight to the death for their right to say it”

Personally I am a devout Welsh Nationalist with very strong separatist tendencies – “*Cymru Rhydd*” and all that. And I’ve been accused of “Racist” (anti English) comments in the past, mainly over reservoir issues, but I firmly believe that the BNP are a threat to all our traditions and we must be aware of their moves to try to infiltrate into our “Folk Culture”.

No doubt I will re-visit many of these topics in my final presidents report to the AGM in September, but for now I hope you enjoy what is left of the Dance season.

Trefor Owen

Federation President

COMMITTEE NEWS



NEWSLETTER – Doug Bradshaw

Well as I dot the “I”s and cross the “T”s in this issue I feel as if huge chunks of the content bear my own

clumsy thumb print. OK that is a bit of an exaggeration since the trusty Paul White has turned in his always welcome diary piece and the good folk down under have provided a welcome insight into the world of traditional dance as enjoyed in Oz. No doubt the silence from our readers can be put down to the fact that they have been busy dancing. So the winter edition will come with reports of tours at home and abroad and lots of pictures!

You may notice that this issue lacks a “Questions To” feature. Having picked up from the sterling work done by Janet

Dowling I managed to get a few more worthies from the dance world to submit to this therapeutic exercise. But in spite of my regular requests for further subjects I ran out of steam this issue. My apologies to those who are missing this sometimes controversial and I hope interesting feature.

So as the nights draw in and the memories of where you danced and who you danced with float through your mind why give a thought to who you think might make the subject of an interview? I have a few targets in mind and who knows once free of the heavy weight of editorial responsibility I might just chase them down! You have been warned.

The rest of the committee seem to be away of holiday but in response to a request for any input Fee our long serving and possibly long suffering secretary came up with an item on the appointment of a dance Tsar by HMG!



SECRETARY - Fee Lock DANCE TSARS AND AGEISM

When people venerate young dancers and belittle older dancers, they forget one crucial thing: you can do anything at 17. A professional footballer is at his peak at 17, then has to learn tactics and develop experience.

Dancing at 50, 60 or more, takes more than skill. You’re never going to leap 18” again – so you have to learn accuracy, self-knowledge.

And here’s a test for anyone scornful of what we do: pick six people you come across in your working day (within about 5 years of your own age); get them dancing in a co-ordinated fashion for 6 minutes *and* have your pulse return to normal within 60 seconds. If you can do that, you’re a marathon runner or a Morris dancer. Either way, you won’t snub what we do because keeping that fit takes effort.

So ... is the dance tsar listening?

Fee Lock



New South Wales Border?

From: Emma Bastable <emma_bastable@hotmail.com>

Subject: Info on dances

To: treas@morrisfed.org.uk

Date: Tuesday, 28 July, 2009, 1:56 AM

Hello, My name is Emma and I am the foremen (woman) of our relatively new (1 year) side in Western Australia. We are a border morris side and are seeking out some new dances. We are in a remote location and so cannot meet with other sides in Perth so are reliant on info from the pros in England.

So far we have Much Wenlock, Brimfield, Pershore, Dawley and Upton upon Severn Stick Dance from The Black Pig Border Morris. However, we are booked for a medieval festival in a months time and so need some more dances! Please, is it possible to purchase instructions of any of the Border morris dances listed on your web page, e.g. the list with Annes Well, Bluebell polka, Bonny So blue, etc. We'd be so grateful!

Cherio

Emma

Editors Note:

Jenny our treasurer replied to this as below (any of our readers have anything to offer?)

Hi Emma

Thanks for the mail. I'm forwarding you on to Steve and Jane Cunio as they know a lot more about Border Morris than I do.

It may be that you have already learnt all the traditional collected dances and now need to investigate some new invented ones. If you don't hear from Steve and Jane soon (it's summer festival time over here so they may be away from home) then you might like to look at Grimspound Border's website. I have taken notation for a dance from here and taught it successfully to my team. www.grimspound.org.uk/

Hope that this helps

Jenny

Editors note (2)

More from Australia elsewhere in this issue including the tale of how Border morris arrived in Denmark, Western Australia via Long Eaton! Also in this issue an insight into the transformation of the Border style through "Other" into possibly "Goth".

Read on gentle reader

Who Owns Your Image?

From: "C & EJ Leslie" <leslie.merchant@btinternet.com>
To: <newsletter@morrisfed.org.uk>
Subject: Who Owns Your Image?
Date: 17 June 2009 15:47

Doug

Saw the query on page 17 of the Morris Fed newsletter (Summer 2009). My reply is a bit long to put on a card but I will send you one with Morris dancers on it based on one of my drawings.

As secretary of Redbornstoke Morris and as an amateur artist I get this question from both sides. My understanding is that the photographer owns the image unless he/she was commissioned - in which case it is whoever paid for the photo to be taken.

As an individual you could argue invasion of privacy if somebody takes your photograph without your permission. However given that as a Morris dancer you are performing in a public place and are actually drawing attention to yourself, this could be difficult to argue. If you have freely posed for the photo then you are probably thought to have given your permission.

On this basis photographers are not obliged to ask permission but some do. When photographers ask us as a Morris side if they can take pictures of our displays we usually agree but ask that we can use the pictures for promotional purposes (with due acknowledgements) and that the pictures are not used for commercial gain without our agreement. We currently have a local photographer working with us to compile a record of our year. This is very much a partnership and she has much freer access than we would allow a stranger - she will own the images but we will have the use of the pictures and the benefit of the publicity.

Yours
Chas Leslie



Eds Note:
Chas sent me two terrific pictures, one in the form of a card, that he has drawn from photos. On the left is "Fiddler Mepal Molly" and on the right "Floral Hat". More on the use of images elsewhere in this issue.



GOTH - AN EVOLVING STYLE?

I've been reading the recent letters concerning Gothic Morris with interest and noted El President's prologue referring to a 1999 Whitby programme with an "obviously Gothic influenced team on the cover..." Can't tell a lie, that was Wolf's Head and Vixen pictured at the '98 Festival.



"Any earlier sightings?" he asks re Gothic Morris. No doubt a few. For our part we were officially formed in May 1995 specifically as a Border Style side. Our preference for minor keyed music and the prototype of the unique all black 'Gothic' kit first appeared in 1991 with ancestor sides Long Barrow and the Lost Women.

So, how do we see ourselves in terms of Gothic Style? Granted, we do refer to ourselves as being Gothic, but there never was a 'Ooh lets be Gothic Morris' moment on our part. Gothic in that sense works as a broad-brush descriptor and it would be silly to deny the influence of Rock culture on how we present ourselves. (Not many of the founder members came from a Folkie background). That said, we still also use the term Border Style today, which is more open ended than claiming direct links to Welsh Border dancing (especially being from Kent) and fits with our view of being contemporary, rather than historical in our outlook.

But is what we do enough to qualify as a distinct Morris tradition? We all accept what Cotswold, Molly, Rapper et al mean, but looking at ourselves (and all the other

sides that are thought of as in the Goth camp) it's actually hard to pin down where the actual Goth-ness lies in dance terms.

What exactly are the unique factors that would define a side as being Gothic Morris? A different stepping style? Dour music? Predominantly black kit colour /design? Tattoos and body piercings? Pagan imagery and/or beliefs? Maybe a membership who consider themselves to be 'Goths' in the true Camden Town style?

All the above? And to what proportions? And how does it truly differ from standard Border sides? Tricky questions eh?

Personally, as a founder member, I'd be tickled to have been part of the creation of a whole new Morris genre, but like the rest of the side would much prefer the peer review of the wider Morris world to pin any such medals on us.

In the meantime we'll just carry on, whatever it ends up being called and hope everyone enjoys the result!

John Edmead:

*Bagman, Wolf's Head and Vixen Morris, (humming a Fields of the Nephilim tune...)
Photo – Wolfs Head and Vixen Rochester Sweeps 2009 – Phil Dillon*

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Editors Note – John has promoted me to President! The reference to the Whitby 1999 programme was in my editorial in the summer 2009 newsletter.

~~ MISSIVE FROM OZ ~~

G/day Folks



The Author !

A warm, "Thank you" to your executive and especially to Secretary Fee, for keeping us in "the Fed loop", re: eclectic '09 Newsletters.

What with Morris being considered a dance genre unworthy of funding!! (the cultural cringe? response to Jim Hogan back in March, from "Artsmark"),..... all the bru-ha-ha, surrounding public dancing to amped-up Morris musos and many other contentions, it's been interesting indeed. Folks may not fully realise the universality of some of these ongoing issues.

You'll be pleased to hear of instances in Oz, where school groups have applied for and received at least travel assistance, in order to strut their co-operative stuff. Students from Lobethal and Elizabeth North Primary schools in SA, recently visited Tasmania, (the

equivalent distance of mid-continental Europe) and put on some fine performances of choral singing and of rather pukka Ilmington dances. Local (adult) Tasmanian Morris sides have also been granted state govt. "Artsbridge" funding in order to "cross the moat" and perform at the prestigious National Folk Festival, held at Easter in Canberra. This festival, attended by 30,000 + has for years provided the main Morris focus, in this country.

This year, a fully bedecked 5m high Easter Rush-cart was constructed and pulled around the (extensive) festival site by 80 or more visiting dancers from around the country. Officialdom/financial imposition, effectively vetoed towing it on public roads ('round Canberra proper). Had we informed the Federal Police it was a political demonstration, we'd have been granted police escorts, gratis! (you live an' learn). It saved more energy for the important stuff anyhow; the dancing. On site busking and scheduled performances ensued, including our (overdue) inaugural Jigg Challenge, (a la Sidmouth). World-class rendition of double Bacca pipes, (Ascott-u-W), by "Hedgemonkey Morris", posted on YouTube, amongst others.

Re: Amps in Public - On a recent excursion, to dance with Melbourne's Britannia Morris Men and Brandragon (NW Clog), I was required to be "assessed" by city officials and duly issued with a photo-ID busking licence (no fee) to dance and to play my amped-up whistle, (to max 75db). How come all the box players raised their eyebrows? Quite fair, I thought.....

*Warm winter regards to all Fed sides,
Steve Dancer, <stephendancer@hotmail.net.au >
Squire for the (gender inclusive) Australasian Morris Ring (Inc).*

OXFORDSHIRE MORRIS

Earlier this year Taissa Csaky helped stage a temporary exhibition at the Bate Collection in Oxford - Oxfordshire Morris, a living tradition.

There is now a web version of the exhibition at www.oxfordshiremorris.org. Taissa says that they hope to develop the site as a public archive for current and historical material from Oxfordshire morris

sides and to add video and music in the coming months.

The site features local morris sides: Adderbury, Armaleggan, Cry Havoc, Eynsham, Icknield Way, Kirklington, Mr. Hemmings Traditional Abingdon Morris, Old Speckled Hen Owlswick, Oxford City Morris Men and Phosphorous. Well worth a visit for any Cotswold fan – and of course all with an interest in the wonderful world of Morris.

LIVING IN THE PAST?

Having started my Morris career with a side who very much upheld the 'rules' handed down from the Morris Ring, an organisation at that time very much living in the past I find it incredible that there are still individuals in sides today that cannot or will not move on and hence prevent the side doing the same.

The border side I have been associated with have in the last twelve months lost a Foreman for varying reasons and now another rift has occurred which has resulted in the resignation of the Squire and myself as Foreman. The main reason for this situation arising was because certain long standing members of the side insist on living in 1992, in essence what has been done for the past seventeen years cannot and will not be changed as it does not fit in with their perceived ethos of the side.

The previous foreman, myself and the Squire are guilty of attempting to push the side in a new direction, researching and teaching new dances, upping the energy levels, setting a standard and hopefully making the whole thing a more enjoyable spectacle for our audience. Currently there are a lot of very poor border sides who assume that by painting their faces, skipping around and making a lot of noise it is acceptable as a performance standard. In other words it's okay as long as *the dancers* are enjoying themselves.

This was very forcibly pointed out to me prior to our AGM last year 'it does not really matter what the audience thinks as long as we are having fun'. A very arrogant attitude, after all why do we practice for six months if we are not going to take the dance onto the streets and entertain the masses? It was obvious at Rochester this year that audiences are becoming more critical (blame 'Strictly!') of standards and will soon drift away if they perceive sides are only performing for their own gratification.

No wonder Morris in general is a joke. I applaud sides such as Shropshire Bedlams, Boggarts Breakfast, Witchmen,

Berkshire Bedlam and Dog Rose who put in great effort and thus dance to a very high standard, they stand head and shoulders above many other teams when performance is measured. However *they still manage to enjoy themselves*.

Standards come from within an organisation, the established members of my former side were of the opinion if a dance has been taught once in practice that an individual is deemed to have learnt it and thus can dance it out in public. An appalling attitude and one that leads to the chaos we see on the streets. Therefore any attempt to change things and impose a standard is frowned upon. Ultimately the side is the one that loses; it has alienated three experienced dancers, three officers and three people who actually care about the team.

Since announcing our retirement we have been accosted by many members of other sides who cannot believe what has happened as their perception is that we had become the essence and prime 'movers and shakers' of the side and were taking it to another level. This will not happen due to the short-sightedness of 'old' members who revel in living in the past. If a side cannot see the necessity at the outset and set a minimum standard we might as well all paint our faces, skip around and see who can shout the loudest, after all who worries about the audience?

Dave John

MORE ON MUMMING

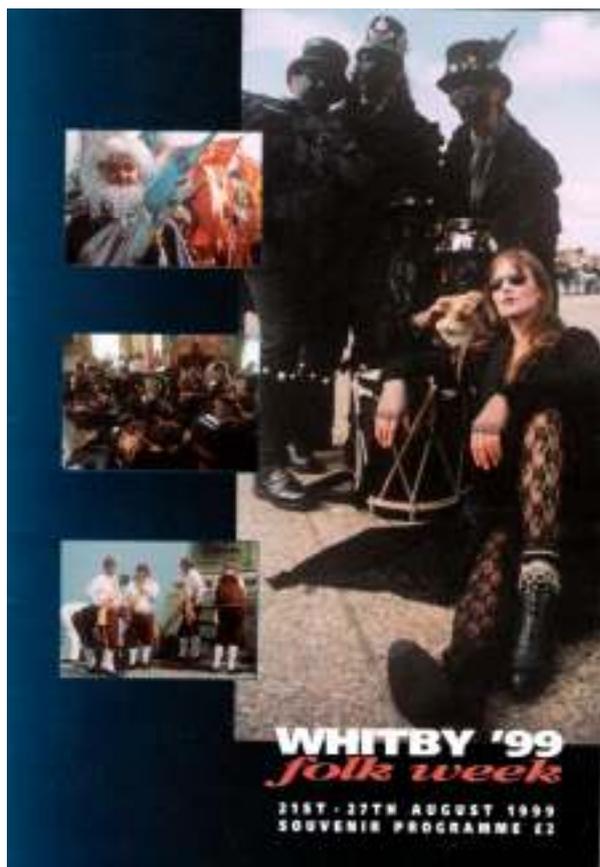
I am pleased to announce a new book review on the Master Mummers website: 'Book Trade Connections from the Seventeenth to the Twentieth Centuries' edited by John Hinks & Catherine Armstrong.

<http://www.mastermummers.org/articles/Review-Hinks-Armstrong.htm>

This collection of articles includes two interesting papers: by Paul Smith on the history of folk play chapbooks in general, and by Eddie Cass on 'Peace Egg' chapbooks in particular. This review highlights their discoveries.

Peter Millington

TEN YEARS AFTER



In the last issue I mentioned a Whitby Folk Festival programme from 1999 that featured a “Goth” inspired morris side on the front cover and asked if this was one of the early sightings of what seems to an increasingly distinct style of dance. In this issue John Edmead of Wolf’s Head and Vixen, the team featured on the cover, supplies some background detail on the side and their origins.

This set me on the nostalgia trail and digging out that old programme again I found myself considering the changes in the ‘traditional’ dance world over the last ten years.

Looking at the dance program the teams out that year were Hexham, Mortimers, Stone Monkey, Wakefield, Northampton, Witchmen, Persephone Green Ginger Clog, Motley, Bosnian Hearts, Black Adder Rapper, Clever Clogs, Bristol Fashion, Pengwyn, The Camden Sharp Steppers, and Dog Rose. For workshops your choice covered North West, Cotswold, Border, Longsword, Irish Step,

North East Clog, Rapper, Step, Arabic, and Bosnian.

A quick glance at the 2009 list of dance sides at Whitby shows that Black Adder Rapper and Mortimers are there once again for the full week. Of the other sides from 1999, who were there either for the first weekend or the full week, I know that most are still performing, but one or two seem to have dropped off the scene or maybe are just keeping a low profile.

So is it a case of ten years passing and the tradition marches on unchanging? Whilst 1999 saw a “Goth” inspired side on the cover of the Whitby programme the Witchmen had already been around for a while taking Border styled dance into the realms of “other”. Dog Rose had been formed for just a year and had begun to demonstrate “Morris with Altitude” albeit alongside a curious diversion involving tin trays.

The programme notes mention Damien Barber’s return from Ireland to live in Goole. According to the notes Damien had been a professional musician for ten years in 1999 and in that time had racked up a growing reputation in clubs and at festivals, two Cd’s and a noted performance as Henry Cabel in Peter Bellamy’s folk opera “The Transports”. But no mention of dance in the biographical notes.

Ten years on and Damien is probably as well known for his work with dance as for his talents as a musician and tradition bearer. First seen dancing as a member of Black Swan Rapper the team who bought theatrical staging to add to spell binding speed and élan. Then came the Demon Barber Road-show combining music, song and dance into one amazing presentation.

One question springs to mind though. Where were the molly dancers? The Straw Bear festival, spiritual home of the molly had been revived for twenty years yet the only molly side I can place in 1999 were the Seven Champs. Other sightings welcome!

THE MOST EXPERIENCED FEDERATION DANCER – A QUEST



With regards the question of who may be the Federation's eldest ACTIVE dancer, I believe we, The Saffron Maids could well have some contenders. The eldest dancer of our team is 81 and a half years old. (D.O.B 26/01/1928) She is a joy to know and can 'shame' us all at times with her energy. Two more active team members are in their 70's.

Saffron Maids are based in Cornwall and have a website should you wish to look us up. (saffron-maids.org.uk) I have taken the liberty of adding a recent photo or two which includes these three members. For the sake of discretion or causing any embarrassment I won't identify who's who unless you were to 'insist' in the future. Somehow though I don't think they would really mind.

*All the best from Eunice Wighton
Saffron Maids 'actively dancing' P.R. Officer*

Bledington Workshop

Bedcote Morris are pleased to announce that on behalf of Open Morris they will be hosting a Bledington Workshop to be taught by Mike Nesbit of Lady Bay Revellers.

Date: Saturday 10th October 2009

Place: Gigmill Methodist Church Hall,
Glebe Lane,
Stourbridge
DY8 3YH

Time: 10.30 am until 5.00 pm

Cost £4, includes tea, coffee, biscuits.

There is a pub very near by for liquid lunch and cobs, a chip shop within 400 yds and a food pub about the same distance, otherwise bring your own lunch. Afterwards at Royal Exchange, Enville St, Stourbridge, for a social evening, at which our sponsors, Bathams Brewery, will supply the first two pints per head. (Sorry only beer is given away; buy your own soft drinks, cider, lager etc.) Bedcote Morris will supply a light Buffet.

If you wish to attend, please contact Phil Watson at philwatson5852@gmail.com
Or phone 01902 563126

D-UNIT BORDER MORRIS OF DENMARK, WESTERN AUSTRALIA – AUGUST 2009



Emma and Carl with the Black Pigs 5th July 2008 at Trent Lock, Derbyshire.

Our fascination of Morris dancing began at the Newark and Notts County Show in 2004. Back then I was courting my now husband, Carl, who is as Aussie as a kangaroo. I am an English lass, coming from a town called Long Eaton which is on the border of Notts/ Derbys.

We were walking around the show, enjoying the ambience of it all when we saw a group of Cotswold Morris dancers. Carl was instantly entranced by the dancers and asked me what was going on. I explained that Morris dancing is an ancient tradition of England and back in the day this was quite a saucy dance. From that moment on Carl was interested in Morris dancing. We didn't get to see much more of it until whilst on our extensive backpacking travels we went to a Penny Farthing race in Tasmania. I can tell you that Tasmania is very similar to Olde England in many ways, and it has

the greatest population of Morris dancers in Australia. The very same thing happened as at the Newark Show, we watched the Morris dancers, very impressed by their costumes and trim physiques.

When Carl and I decided to tie the knot in my home town of Long Eaton, Carl suggested that we get a Troupe of Morris dancers to entertain our guests. We were living here in Western Australia by then and so all my enquiries were made via the internet. I discovered a whole new culture and secret society of Morris dancers. Forgive me for saying so but I remember Morris being somewhat scorned by the general population, but here were people who openly didn't care a toss about general opinion of what is perceived as 'cool'.

(Continued overleaf)

After a great deal of deliberation we booked Black Pig Border Morris, billed as a lively side. We didn't tell many people at the wedding so it was surprise when twenty Morris dancers and their band turned up, dressed in a sort of Hells Angels style Morris dancing apparel. We were so impressed and so were the rest of our guests, they loved it as much as us. At the time I thought how nice it would be to join them and never dreamed that we'd form our own side.

When we returned back down under to our new town of Denmark, Western Australia, we sent a photo of us with the Morris dancers to our local paper, The Bulletin. Denmark is a small town of about 5,000 people, which is a close knit community. Many people asked us "who were those strange people in your photo?". One bloke, Gary Quinn, was organising a Beltane Wickerman Festival for September 2008, and asked us to get a side together so we could perform there. Both Carl and I worked in a pub which was the perfect place to recruit possible members for our border Morris



Arriving at our first performance, the Beltane Wickerman Festival in Denmark WA, Sept 08.

side. That was the start of what is now D-Unit Border Morris.

Thanks to Black Pig we managed to get our hands on dance instructions and music to practice to. Frankly, it was the blind leading the blind, with me being the

squire/ foreman due to my qualification of being English and therefore more knowledgeable than the other members of the group.

Our first gig was great fun, I think our costumes were the most impressive thing about us. When we forgot the dance moves we just rounds and offed and jigged around a tree for a bit. The audience had no idea that we had cocked it all up.

Since then we have had members come and go but the core members hold the side together. We have appeared at local Open Mic nights, Christmas Festival, Mid Winter Solstice Festival and our first big gig, the Balingup Medieval Carnivale.

Our dance routine consists of:

- Richards Castle
- Much Wenlock
- Traditional Sunday Luncheon (made up by us)
- Tap and Toss (made up by us)
- D-Unit Freestyle (made up by us and can involve crowd participation)
- Brimfield
- Pershore
- White Ladies Aston
- Upton Upon Severn Stick Dance
- Dawley

The side consists of

Emma Dusenberg (me) - Squire/
Foreman (English)
Leigh Boller - Bag Man (New South
Welsh)
Carl Dusenberg - (West Australian)
Ruby Moon - (West Australian)
Marc Ruffel - (West Australian)
Sarah Abrahams - (West Australian)
Kim White - (Scottish)
Noel Harriinga III - (Canadian)
Ben Abrahams - (West Australian)
Amber Harrison - (QLD)
Jimmy Mair - (Reader of poetry) (West
Australian)

We do choose to black up because it is fun and because it allows us anonymity which makes it all seem more mischievous. For a while we did consider

using another colour but we try to retain as much tradition as we can, bearing in mind that we have no guidance from other Morris sides. Our costumes are gaudy with lots of bells and badges. We like to be colourful as you can see from the photos.

Our most recent event was our biggest to date, we even got paid for it. It was at Balingup Medieval festival. We pulled in a big crowd of over 100 and we were very well received, most people didn't really know what we were doing but some did as in previous years the Perth Morris Men had performed there.



D-Unit at Balingup, August 09, that's me on the far right.

Our practices are held in a bandstand by the Denmark River so passers-by are entertained from time to time. So, in conclusion you can see that we have a great time when we all get together, it is a very informal side, but also vibrant and loyal to the Morris way of life. Next we want to try Dwile Flonking!

Emma Dusenberg

NEWSLETTER CONTRIBUTIONS

Please send any contributions for the Winter Newsletter to the Newsletter editor by **Saturday 14th November 2009** newsletter@morrisfed.org.uk

WHY D-UNIT?

OK the question just had to be asked and so by return of e-mail here is Emma's answer:

To let you in on the joke, we are called D-Unit as the hotel where we all met, the Denmark Hotel, was owned by an old Macedonian family. During the 1980's they had a block of motel units built at the side of the hotel, they then changed the name of the hotel to the Denmark Unit Hotel.

Here in Australia, 'Unit' is an insult, like calling someone an idiot really, but this was lost on the owners, lost in translation you might say. While I was working there, some colleagues and I latched on to this and thought it was very funny and made a lot of jokes about it. Later, when trying to name our side we all agreed that D-Unit was appropriate, the worst thing about it is that it doesn't sound traditional, but to us it is funny and therefore appropriate to our spirit in general.

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6) Standard Model A 4 strands/3 rows	£ 24. 75
7) Standard Model B 5 strand/4 rows	£ 32. 75
8) Standard Model C 5 strand/5rows	£ 37. 75
9) Standard Bell Band	£ 8.95
10) Wide Bell Band, 2 straps with bells	£ 19.95
11) Wrist or Ankle Bell Band 2 straps with bells	£ 18.95
Bonking Stick, Drum, rope tensioned 420mm x 320mm or 17" x 13"	£ 185.00
Bass Drum, Rope tensioned -	£245.00

WHO OWNS YOUR IMAGE?

This question came up in the last issue (page 17) with the emphasis on the commercial situation. In this issue Chas Leslie provides his view as an artist. A few days ago I came across two postcards which had been lying around the house for some years. The first was a

You should try everything once
except incest and folk dancing



gift from a friend who to coin that well worn phrase “saw this and thought of you”. Now I would be pretty certain that the dancer in the picture is no longer with us. And I certainly can’t identify the team. Though for any eager fans out there reading this in black and

white the sash is green and the baldrick green over red and socks are white if that helps. From this you will of course realise that the card carries no information other than the name of the publisher with no copyright data.

The second card is more helpful in that on the reverse is the detail “Morris Dancing, Reeth, Swaledale” and is copyrighted to Colin Baxter who’s photography company published the card.



Now I know that the team is Ripon City and it’s probable that there are team members past or present who could identify the occasion. Who knows they may even have been asked if the use of the image was OK. If this was the case then I would have expected at least a name check for the side on the card.

Indeed over the years I have seen examples of postcards, greetings cards and even business cards which use the images of dancers to celebrate festive occasions, promote tourism or pubs and even in some cases morris sides!

So up to now most readers will have no problem with the use of images as described. In most cases the use of the image is positive, leaving the “incest” quote aside. Indeed recently I’ve been told by a mate that a photo of my own side is on display in the central library as part of a display promoting “Things to do in Wakefield”. So where’s the problem?

I suppose the first is making sure that the image is actually positive and that where possible the details of the side and even a contact point are included. In this day and age this could be as simple as a web address. How about all MF sides who find their image being asked for making the inclusion of the MF web site address a condition of the image use? That way at least the world finds out that morris is alive and well and might even be fun to try – given that incest is a definite “No No”.

There is however a potentially negative use of images of morris dancers. Recently on YouTube a video appeared tagged “BNP – All Morris Dancers” and an image of morris dancers was being used to promote a British National Party event. The two sides involved were unaware that their images were being used in what appeared to be a political way.

Obviously the stereotypical images that are usually offered for dancers as beer drinking, bearded, Guardian reading, vegetarian, tree huggers is wildly off the mark in many ways and as far as I know no side includes a political affiliation as part of it’s constitution. I do know of sides who have refused to appear at any event with overt political connections of any colour as a matter of principle. Whilst others have taken the view that a paying gig is a just that and involves no bias either way.

It would appear from comments coming into the committee that the BNP as a party have identified traditional events and activities as a way of promoting their version of "Englishness". It is unfortunate that when a political group does decide to embrace the traditions of England is a group with a decidedly negative image.

And it is not just images that have been "borrowed" to support the BNP idea of an Englishness. 'Excalibur' the BNP trading arm has been selling folk performers CD's that might imply a support by the performer of the aims of the BNP. Certainly Dame Vera Lynn who's CDs were also on sale through the site took this view and sought a court injunction to stop the site offering her works for sale.

In the past the newsletter has used a quote from "Roots" by Show of Hands as a cry to take St. Georges day and flag away from the "Little Englander" mentality. "It's our flag too and we want it back". Imagine Steve Knightley's dismay

to find "Roots" running as a soundtrack to the BNP website.

The world of traditional dance and music is rich in influences from far and wide. For example one definition of the morris has its origins in Moorish dance. The tradition has taken songs and tunes from around the world, which have become standards in the repertoire. Similarly English traditional music, song and dance can be found around the globe. In short the world of folk tradition is essentially inclusive and open to all.

Obviously as with any community the range of views represented will encompass many view points. Many of those reading this will support the "Folk Against Fascism" campaign (www.folkagainstfascism.com) whilst some may not. Let's just say that politics has no place in dance and more to the point that dance has no place in supporting any political movement.

Trefor Owen, a Traditional Clogmaker

~These are not just Clogs, these are Trefor Owen Clogs~

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*The workshop is **open to the public** at reasonable hours during the week and on Saturday mornings unless we are away at a festival/event – suggest you ring first to check before travelling!*

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*Manchester/Leyland/Shrewsbury 2hours; Leeds/Sheffield/Birmingham 2hours 45mins
We make **All** our own Soles, Uppers, Rubbers and most of our own fittings, despite foul rumour to the contrary put about by some of our Competitors!!!!*

Remember: Often copied, never bettered!!

PEL – FIVE YEARS IN AND STILL KICKING

Whilst the in tray at editorial towers has been empty of material on tradition, notation, fashion or what we did on our holidays, one topic still generates much heat and little light, Yes it's Performing Entertainment Licence time again. Let's start with this item from Richard Cox

"Hi Morrisfed.

Thought our particular situation might be of interest. I am a member of Applejacks, an Appalachian clog side based in Bristol. We ain't Morris, we ain't Mummers but we are affiliated to MF so I guess we can contribute. If I need more credentials, I've done both Morris and Mumming in the past!

Our experience of the PEL so far is that the police don't particularly want to be bothered with it any more than we do, and that is the only reason, in my humble opinion, that the system works at all. As the Appalachian dance style traces some of its origins to Britain, we are covered by the Morris exemption but only up until the moment we turn on the PA. The music is Old Tyme American string band music,- (no noisy boxes or drums!)- and we have to use PA because the clogs (taps really) make enough noise to prevent the dancers hearing the music if played acoustically. At Sidmouth, busking on the front, we surround our boards with a warning tape when not in use to prevent anyone tripping over them. The Licensing Officer commented that we were 'fencing off' an area which he didn't like much but recognised the Health & Safety reasoning and, on the understanding we were only there for a short time, he let it go. He didn't comment on the PA.

We work on the basis that any reasonable authority will tell us to naff off before they actually book us. Risky perhaps but the only way we could afford to dance out. So far so good. Some other Appalachian sides I have spoken to haven't even heard of the law!

Having been assured by David Drew, my MP, at the time the law was going through parliament, that the reasoning behind the law was partly to control noise nuisance, it is a bit galling, and here I risk the wrath of the Morris hoards, to think that we, who despite the PA only make a modest level of sound are technically outside the law whereas the average acoustic border side with their phalanxes of boxes and drums come across like Joshua's army! (I love it really!)

Furthermore anyone who has been to Wimborne Festival cannot fail to have encountered the huge Gugge Band from the Swiss canton of Eastbourne with their massed drums which make the above mentioned border lads sound like a string quartet and all within the law.

*Best regards to all.
Richard Cox"*

Meanwhile Michael Ross, musician for Flash Company, and John Ellis of Hook Eagle were enjoying a spirited exchange of views. This arose from John's answer in the Summer 2009 edition of the newsletter to the question "Is there one aspect of the morris world today that you would gladly see consigned to the scrap heap?" The answer was "Amplifiers – nuff sed!" Seeing this in the on-line newsletter (mfnewsletter.info) Michael opened a correspondence with John and both copied in the editor. So a brief synopsis follows.

The view taken by Michael is that some instruments necessarily need amplification or indeed do not work without it. An example being an electric bass that with miniature amplifiers is "portable" where it's acoustic equivalent the double bass is not! John's view is that if your choice of instruments needs amplification then you are using the wrong instruments. If amplification is necessary to make your band heard over surrounding noise then John makes the point that you are probably performing in the wrong place and that

amplification simply adds to the noise nuisance. Interestingly Michael agrees with John that melodeons should never need amplification!

Michael makes the point that with many buskers now using amplifiers and or recorded backing tracks the wording of the exemption singles out morris musicians for discriminatory treatment. This is of course arguable given that in many towns and cities buskers must now 'audition' to show a level of competence before being permitted to perform (*not just in the UK see our "Missive from Oz"*). Although we must of course remember that the use of amplification is allowable if the performance is within a specifically licensed area.

Whatever the views on amplification we know that the wording of the exemption presents a problem for those without a dance element to their tradition. The most obvious example is mumming although guising, souling and pace egging would certainly be added to the list. One obvious question is whether these traditions, and any others that lack a dance component, come under the remit of the Morris Federation, the Morris Ring, Open Morris or even the EFDSS. But if not then who do these groups turn to for a voice and in this litigious age public liability insurance?

One final point, for this issue at least. The only problems reported to the Newsletter or the committee by Federation sides seem to be from the Hertfordshire area. St Albans would seem to be a hot bed of the new Puritans and Lesley Cameron, principal licensing officer at St Albans council, and chair of the Home Counties section of the Institute of Licensing has been quoted as saying 'I am passionate about licensing'. So passionate indeed that pubs licensed for music in St. Albans operate under restrictions on the number of musicians, the frequency of events and even the genre of music being played. Ms Cameron claims that the licensees inserted these restrictions into their applications themselves not at her bidding! And not just pubs when the council licensed the central market area, this included a specific condition for choirs: '... choral singing to be located and controlled so as to cause no statutory nuisance.'

The town is also home to Councillor Chris White, the licensing spokesman for the Local Government Association, and chair of the LGA Culture Committee. This worthy recently claimed that 80% of the licences granted for alcohol sales included a music provision. This was subsequently revised to 55% on closer examination. The LGA Culture Committee opposes any amendments to the current act as applied to music.

So with two active supporters of a draconian enforcement of the PEL legislation in the area is it any wonder that "New Miscellany" have had problems with licensing issues? Currently there is a campaign in place to seek revision of the legislation to allow small scale musical events to be exempt from the law. This is the subject of a petition at: <http://petitions.number10.gov.uk/livemusicevents/>. Whilst the current wording provides an exemption that meets the needs of many in the morris world it leaves some traditional activities open to question, whilst any sides who use amplification are outside the exemption unless performing in a 'licensed' area.

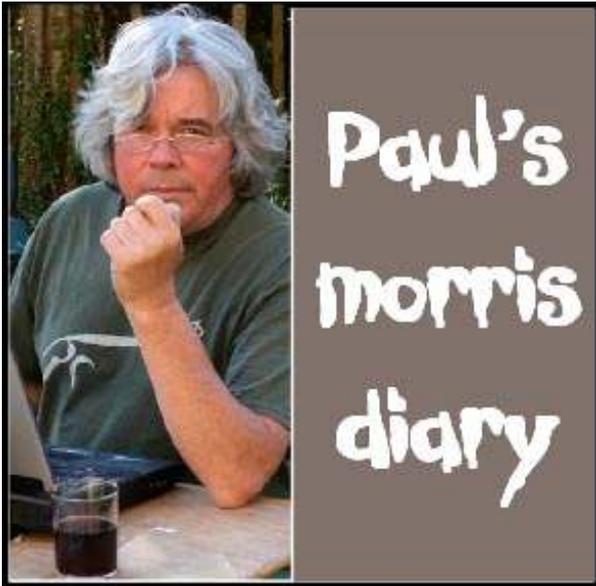
MORRIS MATTERS



The journal of all things related to Morris - tunes, pictures, notation, historical stuff, views, reviews - published twice a year. Contributions always welcomed. Subscribe now to the address shown:

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FIVE DOWN AND ONE TO GO A FINE FESTIVAL SUMMER.

Six festivals attended this summer. Most by design one by accident. All highly memorable and for many different reasons.

First up was the fledgling folk festival at Bude, where music and song poured out of pub rooms and dancing was to be found in parks, by the canal and generally spread around the town.

It was one we wanted to find out about because we were on the verge of moving to Bude so a festival on our doorstep was an excellent bonus.

More than that, one of the organisers had a trunk full of currently unused morris kit so we had visions of a new side emerging (this is becoming a bit of a habit).

But the house deal fell through so now we are on the way to Bodmin Moor. But we'll definitely keep the Bude festival in our diary.

Then it was the Cornwall Festival of Dance which we pull together (by we I mean Sally, with my occasional contribution).

We only get to glimpse its workings because once it's up and running we have to be elsewhere. But this year it was a class act, having the support of Cornwall College and its outstanding

performing arts students as well as the technical and PA team

The students had put together their own morris dance as a result of our guidance and here it had its world premiere!

Alongside exuberant Polynesian dancers, a troupe from Scotland, Cornish dancers, salsa and long-established morris sides, they took to the stage and had a thoroughly good time.

Their performance was so fast it was life threatening – and that was just to the audience. It was a credit to them all.

We were moved to floods of happiness. Some of the students shed tears of joy.

Good old morris!

Off to Wimborne where old chums Phoenix Morris from Rickmansworth were performing and needed a hand with the music.

Several charity shops later Sally emerged in something approaching Phoenix kit and, clutching melodeon, joined the band.

My contribution was partly banging a tambourine and partly guarding bags. Absolutely essential and central to the success of the whole weekend of course.

Wimborne is a busy and colourful festival – marred only by rock music blaring out from the pubs, bouncers on pub doors and massively inflated beer prices in some of the pubs.

Whatever! Morris rocks!

Onwards and upwards. We headed northwards to have a day at the Three Counties Show at Malvern. Took our time and camped nearby for three days. Came the day of attendance we checked our tickets to find 'dogs not allowed!'

And Spencer was so looking forward to it.

But no worries – morris to the rescue.

We had seen an ad for the Evesham festival. So guess where we ended up!

Found the campsite, spoke to organiser Geoff and attached our selves to Raddon Hill Morris from Exeter.

It was a surprise to them but we knew them, sort of, because we have danced with them before. Anyway, by the end of the weekend we knew them a lot better!

What a great festival. Apart from a bit of singing and playing, we were just onlookers but the whole event exuded excitement, fun, enthusiasm and a determination to have a good time.

Spencer was bored and if you want proof, have a look at Silurian Morris on Youtube, where you will catch a couple of glimpses of him tied to a phone box.

Everywhere we went we met Geoff, who was having the most fun of all, seemingly 24 hours a day.

He wanted a mention in this column – so here it is. Well done Geoff and team and we hope you are recovered! Do you want a side from France next year?

France, in fact, was our next port of call. Down in Burgundy where ex-pats have got together to run an English Tea Party weekend.

Wow. What a bash.

We (the rump of Couptrain Morris) joined in with France's other morris side – Ferrette, from Alsace - and also Ryknild Rabble from Lichfield.

Well, what a time was had. Feted by the mayors of three different towns, lovely weather, great hospitality and good dancing.

We were reduced to four but with the help of musicians from the other sides we performed a mix of morris, Appalachian, broom and joiny-inny things.

And festival number six? Still to come, as I write.

So if you are at Swanage, see you there! Look out for the festival's smallest side and that will be us.

Paul White

DID MORRIS TO ROCK THE PLANET?

Milla Hills of Sompting Village Morris popped up on the web a while ago asking for sides to dance at the Planet Rock Car Park Morris Festival. This all began when Rick Wakeman, on his Saturday morning show on Planet Rock, took the mickey out of the idea of having morris dancers at the London Olympics, and said "If I see morris dancers outside a country pub, I drive straight past"

Milla couldn't let that go so she emailed him with her views. Rick read out the email, and then many more people emailed and suddenly he realised just how many morrissing people there are. It became a regular subject of discussion and jokes on the show.

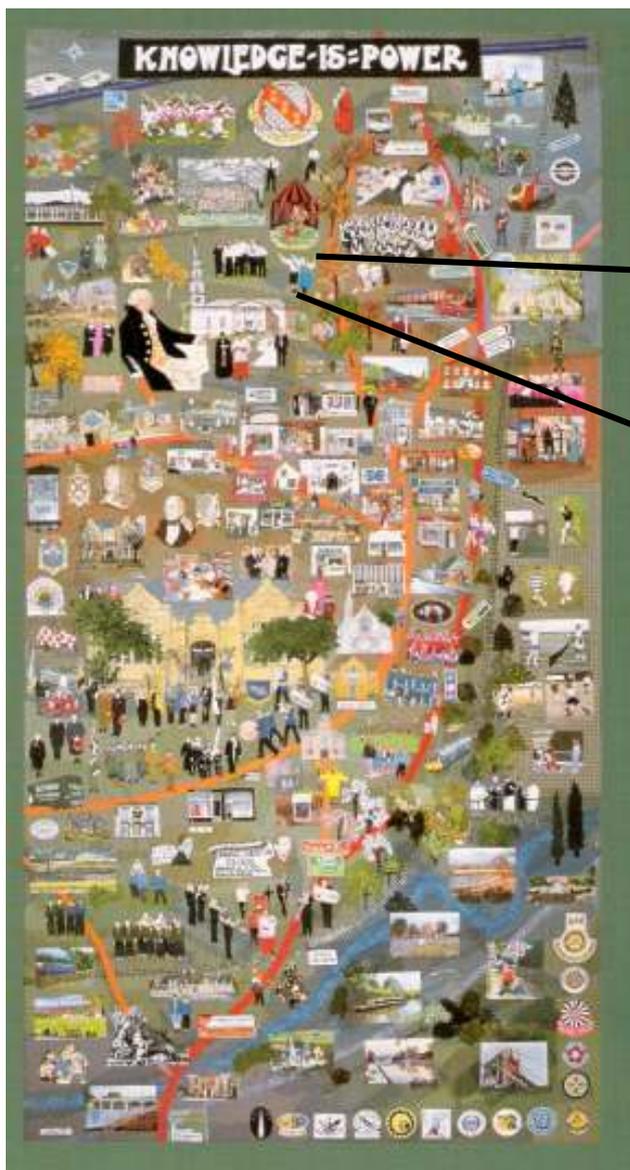
The upshot was that Rick decided to try and organise a gathering of morris dancers in the Planet Rock car park (London) one weekday in late August or early September. So the question is did the event get off the ground? And more importantly, if it did, anyone out there attend and get pictures?

A CURIOUS CHOICE

Getting positive coverage of traditional dance can be a challenge. A recent item in the Telegraph Weekend section started with the doom-laden prognosis from the Morris Ring on the imminent demise of the tradition of dance.

The writer then went on to suggest that the success of John Sergeant on *Strictly Come Dancing* might indicate a reviving interest in the sight of men throwing themselves about with abandonment! And went on to provide details of Rapper, Molly, Clog Dancing, the Abbots Bromley Horn Dance and Hoodening as examples of the tradition. Each had a supporting quotes from practitioners. I just wonder if the Cotswold, Border and North-West omissions are down to misinformation or a few missed phone calls when the writer was in search of a quote!

A STITCH IN TIME



There are many ways in which traditional dance is recorded for posterity. Newspapers, manor rolls and artwork have provided much of what we know of what came before. In the 21st Century we have a myriad of web sites filling in the history and background of dance teams. But how many teams feature in a tapestry?

Wakefield Morris are now recorded for posterity in the "Horbury Tapestry". This impressive 8ft by 4ft panel was created by a team of 70 ladies to commemorate the centenary of the town library in 2005. The designer Janet Taylor-Wintle collected photographs and documents illustrating the buildings, community groups and history of the town. These were then laid out onto the basic

rectangular shape formed by a birds eye view of Horbury and its road, rail, river and canal links passing nearby.

The task of transforming these images into the finished work was then done using hand and machine embroidery, canvas-work, petit point, silk painting, collage, appliqué and stumpwork. Local ward councillor Janet Holmes, then Mayor of Wakefield, unveiled the tapestry in January 2005.

The two Wakefield dancers are Malcom and Sue. Malcom is seen in the kit worn by the men ever since the teams formation as the "Horberie Shrogys" back in 1979. Sue is seen in the latest incarnation of the womens kit introduced in 2000. The tapestry also shows the "shrogys", the area of wetland down by the river which is referenced in the Wakefield Mystery play texts.

Also featured in the tapestry is John Carr the Georgian architect who from humble origins in Horbury rose to become Mayor of York and designer of many noted buildings including Harewood House and the Crescent in Buxton. In Horbury he is remembered for the church of St. Peter and St. Leonard which he designed and where he is buried and also for Carr Lodge Park in the town. It is this park which gives it's name to the polka dance described by the Wakefield team as "A fine dance but possibly the slowest processional dance ever written!"

In the Horbury Bridge area of the tapestry those with keen eyesight will spot Sabine Baring Gould who became the curate to the parish in 1864. As well as writing the hymn "Onward Christian Soldiers" for the Whitsun Walk he also found time to fall in love with a 16 year old mill girl, Grace Taylor, who he paid to be educated and later married. This is believed to be the basis of George Bernard Shaw's "Pygmalion". Baring Goulds later work as a folk song collector in Devon will be well known to singers.

If you're ever in Horbury visit the library and take a look – it's worth it.

Calendar

September

12th Taeppas Tump Day of Dance in Windsor

15th onwards Taeppas Tump - free taster sessions every Tuesday 8.00 -10.00pm Furze Platt Memorial Hall, Furze Platt Rd (A308) Maidenhead SL6 7NG, for anyone wishing to have a go at Morris dancing, or play along with our band. See website for further details

26th Morris Federation AGM Hosted by Chinewrde.

October

10th A Bledington Workshop, taught by Mike Nesbit (Lady Bay Revellers)

At Gigmill Methodist Church Hall, Glebe Lane, Stourbridge DY8 3YH

10.30 am until 5.00 pm

Cost £4, includes tea, coffee, biscuits. Contact Phil Watson :

philwatson5852@gmail.com

Phone 01902 563126

17th The Great Caper invites you to a "Future of Morris" workshop Discussion and Ideas generation plus try out your teaching / presentation skills on a real class (adults) Suitable for anyone interested in attracting new people into the Morris Horfield URC, Muller Road, Bristol 10.30am – 4pm (Arrival from 10am) Cost £15 inc refreshments and light lunch

23rd-25th Fools and Beasts Unconvention, Utrecht.

24th City Clickers clog workshop in Bristol.

For more details email city_clickers@hotmail.com

December

26th Wakefield Morris at the Kings Arms Heath Common from 12:30pm

2010

January

1st Taeppas Tump Lunchtime pub display 1.30pm
The Mayflower, Penn Road Hazlemere HP15 7NE

HERE WE GO AGAIN?

In late June Motley Morris were reported in the press to be "disappointed and frustrated" after performances were cancelled because they wear traditional black make-up. Chantry Primary School in Gravesend was one of three bookings cancelled this year.

The school said it had to weigh up any potential offence to its community. Motley Morris Men's Squire, Pete Hargreaves, said it was clear from its website that the dancers wear black make-up. "It is the third event this year that we have had cancelled. We get to the point where everything is set up and then they suddenly realise that we are a black-face Border group. They say people might be offended without investigating why we dance with black faces."

Morris dancer Jim Snelling said: "I understand the school's concern but it is a shame they didn't take the opportunity to find out or ask us along to have a discussion about this fairly important part of our culture."

Head teacher of Chantry Primary, Hazel King, said it apologised for any inconvenience caused. "We organised

the event to bring a diverse and fragile community together," she said. To celebrate all cultures we booked a Morris troupe, having failed to recognise the possible significance for our community of their tradition to perform with blackened faces. We found ourselves in a difficult position of weighing up any potential offence versus not wishing to compromise the Morris dancers' tradition."

It seems that this hoary topic just will not go away. The sad thing is that the reaction, almost certainly based on the banning of the "Black and White Minstrel" shows of the 60's, plays into the hands of those factions wishing to protect the English from just such politically correct apologists.

The Minstrel Shows were an American import in which white men blacked up to mimic the black community and possibly to avoid colour bar issues when performing in the Deep South. The tradition of guising is just that - disguise, in the same way that cultures worldwide adopt guises and costumes for mystery or colour. It's sad to see such a knee jerk reaction from intelligent people.

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.

£3.25 + £1.75 UK, £3.50 OVERSEAS (p&p)

Hinton: Traditional and creative Morris by Sue Swift.

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

Abram Circle: Provides background, complete notation, pictures and music for the Abram Circle dance. The dance originates from the North West but has a different structure to most North West dances.

£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.

£0.90

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

£0.90 (Temporarily out of stock)

Twenty Years On, 1975-1996

£1.25

Women and the North West Morris Dance

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