

# *The Morris Federation*



**NEWSLETTER**

**Spring 1998**

# Important Information

## TO ALL BAG(WOMEN), SECRETARIES AND SUCHLIKE

One of the common complaints we get from the average Morris dancer in the street is that they know nothing about the Federation and what it is doing. Some don't even know if their side belongs. This usually turns out to be because the person in their club who received the MF communication doesn't pass any of it on.

PLEASE, PLEASE, PLEASE don't be guilty of this. There is no excuse now that we have included a SUMMARY SHEET. You can photocopy this and distribute it to all your members. This can save you the time and hassle of verbally telling everyone what is in the Newsletter. However it is not a substitute for handing the Newsletter around or making it available during practice. Remember DON'T KEEP THE INFORMATION TO YOURSELF.

## MEMBERS' MANUAL

All members of the Federation should have a copy of the MF 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 3.50 (+ 50p p&p) each.

Cheques payable to The Morris Federation, please.

## ADVERTISING

The Morris Federation 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 Morris Federation should be addressed to the MF Publicity Officer.



# CONTENTS



	Page
President's Prologue	4
Editorial	5
General	6
Financial	6
Technical Services	7
Events	8
Blood Booze & Bedlam	11
Diary	12
Noticeboard	13
Publicity, Morris & May Day Revels	15
May Day Morris & the Internet	17
Morris & the National Curriculum	17
Films, TV & Videotape	18
Dacre Morris Arts for Everyone	19
Background to Resolutions about AGM Dancing	21
Belfagan Womens Morris	22
Morris & Young People's Survey	23
Scarborough Fayre Traditional English	
Morris Dancing Festival 1999	24
Flagcrackers of Craven Millenium Update	25
Flagcrackers of Craven AGM Update	25
Scarborough Fayre Festival 1998	26

## Enclosures

Address List  
County List  
Diary Sheet  
Summary Sheet  
Scarborough Fayre 1998 Booking Form

# President's Prologue

It's difficult to believe that it's this time of year again with Christmas over, the cold of February coming in, and I'm already writing of May Day and thinking it's too soon, there won't be enough time to get every thing done on time.

In this newsletter there are several articles which have a connected theme of publicity. As a special interest group we have a huge advantage over other organisations and that can be seen as our Englishness. I think that I have said it before on these pages, but it's worth stating again. With the approach of the Millennium, single currency in Europe and the move towards devolution of Scotland and Wales, the English will be looking for confirmation of our cultural identity. I heard it reported that Morris Dancing came top of the list of customs that were most associated with England. So there are opportunities to tap into the nation's subconscious, we just have to find them both at a national level ( which we try to do on the committee) and at a local level (which individual teams will need to do.) One suggestion that we are following up is to collate all (including the rest of the Globe) the dancing on MayDay and put it on the Morris Federation Website (see more in the article in this newsletter). Another we are trying to explore is to coordinate this world wide network of morris dancers so that we have a relay effect of morris dancing at dawn - for example New Zealand teams start it off at their dawn, then dance again when the first of the Australian teams have their dawn to pass on the baton, this passes through to the Morris team in Western Australia who (if they are game for it) dance at their dawn, then some 9 hours or so later dance at the dawn time in the UK etc etc until we hit the teams in the West Coast of the US. It might not come off, but it will be fun trying. Details of it will be on the Morris Federation Web Site from mid March, so if you can join in-please do. If you can't gain access to the Web site then ring me for details.



One event that is coming up is the centenary of Cecil Sharp's first meeting with Headington Quarry in 1899 which later led on to the development of morris dancing beyond the local areas that it was confined to. Most people know the story, but don't seem to realise that there is another player in the field, one Mary Neal. It was she who approached Cecil in 1905 about folk songs for her girls' club she was running in Paddington. Incidentally, she asked, did he know any dances. No he didn't, but he did remember meeting a group of dancers when he notated a particular song. He was able to give her the address. She contacted the team, invited them to London to teach their dances, and thus began the relationship which brought Headington Quarry teaching the street girls of London Morris dances. The girls'club was the Esperance Club. They did displays which were well received and they were asked to perform in many places, teaching the dances to others. Cecil Sharp became interested in the publicity they received, and went off collecting the dances in order to publish them. And the Morris revival was born.

At the Joint Morris organisations meeting in April we will be discussing how best to commemorate these events - if you have any ideas, or doing something locally please let us know.

**Dance on, dance well, have fun!**

**Janet**

*Morris Federation Spring 1998*

*Page 4*

# EDITORIAL

Welcome to this quarters bumper edition!!  
**From the Officers:-**

Beth and Rachel draw your attention to responses which are required, please check in case your team is affected by these. Rhian has met with Roy Dommett and attended the Notation Group meeting, she reports on both. Lynn requests any information you may have regarding clog makers, and reports on the Morris Archive Group and MAGNet. On the events side Jethro presents excerpts from an internet discussion, and invites you to join in, if you should feel inclined so to do.

For the first time in ages we have a very full noticeboard- don't forget, if you have any requests, announcements or short articles they can be included here.

## Articles

Janet has been prolific for this issue, there are several articles hot off her keyboard- some important information and requests relating to May Day, so please respond to her regarding these. There is also a reminder of the dates on which the BBC video filmed last year, Morris and the National Curriculum, is to be shown. She has been taking careful note of the various cameo rolls played by Morris Dancing in Films and on television of late, if you have any more information please let us know. The results of the Morris and Younger People survey are also published in this issue.

## Contributors

As always I would like to say thank you to the authors of other articles submitted this time- to Jane Marsh for her report on the Blood Booze and Bedlam workshop, which was obviously a great success, Sarah Crofts from Dacre Morris for her article Arts for Everyone, (from responses to the Newsletter questionnaire, this is the kind of thing several people have suggested information on) Jane Dickins who kindly submitted the poem penned for Belfagan Womens Morris, Barry Simper from Merrydowners, good luck with your search for more musicians, Jenny Clarke for the information about Morris 99 and Wendy Bostock

from Yorkshire Coast Morris for the information about Scarborough Fayre.

In her letter Wendy asked me to mention that the reason some teams may not have received their usual invitation is purely an oversight due to the necessary redistribution of responsibilities for organising the event since the recent death of Gordon Crowther. Hence a booking form is enclosed with this issue for any side who would like to attend. If you have any queries please direct them to Howard Marsh. (His address is contained on the information sheet & booking form).

We also have an update from Dick Taylor about the proposed millenium celebrations at the Yorkshire Show Ground in 2000, together with some information from Flagcrackers about this years AGM- don't miss it!

## Newsletter Questionaire

So far we have just about had a ten per cent response, which is pretty good. However, if you would still like to respond, then please do so, as the findings will not be discussed until the next committee meeting in April, and the results suggestions and recommendations published in the next issue. Thanks to all those who have already replied.

## Internet

For those of you not on the Internet, please do not worry, all renewal forms and general information from the Federation will still be sent to you in the post as usual.

## Next Issue

As we are approaching May Day copy date for the next issue will be 15th May, so please send in your articles, anecdotes, photos etc from your May Day and May weekend adventures! Plus anything else you'd like anyone to know!

And finally, have a good start to the season!

## Jude



# General

Happy New(ish) Year

Please take a look at your newsletter labels and details as written in the directory before you pass the newsletter on and/or file everything. I have had to re-enter all the labels because I am using another printer and computer to produce them. So even if there has been no change since last year on your part - there may be a subtle change at my end!

Also, please, **please**, if you get a newsletter without enclosures (the contents at the front will tell you what enclosures there should be), or worse still, no newsletter at all, please let me know! You should receive newsletters at three monthly intervals

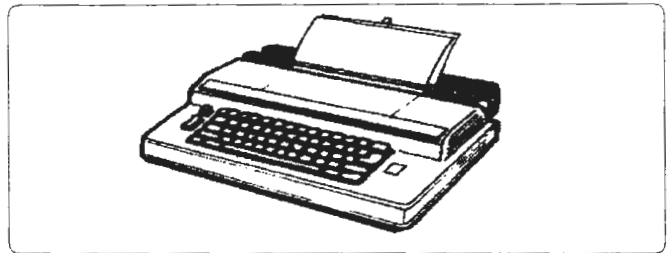
- March (in which you get this years directory),
- June,
- September and
- December.

If you don't and know that you've paid up your subs, **LET ME KNOW!!!** Similarly if you

notice that the combined county list which you receive in the summer has missed you off - and you rejoined in plenty of time to be on it - or you have inadvertently moved counties, then let us know. With the number of teams we have to log in , the odd mistake does occur (sometimes a very odd mistake occurs) and we can't do anything about it unless someone tells us.

We are in the process of redrafting the Members Manual to cover the various aspects of the way we run that have changed - hopefully there will be a revised version with you by the summer.

Beth



# Finacial Services

Thanks to all who sent correctly filled in Insurance Forms and remittances for registration and G.P.A. (with no staples)! I still have some outstanding queries. If this affects your side, please address them immediately because it may affect your insurance.

From information received, the sum given to charities last year was thirteen thousand four hundred and eighty two pounds, ninety two pence. Thank you all!

I received notification in December, from the manufacturer of bells, that the prices were going to be increased from 1st January 1998.

I have increased our stock of bells to ensure prices remain the same for the time being. However, be prepared for a change later in the year. To help you out I will continue to keep a good supply of other items.

Thanks

Rachel



# Technical Services

## Notation Officer

As I write this, the rest of the family are laid low by a virulent 'flu bug and I am wondering if, or more likely when, I will fall prey to it. Since the AGM I have been making some headway with COREL Draw and have produced some diagrams for the Hinton book.

At the end of November I went to visit Roy Dommett to discuss some of his many on-going projects. Also at the meeting was John Lewis of Great Western Morris who has kindly agreed to act as Roy's helper / research assistant to try to get some of the projects nearer completion. We had a very interesting day, with lots of good food courtesy of Marguerite and came away with a long list of jobs which were discussed at the Notation Group meeting on December 7th.

A big talking point at that Notation Group meeting was whether we should be publishing material written outside the strict specifications of the Workshop Series. An example would be material given out at festival workshops, provided that there were no copyright infringements. Much of Roy's work would come into this category. It was pointed out that the Ring do something similar, copying and spiral-binding, crediting the original writer or compiler and selling at cost. This matter was further discussed at the last MF committee meeting and approval given.

The Notation group members spent much of the afternoon with Sue Swift's Bacca Pipes notations, trying out the dances and making suggestions about how the notation could be made clearer. It was a great way to wind down at the end of a productive meeting, but rather challenging on the brain.

Finally, a big thank you to the one person who responded to my plea for information about dissemination of North West dances.

**Rhian**

## Archive Officer

### Morris Archive Group

The Morris Archive Group met on November 15th for the last time in its current form. All those present agreed that the twice-yearly meetings were no longer necessary and instead decided to set up two subgroups - one to continue work on the database, the other to co-ordinate the production of information leaflets on archive related subjects. I will be representing the Morris Federation on the database subgroup and Shirley Dixon is currently our voice on the leaflet subgroup.

### MAGNet

Progress on the MAGNet database has been slow of late. There are still a number of technical problems that need to be resolved before the system can be distributed as well as issues of copyright. The MAG database subgroup will be looking into these areas and I will update you with any progress.

### Clogs

We were sorry to hear that two clog makers, Malcolm Huggett and Bill Turton, have recently died. We have also heard that Walter Hurst's shop is up for sale. If you need clogs they are still available from Trefor Owen, Walkleys and Bill Turton's daughter Sandra Flewitt. If you know of anyone else who supplies clogs please let the Archive Officer know.

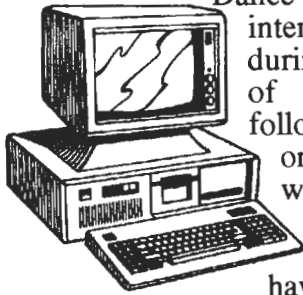
**Lynn**





# Events

The following are extracts from the Morris Dance Discussion List, an internet discussion group, during the first two weeks of February which followed an innocent query on what was the best way to teach a double step. I thought you might be interested - I have snipped all relevant bits from the mailings, and for reasons of space edited, so apologies if I have changed the meaning of any posting or have got any attributions wrong. I issued a much larger summary of this discussion to my team. I hope this might be of interest and provoke discussion amongst you all, rappers, cloggers, Morris dancers of all shades.



**Jethro.** This whole subject i.e. how do you teach dance movement was/is part of Roy Dommett's Cotswold Curriculum - the first installment of which was run in Autumn 96. I am currently trying to set up the Federation workshops for 98/99 and I believe that this is the sort of thing that we should be teaching (e.g. how to teach, how to teach dance).....

Andy Cheyne suggested teaching sidesteps first as an alternative to double steps.

**Reply from unknown:** This might be confusing as there are different kinds of sidesteps (but maybe not a problem to Ducklington as I guess yours are always the same?) so the novice dancer could find this harder to grasp than a double step which is mostly always the same.

**Martin Young** of Bristol said: Also it's useful if somebody explains, slowly, which foot goes where and when, rather than saying "do this" and jiggling on the spot. When you don't know many of the basic steps it can be very hard to work out the constituent steps of some complex sequence....

I couldn't agree more with this, I think a lot of dance teachers take too much for granted and do it all too quickly. When showing someone

a step it is useful to stand in front of them with your back to them so they can follow your feet exactly- it's hard to see what's happening when someone is facing you.

**Andy Anderson** (Red Stags etc etc)

I've always found the 'technique' workshops the most satisfying: Roy's ones explaining galleys as changes in accumulated rotational torque, Tim Radford's set which eventually gave rise to Duns Tew, the Champs on Performance and repertoire issues, that sort of thing. I've also said fairly regularly (ad nauseam) that I don't think enough thought goes into the basics of starting someone off who has no experience: the Curriculum workshop was superb in addressing that, and making that material more widely available would certainly be a great service to the Morris in general. If I go to a workshop and learn half-a-dozen Headington dances, I've learnt half-a-dozen Headington dances. If Tim shows me his take on how shape affects the look of a set, or Roy reminds me what the calf muscles are doing when I land, I've learnt something I can apply to all the dances I know, and something I can pass on to others in my own small way. But, when you look at the people who actually went to the curriculum workshop, they were mostly the kind of people who already actually know about where the body-weight should go in a hook-leg, and why team dynamics are more difficult with a morris side than they normally

are at work. These people know they have a lot more to learn, and wanted Roy's viewpoint, perhaps allied with a new way of tackling the problems with their own sides. Janet can doubtless tell us how many people were there, and how many other Cotswold sides within the catchment area were not represented. Make an allowance for the sides who only belong in order to get the insurance, and I'd guess that there are still probably twice as many people who'd rather learn six Headington dances than would willingly sit in awe just watching someone else teach, (Tim R at Coombe Bisset - thanks Tim) and learning from the way they approach it.



## Events

**Tim Radford** (ex Adderbury Foreman, Dun's Tew, now in the States)

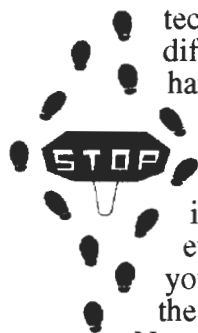
There has been some correspondence regarding Roy D's Morris Curriculum etc; which I agree is a great publication and should be standard reading for all beginners AND FOREMEN!!! - I thank Andy Anderson for what I take to be a complement regarding my teaching methods and add that whenever I teach, I tend to dwell on Dancing and Not Dances and stress those skills that a dancer needs to become proficient in ANY TRADITION. These skills are at an individual level and at a team dynamics level. Any fool can teach dances, but I do not see many teams (as evidenced by their general dancing ability & posture) who have had the benefit of good basic skill instruction and a basic understanding of good body mechanics - it is something that has been sadly lacking in the revival for years. Of course there



are some exceptions, but they are generally not the rule. It should never be forgotten that all the books I have ever seen on Morris only stress those aspects that have NOTHING to do with style and HOW to dance, with the possible exception of Tony Barrand's book, and even this needs Tony in person to fully explain some of the aspects.

**John Lewis** (Great Western MM) There is no doubt that Roy has done a great job in providing a focus and a source of accessible information on how to improve the general quality of morris as it is danced. But to take this on its own is to miss out his even more important emphasis on group dynamics. Morris is an amateur pastime there can be no compulsion and the foreman cannot dance alone. A foreman must be sympathetic to the needs of the group and tailor what can be done in a 2 hour practice to meet that need. The foreman's job is tough, frustrating and lonely and you always end the practice season feeling you have not done enough to prepare the group for the dancing out.

It is worth remembering that Morris is not technically demanding or difficult, it is just that most of us haven't got or kept in practice the skills the average ballet dancer forgets they know at 15. (but they do keep them in practice everyday - yes class everyday!) So don't take yourself too seriously and enjoy the difference you do make.



No one should expect the foreman to be a dance teacher, if you want that there are plenty of professionals out there happy to provide you with the necessary discipline to do well, but at 20+ they will all say you've left it a bit late. P'raps my main point is best Morris comes from those who enjoy dancing Morris - simple enough - but I've seen too much of sides who, no matter how good technically, cannot project that pleasure beyond the confines of the set. A foreman should concentrate more on that element than anything else otherwise the whole purpose of the dance is lost.

**Ashley Yakely** (Seattle ??)

I think if you want to be faithful to the Morris tradition, the very first rule is 'perform well'. Morris is a performance tradition.


For example, Roy Dommett suggested in the class he gave here, if you have anyone who has any kind of performance skill, singing, juggling, telling jokes, anything, make use of them between dances while the rest of the set is catching their breath. It makes for a good show. These days, of course, we usually have at least two set's worth of dancers at any given dance-out.



I think it's only once a side can dance out without looking as though they have made an effort that the ritual and expressive aspects of Morris become meaningful.

# Events

**Julie James Pennyroyal**  
**Morris Los Angeles,**  
**California**

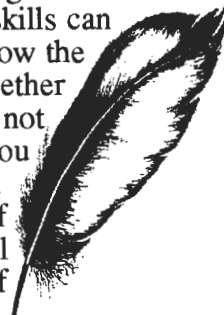


Having learned much of what I know of Morris dancing from Friday nights at Ales and from being tossed into a set with nary a "by the way, this is a single step tradition," it has always been a joy when I could finally go to a workshop and get the basics down, or have Jocelyn visit our team and do a day of instruction with us, as she did with Sixpence. With that in mind, last year (or was it the year before? The mind is the first to go) I began a series of what I call "Intensives," a 4-5 hour long day of tearing to bits whatever tradition we're working on (as we are a multi-tradition team, we only focus one one tradition for the day), breaking it down to Steps, Capers, Figures and Dances, and teaching them from the ground up to our experienced dancers as well as our newbies. It allows for more focus on technique than our usual weekly practice, and gives us more time for repetition and detail work. Attendance is mandatory for our new and intermediate dancers, optional for our advanced (though strongly encouraged, and they usually attend). When you cant afford the services of a Jocelyn or Roy to visit your team, and the team can't (or won't) make it to other workshops, this is an option that might work for other Fores. It doesnt even begin to take the place of a "real" workshop, but it stops our new dancers from having to learn like I did. And that makes it worth all the trouble.

## John Lewis

Many good things have been said on this thread and each group must find their own way but the point I think I was trying to make was this - Morris is not a bunch of

good (even great) dancers performing a routine collected by Sharp 95 years ago. It could be but it would be no fun - at least not for me. Its a social group working as a team to have fun and hopefully bring a little fun to others. Having the dancing skills can help, but most squires will know the problem of putting a side together for that **BIG SHOW**, its not always the best dancers you need, but the best performers. Pairs of dancers can spark of each other while others will kill the whole thing. OK, if you mainly perform amongst your peers dance quality may be the only thing that counts, but remember that it is only the dedicated few who will really notice the fine points of detail. Most of us only absorb the overall effect, so you could be in for big disappointments when it comes to critical acclaim. Of course you could be part of a group, and there are many, who enjoy the practice more than the performance. Fine, just a different thing again. The important thing is to enjoy it.



## AGM 1999 & 2000

As yet we have not had any offers to host future AGM's. Is it a while since there was as AGM in your part of the Country? Do you fancy a challenge? If you would like to consider the prospect of hosting the Federation AGM please contact me for further details of exactly what is involved.

## Jethro

# BLOOD, BOOZE & BEDLAM

November 15th 1997, Bristol

This workshop was a departure for the Federation. Steve had decided that his last workshop as Events Officer would be a treat - for himself as much as the rest of us.

And a treat it proved to be: we were crowded into the upstairs room of a pub, and spent from 10.00 a.m. until 4.00 p.m. glued to the screen watching Doc's slides of all kinds of traditional events. Doc refers to "events" rather than "customs", because he feels this expresses better what they mean to the people involved.

The slides started with Halloween and proceeded through the events of the year. I think altogether we got through eight carousels of slides, which meant a rapid rate of progress. In fact, the only complaint anyone had was that too much had to be packed into one day, and couldn't we have spent longer, please? Probably, Doc would have increased the amount of material if we'd had more time, though! We went from mumming to the Whitby Penny Hedge, from the Burry Man in Queensferry to the Obby Oss in Padstow. Other cultures were included: we saw the Chinese New Year in London.

It was fascinating to see customs other than morris: there were things most of us knew nothing about. Some of them were big, public occasions, others smaller, private affairs, just for a few members of a community. Even letters to Father Christmas were included: apparently, the Centre for English Culture, Tradition and Language (CECTAL) in Sheffield now has a collection of these.

Luckily Pigsty had arranged a superb buffet lunch with the pub: we all ate extremely well.

What struck me (and the rest of the Treacle Eater party who attended) was that by eight thirty that evening, we were all dead on our feet - obviously we had been concentrating hard all day.

From my point of view this was a very "cultural" week. A couple of days before, I had been to hear a talk by Professor Ronald Hutton of Bristol University on similar themes. His approach, however, is rather different. A pagan himself (you may have seen him on an "Everyman" programme on the growth of paganism), he had started looking at English customs, assuming that they would lead back to good old pagan origins. He found this was not the case. This is not news to many of us now, but still comes as a surprise to some. Professor Hutton's books "The Rise and Fall of Merry England", "The Stations of the Sun" and "The Pagan Religions of the Ancient British Isles" are well worth reading if you're interested in these things.

What both talks had in common was that they showed just how much tradition means to those involved. How long something has been going on is not really important: the involvement is what counts.

It strikes me that what we see is a series of human reactions to the world around: it feels right to some of us to get up and see in the dawn on 1st May. Religion is not the important bit - what matters is the way we feel as human beings.

OK, so sometimes at the top of a windy, wet, foggy hill in Somerset at 5.30 in the morning on May Day, I don't necessarily feel at my best, and do question why the hell I'm there - but I still do it.

English customs, or events, whatever you call them, still have a role to play. Otherwise we wouldn't continue them. They are fascinating to look at, and thanks, Doc, for sharing your knowledge. Please can we have more?

Jane Marsh



# DIARY

- MARCH 28** Hammersmith Morris - Men Boat Race Tour from Hammersmith Bridge pausing to watch the race. 28 Owlswick Morris - Owlswick Ale Waddesden V Hall
- APRIL 11** Belles and Broomsticks - Easter Weekend with Calceto Morris
- 30 Mythago - May Eve "St Annes Hill, Midhurst, W Sussex"
- MAY 1 6:00** Sompting Village Morris - Shoreham by Sea War Memorial then various locations around town
- 5:00 Hereburg Morris - Chesterton Windmill, Warks
- 4:45 Pigsty Morris - Brandon Hill, Bristol with Bristol Rag Morris, Winterbourne Down Owlswick Morris- May Day Tour Cotswolds
- 2 Poacher Morris- Lincoln Folk Festival with Wharfedale Wayzgoose and Datchet Morris
- 2 Westmorland Step and Garland - Teesdale Thrash Barnard Castle
- 2 Hereburg Morris - Teesdale Thrash Barnards Castle
- 3 Three Shires Morris May Day of Dance to be arranged
- 9 Fylde Coast Cloggers 10th Birthday Lytham St Annes
- 9 Three Shires Morris Fylde Coast Morris 10th Birthday Lytham St Annes
- 9 Belles and Broomsticks Liberation Day Various locations in Guernsey with Hammersmith Morris
- 16 Westmorland Step and Garland with Bobbins & Reelers
- 22 Owlswick Morris at Appletreewick
- 29 Shrewsbury Morris - Shrewsbury Morris Weekend in Shrewsbury with guest teams
- 30-31 Southsea Belles - Southsea Belles 21st Birthday Southsea and Portsmouth Dockyard
- JUNE 13** Hereburg Morris - Harbury Carnival "Harbury, Warks"
- 13 Owlswick Morris - Owlswick Day of Dance Stoney Stratford
- 14 Swanage Bay Morris - Wimborne Folk Festival Wimborne (1st Display for 90% of Children)
- 19 Owlswick Morris - LagaBag W/E of Dance at Tangham Suffolk
- 21 Mythago - Summer Solstice Cissbury Ring, W. Sussex
- 21 Sompting Village Morris - Summer Solstice Highdown Hill, Worthing, at 1930 meet at Spotted Cow, Angmoring
- 27 Fylde Coast Cloggers - Lytham Club Day Lytham St Annes
- JULY 1** Hereburg Morris - Rose & Crown Warwick - with Coventry Mummers
- 6 Three Shires Morris - Harthill Well Dressing Harthill, Derbys
- 6 Hereburg Morris - Royal Show, Stoneleigh
- 10 Fylde Coast Cloggers - Fylde Coast Cloggers W/E of dance in Lytham & Blackpool
- 25 Hereburg Morris - Warwick Folk Festival
- 26 Swanage Bay Morris - Dorset Buttons 10th Anniversary Poole Quay
- AUGUST 1** Poacher Morris - Radio Lincs Family Fun w/e Live Ents + Craft Fairs 15
- Owlswick Morris - Sarvar Int Festival "Sarvar, Hungary"
- 27 Owlswick Morris - Towersey Village Festival "Towersey, Oxon" with Allmoge Gillet

## NOTICEBOARD

### Merrydowners Morris

#### OUR ACCORDIANIST NEEDS COMPANY!

To be blunt we are in need! We have a fine accordianist who has stood by us (and with us) for several years- but he is alone and lonely most of the time. Occasionally he is joined by a lady fiddle player, but not regularly. Our accordianist needs company - but this is not quite a lonely hearts ad. (he's married)!

We seek further musicians, especially an accordianist, but would like to meet any accordianist, fiddle players, whistle players, bass drummers etc. who would like to meet new partners with long term friendships in mind. We are a daft bunch, but we try hard.

Nine dancers and musicians meet reasonably regularly in North Harrow for rehearsals on Sunday afternoons. Performances are generally around Harrow from Spring to Autumn. If you are interested please contact Barry Simper on 0181 868 5378 evenings & weekends.

### Calling All North West Team Leaders

- How do you get new dances for your repertoire?
- Do you write down the notation of new dances which you create?
- Is there a need for a central resource of NW dances or do you have your own network/mafia for passing things on?
- If you are doing research, let me know, maybe we should publish it.
- Finally, if I get requests for help or information to whom should I pass them on?

Please send information on any or all these to:  
Rhian Collinson, Morris Federation Notation Officer, 61 Hillside Avenue  
Canterbury, Kent, CT2 8HA.  
rhian@hillside.co.uk

### Attention all teachers and learners of Morris

As part of an on-going project into how to people can best learn to dance I would very much like to here your experiences and views. In the future we hope to use this information to develop material for use by Morris teachers. I am particularly keen to hear from people who are reasonably new to dancing.

#### For example:

- how were you taught basic steps and figures?
- was there anything in the early teaching that you found either particularly helpful or particularly unhelpful?

Please don't just confine yourself to these questions, if you think it might be relevant.

Please send information to:  
Rhian Collinson, Morris Federation Notation Officer 61 Hillside Avenue Canterbury, Kent, CT2 8HA.  
rhian@hillside.co.uk

### Sidmouth Jig Competition

This will be held as usual on the Sunday but the venue has been returned to the Manor Pavilion. The entry form will have the layout/dimensions of the stage marked on it, so that competitors can get a chance to check their jig out before they get there!

Forms with further details can be obtained from

Tracey Manning, The Bungalow, Ewell Farm, Graveney Road, Faversham, Kent. ME13 8UP.

Telephone 01795 530335



## NOTICEBOARD

### Morris Federation Internet Change Of Address

We have changed pages. You can now find the Morris Federation Website on

<http://home.clara.net/krt/homepage.htm>

Kevin Taylor is the person who manages the web site, and you can contact him on

[mf@krt.clara.net](mailto:mf@krt.clara.net)

to link your teams website, or to pass on information about big morris events that you are organising (no local pub tours please)!

### Clogs Please

If anyone has any childrens clogs for sale size 12 or 13 I would be very pleased to hear from you as Standon Green junior side find it hard to keep pace with steadily growing feet!

Please contact:  
Rachel Pinkney  
(please see back cover for address)



You may recall the article in the last issue from Barley Brigg, about their visit to Brittany. Unfortunately I was unable to include a photograph of them at the time, but feel that it is not too late to bring you this, and finally put the finishing touches to the article.... Thanks Barley Brigg!!!!





# Publicity, Morris and May Day Revels

What are you doing this MayDay. For many teams it is the start of their public dancing season, so how are you going to approach publicising it? For some teams, part of what they do on MayDay is a private matter - for themselves and no one else. For others it's a chance to burst out onto the world and share what they have been spending all winter practising. Its a good time for the public to see the Morris in its glory at a time traditionally associated with celebration. More important is the public seeing how you enjoy it, because that is what will attract new members in the sense of fun and friendship you display within the team and between team members.

Last year there was the General Election to link to. Many teams were successful in getting coverage from their local press and local TV stations. Hereburgh Morris not only got on both ITV and BBC Midlands News, they made it to Newsround and the BBC Six O'Clock National News. It even got onto CBC Newsworld, and seen around the world. Obviously not every team is going to reach the global news, but with some preparation your dancing can reach a bigger audience and make some impact. Over the past year there have been workshops and articles on this- here is a compilation of some of those ideas.

## 1. Press Release

Take some time to prepare a press release, and most of the hard work will be done.

This should include:

- Who you are
- What it is you are doing
- When it is you are doing it ( include date and time)
- Where it is that you are doing it ( particularly if it is a well known land mark, place of historical significance, or place of natural beauty which is an additional inducement for photos or film)
- Why it is you are doing it
- Why other people might be interested in knowing about it ( this is the hook or the angle that the media might want to take)
- Who the media can contact for further details

It shouldn't be longer than one side of A4, and should be sent out at least two weeks ahead. Then follow it up with a phone call a week later.

Places to send it to can include local newspapers and local TV stations. Try, if you can, to cultivate a local reporter so that you can provide them with fillers at a later date (sometimes it can be hard finding enough local news, and if a reporter is short for a story it can be useful to have a local group who are doing things that can then be turned into an angle for a story). If it's a big event then send it to the national newspapers or BBC and ITV . If you think that you have an angle that a particular TV programme might be interested in, try telling them about it. Check both the ITV and BBC Internet sites, and e -mail the producers direct.

And if you do get onto TV - don't forget to record it and send a copy to me for the Morris Federation Video Archive.

(continued on page 16)



# **PUBLICITY, MORRIS AND MAY DAY REVELS**

## 2. Publicity Handouts

This can take different forms

Side Publicity leaflets

- giving details of the side, how to contact, and where ( if you are very organised) they are likely to be seen during the season

Event Publicity leaflets

- giving most of the information already in your press release

Business cards

- with name of team, a contact and a one liner summing you up ( these can be bought cheaply from machines at £ for 50)

Posters

- with name of team, contact and plenty of room to describe date, time, place and nature of event!

## 3. Local Tourist Trade

It can be easy to overlook this, but it is a good source of publicity (and a sound argument for getting funding from the local Arts Council, Chamber of Commerce etc in that you are contributing to the local tourist industry).

Try sending information to

local tourist office/information bureau

local council information offices /libraries

local hotels/bed and breakfast

If you are organising an event like MayDay or a Day of Dance, give the tourist information office and local information office as much notice as possible as they may want to include it in their own information sheets. In particular, if you have a good photographer in the team or know a professional photographer who is familiar with your dancing, its worth asking them to take some shots of your event. This can then be used for publicity purposes, and you might find some local postcard company willing to incorporate them into their local scenes catalogue.

## 4. Using the Internet

If you have your own web site for your team - use it as a way to give information about your activities. In particular, make sure that your local media and tourist information office know where it is and how they can link to it. They might find it a quick way of accessing the information they need at short notice!

If it is a big event , then also consider putting something on the Morris Federation Pages on the Internet as these will also be available to the English Tourist Board for general coverage of the Morris.

So, time to get busy and making a difference to your publicity this year!

**Janet Dowling**

# **MayDay, the Morris and the Internet**

## **\* \* \* URGENT \* \* \***

As MayDay approaches, we would like to repeat the exercise we did last year to collect information about teams dancing out on MayDay itself. We are planning to put the information on the Morris Federation web pages, and then ensure that the English Tourist Board are aware of the listing so that they can access it when they get queries about Morris Dancers. We assume that teams will make their own local arrangements about publicising their own MayDay events ( see Publicity, Morris and MayDay Revels in this issue).

Please send me the following information as soon as possible (by the end of March at the latest) if you are planning to dance on MayDay

Name of team

Style of dance ( cotswold, north west etc)

Town and County team are based in

Contact name with phone, e-mail and or fax number (where available)

Web site page address (if you have one)

If there is anything particular to add ( eg Milkmaids Garland, first outing of Junior team, specific characters, with other teams etc)

If you are dancing at dawn please state time,

place (with grid reference if possible if it's in the country and obscure)

If you are dancing later in the day

time you expect to be out dancing ( eg 10am to 4 pm)

general area you expect to be in (eg village of Islington)

I need this information by the end of March as we have to collate it and set up the page. But the sooner you send it the better.

Either write to me (as per back page of newsletter) or e - mail me on [JADowling@aol.com](mailto:JADowling@aol.com).

### **Morris and the National Curriculum**

In amongst all the excitement for MayDay, don't forget the BBC schools programme will be broadcast on Wednesday 6th May BBC2 at 11am, and repeated on Friday 19th June at 10.50am.

The programme shows Headington demonstrating their Beansetting dance, and is intercut with demonstrations of the figures by other dance teams. The programme was recorded last July, and the teams from the Morris Federation were Long Itchington, Ditchling, Kintbury May Maids and Merrylands Junior School Morris. The preview copy has now been seen by several people who all feel that it shows a balanced first introduction to Morris Dancing.

It may now be timely for some teams to consider how they can approach local schools to develop the morris theme further - for example offering to run a Saturday morning workshop, or after school programme. Let us know how you approach it.

**Janet Dowling**

# Films, TV and Videotape

Has anyone noticed that the Morris is creeping into the background of several films and TV programmes just lately. The film *The Full Monty* in its opening sequence shows a morris team dancing (admittedly 25 years ago), and there is a new film due out which also features a Morris Team (it's called something like *Watch That Man-* (sorry I can't find the notes I made).



Will you admit to watching the *Generation Game* last Autumn to see Hammersmith Morris dancing as one of the turns, with Jim Davidson spending the rest of the show in Hammersmith Kit. He must have liked them as they turned up again in the same programme in February in a custard pie fight with some ballroom dancers (I am told that Hammersmith came off worse). And in the sketch in the haunted house (in another edition of the *Generation Game*) when they were asking what was the ultimate horror that could possibly come out of the dungeon from hell, who emerged from behind the locked door - yes Hammersmith Morris.

The Morris was also featured in a BBC programme on *Canterbury Cathedral* (although some people did not feel that was too positive as it appeared to state that Morris had and continued to have pagan roots)

I have also been sent copies of interviews in which people have been featured on local TV programmes. Carlisle had a whole programme about their exchange trip with a French folk dance group, which contrasted how folk dance was perceived in the respective countries. And Hereburgh Morris have sent the compilation of their *MayDay* coverage in 1997 which went

global. And of course there is the BBC Schools video (see other article).

Tony Forster of Yaxley Morris (I know that they are Open Morris but we do talk!) also sent a video of an interview that was run by the local TV station looking at Morris dancing, and gave a very well balanced presentation on the male/female/mixed teams issue and involving three local teams. (And worth looking at for how it can be done in a useful and constructive way).

And finally there have been several radio interviews with Morris Dancers which people have sent including *Ashleys Rise*, *New Esperance* and *Stroud*.

All the above are going into the video archive.

I have also been asked if there are any tapes of Morris Dancers that people coming to this country could buy as a souvenir. At the moment I point them towards JKL at Sidmouth but there is obviously a market here (anyone with any suggestions?).

So what does this show?

That there is a lot of interest in the Morris as something that represents Englishness, as a feature of what local people are doing and contributing towards the tourist industry, and local teams need to be alert to opportunities to develop this. Some teams might not be interested in doing this, but other teams may. If there are teams actively pursuing this, please let us know.

What ever you do, please make sure that there is a recording done of it so that others teams can be aware of the potential and learn from it. Send a copy to the Morris Federation Video Archive.

**Janet Dowling**

# **DACRE MORRIS**

## **ARTS FOR EVERYONE WORKSHOP REPORT**

Dacre Morris ran a day of free workshops and evening ceilidh last October funded by the Arts for Everyone Express (A4E) scheme. This report describes how we planned and organised it; it might be helpful to others organising a similar event.

### **Planning**

We first heard about A4E in about November 1996. There was not much information about it and at first we wondered if we would be able to apply for a grant to help pay for our practice hall. We sent for the application and once that arrived it became clear that you actually had to do something for your money! We came up with the idea of workshops in order to publicise the team and also to try and attract new members. We decided that we wanted to make it a local event, based in the community with local experts leading the sessions.

We had to work out a budget as part of our application. This was actually quite informative as I think that many traditional or folk events are underfunded because people are so generous of their time and are often willing to do things for a low fee or for no fee at all. I worked out fees based on Musicians' Union rates for the musicians and something similar for the workshop leaders. The major items on the budget were fees for workshop leaders and musicians, hire of the hall, fee for the band for the evening ceilidh and publicity.

The first round of applications under A4E had to be submitted by the end of January 1997 so it was quite a rush thinking about what we wanted to do, costing it and then writing out the application. I also managed to go to an advisory meeting organised by the London Arts Board for Lewisham Arts Service at a school in Lewisham in January on what must have been the foggiest night of the year! It was worth attending as I made a couple of useful contacts there as well as picking up advice on completion of the form.



Once we'd returned the form, we had to wait until the end of April for the result. We then received a letter saying that we had been successful and would receive the full amount and also a rather forbidding pack of information about dealing with the press. Apparently, we would be bombarded by ruthless reporters demanding to know why we were wasting public money on fripperies such as dance - it never happened! I was quite looking forward to being doorstepped by seedy hacks.

### **Advance Publicity**

In early May 1997, I sent off a selection of press releases to local newspapers and the council-run newspapers as well as English Dance & Song and the magazines of more mainstream dance organisations such as the Foundation for Community Dance and Dance UK. The local papers gave us some coverage, English Dance & Song put in a small item (I just about caught their deadline), but the others did not use our information.

### **Booking the workshop leaders and the band**

I got in touch with our local experts and started booking the workshop leaders. The response was thrilling, people were delighted to be asked and even more delighted that they would be paid! I was also contacted direct by people keen to run a workshop.

Some workshop leaders came with their own musicians, but our 'Director of Music' for the event, Doug Adams of Blackheath Morris, had overall responsibility for organising the musicians, filling in any gaps and winking musicians out of the pub after lunch.

Around the same time I was investigating a suitable hall for the day. We had decided that it would be in Lewisham or Greenwich and that it had to be accessible by public transport but also with some car parking. Unfortunately halls in Lewisham are very expensive especially in the 'posh' parts like Blackheath - Blackheath Concert

# DACRE MORRIS

Halls charge 1,000 for just the evening for their Great Hall!

Greenwich has a selection of community centres which are much more affordable. We chose one called Mycenae House in the end and booked two halls for the day and the larger of the two for the evening. They also provided a paybar and food for sale at lunchtime, which is a big help if you are running an event like this.

## Publicity

We had decided to allocate a significant chunk of the money to good quality posters and leaflets as we felt that this would be the key to attracting participants. We gave some thought to our market and I decided that we needed to do two basic versions of the publicity - one for folkie types who would understand what was on offer and another version for 'the public' to whom we had to sell the event as well as get across the facts that it would be fun, it wouldn't be difficult, everyone was welcome and it was free!



I did some photocopied fliers, as advance publicity, aimed at the folkie section of our market so that I could press them on people at music sessions and festivals over the summer but most of our publicity budget went into the glossy version for the public. This was really the only area where we had problems. Everything seemed to be in hand with the printing until we got to the end of August and I felt that we should be starting to distribute the leaflets. We then found that the printers were having all sorts of problems scanning in the A4E logo. This caused an unbelievably frustrating delay of three weeks during which time I went quietly mad.

By now it was mid-September with only a couple of weeks to go and so I did some new, emergency photocopied fliers so that I could blitz the local area with information. I had previously researched lists of places and organisations who might be interested and these seemed to split into four main groups:

1. 'official' organisations to whom I would post information. These included such bodies as the local stage and dance schools, Lewisham Arts Service, Lewisham Irish Centre, Greenwich Dance Agency.

2. Greenwich and Lewisham schools who both have their own internal mailing system available for a small fee,

3. Morris teams whose addresses I got from the MF members' list (hooray for the Fed) with a couple from the Morris Ring members' list on the internet,

4. places where I would deliver information personally, mostly community centres and libraries. It is often better to go and see someone in these organisations as you can often put leaflets straight on their publicity rack rather than wondering whether they have been thrown away - in fact a lot of the people who attended said that they had seen the information in a library.

The final publicity efforts in the last couple of weeks involved some more press releases to the local press. The response was disappointing with a small paragraph in one local and nothing in the others. We did get a larger piece in English Dance & Song and the Morris Federation Newsletter but these were quite close to the event.

I also put a message on the Morris Dance Discussion List (MDDL) on the Internet and I finally got my personal web page up and running on the Internet with all the information about a week before (1).

## The Day of Workshops

I arrived at the hall early and put up signs, posters and some displays of general Morris-related publicity and interesting photographs. I also set up a video as we had borrowed some videos from the Vaughan Williams library and these were very popular. At 10.55am we were all waiting apprehensively wondering if anyone was going to turn up but at 11.05am the hall was humming with people!

We gave participants a programme and questionnaire as they arrived. The questionnaire was based on a sample questionnaire from the Arts Council (2), suitably amended. We wanted to collect some information in this way so that we could find out which publicity methods had worked, what people thought of the day and also to get some contact names and addresses in case we decided to organise another similar event.

# DACRE MORRIS

As an attraction between the end of the workshops and the beginning of the evening ceilidh we were lucky to have Roy Judge, who lives near me, giving a talk about the Lichfield manuscripts. This was very well received and it wasn't just morris people in the audience. The evening ceilidh was great fun as I am sure anyone who has ever listened or danced to the Committee Band will confirm.

## Our conclusions

The general feeling of the team was that we all enjoyed the day and we thought it was worth doing. Those who came appeared to enjoy it, the comments on the questionnaires were very favourable and we felt that there was obviously a demand for days like this. As for finding new members? Well, Greenwich Morris got one and we got one, so that was worthwhile. We hope we left those attending, who did not want to dance on a regular basis, with the feeling that this was something which was enjoyable and they might want to try again. We would certainly like to try it again, but we would need some funding, so we are hoping that A4E will run again.

## References:

1. <http://www.gre.ac.uk/~cs02/dance.htm>
2. Verwey, P. Sample audience survey questions, Arts Council of England, 1993.  
28 January 1998  
g:sarah\dacre\a4erep.doc

Sarah Crofts



# Background to "Resolutions" about AGM dancing

One of the items which raised some discussion at the AGM was the issue of dancing sets with members in various kits, belonging to two or more teams - i.e. effectively scratch teams who dance at the AGM dance display. There were strong feelings on both sides and it may be worth reminding people why the Resolutions were taken - see Members Manual appendix, sheet dated 1980 [- yes, they have been in existence all that time] - to ask members not to follow certain practices at the AGM. This does not preclude you doing them at your own events.

When the (Women's) Morris Federation was fairly new, there was some antagonism to women's morris and possibly the feeling that they were not taking it seriously, couldn't do it as well as the men, didn't look right etc. etc. To this end, some sort of policy was evolved to try to ensure that at least on the Federation's big day, we could put on a show which would not be criticised and audiences would not be disappointed. As such, it was felt that if people got together without prior rehearsal to dance then it might not be very successful or coherent - styles tend to differ. Equally, to suddenly "borrow" a musician for whatever reason may lead to confusion when they start to play a different version of "Jockey" or "Cuckoos Nest" from the one you meant. The result is at best not a good performance and at worst could be a complete shambles (as someone who has been around since 1975 i.e. the very early days - I can assure you there have been some of these!). So - that's a potted background to the Resolutions aspect - other folks may wish to write in prior to the AGM with their views - but otherwise it will be raised then.

Beth

# BELFAGAN WOMENS MORRIS

Belfagan Womens Morris are based in Cockermouth, a thriving side with around 18 dancers, including the four new dancers and 5 musicians. They practice weekly in the winter, and dance out weekly from May - September at local pubs in the Lake District and West Cumbria, they also dance at many local events throughout the summer. Sponsored by Jennings of Cockermouth, the local brewery, Belfagan also perform at special brewery events and feature in their publicity. They have kindly sent us this poem, composed by one of their musicians:

## The New Girls

Gilli, Jenny, Joan & Joyce  
Cried together with one voice,  
"Do our lifestyles need enhancing?  
Shall we take up morris dancing?  
What we want is something pagan:  
Lets all go and join Belfagan!"

Gilli, Jenny, Joyce & Joan  
Rushed toward the nearest phone:  
To learn the dances was their aim,  
And on Monday night they came,  
Enthusistic every one,  
Keen to take part in the fun.

Gilli, Joan, Joyce & Jenny  
Soon learned the steps - there aren't many!  
Never girls to say "I can't",  
They soon discovered how to rant.  
Up and down the hill they prance,  
Learning how to morris dance.



Jenny, Joan, Joyce and Gilli  
Do not think that dancing's silly.  
Now they're ordering their frocks  
And blouses, clogs and little socks.  
Soon dancing out will be their fate,  
In summer nineteen ninety-eight.

Now in the troupe there's seven - they  
They all have names that start with "J".  
Jan and Jackie were before  
And Jennifer - and Joan makes four  
With Joyce and Jilly, Jenny too-  
I really think that that will do!

Alison Vere McGurk  
November 1997



# Morris and Younger People Survey

There has been an excellent response to this survey so far and I am still in the process of collating the results with responses from both Open Morris and the Morris Federation. No one has responded from the Morris Ring. Twenty one teams report having a dancing set of people under 18, with several school teams having written in reporting that they have 20 or so dancers in their teams all under 11.

The breakdown so far is-

Style /Area of England	Rapper	Border	Cotswold	NW	Step	Long Sword	Total
North	2		1	1			4
Midlands	1	2	2	3	1	1	10
S E		1	2	3			6
SW				1			1
	3	3	5	8	1	1	21

Forty other teams reported having 5 or less younger people (under 18) in the teams. Several people stated that they felt it would be useful if their younger team members could meet others in the local area - both as a way of increasing the social aspect of the morris for them, but also so that they knew that they were not alone. One respondent described how the 15 year old who danced with their team chewed gum, dyed his hair and left his shirt hanging out as he danced as a way of still dancing but responding to the hassle of his friends.

But I know that this is not all of the teams with younger people!! I have at times met teams with mainly younger dancers, and I know that they have not responded. Equally people have contacted me to ask did I want to know about the team that runs at their local school. So there are more out there!!

One outcome of the survey will be to compile a directory of teams that can field a dancing set of under 18 year olds. I have already been approached by folk festival organisers and a TV company looking for junior teams, and have been able to pass on some contacts. Similarly, if there is sufficient interest there could be some regionally based workshops for younger people wanting to learn more, and develop their techniques. So there is lots of potential!

An other outcome of the survey will be to identify the some of the work that teams are doing with local schools and youth groups. In a later edition of the newsletter I hope that some of them will write about the sorts of things that they have been doing, how they went about it, and lessons they have learnt as a result so that other teams can take account of it and see if they can apply it in their areas.

So what happens now ? Well not much until we hear from more people who we know are out there and probably others we don't know about. As I have said , there are still teams that have not responded or who have not passed the form on to other teams with younger people who are not in the Morris organisations. For purposes of collating the directory, please complete the form as soon as possible, and return it to me .If you have lost the form ring me anyway!

Many thanks for your help.

**Janet Dowling.**



Please contact:

Jim Clarke,  
Redworms,  
Helperthorpe,  
Malton,  
North Yorkshire,  
YO17 8TQ

Tel 01944 738422

## Scarborough Fayre Traditional English Morris Dance Festival 1999.

Dear friends,

Yes- Morris 99 is still going to happen! Despite the sad and untimely death of Gordon Crowther we are still proposing to go ahead with a nine day Morris Festival in celebration of English music and dance, 28th May-6th June 1999. The M team now consists of Shirley Doyle, Jim Clarke, Jenny Clarke and Jim McCaFFery.

We have the whole of the Spa complex in Scarborough for the duration of the festival which also comes with the support of Scarborough Borough Council. Please give us **YOUR** support!

The new contact is Jim Clarke (address above) and we hope shortly to have an E-mail address...

Morris 99 is a registered company limited by guarantee, and has now been granted charitable status, which means we won't be retiring on the profits- should there be any!

The aim of the M team remains to provide the friendliest possible atmosphere in which to come and meet dancers and musicians from all over the world with a common interest in English music and dance. Individuals as well as whole sides are welcome, scratch sides will be available. Meet old friends and make new ones!

Funding permitting we hope to provide workshops on all aspects of Morris in all traditions and for a variety of musical instruments, dance venues both by the sea and inland, ceilidhs, folk concerts, craft fair, family entertainments, children's events, foreign dance teams, camping and buses from campsites to venues. We hope to make this an historic event!

Come to the longest Morris Festival this millenium!

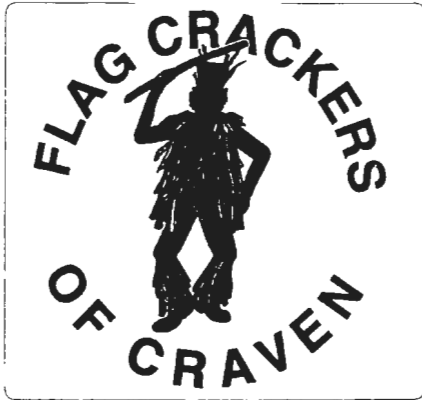
Payment for the full festival before 31st October is £99.00 . From 1st November charges will rise.

**Love from the M Team.**

Jenny Clarke has asked me to point out that whilst this festival is aimed specifically at English music and dance, there will be 'guest' events from other parts of the Country. However if you have any ideas or preferences for elements which you would like included in the festival the M team would welcome your input, so please get in touch with them.

Jude

# Flagcrackers of Craven Millenium Celebration Update



Because so much money has been committed to the Greenwich project, there remained a meagre twenty million pounds to fund other Millenium projects nationwide. As a result, all lottery groups, together with The Millenium Experience have contributed to a new fund, creating a grand total of one hundred million pounds to be awarded to groups from all over the country. However, this means submitting fresh bids, ( you may recall that our bid was previously submitted last year). The new bid papers will not be available until May, but we have registered for them. There are also changes in working procedures, to the extent that we will now have to work in partnership with The Millenium Experience and Yorkshire and

Humberside Arts; and to date we are not aware of **how** they will wish to proceed.

Inspite of these changes, we intend to proceed with our bid for a grant, even though time is ebbing away. Should we be unsuccessful, the plan is to look at continuing, but on the basis of a paid event for four days.

We will of course keep you up to date with any further news!

Dick Taylor

## AGM Update

Plans are well in hand for this years AGM in North Yorkshire, so here's a sneak preview to whet your appetite:

The Band for the Saturday night Ceilidh is **Peeping Tom**, with caller **Martin Harvey**, and a **Chinese Circus** for the cabaret spot.

Saturday will include tours of Dales villages by coach, (no longer than 20 minutes on the coach between spots), and a massed stand to end the day, near to the base camp, plus **Good Local Ales!!**

The school where we will be based is well equipped with hot showers etc; and don't worry about arriving late on Friday night as you will be assured of hot soup and a welcoming committee whenever you get there.

Invitations will be posted in the next couple of weeks, if for any reason your side has not received its invitation by mid April, please contact the Federation Secretary Beth Neil, who will have extra copies to send out to you.

So, we'll look forward to seeing you in September,

Dick Taylor



**NOTE  
CHANGE  
OF  
DATE!!  
5-7 JUNE**

# MORRIS COAST MORRIS

Howard Marsh  
36 Royal Avenue  
SCARBOROUGH  
North Yorkshire  
YO11 2LT

01723 - 379220

---

## SCARBOROUGH FAYRE MORRIS DANCE FESTIVAL 5-7 JUNE 1998

---

**Friday** Scalby Manor 5-star camping and caravan site opens at mid-day.

**Friday evening** **Reception** and session at the Rugby Club. Rosette pub for meals. Bar and food available

**Saturday tours** Town precincts and sea-front, Whitby, Robin Hood's Bay, Filey, etc.  
Return to campsite 5.00 pm for free tea and biscuits  
All will tour out of town morning or afternoon

**Saturday night**

<u>Workshop</u>	Spa ocean Room - Appalachian workshop	7.00
<u>Grand Ceilidh</u>	Spa Ocean Room with <b>Junction 24</b> Caller: <b>Brian Stone</b>	8.00 - 12.30
<u>Alternative Entertainment</u>	Spa Sun Court/Green Room <b>Boogie Woogie - with Bob Hall and Hilary Blythe</b>	9.30 - 11.30
<u>Musicians Sessions</u>	Promenade Lounge Mezzanine Bar	8.00 - 12.30

Intervals with Appalachian Dancers **One Step Beyond**

or you can dance with **SCRAGENZ** on the Spa Forecourt 8.00 pm onwards

**Sunday** Informal showcase dancing at the **Corner** venue from 10.00 am  
**Procession from Lifeboat House to Spa 12.45 pm**  
**Massed Dorset Reel on the beach followed by Auld Lang Syne**  
Free soft drinks and stick of Scarborough Rock  
Formal showcase - **Spa Suncourt 2.00 pm**

Buses shuttle to campsite. Last bus 4.30 pm

**Weekend includes:** **Transport; 5 star camping with supermarket, takeaway and 24 hour hot showers, breakfast available to purchase in marquee; Ceilidhs, entertainments etc.**

**Only £15.00 per adult.** Children under 14 free.  
**FOOD NOT PROVIDED**

Accommodation list also available, also some indoor camping.

*If your full team can't come, join the Scragenz scratch team*

# Who To Contact

## WHO TO CONTACT

ADDRESS - CHANGE OF BETH NEILL  
ADDRESSES - NOT IN MFBETH NEILL  
AGM - HOSTING JETHRO ANDERSON  
AGM - ORGANISATION JETHRO ANDERSON  
AGM BETH NEILL  
ARCHIVE GROUP LYNN ROGERS  
BOOK LOANS LYNN ROGERS  
CIOFF LYNN ROGERS  
(Dancing at overseas folk festivals)  
Derek Schofield  
EVENTS JETHRO ANDERSON  
INTERNET KEVIN TAYLOR  
INSURANCE RACHEL PINKNEY  
MORRIS ARCHIVE GROUP LYNN ROGERS  
MORRIS CONFERENCE LYNN ROGERS  
MORRIS PUBLICATION GROUP JUDI  
NANCARROW  
NEW ADDRESS - YOURS BETH NEILL  
NEWSLETTER JUDI NANCARROW  
NOTATION GROUP RHIAN COLLINSON  
NOTATION RHIAN COLLINSON  
PHOTOGRAPHS JANET DOWLING  
PUBLICITY JANET DOWLING  
PUBLICITY IDEAS JANET DOWLING  
PUBLIC RELATIONS JANET DOWLING  
SHOP RACHEL PINKNEY  
SCRAP BOOKS JANET DOWLING  
SUBSCRIPTIONS RACHEL PINKNEY  
VIDEOS - SALE OR HIRE SALLY WEARING  
WORKSHOPS JETHRO ANDERSON

Sue Swift TEL: 0116-2712587

Sally Wearing TEL:01203-712548

Derek Schofield TEL: 01270-663041

Kevin Taylor TEL: 01403-256979  
EMail mf@krt.clara.net

Contributions to the Newsletter are always welcome. To help these are some guidelines to make your contribution easier to produce and the Editors life easier.

Contributions on disk or in hard copy are welcome. Hand-written MUST be legible. ALL CONTRIBUTIONS MUST REACH THE EDITOR BY THE COPY DATE

DISK 3.5 or 5.25 - any density OPERATING

SYSTEM DOS format

FORMAT Textfile / ASCII, WordPerfect5.1

STYLE Times Roman 12  
No indents to paragraphs  
No tabs or indents if possible  
Headings in capitals and bold  
Sub headings in lower case,  
underlined 2 spaces after a full  
stop Morris and Morris styles  
with a capital letter

BOOK/MAGAZINE TITLE Italics, Times  
Roman 12

If in doubt please just send the text. It is much easier for me to put the house style onto your text than have to undo your style before doing this.

HARD COPY Double spaced (its easier to read)

ADVERTS Camera ready copy is ideal (ie.how you want it to appear) or we can set it up for you

INSERTS A4 size, camera ready copy

## GUIDE FOR CONTRIBUTORS

# The Morris Federation 1998

## 1. PRESIDENT

Janet Dowling  
47 Chestnut Avenue  
Ewell  
Surrey KT19 0SY  
TEL: 0181-393-5370  
JADowling@aol.com

## 5. NEWSLETTER EDITOR

Judi Nancarrow  
43 Station Road  
Foulridge, Colne  
Lancashire BB8 7LB  
TEL: 01282 862331

## 2. SECRETARY

Beth Neil  
27 Nortoft Road  
Chalfont St Peter  
Bucks  
TEL: 01494 871465

## 6. TREASURER

Rachel Pinkney  
15 High Street  
Standon, WERE  
Herts, SG11 1LA  
TEL: 01920 821694

## 3. TECHNICAL OFFICER (Notation)

Rhian Collinson  
61 Hillside Avenue  
Canterbury  
Kent CT2 8HA  
TEL: 01227 761824

## 7. TECHNICAL OFFICER (Archives)

Lynn Rogers  
4 Drift Way  
Cirencester  
Glos GL7 1WF  
TEL: 01285 650679

## 4. EVENTS OFFICER

Jethro Anderson  
51 Bishop Road  
Bishopston  
Bristol BS7 8LS  
TEL: 0117 9425182



Morris Federation & Internet

<http://home.clara.net/krt/homepage.htm>

All known Morris related pages :

<http://web.syr.edu/~rsholmes/morris/rich/otherwww.html>

Morris Federation Spring Newsletter