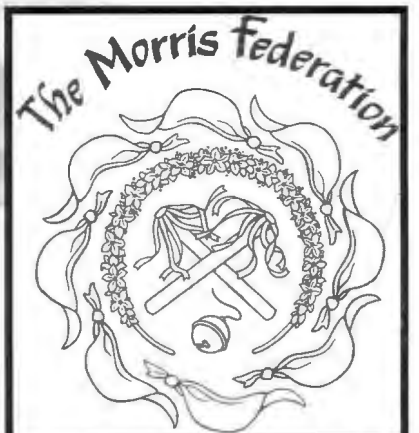


Newsletter Summer 2003



DOGROSE MORRIS live on the BBC
BLACK SWAN RAPPER workshop
PUBLIC ENTERTAINMENT LICENCE latest
SEX & MORRIS article



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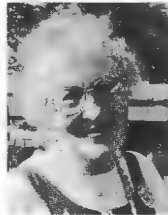
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EDITORIAL

I've been overwhelmed by contributions this quarter – it's a bumper summer issue...so a huge thank you to all those that have sent items in – if your article hasn't made it this time...it will next!

This edition features a 'new look' front cover. We've decided to give you a bit of a clue as to what will be inside the newsletter, with the hope that more people will pick it up and READ it!

Dogrose Morris have taken pride of place on the front cover. It shows them doing the 'Tray Dance' at Halifax Traditions, 2002. Their recent TV appearance attracted quite a bit of attention...see the article on page 25.

The committee posts of President and Archive

Officers have been advertised again in this issue. Please take some time to read the information...and get nominating!

You will notice in this edition that there are several articles regarding our image and the way that we present ourselves as Morris dancers. Our presentation is so important if we want to maintain a positive image of Morris in the public eye.... read the articles and spread the word!!

There are 2 workshops planned for the Autumn, and 1 for the Spring 2004. See page 24 for more information. There is also the Wantage workshop weekend to look forward to, and a workshop organised jointly with the Ring, Open and the MF about Fundraising for Morris. Please support these workshops and help make them a success.

Nicola

Printing

Next Issue

Front Cover Photograph

Outline Print Service Limited

Autumn 2003 (copy date 1st August 2003)

Dogrose Morris (photo by: Nikki Hampson)

IMPORTANT INFORMATION

To all Secretaries, Squires, Bag people, etc.

NEWSLETTER

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 side who receives the MF information (ie. YOU!) doesn't pass any of it on. PLEASE, PLEASE, PLEASE don't be guilty of this. DON'T KEEP THE INFORMATION TO YOURSELF! Pass it round at practice, make a rota for who has the newsletter next....

MEMBERS' MANUAL

All members of the MF should have a copy of the Members' Manual. This contains a lot of material that members may need to refer to from time to time. If you have misplaced the free copy sent to you when you joined, a replacement (or additional copies) can be purchased from the MF Secretary at the cost of £4.00 (inc.p&p) each. Please make cheques payable to 'The Morris Federation'.

ADVERTISING

The MF will distribute enclosures with the Newsletter, or other circulars, and items of advertising relevant to commercial products. A fee is charged to the advertiser for this service. However, this should not be taken to mean that The Morris Federation necessarily endorses the product. Enquiries concerning any form of advertising through the MF should be addressed to the Newsletter Editor.

President's Prologue

I trust that you all had a good May Day and that the early start did not detract from the dancing and other traditional activities! The Morris Federation's activities have been varied this quarter and the following gives a brief outline of what we have been involved in.

Licensing Bill

There is an update on the PEL issue in this Newsletter, but it is still not too late to lobby your MP about the fact that although the Bill is supposed to be de-regulatory in principle, in point of fact it could have an impact on the public performance of Morris, **especially in a "public place"** - and that the event may require a licence. Royal Assent of the bill is not yet fixed but it could be as early as the end of June or early July 2003. Once the Bill becomes law, there will be a transition period before the new bill comes into effect - and it is during this transition period that the three Morris organisations can influence how our favourite pubs complete their Premises Licence application. We hope to put forward some suggestions in the next Newsletter.

Insurance

The three Morris organisations have been working towards minimising the effect of the rising Public Liability insurance premiums by considering whether all three organisations can be covered under one common policy thus consolidating the insurance for the Federation, Open Morris and The Ring. In principle we have agreed that this is possible and our Public Liability insurance company is making the necessary arrangements. The process involves Open Morris being covered under the Ring policy in April (last month), the Morris Federation being covered under the Ring policy when our policy expires on the 18th June and then all three combining in November when the Ring policy is up for renewal. The consolidated policy will in no way reduce the cover that we have. And it is hoped that it will reduce potential large hikes in our annual premiums.

One point that every team should remember is that if you are planning a visit to North America (USA and Canada) you must contact our broker Michael Stimpson and Associates on 01923-770425 because our policy does not cover these countries. Everywhere else is covered.

Morris Futures Project

As most of you know I have been extremely enthusiastic about the Morris Futures Project and the likelihood that we would be working with the English Folk Dance and Song Society in promoting the project. At our last AGM severe reservations were expressed by the members with regard to whether this arrangement would work and so in the interim period we arranged a meeting with EFDSS to discuss the project in more detail, and to see whether they

had been successful in obtaining funding for the employment of a Dance Development Officer. Sally Wearing, Chris Hall from Open Morris and myself, attended the meeting. We were advised that since EFDSS had other priorities, they had insufficient resources available to source funding and therefore could not help further with the project. They did agree however that if we still wished to proceed with the Morris Futures Project then they would be pleased to assist.

Subsequent to this meeting I attended the Morris Ring ARM and though they felt that this was not surprising they still supported the project in principle and were prepared to move forward with us on the project. The same went for Open Morris. I hope to be able to report some progress in our next Newsletter.

Festivals and performance

During the May Day weekend I went to a number of festivals where Morris played a prominent role. Generally speaking I was impressed with the consistency of smartness of dress but I did notice in one or two instances, that presentation left a little to be desired - getting on and off the set was a particular point and in some cases required a spruce up. Most sides I think have someone who is responsible for presentation, but there is nothing worse for the audience when 4 people are standing and waiting for the last two to get ready to dance, or the musicians have not been told what the dance is or what the tempo is supposed to be. There is an article in this Newsletter on this subject that draws our attention to presentation techniques and the need for all of us to be aware that we are on show when we are out dancing and creating an image. We are in fact the face of Morris!!!

Well I hope now that we are into the dancing season we will prosper. I look forward to seeing many of you during the course of the summer and wish you all well.

John Bacon - President

WANTED

Copy Typists and Proof Readers

Rates of pay - very low, well absolutely nothing

Job satisfaction - very high, it's all Morris stuff
Why? There is all sorts of stuff in the Archive that should be made more accessible, but is hand-written or typed with ancient technology that means scanning with optical character recognition is too much of an uphill task.

Interested? Willing? Please call me.

Adrian Williams, Archive Officer

COMMITTEE NEWS

Events...

Dancer's Diary

I have tried to include all the dates that were sent to me. If anyone wants to email their dates it may make my life easier...save me doing a lot of typing with two fingers!

Workshops

I have tried hard to find interesting workshops to offer and hope you will support them all. Please do let me know your views...constructive criticism is always useful.

The two Spring workshops were well received and left the participants asking for more, always a good sign. If anyone has any particular requests or is eager to host a workshop or teach one I would like to hear from you!

Jean Smith, Events Officer

Newsletter...

You are invited to write articles, reviews, etc. of events that you and your team have been involved with over the last couple of months. If you have a great photo that would be 'front cover' material then please send me that too!

The newsletter is nothing without your contributions....so let me know all your news!



Contributions can be emailed to [newsletter@morrisfed.org.uk](mailto:newsletter@morrisfed.org), or posted to my address on the Contacts page.

Nicola Rushton, Newsletter Editor

Finance & Shop...

Bells

Unfortunately the price of bells has increased considerably since my last order. The manufacturer has also stopped making 5/8" so the smallest size is now 3/4". Please note the new prices on the order form. Don't forget that postage is included in the price. I have kept prices to a minimum which has left no margin for other increases should they occur.

Public Liability Insurance

I get numerous enquiries about Public Liability Insurance. All members who have registered for this year are covered to the 31st December 2003. Eventhough the policy runs from June to June, we do ensure the premium is paid in good time. At the moment we are negotiating for it to run from January to January which will make it easier to implement. I hope that this puts your minds at rest.

Communications

Sorry if anyone has been trying to for the last month or so to contact me by email, but I have been incommunicado due to building works in my house.

Rachel Pinkney, Treasurer

Comment on Association of Festival Organisers conference...

In the Spring edition of the Newsletter there was a report on our attendance in January at the annual conference of the Association of Festival Organisers. It was felt that the headline inferred that the AFO did not like Morris at festivals. This is not the view of the AFO officers, as they positively encourage Morris Dancing and feel that Morris is a serious part of any festival.

John Bacon, President

WANTED!

Dancers and musicians...

We enjoy dancing and entertaining whenever the opportunity arises, but unfortunately we are under great threat...if any of you out there are looking for a team to play for or dance with we really need YOU!

Contact: Lesley E 01909-770129

Leslie R 01142-489503

Three Shires, Sheffield

COMMITTEE VACANCIES...

YOUR COMMITTEE NEEDS YOU!

Below are details about the two committee vacancies that will open at the AGM in September. If you are considering standing or know someone who is considering standing, for either of these posts, please complete the nomination forms enclosed with this newsletter. For further information please contact the Secretary.

Job Description (MF President)

Summary

The *President* has overall responsibility for the administration of The Morris Federation and to ensure that the Constitution is upheld.

In addition, the President ensures that the other Committee members work together to meet the policies of The Morris Federation.

Brief Details

1. The President is required to chair all committee meetings that are held during the year. The meetings take place every three months and the dates are set at the October meeting.
2. The President is required to build up good relations with the other Morris and Folk Dance organisations in the UK (e.g. the EFDSS) and overseas.
3. He/she attends the Joint Morris Organisation Meeting when it occurs, that is usually during March or April and to discuss and agree with The Morris Federation Committee during the January meeting, or, when appropriate, items for the agenda and report back to the Committee on the main points of the meeting. When it is The Morris Federation's responsibility to host the meeting, arrange a venue and draw up an agenda.
4. Attend the Annual General Meetings of the other Morris organisations when invited to do so and/or arrange for at least one other Committee member to attend and report back on the main points of the meeting.

5. Chair the Morris Federation AGM, which is normally held on the last weekend of September, and liaise with the Events Officer, with regard to whether the host team has undertaken the necessary management of the weekend. Be responsible for the collation of the AGM photographs and their archiving.
6. Liaise with the other Committee Members; on events, workshops, archiving, dance notation and publications, newsletter and distribution of forms; general correspondence; AGM notices; and minutes of meetings.
7. Take responsibility for public relations and general publicity; liaise with funding bodies and Government Departments where necessary on issues that affect the Morris Federation.

Job Description (MF Archive Officer)

Summary

The job of the *Archive Officer* is mainly to look after the history of Morris. This takes a number of forms.

Brief Details

1. Maintain the existing archive of the Morris Federation. This includes many publications on Morris, sword, folk dance and mumming; original documents, the business documents of the Federation; journals and magazines. There are also collections of photographs, mainly taken at AGMs, videos and audio recordings. For historic reasons, some of these are in the capable hands of our former president, Sally Wearing and the current president has some also.
2. Add to the archive. This can be by buying books and magazines, old photographs of relevance. Alternatively, you can sit back and wait while people offer you items. The press and modern media forms like the Morris Dance Discussion List provide current items that should be recorded. They may seem mundane now, but may be of enormous significance in future years.
3. Meeting and contacting people is part of it. This may involve the glories of Federation committee meetings, or the Ring archive activists. It also requires dealing with requests from Federation members for items or information. Questions can be quite testing and stimulating.

John Bacon and Adrian Williams



Dancers' Diary



June

1

Poacher Morris & Rattlejag, Lincoln.

2

Redbournestoke Morris, Carpenter's Arms.
Harlington 8pm.

Taeppa's Tump North West Morris Queen's
Head, Little Marlow.

7

Whip the Cat Rapper, Anstey Royale
Chalfont, Gate to Southwell, dancing from
Nottingham to Southwell.

9

Redbournestoke Morris, Greyhound, Hayes

13-15

Maybe Morris, Weekend of Dance, The Bat &
Ball, Newpound Common

14

Belfagan Women's Morris, Whitehaven
Maritime Festival

Amounderness Ladies Morris Dancers,
Poulton le Fylde/ Singleton Cloggers Festival
Taeppa's Tump North West Morris,
Maidenhead Carnival.

14 – 15

Black Bull Clog, Moreton Midsummer
Festival

Feet First, Raddon Hill Clog Morris,
Wimbourne Folk Festival

15

Redbournestoke Morris, Magpie, Woburn

17

Taeppa's Tump North West Morris, The
Lions, Bledlow, Oxfordshire

18

Green Dragon Morris, guests Bury Fair. 8pm
Abbeygate, Bury St Edmunds

21

Raddon Hill Clog Morris, Teignmouth Folk
Festival

Belfagan, Cockermonth Carnival.

Three Spires, Lichfield Folk Festival

20 – 22

Shropshire Bedlams and Martha Rhoden's
Tuppenny Dish Midsummer Rejoicing
Weekend, 21st Ceilidh, Florida with Gordon
Potts. Tel: Stu 01743 2422055

21

Feet First, Chesterfield Day of Dance

22

Belfagan, Ravenglass Charter Fair.

23

Green Dragon Morris, guests Haughley
Hoofers, Westrefelda. The Lion, Needham
Market, Suffolk

Redbournestoke Morris, Green Dragon,
Gravenhurst

27 – 29

Betty Lupton's Ladle Laikers, Four Fools
Folk Festival, Chorley

Hands Around, Leigh Folk Festival

Three Spires, Polperro Folk Festival

28

Amounderness Ladies Morris Dancers,
Southport/ Argarmeles Clog Dancers/
Poacher Morris/ Three Shires

Redbournestoke Morris, Addison Centre,
Bedford

29

Redbournestoke Morris, Ampthill Gala
Crook Morris, Dent Folk Festival

30

Green Dragon Morris, The Horseshoes,
Barrow

July

3

Taeppa's Tump North West Morris, The
Flowing Spring, Sonning. 8pm Guests of Hurst
Morris People

4 – 6

Mortimer's Morris, guests of Hammersmith
Morris, London

5

Taeppa's Tump North West Morris, Alton Morris Day of Dance tbc

Green Dragon Morris Whepsted Fete, Nr Bury St Edmunds

Three Spires, Lichfield Mediaeval Market & Sudbury Hall Day of Dance

5 - 6

Feet First North Wales Bluegrass Festival
Hands Around, Harwich Morrismen Summer Celebration, Bardfield, Essex

6

Betty Lupton's Ladle Laikers Hidden Gardens Day, Helperby

7

Redbournestoke Morris, Musgrave Arms, Shillingham

8

Taeppa's Tump North West Morris, The Roebuck, Binfield. 8pm with OBJ and Fleet Morris

11 - 13

Raddon Hill Clog Morris, Sarum Morris Weekend, Salisbury

12

Green Dragon Morris, Ely Folk Festival

14

Redbournestoke Morris, Robin Hood, Clifton Reynes

15

Taeppa's Tump North West Morris, The Bull, Risley 8pm with Mayflower and Shinfield Shambles

16

Redbournestoke Morris, Toddington Tour.

18

Green Dragon Morris, 8pm with guests Little Egypt Morris Men. Rose & Crown Nr Sudbury, Suffolk

19

Mortimer's Morris, guests of Chapel-en-le-frith Morris Men, Buxton

Amounderness Ladies Morris Dancers Lytham St Annes / Fylde Coast Cloggers

19-20

Crook Morris, Weekend of Dance, Ambleside, Bowness, etc.

20

Taeppa's Tump North West Morris, Summer Fete, Riverside Nursing Home, Cookham

21

Green Dragon Morris, guests Pretty Grim. 8pm The Bull, Bacton Nr Stowmarket.

Redbournestoke Morris, Queen's Head, Ampthill

22

Taeppa's Tump North West Morris, The Bell, Waltham St, Lawrence. 8pm with Ellington Morris

23 -29

Headcorn Morris, "Country Wandering Festival" Szeged, Hungary

24 - 10

Betty Lupton's Ladle Laikers Transylvania

25 -27

Feet First, Boojum Warwick Folk Festival
Dead Horse Morris Weekend of Dance with Poacher Morris

August

3 & 5

Raddon Hill Clog Morris, Sidmouth Folk Festival

8 - 13

Mortimer's Morris, Broadstairs Folk Week

9 - 10

Feet First Saltburn International Festival

22 - 25

Alford Morris Weekend of Dance with Poacher Morris

29 - 31

Taeppa's Tump North West Morris, Southsea Folk Festival tbc

30

Amounderness Ladies Morris Dancers/ Three Shires Glossop / Milltown Clogs Victorian Weekend

Raddon Hill Clog Morris, Day of Dance – East Devon & Dorset Tour

30 -31

Hands Around Faversham Hop Festival, Kent

September

2

Redbournestoke Morris, The Globe, Long Street, Hanslope

5 – 7

Anstey Morris Men joint weekend of dance with **Anstey Royale Chalfont**

6

Amounderness Ladies Morris Dancers
Chorley / Amounderness Ladies Day of Dance
Three Shires & Whip the Cat Rapper, Ebor
Morris Weekend of Dance, York

13

Rockhopper Morris Day of Dance with
Redbournestoke Morris
Taeppa's Tump North West Morris, Day of
Dance, Windsor

13-14

Balfagan Women's Morris Weekend of
Dance, Lake District, s2artwiltshire@aol.com

26 – 28

Morris Federation AGM Much Wenlock,
Amounderness Ladies Morris Dancers,
Boojum, Three Spires et al.
White Rose Morris 50th Anniversary with
Redbournestoke Morris, Crook Morris &
Mortimer's Morris, et al.

*Please use the enclosed form to tell us of any
dance events that you have planned.*

*Alternatively you could email the Events
Officer (see Contacts page for address).*

£ FUNDRAISING FOR MORRIS £

The Morris Federation ~ The Morris Ring ~ The Open Morris
Saturday, 25th October 2003, 9.30am - 5.00pm

This is a one-day interactive workshop showing you where the funds are and how you can best utilise your skills to obtain them for your particular club or project.

The venue is the Branston Golf & Country Club, Branston, Burton-on-Trent, Staffordshire, DE14 3DP (A38 roundabout junction south of Burton and follow the Club's signs).

Tea, coffee and biscuits will be made available from 9.30am prior to commencement at 10.00am. The mid-day meal will take the form of buffet lunch from 12.30pm to 1.15pm. There will be a mid-afternoon tea/coffee break 3.15pm(ish). The day will end no later than 5.00pm.

The event is sponsored by the three organisations resulting in a total cost to the participant of only £10 for the full day (inc lunch & beverages). This event will be made available to the first 25 applicants on a first come first serve basis. If you want to be there, act now. Closing date for applicants is 25th August 2003.

For further information, booking form and pre-course notes please contact Steve Adamson 01274-773830, or the Newsletter Editor.

AFO - The Gory Truth- a clarification!

In the last newsletter there was a report on the Association of Festival Organisers (AFO) Conference in Buxton. This conference required an incredibly steep learning curve in respect of **SOME** festival's attitudes to dance teams.

Some of you seem to have thought that the title of the article meant that the AFO Chairperson and Management were trying to ban Morris at festivals! **Please be assured that this is not true.**

Now read on.....The title referred to a comment by one festival's representative during the discussion session on the PEL - legislation which will radically affect how, when and where we can all perform in future. The comment did not come from the management of the AFO, but sadly, it was not the only comment in that same vein, similar was heard from other festival's organisers.

Some festivals have been let down by dance groups, their attitudes, appearance and performance. This negative attitude issues from a minority of festivals. But this does mean that we, as a dance community, need to look to our standards before we can take a stance asking that all festivals treat dance with as much respect as the best festivals following 'Best Practice' currently do with regard to tickets, fees workload etc.

We need to be on firm ground to be able to argue our case with any credibility. It takes only one team being obnoxious, offensive, shambolic or just plain boring to create a poor image for the larger dance world. Don't let this team be yours.

Trefor Owen

WHAT DO YOU SEE, YOU PEOPLE GAZING AT ME?

Do you wear a smart kit, neatly trimmed ribbons, hats in good condition? If you wear whites, are they still white? Are your britches all still the same colour? If you have your dresses made, are they all the same shade/style/shape, etc?

If you wear kit which has been made for you, have a look at whether some has become faded and subsequently looks a bit tatty. Do you need to overhaul your kit altogether?

If you wear Border tatters, have you as a side decided to go for the 'hedge backwards' look? If not, should you do something about it?

Have you Flowered at Edinburgh so many times that your bells have crumpled or broken?

Watching Ducklington Morris at Hastings Jack in the Green the other weekend, they were all noticeably wearing gleaming whites. It's not always easy to find white jeans and if you find a supplier, do let us know and we can pass the address on.

Nigel Harrison Designs
Embroidery/Transfer/Screen
printing
71-73 Lower Dock Street
Newport
South Wales, UK
NP20 1EH
Tel: 01633 211681
Fax: 01633 211695
Email:
nigelharrisonsdesigns@ntlworld.com

Flying Colours Rosettes
2 Virgins Croft
Battle
East Sussex TN33 099

Tom Norbury
"Dealer in Hats"
The Norrest House
Leigh Sinton
Nr Malvern
Worcestershire WR13 3HF
Tel & fax 01886 832 767

Bells can be bought from Rachel Pinkney, our treasurer. And a search of the internet will show your nearest supplier of Alexandra Workwear (I've found them in Gloucestershire and Cardiff).

**So, what do they
see when they
see Morris
dancers?**

*My thanks to Fliss Markham
and Keith Leech for their
contributions.*

Fee Lock

*Doll On A Music Box
Words and Music by Robert Sherman
and Richard Sherman
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Personal Accident Insurance

The Morris Federation Personal Accident (PA) insurance is due for renewal and there is a form included in this Newsletter for completion for those who wish to take advantage of the scheme. The PA should not be confused with the Public Liability (PL) insurance since this is a separate policy. Provided your team has paid its subscriptions, it is automatically covered for PL until December 31 2003.

The PA cover will run to 25 January 2004 when the policy will require renewing (we are trying to get the renewal date for both the PA and PL to be early January for administrative reasons). **If you require PA cover please complete the form as soon as possible and return it to Rachel Pinkney, our treasurer with a cheque to cover the premium based on £1.00 per person regardless of age (but see below).** This includes insurance premium tax. The form should include the list of participating members and the insurance is offered on the basis that all of the team take up the option. Teams joining after 1 June 2003 will be included at the same rate.

A summary of the PA cover is as follows;

- 1 - The scheme is open to any person between the ages of 16 and 65 years.
- 2 - A capital benefit of £4,000 is payable if anyone is killed or loses the use of an eye or limb while involved in Morris activities. In addition a weekly benefit is payable to anyone over 16 years who is totally prevented from carrying out their normal occupation for two weeks or more as a consequence of a Morris accident, and thereafter for a period of up to two years from the date of loss or until the dancer/musician recovers. At this point payments will cease.
- 3 - Only one claim per incident on the policy is allowable. In other words if a side were members of other Morris organisations as well, then only one payment will be made.
- 4 - Cover would exclude any accidents caused by previous disabilities, or drug and alcohol abuse.
- 5 - There would be a fixed commencement date for cover and at present this will be 1st June 2003.

If you are planning to go overseas then your travel insurance should cover you for accidents but if in any doubt please contact our broker Michael Stimpson and Associates on 01923-770425.

John Bacon – President

Stepback 25 July 2003

Broken Ankles, Stepback Morris and East Saxon Sword

will be performing in the "Stepback" show in the Purcell Room as part of the Royal Festival Hall's Rhythm Sticks series. This show will be percussive traditional dance from England and America alongside contemporary dance inspired by the traditions and created especially for the show.

The traditional dancers will be joined by Dan Quinn, Linda Game, Chris Walshaw, Jo May, Laura Thirkell (Traditional Music degree, Newcastle), dancers from University College Chichester (with Choreography by Dale Thompson, lecturer in dance at UCC), Ross Allen, Keir Patrick (3rd year student at The Laban Centre and Dance AV), Janine Fletcher (graduate in Dance from Brighton University) and work by third year theatre student at Brighton University, Laura H. Trevail. Also appearing will be Lucky Moyo and friends (Music For Change and ex-Black Umfulosi) with percussion and gumboot dance

Box Office, Royal Festival Hall, 020 7960 4242, www.rfh.org.uk

More on the “Two in the Bar” rule.

Since February 2003, all three Morris organisations and EFDSS have stepped up their efforts to prevent the Government's proposed new Licensing Bill from threatening our traditional music and Morris dancing.

We have secured meetings and on going discussions with the Department of Culture, Media and Sport (DCMS), and have even managed to see the Minister for Culture, Dr Kim Howells. However we feel that the Government has made small steps forward but several backwards – rejecting many “folk-friendly” amendments which were made in the House of Lords. In particular the Commons rejected the Small Premises Amendment that would have suited the three Morris organisations very well indeed. There is still discussion going on and more details can be found on the Government Web site, <http://www.publications.parliament.uk/pa/cm200203/cmstand/d/st030508/pm/30508s01.htm>.

This covers discussions by the Standing Committee on 8 May and has a lot on Morris, and the Morris Federation.

Further details on the current topics under discussion are as follows;

Small Premises Exemption passed in the Lords – but rejected by Commons Standing Committee

On 11 March, during the Licensing Bill's second reading in the House of Lords, opposition Peers amended the Bill to exempt all entertainment where there are less than 250 people watching and provided it finished before 11.30pm. This Small Premises Exemption would have removed the majority of folk arts events from licensing regulations and gone a long way to encouraging more involvement in Morris dance and music. However, the Government rejected the amendment, stating that it would remove licensing controls for cinemas.

The Morris Organisations and EFDSS meet Dr Kim Howells

On the 3rd April, representatives of The Federation, The Ring, Open Morris, EFDSS and Doc Rowe, met with Dr Kim Howells. The meeting was successful in that Dr Howells and his staff now know a little more about the folk arts and that he invited ourselves for further discussions. On a negative note, few of our concerns were addressed directly. DCMS claimed that folk dance in the open on public land is already licensable under current legislation but we have since discovered that this is not true. Dr Howells advised us that we should work with the DCMS to ensure that local authorities licence all public spaces for folk dancing and this of course we should all do. We asked why the Government wants to extend licensing regulations to include folk clubs, but we were given no direct answer.

We have subsequently held a further meeting with DCMS on 8 May and this proved a little more successful in that we were invited to take part in the discussions on the next draft of the official guidelines for Licensing Authorities and venue owners – this we all welcomed.

DCMS eventually formally responded to us on 13 May 2003 and a copy of their letter is included with this Newsletter.

Statement from DCMS, 28 April 2003

“Folk dance in the open on public land is already licensable in Greater London and in the parts of the country where the local authority has adopted the appropriate parts of Schedule 1 of the Local Government (Miscellaneous Provisions) Act 1982. The Bill will introduce consistency throughout England and Wales and this means that in some areas activities which are not currently licensable will be caught.

The Government does not believe that there is any justification for treating public land in a different manner to other space since the issues of safety etc for performers and spectators are no different.

Ministers have always been clear that the Bill is deregulatory in some ways and regulatory in others but that the overall effect is deregulatory. What the Government wants to achieve is better regulation.

The Government will be encouraging local authorities to license public land so that folk groups would simply have to request permission to perform on it, as they often do at present. Local authorities would, however, be able to refuse permission to performers who might cause nuisance to local residents such as young people with sound systems if that was appropriate.”

The above is not very helpful but we are pursuing it with DCMS.

The Future

We all should continue to lobby our MP's and the House of Commons to ensure that Morris performance and the folk arts do not suffer as a result of the licensing Bill.

Write to your MP and register your alarm about the Licensing Bill, if you have not already done so. Time is now running out so it is important to act now.

The Bill is supposed to cut red tape, be de-regulatory and encourage more venues to cater for the arts but;

- The current wording of the Bill seems to adopt a “one size fits all” approach to the regulation of entertainment and this is highly sensitive to folk arts.
- Additional regulation for small-scale music and dance events seems disproportionate when compared with the exemptions made for broadcast and recorded entertainment.
- If the Bill as written is given Royal Assent and passed as law, we believe that it will result in fewer live venues for folk activities and Morris dancing especially in the open and on public land.

John Bacon – President

OBITUARY OF TRICIA GALLIMORE

BORN 3.01.54 CHEADLE
HULME
DIED 16.03.03 NEW
MILLS



It is with great sadness that Poynton Jemmers report the death of Tricia

Gallimore, their leader from October 2002 to March 2003. Tricia tragically took her own life on March 16th whilst suffering from a recurrence of the depressive illness which had plagued her for much of her adult life. She leaves her loving husband Alec and three teenaged sons, Joshua, Aaron and Reuben.

It is difficult to portray the impact which Tricia made during her 49 years of life but the overflowing church at her deeply moving funeral service gave some indication of the esteem in which she was held. She had a very strong, personal, Christian faith and was an elder at the United Reform Church in New Mills.

Tricia was a librarian by profession and spent many years working in this field before making a surprise move last year to the "Food to go" section of the new Sainsbury's at Hazel Grove where she enjoyed and thrived on the increased contact with people. She had a tremendous thirst for knowledge, and she and Alec loved travelling and walking in search of new experiences and places.

Tricia was a member of many community and church groups over the years and was always modestly willing to take on responsibility if necessary, as she did by becoming first a committee member and then leader of Poynton Jemmers. She instigated and organised our Day of dance in Macclesfield last year and it was fitting that our Dance-out tribute to her on the Saturday before Easter also took place in Macclesfield. We were joined on this occasion by Stockport Morris Men and £260 was collected for Tricia's favourite charities.

During the 6 years that Tricia was a Jemmer, her mental state was generally stable with the help of medication, so it came as a terrible shock to hear of her disturbed state of mind at the end of her life. We have lost a warm, caring friend and an enthusiastic Jemmer who always wanted to dance that little bit more.

Sylvia Thomas, Poynton Jemmers

DCMS response to The Federation's meeting with Dr Kim Howells, the Minister for Department for Culture Media and Sport

13 May 2003

Dear Mr Bacon

Thank you for coming to meet me with your colleagues from the other Morris dancing organisations, the English Folk Dance and Song Society and other folk groups. We agreed that it would be helpful for me to set out the general position in relation to Morris dancing and other folk activities under the Bill.

Public performances outdoors are of course already licensable in Greater London and in some other places where certain legislation has been adopted or applies or byelaws have been made. The Bill will introduce consistency throughout England and Wales and this does mean that in some areas activities which are not currently subject to licensing will be caught.

The Government does not believe that there is any justification for treating public land outdoors in a different manner to other places since the issues of safety etc for performers and spectators are no different to those on private land or indoors. Ministers have always been clear that the Bill is deregulatory in some ways and regulatory in others but that the overall effect is deregulatory. What the Government wants to achieve is better regulation.

The Government will be encouraging local authorities to obtain premises licences authorizing the provision of regulated entertainment for public open spaces on which many performances take place where they are able to do this. No additional licence would need to be obtained by the organisers of the entertainment for the provision by them of regulated entertainment on premises covered by such a licence for the entertainment it authorises, although the consent of the local authority holding the licence would probably be required. Local authorities would, however, be able to refuse permission for example to performers who might cause nuisance to local residents if that was considered appropriate.

I think that there is an important part to be played by the folk arts community here in encouraging local authorities to think now about the areas of public land for which they might obtain a premises licence and how they might make these available to performers. I suggest that your members should contact their own local authorities, and those in areas where they regularly perform to discuss this with them. You might also consider talking to the Local Government Association about how they think your aims might best be achieved.

It was suggested that the exemption for incidental live music which the Bill now includes could apply to dance and theatre but an exemption cannot apply where these activities are put on specifically to entertain the public and are not therefore incidental. The live music exemption will work in situations such as a piano player in a corner of a restaurant playing background music, but if the public are attending with the intention of being entertained by musicians then the entertainment is not incidental. Spontaneous dancing will be excluded from the new regime so a group of Morris dancers who spontaneously decide to dance at a pub will not be subject to the licensing laws.

If, however, it is arranged in advance with a publican, for example, that Morris dancers will be performing at the pub for the entertainment of the public, or Morris dancing becomes a regular event at the pub, then this will be a licensable activity. It is appropriate for Morris dancing to be a licensable activity in the same way as other similar types of entertainment because it can raise similar issues of for example public nuisance

and safety.

I think that your main concern in this area was that there are many premises where you believe performances currently take place without public entertainment licences even though they are probably required. You are worried that in future these premises will not agree to host such performances, either because they do not want to apply for a premises licence to authorise the provision of regulated entertainment because of potential costs or because they will not be aware that they need to do so.

We would, of course, expect premises where folk activities such as Morris dancing happen regularly, such as pubs, to apply for the appropriate authorisations when converting their existing licence with variations, if necessary, to a premises licence. The Department intends to take steps to ensure that existing licensees are aware that they will need to apply for an authorisation to provide regulated entertainment under the Bill, perhaps by means of a leaflet. We would be happy to talk to you to help inform our thinking about what such a leaflet might say in respect of entertainment and folk performances more specifically and how best to raise awareness of the requirements for authorisations. We will also make clear that licensing authorities will only be able to attach conditions to licences, following relevant representations, where these are necessary to promote the licensing objectives, including public safety, and will not be able to attach swathes of standard, and sometimes costly, conditions as some do at present. Including in an application for a premises licence to authorise the supply of alcohol an application to authorise occasional performances by folk groups such as Morris dancers should not therefore lead to increased costs for a licensee. I think that your members also have a role to play here in talking to the licensees of pubs where they regularly perform and making them aware of what the Bill will require in relation to regulated entertainment and what they would need to do to ensure the activities you carry out and the places in which you perform (such as the pub garden or car park) are included in the application for a premises licence.

The system for permitted temporary activities will also be of benefit to your members if they are performing in places which do not have premises licences or club premises certificates authorising the provision of regulated entertainment of the type you provide. Temporary event notices can be given for one off events such as traditional fairs. This is a light touch system that requires no more than a notification to the local authority and the police so long as the limits provided for in Part 5 of the Bill are complied with and the police do not raise an objection, which they can only do on the basis that the event would undermine the crime prevention objective. These notices can cover events lasting for up to 72 hours where a maximum of 499 people attend at any one time. Non-personal licence holders will be able to give five such notices in a year and personal licence holders fifty (a personal licence is a licence granted by a licensing authority which authorises an individual to supply alcohol in accordance with a premises licence). Only five notices may be given in respect of any particular premises within a year, though I have agreed to consider an amendment tabled in Committee in the House of Commons which would increase this limit.

There is no limit to the size of the area that can be covered by a temporary event notice or premises licence and a notice or licence can cover, for example, a town square, part of a park, one street or a number of streets. The precise area covered by a licence or notice will depend on the details of the place to be used given by the applicant or premises user when making the application or notification.

Finally, I encourage you to continue to discuss the Bill's statutory guidance with officials if you have further concerns regarding Morris dancing and other folk activities.

I am copying this letter to those who attended our meeting.

Dr Kim Howells



Good Friday Long Rope Skipping

On Good Friday I attended the traditional Sussex Long Rope Skipping with the Squire of the Ring and this is the account of the day – and some history by Sean Goddard of Chanctonbury Ring.

John Bacon - President

This year, as they have for the past twenty-one years, the Knots of May, accompanied by the Chanctonbury Ring Morris Men have performed the traditional Good Friday Long Rope Skipping at the Rose Cottage, Alciston. This annual event attracts a large number of spectators, both local villagers and members of the Morris community. This year over a hundred people attended.



Chanctonbury Ring Morris Men

Good Friday Long Rope Skipping was once wide spread throughout Sussex, especially in the Brighton area and spreading east as far as Hastings. Long Rope Skipping is a group activity, the rope is held at each end and swung by two people, and then two or more people skip in the middle until one fails to jump the rope. Sometimes as many as eight or ten people will skip. It is not confined to children, but to people of all ages who are agile! Although Long Rope Skipping traditionally took place on Good Friday, in some places it took place throughout Lent, and occasionally onto Easter Day itself. Sussex tradition has it that skipping on Good Friday represents the rope used by Judas Iscariot to commit suicide by hanging¹, after he had betrayed Jesus on Good Friday. However, this may be a story that has entered the folklore of the area during the late nineteenth century. A Brighton

correspondent signing himself as A.A. writing in Notes and Queries

in 1863 described the Brighton skipping, he asked the question that the use of the rope represented the one used by Judas, and further noted that skipping may have been supported by the local St. Bartholomew's Monastery. Fred Sawyer writing an article reviewing local traditions and customs in the Sussex Archaeological Collections in 1883 suggests the 'Judas connection' as a fact without any further evidence. It may be the case that the 'Judas connection' originates from these two articles.

In Brighton, it was the fishermen and their families who were the custodians of Long Rope Skipping, and traditionally it took place on the Fishmarket Hard, and elsewhere in the town (on

the lower promenade, just to the east of the West Pier). Fisherman's ropes made from Brighton hemp were traditionally used, however reports from a few streets in from the beach and away from the fishing area suggest that other types of line were used, including washing-lines! Referring again to correspondent A.A. he describes how skipping was performed by children a few streets inland from the beach: two children would stand on the pavement each side of the road and swing the rope while others, sometimes as

many as ten children skipped. He further noted that further inland on The Level (an area of parkland) skipping was performed by 'burly navvies' – these may have been railway workers. Skipping continued in the town until the outbreak of World War Two: it ceased when lower the promenade and the beach area was closed to all non-military personnel and barbed-wire was laid.

Further along the coast, Long Rope Skipping was known to have taken place at Piddinghoe (which has also recently be revived), but also at Hastings, Hove and inland at Pycombe, Burgess Hill and Ashurst Wood. It appears that in most places, Long Rope Skipping took place on the road or pavement, but it is recorded in the 1890s at the inland village of Fulking, that skipping took place on grassland.

¹ Matthew 27:5

It also took place at Alciston, where Cyril Phillips told Tony Wales that skipping took place on the road outside of the Rose Cottage at midday (just as it does today). The skippers would then continue on over the fields to Berwick where they would pick primroses and bluebells, before taking the train back to Lewes in the evening. Should the weather be fine, this would have made an attractive excursion from Lewes: perhaps the train to Berwick, a couple of miles walk to Alciston, for skipping and refreshments, an afternoon stroll over to Berwick, again more refreshments then return to Berwick Station for the train back to Lewes. Another story is told that some people may have walked over the Downs from Newhaven to Alciston for the skipping. It may have been the case that when the beach area was closed at Brighton, some may have taken the opportunity to move inland to a country setting. Skipping continued in Alciston until 1967.

After a break of fifteen years, in 1982, the Knots of May revived Good Friday Long Rope Skipping at the Rose Cottage,

together with a performance of their dances. They are accompanied in the venture by the Chanctonbury Ring Morris Men who perform North-West Morris dances. The events draws a large number of spectators, including members of other Morris sides, as well as those who are walking on the South Downs, who have dropped down to the Rose Cottage for a swift half before continuing on their way. Currently three ropes are used: the thickest rope has a diameter of 30mm and is 15m in length, the next has a diameter of 20mm and is 11m long. The third has a diameter of 10mm and is 12m in length, and is generally used for children.

On of the highlights of this year's event was a 'challenge' skip between the President of the Morris Federation, Mr John Bacon, and the Squire of the Morris Ring, Mr Cliff Marchant.



Who won? Congratulations Mr President!

Ralph Merrifield took numerous photographs of pre-war Brighton events, including the skipping on the Fishmarket Hard and some have been used to illustrate this article. I would like to thank Tony Wales for allowing their use. Other photographs come from the collections of John and Sean Goddard and John Bacon. I would also like to thank the members of the Knots of May and Chanctonbury Ring Morris Men who also gave information.

Sean Goddard – Chanctonbury Ring Morris Men



Good Friday 1953



Good Friday Pre-War



Fenland Heritage and Traditions Project

On April 4 2003 Norfolk County Council in conjunction with Open Morris, Ouse Washes Molly and Gordon Philips put on a production of Fenland Heritage involving the schools of Ten Mile Bank, Tilney St Lawrence, Southery and Watlington Schools in the Downham Market area.

Norfolk County Council's Arts in Education team were awarded £17,500 by the Heritage Lottery Fund to enable this performing arts project to take place, which aimed to develop and preserve an understanding of the

Fenland's extremely unique cultural heritage. I was invited to attend the production and was most impressed with the enthusiasm and energy that the 60 odd children put into the show. Credit must go to Ouse Washes Molly and Gordon Philips for the time that they must have put into the preparation of the performance. Sometime ago we in Ditchling Morris became interested in one of the dances that Ouse Washes Molly performed and learnt Mississippi Mud Pie. It took

us three years to master the "weave", yet 60 odd children in a number of sets on and in front of the stage got it right first time!! It only goes to show that we must catch them when they are young and encourage and teach them our cultural heritage, otherwise there is always the fear that they will grow up without this knowledge and these traditions will disappear forever.

John Bacon - President



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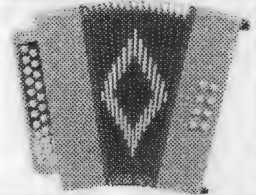
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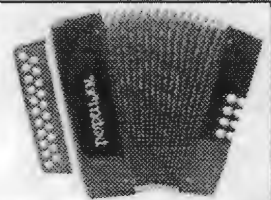
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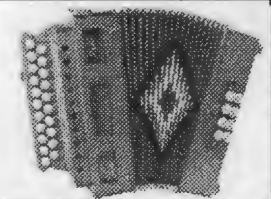
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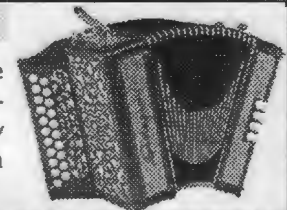
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One team has now truly decided to be put through its critical paces. I shall not reveal the name until next time, when I hope to offer feedback on the feedback. Until then, please let me remind you of the following.

The volunteer tutors have over 250 years of experience between them. They have many skills to offer apart from those summarised below. They constitute a terrific resource to have at our disposal. I am sure that the tutors will treat any team entering the scheme with supportive consideration. What is there to lose? The MF will pay 75% of the cost of the travelling expenses of the tutor, so it will be great value!

Adrian Williams

Well, the headline may have encouraged you to read on. I have not been struck down by the workload, despite the great team of volunteers eagerly awaiting the chance of helping other teams improve their performance.

Name (Ordered by surname)	Experience in these Styles	Home location	Distance willing to travel
Anthony (John) Allen	Cotswold	Brighton, West Sussex	Any distance with expenses
Iain (Jethro) Anderson	Cotswold	Bristol	Anywhere reasonable
John Bacon	Cotswold Raglan & obscure dances	Ditchling, West Sussex	Anywhere expenses paid.
Martin Barter	Cotswold Border	Lincoln	2 hours
Ruth Dodsworth	NW & Own dances (Betty Lupton's Laidle Laikers)	Ripon, N Yorks.	2 hours
Janet Dickson	NW	Enfield, Middx	London & Home Counties
Beverley Langton	NW, Garland, Border, Own Dances (Shrewsbury Lasses)	Wem, Shrewsbury	Negotiable, weekends & holidays
Ray Langton	Cotswold, Border, Longsword, Own dances (South Shropshire)	Wem, Shrewsbury	Negotiable, weekends & holidays
Keith Leech	Cotswold	Hastings, East Sussex	100 miles (Inducements may extend range)
Brian Mander	Cotswold	Toddington, Beds	50 miles
Trefor Owen	NW, Yorkshire	Canterbury, Kent	4 hours



DERT Goes to Glasgow

(Two reviews here...one by the organisers, and one by a participating team)

"Let's apply to host DERT" we said. And "Let's do it in a different way to anyone else" we said. So we applied and the DERT founding fathers said "Go for it."

The first difference was that "we" are Clydeside Sword and Step, from Glasgow - yes, that's in Scotland - and we were hosting Dancing ENGLAND Rapper Tournament. The second and more significant difference was the format of the competition.

For those of you unfamiliar with the usual format, DERT participants normally perform one competition dance before one team of judges in a hall. Clydeside's cunning plan involved taking rapper back to it's roots - the pub tour. The idea was for teams to dance a number of competition dances in a number of pubs, each containing a pair of judges.

Having been given the nod, work got under way on organising everything required to make the event work and - we hoped - to make it a success. Over most of the following 2 years that it took to put the Big Event together, Clydeside's DERT 2003 committee (Kev, Nora and Ranko - the last later being substituted by Doug) did most of the hard work, with the rest of us offering help and advice where we could. In the last couple of months before the weekend of 4 to 6 April, it was all hands to the pumps and the rest of us joined in with a vengeance.

Hall, hostel, pubs, funding, merchandising, PA, another hostel (after the first suffered severe fire damage) were all sought out and found. Judges were engaged, 8 good men - and women - and true, all willing to sacrifice their time

(and livers) to spend the afternoon in Glasgow pubs, watching team after team show off their dancing prowess before them. Invitations were despatched to rapper sides from far and wide to come along to this former European City of Culture to come and sample our Scottish hospitality and to, in the words of the DERT 2003 slogan, "Dance or Die"!



A total of 19 teams took up the invitation and descended on a bewildered and delighted Clydeside - we expected to see about 12 teams. The teams were placed into 4 groups, three containing 5 teams and the other 4 teams. Two separate tours, each of 4 pubs were arranged, with each set of teams also having been allotted an additional "practice" pub. Each pair of judges sat in 2 pubs over the course of the afternoon, one on each tour so that all teams danced before all judges. Current and former members of Clydeside escorted the teams around their tour, collected the judges score sheets from the final spot and took these back to the main focus venue, the Royal Scottish National Orchestra's home, Henry Wood Hall to be collated on a spreadsheet. God bless technology!

The evening consisted of a showcase in which all teams had the opportunity to perform

a display dance, to allow everyone the chance to see teams not in their competition groups. Most teams accepted this invitation, making for a very entertaining evening (not least for Ranko and I, who compered the event, with constant changes to the running order keeping us on our toes). A special mention to the scratch team calling themselves the "DERTy Gerls" and comprising members of Insword and Mabel Gubbins and to a team who had the audacity to remove Clydeside's unique status as Scotland's only sword and step dance side, Gaorsach Rapper. Well done to Clare and her crew, 2 of whom had been dancing rapper but had never actually seen it performed live until that weekend. Good luck for the future, Clydeside are actually pleased to have another team north of the border and hope to see more of Gaorsach in the future.

At the end of the showcase, the judges were called forward and had 2 surprises sprung on them. First up was that they were asked to dance / play for their supper, much to the delight and amusement of the assorted masses. Secondly, each was presented with a haggis and miniature of malt whisky as a thanks for their efforts. There was also a presentation to the "Father of DERT", Phil Heaton, as a thank you for bringing together all of these like-minded nutters each year for DERT.

Finally came the announcement of the 2003 competition winners, each of whom was presented with a

Quaich, the traditional Scottish friendship cup, and a bottle of whisky to drink from it. Clydeside gave a demonstration of the proper manner of using these items, so that the winners were not taken completely unawares. The prize-winners were as follows: -

- Best musician
Black Swan "A"
- Best character
Stone Monkey
- Open class
Northgate Rapper
- Premier class
Black Swan "A"
- Tyzack Trophy
Black Swan "A"
- Steve Marris Trophy
Black Swan "A"

Congratulations to all the winners.

So, the experiment has been a success, though we at DERT 2003 / Clydeside Sword and Step are the first to admit that it was by no means perfect. However, we have set the precedent for other teams brave enough to use the "pub tour" format for future competitions and in handing over the baton we challenge future organisers - MATCH THAT!

Thank you to all the competitors, judges, pubs, sponsors and anyone else who had a hand in making this a memorable DERT and a memorable weekend for

Clydeside, particularly the former Clydesiders who gave up their time to help out. A special thank you is due to the Lotto "Awards for All" for the grant they gave us which allowed us to make it happen.

*Aileen Stewart
Clydeside Sword and Step*

Old Man Rapper Go Forth!

After several years in the wilderness of Dorset, Button Rapper ventured forth to Glasgow, hosts to DERT 2003.

With its new format of being judged on performances in four different pubs we set off into the unknown depths of the north only to discover the north ain't that bad. The natives were very friendly, the accomodation (despite the intended YHA hostel burning down 6 weeks before!) was more than adequate, the pubs were great, the ale was good, excellent in some places, so, despite having to wait for the Grand National to finish before being allowed to dance in one pub we all agreed we might venture forth again.

We encountered the

usual characters of the rapper world, Black Swan (this is how you do it you old f**&%s) see them at Sidmouth this year, Father Aubrey O'Brien, (does he dance rapper?) Phil Heaton, Aunt Sally, (we are the founder members of the Sally Wearing fan club), and loads of other rapper teams some of which we know, some we had never heard of, but met and enjoyed their company.

A great weekend hosted by Clydeside rapper who deserve every credit they receive for their fantastic organisation of the event. All you Morris teams out there, join us next year, put your dance on show and have a great weekend at DERT. Apparently it is being held in a Bath next year!

*Chris Hall, Captain, Dorset
Button Rapper.*



"Team Talk"

The Cats whip Murton out of the archives!



It was October 2002. Whip the Cat Rapper from Nottingham wanted a traditional dance to learn and perfect by April 2003 for DERT. It was suggested that 'Murton' (originated by the Lowerson family of Murton) would be a good one to learn, as "not many teams dance it because it's complicated"! According to my research (please someone correct me if I'm mis-informed) the only other team currently dancing it are Sallyport (?).

Eager to confirm our commitment to rapper we decided to take the brave step of learning this 'complicated' dance! Little did we know of what we were (initially)

letting ourselves in for. The first hurdle was to obtain the notation. After much searching on the Internet I came across a reference to the dance – it was in fact the notation!¹ It was held at the Vaughan Williams Memorial Library² from where I obtained a copy.

The first two practices were spent trying to work out the figures. Apart from having 'alien' names such as 'scringes' and 'girdles', the latter of which caused much amusement, the dance just didn't work. Then it dawned on us – to our horror – and the reason why it didn't work – number 1 dances where number 5 does, and number 2 where number 4 does! And to further complicate things...the 'star' is tied upside down, with the left hand on the right!! It turns out that Murton is a unique dance in its upside down and back to front formation! It was Harry Lowerson senior who had devised the dance this way as "something different" and according to history "no-one else danced the same dance".

In an effort to find out more about the Murton dance I have been in touch with Dr.Cawte and Dr.Peacock, both of whom very kindly spent time talking to me on the phone about their experiences collecting the dance. It was in 1955 when Peacock and Cawte met with Harry Lowerson II (son of Harry Lowerson senior) that the current notes were made on the dance - "he had not performed the dance for 25 years, yet without hesitation he was able to describe the dance so that we obtained an accurate record of almost all the figures without a team of dancers"³. Miss Orde and Dr.Schofield, both of whom saw the dance in 1926, contributed to these notes with reminiscences and notes from that initial visit to the team. In 1956 Lowerson II and Lowerson III saw the dance (danced by Newcastle Morris Men) and made a few alterations to the style and detail. Tom Smith, the original fiddler, also contributed to the notation. It is from this evidence that we can be sure the dance today is as much as possible what it was back in the early 1900s – a truly traditional dance. It was on one of Cawte's visits to Murton that Lowerson produced some exciting finds from his attic: a set of rappers used by the original team, and a pair of blue velvet breeches. Dr.Cawte remembers that rappers were made from old circular saw blades – the teeth were simply cut off...although some were still wavy along one edge where they hadn't been cut back far enough! Imagine the insurance claim on that one today!

It's great to learn that the Murton dancers were 'gentle' and 'relaxed', in comparison to the 'quick and slick' style of High Spen and Winlaton (Cawte). We really love dancing this dance – it feels gentle and un-rushed, unlike our other two evolved dances. The style of the dance was closely linked to the long-sword dances of the time. The majority of the figures are 'running' figures and traditionally the only 'display' figure is the lock which is shown only once. It's a shame that DERT didn't have the 'traditional' category this year. All our hard work on Murton was in vain for this competition...however, we're still dancing the dance – not necessarily exactly to the notation - after comments from DERT judges that it was too long, we've decided to shorten the dance to make it more appealing to the 21st Century audience!

Dr.Christopher Cawte was a musician and dancer with the Kings College Morris Men in Newcastle, the team much later to become the Newcastle Kingsmen. Besides rapper they also dance several Cotswold traditions. Dr.Norman Peacock danced and was a Betty with Leeds Morris Men, Clydeside and the Travelling Morris.

Nicola Rushton, Whip the Cat Rapper

¹ E.C.CAWTE and C.J.F.SOPER 'The Rapper Dance as Taught by the Lowerson Family at Murton', 1967.

² Vaughan Williams Library, English Folk Dance and Song Society, Cecil Sharp House, London.

³ EDS 21(4) 1957 Dr.CAWTE 'Collector's Corner: The Murton Sword Dance'.

Sex and Morris

One Guru of Border Morris from Shropshire has been attributed with saying "You can tell how good a person will be in bed by the way they dance".

How do you feel about your performance?

What do you think the audience sees when they watch you? Do they see what you think they see? Does your kit look impressive; neatly ironed, tidy and faded to the same degree as the rest of the team? Are your shoes / clogs /trainers as black and shiny / white /

brassoed as your team-mates? Do you get your feet / knees as high as everyone else in the set? Do YOU check your lines are straight? Do YOU struggle to get through a dance and DOES IT SHOW? Are you graceful or sluggish?

What is **your** Self-Image? What is **your** level of Self-Esteem?

Why are we putting ourselves out in public, setting ourselves up for tabloid and brainless ribaldry? How often have you heard the shouts of "Jingle Bells!" and "Which one's Morris?"

Fit a full-length mirror in your house, put on your kit, and stand in front of the mirror. Do you see what the audience you are performing for sees? Are you proud to wear the team kit or have you dribbled beer / ice cream down the front?

Every time we dance out, we represent every other dancer, we become the focus. If we don't present an image that impresses, what does that mean for the bigger picture of Dance?

Who has the right to set standards? YOU DO: you are responsible for your own appearance and ability and for how it comes over to the public. Lower your standards and we are all besmirched with the same tar brush. Lower you standards and the tabloids can be justified in making us all a target for ridicule. Lower your standards and we can only expect *and have to accept the way* we may used by the festivals at which wish to be seen.

Does this sound like a tirade? Maybe it's just a reaction to the immense gap between those excellent teams who exist in all the traditions and are a joy to watch and the lowest common denominator who are an embarrassment to us all.

Trefor Owen
Sketch by Ann Bacon



WORKSHOPS

Fieldtown with Bert Cleaver

Saturday 1st November and Sunday 2nd November 2003

Ducklington Village Hall, Witney, Oxon

Bert, ex-Morris Ring squire is well known for his expertise in this tradition.

The workshop will run from 10.30– 6.00 Saturday, 9.30 – 12.45 Sunday with an optional dance out in Leafield, the next village which is where the Fieldtown tradition has its roots.

Indoor camping is available at a small charge. Lunch is included on both days. The local pub will provide a good choice of evening meal at a reasonable price.

Playing for Dancing

with Jerry West, John Watchman, Hook Eagles Band.

Saturday 22nd November 2003

Venue to be confirmed – PLEASE NOTE – we are looking for a venue for this workshop...if you have one and are willing to host, please inform Jean ASAP.

A series of workshops to help improve the quality of the music. How to change a chord to lift the music, how to play with the dancing, how to add to the dancing. Come and find out how!

WATCH THIS SPACE!

Rapper Workshop

with Black Swan hosted by Whip the Cat Rapper, Nottingham.

Saturday 17th January 2004

Hot off the success of their winning streak at DERT 2003 the Morris Federation have booked this year's premier rapper team – Black Swan – to run a workshop early next year. If you haven't already seen them dance...then WHY NOT? They have stretched the boundaries of rapper to the extent of a DOUBLE FORWARD TUMBLE!! Definitely not for the faint-hearted!

Venue and further details to be confirmed (booking form in next newsletter).

To secure a place on either workshop please complete and return enclosed booking form.

For more details email: events@morrisfed.org.uk

"Team Talk"

Dogrose Morris – As seen on TV



In November of 2002 Dogrose Morris had the unique opportunity to go on a national tour called 'English Roots' with Waterson:Carthy, Chris Wood and Robert Harbron. Organised by Folkworks they spent 2½ weeks on the road and performed at venues stretching from Southampton to Carlisle. After the tour was over it was a general feeling amongst the boys that this was it, this is as good as it gets, this is us taking Cotswold Morris to a new audience and having a bloody great experience at the same time.

When April 1st came this year I was the fool who was set with the task of convincing the rest of the team that we had been invited to appear on a special 'Later with Jools Holland' show. My brother Drew was the first unbeliever and it took me a couple of days to convince him. I think it was too good to be true, appearing on the same show as his favourite band of all time Blur.

It was due to be filmed on April the 15th. That gave us 15 days to decide which dance we were going to perform in front of our biggest audience ever, 15 days to practice, 15 days to lose sleep over how it would be perceived by the viewing audience, 15 days to wash our whites and 15 days to get very excited about the prospect of appearing with the likes of Macey Gray, Craig David and Suggs.

We decided to dance 'Skirmish' from Oddington as it has always been a good crowd pleaser. The producers were keen for us to use sticks and we decided it would transfer well to screen, after all most of the public watching at home will never have seen the dance before. Bryony chose a tune written by Nick Barber of White Rose Morris Men and taught it to Eliza Carthy who was to play alongside Bryony. The Dogrose members ready to perform were Will Hampson, David Lawley, Chris Taylor, David Hall, Drew Mckinlay and myself, Ross Mckinlay.

15 days flew by, and with one major practice and a lot of emails to the BBC we were on our way to Television Centre. We arrived with plenty of time to spare and had to go for a sneaky pint of London's best before we had the courage to actually go in. As we were escorted to our dressing room we stumbled past various Children's BBC presenters, the Top of the Pops Studio and even Kryton's head, Drew and Lawley nearly got left behind.

Our dressing room, previously inhabited by the teen band 'Blazing Squad' was large enough for us to get a couple more practices in, but we were all far more interested in looking around the building. One of the producers decided to take us to see the studio and after navigating through a myriad of corridors we entered to the sound of the Rhythm and Blues Orchestra rehearsing, 'Through the Grapevine'. The producer was trying her best to tell us what was to happen but we were all lost in the experience, jaws on the floor. When asked if I was OK I replied 'apart from needing a new pair of trousers I am fine'.

On arriving back in the dressing room I found panic had set in. Not only had David Hall burnt his shirt with an iron, Drew had lost his stage pass and was frantically looking all over for it.

Time went by very fast and before long we were in kit and following Jools into the studio along with a green man on stilts and Mr Winter. The pop band 'Junior Senior' had massive grins on their faces; it was quite obvious that they have never seen anything like it before in their life.

We watched from the sidelines as Jools scooted around interviewing various musicians and comedians, we enjoyed the free concert, beer and the chance to dance to a different kind of music. When our time arrived we rushed onto the set, to the mixed hand directions of 'quiet' and 'hurry up', which is hard to do with bells strapped to your legs. As soon as we were in place the cameras turned on us.

As we began to dance my nerves got the better of me and apart from the music I couldn't hear anything else, all I could focus on was dancing. Although I was aware of the cameras flying around us I had no perception of how it was being received by the studio audience. When the music halted in the final set of sticking I could hear whooping and cheering and at that moment I felt that we had done Morris no injustice. It seemed to be very well received by the studio audience and some of the celebrity guests and acts told us how much they enjoyed it.

The party after was quite good as well, Lawley was busily trying to drink his licensee fee and felt bad about ordering a triple Southern Comfort and lime only to be upstaged by Robbie Coltraine ordering a Quadruple.

It was an experience we would never forget and since the show aired on May the 3rd we have had lots of good feedback from friends, folkies and other Morris teams. All we can hope for is that we brought Morris dancing to a new public, we turned some heads and kicked back some of the terrible bad press Morris has had over the years.

Now where did I leave my tankard?

Dogrose Morris can be found at www.dogrose.co.uk
If you prefer yoghurt pots tied together with string try ringing 07961 157128

Ross McKinlay

Photo by: Nikki Hampson, Halifax Traditions 2002

NEWSLETTER COPY DATES

AUTUMN	1 st August,	for publication on	1 st September
WINTER	1 st November,	for publication on	1 st December
SPRING	1 st February,	for publication on	1 st March
SUMMER	1 st May,	for publication on	1 st June

"A rose by any other name would smell as sweet"

What's in a name?

Now what about this for a discussion point at the next AGM - or before. Trefor Owen's contribution below raises a few points and he is absolutely right in saying that the Morris Federation caters for pretty well all types of folk dancing including Morris in all its forms. Any ideas to our secretary please.

John Bacon - President

Are we all MORRIS dancers? A bit like being at an Alcoholics Anonymous meeting. I have stood up and said "My name is Trefor and I am a Morris dancer". Oddly though, I am also a Molly dancer and a performance artist (how else would you describe a member of Mr Fox?)

**How many of you out there
are Step, Appalachian,
Sword or Rapper dancers?**

Can the MORRIS Federation really be seen as representing these equally important forms of traditional dance?

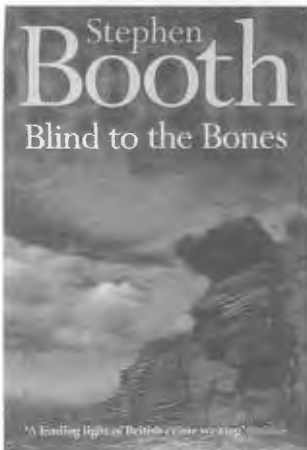
Do we need a name change as well as an image make-over? Should we be the "Morris and Traditional Dance Federation" or just "The Traditional Dance Federation" or something completely different? Would a change of name give us higher status with grant-awarding bodies? Would it bring us more respect? Should we be ashamed of being called Morris Dancers?

Trefor Owen

BLIND TO THE BONES

by Stephen Booth

Published by HarperCollins



The fourth title in Stephen Booth's award-winning series of Peak District crime thrillers could help to change the image of morris dancers for ever.

BLIND TO THE BONES features a Border morris side no one would dare make fun of - the **Border Rats**. This is definitely morris with attitude!

The book is dedicated to Nottinghamshire-based **Black Pig Border Morris**, whose members helped the author with his research. The other famous Derbyshire tradition, Well Dressing, is also featured.

BLIND TO THE BONES is available in hardback only (RRP £17.99). Several online booksellers are currently offering discounts.

Stephen Booth's dark, atmospheric mysteries have been widely praised for their humanity, compassion and depth of characterisation, as well as their sense of history and intriguing locations. American readers voted him the author of the Best British Crime Novel for two years running, presenting him with the prestigious Barry Award in both 2001 and 2002.

**For more information, visit:
<http://www.stephen-booth.com>**

"Team Talk"

Boojum - A weekend in New York



What could be madder than flying to New York on a freezing Friday in February for 36 hours of dancing?

Who could be so insane? Boojum. Why did they go? To party at the Half Moon Sword Ale. Did they have a good time? - Oh Yes!

Friday evening in Brooklyn, a very jet-lagged team eat at a Lebanese restaurant and try to work out why the money we have each put into the pot does not cover the bill; its all to do with sales tax. We manage to stay up till 10pm local time, don't ask what time our bodies think it is.

Up bright and early on Saturday to take the subway to Manhattan, but its OK, our bodies think its lunchtime. There is a massed stand for the fourteen teams who are attending the weekend, twelve from New England, one from Canada and us. All are keen to see what the others do. Most of our team have not seen how the North Americans do Longsword and Rapper. The North Americans are sure they haven't seen anything quite like Boojum.

So what are the differences? Quite a number of the figures; the way the figures are linked; the use of Characters, to mention the most obvious. It is interesting to see the effect of the Atlantic Divide on the evolution of the traditions. Just as there are fashionable figures in the UK, which you see in most team's dances, the same is true in the US. They do lots of turning out to face the audience and back into the set and have some quick-fire jumping sequences. However, we won't talk about the Rappalachian

They are keen for new ideas. When I was there two years ago only one team did a tumble, now most of them do; there was even one team doing a double tumble. I wonder how many of them will be doing Needles and the Wincanton Spin next year!

The day concluded with another massed stand. We then managed to sneak a rest before the amazing evening meal, black frocks essential for any woman with a sense of style, followed by a Contra dance. Home very late, but up early next morning because our bodies still think that it is lunch-time. A big New York Brunch followed by more dancing, this time in church halls, and a final massed stand in the park in Brooklyn with the snow falling gently outside. It was to fall for another day or so, giving 26 inches in all. Some of us didn't get out of New York until a day later than scheduled. It was very pretty though!

Rhiannon Owen, Boojum Rapper



A Tale of Two Cities

Well, actually a tale of a city and a town and the city was a town to me until very recently when my ignorance was overcome by experience. Which are they? Rochester and Hastings. When? The May Day Bank Holiday Weekend. For a good number of years, my team (Redbornstoke Morris) has normally gone to Hastings for Jack-in-the-Green. We always enjoyed ourselves tremendously. This year, two of the team, who tart with the Outside Capering Crew, were due to perform in *Grandson of Morris On* in Rochester Cathedral as part of the Rochester Sweeps Festival. So, we joined them and experienced Rochester Sweeps for the first time. In the end, only one came (Barry Goodman) as Brian Mander put his back out in late April, much to his frustration.

Compare and contrast: words that bring dread to so many school children about to write an essay. Why do this for pleasure? Anyway, Rochester is a fascinating place, as is Hastings. Most dancing takes place in an old street (The High Street) as in Hastings's George Street. There are loads of old buildings in both places and much history is associated with both places, as are writers. Rochester, of course, boasts Dickens connections. These are manifested in plaques on

buildings, pub names and a living link. The latter came to my attention in a shop where the two shop keepers had a short conversation about someone called *Peggotty*. So, that's where the name from I suppose. Samuel Pepys used to stay here, I presume when visiting the dockyards at Chatham. It cannot have been all work, as there is an old house near where I stayed called *Pepys's Pleasure*. His diary does make it clear that he

was not exactly faithful.

The dancing. There was lots in Rochester, with a detailed, ordered plan, which is a contrast to Hastings, which rather follows a rough pattern. We danced with a good number of teams, some good friends (like Bullnose Morris) and others new to us. There seemed to be rather more Border at Rochester than Hastings. It is always hard to comment favourably without apparently implying criticism of others, but Hook Eagle caught our attention. The reason seemed to be that they have a swing in their music that adds that bit extra and that supports the dancing a tad more.

Audiences were in abundance and generally seemed to gather quickly, perhaps more so than in Hastings. The High Street was warmer than George

Street as it is wider and orientated better to catch the sun. It is well supplied with street vendors, including food vendors. I am not a lover of fast fried food. I could have done with less of the smoke of fried onions.



Redbornstoke Morris posing in front of the Norman Rochester Cathedral

Pubs we found. We always do. The Gordon House Hotel, with its beer festival proved to be handy resting venue. Restaurants were great in Rochester and we found two that offered good food for a party of 12 at relatively short notice. Hastings can sometimes feel overwhelmed by Morris people crushing into its fine eateries. The Cumin Club in Rochester is a safe bet for a really interesting, unusual curry.

We left Rochester on Monday afternoon without the sense of anticlimax that we always feel when leaving Hastings after a long procession, dancing in the Castle, Bogies and Jack's eventual release. The parade in Rochester was well supported by the public for much of its length and

they provided a great boost to us dancers and musicians. It was fun and not too exhausting and a chance to observe more of the city. It just did not match the intensity of Jack-in-the-Green on the Monday. The journey home was, however, ever so much easier and without the confused embarrassment of walking into a Motorway service station dressed in whites with a greened face! I suppose that the ready access to the M25 and London explains why there are so many day visiting teams.

So, to conclude. Both festivals are enjoyable and worth attending. We found hospitality and a welcome in both. Each has much to offer and particular features that appeal. Thanks very much to the organisers of both festivals for all the enjoyment that they have supplied (Mad Jacks and Daisy Roots in Hastings and Gordon Newton and Motley Morris in Rochester - if I have understood it properly, apologies if not). It is amazing that two large Morris festivals are so well supported in relatively close proximity to one another. Where to go next year? Well we have many months to debate and decide. It is not an easy choice!

Adrian Williams

The following photos were taken by Kevin at Hastings, and Adrian at Rochester...



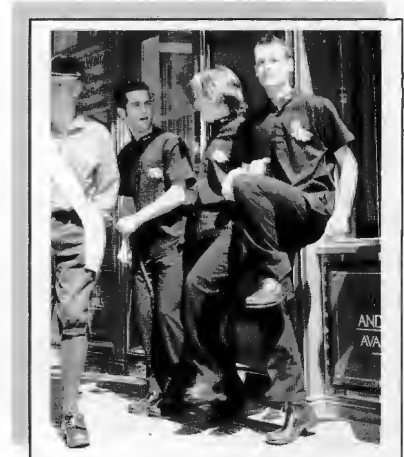
Rochester Sweeps is about Sweeps and Morris...These are real chimney sweeps.



Redbornstoke Morris enthusiastically stick-dancing in Rochester High St.



When Redbornstoke Morris is short-handed, the musicians dance and play!



The door-keepers of the George Vaults are inspired to dance!



The Fabulous Fezheads in the Procession

Take a look on the following page for photos from Hastings...



Ducklington



Maypole dancing at the castle



Daisy Roots



Maypole dancing at the castle



Crowning of the May Queen at the castle



The procession

"Team Talk"

Wreckers Morris & the Royal Cornwall Show



Wreckers have a pre-festival get-together with the Shashara belly dancers, in Liskeard town centre.

For the past two years, Wreckers Morris, based at St. Dominic in Cornwall, has organised a gathering of dance sides at the Royal Cornwall Show. This year, Sally Hamlyn, foreman, has developed this into a dance festival. Nine dance groups from Cornwall will come together at Wadebridge in June to perform. The festival will be a feature of the Royal Cornwall Show (June 5, 6 & 7) and will be staged on the final day.

The nine dance groups taking part include all six morris sides from Cornwall, two Cornish dance groups and the Shashara belly dancers from Liskeard. The festival will form part of lively three-day programme of

performing arts based largely round a comprehensive musical bill. It will begin with a colourful procession starting at the main entrance of the showground and winding its way round to the Members' Pavilion. The final event will be a mass dance outside the Members' Pavilion at around 4 pm.

Wreckers is a border morris side, with around 40 members. We are now in our third year and preparing for yet another busy summer season. Anyone wishing further info on Wreckers should contact our bagman, Graham Leigh, on 01752 851990.

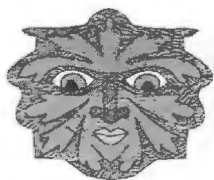
Sally Hamlyn & Paul White

Hook Eagle Morris - St. Georges Day



We danced for the first time on St Georges Day. There seems to have been a lot more interest in our Patron Saint's day this year. We were at the George Hotel in Odiham, Hants, who made a real effort with a punch called "hot dragons blood", free food and great ale at £1.80. We had a ball.

John Ellis, Hook Eagle Morris
www.hookeagle.org.uk



May Day

REVIEW of EVENTS 2003

There were lots of May Day events at which Morris sides appeared...here are just a few:

Beltane Border

5am – not a time of day that would usually see Beltane Border anywhere near a state of consciousness! However it was May 1st – and the local farmers are relying on us to ensure their livelihood for the forthcoming year. We met at the designated spot – not too far off the beaten track and overlooking the sea. To our surprise a few guests had arrived too – one all the way from Tavistock! Although it was still quite dark the birds in the hedgerows were already singing.

We danced the sun up with Logan Stone and Stone Circle. Then Spike and Maddy lit their famous 'bonfire in a bin lid' for those brave enough to jump over it. Next we did two more dances. We had no box player for this meeting, and the resulting drumming sounded very atmospheric and entirely

appropriate in the very early morning, particularly when accompanied by either the tin whistle or flute.

After the dancing we shared some wine and specially baked bread (courtesy of Maddy, and made beautifully in the shape of a sun) and sang a rousing 'Hal-an-Tow' before setting off to Torquay where Shirley and Jack were caring for a wonderful cooked breakfast prepared by Lorraine and Laurie.

Sadly some of the team had to miss this due to having to earn a living/ go to school etc.

Three Shires

Winter practice is over and it's time for Three Shires to dance out at every opportunity. Our first dance out this season was our traditional May Day of Dance with Harthill Morris Men. As is tradition the first Sunday in May is the Day. We began dancing at Dukeries Garden centre who made us more than welcome. We danced for nearly an hour – to customers aghast at our exuberance.

Next the Morris had to quench their thirst so we retired to the Green Dale Oak at Cuckney for an ample lunch. Again we danced for customers and staff before moving off to our last venue at Clumber Park. By now the sun was hot and high and Clumber was packed with people. We attracted great crowds who were very generous and who joined in Bonny Green with great fervour. We have to thank our shared musicians Malcolm and Allison who travel from Newark to play for us. We also have to congratulate our new member Dianne who danced out for the first time – a nerve-wracking experience but Dianne danced expertly and we look forward to her joining us on many more events.

Lesley Ellam

Owlswick Morris

Owlswick Morris started May Day at the Rollright Stones, just before dawn, as has been our practice in

TRADITION

A new quarterly magazine featuring articles on customs and traditions, myths and legends, earth mysteries, song and dance, mainly from the British Isles along with listings of where to go and what to do,

CD and book reviews, letters and more.

Single issues £2.00 plus 40p for post and packing

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Europe 18 Euros (4 issues) 5 Euros (1 issue)

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Witnesham, Ipswich, Suffolk IP6 9EL

recent years. The Rollrights form a Neolithic monument, partly enclosed by trees and with a terrific view out across the fields to Chipping Norton a few miles away. (Our habit of dancing here on May Day started four years ago, simply because it seemed like a good idea. We asked the Rollrights Trust for permission, they were very encouraging, we have continued the practice since then.)



This year, we enjoyed a beautiful morning, with not too much cloud. About five minutes after we started dancing the sun rose bright and clear, and at that very moment, the entire audience rushed away from the dancers to see the real attraction of the morning - the sun. Those who had gathered to watch us and the sun were mostly local, but others were visiting from Australasia and three had come especially from Bristol that morning.

After a much needed and delicious breakfast, and a walk over to Oddington Woods to see the bluebells, we met up with Hereburgh Morris at the market place in Stow-on-the-Wold. The tour continued, punctuated by the odd shower, to Longborough and Broad Campden. At



Longborough, the children from the village school came out to watch. The entire school, around 45 pupils and their teachers, made a very attentive and appreciative audience. They were excellent dancers, too, when invited to join in with "Shepherd's Hey" and a "Bromsborough Heath", a six hand reel. Hereburgh, who had also been up since dawn, having started at the windmill in Harbury, headed off home after lunch. Owlswick, though, staggered on for a bit longer and, after a leisurely supper at Sibford Gower and a dance or two, their spirits

rallied enough to make it to yet another pub for a few drinks and tunes.

Next year, however, we are likely not to be in the Cotswolds on May Day, so if you like the sound of the Rollrights at dawn, you'll be able to enjoy it in peace and quiet!

Jane Bird

Clerical Error

Clerical Error were asked to do a radio interview for the 'Mousemat' programme on Radio Wales. Focussing on different web sites, each week they get someone in to talk about something topical and recommend a stash of web sites, so given the time of year, they asked me to talk about Morris and May Day. A list of the websites is available from

Clerical Error if interested. Our pics of the May Day extravaganza can be checked out at www.clericalerror.taffy.org.uk

"But they are... naked!"

"Well, naturally, it's far too dangerous to jump through the fire with your clothes on!"

Lord Summerisle explaining Beltane to Sergeant Howie in the 1973 film "The Wicker Man".

*Greg 'Le Chef' Carson
PR for Clerical Error*

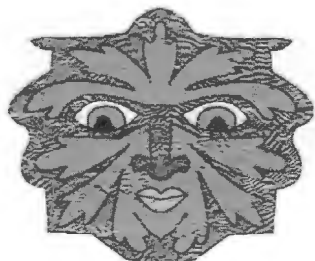
Amphill Sunrise

Redbornstoke Morris and Befordshire Lace have been dancing on May Day morning in Amphill Park for 20 odd years. Redbornstoke start the dancing at 5.25am. Breakfast was held at the Queen's Head (commemorating Katherine of Aragon, who was exiled to Amphill Castle after the divorce) after 18 years of breakfasting at the Old Sun. The Old Sun had become too successful for its own good. It's many patrons have 'kippered' Redbornstoke with their smoking, so the team changed pubs in September and returned to the Queen's Head which it abandoned in 1986 (on the very day that the author started his Morris career!).

The picture depicts Barry Goodman singing the traditional Bedfordshire May Day Carol by Katherine's Cross in Ampthill Park at about half an hour after sunrise. As ever, a youngster associated with Bedfordshire Lace supports a traditional May Day garland, made by Jenny Howard.



Adrian Williams



For a comparison of two MayBank Holiday festivals, see Adrian's article elsewhere in the newsletter.

Moreton Midsummer Festival

Moreton, nr Ongar, Essex

14th-15th June 2003

Co-hosted with Moreton Village and BlackBull Clog.

All day sessions, Morris Dancers, Belly Dancers, Flamenco Dancers and more. Saturday night ceilidh with Dartmoor Pixie Band.

Sunday will see the North-West Dance Competition and the Step Dance Competition.

Workshops include EFN English Folk Dance, Katy Howsen Suffolk Music, Belly Dance, Flamenco, Step Dance and Step Clog.

For more information:

Rosie 01277 374378 or

rosie@thebriars13.freereserve.co.uk

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Have YOU ever paid for the pleasure?

When we go out to dance at an event, whether a local fete or a major festival, it is surely incumbent on us to put on as good a show as we can. We should put thought into what we do in terms of style, enthusiasm, quality of performance and presentation. We have to have a concept of 'Best Practice' in dance.

Some festivals treat dance teams superbly well. They follow a 'Best Practice' policy too, a policy of sensible allocation of tickets balanced by a realistic 'work' load. Mostly those festivals where the committee has a large dance representation. These recognise that their local communities would not necessarily know a festival was happening were it not for the dance performances. The dance groups advertise the festival to the public and provide a colourful and FREE entertainment.

Sadly, some festivals don't treat dance teams well at all and there are those who would prefer not to have the hassle of organising dance displays and tours. There are even those which would not book dance teams at all if they could get away with it.

Some argue that it is not economically viable to have dance teams. Some charge dancers a half-price ticket to come and perform for THEIR public. At least one festival gives what is effectively a second class ticket to performers, full-price punters have priority at events, dance performers only get into the event if there is space left.

Should we be paying to perform? Should we be treated as second-class citizens? Do singers or musicians get treated the same as dancers?

Some festivals claim that they charge dancers because they take up valuable space from paying punters. There can be no argument for this during the bulk of a festival day as the dancers can only use their tickets when not

dancing to entertain the public. There have been few incidents of teams charging fees, though all contributions towards expenses are happily received. After all we do this as a hobby not a living.

Some teams will, undoubtedly, have abused offers of free tickets for performers only. These teams will have added family, friends and their grandmother's cat to the list to get extra free tickets. This is blatant abuse of the system. But is a free ticket for dancer and partner really too much to ask for? In return, the festival gets a couple of days worth of performances, maybe a workshop or two and possibly a ceilidh spot. If the good festivals can follow 'Best Practice' and treat dance teams well, why can't the same policy apply to all festivals. Surely if teams are treated well, they will put in better performances? An attractive, hassle-free ticket offer from a festival will surely encourage the more prestigious teams to attend, giving the profile of dance a boost in the public's eyes. A boost we need at present!

So, if you have ever paid to dance at a festival, can you explain why?

Trefor Owen

MF AGM 2003 REMINDER!

If you haven't received your booking form and information for the Morris Federation Day of Dance and AGM in September, please contact the organisers, Iron Men and Severn Gilders: e-mail: fedagm@ironmenandseverngilders.org or phone: Chris on 01952 884269.

A flyer has been enclosed with this Newsletter so that you can advertise the event to your team.

"Team Talk"

FOXS MORRIS German Tour April 2003

The village of Cookley in north Worcestershire, the lair of FOXS Morris, has a link through the local church with Neuenhofe in the former East Germany. This was the catalyst for a most memorable weeks dancing in Germany over Easter.

Taking advantage of 99p flights, 24 of the side flew out from Stansted, where to the delight of fellow passengers we performed an impromptu Upton Snobsbury stick dance at the checking in desk! At Lubeck we were met by Pfarrer Donald Hilbert, the local minister, who treated us to a champagne reception at the airport, before the four hour drive to Neuenhofe, stopping on route to the first of many huge meals and litres of good German lager courtesy of our hosts.

Our first performance followed a special service of welcome in the church, (and yet more eating and drinking!) where we entertained our hosts and the local congregation with our border morris dancing. I don't believe that they had seen anything like it and the word went out to the whole community "Come to the drinking house tomorrow night to see the amazing antics of these strange English!" Unknown to us plans were being made by our hosts!

The following day we were treated to a guided tour of the near by historic town of Haldensleben, and then in the evening the fun really began. The village drinking house provided the venue for the next performance. More food and a free bar ensured we were once again well fed and watered during the evening. The local community were out in force, and crammed into an adjoining function room, where after an exchange of greetings and gifts from the mayor, the village band brass band played a selection of tunes. This was followed by the squire giving an illustrated talk about the village of Cookley, which was translated into German. Then the dancing began with FOXS Morris alternating with 'Volkstanzkrers Neuenhofe' – the traditional dance troupe from Neuenhofe.

The drink flowed as the dancers performed. More local dignitaries arrived including the regional official for culture, who rapidly rearranged our busy timetable to perform later in the week in a nearby town...and an invitation for the side to return at a future date. The evening finished with all the English joining in with some German dances, and then with our musicians being supplemented by members of the brass band, a wonderful ceilidh until late on in the night. I have a feeling that Pat-a-cake polka and Foola Reel will be joining the repertoire of the village dance side in the future!



After an early start and nursing hangovers, the next day we were treated to a guided tour of Berlin, and the highlight of the week a performance under the Brandenburg Gate. Are we the first team to do this? The large crowd we drew, plus the nearness to both the British and American embassies (this took place during the conflict in Iraq) soon ensured that the police arrived in an armoured riot vehicle equipped with water cannon, but amazingly enough after stopping along side us for a while, it drove off without a word! Our audience was keen to find out all about morris dancing, and to find out where else we were performing.

Our final day started with more exchanges of gifts and ended with more dance displays before the long drive back to the airport. The end of a fantastic tour.

I would recommend other sides consider links with communities in the former East Germany. Since reunification people are really keen to develop these friendships. I understand that residents pay a local church tax, which enables funds to be available for such links. Our hosts were most welcoming and genuinely pleased to have us in their community. We found their hospitality and generosity overwhelming and they certainly seemed to appreciate our morris dancing. We look forward to repaying their kindness in the future when we hope they will visit us.

*Martin de Vine
Squire
FOXES Morris*

Sompting Village Morris are 25 years old.

We are a 60 plus strong side in sunny Worthing, West Sussex. We have been dancing in and around West Sussex for all this time; and we would like you to come, join in, and help us celebrate our birthday weekend.

CONTACT:

You can email the Ale Co-Ordinator,
Chris Thomas: svmale03@yahoo.co.uk
Or Telephone: 01903 209597

www.s-v-m.freereserve.co.uk/ale2003

St Edmund's City Centre Parish Church, The Avenue, Southampton

MIDSUMMER MUSIC FESTIVAL

Saturday 21 JUNE 2003

Music and Dance Concerts - 1600h-1800h and 1930h-2200h

Informal music session

2100h – 2330h.

All welcome

Refreshments and licensed bar

There is grass opposite the church for picnics

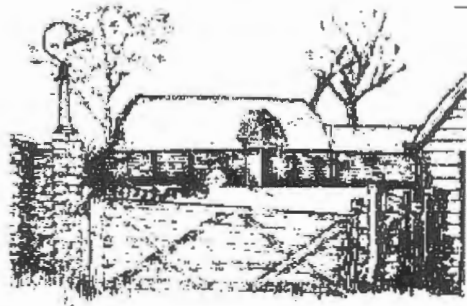
*Tickets: £6 (£5 unwaged) children half-price, from Presbytery, 14 Rockstone Place,
Tel: 02380 –333589 or on the door.*

*Benefit in aid of St Edmund's Church Restoration Fund Appeal sponsored by Southampton
Community Services and Folk Association of South Hants*

Details: 02380 320305/07989 547444

Wantage Weekend Workshop - New and Old Directions
Friday 17th to Sunday 19th October 2003
A Gourmet Weekend of Morris, Eating, Drinking and Partying

It is only 8 months to go until the workshop! I have not forgotten to organise it - fear not! The usual arrangements will generally apply, i.e. the weekend starts on Friday night with dinner, dancing and even a drink at the **Ridgeway Youth Hostel**, on the downs above **Wantage**. There is a full day and evening at the wonderful old **Lain's Barn** on Saturday, with more until teatime on the Sunday. The caterers will provide sumptuous food and apparently endless supplies of beer, wine and cider should be on hand. Sparkling conversation, wit, music and debate will continue into the small hours.



Lain's Barn

The programme may well include the following, but these are not yet cast in stone.

Border by Rogue
Yorkshire Morris
Welsh fair dances
Scrambled Bampton
Badby or Brackley by Windsor
Contemporary Cotswold by Stroud Ladies
Ascott-under-Wychwood as danced by Downes on Tour
Historic Cotswold Talk & maybe a re-creation workshop
Marston - a contemporary novel style by Redbornstoke Morris
And who knows what guest turns we may yet have.

The cost? Well, some costs have risen since last time, but it should be about **£69**, including food and accommodation. Sad to say, the drink is extra, but more or less at cost. Reduced rates for those who prefer B&B are available. Please note that the hostel has some smaller rooms, which may encourage some to opt for it rather than go for B&B. I try to meet all needs!

We need at least 40 people to attend and stay at the Ridgeway Hostel to guarantee that we can have the place to ourselves. So, sign up now!

Send me a £10 deposit by 21 June 2003 to secure a place (do ask after then, just in case). Please send the balance by 1st August 2003. We do have to pay for the hostel in instalments, so that advance payment helps the cash flow considerably. Make cheques payable to "**Wantage Morris Workshop**" please.

Updates will be made and other information will be made available on the *trips-off-the-tongue-so-easily* web site at: <http://adrian-williams.members.beeb.net/www-2003.htm>

Express interest or whatever by e-mail or Royal Mail or telephone.
adrian-williams@beeb.net, 20 Verne Drive, Ampthill, BEDFORD, MK45 2PS, 01525 406332

MORRIS FEDERATION PUBLICATIONS AND PROMOTIONAL GOODS

Cotswold Glossary: An invaluable reference book including definitions of steps and figures found in two or more traditions; a cross-reference to all Cotswold traditions and types; terms used by different authors for the same movements; Morris musicianship and much more.

Price: £4.00

Adderbury: Produced jointly by Tim Radford and The Morris Federation, this book contains the history of the tradition, copies of original notation from the Blunt manuscript and modern notation with easy-to-follow diagrams for 13 stick and 13 hanky dances. Includes photographs and music.

Price: £4.50

North West Morris: This book contains notations, illustrated with figures and diagrams for ten of the best North West Morris dances, originally researched by Trefor Owen.

Price: £4.00

Wheatley: Wheatley is a very pleasing tradition to dance and yet one of the most straightforward. This book was produced from a complete review of source material and includes current practice and innovation.

Price: £3.25

Hinton (new publication): Traditional and creative Morris by Sue Swift.

Price: £4.00

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

Price: £3.00

Molly (new publication): Dancing into the Twenty First Century, by Tony Forster

Price: £3.50

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Price £0.90

Women and the North West Morris Dance
Price £0.90

Beginners and Basics: Roy Dommet's ideas on the basics of Cotswold. Essential reading for leaders and foremen.
Price £1.25

Twenty Years On, 1975-1996
Price £1.25

Border Morris: a brief outline
Price £0.90

Few Facts About the Morris
Price £1.00

Raglan Bantamcocks Morris: characteristics of the tradition, notation and some music
Price £1.25

Bells: Price is per bell – no reduction for 100s!
¾" – 21p 7/8" – 23p
1" – 26p 1 1/8" – 30p 1 ¼" – 44p

Sweatshirts: Sizes – S. M. L. XL. Colours – black, navy, raspberry, yellow, jade, white, royal blue
Round Neck: £11.00
Button: (black and navy, small only) £12.50

T-Shirts: Sizes – S. M. L. XL. Colours – black, navy, red, yellow, green, white, royal blue
£5.50

Please give 2nd and 3rd colour choice for clothing.

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

Leather Badges: 2" in diameter bearing MF name and logo
Black and colour on natural background or Gold on black background
£1.25

Leather Key Rings: 2" in diameter bearing MF name and logo on natural background
£1.25