



# Newsletter Summer 2009

**PEL – NOW THE MUMMERS ARE BEING HIT BY IT  
MORRIS DANCING – IS IT ART?  
ENGLAND AND ST. GEORGE - BUT NO MORRIS!  
QUESTION TIME WITH JOHN ELLIS  
MORRIS A CHANGE4LIFE?**



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### **NEWSLETTER COPY DATE**

Contributions for the Spring Newsletter to the Newsletter editor by

**Saturday 22<sup>nd</sup> August 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

So a quiet edition was the expectation the main season in front of us and the quiet time behind should mean a peaceful few hours to get the draft done and off to the printers. How wrong could I be?

The gory topic of the PEL still occupies much time and having had much discussion about amplifiers with a cry of "In comes I.." the mummers enter the debate. But find that amplified or not the exclusion clause doesn't cover them. Unless you take a sideways reading of the act and claim that St. George and the Turk just happened to bump into each other and decided to burst into a spontaneous performance!

Meanwhile we have a report of incredibly boorish behaviour by a member side to other dancers and even worse to the public.

And then there's the subject of Morris as an artistic dance form, the question of Goth Morris and finally why Mayor Boris decided there was no place for Morris in his celebration of "Englishness". I can feel the battle lines forming even as I write. Still it's good to know that our traditions are alive and evolving and not dying out through apathy.

On the subject of Goth I stumbled across a ten year old copy of a Whitby Folk Week a few days ago and gracing the cover was an obviously Goth influenced dance team. Anyone got an earlier sighting?

*Doug*

### Printing

### Next Issue

### Front Cover Photograph

Outline Print Service Ltd, Colne, Lancashire  
Autumn 2009 (Copy date Saturday 22<sup>nd</sup> August 2009)  
Rochester Sweeps 2009 and Motley Morris are flying!  
Photo Credit : Lisa Bradley of Motley Morris

# President's Prologue

The committee is currently investigating reports of an incident at a Mayday event where one member side is alleged to have been rude and aggressive to other dance teams scheduled to share their dance spot. The report further alleges that the side involved then barged through the display of a dancing side, dragging a large "prop" with them and then shoved a disabled spectator's wheel chair out of the path of their "prop".

Have any other member sides suffered such discourtesy and appalling behaviour? What do member sides feel is an appropriate response if the information received proves accurate?"

Please respond to this newsletter with suggestions of just how such matters should be dealt with.

I've mentioned the Independent Safeguarding Authority in previous prologues. It was to be the body that took over from the Criminal Records Bureau (CRB) and was to re organise the CRB check system. Well, relax a little as the formation of this body (and so it's repercussions on us as dancers) has been put back till later in next year.

It will still come into force in some shape or other, but may well be revised as well as being delayed. Federation Officers will keep an eye on developments.

During last year I announced my decision to resign from the Presidents role.

We will have a vacancy for Newsletter Editor to take over from Doug who is also standing down. If you feel you'd like to have a go at either role, please don't be shy... we need both these roles filling and we need names of prospective candidates ASAP.....

There are a number of issues bubbling under that Federation Officers will need to deal with over the next few weeks and months, and I have already delegated a couple of issues to other officers that could be regarded as the Presidents job!

I tried to stand down last year as I knew 2009 was going to be exceptionally busy for me (and it is working out just like that), but there was no candidate to take over.

I need to concentrate my efforts and time into my business, so this year whatever happens, I am going.

After the six or so years as a Federation Officer, I need a break; but it does give other Federation members a chance to either maintain or change what the Fed. is and what it does for its members; and in the light of recent debate, what direction it moves in over a number of issues. This is your chance to have a go.....Take it!

*Trefor Owen*

*Federation President*

**(but only until Dec 31st 2009)**

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[newsletter@morrisfed.org.uk](mailto:newsletter@morrisfed.org.uk)

# COMMITTEE NEWS



## NEWSLETTER – Doug Bradshaw

Well it's time for a change and I'm giving up the editorial desk as I am giving up my committee

post with effect from the AGM this year. Basically I find my view is that amplification is a fact of life in the 21<sup>st</sup> Century. The views expressed in the last three editions of the Newsletter show that a number of members support this view, even amongst those who do not use amplifiers! The PEL law we work with is bad law, it affects member sides who use amplified instruments where no Temporary Event Notice (TEN) or general licence is in place. The exemption clause does not cover mumming.

The committee view is that the current law must be enforced, for the general benefit of those sides who do not use amplifiers. Unable to support this view I have with regret resigned from the committee.

OK that covers the "Why" of the vacancy. Now for the "What". The role of Newsletter editor involves a few days intensive work every three months. With a deadline in sight you work to transform a mass of material into a hopefully readable magazine. During this phase you learn a lot about computers and the often curious ways that they work!

When not locked into deadline purdah the editor also attends the quarterly meetings of the Federation committee. You also receive material coming in which will be the bones of your next edition which gives you a fascinating insight into what the general Morris world is doing and also where some of its noted characters are. And in any idle moments you ponder what you can do to make the next edition even more interesting and entertaining.

The journalists friends are often said to be "What" "Where" "Why" and "When". So let's get the last two out of the way.

Where – obviously your own home (sorry there's no high tech office!) but anywhere you go and see Federation members performing is an editorial source. When – Some time ago the committee agreed that new committee members would be shadowed by their predecessor for their first few months in office. So the new incumbent of the editors chair gets my assistance for the preparation of the Winter 2010 edition.

Sounds interesting? Always had a secret desire to shout "Hold the front page"? Then lets hear from you. No CV required just a willingness to do the job, a proposer and seconder and acceptance at the AGM.

## TREASURER – Jenny Everett

The Federation currently (April 2009) has 418 members this includes 14 individual members. At the end of 2008 we had 423 members including 15 individuals.

At this stage last year we had 402 with another 21 members who joined during the year. So numbers are up for this year

16 members have not yet rejoined this year. For sides who were members in January 2009 the basic gender spread was:

46 Male	129 Female
200 Mixed	13 Joint

## ARCHIVE – Mike Everett

The Treasurer and Archivist are a bit busy organising the Suffolk Folk Festival, as well as working full time, so there's nothing from us at the moment

## SECRETARY – Fee Lock

Fee has been working dealing with matters many and various. Some of these are covered elsewhere in this issue and she even found time to submit an article!

## NOTATION – Rhiannon Owen

Last heard of chained to a sewing machine in a clog workshop is Wales in preparation for a trip to the USA. Apparently Trefor is to become an exhibit at the Smithsonian? (*Ed: Have I got that right?*)



**What's in a Name?**

Dear Doug

I was interested to read Martyn Harvey's letter discussing styles of Morris, as speaking for Medusa, we have never considered ourselves to be either a Goth or a Border side. Yes, our kit is predominantly black, but so is that of several other non-Goth sides, and apart from just one traditional Border dance, all our dances are original. We try to dance in a style which we hope is feminine with an air of mystery, hence dance titles which include "Mist Over Malham", "Guinevere" and "Enchanted Castle"

There are many other sides dancing in a style that does not fit any of the usual Morris categories of Border, Cotswold, North West etc. Indeed a quick scan through the Morris Federation directory shows about 60 teams that describe their style as "other/own" and about 160 that dance in several different styles.

I enjoy the variety of Morris dancing styles and don't see the need to categorise every one. Medusa is happy to be in the other/own group.

*Sally Smith Medusa Morris*

P.S. At the recent Nottingham Revels, we were told by a member of the wonderful Windsor Morris "You're not Goth, you're more Pre-Raphaelite!" - scope for another category.

**Goth - Dark and Dirty?**

I would like to heartily agree with Martyn Harvey in his view that there should be a new tradition in 'Goth Morris'.

It certainly is nothing like the Welsh Border that I learnt back in the eighties with Lord Paget's, who based themselves on Martha Roddens.

The border I know and love has life in it, is uplifting and energetic and god forbid actually dares to use hankies sometimes.

I also think the gothic style is great, but what saddens me is that some sides really believe that this is the only way border should be danced. Mean, moody, dark and dirty with not a bell in sight.

Border is wonderful as it is open to interpretation, but sometimes I feel some sides go too far and lose the spirit of morris. I wish new sides starting up would do some research before they start. It is all on the net and a read of John Kirkpatrick's site and Roy Domet's notes might be very helpful.

So, yes a new tradition please and let us 'ordinary' border morris people carry on with our interpretation of an exciting tradition.

*Sally Hamlyn*

**The Art of Morris?**

My name is Jim Hogan. I am a governor at St. Wilfrid's school in Sheffield. Over the summer our head had seen some folk dance in France and was asking why the English don't celebrate their traditions. I am no expert but offered to teach some Morris. The result was a half term of Morris for the lower juniors out of which we have ended up with an enthusiastic Morris side.

After Christmas the school applied to the Arts Council for an ArtsMark award and included the Morris dancing as part of the application. We were surprised and disappointed at their attitude to Morris dancing - an approach not shared with other forms of traditional dance.

I don't know if you have any dealings with the Arts Council but I am forwarding the correspondence I had with them for your information/amusement.

Thank you for taking the time to read this.

*Jim Hogan*

*Eds Note: This is covered in more detail on pages 12-13*

**Olympics the Dream is Alive.**

*Editor: This came in via e-mail to the Federation Committee*

In case you are not aware the 25-27 September 2009 has been earmarked for the first series of showcase events to take place during the last weekends in September each one growing and leading up to 2012 with the Weymouth Olympic venue being a particular welcoming site for participants.

Morris has been clearly defined as an area of focus for the 'promotion of the work of young people and their engagement with styles and genres that may be new to them'. To achieve this they will need to be 'encouraged, promoted, mentored and trained by experienced practitioners'.

I have been asked to join the steering group with representatives of Dance SW, Folk SW, Eden Project, Arts Council SW etc. to develop the project, but we clearly need to develop our SW infrastructure with a working group to be able to deliver this.

I would be grateful for your ideas and what collective support that we can give to this important breakthrough project.

*Best wishes,  
Paul Reece Chair The Morris Ring Advisory Council  
Traditional Dance Initiative for the Olympics*

*Editors Note : To quote the blessed Delia Smith "Let's be having you!" Is anything happening in your region and are you involved?*

## PERSONAL ACCIDENT INSURANCE

Over the years I have received a number of requests from Sides wanting to decrease and / or increase the age limits on this policy.

Some years ago I got the minimum age reduced from the normal 18 to 16 but failed to increase the maximum age from 65.

With the bulk of Side members being in their late 50s and early 60s I have made the point that the policy will loose about 50% of its members over the next four or five years.

As a result I am pleased to advise that RSA have just agreed to increase the maximum age to 70 with effect from the March additions.

This is, in fact, quite a concession as it is not normal to alter the ages on a group PA policy for a number of very sound underwriting reasons.

A Group PA policy is aimed at those of employment age and is designed to go some way to replace lost income in the event of an accident.

There are also underwriting problems with those under or over the normal age limits and PA cover for both groups is not normally available on the same basis as for those between 18 and 65.

Sides need to be made aware that they can make a second application for those who fall into the age group 65-70 from the 25th of March (applications by 19th March).

The 25th of March addition date is for A) Sides who failed to get a return in by the 19th of January. B) The odd new member and now C) those who are between 65 and 70.

The cost, including IPT, is £1.25 for ten months cover.

March is the only time additional Side members can be added to the policy.

Any Side who has not paid a subscription to at least one of the three Morris Orgs. but who has paid for Personal Accident Insurance will not be covered even though they have paid the premium. If they are not members then they can not be covered.

I mention this as one Side I was speaking to were unsure if they had paid (I hope they have now) and another Side sent me their membership forms twice (but without a cheque). No names no pack drill. I hope I have done all I can to ensure that both these Sides communicate with the relevant MO.

When I send the list through, perhaps you could check through it to make sure that all your Sides have paid up.

If not you can not only point out that they have no PL cover but no PA cover either!

A strong incentive for paying up.

Perhaps all three Organisations. can do their best to advise Bagmen of the new upper age limit and I hope this will go a long way to reducing the number of wings we get every year.

Well, I can live in hope!

*Michael Stimpson*

*Eds Note: This item just missed the copy date for the Winter edition. The qualifying date of 25<sup>th</sup> March is now gone but the information will be of use for next year! How many active dancers within the Federation will appreciate the new upper limit? Who is the Federation's oldest active dancer? Let your Newsletter know.*

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## TV or Not TV?

Ian Dedic of Hammersmith Morris sent this email to the Morris Dance Discussion List:

Given the rates I found for "dumb" TV/film extras (about £10/hour) and musicians (Musicians' Union £23/hour) it would seem that a reasonable minimum rate for a team asked to appear on TV, assuming six dancers + spare + musician, is £100/hour. Most or all TV fees are per head, so for a bigger team with more musicians this could easily double to £200/hour.

These numbers stack up pretty well with most of the figures that people on the MDDL have come up with since I broached the subject:

- Smiffs on *Generation Game* (many years ago) approx. £1000/day
- Bedcote on *Good Food Show* £600/day + perks
- Ouse Washes on *Kingdom* £200/hour
- Rutland MM on *Bride & Prejudice* £700/day
- Earl of Stamford on *Hollyoaks* £600/day (approx)

The obvious thing to do, which TV companies would understand and couldn't easily argue with, is to use the "extras + musicians" hourly/daily rates per head, as \*nobody\* in TV gets paid less than a non-talking extra. Earl of Stamford Morris said:

"We were paid the going rate as extras (£75 per day, and meals) with our musician getting an extra 'special skills' allowance, and some of us also had to fill in as normal extras in the crowd scenes. The shooting over-ran, so we got overtime as well, and a repeat fee for the Sunday screening."

This way the TV companies can see exactly what they're getting – more people costing more money – and the rates would automatically change to track what extras and musicians get paid in future rather than being an artificially round figure like £100/hour which could get eroded.

If they come up with the, "But we don't usually pay extras rates to guests on our show" you can point out that they want **us** to appear on their show, not like many people/guests who want to be on TV so much they'll do it for nothing!

A fixed rate like this would make it harder to charge more for daytime appearance where people need to take time off work, but this may be a non-starter anyway as the TV company is likely to say that it's not their problem what an extra does when they're not being an extra...

Another suggestion that I've received is to use the Equity rates paid to dancers – as we're obviously worth much more than "dumb" extras :-)) which are based on broadcasting times (in minutes) rather than attendance times (in hours)

Of course if a TV company wants to offer more than this to appear as guests on a high-profile TV show like *The Generation Game* then that's great, but I suspect this doesn't happen that often.

Once such a rate has been publicised and the TV companies know about it, a team accepting the kind of deal that we were offered would have to be aware that they're just encouraging TV companies to offer crap deals to Morris teams in future, which is exactly what this is trying to stamp out.

*Cheers, Ian*"

As Ian points out, it's not possible to dictate to television companies what they should charge, nor can member sides be prevented from appearing for free if no fee, or a lesser fee, is offered. However, Ian is proposing to raise this at the AGM on Saturday 26th September 2009 in Warwick, that when television companies approach us (I get about one request a month at least), that we recommend they offer our members 'dumb extra' rates as minimum.

If you've any comments to add, please drop me a line at [feelock@btopenworld.com](mailto:feelock@btopenworld.com) or 01424 436052 by the beginning of July (information needs to get to the printer for the AGM bundle before I go on hols!).

## People Dancing

On behalf of Open Morris and Joint Morris Organisations (JMO) I attended the launch of The Cultural Olympiad, West Midlands, People Dancing Project, at Birmingham Repertory Theatre, on March 4<sup>th</sup> 2009.

Other like minded people present were representatives from Jockey MM, Shrewsbury Morris, Blackadder Morris, and One Step Beyond Appalacian Dancers. (In each case I asked them to forward a report to their respective Morris Organisation, as that way all three Organisations would get the information passed through their Officers)

People Dancing is a project aimed at the West Midlands to encourage people to take up dance and dance related activity, to help them feel fit and well in mind and body.

It was stated that the West Midlands Cutural Olympiad is the only region placing such emphasis on dance as one of their lead projects.

The publicity for the project states that it is aimed at people of all ages, however much of the emphasis throughout the presentation was aimed towards getting young people aged between 16 and 25 involved in dance as the priority.

The project is aimed to cover the period from now until July 2012, and has a total of £2.61m as its budget.

Of this £1.67m is allocated to dance at grass roots level, £190,000 for training dance leaders, and £750,000 for site-specific dance participation.

Proposals for projects within People Dancing are needed for large, high impact projects designed to meet local needs.

The minimum value for a successful commission is £30,000, rising to a maximum of £100,000.

Each commissioned project must have demonstrated a partnership with

someone, e.g. A PCT or perhaps a local business.

Projects can be a one-off up to a three-year project.

The criteria for successful commissioning include-

- Working innovatively with a wide and diverse range of people, taking dance into local communities.
- Providing a legacy beyond the life of your project.
- Working creatively by making new partnerships and developing those that already exist.
- Ensuring your project has local relevance and is based on need.
- Ensuring your project is reasonable and feasible within the sated budgetary limits
- Bringing in other funds, either your own or from partnerships or other funding bids.
- Realising the overall values and principles of the West Midlands 2012 programmes, including and involving young people in the design and delivery.
- Developing international links
- Using digital media in your work and its dissemination.

Projects must be delivered by set dates

8<sup>th</sup> May and 6<sup>th</sup> November 2009

9<sup>th</sup> April and 3<sup>rd</sup> September 2010

4<sup>th</sup> February and 8<sup>th</sup> July 2011

Costs they will cover include Artistes, Venue Hire, Staffing, Equipment, CRB Checks, Marketing, training etc. They will not cover anything outside of West Midlands, or anyone making a profit.

There are numerous fine points that must be met in order to qualify for a commission, far too many to go into here, but I do have a full description available should anyone require it.

Advice is offered to groups applying at 'surgeries' around the region, or by direct contact with the People Dancing Team

## Summary and comments

As much as I would love to see the Morris involved in a major project within this Project, I doubt whether we have either the organisational skills, or the physical numbers of people available to run a £30,000 plus project.

That we would have to find someone to partner with is also a drawback, especially as it seems that partner would have to contribute financially.

The three Morris Organisations have I believe 62 member sides within the West Midlands region. We would probably have to involve a majority of them in any project, and most seem to struggle to organise themselves.

No one Organisation could do this alone, and the JMO isn't as yet advanced enough to take on any such project.

I am told that I will be getting a follow up email from People Dancing, giving the results of the discussion groups held during the presentation, and also notifying

us of any projects up for consideration that could possibly be of interest to us and just could be something we could tag along with. This could be one way of us getting involved, but I have doubts, considering the heavy bias towards 'formal' dance styles who were at the presentation. (Ballet, Modern Dance, Opera, and obviously for West Midlands, Asian Dance). However I do feel that it was a useful exercise, and they are aware of the Morris a little more now.

*Phil Watson - Open Morris Treasurer*

*Eds Note :Nothing from Black Adder or One Step Beyond so I've used Phil's eloquent exposition of the project.*

*John Clifford (open Morris) recently did a poll asking if people are interested in putting on some kind of show for the Cultural Olympics - 40% said no, 40% said wow and 20% not sure. Any further thoughts from the Federation members on this topic? Any proposals for the AGM?*

## Trefor Owen, a Traditional Clogmaker

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

**Gweithdy Clocciau  
(The Clog Workshop)  
Henbont Road  
CRICIETH  
Gwynedd  
LL52 0DG  
Office tel/fax: 01766 523 695  
Workshop Mobile: 07712 822 453  
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*First set up in Yorkshire in 1978, this year we clock up 30 yrs of clogmaking, having made over 20,000 prs of clogs- you do the sums: averaging one and a half prs per day for 30 yrs!!!!*

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*Full clogmaking and repairing services available on site, most while you wait (or get you ice cream, visit the castle, a tea shop, a pub) including a **Fitting Service** for orders previously taken*

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**Remember: Often copied, never bettered!!**

## Arts For Who's Sake?

In the letters page Jim Hogan of William Morris (*Ed. Brilliant name!*) told us of his frustration at not being able to get Morris Dancing recognised as an "art". Here's the correspondence that built up Jim's frustration.

From: Jim Hogan  
Sent: 16 March 2009 18:14  
To: Artsmark - NAT  
Subject: Folk Dance

Hello,

Our school includes Morris as part of the curriculum and also has an after school Morris side which I lead.

I understand that we have not been allowed to include this as part of our application.

I am not contesting your decision but would like some clarification.

Is it all folk dance which does not qualify or only English folk dance?

Jim Hogan  
(Governor St. Wilfrids, School Sheffield;  
Squire William Morris)

From: Artsmark@artscouncil.org.uk  
To: jim.hogan@blueyonder.co.uk  
Sent: Tuesday, March 17, 2009 12:30 PM  
Subject: RE: Folk Dance

Dear Jim

Thank you for your email.

We do not accept morris dancing as an Art form as the primary basis of the dance includes following a pattern. We only allow dancing where the children can be creative in order to enhance their artistic development. Other examples we do not except are cheerleading and line dancing.

If you fell the dance is creative in a different way please can you inform us.

I hope this is helpful.

Kind regards Kerri Jones  
Artsmark Administrator

From: Jim Hogan

Sent: 18 March 2009 22:03  
To: Artsmark - NAT  
Subject: RE: Folk Dance

Dear Kerri,

Thank you for replying so promptly.

I have two concerns.

The first is with your definition of dance and your understanding of the folk process.

Surely most dance follows some sort of pattern. Some are more restrictive in the interpretation than others. (the positions in ballet for example)

For me there has always been two aspects of creativity in dance. The choreography and the interpretation of the figures / steps / moves.

In my own experience of folk dance (English, Irish, African, Catalan) it has been morris that has been the most open to the dancers changing the dance. It has been a process of learning what everyone else is doing up to present and once you have reached that point anyone can make suggestions for experimentation and change. The ultimate example of this is when you leave the group and pass on the dance to someone else.

While not proof, my evidence for this is one of my dancers was asked to prepare some entertainment for a brownie evening. She composed a dance based on the steps she had learnt and taught it to a friend. What she showed me was clearly a morris dance and less clearly from the Bampton tradition but it was not one of the traditional ones.

There are some traditional dances to which these comments do not apply. The Abbots Bromley Horn Dance has been danced the same way for decades by the same people. This could not be brought into school in its traditional form as it has to be danced by men only, in Abbots Bromley on May day at dawn. As soon as you bring it into a school you have broken

the tradition and are then open to the folk process once again.

As far as the interpretation of the figures. A caper is a jump. The dance instruction can say caper - it is then up to the dancer whether they leave the ground as if the law of gravity only applies to other people or if the bounce around like a football that has been kicked into next doors garden.

Margot Fontaine is remembered, not for plodding through the dance, but for doing the same moves as everyone else and leaving us all spellbound.

My second concern was whether other cultures were treated the same way. African or Asian dance (Bangra for example) would have to have basic steps and routines taught and learned before much development could take place. Do you accept these forms of folk dance?

Jim Hogan

From: AM.Assessor1@artscouncil.org.uk  
To: jim.hogan@blueyonder.co.uk  
Sent: Thursday, March 19, 2009 2:12 PM  
Subject: [SPAM]Folk Dance

Dear Jim,

I understand your school is currently being validated by Gary Hargreaves. The validation process is an opportunity for open dialogue between your school and Gary. He is a very experienced validator and will be able to discuss all your queries with you. I have forwarded your email on to him and he is happy to talk to you about it. We do have a set of criteria within which to operate (which includes parameters on dance and all artforms) and we make enquiries about any dance activity where the artistic progression is not immediately clear but we do treat each application individually and would encourage any discussion with your validator.

Kind regards,

Chantal Kennedy  
Assistant Administrator - Artsmark

From: Jim Hogan  
To: AM.Assessor1@artscouncil.org.uk

Sent: Friday, March 20, 2009 3:49 PM  
Subject: Re: Folk Dance

Dear Chantal,

Thank you once again for such a prompt reply.

I don't think Gary Hargreaves is an appropriate person for me to discuss this with as he is involved in the assessment.

As I stated in my first e-mail, I am not trying to get you to reverse your decision with regard to our school.

I am not involved in the application. I am the man on the Clapham omnibus looking at the body whom I supposed to be looking after the arts in this country.

I am concerned as to why the Arts Council of England has a starting premise of "We do not accept morris dancing as an artform".

This approach seems narrow minded and, coupled with the list of other 'non accepted forms of dance', elitist.

I am more concerned by your reluctance to answer my question - do you treat folk dance from other countries in the same way?

I have made some inquiries elsewhere and discovered that other countries' cultures enjoy a much more open approach.

A more volatile person than myself might jump to the conclusion that this was racist.

This is hardly the way to promote the arts and creativity.

With these comments in mind - would you give yourselves an Artsmark? Indeed would you want one?

Jim Hogan

### **NEWSLETTER CONTRIBUTIONS**

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

**Saturday 22<sup>nd</sup> August 2009**

newsletter@morrisfed.org.uk

## **Boris's Bash Not Hooked on Hook**

The hyper active John Ellis of Hook eagle Morris spotted an opportunity to celebrate St. Georges Day in London as part of what was described as "Boris's Bash". An interesting concept but it was to celebrate "Englishness" and what could be more English than the Morris? To find out read on. We start with Johns e-mail to the Newsletter on 28<sup>th</sup> March.

Hi Doug,

I must have spent over 4 hours this week trying to get some sense out of City Hall having seen all the publicity for the above over the weekend.

Phoning just had me leaving voice mails. Email gets an auto response, promising an answer in no more than 20 days!

I have tried Southwark Borough Council, who have organised a couple "traditional" winter events to commemorate the old Frost Fairs – which featured good old traditional swing bands and salsa bands! And Shakespeare's Globe just don't reply! Is anyone at the Fed on the case?

We are running our "traditional" walking tour of Odiham with four other sides on the 23rd but would love to be in London on the Saturday. What is it with these guys? I suspect they farm it out to an "Events" company (as they have Liza Carthy etc. booked), who just don't "get" what we do.

Last time I spoke to Southwark they said their "budget was very limited" and couldn't quite grasp the idea that we wouldn't charge anyway! - Pah!

Yours ever frustrated

John Ellis

Bagman - Hook Eagle Morris Men

*And this is what he wrote :*

Date: 28 March 2009 11:53

Congratulations for making this day special at last. And what better way of celebrating being English than Morris Dancing! Hook Eagle Morris have been

established 18 years and always organise mass Morris Dancing on April 23rd.

We would love to be involved with your weekend of Englishness. The opportunity to perform on this day, somewhere like Bankside, by City Hall etc. would be great.

And what's even better - there would be no cost to you! (Of course we would always be happy to have some assistance with expenses!) We really hope you will be interested in showcasing one of the few English Traditions still being kept alive.

Yes, we realise Morris Dancing has a bit of a funny reputation and yes, there are some poor Morris sides out there. However we can really put on a great show, with great live (no amplifiers!) music and always have audience participation. (BTW we are fully insured!) We also run workshops if this is of any interest.

If you are interested we would also be happy to arrange for some other local, high quality Morris Sides to come with us to showcase the many different dance styles/traditions.

We have been very disappointed with some of the "traditional" events held in London and Bankside in particular, such as the Frost Fairs which have included salsa bands and other very bizarre entertainment choices which are clearly not English traditions.

For a better look at what we offer please take a look at our web site and some of the images and "You Tube" footage.

We hope to hear from you very soon.

Best wishes

John Ellis

Bagman - Hook Eagle Morris Men

*And then they said*

Sent: Tuesday, March 31, 2009 6:04 PM

From: Mayor of London

Sent: 31 March 2009 17:11

Dear John

Thank you for your email addressed to the Mayor of London regarding St George's Day. With reference to you(sic) interest to be involved as Morris Dancers unfortunately, this will not be possible as the production and programming of the event has already been confirmed.

Please be advised that the GLA is supporting a number of free family events in 2009 to mark the occasion of St George's Day. These include a major concert in Trafalgar Square on Saturday 25 April with the theme 'Contemporary music - English roots' and Shakespeare's Birthday Party at the Globe, Bankside on Sunday 19 April. The concert will feature performances by acclaimed folk and contemporary music artists and the event at the Globe will celebrate the 400th anniversary of Shakespeare's sonnets.

Full details of this year's events will are(sic) available on the GLA website address: [www.london.gov.uk](http://www.london.gov.uk)

I trust the above information will be useful to you.

With regards  
Shirley Morrison  
Events for London

*So he said*

Dear Shirley,

Many thanks for your reply, I do appreciate you taking the time. And I do understand how early you must have started planning your St George's Day event, we start putting our own programme together in January!

I wonder if you can understand the frustration of the Morris World as it is either patronised, denigrated or just ignored!

There are literally 10's of thousands of Morris Dancers worldwide and those of us lucky enough tin a position to dance in London just never get asked!

Why on earth was there a Salsa band for the recent 400th anniversary of the last Frost Fair? My guess is that you out

source such events to professional Events Management organisations that are simply not in touch with the roots of the English Folk and Traditional Dance world. Not that I expect either the Morris Federation, Morris Ring or English Folk Song and Dance Society could ever directly organise a full event for you but they could provide a window into "real" English Traditions being performed all over the country. It's probably also a difficult concept for a professional event organiser to take on board that of course we generally perform without a fee - unless you are offering!

I really hope Saturday's concert is a huge success and look forward to an even better and more representative celebration of our Patron Saint in 2010 (And don't get us started on the Olympics or we will be here all night!)

Very best wishes  
John Ellis

Eds Note : Actually Boris did find some morris dancers to have a photo op with on St. Georges day. One report has it that they were Ewell St Mary. Private Eye used the picture to comic effect captioned "Look I'm ahead in the maypoles!"

## 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:

Morris Matters  
27 Nortoft Road  
Chalfont St Peter  
Bucks SL9 0LA

Annual subscription for 2 issues is £6.

## Motley Making the May

To introduce ourselves, we are Motley Morris from Dartford. We are a mens' black face border side and have no connection with the festival Cotswold "scratch" side which shares our name. To say we are a mens' side is a little misleading – especially as the writer of this is one of two Motley musicians of the female persuasion. Only men dance and I am more than happy to only play for them, partly because I like the dynamics of single sex Morris but also I have no wish to body slam with 16 plus stone of flying tatters! We calculated that a set of six dancers can weigh in excess of  $\frac{3}{4}$  ton!

For Motley, the first weekend of May is always a busy time. We are custodians of the Rochester Jack in the Green. We awaken him on Bluebell Hill at 5.32am on May Day and dance all weekend at The Sweeps Festival. Having made our 10 foot Jack the weekend before, we were flexing our muscles ready for dawn when we had a phone call to ask if we would dance on ITV's "This Morning" after

Bluebell Hill. For some, the day jobs got in the way, but we managed to get enough dancers to make it viable.

Whoever said "it's always darkest before the dawn" has obviously never been up that early. As my son and I drove down the A2 at 4.30am, it was so light that we had to check the radio to make sure our watches weren't slow. By the time we arrived, a large crowd had already gathered, with about eight Morris sides represented. Two flaming paper lanterns drifted upwards—sent aloft in memory of Andy Henderson and Roger Hope; Morris friends who had recently passed away. The torches were alight around the circle in which Jack would awaken. John Moon sang Martin Graebe's beautiful "Jack In The Green" and after dedicating the dancing to Andy and Roger, Motley danced with sticks and shovels clattering as Jack shivered and danced himself to life.

As we had to be at the South Bank studios by 9.00am, we only had time for two dances before a quick breakfast and off in the minibus through the morning



rush hour. For some reason, the scurrying commuters looked surprised at seeing a bus-full of blackened faces, gleaming teeth and top hats.

After a brief rest in the green room (which incidentally was turquoise) we went onto the Embankment. The theme was May Day, complete with a Maypole and bunting. We were to provide a colourful background to the various features including Jonas Armstrong (the new Robin Hood) and May Day food cooked by a runner up from "MasterChef". They recorded the tune for our dance; "Wild Morris" then looped and repeated it until we never wanted to hear it again !

As usual with filming, there was a lot of hanging around. Having appeared on various TV programmes in the past, including "Midsomer Murders" and "The Wide Awake Club" we were expecting this. Fortunately it was a beautiful day so we were able to stand around chatting and recovering from our early start, against the backdrop of St Paul's Cathedral. Curious tourists whipped out their cameras and we posed again and again! Motley are never camera shy so when they saw a tourist taking a photo of her friend against the Thames, three of the guys sneaked up behind her to get in the photo. Her reaction was to scream and shoo them away!

For me, the hardest part was miming the music and not actually playing. The dancers weren't so restrained – I think the grunts and whoops may have caused the sound crew a bit of a headache while the chef was cooking his sausages and apple. We didn't realise we had a speaking role until the presenter Ruth Langford came over to interview and ply us with sausages. The first one she picked on was the only vegetarian dancer!

And then it was back to reality – dancing at Rochester Sweeps. With 80,000 visitors that's almost as big an audience as daytime TV! We danced, drank & played hard all weekend. A thoroughly good time was had by all – especially he

who shall be nameless who woke on Monday morning in the back of his MPV in full kit and blacking - all ready to dance again!



Not bad for a side, who, only a couple of years ago were in danger of folding due to lack of numbers. We now have about sixteen regular dancers and three country members. Motley, like many others do have problems with split allegiance as nearly half dance with one or more other teams. Morris certainly isn't dying out, but maybe there are too many sides !

*Lisa Bradley*

website: [www.motley-morris.co.uk](http://www.motley-morris.co.uk)

mySpace:

[www.myspace.com/motleymorris](http://www.myspace.com/motleymorris)

E-mail: [motleymorris@hotmail.co.uk](mailto:motleymorris@hotmail.co.uk)

Phone : Jim Snelling : 07766 237564

### **WHO OWNS YOUR IMAGE?**

An interesting question in light of a recent query to the committee. Photographs of a member side are available on the web from a commercial photographer who will sell you those images for profit. The photographer had made himself known to the team as "working for the "rose queen committee".

So how do other sides feel? Is it OK if you get a name check and the resulting publicity? Should or even could you demand payment? What's the legal position – I'm sure someone out there will know? Answers on a postcard please. Bonus points if the postcard features morris dancers!

## Getting To Know Your Council Officers\*

Imagine your new boss walks in, tosses a document on your desk and says, "You've got to do that ... I want it by Thursday". You read the document and realise there's a huge amount of work involving co-ordination with several other departments and some external bodies, all of which take the usual fortnight to respond to an initial request, much less get the required information to you in a timely fashion.

Further examination shows the document to be out of your pay grade; you know a bit about the project but you're not in the correct management structure to get it done, and you know from experience that responses will only be elicited by applications made by the correct person in your organisation. You could start the ball rolling – hey, you're more than willing to send some emails copying the right people in – but unless the right people in the right departments endorse it, you're whistling in the wind.

But the boss is standing right in front of you and one look at his/her face makes you realise how long it will take to explain all of this, and the likelihood of any of it penetrating. Mmmm-mmm, aren't we in for a fun morning?!

So-o-o, how're you feeling about your day now?

Imagine what it's like to be an arts officer, or a council official, or anyone else in a grant-giving body when someone demands money for a festival or folk-related project. Not very different from the above, when you consider that we, as the taxpayers, are in effect their bosses and may be entitled to receive monies. But, just like the example above, what we need to do is make sure we're asking the right person and giving him or her the right amount of time to achieve it.

I help organise Hastings Traditional Jack in the Green, which is mainly a Morris dancing-cum-street theatre festival at the

beginning of May. We're incredibly lucky to have the endless assistance of the divinely patient Kevin Boorman, Head of Destination Management and Marketing (that's head of tourism for you & me!) for Hastings Borough Council. He makes sure the money's available for putting on the festival as well as smoothing over arrangements like organising the toilets (yeuch! but necessary) and the refuse collection the day after (don't forget that!). We all work incredibly hard to maintain that relationship – when we have post-festival parties we invite him and his wife. They don't often turn up because they have other commitments, but it really is the thought that counts.

It's worth bearing in mind that these relationships aren't created overnight, and they have to be maintained. Read the paragraph at the beginning again; you might think I'm being fanciful, but I spend quite a lot of time listening to arts officers telling quite shocking stories of people doing exactly that – would you really expect anyone to want to help you if you behaved like that?

Council officers are no different to any other employee – they have appraisals and promotion prospects and what they want more than anything is to be able to say. "In this year I've helped X festival get off the ground and have been able to comply with the council's initiatives on [as many as possible] .... "

So as you're dancing at festivals or with other sides during the summer and you think you'd like to do something similar, the first step is to find out what your local council, or arts officer, can do for you – and perhaps more importantly – what he or she *can't* do. They will have lots of avenues for you to explore and possibly less money that you imagine, but they will be very happy to tell you what they need. And current government priorities include:

- Youth – generally but not exclusively 16 – 24 year olds

- Diversity – does your project appeal to the full spectrum of people in your area?
- Equality – can anyone attend, regardless of gender, sexuality, creed, race; disabled or otherwise
- Green initiatives – are you within range of public transport?
- Fair Trade<sup>®</sup> and Traidcraft<sup>®</sup> – if you have trade stalls, do any merchants sell or provide these products?

Lots of avenues to explore, as I said.

To contact your local arts officer or relevant council officer, make a few enquiries initially with the switchboard or through the council's web site. Make an appointment – why not take the afternoon off to do it and combine it with a bit of shopping! Ask what you can do for each other; what are the restrictions placed upon them by bye-laws and national legislation, and what they are able to make happen behind the scenes.

Finally, if you do get something off the ground, don't forget to do a press release naming who's helped you. Glance through your local paper and you'll see endless criticism of council officials – a bit of good publicity will net you more co-operation than you could possibly imagine!

And please let us know all about it too!

Council officers are the employees of the council who are appointed through the usual interview process and who generally stay in post regardless of the political make-up of the council. Not to be confused with councillors, the elected officials whose terms of office run from one election to another.

*Fee Lock*

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## **Furness Tradition Festival**

It's taken us a longer than usual, but South Cumbria's only folk festival has at last secured enough funding to get the go ahead for our three-day festival this year.

We are now looking for morris, clog, north-west and other dance sides to send us word that they will be able to dance with us in Ulverston town centre on Saturday July 11th.

An added incentive this year is that the district council has at last spent money on an outdoor town centre performance area – complete with a life size statue of Laurel and Hardy, with dog. Hopefully we can get lots of pictures of morris dancers with the comic pair. (In case you didn't know, Stan Laurel was born in Ulverston).

Street dancing events, as always, are important to Furness Tradition, and we also hope to include a grand march, performances in the Coronation Hall, and events specifically for the elderly, all in or around the town centre.

We can't offer accommodation, but we will feed you on Saturday and provide you with tickets for the Friday and Saturday night concerts if you want.

Please contact Tina Boyle, 32 Queen Street, Ulverston, Cumbria to express interest. Give an estimate numbers if you can – it helps the catering.

Looking forward to seeing as many sides as can.

All the best from Furness Tradition.

*Deborah Kermode  
Furness Clog Dancers*

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## **SUMMER IS A COMING IN**

Yes folks the summer months are upon us, or at least that's what my calendar says. So as you travel the country wide to frolics, fetes and festivals spare a thought for the Newsletter editor.

Any stories, comments or controversies that come your way, don't keep them to yourselves share them with your Federation colleagues. And pictures are always welcome, especially portrait formats that make for good front covers.

And don't forget at [www.mfnewsletter.info](http://www.mfnewsletter.info) those pictures are in living colour!

## Question Time with John Ellis.



John Ellis of Hook Eagle Morris first came across the editorial horizon when a package of press cuttings showing the teams efforts for St. Georges Day 2006. Fascinated by the team program that came with the cuttings I went to the web and found a web site that

showed enthusiasm, entertainment and engagement all in one place. Over the last couple of years John has kept me up to date with the world as seen the eyes of the Eagles and so at Rochester Sweeps this year I took the opportunity to ask for John's views on the world of morris. Here's the result!

### **What first got you interested in the Morris?**

I certainly can't claim to be a typical "Folkie", whatever that may be, although the music of my youth included a lot of Folk-Rock. Like the majority of the population I had seen and enjoyed (oh the ignorance of youth!) Morris Dancing when on holiday but was completely ignorant of its roots and the efforts of those who performed it. My "Morris Revelation" came one evening when a good friend and Landlord of a local hostelry in Hook called and told me they had Morris Dancers at the pub that evening. Well any excuse for a pint so off I trotted. At the end of the performance there was a "join-in" dance and someone gave me a stick. I had a great time and being in that odd phase of post-divorce boredom, I accepted an invitation to join. And I'm still here!

### **How long have you been dancing and has it always been Border style?**

I joined Hook at the end of their first season, so around 17 years - so far!

Hook is the only side I have ever danced with and I don't have the time to dance with anyone else. I also can't imagine dancing with anyone else, so I guess it will be Border Morris with Hook, or nothing.

### **What has been the high spot of your dancing life?**

We are by definition a fun side, set up to enjoy what we do and entertain audiences. We have travelled to the USA and France and always have great audience response. We have had many of those magic moments when everything just seems to come together perfectly. We have also raised tons of money for good causes. But the real high spot is having such a great bunch of boys and girls to call friends. We are blessed with great musicians, a fun bunch of dancers and some great creative talents, just read our programme notes to see what I mean.

### **And the low spot?**

As I write this we are having "one of those moments", and for Hook a very rare moment, of conflict in the side. We are in danger of losing the fun element of our performance in the pursuit of a probably unreachable and unnecessary goal of dance excellence. Sometimes the desires of the few can be at odds with the capabilities and expectations of the many!

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

It's safe to say we have some "characters" in Hook. During a summer weekend of dance many years ago, we ended up by the River Avon in Wiltshire for a lunchtime dance spot. A certain musician then had the bright idea of creating our own version of "River Dance" by dancing in the river! A full set plus band then performed, up to their knees (or in my case much higher!) in said river. Who knows what the good citizens of Salisbury thought of the huge cloud of silt and mud which then floated downstream into their fair city. I'm not sure we ever really apologised to our hosts (sorry Old

Sarum Morris) but strangely we have never been asked back....

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

Our founding Foreman of Dance, sadly now passed away, set out our ethos and I commend it to all Morris Dancers, new or old;

- Have fun
- Entertain the audience
- Try to get the dances right
- And the occasional straight line would be nice

If you are not enjoying what you do, the audience will know and it will affect your performance. Morris is not a competition it is supposed to primarily be fun and entertain, if you lose your audience you may as well give up.

Finally, never, never, never get stressed when things go wrong or have a post mortem, particularly a public one. The audience is very unlikely to have noticed and the more fuss you make the worse it gets.

**Given your success of the years at getting Hook Eagle seen by the media do you have any tips for attracting the attention of the press? I'm thinking here of your recent coverage in "Hampshire Life" amongst others.**

Well it probably helps to have a PR professional as Bagman (me!) but it really needs time. Time to spend publicising events and getting yourself known by local media. Time to get a decent web site (thanks Martin). And making yourself available for interview (at short notice) and being interesting. Sad to say a lot of Morris comes over as either very earnest, dull or plain looney. Get your story straight, make it interesting, fun and keep it short.

**Is there one aspect of the morris world today that you would gladly see consigned to the scrap heap?**

Amplifiers – nuff sed!

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

The freedom to perform (responsibly) at places and events to ensure the survival of this great tradition and to redeem its reputation in the media at large.

**What other interest do you have outside dancing – keep it legal decent and honest!**

How long have you got? Skiing, Golf, Squash, Opera, Theatre, Live Music (mostly folk-rock and classical - especially Early and Baroque), where do I find the time?

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**NEWSLETTER CONTRIBUTIONS**  
 Please send any contributions for the Spring Newsletter to the Newsletter editor by  
**Saturday 22<sup>nd</sup> August 2009**  
[newsletter@morrisfed.org.uk](mailto:newsletter@morrisfed.org.uk)

## MORRIS DANCING MEETS CHANGE4LIFE

What is change4life?

Change4Life is a new initiative, supported by the Department of Health, bringing together health and education professionals, industry and the third sector with the shared aims to improve children's diets and levels of activity so reducing the threat to their future health and happiness. Many national, regional and local partners – health care professionals, teachers, charities, government agencies, the media, big businesses and community organisations - will help build Change4Life into a movement.

The goal of change4life is to help every family in England to *eat well, move more and live longer*.

Although change4life has highlighted examples for families in achieving the goals of eating well and moving more (e.g. going to the park), it is not about promoting certain forms of physical activity, but about giving clear messages to help families to achieve these goals (e.g. 5 a day, 60 active minutes).

Therefore, it is about people and community-based organisations recognising that they share the aims of change4life and helping to spread the change4life messages. No organisation is excluded from change4life as long as it shares and contributes towards its aims.

How does it link with morris dancing?

Morris dancing is a way of incorporating enjoyable physical activity into our lives and therefore links to the aim 'move more'. However, morris teams should bear in mind that change4life is aimed at families.

If your morris team would like to link to change4life because you feel you share its aims, the first thing to do is register your team as a 'local supporter'.



You can also download a guide for local supporters, with ideas and advice on how to talk about Change4Life. Please note that you need to agree to the terms for local supporters before using the branding or resources available and keep to the guidelines.

Why get involved?

Change4life won't be appropriate for every morris team; however, there are ways change4life could be used:

For example, if you are looking to recruit new members, you could use change4life as a way of gaining local media interest in your team by linking it to the aim 'move more'. You could also make posters with the change4life branding. You could run workshops for families, or for people who have never tried morris dancing before and want to have a go as a new way of being active.

You might decide that the messages in change4life are useful to your team members and download or send off for some of the resources available to support families.

If you feel it would be beneficial, your team could apply for use of the change4life branding, dance4life branding or even a sub-brand, such as morrisdance4life. I have prepared an application for this, which would just need tweaking to suit your team. However, using a sub-brand calls for graphics skills and strict adherence to the branding guidelines.

If you want any advice, the best place to look first is the web site, but otherwise, feel free to contact me on [gilly.foster@kirklees.nhs.uk](mailto:gilly.foster@kirklees.nhs.uk) or 07951 118 053.

Change4life should not be used to promote your team for bookings unless you are going to give families the opportunities to participate in the activity. It is also not a means of generally promoting morris dancing – it needs to be linked specifically to opportunities for participation.

Gilly Foster

### Vetting and Barring Scheme

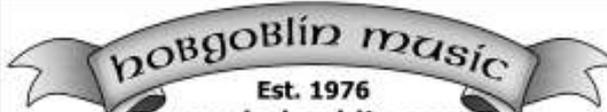
In a dramatic U-turn, the “Vetting and Barring Scheme” due for implementation in October 2009 has been postponed until after the General Election. Under the scheme, all 11 million employees and volunteers in the children's workforce were to be registered with the Independent Safeguarding Authority (ISA) at a cost of £64 each. ISA has been notified that this part of the complex scheme will not now proceed until November 2010.

### JMO Event on the Golden Mile?

The JMO has been contacted with the idea that Blackpool would be a great spot for a JMO event because:

- The new Promenade offers lots of traffic free space for spots, mass and processional dancing
- Five new headlands are being created to provide public spaces and host events.

What do our readers think?

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<p><b>VISIT ONE OF OUR NINE UK SHOPS</b></p> <table border="0"> <tr> <td><b>BIRMINGHAM</b> 0121 772 7780</td> <td><b>LEEDS</b> 0113 245 3311</td> <td><b>MILTON KEYNES</b> 01908 217217</td> </tr> <tr> <td><b>BRISTOL</b> 0117 929 0902</td> <td><b>LONDON</b> 020 7323 9040</td> <td><b>NOTTINGHAM</b> 0115 911 9440</td> </tr> <tr> <td><b>CRAWLEY</b> 01293 515858</td> <td><b>MANCHESTER</b> 0161 273 1000</td> <td><b>WADEBRIDGE</b> 01208 812230</td> </tr> </table>			<b>BIRMINGHAM</b> 0121 772 7780	<b>LEEDS</b> 0113 245 3311	<b>MILTON KEYNES</b> 01908 217217	<b>BRISTOL</b> 0117 929 0902	<b>LONDON</b> 020 7323 9040	<b>NOTTINGHAM</b> 0115 911 9440	<b>CRAWLEY</b> 01293 515858	<b>MANCHESTER</b> 0161 273 1000	<b>WADEBRIDGE</b> 01208 812230
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<p><b>SCARLATTI</b></p> <p>Scarlatti make a range of beginner's melodeons and accordions that offer excellent value for money - perfect for learning on!</p>											
<p><b>BELTUNA</b></p> <p>Beltuna melodeons are attractive, fast, handmade, and well priced. They are available to order in a variety of specs with a short waiting time, and the standard models are kept in stock.</p>											
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<p><b>Supporting Live Music across the UK</b></p>											

## JMO Nottingham Revels

On behalf of the Joint Morris Organisations I would like to thank everyone that collected for us in Nottingham on Saturday. We had hoped that the collection would cover part of the costs for the day, these are shared between the Morris Ring, Morris Federation and Open Morris. In fact the collections have actually paid for the whole event, with amazingly a small profit to be shared amongst the three organisations.

Congratulations to Ripley Green Garters who collected the most, £68.80, and thus win the prize of £40 to be spent at the Morris Shop.

Commiserations to Earl of Stamfords who ran them close with £64.56, but again our thanks to everyone that rattled their tin under the noses of the public.

Special thanks go too, to the not to be named team that 'lost' their tin and gave a donation to cover the loss, and to the team that found it in a pub and returned it to us. Also to another not named side that thought there was insufficient in their tin and had a whip round to make it look more respectable.

So now to the naming of the names.....

Ripley Green Garters	£68.80
Earl of Stamfords	£64.56
Windsor	£49.81
Mucky Mountains	£42.54
Jockey	£42.03
Foresters	£36.69
Coventry	£34.58
Sompting	£34.52
Bedcote	£33.55
Standon	£32.56
Ripley MM	£29.11
Milltown Cloggies	£28.36
Young Miscellany	£25.00
Harthill	£22.20
Bare Bones	£19.62
Persephone	£19.44
Bourne Borderers	£19.21
Mortimers	£19.28

Minster Strays	£18.64
Wharfedale Wayzgoose	£17.68
Rattlejags	£17.34
Ely and Littleport Riot	£16.99
Bakanalia	£16.49
Lord Conyers	£15.59
Ryknild	£15.54
Greenwood Clog	£14.22
Anstey Royal Chalfont	£13.47
Glorishears	£13.27
Fenstanton	£12.92
Three Shires Clog	£12.13
Alford	£12.12
Dolphin	£12.01
Chelmo Champs	£11.38
Pecsaetan	£11.11
Yorkshire Coast	£9.83
Rhubarb Tarts	£8.08
Sullivans Sword	£7.87
Leicester	£7.18
Thieving Magpie	£6.55
Triskele	£6.42
Hallam School	£6.17
Maids of Clifton	£6.08
Adlington	£5.96
Ditchling	£5.47
Bunnies From Hell	£5.07
Sergeant Musgraves	£4.89
Mountfield	£4.44
Anstey MM	£4.25
Warwick Uni	£2.64
Boggarts Breakfast	£2.53
Nancy Butterfly	£2.37
Crosskey Clog	£2.26
Sallyport	£2.02
Medusa	£1.79
Whip the Cat	£0.74
Lady Bay Revellers	2.05 Euros, 1 krone (Danish) 35c (Canadian) 50 bani (Romanian) 5 Grosz (Poland), 2 kurus (Turkish) and a 20% off Kwikfit voucher valid till 9th May

*The last named were of course the usual collection of oddments one gets in such a collection*

Grand total = £955.37

This took four people three hours to collect and bag up, and me 30 minutes to pay into the bank to the dismay of the people in the queue behind me. And I didn't know money could weigh so much.

An amazing effort all around, thanks once again.

## Final Accounts

### Income

Street Collections            £955.37

### Expenditure

Leaflet Printing            £197.00

Web site construction       £200.00

Badges                        £461.30

Prize for collections        £40.00

Donation to Help the Aged (collecting tins)            £30.00

Total = £928.30

Surplus = £27.07

(Surplus to be divided in ratio MF 50%  
Ring 30% and OM 20%)

*Phil Watson  
Open Morris Treasurer  
JMO Secretary*

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## The Nottingham Revels

In my role as editor of the Morris Federation Newsletter I set off on a blustery March morning to experience the JMO Nottingham revels from the view point of a simple punter. Difficult to do when I've spent nearly thirty years as a dancer but I'll try anything once – even Morris dancing!

So having negotiated the inevitable jams and hold ups on the roads I arrived in the city and set off for a casual stroll to the shops. The first sign that something was going on was a group of women in white bedecked with ribbons energetically dancing. The assembled crowd wrapped up against the cold were on inspection found to be dressed in colourful costumes under the fleeces and Barbour's. As the spot they were dancing at was rather bleak and open we moved on in search of shelter.

The next event we bumped into was a narrow street all but filled with dancers giving a rolling display of dances. At this point my cover as a casual punter was

blown as the lovely ladies of Persephone spotted me in the crowd and came over to ask what injury was keeping me from the dancing!

After a pleasant chat about the world of dance and catching up on a bit of gossip – I like to get in touch with me feminine side now and then – Mrs. Editor and I decided to head for a coffee break. The Theatre Royal offered a welcome shelter from the brisk wind. The wind was what my Lincolnshire roots would call "lazy" as in "can't be bothered to go round you it just goes right through you".

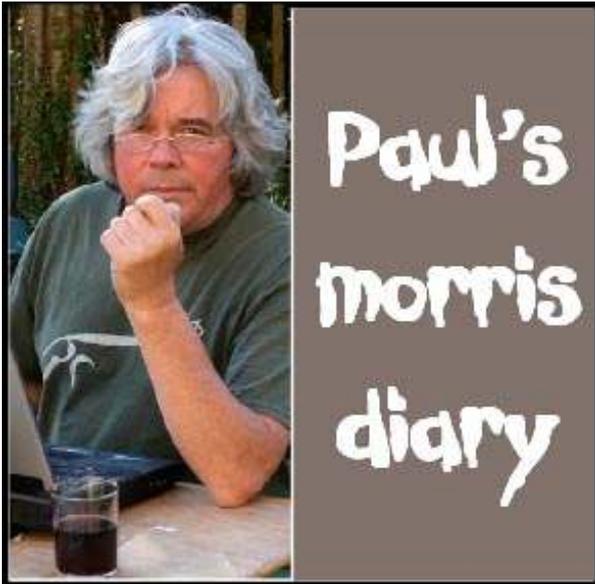
Looking around, as we warmed up a bit, the lack of any posters advertising the reason for the appearance of traditional dancers on the street of Nottingham was noticeable. So after a short discussion we set out again this time in search of the city centre. As we left the theatre I really felt for Rattlejags morris as they tried to fill the bleak space in front of the theatre.

Arriving in the market square the first impression was "Gosh this is huge!". Tucked away beneath the giant Ferris Wheel which dominated the scene was a small gazebo structure. At first sight this might have been something to do with the Ferris Wheel but closer inspection showed it was something to do with the dancers, or at least the dancers seemed to be gathering there.

At this point a display of spirited and colourful dancing started up outside the gazebo. When this finished there was a pause during which people were drifting away and then without any introduction four dancers and a musician appeared and performed a gentle and elegant dance. This turn and turn about continued for a while and then just stopped. I made my excuses and left.

What did I conclude as a dancer?

- Posters around the town would help
- An MC for the central display spot and keep it rolling.
- JMO branding for the "gazebo"
- Interpretation boards on dance styles needed at the main venue.



## **An illuminating invention with edible overtones**

### **Wonder-cheese!**

Morris is a wonderful thing. It leads you to all sorts of discoveries.

For instance, I now know that cheese is luminous. Well, one variety – brie\*.

This revelation came as Saturday night at our recent and extremely memorable and brilliant\*\* event drew to a close.

One of our hard-working members – it was Jo – had abstained from the drink all week, so determined was she to keep focused and get things right.

Come late on, on Saturday night, she decided to have a glass or two of wine.

And that's all it was. Not a major quantity by any means.

But the heady mixture of song, music and dance – and the cooling night air – combined to create a high degree of giddiness and streams of giggles in Jo who determined to walk back up the muddy track through the woods with us to the village.

As the path steepened, progress slowed. And as the woods closed in, darkness grew deeper.

The first problem we solved by linking arms to create a degree of steadiness.

Although, not before we had tumbled en-masse off the path edge and into the muddy grass several times!

And the second problem was solved by Jo, who, convinced her triangle of brie was luminous, held it out in front to light our way.

Half way up the hill Fabienne decided the cheese innovation was actually slowing progress so she grabbed it and threw it into the undergrowth, where no doubt, it still emits an eerie glow.

Devon-based Cogs and Wheels (ladies) and Tinnners (blokes) had joined us for our weekend of dance. And what a great occasion it was.

Local pubs, bars and cafes put on great meals for us at reasonable prices. The mayor of Lassay Les Chateaux invited us in for a cider reception and stood and watched as we went through two complete dance sessions outside the mairie. He was even persuaded to don tatters and join in the last dance.

Our dog was welcomed into the reception, as well as a complete stranger who had wandered in off the street. He seemed to enjoy himself in a bemused sort of fashion.

Just to show our appreciation, we drank every drop of cider that was offered by our hosts.

In the rather magnificent spa town of Bagnoles de l'Orne we danced by the lake outside the casino and attracted a sizeable crowd that stayed from the first set of sticking to the last farewell.

On Sunday morning the village restaurant opened specially to provide breakfast. Colin from Tinnners sang Sweet Nightingale and when everyone joined in the chorus, the rafters rattled and Fan Fan, the owner, and her family, were pinned against the wall by the barrage of sound.

Massed morris in the car park afterwards ended with the whole of Tinnners demanding a kiss from Christine. She

was a brave girl that morning – an occasion she is unlikely to forget in a hurry.

Our local mayor came to dinner on Friday night and Saturday night and on Sunday evening we gathered in the pub to cook the remaining barbecue sausages on a roaring open log fire. That part of the weekend was enjoyed particularly well by Spencer the dog, who ate more sausages than all the morris dancers combined – more than was comfortable, if his demeanour the following day is any guide!

Altogether a fantastic international weekend of morris, music and song.

### **Youth's progress**

Anyone who read this column in the last issue will be aware that we took on the challenge of teaching morris to 30 dance students at Cornwall College.

What an experience!

If, like me, you are used to trying to get the basics of border into the brains and limbs of rather ancient recruits, you, too, would have wondered how it might turn out.

“No, the other left,” is the frequent cry.

“Step in time with the music. It's simple, follow the beat.”

“Circles are round. Squares have straight sides and sharp corners.”

But this lot caught on straight away. Hard work with so many in one space and not much time but nevertheless heart-warming and fulfilling.

Well done them. I think their success might have had something to do with their being young and dance students. Great place to start. If only a small percentage get the bug, it's progress.

*Paul White*

*\*I must admit, she had a point.*

*\*\*Made brilliant by all those who took part.*

## **The Vale of Evesham National Morris Weekend**

June 19th to 21st 2009 --- **REMINDER**

For full information go to:

<http://valemorris.com/index.html>

Sides attending & confirmed so far are:

Anstey Royale Chalfont, Appleyard, Betty Lupton's Ladle Laikers, Chinwyrd, Earlsdon, Flag Crackers of Craven, Mortimer's Morris, Nancy Butterfly, National Youth Folklore Troupe of England (NYFTE), Persephone, Plum Jerkum, Raddon Hill Clog, Shakespeare Morris, Silurian, Southport Swords.

Campsite ~ On the banks of the River Avon in The Crown Meadow.

### **Friday Evening:**

Singaround & Session in The Rowing Club, Crown Meadow, Evesham.

### **Saturday:**

Tours around the local villages & in Evesham all day on Saturday.

Ceilidh or Concert in the evening ~ Tickets for either event are £8.00.

### **Sunday:**

Dancing in the Market Square, Evesham. Presentation of The Evesham Staff to best Side of the Weekend.

For all details, contacts & booking form see website:

<http://valemorris.com/index.html>

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The Great Caper invites you to a “Future of Morris” workshop. Discussion and ideas generation plus you can try out your teaching/presentation skills on a real class (My Monday and Tuesday adults have agreed to act as guinea pigs!)

Suitable for anyone interested in attracting new people into the Morris

Horfield URC, Muller Road, Bristol  
Saturday 17th October - 10.30am 4pm  
Cost £15 inc refreshments and light lunch  
Facilitated by Kim Woodward of Ashley's Rise Junior Morris and The Great Caper  
Tel 0117 940-1566  
E-mail [greatcapermorris@aol](mailto:greatcapermorris@aol)

## MUMMING AND THAT LAW

This a item came in last October and first raised the question of mumming and the PEL above the editorial horizon.

“Hi Fee

I’d appreciate if you help (or pass on to someone in the ‘Fed who can) regarding the Licencing Act and Mumming or Souling in our case.

It’s coming to the time of year when we start our Souling season and this year whilst checking out pubs we’re noticing more resistance from Sam Smith pubs. Unfortunately as they seem unable to keep a landlord in one pub for more than 12 months it becomes a chore to explain Souling to them when they’ve not seen it or any sort of traditional play before.

So as we need to go back to two of them I thought I’d better get myself up to date regarding the interpretation of the act.

My understanding of it all was that there was due have been wording that exempted Mumming along with the Morris, however this never happened. Instead it was hoped Mumming was to be implied in the wording. I believe this was always a bit dodgy and until this year it’s never been a problem for us so we’d lost track the to-ings and goings of the Act working. The last I’d heard was that there due to have been some revised guidelines published as to the Act’s interpretation and the hope was that this area could be cleared up.

So the question is, where do we stand as regards the Act and traditional plays of the ‘Mumming’ style. We’re particularly looking for ammunition to reassure publicans who are unsure themselves or who are coming under pressure from a certain Humphrey Smith!

It’s a shame as one pub has always been a favourite and which we have performed in for some 30 years.

*Regards Laurence Armstrong  
The Warburton Soulers”*

I lost track of this or just never saw the reply but then in March this year the Morris Dancing Discussion List turned up a suggestion that by including a morris dance as a finale the mummers might claim the exemption as given in the act.

“Hi -

Just been to our local council licensing office to submit a Temporary Events Notice for a new Brunel-themed mummers' play-type-thing that Rag Morris are planning on performing in Bristol in September.

I'd originally been (mis-)informed that one TEN would apply to the whole day's events - we're planning to take the play to a number of different locations. But the head of the licensing office told me that we'd have to apply for a separate £21 license for each premises/location we were going to perform the play, unless the location had it's own Premises License. Luckily three of the locations should have one of these, so we're only (hopefully) going to need two temporary events notices, rather having to pay over £100 to do a 20 minute performance in 5 locations. As the other two locations are on council land it appears that we'll have to follow the rules on this occasion.

Just wondering what other mummers end up doing? (E.g. pay for a license for each street corner where a play is performed, or quietly ignore the issue?)

The description of a "play" that was quoted at me from the Licensing Act was broad enough to include one person improvising in front some other people who could be regarded as an audience.

Thank goodness we got the Morris dancing exemption.

Gavin.”

That was at 2:45pm but by 4:30pm the mood had changed. When Gavin wrote to MDDL:

“According to the act:

[http://www.opsi.gov.uk/acts/acts2003/ukpga\\_20030017\\_en\\_15#sch1-pt2](http://www.opsi.gov.uk/acts/acts2003/ukpga_20030017_en_15#sch1-pt2)

Entertainment 2 (1) The descriptions of entertainment are-

- (a) a performance of a play,
- (b) an exhibition of a film,
- (c) an indoor sporting event,
- (d) a boxing or wrestling entertainment,
- (e) a performance of live music,
- (f) any playing of recorded music,
- (g) a performance of dance,
- (h) entertainment of a similar description to that falling within paragraph (e), (f) or (g),

where the entertainment takes place in the presence of an audience and is provided for the purpose, or for purposes which include the purpose, of entertaining that audience.

#### Interpretation

Plays 14 (1) A "performance of a play" means a performance of any dramatic piece, whether involving improvisation or not,-

- (a) which is given wholly or in part by one or more persons actually present and performing, and
- (b) in which the whole or a major proportion of what is done by the person or persons performing, whether by way of speech, singing or action, involves the playing of a role.

Exemptions:

Morris dancing etc.

11 The provision of any entertainment or entertainment facilities is not to be regarded as the provision of regulated entertainment for the purposes of this Act to the extent that it consists of the provision of-

- (a) a performance of morris dancing or any dancing of a similar nature or a performance of unamplified, live music as an integral part of such a performance , or
- (b) facilities for enabling persons to take part in entertainment of a description falling within paragraph (a).

So it is debatable whether a performance of a play with morris dancing integral to

such a performance comes under the entertainment bit or the morris dancing bit.

From what I was told this morning, by the licensing officer with a copy of the act in front of her, we need a license.

If there are any lawyers on the MDDL who could explain how to persuade her otherwise I'd be interested.

I expect morris dancing gets away with being exempt as it's not primarily intended for entertaining an audience!"

Meanwhile on the March this year Federation secretary Fee dealt with this query from English Miscellany.

"Fee,

How you must feel at the sight of that word but, sorry, I have to ask something about amplification. Miscellany usually performs in licensed events and does always ask people who book if they have a licence, as we prefer to use PA. It's a historic thing from before I was in this area. We're far more careful in what we do and what we ask than we used to be, thank you for earlier help.

The question is about Mumming. Our mummers use mikes and their leader is very concerned by all the recent talk about amplification. If an event is licensed, we use PA and play the Mummers' mikes through the speakers. My understanding is that, if there is no licence not even the mummers can use any amplification. I dread to ask whether they are included in the definition of 'morris and similar' but that can only be relevant if we're talking about an unlicensed event. Could you possibly confirm this for me or tell me I am wrong?

Sorry again but I think an opinion other than one is needed here

*Ann Baines - English Miscellany"*

(continued overleaf)



Hook Eagle Morris "Wall of Sound" lead the torch lit procession at the annual Hartley Wintney Wassail. This, now annual, event celebrates the planting of an orchard with many varieties of English apple tree to mark the millennium. After a warm up at the trusty Wagon and Horses pub, some 300 people processed to the orchard for wassail songs and a traditional "blessing" of the apple trees. The hot mulled cider and hog roast has no influence on turnout whatsoever! After a quick dance on the frozen earth and a firework (yes just one!), its back to the Wagon for a cosy open fire and more ale.

Hook Eagle Morris Men's 2009 programme is now available to read or download at [www.hookeagle.org.uk](http://www.hookeagle.org.uk)

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(Continued from previous page)

Hi Ann

Please never apologise for asking for advice! It's what we're here for.

I think I'm right in saying that mummers are not included in the exemption; I remember wishing we could take everyone in on it but at the time we had to be focused on the Morris.

Mummers would need to obtain their own license for amplification, as would the Morris for amplification. There have been some occasional, but well publicised incidents of mummers being turned away from pubs because they don't have

licenses to perform (which is what this is all about), but many have used the 'spontaneous performance' issue and included a dance at the end, although amplification changes the nature of the 'Morris dancing or similar'.

I've copied all the rest of the committee in on this, so if I'm wrong or anyone has any helpful ideas, they'll pitch in.

*All the best,  
Fee - MF Sec*

So there it is then. This problem is not going to go away. Do we live with it or tackle it? The AGM is coming in September will this issue be debated? It's in your hands.

# Calendar

## June

**2<sup>nd</sup>** Taepas Tump - Pub night at The Bell Waltham St. Lawrence RG10 0JJ

Web site: - [www.taepastump.freeserve.co.uk](http://www.taepastump.freeserve.co.uk)

**12<sup>th</sup>-14<sup>th</sup>** Maybe Morris Weekend of Dance  
Guests Rampant Rooster, Sompting Village  
Morris, Babylon, Hobo's Morris, Red Stags,  
Westrefelda plus many individuals  
Saturday tour visiting Arundel, Stopham,  
Lurgashall and Selham

**13<sup>th</sup>** Taepas Tump - Maidenhead Carnival -  
Town Centre & Kidwells Park

**17<sup>th</sup>** Towersey Morris Men at The Hampden Arms  
Great Hampden HP16 9RQ and The Gate,  
Bryants Bottom HP16 OJS with guests Taepas  
Tump

**19<sup>th</sup> -21<sup>st</sup>** Scarborough Fayre 's 20th Morris  
Festival and Yorkshire Coast's 30th Birthday  
celebrations.

Contact Shirley Doyle at Northfield, Middle Lane,  
Hutton Buscel, Scarborough, YO13 9LP.or email  
[sadoyle04@yahoo.co.uk](mailto:sadoyle04@yahoo.co.uk)

**And** Evesham Morris,  
Medieval and Cider Festival

Contacts for details:

Judy Watkins [wat.courtfarm@tiscali.co.uk](mailto:wat.courtfarm@tiscali.co.uk)

Rosie Stroud [stroudroxies@aol.com](mailto:stroudroxies@aol.com)

**23<sup>rd</sup>** Taepas Tump - Pub night The Bounty,  
Bourne End SL8 5RG 8.00pm

**26<sup>th</sup> -28<sup>th</sup>**

Newburgh Morris Weekend of Dance and  
'Traditions' Festival. [www.madontrad.org.uk](http://www.madontrad.org.uk)  
Contact [bec.richardson@btinternet.com](mailto:bec.richardson@btinternet.com)

**20<sup>th</sup>-28<sup>th</sup>**

Polperro Festival.

## July

**3<sup>rd</sup>-5<sup>th</sup>** Banbury Hobby Horse Festival.

Two Rivers Folk Festival – Chepstow. Contact  
Mickwider [mickwider@aol.com](mailto:mickwider@aol.com) tell: 07870 611  
979

**6<sup>th</sup>** Three Shires - Harthill Well Dressing 7pm

**7<sup>th</sup>** Taepas Tump - Pub night at The Bridge  
House, Paley Street, Nr.. Maidenhead SL6 3JS

**11<sup>th</sup> – 12<sup>th</sup>** Clogfest in Skipton, North Yorkshire.  
The national gathering for the step-clog  
community. - [www.clogfest.org](http://www.clogfest.org)  
<http://uk.youtube.com/clogfest>

Furness Tradition Festival –Ulverston  
Contact Tina Boyle, 32 Queen Street, Ulverston,  
Cumbria

**14<sup>th</sup>** Taepas Tump – Pub at The Stag, Flackwell  
Heath

**17<sup>th</sup>-19<sup>th</sup>** Littleborough Rushbearing Festival

For details email : [rochdale.morris@ntlworld.com](mailto:rochdale.morris@ntlworld.com)

**21<sup>st</sup>** Aldbrickham, at the Beehive, White Waltham  
SL6 3SH with guests Taepas Tump

**28<sup>th</sup>** Fleet Morris at the Roebuck, Binfield RG42  
3AJ with guests Taepas Tump.

## September

**12<sup>th</sup>** Taepas Tump Day of Dance in Windsor

**15<sup>th</sup>** onwards Taepas 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

**26<sup>th</sup>** Morris Federation AGM Hosted by  
Chinewrde. I'm guessing Kenilworth/Warwick area  
but more detail will I am sure be forthcoming.

## October

**17<sup>th</sup>** 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

**23<sup>rd</sup>-25<sup>th</sup>** Fools and Beasts Unconvention,  
Utrecht.

**24<sup>th</sup>** City Clickers clog workshop in Bristol.

For more details email [city\\_clickers@hotmail.com](mailto:city_clickers@hotmail.com)

## December

**26<sup>th</sup>** Wakefield Morris at the Kings Arms Heath  
Common from 12:30pm

*2010*

## January

**1<sup>st</sup>** Taepas Tump Lunchtime pub display 1.30pm  
The Mayflower, Penn Road Hazlemere HP15 7NE

## NEWSLETTER CONTRIBUTIONS

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

**Saturday 22<sup>nd</sup> August 2009**

[newsletter@morrisfed.org.uk](mailto:newsletter@morrisfed.org.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.

£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**

£0.90

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

£1.25 + £0.50 UK, £1.00 OVERSEAS (p&p)

**Beginners and Basics:** Roy Dommet's ideas on the basics of Cotswold. Essential reading for leaders and foremen.

£1.25

**Border Morris:** a brief outline

£0.90

**A Few Facts About the Morris**

£1.00

### **BELLS**

Brass	Members			Non-members		
	25	50	100	25	50	100
¾"	£9.00	£16.00	£32.00	£10.00	£18.00	£35.50
⅞"	£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
1⅛"	£12.00	£23.00	£45.00	£13.50	£25.50	£49.50
1¼"	£16.00	£32.00	£62.00	£18.00	£35.50	£68.50
<b>Nickel</b>						
¾"	£9.00	£16.00	£32.00	£10.00	£18.00	£35.50
⅞"	£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
1⅛"	£12.00	£23.00	£45.00	£13.50	£25.50	£50.00
1¼"	£16.00	£32.00	£62.00	£18.00	£35.50	£68.50

Bell prices include postage and packing.

### **PROMOTIONAL GOODS:**

**Sweatshirts & T-Shirts:** may be available on request – please telephone or email for details.

**Stickers:** 4" diameter bearing MF name and logo – self-adhesive for music cases, files, etc. £0.50

**Leather Badges:** 2" in diameter bearing MF name and logo (Black and colour on natural background or Gold on black background)

£1.25

**Leather Key Rings:** 2" in diameter bearing MF name and logo on natural background

£1.25

**Compact Discs:**

**The Magic of Morris - Double CD** £15.00 p&p £1.00

Prices are correct at time of printing.  
Order form on the Federation web site or from the treasurer.