

*The Morris Federation*



**Newsletter**  
**Summer 2000**

# 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 eirculars 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 Newsletter Editor.

# Contents

|                                       |    |
|---------------------------------------|----|
| Presidents Prologue                   | 4  |
| Financial Services                    | 5  |
| Editorial                             | 5  |
| Notation                              | 6  |
| Black Prince Festival                 | 8  |
| Amphill Sunrise                       | 9  |
| Dawn                                  | 10 |
| Six Person North West                 | 11 |
| Devon Morris 2000                     | 12 |
| International Pipe & Tabor Festival   | 13 |
| Key Figures in the Morris Cecil Sharp | 14 |
| Noticeboard                           | 17 |
| Hong Kong Morris in Prague            | 18 |
| Tanglefoot Appalachian in Pikeville   | 20 |
| Tormohun Birthday 2000                | 20 |
| Events Officer                        | 23 |
| Morris & the Media                    | 25 |
| Goods List                            | 26 |

## Enclosures

Diary Sheet  
Summary Sheet  
AGM Booking Form  
Directory 2000

# PRESIDENT'S PROLOGUE

**A**t last the dancing season has really commenced in earnest and I hope that it will be a very successful one. The first weekend in May was truly a busy one down south and I am sure that this was the case all over the country. No doubt you had the same difficulty as we had in Kent and Sussex in trying to decide which festival to go to. Our choice was Rochester Sweeps Festival, Jack in the Green in Hastings and the Eastbourne International Folk Festival all within 60 miles of each other. And there were of course many local events to decide between.

Prior to May Day was Easter and in one of their three reunions per year, Hong Kong Morris went on tour to Prague and this is reported elsewhere in this Newsletter. The whole idea of an overseas tour is not only to enjoy yourself but also to forge overseas links and to promote an English dance form - The Morris.

It will be interesting to hear the experience of other sides that have arranged overseas tours and the support that they may or may not have received from the British Council. My own experience has been disappointing and in three overseas trips and performances that I have been involved in, only one received positive support from the British Council. In Prague the British Council declined to support or even publicise the fact that a large Morris side was to tour the City. It was left to the Czech radio and television to do the running and I am taking this issue up the British Council in due course. Before doing so I would welcome hearing from any side who has been overseas and what support and encouragement that they received

Since our last Newsletter I have made contact and met the new Chief Executive of the EFDSS,

Phil Wilson who has just returned from Australia where he was the Australian Folk Festival Director for many years. Yes, he is a Morris dancer and I believe is keen to support any organisation that performs and promotes the Morris. It is one of my aims to improve the relationship with the EFDSS and I hope that we will be able to work together to promote a closer working relationship between us.

You may have seen short article in the Independent just before May Day which covered an interview that our Secretary, Fee Lock gave. The report was constructive and to the point and I hope that this is a turning point for the Morris in the media.

## THE DOME.

**A**t last we have an arrangement with the Dome and the first Morris performance is due to take place by The Morris Ring at the end of May. The final arrangement is that there will be Morris dancing on the last weekend of every month until the end of October and the weekends have been divided between the Morris Federation, The Morris Ring and Open Morris in proportion to the respective number of sides in each. We have three weekends, in July, August and September. A total of 21 sides will take part and selection has been on the basis of your responses to Janet Dowlings' letter of 1 March and my later one. Allocation has been on a first come first served basis. We have now filled all slots. This will be a unique opportunity to promote the Morris in all its forms and I am sure will go a long way to dispelling the

media's perceived comic view of the tradition.

Finally, two things before signing off, I hope that you have in your diary the date of the Morris Federation AGM, 1 October 2000 – but do not forget it is the whole weekend and I know Ryknild Rabble have something special for the Federation. The second point is another of Ditchling Morris timely pointers for the season – 'There is always a beginning, a middle and an end to the Morris Dance'

I do hope that you all have a happy dancing season.

JOHN BACON

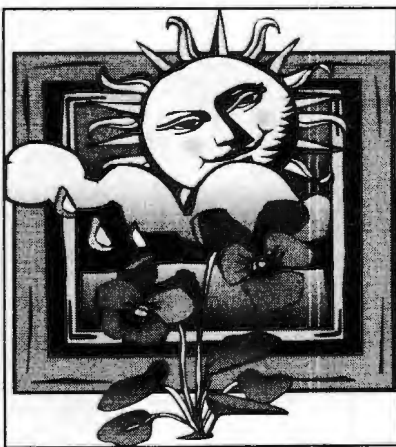
---

---

## FINANCIAL

Please note the pricing of bells has been revised, with effect from May 1st. We absorbed the price rise from the manufacturer last year, but cannot keep up with the increased postage costs. We now have just one price for each size which includes postage. This is the first increase since I took office five years ago.....not bad going. The new prices are all displayed on the goods list enclosed with this Newsletter.

RACHEL  
PINKNEY



## EDITORIAL

A very varied set of contributions this time, with a definite lean to the South West of the country. Thank you to all those from the Devon area for contributing so much. I hope you all enjoy reading the articles.

There are several May Day items which is nice, as so many of us were away taking part in the various celebrations going on. I was in Hastings this time, blessed for the most part with good weather, good dancing, and a thoroughly good time! Don't forget, it's never too late to write and let us know what you have been doing, or what you are about to do!

Rhian Collinson (Notation Officer) has some great summer bargains for you, including news of the video's of the Wantage weekends, contact her to place your orders.

We continue the occasional series of Key Figures in the Morris with an article by Derek Schofield about Cecil Sharp. If there is someone about whom you would like to write, as part of this series, then please, send it in.

Most importantly, there seem to be a lot of sides who have not yet rejoined, as you are out and about in the summer with other sides, please jog each others' memories about the state of your membership.

Lastly there has been some 'wonderful' press coverage of Morris recently.....what do you think? Write and let us know.

Copy date for the next newsletter will be 10th August. There's lots going on so write and tell us all about it!

JUDE BARRETT

# Notation

- Small amounts of notation can now be obtained free of charge on receipt of an sae.
- 1-4 sheets 26p sae
- 5-10 sheets 39p sae
- More than 10 requires individual negotiation.
- Trefor Owen's compilation of North West figures for 6 dancers 39p sae

Hurry While stocks last!!

## The Last Ever Roy Dommett Weekend, Wantage March 2000

Videos of this weekend are available for the bargain price of £7.50, (£5.00 for the last session) there is one for each session.

# Summer Bargains

- ◆ Wantage Videos
- ◆ Friday Evening- Adderbury with all the songs; Roy's talk and group discussion
- ◆ Saturday Morning- (a bit of Friday night); Prehistoric Maze; Stanton Harcourt; Longborough.
- ◆ Saturday Afternoon- Bideford; Ascot - under- Wychwood
- ◆ Sunday Morning- Ducklington; Roy's talk about music & dancing with other teams; the Nantgarw Dance
- ◆ Sunday Afternoon- Oddington (1 hour only)



Send an order to me, Rhian Collinson ( see back page for address) with your cheque, and I will pass on the request to Sally Wearing, who is the keeper and copier of videos.



# ARCHIVE

## **H**ave I been busy?

Have I been busy on your behalf? Well, not ever so, owing to work pressures. I have, however, got the archives in my possession and scanned through the contents. There are over 1300 items, starting with *England's Dances* by Douglas Kennedy (1949 edition). The contents include books, journals, audio tapes, photographs, scrapbooks and video tapes. I will take no credit for maintaining the video collection as Sally Wearing (illustrious ex-President) looks after all four shelves of them.

## **B**orrowing items

So, why bother with an archive and what can I do with it? Well, it is a communal resource for members of Federation teams. The Federation Committee has devised a system to allow more access than may have been available before. All items will be available for use by inspection where the archive is located (my place of work in Bedfordshire at present). This is pretty hopeless for teams in Yorkshire or Cornwall, so items can be borrowed by post, subject to their rarity or antiquity (qualities determined by my capricious decision-making). To discourage forgetfulness and encourage return of all items, a deposit of £10 per item will be requested (cheque to 'The Morris Federation' please). Postage to you of up to £2.00 will be covered by the MF, but you will be charged if over this. Photocopies of items or parts in the archive can also be supplied (subject to copyright) at as little cost as I can manage. The service is for members of current Federation teams only, so please identify your team when requesting items.

## **O**n-line searching?

Search for items via the Internet would be very handy. Please be patient though! So far, all 1319 items in the Archive have been entered on a rudimentary database. This is the first of several steps needed to make it more sophisticated and useful. More next time.

**Adrian Williams**

# BLACK PRINCE FESTIVAL

DENNIS HEARN



May day saw the celebration of Cornwall's 'Black Prince Festival' in the villages of Millbank, Cawsands and Kingsands. It celebrates the banishment of both winter and evil and is said to date back to the time of the Black Prince, the dastardly son of Edward III. The festival always features the Cock a Dayka (flower boat) 'Black

Reluctantly, the tired dancers and musicians headed to the Ship Inn for music singing and Newton Bushels performance of the Wyredale Greensleeves

A hot sun and a cooling breeze had made the Peninsula a perfect setting for the festival. Everyone had one thought- next year.....

Next year Venton House, home of the Squire of Millbrook will host the lunch break with the promise of free local cider for the dancers.....

Thank you to Tony Jab of Newton Bushel and Julian Kehler of Plymouth Morris for arranging the day.

*Heather & Gorse (below) Tony Jab (above)*

Prince'.

The day started at dawn of course, with the dancers dancing in their home towns. Rogers coach from Brixham picked up the dancers from Torquay, Newton Abbot and Plymouth and took them to Millbrook for the 10.30 start.

Headed by the Cocka Dayka, a 'chough' the Town Crier of Millbrook and the Portreeve of Newton Abbot, the dancers headed by Newton Bushel Morris Men processed through the village of Millbrook. The procession was punctuated by a series of dances throughout the village- the first step being at the Devon & Cornwall pub.

With a break for lunch at Kingsand's Ship Inn- Hicks was voted the best beer- the procession recommenced at Cawsands, again headed by the symbolic Cocka Dayka. Many stops, always at popular pubs show cased the dances and dancers of Newton Bushel Morris Men Heather and Gorse Clog, Tormohun Morris Plymouth Maids and Plymouth Morris Men. A final series of dances in Cawsands village square was followed by the ceremonious launch of the 'Black Prince', the symbolic Cocka Dayka. The launch was accompanied by the Black Prince Night Song.





## The Black Prince Night Song

*Now gather, all ye good people, to launch the Cocka Dayka;  
Summer's come today, and Winters gone away.*

*Bear the Balck Prince shoulder high,  
Decked with flowers in bright array,  
As we gladly make our way  
To the beach at Cawsan'.....*

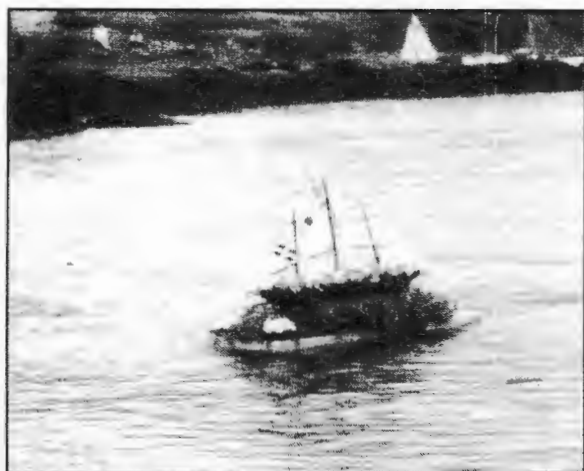
*Maids in white arrayed so fine,  
Dressed to welcome summer time,  
Walking down in cheerful line  
To the beach at Cawsan'.....*

*Welcome summer now in white,  
Black was winter's dreary night,  
Born away in ancient rite  
To the beach at Cawsan'.....*

*We have born the Black Prince round  
Through the village and the town  
Now this night we all go down*

### *Launching Song*

*Goodbye Winter! Sail Far away!  
Welcome Summer, Come again today.*



*The Cocka Dayka*

# AMPTHILL SUNRISE

Sunrise was greeted at Katherine's Cross, in Ampthill Park, by an audience of over 100, despite the thickness mist we have had in years (not ideal for clear photographs). The dancing was started promptly at 5:25 by Redbornstoke Morris and continued by Bedfordshire Lace. Redbornstoke initially danced their "Marston" winter tradition, in black kit, but changed into summer whites after a short play to welcome May. Dancing continued at the Old Sun, where our new hosts, Bev and Garry cooked over 150 breakfasts for dancers and audience.



David White, Squire of Redbornstoke Morris, toasting the May in Green Beer



Redbornstoke Morris with Bev, Garry & Slavey at their spiritual home in Ampthill after dancing in the sunrise on 1<sup>st</sup> May 2000-

# DAWN

BY CHRISTINA PRITCHARD

(WRITTEN FOR HASTINGS 1994)

The moon traced out her slow, silvery pathway  
Through the dark velvet of the night sky  
Bringing to life the dryads trapped within their trees.

Later came the rumbling thunder of distant drums  
Heard faintly through the pale blue pre-dawn,  
Bringing to life the Jack and the new birth of summer.

The dancers wended bleary-eyed to the castle  
Jangling, playing, banging, chattering  
Bringing to life the hope of a new year.

At last the suns' pink-orange fingers are seen  
Caressing the blue-green of the sea,  
Bringing to life the colours of nature once again

Ribbons, bells, sticks hankies, instruments, incense  
Offered up to the mother goddess  
Bringing to life the crops and repeating cycle

Sunlight coats the hills and covers the castle,  
As the revellers descend to eat,  
Bringing to life warmth and light for mankind's survival.

As the heavy cloak of silence falls, watch well,  
Now is the turn of the Little Folk  
Bringing to life customs and knowledge of a bygone age.

Beltane once more, the New Year is ushered in-  
Bright optimism, the earth rejoices,  
Bringing to life the mother from her long winter sleep.

Apollo surges brilliantly overhead  
Joining Diana in brief vigil.  
Bringing to life unknown and untouched universes.

Mere mortal man returns to his mundanities  
Yet, somewhere deep within, something dwells  
Bringing to life tremors of wonder, glimpses divine

# SIX PERSON NORTH-WEST?

**W**hy would you need building blocks for a six person North-West dance? Well for Wakefield Morris the answer lies in the "Autumn Doldrums" of 1997. The doldrums are what you get at the end of the summer season. The dancers who stayed on with the team to honour commitments have moved on to pastures new. The flood of recruits you worked throughout the season to get, simply have not appeared. Most of the current team have decided that a cold wet autumn night is better spent in front of the fire rather than in the practice hall. So there you are half an hour into the practice and there are six of you. Talk turns to dance outs when you only had six and adapted a traditional dance to suit the moment. "But what else could we do with six?" someone asks. For a moment the idea of learning to do a Cotswold dance hangs in the air, then we set about creating a six person North-West dance.

Trefor Owen, our first dance master, once commented that any dance would have a basic set of figures, stars, swings, back to back etc. So let's start from there. By the end of the first night we had a step-up and one figure worked out. The musicians, when they drifted in, had even found a tune. As the weeks passed the "new" dance grew as team members came up with ideas for more figures. Before long we had the basics of five or six figures.

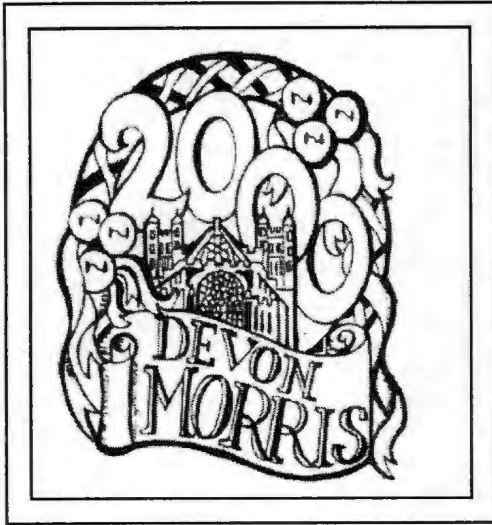
However, the dance still lacked a name. After all calling it "The New Dance" could be a bit limiting and figures called just "star" "chain" seemed a bit un-imaginative. So we thought a bit and decided that Horbury already had a few dances carrying its name so why not another. Since a lot of traditional dances came from church based festivals or groups why not use the church. Designed by John Carr, of Carr Lodge Polka fame and one of the curates had been the Rev. Sabine Gould what could be more rooted in folk tradition. So the "Horbury St. Peters" dance was christened. The figure names picked up church references, from bell ringing came the "changes" figure.

A figure doodled by someone near Christmas time using a Christmas tree shape became "steeple". Another figure created one sleepless night in a hotel by a dancer took as its theme the ringing of a bell. This figure gave us a double pun, since the women's side dances under the title of the "Ring O, Belles".

By Darlington Spring Thing of 1998 the dance was ready for its first public airing. During that summer it got honed into a performance standard dance. In 1999 we decided to add it to our showcase set for the Saltburn Folk Festival. This was such fun that we repeated the same set at Whitby a few weeks later. Then came that happy moment when the idea of the "Horbury Suite" was born. The other dances in the showcase were the Horbury Polka, from Trefor Owens days as dance master, and Stockmoor from John Earnshaws time in the job. So with three dances we covered most of the twenty one years of the teams history and two of the dance masters. The dances took traditional figures adapted to suit our own style and had a major input of new thinking. Most importantly they showed off the Horbury tradition of living evolving Morris and with Horbury St. Peters we had a dance written by the team as a group in which we take collective pride. Then there's Horbury Polka, Carr Lodge Polka and where did I last see the notes for the Horbury Rushcart?

So there you are we now have a six person dance. The autumn of 1999 found Wakefield looking at writing another dance, this time for eight dancers. It might be a while before we unveil the Cluntergate dance but keep an eye out for us, we always try to surprise! Oh and just a thought, in the last news letter someone said Wakefield "had a few six person dances". It might be that the evolving dance was seen on several occasions! Like Radio 2 "We're Different Every Time".

**Doug Bradshaw, Dance Master  
Wakefield Morris**



The rain finally stopped at 3.30 only to be replaced by a heavy mist from which was falling a very wet and persistent drizzle, so it was that dawn broke to herald the Devon Morris Day of Dance.

6.30 alarm, 7.00 feed the livestock (sheep & goats), was that a brightness in the east or just optimistic imagination? Back home for breakfast, The rain finally stopped beating against the bedroom window at about 3.30, the wind ceased howling, to finish loading the car, change and pick up the musician at 8.50 (oops, 5 minutes late) then it's onto the county town. At the outskirts of the city we spot a couple of the A3 size posters (coloured in by 7 & 8 year olds from the Woodlands School, to such a high standard, well done). Was that a Morris man standing at the side of the road, should we stop and pick him up, don't bother he's 1/4 mile back now, and probably waiting for somebody else. Drive into the grounds of Exeter Cathedral, hoping to avoid the thunderbolts, at least, which must be directed at those who transgress the 'no vehicles beyond this point' notice (we got away with it). Unload the car as quickly as possible including trapping fingers in folding chairs, someone mutters about gates locked at 9.30, casual look at watch, 9.35 Ahh.

After much ado with collecting tins, musicians needing to be borrowed and Sides wanting to swap tours...laden with tins and a bucket, which is fast collecting the heavier down pour of rain, its back to the Cathedral Green.

It rained for the remainder of the morning, but we danced all three dance spots with most of the 18 sides, and it has been proved that you can fit six complete sides into the bandstand at Rougemont Gardens, if one is ejected periodically to dance! After many impromptu rearrangements of the tour 12.30 and lunch approaches.

Back to the Cathedral, has the Vicar arrived, does anybody know what they're doing?

The notice 'service in progress' may not have prepared people for music from such a collection of styles and instruments, and such a collection of oddly clad people, together with a collection being taken by ladies of the highway.....it was Black Bess Border. The service was taken by Newton Bushel's 'dancing vicar' John, who with us, thanks to the Cathedral Dean and Chapter allowed the multitude to leave by the West Doors to the stains of Lord of the Dance lead by Exmoor Border and Tormohun Ladies.

Outside, it had actually stopped raining, just in time for the massed dance on the terraces of the West face. Now we pulled in the crowds and didn't they cheer as the Meavy Morris Minors completed Vandals of Hammerwich to start the dancing, followed with massed dancing by style...this should not be difficult to determine, so how did we, with 18 sides present have 21 sides dancing??

We all made our way to the quay for a sunny afternoons dancing. And an impressive sight it made with the Winkleigh group at one end and Sidmouth Steppers at the other. Great Western 'processing the square' over the bridge, down one side of the river, across on the ferry (still dancing) and back along the other-side, and the 'Beast of Bodmin' prowling around.

Over 160 found the energy to dance at the evening ceilidh with the Bismarks and Gordon Potts with entertainment from Ten Hides Mummers.

We achieved our aim of Devon sides getting to know each other better, whether 18 sides dancing in the rain 'raises the profile' of Morris in Devon may be more open to debate.

**Dave Hewitt Devon Morris**



# INTERNATIONAL PIPE & TABOR FESTIVAL

Gloucester, Blackfriars Priory, Southgate Street.

**Early Music**

**Morris**

**Traditional**

**Including Musicians from Across Europe**

Thursday 8<sup>th</sup> June

**Whittle & Dub** - explores collections and examples of Morris tabor pipes and players in the Cotswolds - 1 day coach tour

Friday 9<sup>th</sup> June

**International Symposium** - all aspects of the Pipe & Tabor 10am - 4pm

**Kemp's Jig** - Chris Harris one man show 8pm

Sat & Sun 10<sup>th</sup>/11<sup>th</sup> June

**Recitals, Performances, Maker's Market, Master-classes, Beginners Workshops, Feast, Concert/Ceilidh.**

Featuring **The BIG DUB** - A massed Pipe & Tabor performance (tunes forwarded with tickets)

Tickets

**Two Daies Wonder** Sat/Sun £30

**Three Daies Wonder** Fri/Sat/Sun £45

**Four Daies Wonder** Thu/Fri/Sat/Sun £55

Day and event tickets available From £6

Indoor camping (Sat only) £6

Tickets - **Guildhall Box Office 01452-505089**

Guildhall Arts Centre, 23 Eastgate Street, Gloucester GL1 1NS

Festival enquiries - Steve Rowley, Festival director, 01453-763181



KEY FIGURES IN THE  
HISTORY OF THE MORRIS  
AN OCCASIONAL SERIES

# CECIL SHARP

Cecil Sharp was born in 1859: the family was middle class and comfortably well off. Cecil was educated at Uppingham and Clare College Cambridge, where he studied Mathematics and participated actively in the musical life of the university. Upon graduation in 1882, he emigrated to Australia where he worked as a clerk before becoming partner in a Music College. He returned to England in 1892, and was employed as a music teacher at Ludgrove School, and later Principal of Hampstead Conservatoire. In 1893, he married Constance Birch.

He was concerned about the absence of an English identity in our musical life and education, and published *A Book of British Song* (most of them not folk songs) in 1902.

In 1899 he saw the Headington Quarry Morris Dancers and noted the tunes, which he orchestrated -- he did not seem to be interested in the dances. In 1903 he heard John England sing 'The Seeds of Love' in Hambridge, Somerset, and embarked upon a collecting spree in the county and elsewhere, spending most of his holidays collecting songs, and later dances, during the following ten years.

In 1905 he was contacted by Mary Neal, and this led to the revival of Morris dances.

In 1911 he founded the English Folk Dance Society (EFDS), and spent the First World War in the USA collecting songs in the Appalachian Mountains, and promoting English

folk dances. Back in England, the folk dance movement continued after the war, but Sharp's increasing ill-health led to his death in 1924 at the age of 64.

Such is the outline of Sharp's life -- the founder of a national movement whose life, work, opinions and attitudes continue to exert an influence on the whole folk dance and music movement. As with all founders of national movements, Sharp has had his supporters and detractors and the balance between them has shifted backwards and forwards over the years.

It was more than five years before the chance encounter in Headington had any effect on Sharp's life and work. Within a few months of his first folksong collecting, he was lecturing on folksong and giving recitals in London and elsewhere. The resulting publicity brought Sharp's work to the attention of Herbert Macllwaine, musical director of the Esperance Club, which was a club for working class girls in London -- providing them with music, dance and drama activities as well as a tailoring business to provide employment and decent working and social conditions for the girls. The club was run by Mary Neal, who contacted Sharp who provided folksongs for the girls to sing. They were such a success that Neal asked Sharp if there were any dances to go alongside them. As a result, Neal contacted William Kimber, the musician for the Headington Quarry Morris Dancers, who eventually came up to London to teach Morris dances to the girls.

Two performances of the dances by the Esperance Girls -- in February and April 1906 -- were greeted with enthusiasm and widespread press coverage, and before the end of the year, the girls were teaching the dances in six counties and six London clubs. Morris dancing was the dance craze of the year!

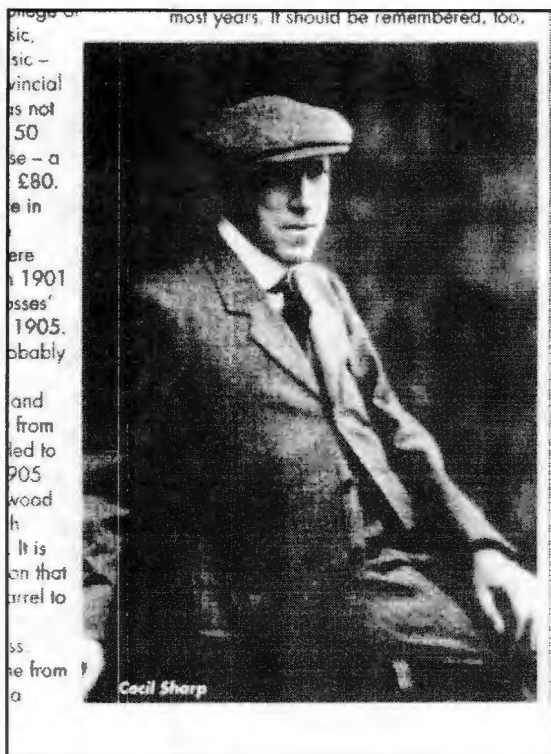
Sharp's role was limited to providing a lecture before the performance, and he was present when Kimber taught the dances in 1905 and on later visits. Sharp was seen as the "musician



and historical scholar" (Judge), and it was natural that he should be the person to write a book of Morris dances. *The Morris Book* part 1 was published in April 1907, with an introduction by Sharp, using a dance notation system devised by MacIlwaine. The dances were notated from the dancing of the principal Esperance dancer, Florrie Warren, rather than from Kimber.

From late 1907, a rift began to develop between Sharp and Neal. Sharp disliked the tone of the revival that Neal was promoting, and was dismayed by the 'free' interpretation of the dances. Neal felt that Sharp's concern for accuracy was pedantic. Both were strong personalities, and there was conflict over the control of any future organisation to promote folksong and dance. At first the rift was in private, but by the time it came out into the open in 1910, their differences were irreconcilable.

Until 1908, Sharp's experience of Morris dance had been confined to the Headington tradition, and the second volume of *The Morris Book* was published in 1909, again containing Headington dances. Many of Sharp's pronouncements on Morris dancing at this time was therefore based on a narrow range of experience -- although he was unaware what else existed at the time and unaware of the potential for collection -- and "he took the style and form of the Headington Morris to be the archetype, and judged other Morris from this standpoint" (Townsend). In June 1908 he visited Winster in Derbyshire to note the village dances, and in July he collected dances from Sherborne. By the time the third part of *The Morris Book* was published in 1910, Sharp had also collected dances in Bampton, Eynsham, Brackley and Bledington. (Note: parts 1, 2 and 3 of *The Morris Book* were pub-



lished in two editions and the contents changed between editions. References here are to the first edition in each case.)

In June 1910, Sharp was told about the Kirby Malzeard sword dance, and by December it was being performed by Sharp's dancers in London. The first volume of *The Sword Dances of Northern England* was published in 1911. Between 1910 and 1914, a total of five volumes of *The Morris Book*, and three volumes of *The Sword Dances of Northern England* were published. By 1914, Sharp and his new organisation, the English Folk Dance Society, were the clear leaders of the folk dance movement.

In the last couple of years, the life and work of Sharp and Neal have been dramatised on two occasions. In 1998, *The Forgotten Mary Neal* was performed at the Sidmouth Festival (repeated in Hastings in 1999), and then in 1999 the centenary of the Sharp-Kimber-Headington meeting was celebrated at the Sidmouth Festival in *Flashback* (which ironically contained no reference to Mary Neal!).

*Flashback* was a great show, but it contained an element of dramatic licence. In particular, the show suggested that Sharp was against women dancing Morris, which is not correct. Sharp's arguments with Mary Neal were not based on whether or not the Esperance girls should dance. Indeed, when Sharp realised that he needed his own dancers to illustrate his lectures, the resulting dancers included Maud and Helen Karpeles, Helen Kennedy, Marjorie Sinclair and others -- all notable teachers and dancers in the EFDS and later the EFDSS. Certainly, his main dance demonstration team in the last couple of years before the war was made up of men -- including Douglas Kennedy and George Butterworth -- but the issue of

whether or not women *should* dance the Morris never occurred during Sharp's life

Before and after Sharp's death, there was a certain degree of idolisation. Maud Karples in particular was determined that everything should continue to be done the way Sharp said. Douglas Kennedy (Sharp's successor as Director of EFDSS, and Maud's brother-in-law) realised by the 1930's that change was necessary to prevent the folk dance revival from fossilising. Changes were noted in the ways in which Kimber was dancing the Headington dances, and in the way the Bampton team was dancing—Kennedy and others looked to change the revival's interpretation, which Karples resisted. The movement away from the Playford-dominated country dance repertoire towards 'folk dance for all' movement which Kennedy spearheaded after the Second World War was a further example of where Kennedy's changes were resisted - unsuccessfully.

By the 1970s, a re-examination of Sharp's song collecting -- mainly led by Dave Harker -- attacked Sharp's reputation. During that decade, however, the renewed interest in Morris dancing led teams to re-examine Sharp's field notebooks, and the detail which he recorded allowed new and alternative interpretations of the dances. Without Sharp's concern for accuracy, there would have been nothing for the dancers to consult. In recent years, work by Chris Bearman in particular (as yet unpublished) has re-established Sharp's reputation in folksong scholarship, and challenged some of Harker's statements.

It is right that we should continue to critically re-access the work of the pioneers of the folk music and dance movement. In the realm of the Morris dance, recent work has, I think, established the importance of both Mary Neal and Cecil Sharp in the development of the revival.

After Sharp's death, Cecil Sharp House was built as a headquarters building for the EFDS (now the EFDSS), and also to house Sharp's library of books, photographs, periodicals, field

notebooks and other items (the manuscripts were bequeathed to Clare College, Cambridge). The enlarged library is now the Vaughan Williams Memorial Library, which is the national library, archive and resource centre for folk music and dance.

## Derek Schofield

(derek@dschofield.demon.co.uk)

## Further reading:

A.H.Fox Strangways, *Cecil Sharp*, Oxford University Press, 1933.

Dave Harker, 'Cecil Sharp in Somerset -- Some Conclusions', *Folk Music Journal*, vol 2, no 3, 1972.

Dave Harker, *Fakesong*, Open University Press, 1985.

Roy Judge, 'Mary Neal and the Esperance Morris', *Folk Music Journal*, vol 5, no 5, 1989.

Maud Karpeles, *Cecil Sharp: His Life and Work*, Routledge and Kegan Paul, 1967.

Derek Schofield, insert booklet accompanying the CD *Absolutely Classic: The Music of William Kimber*, EFDSS CD03, 1999.

Dave Townsend, 'Cecil James Sharp as Collector and Editor of Traditional Dance', *Traditional Dance*, Volumes 5/6, 1988.

All these references can be consulted at the Vaughan Williams Memorial Library of the English Folk Dance and Song Society, and members can borrow books. The CD is available for purchase from the EFDSS (see [www.efdss.org](http://www.efdss.org)), as are copies of *Traditional Dance* and the *Folk Music Journal*.







# Noticeboard



## DARTMOOR

## 23rd FOLK YEAR FESTIVAL

South Zeal, Okehampton

11th, 12th, & 13th August 2000

**GUESTS INVITED:** Ian Bruce, Mick Ryan & Pete Harris, The English Country Dance Band, Dan Quinn & Will Duke, John & Jack Burge, Darren Breslin (Ireland), Liam Farrell & Joe Whelan, Mark Bazeley, Jason Rice & Rob Murch, Betty & Norman McDonald, Dr Sunshine, Taffy Thomas, The Dartmoor Pixie Band, Tony Beard (The Wag from Widecombe), Dave Wills, Great Western Morris, Mayflower Morris, Pilgrim Morris, Carn Brea Morris, Plymouth Maids, Plymouth Morris Men, Exeter Morris, Winkleigh Morris and many more.

**EVENTS INCLUDE:**

Ceilidh, Song & Music Sessions, Dartmoor Step Dance Championships, Broom Dance Championships, Dartmoor Fayre, Craft Displays, Dances, Music Hall, Workshops, Sunday Ramble, Folk Service, Pub Sessions, Children's Entertainment.

**PLUS -** Craft Tent, Sideshows, Demonstrations, Dance Displays, Children's Entertainers and many other events

Weekend without camping - £20.00

Weekend with camping £24.00

**Day tickets (Sat & Sun)** £10.00

**Children (5-16 years old)** Half price

Please send C5 SAE for Advance Tickets and Working Programme to:-  
Mrs Jane White  
Sunnyhill  
Zeal Head  
South Zeal  
Okehampton  
Devon EX20 2JL  
Tel:- 01837 840162

Any cheques should be made payable to the DARTMOOR FOLK FESTIVAL ASSOCIATION

## Madcap Welsh Border Weekend 2000 8th-10th December

Everyone forms one big team with multiple sets for all dances, so you can come as an individual, or as whole or part of a team.

Mainly Border Morris, but there's a chance to do some Cotswold, Molly, North West and ceilidh dances, sing and be merry!

Price: £21.00 which includes all food and Saturday night booze. Book early as places are limited to 50

Make cheques payable to Madcap Morris  
And return to: Mike Slater, Folly Cottage,  
151 West Malvern Road, Malvern WR14  
4AY. Tel: 01684 565211.

## Palatine Morris Need a Musician

An active North West/Appalachian/Junior side who are friendly and have travelled all over Britain & Europe.

We practice on Wednesday nights in the Durham area, and would make you most welcome!

Please contact:: Carol Attwell 8, Whickhope,  
Fatfield, Washington NE38 8SH  
Tel: 0191 415 3506

## THE BRAY FESTIVAL, Co. WICKLOW

### 11TH-13TH AUGUST 2000

**ANY SIDES INTERESTED IN ATTENDING THIS  
YEARS FESTIVAL SHOULD CONTACT:**

**PADDY MURPHY**

**3, ROSELAWN PARK,**

**BRAY,**

**Co. WICKLOW**

**EIRE**

**TEL: WICKLOW 2860080**



# HONG KONG MORRIS (THE BRACKETS) EASTER TOUR 2000 TO PRAGUE

Prague was chosen as the European City of Culture for the year 2000 – and naturally they had to have Morris to make the scene complete! The Hong Kong Brackets spent the Easter weekend there and the city put on its best dress and gave us a wonderful welcome: all the trees were in full bloom, the sun shone, the crowds turned out in their hundreds and loved the dancing!

The Hong Kong Brackets, perhaps better known as the HK(), are ex members of the Hong Kong Morris which was established more than 25 years ago. But Hong Kong being what it is (was??) the members were always a pretty transitory bunch and we had to get used to our members “moving on”. Often that was back to the UK but we also have members living in other places. But somehow you just cannot leave the HK Morris, there is something special about the side – once a member always a member. Someone in our Prague audience said it all: “I have seen Morris before, but you all seem to be enjoying it”. And enjoying it we were, we all broke through the pain barrier and danced on springs. We have found the right mix for us of good dancing and having fun – the Prague audience seemed to agree and gave us an enthusiastic reception.

We trickled in by train, boat, and plane from all over the place (and some were already there) until we were a group of about 15 dancers, half a dozen musicians, and a dozen or so

“significant others”. We meet about three times a year: the end of January in Broadway, Easter somewhere, and in August at the Sidmouth festival. As we are pretty spread out across the world and not all of us can make every get together, we spend a fair amount of time catching up with each other’s news. So we met on the Friday night in a brewery – where else – but of course your scribe didn’t touch a drop ...

Most of us stayed in a pension about half an hour out of the old town centre and that was where we met on the Saturday morning for a practice. Not that it was necessary, of course, we danced like a well oiled machine – although perhaps the men were just that little bit better oiled than the ladies (maybe something to do with the brewery??)

Our first public show was in a busy shopping centre so far out of Prague that it was not on any of our maps – perhaps because it was in the middle of a building site. Fortunately we all understood – this was Hong Kong all over again, there we were used to dancing at Yuen Long or Sha Tin, New Towns which sprung up like mushrooms seemingly overnight – Cerny Most was a mushroom in mid spring.

On the Saturday evening we (that is, our resident hosts – Steve & Myra Ford) had organised a Ceilidh . Our musicians provided the music and Steve called. He discovered the age old problem: how do you tell several different people, each intent on their own particular variant of the dance, to abandon their independence for the

common good. Of course it's not like that in the Morris!

Sunday morning was the highlight of the tour, a performance in Prague Old Town Square which was bedecked with Easter decorations and stalls. We danced for an hour or so in a circle of hundreds of enthusiastic locals and tourists, many of whom joined in with Shepherd's Hey, before taking some light refreshment in a nearby bar! Some of our retinue tried to distance themselves from the goings-on by climbing to the top of the ancient clock tower in the square – but they could still see and hear us!- courtesy of the excellent Czech PA system They even said it looked good and the lines were straight!

After the performance we walked across Charles Bridge to the fascination of all. Now Charles Bridge is a (perhaps the) tourist attraction and is full of people – some of them ticket sellers for the numerous classical music concerts which are a feature of the Prague scene. These ticket sellers are frequently dressed in 18C costumes with makeup and powdered wigs pressing handouts into the reluctant hands of passers by. And they stared at US??

Anyway, at the other end of the bridge lunch awaited us, followed by another performance in the Gardens below Prague Castle. An oasis after the crowds of Charles Bridge: no tourists, no salesmen, - no audience?? Slowly a dribble of onlookers gathered round and there were more on the slope above the gardens but we were dancing for ourselves. Jockey Jig Ascot for four around a fountain in a classical garden was great.

Then a short boat trip up and then back down the Vltava (between weirs) was a welcome

opportunity to rest – only we were not quick enough to get any seats. All the finely honed skills of queue management learned and practised in Hong Kong (that school of hard knocks) were not enough to get us aboard before the crowds. So we rested standing up although one American member of the party was spotted sitting on the bar!

Finally another tram ride into the tourist free areas to an Irish / Czech restaurant specialising in Mexican food. And no, we could not understand the menu. We all chose with pins, guided by one of our musicians who could speak a little Czech, and none of us were disappointed. Of course we sung, the HK ()s always sing, remembered those who could not be with us, and bade each other farewell until the next time.

And Easter next year?? Who knows! Beirut, Mauritius, and Bournemouth have been suggested .....

### **Keith Parr**

(long time member of HK Morris)

For more information onve the Brackets, please contact your President, J Bacon:



# PIKEVILLE, HERE WE COME.( PART 1)

Surf the internet for festivals, follow the link for American Clogging and "Banjos!" Tanglefoot Appalachian are off to the Hillbilly Days Festival in Pikeville, Kentucky. Where, do I hear you say? Well Pikeville is one of the top twenty small towns in America. It celebrates its Appalachian heritage every Spring with this festival.

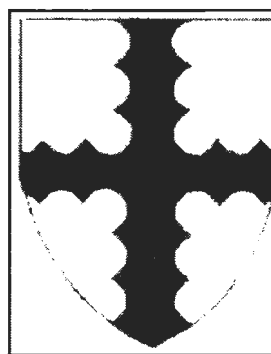
People in Pikeville have an incredibly 'laid-back' attitude consequently that and the time difference meant making the initial contact and arrangements wasn't easy, but when we did get in touch with them they were very helpful and generous. Generous enough to offer us accommodation during the duration of the festival which will help.

Taking 10 dancers, 3 musicians and four 'others' to America has involved a lot of time and effort; finding the cheapest air-fare, organising transport, learning new dances and perfecting the old, to say nothing of the new kit for those going, note the abundance of grey hair, but we fly on the 11th April for the festival which starts on the 13th. As it is we have had to leave several dancers behind because of school holidays not falling at the right time!

We have no idea where we will be dancing during the festival, nor the size of the place we will be dancing in. This may cause one or two problems as far as choreography goes but we're a pretty adaptable bunch, she says quickly, so hopefully we can manage, otherwise it'll all be down to the "moonshine".

It should be great fun, if a bit harrowing, especially for three of us who haven't been with Tanglefoot a year yet, but we're practising frantically with two practices a week at the moment ...

Christine Bell  
Tanglefoot Appalachian



## TORMOHUN BIRTHDAY CELEBRA- TIONS 2000

**H**ow did we get council funding for our birthday tour? With a mixture of good luck and serendipity!

Torbay Council became a new unitary authority a couple of years ago, and in its quest for a new image contacted all local groups involved in arts and crafts, music, dance drama etc., that were listed in the local library. Happily Tormohun fell into this category and were invited to join an open meeting.

The meeting was well attended and much enthusiasm was generated for all forms of art in the Bay. The council officers and other groups present expressed support for Morris dancing, and we were told that we were welcome anywhere in the Bay – good luck factor 1.

The following year Tormohun were able to take part in a new open air arts and crafts fair and mini jazz festival in Torquay, both held with council backing.

Last summer, during eclipse week Tormohun issued an open invitation to any visiting sides to come and join us for an evening of dance around the Harbourside area. Several sides and parts of sides took up the offer and a micro Sidmouth just happened on Monday 9th August – the magic was in the air! This was witnessed by Torbay's events manager (also a keen musician) - serendipity factor!

I wrote to the council in October and was delighted with the response of financial and practical support.

Probably it all boils down to being in the right

Place at the right time. Torbay was looking for a new direction, saw Sidmouth and thought 'maybe we could do that too'. Then I came along with plans for a birthday tour – hence the slightly unusual wording on the flyer!

Tormohun welcomes you all to Torquay – the camp site is excellent, hot showers, magnificent scenery, and company second to none!

**Frances Popley**  
**Old Bag**



the **RIVIERA**  
**of Festival**  
**MORRIS**  
**DANCE**

**Friday 11th to**  
**Sunday 13th August**

*celebrating the 5th BIRTHDAY*  
*of tormohun morris*

**Fri 11th - 8pm - Music Night**  
Open session for all Musicians and Singers.  
The Crown & Sceptre, Pettor Road, St. Marychurch.

**Sat 12th - 11am til 4pm - Team Morris Dancing**  
In and around Babbscombe and St. Marychurch.

**Sat 12th - 8pm - Ceilidh**  
Dancing in St. Marychurch Town Hall  
with Storm Force Tea

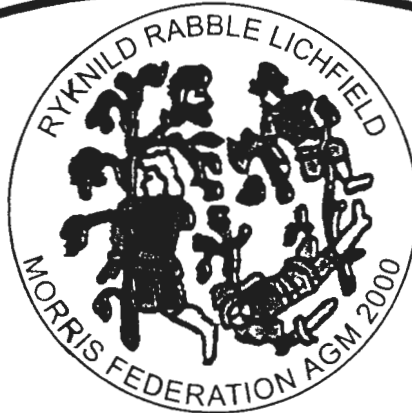
**Sun 13th - 11am til 4pm - Team Morris Dancing**  
In and around the Pavillion and Torquay Harbourside.

For further information  
please contact Frances Popley (01803) 322543.  
Tickets for the Ceilidh may also be bought  
from the Torbay Tourist information Centre.  
Camping is available, please contact us for further details.

Supported by  
**TORBAY**



# AGM 2000



## **ANNOUNCING THE MORRIS FEDERATION AGM 2000**

*Ryknild Rabble*, now in their 10th year, are your hosts for the Morris Federation AGM 2000 to be held on 29th - 30th September and 1st October 2000 at Burton-upon-Trent Staffordshire.

The focal point for the weekend is the prestigious



which offers full facilities including indoor/outdoor camping, caravanning, car parking, children's play area, bars with "real ale", showers, toilets, changing rooms, main hall, sports amenities and a full catering service.

You will be able to enjoy a full programme of events. Friday - Informal Gatherings and Sessions. Saturday - Dance Tours, Massed Stand at the famous *Bass Museum* and Evening Ceilidh with *Peeping Tom* and caller *Martyn Harvey*. Sunday - The AGM 2000.

**FOR A GREAT WEEKEND AND TO HAVE YOUR SAY IT IS ESSENTIAL THAT YOU ATTEND AGM 2000**

So don't delay, fill in and return the enclosed booking form as soon as possible

For the latest information visit Ryknild Rabble's web page at <http://www.risa.demon.co.uk/mfindex.html>

For further details please contact - Adrienne Moss 01283 790088

# Events Officer

## required from January 2001

The Events Officer has three main tasks. These are:

- ♦ organising the annual weekend of dance and AGM,
- ♦ organising workshops,
- ♦ producing the diary for the newsletter.

Subsidiary tasks would include attendance at committee meetings and generally being 'part of the management team'.

### Weekend of Dance and AGM

This is the major event of the Federation's year, which usually takes place on the last weekend in September. It consists of a day of dance on the Saturday, followed by the AGM business meeting on the Sunday morning.

Although this weekend is the premier event in the Federation's calendar, it often takes relatively little effort from the EO. The host team do almost all of the work, with the EO providing support in whatever way seems useful. One thing that usually needs checking up on is the organisation of the business bits of the meeting, such as the time and exact venue.

### Workshops

The EO organises workshops. Usually, these take place during the "practice" season between October and April, although there have been events in the past outside this period.

### Diary

The diary should appear in every issue of the newsletter. Thus the Events Officer needs

a) time - it is probably better if she/he does not have young children or teenagers unless they are incredibly well organised (like the secretary). It is probably also a good idea if they do not have concurrent commitments with three dance teams.

b) organisation - see above, if you don't have b - makes sure you have lots of (a).

c) A computer - e-mail communication is getting to be the 'norm' for communication within the committee and the use of a database is almost essential for making any sense of the diary.

d) Imagination and knowledge about the requirements of member teams regarding tuition. A wide (both figurative and geographic) network of contacts within the Federation who you can cajole into hosting/leading workshops.

I think that about sums up the job description and if anyone out there is keen but would like to know more then I'm only too happy to answer any queries.

JETHRO ANDERSON



# freefolk.com

www.freefolk.com is a new internet folk magazine. It has feature articles, celebrity interviews, a festival guide, regular columns, gig lists and links to important data bases, traders, instrument makers and record companies, and free CD tracks to download. A new magazine will be issued on the first day of each month.

## REGULAR CONTRIBUTORS

**Simon Jones**, contributor to *Folk Roots*, feature writer and reviewer; **Vic Smith**, of the *Sussex Folk Diary*, reviewer and feature writer; **Sean Laffey**, editor of *Irish Music*, A Letter from Ireland; **Hector Christie**, contributor to *The Living Tradition*, A Letter from Scotland; **Mick Tams**, journalist and member of *Calennig*, A Letter from Wales; **Keith Hudson**, editor of *Taplas*, feature writer and news from Wales; **Brian Healey**, editor of *Traditional Music Maker*, Live in London; **Bob Taberner**, editor of *The Folk Mag*, reviewer; **Taffy Thomas**, story-telling column; **Dr. Paul Davies**, of *Kirtlington Morris*, Ritual Dance; **Chris Sugden**, alias *Sid Kipper*, humorist and columnist; **Dave Townsend**, of the *Melstock Band*, reviewer; **Roy Harris**, performer, reviewer; **Johnny Collins**, performer, reviewer; **Alan Murray**, reviewer; **Merêd Evans**, former Head of *Light Entertainment BBC TV Wales*, reviewer; **Roy Palmer**, leading English folk scholar and prolific author, reviewer. Further contributions and suggestions are welcomed.

## CONTENTS OF ISSUE NUMBER ONE

The first issue was posted on the 1st May and has articles on **Nic Jones**, **Bill Caddick** and **Shirley Collins**. There are five complete CD tracks to download free of charge and in his editorial Mike Raven writes about the absurdity of **Rolf Harris** headlining at Sidmouth, the **Phantom Lady of Folk Roots**, and has news of some **huge grants** being doled out to folk groups in Shropshire.

## INTERNET VIDEO FOLK PROGRAMME

We are currently video filming, using professional digital cameras, at clubs and festivals for our forthcoming Video Folk programme, which should be on the net within twelve months when broadband is available.

*Editor:*

**Mike Raven**, Yew Tree Cottage, Jug Bank, Ashley, Market Drayton,  
Shropshire, TF9 4NJ.

**Tel: 01630 672304. E-mail: mikeraven@freefolk.com**

*Assistant to the Editor: Joan Mills*

The Editor, Mike Raven, has some 80 books of music, poetry and topography and 55 CDs to his credit. In recent years he has been a regular feature writer for *The Living Tradition* and a controversial columnist for *Folk on Tap* and *Traditional Music Maker*.

---

## MARKET DRAYTON FOLK FESTIVAL

The first Market Drayton One-Day Folk Festival will be held on 21st October 2000. Guests booked so far include **The Polly Bolton Band**, **The Staffordshire Men**, **Bill Caddick**, and **Mike Raven and Joan Mills**. For details telephone 01630 672304.

---



# Morris and the Media

It is sometime since we have featured Morris in the Media, but of late, this erstwhile institution has been surpassing itself in stereotyping and mocking Morris Dancing. Two articles have recently appeared, in the Sunday Observer and The Times respectively. Should you wish to view the articles, they can be found on the following web sites: [www.guardianunlimited.co.uk/archive/article/0,4273,4020544,00.html](http://www.guardianunlimited.co.uk/archive/article/0,4273,4020544,00.html) (Observer) and [www.the-times.co.uk](http://www.the-times.co.uk), scroll down and look for the link to Monday 29<sup>th</sup> May. The article is to be found under Features as 2make this the week you... take up Morris Dancing.

John Bacon the MF President did write in answer to the first one which appeared in the Observer, correcting some of the errors, putting the other side of the story, and giving the author some hard facts. However, after the article in the Times was published, it was felt that a reply should be generated from all three Morris Organisations, and John Bacon is duely collaborating with the Morris Ring and Open Morris to do just that.

It certainly is one of the most outdated and bigoted views of Morris Dancing I have seen for some time, and I feel sure Adrian Williams (Archive Officer) will not mind me quoting him, as he described it as 'a gem of nausea'.

Keep your eyes peeled, and let us know your opinions.

**Jude Barrett**

## MF Directory

It would appear that some sides have forgotten to rejoin again this year, consequently, you will find them missing from the directory. If you know of a side who have not rejoined, please jog their memory, as Newsletters will not be sent to those who are not members. There is of course the relatively important issue of Insurance, but it is also important to remain in touch with as many sides as possible, and to be able to keep all of you in touch with each other, so please help us to pass on reminders.



The Morris Federation

# Goods List



The Morris Federation

|             |   |               |
|-------------|---|---------------|
| Sweatshirts | Round neck, long sleeve with MF name & logo<br>Sizes: S-M-L-XL                      |               |
|             | Colours: Raspberry, Royal Blue, Yellow, White, Black, Navy, Jade                    | £13.50        |
| T' Shirts   | Round neck, short sleeve with MT name & logo<br>Sizes: S-M-L-XL                     |               |
|             | Colours: Red, Royal Blue, Yellow, White, Green, Black                               | £7.50         |
| Badges      | Enamel 1" dia. With MF logo on burgundy background                                  | £1.70         |
|             | Leather 2" dia with MF logo in gold on black background                             | £1.00         |
|             | Leather with MF logo in colour on natural background                                | £1.00         |
| Stickers    | 4" dia. With MF name & logo self adhesive   | £0.50         |
| Key Rings   | Natural Leather with MF logo  | 1.00          |
|             | -   | Price per 100 |
| Bells       | Size: 5/8" - 17p each   | £16.50        |
|             | Size 7/8" - 18p each  | £17.50        |
|             | Size 1" - 19p each  | £18.50        |
|             | Size 1 1/8" - 20p each  | £19.50        |
|             | Size 1 3/8" - 30p each  | £29.50        |
|             | <b>Please add £1.00 p.p to each bell order, regardless of the size of the order</b> |               |

## Order Form

| Quantity | Item | Price |
|----------|------|-------|
|          |      |       |
|          |      |       |
|          |      |       |
|          |      |       |
|          |      |       |

**Make all cheques payable to: The Morris Federation**

**Return to: Rachel Pinkney 15 High Street Standon Ware Herts SG11 1LA**

**Your name.....**

**Address .....**

.....

.....

# WHO TO CONTACT

## Who To Contact

|   |   |
|---|---|
| ADDRESS - CHANGE OF                           | Fee Lock                                    |
| ADDRESSES - NOT IN MF                         | Fee Lock                                    |
| AGM - HOSTING                                 | Jethro Anderson                             |
| AGM - ORGANISATION                            | Jethro Anderson                             |
| AGM   | Fee Lock                                    |
| ARCHIVE GROUP                                 | Adrian Williams                             |
| BOOK LOANS                                    | Adrian Williams                             |
| CIOFF<br>(Dancing at overseas folk festivals) | Adrian Williams                             |
|   | Derek Schofield                             |
| EVENTS  | Jethro Anderson                             |
| INTERNET                                      | Keyin Taylor                                |
| INSURANCE                                     | RachelPinkney                               |
| MORRIS ARCHIVE GROUP                          | AdrianWilliams                              |
| MORRIS CONFERENCE                             | Adrian Williams                             |
| MORRIS PUBLICATION GROUP                      | Jude<br>Barret                              |
| NEW ADDRESS - YOURS                           | Fee Lock                                    |
| NEWSLETTER                                    | Jude Barrett                                |
| NOTATION GROUP                                | Rhian Collinson                             |
| NOTATION                                      | Rhian Collinson                             |
| PHOTOGRAPHS                                   | John Bacon                                  |
| PUBLICITY                                     | John Bacon                                  |
| PUBLICITY IDEAS                               | John Bacon                                  |
| PUBLIC RELATIONS                              | John Bacon                                  |
| SHOP  | RachelPinkney                               |
| SCRAP BOOKS                                   | John Bacon                                  |
| SUBSCRIPTIONS                                 | Rachel Pinkney                              |
| VIDEOS - SALE OR HIRE                         | Sally Wearing                               |
| WORKSHOPS                                     | Jethro Anderson                             |
| Sue Swift                                     | TEL: 01 16-2712587                          |
| Sally Wearing                                 | TEL: 01203-712548                           |
| Derek Schofield                               | TEL: 01270-663041                           |
| Keyin Taylor                                  | TEL: 01403-256979<br>EMail mf@krt.clara.net |

## Guide for Contributors

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 | SYSTEM FORMAT STYLE - any density OPERATING   |
| SYSTEM   | DOS format Textfile   |
| FORMAT   | ASCII, WordPerfect  |
| 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 |

BOOKIMAGAZINE 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

# The Morris Federation 2000

## 1. PRESIDENT

John Bacon  
57, East End Lane  
Ditchling  
Hassocks  
East Sussex BN6 8UR  
01273 843938  
jandabacon@aol.com

## 2. SECRETARY

Fee Lock  
28, Fairstone Close  
Hastings  
Sussex TN35 5EZ  
01424 436052  
Feelock@hotmail.com

## 3. NOTATION OFFICER

Rhian Collinson  
32 Maple Close  
Canterbury  
Kent CT2 9BZ  
R.collinson@cant-col.ac.uk

## 4. EVENTS OFFICER

Jethro Anderson  
51 Bishop Road  
Bishopston  
Bristol B57 8LS  
TEL: 01 17 9425182  
jethro.anderson@bris.ac.uk

## 5. NEWSLETTER EDITOR

Judi Barrett  
10, Howard Mansions,  
Forest Road,  
Walthamstow,  
London E17 4NA  
TEL: 0181 509 0562  
judi@morrisfed.connectfree.co.uk

## 6. TREASURER

Rachel Pinkney  
15 High Street  
Standon  
Ware  
Herts, SG11 1LA  
TEL: 01920 8216947.

## 7. ARCHIVE OFFICER

Adrian Williams  
20, Verne Drive,  
Amphill,  
Beds MK4 2PS  
Adrian.williams@bbsrc.ac.uk

1.



2.



3.



4.



5.



6.



7.

