



# ***Newsletter*** ***Autumn 2015***



Interview: Doug Eunson & Sarah Matthews

The Curious Incident of the Dog, etc.

Bells, Broomsticks, One-pots & Tinnars

English Miscellany's 40 for 40th

Cardiff Ladies Morris 1973- 2015

Ridgeway Boards

The Geometrical Hedgehog

The Lost Art of Communication

Paul White's Diary

Ossett Beer Cart on the Map

Bear With Me - It's All for Charity

Amazing Headbangers

Obituary: Peter Wallis

Evesham Weekend

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**www.morrisfed.org.uk**

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## EDITORIAL

Marvellous things mobile phones, even though mine's a pretty basic Nokia with a camera, and, as I discovered in time for the interview in this edition, a voice recorder as well. I then checked photo memory and found countless pics, (mostly morris) going back at least 2 years. I've put a few on the back cover. The memory's now cleaned out ready to snap up more at Whitby - my first visit to the festival.

While I'm still nominally in charge for the Winter Newsletter, this might be my last editorial, if I can persuade my likely successor to introduce herself. I've enjoyed (mostly) the last six years putting together the Newsletter - a task made so much easier by the tremendous support I've had from Fed members and the Committee. I'm sure I haven't made personal contact with every Fed side, but I certainly know a hell of a lot more than I did a few years ago.

I won't be putting my pen (or ageing computer) to rest. I'm working on my next novel, in which morris dancing will no doubt feature!

Colin

## 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 make sure that your copy gets circulated as widely as possible. The on-line version will be available shortly after the printed copies have been distributed.

## 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'.

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## President's Prologue Melanie Barber

I hope that by the time you read this you'll have all had a good dance out and festival season – mine's certainly been a busy one this year!

I've just returned from a weekend of dance hosted by Hammersmith Morris for their Austrian friends, Volkstanzgruppe Klosterneuburg, who I know also have connections with Mabel Gubbins. Five years ago we attended their Leopoldi Ball in Klosterneuburg, so this was their return visit to London. We had two wonderful evenings of English and Austrian dancing, and it transpired that the connection between individual team members dates back 30 years, and is still going strong. It would be great to hear from other teams with similar experiences.

As always on weekends of dance, discussion often comes round to quality, and I found myself posing the question as to whether any team can be perfect? From my experience, no, but it shouldn't stop us from aiming to be! No one is above mistakes, but what sets a good side apart is doing something in practice to reduce the potential for mistakes, rather than accepting mistakes as par for the course. The moment we stop trying to improve is the moment we become complacent and standards drop. Something else, not unrelated, that I've discussed with several people recently, is that it appears that sometimes people are taught dances but not how to dance! If people are confident about how to dance – knowing the basics and being able to execute them automatically – then they have more capacity for focusing on the detail, which in some cases equals the basics i.e. defines the style of the dance/ tradition!

I've mentioned it before, but it's worth repeating, as soon as we're in kit we're representing the morris world, be that in our behaviour or our dancing! I was recently at Cambridge Folk Festival with Rivington Morris – the first North West Team they've ever invited. We

felt a real responsibility to the morris world to do a good job, which I think we achieved, and will hopefully encourage the organisers to invite other morris teams along in future. Ok, it's not a dancers festival, and the surfaces weren't great, but morris teams are amazingly adaptable, and we coped, and were hugely appreciated. By contrast, the following Wednesday we danced at the local pub with Horwich Prize Medal Morris Men, and just a few locals watching in the rain. That's the amazing world of morris!

One of the other things I've noticed lately is people's non-committal to bookings, which then delays team responses and leaves organisers wondering whether they have any teams! I'm not the only person experiencing this either, and I'm not sure what the answer is other than to implore people to respond, preferably 'yes' or 'no', as a '?' is generally neither use nor ornament! I personally take a 'first in the diary' approach, though Mike has pleaded with me not to book every weekend in 2016 – now there's a challenge!!

I look forward to seeing lots of you at our 40th celebration in Bath – it's gearing up to be a great day, which I hope you'll all enjoy.

Happy Dancing!  
Melanie

### 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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# Interview with Doug Eunson & Sarah Matthews

*Doug and Sarah, who live in Derby, have been performing together as a duo at folk clubs and festivals since 2004, and are two-thirds of the popular group, Cupola. Colin Andrews caught up with them at Sidmouth, where Doug was playing for Stone Monkey and Sarah was performing with Morai.*



**Do you dance with any other side?**

Doug: Neither of us are involved with other sides on a permanent basis, though occasionally we've helped out as a musician or dancer. It's a matter of time, really. We have friends who dance with a number of different sides but if you're actively involved then you have little time for other activities. We have a lot of other commitments with band gigs and concerts.

**How long have you been involved in traditional dance?**

Doug: I went along to a rapper workshop at Sidmouth in 1993 or 1994. I'm not sure who was running it – it might have been the Kingsmen or Sallyport, but it's a long time ago! I remember seeing a rapper sword side in Derby in the early nineties and thought it was something I'd like to do. I probably went to workshops at other festivals as well but in 1996, I think it was, I saw details of a rapper weekend that Stone Monkey were running, just down the road in Long Eaton. Together with a couple of friends who had also been along to festival workshops, we went along and had a fantastic weekend. We got a dance together which we took out around a few pubs.

Sarah: I began as a musician with Stone Monkey at a similar time. I joined Pecsætan Morris, in Sheffield, in 2009, when they were advertising for new members. I play for them but I really enjoy dancing.

**Have either of you tried any other forms of traditional dance?**



Doug: Stone Monkey also perform longsword but otherwise, no.

Sarah: Not really. I have tried dancing rapper but never really took to it. I really love dancing Cotswold. It ticks all the boxes for me.

Sarah: And there's the increased risk of injury to consider!

**Have your respective teams had any problems with recruitment?**

Doug: Not really. It tends to go in phases. Since Stone Monkey started some 25 years ago, we have new people coming in, and then for various reasons move out of the area. We get students, from Nottingham, for example, who will be with us for perhaps three years before they move on. Having said that, we do get dancers coming to practices on a regular basis from quite a wide area – Sheffield, Cambridge, and even from Shropshire!



Sarah: When Pecsætan started about 13 years ago, the dancers were all in their teens or early twenties. I was the oldest member when I joined - and I still am! Inevitably, I suppose, there has been a change in dynamics as members have got married and started a family. Nevertheless they remain an exciting, energetic team with a focus



on a high quality performance. Our Foreman, Richard Arrowsmith, has a tremendous amount of experience of Cotswold Morris, going back to his time as a youngster with Jockey Morris Men.

### **How would you encourage interest in traditional dance among young people?**

*Sarah:* I think NYFTE do an excellent job. There are some sides, Makeney Morris, for example, who are very good at getting the message across, with workshops in schools. I'm part of FOLK3D in the Midlands, and we try to get young people involved with St George's Day processions, flash mob ceilidhs and other events.

*Doug:* It's one thing to get young people to come along to a workshop at which they may well be inspired to continue but it can happen that they are subsequently put off by having to conform to a particular style. One feels sometimes that the youth of today have a culture that finds it difficult to accept that there is only one way of doing things. Striking the right balance can be a challenge. It's important that young people feel that their views are listened to. Sometimes they may decide to follow a new direction, as with Dog Rose and White Rose, for example.

### **How do you view innovation in our traditional dance styles?**

*Sarah:* Even if you go back to original notations, you will get different interpretations. When Pecsætan dance out with Five Rivers, another Sheffield side, there is one stick dance we both do, to the same length and sequence of music, but quite differently, so that the sound of the sticking is almost syncopated. The important factor is that within a side there is a team style to which everyone conforms.

*Doug:* As Sarah has said, a team has its own interpretation of traditional figures. In Stone Monkey we may start with a recognised figure,

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like Mary Anne, but then go into our own variation. Unlike some rapper sides who in a performance may call from a number of figures in their repertoire, Stone Monkey have set sequences in which the order of figures is fixed. That's assuming the leader doesn't make a mistake! As with morris, new figures are being devised. In the USA & Canada, for instance, the displays are often in large open air-spaces, unlike our traditional public bar performances, and this has resulted in some more open, expansive figures, such as those demonstrated by Candy Rapper at Sidmouth last year. It's almost a street theatre culture. Those figures wouldn't score many points at our DERT competitive event, where simple figures done well are valued highly. However, they now have their own competitions over there.



### **Can you recall any particular high spots since you have been dancing?**

*Doug:* In the DERT 2007 Stone Monkey won the prize for best dancers. We haven't won it since. The standard is certainly very high.

*Sarah:* And back in DERT 1998 we were best rapper musicians. Actually I think Stone Monkey walked away with other titles that year. Nowadays there seems to be more professional musicianship involved in the competition, with new music being specially composed.

### **And have you performed at any particularly unusual or bizarre places?**

*Doug:* In Ireland, we were invited to dance to launch an open water swimming race. I'm not sure what the connection was!

*Sarah:* We were honoured to take part in festivities in Barcelona last year. The Catalans are very passionate about their folk culture. We saw processions with giants, mobile maypoles with adults dancing too, human towers some 7 persons high topped with a young child, and, of

course, their own unique stick dances.

### **What about any low spots?**

*Doug:* Well, there's always been the time when the lock disintegrates.

*Sarah:* Or the sticks clatter to the ground.

*Doug:* We all make mistakes from time to time. It may be disastrous in a competition but in a pub environment, the audience may take great pleasure in seeing something obviously go wrong, rather than a 'perfect' performance.

### **Is there anything you actively dislike about the traditional dance scene today?**

*Doug:* I feel that there are some sides that do not give due thought to their presentation in front of an audience. We want to have fun in our dancing and we want the audience to enjoy our show. It's important to strike the right balance. Precision is important but a side with a good audience rapport can get away with a dance lacking perfection. As I've already said, we all make mistakes from time to time but it's how the side deal with the situation if something does go wrong. The last thing an audience should expect see is the dancers arguing among themselves with little regard for the public.

### **Apart from traditional dancing, what other interest do you have?**

*Doug:* Singing has always been part of my life. My father was into folk dancing, Scottish dancing and community singing, and I used to sing in choirs. I bought my first melodeon in 1993.

*Sarah:* I first came down to Sidmouth in 1993 and performed in a dynamic folk rock band called The Rattlers, but our interests in folk music have moved on. I've developed my singing and become more than a harmony singer and fiddle player now. We've played together as duo since about 2004, after having worked together in Cross O'th Hands for about 10 years. Then since 2009 we've worked with Oli Matthews as Cupola and have incorporated work with Lucy Ward as Cupola:Ward, and DanceCupola ceilidh band. So we're really busy and thoroughly enjoying all of that....

*Doug:* We both enjoy walking, and once upon a time, caving. I keep chickens. We're passionate about Derbyshire and we've been involved in various fund-raising activities in fact with The Derbyshire Volunteers since 2005.

## **Trefor Owen**

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***Sadly we don't make the Nails yet – but I am working on that!***

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Accommodation is indoor camping. No showers, I'm afraid, but we may be able to use the amenities of a local camp site a few miles away.

We have been able to keep the cost at £65 per person, which includes all meals except Sunday lunch, plus coach trip etc.

**Closing date for Applications 11<sup>th</sup> October 2015.**

Yours,  
Robert Chisman, Scrivener and Convenor

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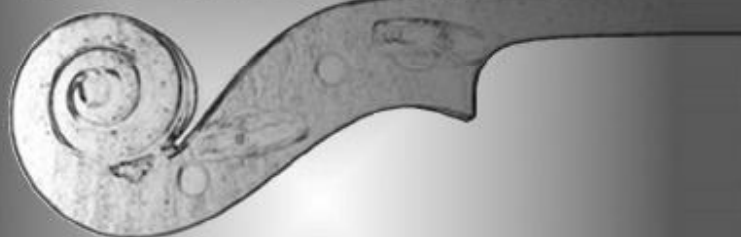


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*A date for your diary - next year's Unconvention will be hosted by Wyvern Jubilee 28/30 October 2016!*

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# ***The Lost Art of Communication***

*This article, submitted by 'A Seasoned Observer' (name & address supplied) is a slight revision of a piece that has previously appeared in Morris Matters.*

We live in a golden age of speedy messaging and instant replies. It has never been easier to communicate with other morris teams. Or has it?

At a time when the tools of communication are rapidly improving, why are we struggling to keep up with the pace of change when it comes to our own communication skills? In a morris career that spans two decades, I have never felt more aware that teams are failing to communicate effectively; this is, surely, A Bad Thing. Teams complain that messages go unanswered by their own members and by other sides. Event organisers complain that teams let them down at increasingly short notice.

So what is the answer to our communication difficulties? I offer some guidelines for teams to consider when thinking about communication.

## **SEND OUT INVITATIONS IN GOOD TIME.**

Some teams consider invitations as they arrive, others will wait for a meeting in which their calendar is planned out. If you want to invite other teams to your event, get your invitations in early. Remember that the dancing year is not dissimilar to an academic year so September/October time is a pretty good bet for the first round of invitations.

## **MAKE YOUR INVITATIONS OFFICIAL.**

We've all had those lovely chats over the summer that end with this phrase; "It was so nice to dance with you, we must meet up next year at our day/weekend of dance." Beware these verbal niceties! The person you are talking to might not be in a position to speak for the whole team and their suggestion may never come to fruition. Don't plan your calendar on hearsay.

## **RESPOND TO AN INVITATION IMMEDIATELY.**

Even if the only thing you say is "Thanks for the invitation. I'll ask the team and get back to you as soon as I can." This will re-assure the host side that your e-mail address/Facebook account/comments page actually works. If you are the sort of team who has a calendar planning meeting,

you can say at this point when an invitation will receive an official reply.

## **THEN RESPOND TO THE INVITATION PROPERLY.**

Ask the musicians first. If they're not interested, you haven't got a side. Write back immediately and say so, which means that the host team can ask someone else. Then ask the rest of your side and, if you have to, set a guillotine on the discussion so that you don't leave it too long before giving an answer. Again, if it turns out you can't go, you need to give the host team/event a chance to change their plan.

## **WORD YOUR REPLY CAREFULLY.**

Beware this reply; "I'm really sorry that we cannot make your event but please do invite us again next year." This has one of two meanings; either you genuinely can't make it and really do want to come in future or you have no intention of ever going to the event and just don't want to seem rude. Try to find another way of responding so that your meaning is clear. The other problem with this particular response is that it can lead to teams who then assume that the invitation will be forthcoming next year: don't count on it (see above about official invitations).

## **BE CAREFUL WHAT YOU WISH FOR.**

If you tout for an invitation, make sure that you are 100% committed to fulfilling it when it does come. (By the way, this includes saying 'please invite us again' as well as asking for a specific invitation to an event.) It also means making sure that you ask for the invitation using your official spokesperson.

## **DON'T WAIT FOR A BETTER OFFER.**

Whilst you are waiting for something more interesting or more lucrative or more prestigious to arrive in the inbox, the teams and events who invited you in the first place are waiting for your response. Whilst they are waiting for you, they cannot invite someone who \*does\* want to spend the day/evening with them and they may be beginning to book transport, food or accommodation based on the fact you are supposed to be there. (And if you do drop out of the event, try not to post pictures of the better offer on social media!)

## **IF YOU ARE A TART, HAVE SOME GROUND RULES.**

Tarts are a blessing and a curse; they can be the team members that make or break an event

in terms of numbers. If you dance with multiple teams, it doesn't matter what your system for prioritising invitations is so long as you are consistent and your teams know where they stand. You might have a 'home' team that takes precedence or one team may rely on you more for numbers. You might take things on a first-come-first-served basis. But, whatever your system, once you are committed to an event, you should stay committed (see above about better offers).

#### REMEMBER THAT COMMUNICATION NEEDS TO HAPPEN WITHIN TEAMS TOO.

In order for your secretary/bag/organiser to respond to invitations, every team member has to play a part. They can't reply until they know if a team is available. Not only are the host team awaiting an answer, your own team members will have blocked out time in their diary to take part in the event and need to know whether it is going ahead or not.

If you have questions about an event that might impact on your attendance, ask them rather than wait for them to become a problem. That said, it is up to the secretary to ensure that they are open to as many channels of communication as possible. In an age of e-mail, Facebook pages and team's own internal websites, we should remember that face to face communication is probably still the best way of getting information across. It is simply not good enough to assume that the e-mail you sent weeks ago is still in someone's inbox or that it has been fully read and understood. As secretary, you should also ensure that you pass on ALL of the information that you have; if the other team has deemed it necessary to tell you, then it probably ought to be passed on.

WE ALL KNOW THAT LIFE INTERVENES. There is nothing much you can do when a family wedding pops up with less than a month's notice. It's a pain when your Achilles starts to play up in the run-up to a big event. All we can do to mitigate against these problems is to try not to accept an event unless there is some contingency in the team. This means that the organisers of the team need to know the team well in order to respond effectively to invitations; who often suffers with injury, who is likely to find weekend events difficult because of work schedules and who hasn't told everyone they're pregnant and therefore can't really commit to the end of the season gigs. A host side or event organiser

may not complain if you drop out at short notice through unforeseen circumstances but it really helps if you can be as up front as possible when you accept an event where numbers are tight. WAGs and HABs SHOULD KNOW THEIR PLACE.

I say this as a dancer and a WAG. What looks like a great team on paper at the start of the day can be scuppered by the afternoon by the team's partners. It's lovely to go with your partner to a morris event, enjoy another part of the country and meet some new people. You must remember, however, that the reason you are there is because your partner is dancing there as part of a team so you should not interfere with the running of the team any more than Victoria Beckham would take David off for cream tea in a cute little café near the ground at half time in an England match.

*Editor: Many of these points seem blindingly obvious good sense, yet I know, from my 40 plus years as a dancer and musician that such problems of communication are not uncommon. I've probably been guilty myself of infringements on some occasions!*

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# ***The Curious Incident of the Morris Dancer, the Dog and Lazy Reporters***

Earlier this year, Glorishears were performing in the busy centre of Walsall before the start of the Mayor's 'Walking the Fair' procession, to mark 800 years of the town's markets. We were just starting our second dance when a bull terrier appeared and started biting us. Its owner eventually dragged it away. He could have taken it around the corner and away from the crowds, he could have secured it with its lead- but he didn't.

As we restarted the dance, the dog escaped and clamped its teeth firmly around my ankle. A visit to A and E, lots of stitches and a month or so without driving or dancing followed. The dog's owner pleaded guilty to being in charge of a dog dangerously out of control and the court case wasn't settled for three months.

Almost immediately the publicity began, within hours of what was a relatively minor happening. I hadn't realized that the police now tweet about arrests and incidents .... Local papers on the whole did a good job. They contacted us for pictures and quotes, used our website and

photographs available as a sizeable crowd had watched with the Mayor and civic dignitaries.

It quickly appeared on Facebook. Some comments were okay-"Who let the Morris dancers out?" and "must be a slow news day" but soon some more unpleasant ones appeared, fortunately quickly removed. Pet forums of course were firmly on the side of the dog.



Other reports on news websites, including the BBC and ITV, were accompanied by completely haphazard pictures of Morris, all men, although the text made it clear only women were involved.

The Telegraph website illustrated their report with the lower limbs of a North-west dancer, resplendent in red socks and clogs!

So beware of lazy reporters who use stock photographs even when accurate ones are easily and freely offered to them. And as publicity officer for Glorishears this is one story I could happily have done without.

*Mandy Wearing.*

## **And Now Your Chance To Join In !**

Dogs apart, how do you involve the audience in your dance display? Lively banter during the announcement of the dance? A fool or animal working the crowd? An unsuspecting lass uplifted in Brighton Camp or the Rose Tree? A massed Bonny Green Garters or a stick dance like Tinnars Rabbits, or some specially devised dance? What works for you? We'd love to hear what your side does, particularly if it's something other than the things mentioned above.

Editor

*Photo: Hook & Eagle & others involving the audience at Odiham*







## Paul White's Diary

Contact Paul at [pwhite420@btinternet.com](mailto:pwhite420@btinternet.com) and follow him on Twitter @morrisbells or Facebook

**Going all the way – perhaps!**

Journey planning is a skill not to be sniffed at. My car has a satnav which, until recently, I have never used. There is absolutely no need when I normally have Sally sitting next to me, equipped with map books, a superb memory for roads and places, and an excellent sense of direction. Yes, Sal Nav is certainly to be recommended.

But when, recently, I set off on a solo trip over to see my son and family in France, I decided it was time to turn on the machine and let it guide me to Wareham in Dorset. Now Wareham is an excellent town, brimming with shops, pubs and – at least when I visited – plenty car parking spaces. It is also close to Poole, and its ferry port. And it is home to Tony and Coralie, whose house is very central and an excellent overnight stop in preparation for the early morning ferry.

The lady in my satnav was not so keen. When I started closing in on Wareham late at night, she refused to acknowledge the town's existence and had me heading off to destinations unknown.

My predicament was akin to those Belgian football fans who punched 'Wales' into their satnav aiming to get to Cardiff to watch their team take on the Welsh boys (brilliant result for the home team by the way). They ended up, confused, 200 miles away from their destination at a small town called Wales near

Rotherham in Yorkshire.

My difficulties weren't over – the road signs were not helping. At a considerable distance from the town, Wareham appeared big and bold on the signs but once I got close to my quarry, they failed to list the place. Not even a helpful 'town centre' to be seen. It was windy, raining and dark and I wanted to get to bed. Whizzing back and forth between roundabouts seeking some sort of clue, with Mrs. Sat Nav urging me to do a U-turn on the dual-carriageway, I got flashed and subsequently received an unwelcome speeding ticket through the post! Ha ha, very funny, I do not think!

The old journey-planning skill – or lack of it - might have caused an even worse outcome for Tinnors Morris though (see Sally Hamlyn's article on p.13) They celebrated their tenth anniversary by sailing and flying out to Guernsey where they were hosted by the superb Belles and Broomsticks and had a wonderful time eating, drinking, enjoying fine hospitality and dancing in many terrific locations.

Part of the group travelled by people-carrier with Andy at the wheel. All were essential to the success of the trip, including two musicians. A short while before departure Andy checked the travel arrangements only to discover that he had booked a crossing not to Guernsey but to Jersey. A very lovely destination – but the dancing opportunities would have been sparse!

There's no telling when the navigation imp will arrive to cause confusion. The annoying fellow often guides me on to trains going to the wrong destination and motorways heading in the opposite direction to the one I intended.

Hurrah for stewards

No such difficulties over the coming weeks and months I hope. Sidmouth, Swanage, Dartmoor and Towersey festivals coming up. And in September, it's Looe Music Festival where the very entertaining Steam Punk Morris will be doing their thing, along with local regulars, Cat's Eye.

Speaking of Dartmoor Folk Festival, last year I volunteered as a steward and did the duties I was allotted. This year I have declined the invitation and feel rotten about it. It's just not for me. I'll do whatever I can to help the cause of folk in other ways. Great thanks and admiration are due to those who do steward at festivals up and down the country every year. Try it. It might suit you well. And I know your support will be greatly appreciated by those who work so hard organising the events we all enjoy.

*Apologies to Paul White - I inadvertently overlooked the second page of his article. The last three paragraphs shown here did not appear in the published paper copy of the Newsletter.*

*Apologies too, as a consequence, to Robert Chisman for shrinking his notice of the Fools & Beasts Unconvention. Please note that the on-line edition also has a new contact address for him, notified after the Newsletter had gone to print.*

*Colin Andrews - Editor*

# Belles, Broomsticks, One-pots and Tinnners.

Guernsey is a small island but has a huge heart.

Tinnners Morris decided to celebrate their 10th anniversary there, one weekend in July 2015.

Plans were made, hotels, guest houses and camp-sites were booked and it all started to look real.

We were hosted by Belles and Broomsticks, the home side, and not only were they incredibly welcoming (and bloody good dancers!) but they managed to conjure up a magical sunset on Cobo beach where we ate a fish and chip supper, drank beer and made music.

They also produced a beautiful sunny day for our dancing tour of the island, a fun filled evening with dancing, song and a 'one pot Guernsey meal' that mysteriously came in three courses, and a final get together for a lunchtime barbecue on the Sunday.

Tinnners morris are a wonderful group of people who live and practice around South Zeal in Devon. This is their tenth year which started off rather sadly. Two of our close and special friends departed this world in the first few months of the year. Shelagh Palmer, a great and inspirational lady, wife of Mike, our mentor, foreman and lead musician, and Roger, one of the founder members of the side, left us all behind.

So, we all needed a bit of a 'lift', and our trip to Guernsey was just the ticket!

They were not forgotten on our tour. Shelagh



and Roger, well he was the most amazing man. The most perfect scrounger ever. We never went out without free beer and pasties when we had Roger by our side. He was also the man that provided our sticks and just before he died he had fashioned us a new set.

So, to honour his name, we dedicated a dance to Roger, on Guernsey, over-looking a beautiful beach and using just those sticks. We think he would have been pleased.

And, you never know what talents lie within a morris side. Our wonderful squire proved that he had a hidden skill. Washboard..... well Bev proved to be a real star!!

And just to finish. How entertaining is a queue for the ferry? Not very, unless a mini-bus full of morris dancers arrives alongside with a flat tyre. A committee is formed, men stand around sucking their teeth considering how best to remove three bicycles, an inordinate amount of camping gear and luggage to find the necessary tools, with a ferry waiting to board, when a lovely young man in the next row produces every socket-set on earth and a power thingy from his van, to remove the wheel nuts, and sorts us out in no time.

All in all it was a wonderful weekend, enjoyed by all, and, as ever, in the morris world, new friendships have been forged and we are sure that Tinnners and Belles will meet again.

*Sally Hamlyn*

## USED ITEMS FOR SALE?

Line ads as spacefillers like this considered. £5 for up to fifteen words.



# Ossett Beer Cart Successfully On The Map

The second Ossett Beercart was an enormous success this May. Eleven sides from across the country joined the organisers Wakefield Morris for a weekend of dancing, in fine Yorkshire sunshine on 29th-31st May.



The highlight and spectacle of the weekend saw over 100 dancers and musicians haul a beercart from Ossett Brewery, through the streets of Ossett to the Town Hall, a route of approximately 1.5 miles. Wakefield Morris then performed the specially written Beercart dance. A beer barrel



was then ceremoniously carried into the town hall by Wakefield Morris Squire John Earnshaw and dancer Simon Haigh, to officially open the Beer Festival.

The well attended beer festival ran throughout the weekend, with 40 real ales and a selection of ciders on offer. Friday night entertainment was provided oompah style by the Byram Street Band and Saturday night saw Tom McConville perform with Jane and Phil Waites.

Dancing took place all day Saturday and Sunday morning in Ossett town centre.

The town of Ossett has really embraced the Beercart, and we expect that it will run for many more years to come. This year the event was

supported by Building Ossett Better Community Interest Company who organised a food and craft market to compliment the range of independent shops and traders in the town.

We were pleased to be able to donate £2500 from the proceeds of the weekend to Wakefield Hospice.

The teams in attendance were: Earlsdon Morris, Persephone, Sowerby Bridge Morris, Slubbing Billys, Five Rivers Morris, Wreckers Morris, Barley Brigg, Sallyport Sword, Boggart's Breakfast and Wakefield Morris, with Hexadaisy joining us on the Sunday.



The Ossett Beercart will return in 2016 – 3-5th June.



*All photos used with kind permission of Philip Smithson – Fresh Focus Images*  
*Clockwise from top left*

1. Starting off
2. Wreckers music
3. Almost at the top
4. Persephone
5. Carrying in the barrel
6. Five Rivers





# English Miscellany: 40 For Their 40th

Forty Events in a year for our 40th Anniversary? Sound more like an endurance test than a target? But it has been a joyful celebration in our anniversary year and an opportunity not to be missed with as many other groups and friends as we could fit in. These are some of our highlights from this year so far.

The annual St Michael's Folk Evening in St Albans in July, forecast to be 35°C at 8pm (and it was), heaving with people having a great night out with a pint or two watching ten sides dancing until dark. We showed a mix of Clog and Country dance at this one, though by the end of the evening after each of us doing four spots along the street, who could tell?

The Day of Dance on a sunny July day when a very busy Harpenden audience seemed quite happy to divert from their headlong rush to the Saturday shops and take time out with us to sit, relax and enjoy. A couple of ladies sitting on a bench for a quiet chat – they insisted our noisy and lively appearance was a lovely surprise!



Our annual foreign trip in May to join Folklorekreis from Gütersloh. Not only were Folklorekreis also celebrating their 40th, but so were several of the other groups from Germany, France and Russia, as well as ourselves. A chance to show something different to our audiences in dancing Playford in costume as part of our country set.



The setting of the most recent event (as I write), possibly has much to do with our enjoyment. I hadn't been to the Linslade Canal Festival before, but again we were blessed with sunshine and an appreciative audience. Makes all that carrying of equipment seem worthwhile.

Why have we had such a good time so far? The social side of dancing has to be a large part of the answer, it goes without saying. Another highlight of our year has to be a special birthday party enjoyed by one of our members – which



whilst not one of our 40 events was just such a lovely evening of dancing (led so well by Chris Turner) and socialising, not to mention the delights of the buffet and cheesecake.

I share a comment from a member of our audience who watched us with her child (who danced as she watched) at our annual visit to Muswell Hill. "Well done for organising such a wonderful and rousing entertainment ... Such an important part of our cultural history."

As to the 40 events – an ambitious target – we'll get close to it by the time of our last celebration



this year at our Christmas Party in December, but we're not quite there yet! Lots more to look forward to with a Scarecrow Festival shortly before our hosting our Swedish friends Spånga Folkdansgille this month and dancing with them at Towersey, but more of that later perhaps.

To any group like us celebrating a special birthday and wondering will it all be worth it; the organising, the costume making, the preparation and consumption of all that delicious food? Does the question really need an answer? Go ahead and enjoy every minute.

*Helen S.  
Stamp.  
Publicity  
Officer for  
English  
Miscellany*





# Bear With Me - It's All For Charity

**Mark Tregaskis from Dartmoor Border acts on a brainwave**

I'm the Bagman for a small side based on Dartmoor that does not get out much but still functions well on a local basis with a good relationship with our neighbouring sides. Going away to a folk fest is a bit of a dream, but as Bagman reading all the wonderful "days of dance" that other sides seem to get involved in, how could I get my side involved in something without leaving the comfort of home? Then it hit me!!! Run a Children in Need event!

After running the idea past the rest of the side, all busy people, at a A.G.M, I was left to sort out & arrange something. They all



thought an hour one Saturday in our local town of Tavistock & that would be it, but no, I had bigger plans. I was in charge, & so long as I could get my idea to work, I was left to my own devices, mainly a computer & access to emails!

My first job, was to meet the Tavistock Town council Market Reeve. I eventually tracked him down and explained how I wanted to have 12 different Morris sides all dancing in the town market square to raise money for Children in Need. My preferred date was sometime in August, when the town would be busy with tourists, & the weather pleasant for Morris dancing. No way would they give up highly profitable space at that time, so a

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new date in November was agreed- Saturday 15th. I sat in the Square, trying to visualize the day, checking out things like man hole covers, the way the square is paved, the way members of the public walked through the area & getting a real feel for the place

Who, in their right mind, would organize a “day of dance” in November? Tavistock, on the edge of Dartmoor at that time is a very wet & windy place full of sheep farmers in their tweeds, not Morris dancers in white shirts & ribbons!

Then I had another brain wave. I’d often invited a side to perform with us on a Wednesday night pub where we had danced alternatively for an hour. So I worked out 6, one hour slots, & invited 12 different sides to take part, with a time table, so each side would turn up at a specific time, dance with one other side, & then be free to go home, as they wished.



Even though I was still Dartmoor Border Bagman, I felt I had another hat on as a independent event organizer. In March I was ready to explain to the side and asked for any preferences on who they would like to invite out of all the many sides in a 40 mile radius. Far too many names came forward, but I began emailing different sides with the plans & waited for a response. Would my idea be popular or would I be left with a proverbial one man & his dog turning up.

All through the summer in the back of my mind, I’m thinking all about the day of dance, & what needed to be done, & how - applying for a collection license, finding someone who can make badges for the day, for free, booking a photographer from the local newspaper & making sure he knows its worth turning up ( I mean, when was the last time you saw 12 Morris sides in your local town in November?) I convinced a work colleague keen

on photography to spend his day with me - I knew I could not run the day & successfully take loads of good pictures, normally my department! I paid him in beer on the day, turned out to be a good move. I booked the day off work , very important!

Two months before the event, I again sat in the square, for more ideas. In a face to face meeting I booked a function room in the nearby Tavi Club for free. In the Market I knew the owner of Bob’s East End Cafe has a soft spot for Morris dancers as in the past he had opened up early to cook us breakfast on Mayday morning. I persuaded him to have a ready supply of free hot tea & coffee for anyone in Morris Kit on the day in return for a big thank you in the paper. Next, up to Princetown, our sponsor Dartmoor Brewery in Princetown, were happy to donate a keg of Ale on the day.

Then a miracle - all the invited sides said yes! One side understandably pulled out at short notice due to a bereavement. How do I fill that spot? Well, it was now time to remind Dartmoor Borderers where “we” were. After a busy dance season, I think most of them had forgotten any discussions in the past concerning our day of dance, & were scared that I committed them to doing a full day. When I explained that all they had to do, was turn up at 10 am & dance with one local side, they readily volunteered to stick around and fill in for the side that had withdrawn. I love my side!!!

The weeks leading up to the great day, was spent emailing, placing adverts with pictures in as many newspapers & local magazines as possible & finally visiting the BBC studios in Plymouth to collect marked collection buckets, as part of the condition of the license! I was caught unaware with a week to go, when the market Reeve called to ask if we had a “ risk assessment “ form he could have. He’d already had a copy of our insurance certificate.

Friday 14th November came and I watched part of the television appeal along with Sir Terry Wogan & Co. doing the “ Children in Need” bits and people all round the country doing their stuff & doing it well. Saturday 15th was a bright sunny day and I set off for Tavistock, via the brewery to collect beer. Would one free keg be enough? Would sides turn up? Would buckets go missing? Could we park for free? Would it rain? I arrived at the Tavi club to find everyone getting face painted & tuned up, keg was tapped, & off



we went, marching to the square.

The day went brilliantly, with all the sides turning up before time, & members of sides very happy to hang around to hold buckets and watch the fellow Morris sides perform. I'd decided from the outset that I wouldn't play my fiddle, but actively mingle with the audience and collect. A little trick I learnt from a friend in the Salvation Army is that it's all very well putting on a great show, but you also need foot soldiers (or in our case, Morris members in kit), to walk around with a collection pot. After just 90 minutes, I had to improvise for secure storage for the collection money, in my wife's accordion case hidden back at the Tavi club. The day went swimmingly. Lots of people milling around, lots of people enjoying the music & sights. A lot of people from different organisations were there watching to see what we did & how, & ideas were openly exchanged. Every hour as two sides ended, they would do a mass Tinnars, thus inviting any members of the public to "have a go"!

My mate Martin took lots of pictures, the press photographer also. Some sides came by bus & enjoyed the free ale, which ran out by midday (next year will be better!), some came by car & enjoyed the free tea. It rained for about 15 minutes at one stage, but spirits remained good,

Come 4 pm the final Tinnars was performed & we all retired for a well earned rest in the Tavi club and for a music session. People wanted to buy me pints, hug me & I even got a snog of someone (don't tell the wife)! Then home, to the family and to count a huge pile of cash about to be counted. All the paper money, including 5 £20 notes, needed drying on the top of oven. About midnight, we had a figure, of £1047, so it was out with the laptop to email everyone the good news. Kath, my lovely wife, congratulated me on a job well done & pointed out that it was finally all over... how wrong could she be!

Sunday was for relaxing with the family then first thing Monday I had to take the money to bank. £1047 in loose change still weighs a fair bit, & despite it being in the right coin bags, I failed to record how many of each bag there was, so with a 3 year old running around, I found myself a quite corner of the bank counting the coin bags on the floor. After I'd returned the empty beer keg, there was emailing reports to the papers and over over 1500 photos of the day to sort through. Through the BBC I managed to get hold of Tony Beard, the Wag from Widecombe). who agreed

to accept the presentation of a cheque at Meavy Hall Christmas fair (that's where Dartmoor Border Morris are based & also where our sponsor, Dartmoor Brewery were launching their Christmas Ale). With much dancing, ale, some kind words from Mr Beard, the presentation was done, the picture in the press & I could finally, relax. Job well done!!



I must give a big thank you to all the sides who took part, because without them, this wouldn't have happened! They were, Dartmoor Border Morris, Plymouth Morris Men, Plymouth Maids Ladies Morris, The Old Town Twelve s, Tinnars Morris, Cogs & Wheels Ladies Morris, Lodestone Border Morris, Wreckers Morris, Heather & Gorse Ladies Clog dancers, Beltane Border Morris, Catseye Morris. I have already started planning this years "Pudsey's day Of Morris" as it has become known, the square booked, invites gone out, wheels are in motion

Many, Many thanks,

*Treggie, Bagman, Dartmoor Border Morris*

## **SDU LONGSWORD TOURNAMENT**

**Saturday 3rd October, Goathland, N. Yorks  
Hosted by the Goathland Plough Stots**

With dance locations around the picturesque village and the final show case in the village hall, you will have the choice of exhibiting or competing, dancing your own dance or tradition.

There will be hard standing for caravans & campers but the space is limited and it will be taken on first come basis, there will be indoor camping in the Reading Room again this is limited for space, B&B available in village

*For further details please contact [john.atkinson@yahoo.co.uk](mailto:john.atkinson@yahoo.co.uk) or [goathlandlongsword@yahoo.co.uk](mailto:goathlandlongsword@yahoo.co.uk)*

# Cardiff Ladies Morris 1973 - 2015

Cardiff Ladies Morris are hanging up our bells this year. We started in 1973 and have been active ever since then. Unfortunately we've recently seen our numbers decrease and average age increase to a point when we felt unable to continue the side. While we're sad to go, having been one of the founding members of the Women's Morris Federation, seeing the Federation in its current state of good health allows us to feel we haven't vanished without a trace.



Oxford Folk Festival 2012 - Photo by David Silver

Some of the current members contribute their feelings about CLM:

## **Ruth Young:**

During my 60th birthday year, Cardiff Ladies Morris took the final decision to disband, and something which had been part of my life for almost 20 years was suddenly threatening to disappear. Looking back ...

### *The Wow Moments:*

On my first weekend away at Hastings Jack in the Green festival May Day actually fell on the Saturday. Cardiff Ladies Morris were dancing when the sun rose over the horizon.

Our 25th Anniversary bash was organised to coincide with a Ruff Ceilidh and we did an Interval Spot. All past and current members danced Saturday Night – no hesitations, no wrong moves, all foot perfect – just awesome.

### *The Funny Bits*

Looking back on the photos of my first dance out and realising I didn't have any bells on!

Needing to drive to Guildford for a Morris weekend, leaving Cardiff with only the knowledge that I needed to turn south off the M4 at Junction

10. From there I decided it would be signposted, which it was (well, almost).

### *And the Sad:*

Saying "Good bye" to one of our musicians, who moved from Cardiff to Devon.

Returning home from our last performance as a side, not really wanting to take the kit off, realising it was the last time I would wear it to dance in.

### *Conclusion:*

Cardiff Ladies Morris brought me joy in the form of music and dance, good companionship and friendship from the other Ladies and musicians and an introduction to a world of dance styles and people I would never even dreamed existed (plus, if I'm being honest, the excuse to dress up and show off!).

*Phil & Lynda's Wedding Cake*

## **Phil Edwards:**

It was always an outgoing, forward-thinking side. Key memories from my ten years with Cardiff Ladies would include a day of dance in Bath where Morris dancers filled the



cathedral. It would have made a perfect scene from Vicar of Dibley. At another West country festival, we attended the Methodist service on Sunday morning. The minister sidled up to me afterwards and asked, "Do you know Nutting Girl, Fieldtown?" "Of course!" And he performed the jig in front of his congregation.

It wasn't long after that, after many changes in my personal life that I decided to propose to our foreman, Lynda. Thankfully she accepted. Our wedding featured a cake in the colours of the, by now three, Morris sides that we were members of.

So sad to see Cardiff Ladies fade away. Personally I feel that they became victims of their own success. Back in the days when they helped to start the Morris Federation, there were very few opportunities for ladies to dance Morris. They really were trail-blazers. Now, there are so many mixed sides; maybe a ladies-only side isn't so appealing any more.

Still, I'm left with some fond memories thanks to Cardiff Ladies Morris.

### **Cheryl Beach:**

I had always enjoyed both folk music and dancing (gold medal Ballroom!) so when a work colleague suggested in 1975 that I try Morris dancing, it seemed worth a go. Who would have thought that I would still be dancing with Cardiff Ladies Morris until the (not bitter) end in 2015?! My first dance out was in Glastonbury (town, not festival) in May 1976 and the last was in Bristol in April this year. Over the 40 years I have had great fun, kept fit, travelled around the UK and made friends.

There have been many highlights: our trip to Orkney in the 1970s when my tent was one of the few which didn't collapse in the wind, a trip to Sidmouth Folk Festival where we camped on the same field as John Kirkpatrick, dancing at Radyr Fete where Derek Brockway, the BBC Wales weather man, was game enough to dance with us, fending off drunks in dubious Cardiff pubs, the pleasure of watching other sides dance at the many joint Morris occasions we have attended - and gaining my reputation of never dancing in the rain!. It's sad that the side has come to a natural end but we will all leave with very happy memories.

### **Roma Robb:**

Following my divorce in 2002 I decided to move from England to Wales to be nearer to my daughter and granddaughter.

I had danced with a Cotswold side in Surrey for 26 years so when I moved I hoped to continue in the Morris. I found Cardiff Ladies Morris, or actually they found me! I joined them and was on the morris road again in a few weeks. They provided support, fun and my joy of dancing again. I was totally new to the area so I offered to do the driving while the girls navigated for me. I have had a great time with CLM, been to lots of interesting places and I feel I have friends for life.

I am very sad that we have stopped dancing but at least we are continuing to meet on social occasions. Morris has been my life for a long time and I still enjoy hearing the music and being on the folk scene.

### **Anne Silver:**

I first saw morris dancing 'live' on a visit to Stratford upon Avon in the early 80s, and thought 'I want to do that!' It was a men's side, but I'd grown up in Aberdeen learning Scottish country dancing so I

didn't realise that being female might make that difficult. However, I had to wait until we moved to Cardiff in '88 and I found Cardiff Ladies, in their gingham dresses and bowler hats.

I remember my first dance-out on a Tuesday evening pub tour: I'd always hated any kind of public performance but that night it just didn't occur to me to worry - I think everyone else was more nervous than me!

I've danced in sun, rain and snow, in down-at-heel pubs and castles, on grass (yuk!) and sprung floors and I know there's just nothing like the feeling when all of you are dancing well, each of you has confidence in the others and you can just let the music take you away. I will always be grateful to Cardiff Ladies Morris for teaching me that.

*The End of Cardiff Ladies Morris Photo by Steve Waite*



### **PHOTOGRAPHS FOR NEWSLETTER**

Photographs and illustrations should be in high resolution .jpg or pdf, though .gif, .png and .tiff files can also be accepted. Any illustration embedded in text should also be sent as separate attachments.

Please ensure that you have permission for photographs to be published, particularly if children are included. Credit to photographers will be given if provided.

### **MORRIS DANCE DATABASE**

*The morris dance database project of which I have written in previous issues is on hold until I can find someone in the Morris Federation fraternity who is capable of programming a bespoke on-line searchable database - and with the time and inclination to do so. Anyone interested please contact me at [bonnygreen@btinternet.com](mailto:bonnygreen@btinternet.com)*

**Colin Andrews**



# Amazing Headbangers

My wife and I were very interested to read the article in the Morris Federation newsletter "So you think paperwork is onerous" about Morris dancing in Cyprus.

You will be interested to hear that my wife and I ran a Morris side in Cyprus from 1981 to 1984, which acquired the name "The Amazing Headbangers Morris Men". The dance style was Cotswold, modelled on Bucknell and we always had all male dancers and all female musicians, led by my wife on accordion. We were based around the Eastern Sovereign Base Area and the participants were drawn from the armed forces, teachers on the base and Brits who worked at the Dekhelia Power Plant. We started our first gigs in 1981 with a Sergeants Mess, and thereafter were in big demand. We performed for:

- Social clubs, messes and fetes on the bases
- The Limassol Beer and Arts festivals
- The Limassol Carnival
- The Nicosia Beer festival
- Various hotels around Larnaca, Limassol Paphos and Nicosia.
- Kataklysmos (Larnaka Arts festival)
- Etc



I was the foreman, as I was the only one who knew the dances! We had no trouble at all with admin. In fact, apart from the internal admin needed to run a group, we had no form-filling to do at all. How times have changed! The Cypriots were surprised to find that England had its own traditional dances and we were always made to feel welcome wherever we went.

One of the people I taught was John Bacon, who subsequently took up Morris seriously and became an officer of the Morris Federation.

*Gwilym Davies, Winchcombe, Glos*

*Gwilym & Carol Davies are the musicians. He is a member of Gloucestershire MM. They both play for Happenstance*

## GUIDELINES FOR SUBMISSION OF ARTICLES

Articles accepted in any text format, e.g. - doc, docx, txt, odt but NOT scanned pdf.

Articles over 1000 words may need to be trimmed. The editor reserves the right to edit! However, I'll contact if major revision needed! For articles about other people or for obituaries, I recommend that appropriate person is sent a draft for comment before submission to me.

I usually acknowledge receipt of copy by email within 2 days. If no response after 7 days please contact me by phone or on [bonnygreen@btinternet.com](mailto:bonnygreen@btinternet.com)

# Ridgeway Boards

As a step clog side, Ridgeway Step Clog like to dance on a surface that gives a good sound. Wood or flagstones are great, but tarmac damages unprotected wooden soles so to “dance out” at festivals and pubs we often need our own floor. We used to have some large heavy dance boards with interlocking edges but you had to fold the back seats of most cars to fit them in, they were hard work to carry, and if the ground wasn't perfectly flat you had to use wedges to stop them rocking.

We decided we wanted a “wooden carpet” so came up with the idea of wooden tiles on a canvas backing. We bought plywood, cut it into “tiles,” then rounded the edges and glued them onto canvas. A tough brown woodstain protects both sides.

Three sheets of ply gave us sixteen panels of sixteen tiles each, but twelve panels is usually enough. Two people usually brings six panels each, which fit comfortably in the boot of a hatchback with plenty of space for other stuff including a folding sack truck to carry them easily.

Because the panels “drape” it doesn't matter if the ground isn't flat. If space is limited we can



easily move some panels out of the way of other dance sides, even when taking turn and turn about. Moving between half-hour dance spots at a festival is no bother and we don't need vehicle access.

We're well pleased with our boards and they've attracted a lot of interest from other dance sides. We're very happy to share the idea, and provide more information. We hope that anyone who feels like using the idea will call them “Ridgeway Boards.”

*mail@ridgewaystepclog.org.uk*  
*Facebook /RidgewayStepClog*



## Traditional British Clogs

**Phil Howard - Clogs and Leatherwork**  
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**All clogs are made entirely on the premises using only my own soles (not machine made) and full-grain leather uppers.**

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# THE MORRIS FEDERATION SHOP

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Cotswold Glossary: An invaluable reference book	£6.00
Adderbury: (Tim Radford and MF from Blunt m/s)	£7.90
North West Morris: Tt. Owen)	£6.50
Wheatley: Source material, current practice & innovation	£5.60
Hinton: Traditional and creative Morris by Sue Swift.	£6.10
Abram Circle: Background, complete notation, and music	£5.60
Molly: Dancing into the 21st Century, by Tony Forster	£5.50

**Order form on  
Federation  
website  
or from  
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## BOOKLETS: A5 8 - 20 pages

Warm-up exercises:	£1.80
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Women and the North West Morris Dance	£1.20
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to Federation  
members.**

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Stickers: 4" diameter MF name and logo – self-adhesive	£0.9
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	25	50	100
3/4"	£11.00	£19.00	£35.00
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1"	£14.00	£25.00	£47.00
1 1/8"	£15.50	£27.50	£52.00
1 1/4"	£21.50	£40.00	£77.00

Please state brass  
or nickel plated when  
ordering bells.

Diameter approx., from  
outside of rim across  
the slot.

***If you are looking to purchase morris related items other than those listed above, Shaun Lambley has an extensive range at [www.themorrisshop.com](http://www.themorrisshop.com). Contact him also if you are considering having a morris goods stall at a major event you are organising.***

## There's still time to order MF 40th Anniversary Goods:-



**SHOPPING BAGS**



**CLOTHING & BACKPACK WITH ANNIVERSARY LOGO**

Available directly on-line from [www.snappycrab.co.uk](http://www.snappycrab.co.uk)

100% undyed, unleached 170

gsm cotton, 430 mm x 380 mm, Many items of clothing, including T-shirts, polo shirts, sweatshirts, gusset & long handle. MF logo fleeces & jackets available in lots of styles and sizes. Other items one side & many dance styles such as hats or bags can be embroidered to order. Reversible the other. £4 inc. p&p from MF wind & waterproof jacket, backpack and logo are shown above. Treasurer or £3 at the AGM

## Obituary: Peter Wallis

Lichfield Morris Men have recently suffered the sad loss on 23rd June 2015 of long-standing stalwart member Peter Wallis after a long illness.

Peter was born on 28 November 1944 in Braunton, Devon and joined the RAF as a boy entrant at the age of 17, serving overseas in Borneo.



On moving to Staffordshire in 1979 to teach at Abbots Bromley School, Peter joined Glebe Morris. He then joined the newly re-formed Lichfield Morris Men in 1980. For the next 34 years he was also the principal musician for much of that time, playing melodeon, both for Lichfield Morris and for Beggars Oak Clog Dancers, as well as a number of ceilidh bands.

Peter collaborated with the late Roy Judge, social anthropologist and, at the time, President of the Folklore Society, on his research into the history of Lichfield Morris, and they set out to trace, interview and record any remaining members of Men of Mercia who danced in the 1950s and to whom the dances had been passed. As a result, they amassed a huge database of information on the subject.

As well as Lichfield Morris Men, Peter Wallis was an indispensable member of Armitage Mummers, interpreting the role of the Doctor in his own inimitable style.

He will be remembered by many within the Morris world and beyond for his good nature, sense of humour and raucous laugh. Peter's passing is a massive loss to the Morris world and to Lichfield in particular. We of Beggars' Oak Clog Dancers will always be extremely grateful for his support and music particularly over the last few years.

**Only 2 photos on back cover were not taken in Devon. Which ones and what location? - Editor**

## The Geometrical Hedgehog

I've always been fascinated by the huge variety of patterns exhibited in our traditional dances, from figures generated in the common six person Cotswold set through the eight person North-West & Lichfield dances to the intricacies of rapper figures and sword locks. Even in the long-documented morris traditions I am amazed at the number of different ways of doing a simple figure like a hey. Only recently have I taken note of another interesting variation (which I call the hour-glass hey) in the Bidford dance, Old Woman Tossed Up, as well as its final figure, the Spiral - quite different to any other dance I know.

With many sides now making up their own dances, whether or not based on existing traditions, I watch with great interest, not to mention intrigue at times, when I see some new pattern or figure presented. Sometimes I try to imitate such a figure in a dance, usually ending up with a move quite different to its own right. The distinctive figure in Winkleigh's dances, Ty Coch and Bonny So Blue, came from my

attempt to recreate from memory the single line of 6 dancers in a hey performed by Moulton Morris Men, and our version of Clifton Silsbury ended up significantly different from the way I'd seen Great Yorkshire do it.

I admit that I enjoy creating new dances. I'm very fortunate, as Foreman of Winkleigh Morris, that I have a great group of people who are prepared to tolerate my brainstorming and try out new ideas. Some work and get incorporated, usually with modification by collective input from the side, into our repertoire. Some don't work well and may not make it beyond a couple of practice sessions, or be dropped after a season. My attempt at a Molly Dance, after some inspirational workshops at Sidmouth, was one such casualty.

Sometimes a particular event or tune may be an inspiration for a dance. The wedding of John and Susie, musician and dancing members respectively, was one example. Her brother wrote a superb 3-part tune, to which I made up a dance for 5 people with Susie as the key



person, loosely based on Bampton figures.

Where the inspiration came for the dance described below I've no idea. The tune, Will You Patch My Pants For Me, aka The Hedgehog, was one that we seemed to be playing at every opportunity. (I'm not sure whether it's Nick Barber or the Committee Band we have to thank for that!). Anyhow, with its various geometrical shapes it has proved popular with our dancers, and I offer it here for any other side to use as they wish. (Credit to Winkleigh Morris would be appreciated!)

*Colin Andrews*

## THE HEDGEHOG

6 person handkerchief dance.

Double step, right foot start.

Hands down on the beat & up, from about shoulder height.

Music: The Hedgehog, played fairly slowly,  
4 x AABB + A . (1st A is once to yourself)

**DANCE ON** Single file, order 1,2,3,4,5,6

Bar 1,2 Single file, moving forward

Bar 3,4, 2,4 move R, 3,5 move L to form hexagonal set

Bar 5,6 Sidestep R & L, hankies with sweeping flourish R & L

Bar 7,8 2 hop back, feet together, jump (ftj)

## CHORUS

Bar 1-4 Move into single file again, 1 cast R, 2 L, 3R, 4L, 5R, 6L, to form large circle, 1 & 2 at bottom. 5 & 6 at top, all face in.

Bar 5-8 Sidestep R & L, hop back, ftj.

Bar 9-12 Dance to middle, hop back ftj

Bar 13-16 Follow no.1 to top in order, single file, then separate into hexagon with 4 capers

## ONE, TWO, THREE

Bar 1,2 2,3 move slightly closer together, 6 moves between 4 & 6, who move apart, to create triangle.

Bar 3,4 Step in triangle position

Bar 5,6 Sidestep R & L in triangle

Bar 7,8 Hop back, ftj, into hexagon

## THREE, TWO ONE

Bar 1- 8 Similar to above; 2 & 3 move to either side of 1, 4 & 5 move closer, 6 remains at rear apex of triangle.

## CHORUS

### CURLY HEY

Bar 1 - 8 1,2 & 3, and 4,5,6 form small circle, and dance clockwise, until 1&6 are facing, to lead hey, 1& 6 passing R shoulder to start. End with 4 capers, all at opposite end of set, 1 & 6 back to back in middle, as 2 small triangles with rather like hourglass shape.

Bar 9-16 As above, clockwise circle then 1 & 3 pass L shoulder in hey, 4 capers to original hexagon.

## CHORUS

**CROSS OVER** All face in

Bar 1,2 2,3,4,5 cross over, face out.

Bar 3,4 1,6 cross over, face out

Bar 5 -8 Sidestep R&L, turn R 4 capers

Bar 9-16 Repeat to place

## CHORUS

### DANCE OFF

Bar 1,2 Form single file, 1,2,3,4,5,6

Bar 3 - 8 Dance off.



# Snippets

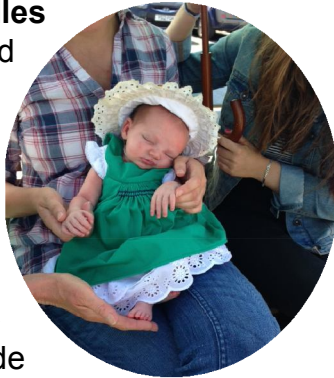
## ECCLESTON HERITAGE CLOG

As one of the newer member teams of the Morris Federation I would like to take this opportunity to say 'Hello' to all other members and look forward to meeting up with more of you at future festivals and events. We are a clog step dancing team based in Eccleston, Chorley, Lancashire which started up in 2002 and now take part in many events in Lancashire, Cumbria, Yorkshire and Greater Manchester to name a few. We have choreographed many of the "traditional" steps and we think, brought some light-hearted fun into some of our dances. We are next performing at the Blackburn Festival on 12th September 2015. Hope to meet some of you there.

*Lynda Harling - Chair EHC*

## The Buttercross Belles of Otley

are pleased to announce the arrival of their newest member who made her debut dance out in kit at Scarborough on Saturday 4th July. At 10 days old is she the youngest member of a side to attend a dance out in kit?



By the way the day of dance hosted by East Coast Morris was fantastic - yet again. Thanks to all the side for a brilliant day. Martha is the first baby for the Buttercross Belles and Belles and baby are doing well. She is also the third generation of her family to be a member of Leeds Briggate Morris. WeliketocatchourdancersyounghereintheNorth!

*Susan Wright, Buttercross Belles*

## Merrydowners celebrated 25 years on 6th June 2015!

It's hard to believe but it is 25 years since the original Side performed at the St Alban June Fair in 1990. There are 5 members from the original side who are still active members, and over the years many new people have joined us.

2015 is special and to mark this year we have performed in Paris at the New Year's Day Grande Parade, held in the Champs Elysees 1st January 2015

On the 6th June we arranged a "Day of Dance" with local sides Whitethorn and Phoenix Morris

## MOVING TO ESSEX?

NEVER MIND, AT LEAST  
YOU'LL BE ABLE TO JOIN  
CHELMSFORD MORRIS.



MEN'S COTSWOLD (WEDNESDAYS)

AND WOMEN'S NORTH-WEST CLOG (THURSDAYS).

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and in a Route Master Bus we headed into London to perform at the London Eye, The Old Thames Side Inn, Hays Galleria and the Tower of London.

Finally we rounded off the day at West House West End Lane Pinner performing in the open area next to West House Pinner Memorial Park. A great Day and enjoyed by all!

*Tony Adamson*



**Martha Rhoden's Tuppenny Dish** is a border side that chooses not to black up or to wear tatters. The side started in 1975, and is hence celebrating its fortieth birthday this year. It and The Shropshire Bedlams are companion teams, each playing for the other to dance to. The photo opposite was taken by Peter Bigglestone of Colebatch of Martha Rhoden's at Shrewsbury in 2014, performing the 'Sleazy Reel'



# EVESHAM WEEKEND



Sign up for next year's  
National Morris Weekend  
Friday 17<sup>th</sup> to Sunday 19<sup>th</sup> June 2016

All traditions Welcome  
Dancing in picturesque villages and towns in the beautiful vale of Evesham  
Evening Ceilidh and sessions  
Processions through the town centre  
The presentation of the Evesham Stick



Book early as we are limited to 450 places

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For all prices, booking forms and information



In 2006 a group of friends who all danced with various Morris sides got together to develop the Morris presence at Evesham's annual Asparagus festival. This has developed very rapidly into a multi side National festival of Morris held in the Riverside Market Town of Evesham- the gateway to the Cotswolds.

Here your side can take part in coach tours, including Pershore and the Vale villages, the Cotswolds, our own National Trust gem, The Fleece Inn and massed dancing at Key Venues in and around the Historic market town of Evesham.

Sides from all traditions are invited to bring together sides that strive, like us, to conserve the past but entertain today.

Come and camp on our riverside meadow next to the Rowing club that kindly allow us the use of their facilities or stay in the many local B & B

The event starts on Friday afternoon. Camp site open from 12 noon and finishes at 4pm on Sunday

Tours on Saturday a Ceilidh at the Fleece in the evening, transport to and from. Duck race Sunday morning followed by the procession through the town and dancing in our historic Market Square and around the town culminating with the presentation of the Evesham Stick.

Details:email or our website



Martha Rhoden's Tuppenny Dish





**Somerset Morris**



**Widders**



**Mayflower**



**Ripley Green Garters**



**Great Western MM**



**Carn Brea Morris**

## MORRIS



**Ragged & Old**



**Dartmoor Border**

## CAPERS



**Saul Rose capers over Simon Pipe**



**Brighton Morris**



**Winkleigh Morris**



**Tinnars MM**



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