

# Newsletter Spring 2009



**AMPLIFICATION – THE SOUND AND THE FURY  
GONE IN TWENTY YEARS?  
FYLDE AND WAKEFIELD IN BRITTANY  
QUESTION TIME WITH CHRIS PITT  
IN MEMORIAM DAVE HICKS AND KEN MARTIN**



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# IMPORTANT INFORMATION

*To all Secretaries, Squires, Bag people, etc.*

## NEWSLETTER

The Newsletter is the quarterly publication of the Morris Federation. The aim is to provide a platform for news, views and announcements relating to the world of traditional dance and associated activities. The Newsletter goes out to each member group and individual member of the Morris Federation. Additional copies can be ordered by group members at an additional cost per copy of £10 for one year's issues. To be a living publication the Newsletter must be read so PLEASE PLEASE make sure that your copy gets circulated as widely as possible.

## MEMBERS' MANUAL

All members of the MF should have a copy of the Members' Manual. This contains a lot of material that members may need to refer to from time to time. If you have misplaced the free copy sent to you when you joined, a replacement (or additional copies) can be purchased from the MF Secretary at the cost of £6.50 (inc. p&p) each. Please make cheques payable to 'The Morris Federation'.

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## EDITORIAL

It's been a busy three months since the last issue came out. Before Christmas the repercussions of the decision not to invite Flash Company to re-new their membership took up a lot of time. Then after Christmas came the press furore over the Morris Ring's opinion that the Morris was in danger of dying! Aside from the general level of press and media coverage it seemed I could not go anywhere without someone wanting to know what that was all about. And then we had a film on the Morris seeking support for a general release. As with all things opinions differed widely on each of these topics and I hope that the coverage in this issue gives a fair view for each topic.

Moving on from that this issue has an extensive article on the Fylde Coast Cloggers trip to Brittany. I publish a highly edited version of the original text but I hope that I have kept the main message. This is that a successful trip abroad is not all fun in the sun and that the often thankless task of making detailed arrangements often comes down to one or two individuals who give their time freely to support their team and their hobby.

Finally this issue has two items remembering dancers who are sadly no longer with us. I know that by his example Ken Martin encouraged many young dancers to join and enjoy dancing. Reading Dave Hicks piece I get a similar feeling. These are the dancers who have passed on the tradition to the next generation and it's that generation that will keep it alive.

*Doug*

### Printing

### Next Issue

### Front Cover Photograph

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Morris Dancing – Ken Martin of Wakefield in full flow  
Photo :David Kershaw - Ossett

# President's Prologue

## A Personal Statement

Choice is a wonderful thing.

All through our lives we make choices about a whole variety of things, not the least being how we perform whatever style of dance we may prefer. Mostly we just get on with it in the blithe frame of mind that we are hurting no one else...

However, what each of us does affects others. So we must all be aware that whatever we do and however we do it, there are consequences.

Because I yet again admonished a particular team over their use of amplification on unlicensed premises, they have complained and have not renewed their Federation membership, but have joined another organisation – the Open Morris.

The main difference for them is that they have now had to sign a declaration regarding their performances and acknowledge that their performances may invalidate any insurance claim against them if they perform contrary to the current Licensing legislation. This is because they still have their Insurance cover through the Joint Morris Policy, as all three Morris Organisations conjoin over Insurance.

No one has been stopped from dancing in any way they wish, and no one has been thrown out of any organisation.

As a result of how others viewed my handling of the situation, a second team complained and has resigned from the Federation.

A third team has sent a letter expressing their unhappiness with the handling of the situation but have stayed in the Federation; renewing their membership

on our revised forms taking account of current Licensing legislation.

I believe there is also comment from some Federation members within this Newsletter – but like all the members, I don't get to see what's in the Newsletter until after it's published; I have no editorial control.

I do intend to publish **ALL** the correspondence I have received in due course.

Now to put a little context on this: the initial events took place on the day after the AGM at the start of October. The first complainants waited till late December to contact me by recorded delivery letter, dated Dec 22nd.

Since then an ex member of that team (nor is he an individual member of the Federation) has been sending me harassing emails.

So, a very unhappy situation.

Without the exemption from the licensing act, unless you and your team were dancing in an already licensed premises, you would need to **BUY** a TENs (a Temporary Event Notice) for each of your dance spots.

So how many times do you dance out, go on tour, visit a nice venue?

Once each week in the summer?

Five or six spots on a day tour?

***Fancy paying for each one?***

Add it up and see what it would cost your team to dance for a year then multiply it by the number of teams in the country. As a revenue-raising project, don't you feel that any local authority would love to make you buy a TEN every time you danced out?

But because we fought for and won an exemption you can do it for free!

This licensing act is a first in many ways: did you realise if a visiting team breaks the law it may well be the host team who get fined? There are lots of little quirks hidden away in it!

It's unfortunate if the Federation has lost, through my actions, any of its members. I regret that and will have to live with it, but I do not regret warning teams about the consequences of their actions when it affects the majority of our members, **and I will continue to do so...**

I'm only in office till the end of this year after all, and at that point you can elect a President who may act differently, it's your Choice..

Now then whilst talking of Voting:

### **If you could vote for one dancer to represent the UK who would it be?**

One of the myriad matters taking up my time recently has been the Olympics.

Now I know some view it with dread, others with distaste, but its happening and I feel we should be getting some of it.

A meeting is being held in Leicester March 5<sup>th</sup> at which I hope to progress the prospect of some involvement in the Opening Ceremonies.

The Olympics as a dance project comes under the Joint Morris Organisations remit in that all three organisations want a presence and we do try to work together to form a unified front.

### **Morris Dancing set to become Extinct?**

Now this has also taken some of my time recently and seems to deny the concept of any Joint Organisation!

A press release by another organisation led to headlines and TV coverage that "Young People were embarrassed to dance and the older dancers, and thus the dancing would die out in 20 years"... I spent hours and hours writing, ringing and talking with press, TV, radio people, mostly to no avail.

After all what I was saying was actually pretty positive! Namely that the Federation has, as a round figure, some 400 member sides out of which 75%, yes 300 plus, have dancers under 16...

Extinct?? Never!! But that doesn't make good headlines whilst Extinction claims do!

Fortunately whilst little national publicity of the good kind was forthcoming, many, many teams did manage to get good local exposure: Brilliant!

The Federation is certainly not becoming extinct!

By the time you all read this the other joint organisations venture will be well into its final preparation phase: **The Nottingham Revels!**

Thanks to all the Federation teams who responded, some twenty plus sides will be representing us in Nottingham on March 28<sup>th</sup>.

As the next joint morris day of dance takes place, it should be able to refute any extinction claims but also showcase what we are best at - dancing our socks off to entertain the public. Fingers crossed for fair weather! Next time round it will be the Federation's turn to host this event, and trying to ensure it migrates all around the UK, could we ask for hosts to run it possibly in the South West in 2010?

**So to end what is probably the longest prologue I've had cause to write, lets look forward to a good years dancing for all, safe in the knowledge that we are exempt and not extinct!**

*Trefor Owen*

*Federation President*

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

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## Ken Martin – Wakefield Morris – 1945-2008



Ken Martin one of the original Horberie Shrogys died on the 30<sup>th</sup> November 2008. Ken actually started his dancing with the short-lived Nether Shitlington Clodhoppers. This was what Ken called a “hanky and stick” side formed for a village carnival in the late 1970’s. To a true Northern lad like Ken the appeal of Northwest morris was obvious and when a side was formed to take part in the Wakefield Mystery Play cycle Ken soon became part of the team. And as “the little guy with the red beard” there he stayed, always giving the team that energetic lift that came from pure enjoyment of the dance.

Ken’s wide circle of interests meant that where ever the team appeared almost without exception someone in the crowd would emerge to chat with him about cars, radio control modelling, tropical fish or their morning post (Ken spent the last ten years as a postman). Failing that Ken could usually find conversation with anyone prepared to discuss the joys of Yorkshire as a place to live. I remember walking into a pub in Kent on one Seven Champs weekend to find Ken happily chatting to

the gaffer. “We’re all right here - the boss is from Halifax!” said Ken. “How do you know?” I asked. “Well I just ordered a pint and he said “I’ll put the sparkler on then, you’ll want a proper head on it” and we were away” said Ken.

Ken was also a talented artist providing the Wakefield team with it’s first logos of the Shrogy and the Belle that we used for many years. His artistry came in handy one year at the Towersey Festival when the stewards were zealous about seeing festival passes. “That’s going to slow down the procession from the village to the festival site” one of us commented. The following day Ken appeared with a giant festival pass, perfectly executed, which the team flashed at the stewards as we processed onto the site!

Ken was diagnosed with kidney cancer in 2007 and in the autumn of that year had surgery to remove a kidney and hopefully the tumour. On Boxing Day that year, though not fit enough to dance, Ken still turned out to be with the team who had supported him over the previous months. Early in 2008 Ken got the news that in spite of the surgery there was a tumour on his remaining kidney. Again the team rallied round and supported Ken as his medical team lobbied for him to get the best treatment available, even if NICE might disagree!

Having won the battle Ken turned out to dance with the team in Morley for St. George’s Day and again at the Moor and Coast Festival in Whitby. Mind you the team did limit him to just one dance at a spot and then only if Aileen, Ken’s wife and constant companion, agreed.

Over the summer Ken got on with life and as the team set off for a trip to France things looked pretty good with Ken responding to the course of “Sutent” he was on and being set fair to continue with the medication. When we got back from France we found that things had taken a turn for the worse and Ken was confined to bed at home. Over the next three months Ken fought off infections and the cancer but finally lost the fight.

His funeral was a standing room only affair with the mourners from all the facets that made up Ken’s life overflowing the chapel with many standing outside on a cold December afternoon to say their farewells. On Boxing Day 2008 the team was out as always at the Kings Arms on Heath Common and dedicated the collection to Ken and the Wakefield Hospice. The crowd responded by filling the tin with over £180. It’s a measure of Ken’s personality that many of the crowd remembered “the bloke who danced up front”. That personality will always be remembered by his friends and fellow dancers.

# COMMITTEE NEWS



## NEWSLETTER – Doug Bradshaw

It would appear that the rest of the committee are otherwise engaged, or exhausted with dealing with the matter of amplification and all it's attendant fallout. Actually I do know that Jenny and Fee are shoulders to the wheel dealing with the annual workload of membership renewals so it looks like it's up to me to generate some words to take up this space!

Is anyone trying to access the Newsletter on-line and having problems? I've had several folk recently saying that they cannot get [www.mfnewsletter.info](http://www.mfnewsletter.info) to work. Of course when I check it out it comes up just fine, and strangely seems to do so for some if not all of the enquirers.

From my observations I seem to have gleaned a couple of tips. The first is that if you are trying to access the site from work you might have problems. This is

because the pixies that guard your work network against evil have probably set a block on downloading large files, and the Newsletter is quite large! The second tip is basically, if at first you don't succeed try again. Internet connections can suffer from blips and hiccups or sometimes just plain old-fashioned freezes. When this happens the genie in the bottle we call software may decide to hang up the current activity – even computers can get bored! So try again later.

The basic message is don't give up. The online version comes with colour and the front cover of this issue really does benefit from being seen in colour. And one hard copy version can be read by one person at a time, on-line hundreds can be reading all at once. And more readers equals more contributors does it not?

Finally shame on the team who mailed me asking where they could get a drum. I directed them to Kress Drums who advertised in the Newsletter for years! Support our advertisers - please!

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**Goth - There's a Question**

Hi Doug,

'Over the past ten years I have watched with interest the arrival, development and spread of sides dancing in Gothic dress. I am thinking of Wolf's Head and Vixen, Jet Set and Medusa. No doubt there are others.

Initially these sides were often announced as Border Sides. Over the years the description has changed to 'Goth Style'. Whether you welcome this new genre and development or not, personally I do, does it raise the question of what the actual dance style is?

I would suggest that it is absolutely not Welsh Border dancing and should not be described as such. There is no similarity with the more recognisable border sides like Alvechurch, Shropshire Bedlams & Martha Rhoddens, Silurian, Witchmen or Iron Men & Severn Guilders.

My own view that in the ever developing world of traditional dance, is that an oxymoron?, this dance style should be fully and properly recognised as ' Goth Morris ' and join the list of Cotswold, Border, Molly, North West, Clog, Longsword, Rapper.

OK, so there is a bone for Federation members to run with! I await any responses with interest!

*Martyn Harvey (Foreman of Crook Morris)*

**Public Pride?**

Dear Doug,

I read with interest the discussions on standards in recent newsletters. Last summer I happened to be in my local town centre when several morris sides began to perform. As a former dancer and musician, and a long-standing folkie, I should have been delighted to stop and watch. However I very quickly moved on, embarrassed by what I was seeing - lines all over the place, capers scarcely getting off the ground, and a general lack of enthusiasm and energy. Unfortunately, all too often when I see morris sides the story is the same. No wonder the general public takes the p\*\*s.

Sides like this seem to have no respect for themselves, for the morris or for their audience. They seem to forget that they are there to put on a show. It's not difficult to keep a straight line, but it does require concentration and practice. Don't use being old and fat as an excuse either, I know plenty of veterans participating in other physical activities who manage to stay fit and achieve high standards, why should dancing be different?

There seems to be a feeling in the folk world generally (it applies to song as well) that all that matters is to participate, and that standards don't matter as long as you're enjoying yourself. That's fine within your own little circle, but once you take it out in public, then you have a responsibility to put on a good show.

*Regards, Howard Jones*

**Oi! You Looking At My Column?**

Dear Doug

I was really pleased to read Alice Walker's letter in your last edition.

Alice took me to task for stating that morris was all about having fun and nothing else. In fact, this is what I wrote, which goes a lot deeper than she suggests:

"Having fun is what it's all about and if that means some sides are more impressive than others, so be it. Let the brilliant ones rise to the top to be admired by all, including me. Morris at its best is nothing short of stunning, awe-inspiring, heart-rending and admirable. It makes one quietly proud to be English."

I mean, let the whole message get through, do!

So why was I pleased to see the letter? The more discussion the better, that's why.

*Paul White*

**Morris Dying - Does It Ring True?**

Dear Fee, (*Ed: This E-mail went to Fee our secretary*)

Here we go again taking a swipe at Morris dancing because it's an easy target!

It will not have escaped your notice that there has been a recent flurry of articles in the media about morris dancing and about how it is viewed in some quarters as being on the wane because of its lack of appeal to young dancers and musicians. It will also not have escaped your notice that the view that is being consistently put forward appears to be that of the Morris Ring which, because of its exclusivity, may well be suffering more in its efforts to recruit new members than, say, the Morris Federation where membership is more open. Constant references to Morris Men I know rankles with members of our side and does nothing to dispel the stereotypical view of the tradition in the minds of the public. I am not blind to the general impression created by most sides (ours included where the majority is over 45 to be generous) but are there any plans within the Morris Federation to respond to these outpourings with an alternative view in an effort to redress the balance?

*Yours in frustration but still enjoying every minute of the dance*

*John Edgecombe Bagman-Foxwhelp Morris*

PS These are my personal views but I think shared by other members of our side judging by our conversations this week

*Ed Note: For all the cheap cracks in the media from the "chattering classes" the balance of considered opinion did seem to be in support of the tradition.*

## AMPLIFICATION – THE SOUND AND FURY

In the last issue there was an item pointing out that Flash Company, having repeatedly ignored warnings from the President about the use of amplifiers, would not be invited to re-new their membership of the Federation. The same issue carried the team's statement of their position on the subject.

In the President's prologue in this issue Trefor mentions the correspondence from teams directly or indirectly involved in the fall out from the decision. Since this was directed to either the President personally or the committee I do not feel it suitable for publication. However the views below were addressed to the Newsletter and raise many interesting points.

---

Dear Sir,

I wish to object strongly to the Federation committee's actions in deciding to ban a member side for refusing to agree to desist using amplified instruments.

There are so many issues here!

1) Where does it state in the membership conditions that the committee can eject a member side? Under what conditions?

2) The decision seems to have been made because the side in question has refused to agree to what is in effect a new condition of membership, namely that they should not use amplified instruments. Since when did that become a condition of membership? Has it been proposed, seconded and voted on at an AGM?

3) Of course, I can't speak for the Committee but it seems that they have decided, rather arbitrarily, that the side in question would be breaking the law. This is obviously just a matter of opinion - the law in this area has not yet been tested and defined.

4) Before the present licensing act, many sides regularly broke several laws, including well-established and tested law on performance in licensed premises, street collections etc. The Federation

didn't seem to have any great concerns over that - beyond advising members on what is and is not legal, there was never any talk of expulsion.

5) Even if a side \*might\* break the law in future, shouldn't the Federation wait until a side is prosecuted and found guilty before deciding to punish? I might go mad and do some damage next time I dance, or I might hit someone - and it just might constitute an offence of criminal damage, or assault - and I haven't given any undertaking that I won't - so should the committee expel me, too just in case? The arbitrary punishment of a side, which will affect their ability to obtain insurance cover and therefore limit their freedom to continue dancing, might even be seen as an illegal incursion on their Human Rights.

6) Finally, the new licensing act is such a threat to Morris as a whole, even with the exemption which only applies in limited circumstances, that the Federation should be doing everything it can to support sides and to show the government just how serious the effects are - the last thing the Federation should be doing is trying to impose even more restrictions on us and preventing us from dancing!

*Yours faithfully,  
Alan Curtis*

---

*John Dixon of Biker Urban Morris wrote:*

Dear Trefor

Following our conversation at the AGM in Skipton last year on the subject of amplification, I again contacted our local licensing officer at Monmouth County Council regarding obtaining a permit to use an amplifier while performing.

His immediate reaction was "you don't need one as you are a Morris side", I explained to him that even though we are a Morris side we still require a license to use an amplifier and relayed the story of Flash Company to him! After further discussion his view was that it would be OK for us to perform using an amplifier and if anyone complained about the

volume we should simply turn it either down or off to appease the complainant.

I explained that in order to avoid possible legal repercussions I would prefer something in writing to show anyone who brought up this issue and he was very obliging in sending me a letter to show should the need arise.

As I said to you last year if I could obtain a letter of dispensation from our council I would happily forward you a copy so please find attached a copy of the letter I received.

*Best regards*

*John Dixon (Biker Urban Morris)*

*Trefor replied*

John,

Many thanks for pursuing this item, and it's fascinating that Monmouth were prepared to put anything in writing! The whole Licensing mess is continually dogging us, in my opinion it is a very poor piece of lawmaking.

A quick note to add, is that the licensing issue is a "devolved" matter, i.e. it's up to each local officer to decide how to enforce this law (which is incredible considering the law is very specific!) so I assume your letter should work for you within your county (and presumably for other dance groups in the county) but not within any other licensing officers jurisdiction, as any other/each licensing officer may well view it differently...but I'll wait till I see your letter before going on!

*All the best to the team,*

*Trefor*

*Ed Note: John has provided a copy of the letter from his local authority but of course as Trefor points out the whole issue is devolved. The Federation has experience of authorities with more restrictive views.*

*Tony Warren writing to the Newsletter*

---

*said*

In the President's Prologue in the winter 2008 newsletter Trefor refers to "The Law" and his opinion as to how it pertains

to the Morris dance exemption in the licensing act

The new act does indeed refer to amplified instruments and their potential proscription, however it singularly fails to define the term "amplified". It is not as obvious as it may at first seem. A violin is amplified, centuries of experiments by luthiers have worked with the single aim of generating the sweetest tone, with the loudest amplitude that mechanical amplification can produce. Other instruments popular with Morris musicians such as Wheatstone concertinas and the melodeons, also owe much to rule-of-thumb acoustic engineers that have harnessed bellows technology to make the instruments sound louder. Banjos benefit from mechanical resonators, bagpipes from a windbag and drums from the tuned hoop or carefully shaped bowls over which skins of animal hide or plastic are stretched. Anyone lucky enough to have seen the Taiko war drums when demonstrated at the Sadler's Wells theatre some thirty years ago will know that the volume of these acoustically amplified instruments was awesome. They may also remember the abandoned GLC prosecution for contravening the then bylaws pertaining to sound limits at venues.

So it appears to be the interpretation of the President that the non-traditional acoustically amplified instruments (as opposed to the traditional fife and tabor) commonly used by morris musicians are OK and that by logical extension, dancing to a bagpipe corps accompanied by Taiko drums would be legal, whereas the use of an electronic amplifier designed to raise the volume of a mandolin to that of a standard acoustic violin is illegal is clearly a somewhat peculiar and personal one and as yet unsupported in law.

The act is to be read in conjunction with the guidelines to enforcement officers. It is clear that the issue has been fudged. Until there is a test prosecution of a Morris side (which is extremely unlikely as long as the common sense rule of "no

louder than an acoustically amplified instrument" is applied) then the statute does not form part of the common law. Dr Turberville's Morris number within their membership an appropriately qualified acoustics engineer to act as an expert witness in the unbelievably unlikely event of a test case being brought. So, for the President to state in writing "... in beach(sic) of the licensing act and are NOT covered by the exemption " appears to be

- a) Ill informed
- b) Kow towing of the highest order
- c) Worthy of inclusion as an additional scene in morris: a life with bells on. A film Dr T's danced at last night and well worth the visit.

Threeples Hammer Damson anyone?

*Tony Warren*

*Ed: When I acknowledged Tony's item with some thoughts of my own I got this by return:*

Doug

Thank you for your response. My main concern is really that shooting oneself in the foot is not recommended and that for the fed president to make categorical statements about the law as it stands despite its lack of clarity could be interpreted as "F\*\*\* you Jack, I'm okay" from someone who's side dance to "traditional" instruments.

It is, of course, perfectly okay to warn sides that they have to read the act combined with the guidance to enforcement officers and form a view as to the legality for themselves.

An interesting consideration would be that of dancing as a single team on the Queen's Highway. The owner of the venue, who is according to the act responsible for any infringements is The Queen, who last time I checked enjoyed sovereign immunity. Under the terms of the act a musician is not liable to prosecution!

*Tony Warren*

*Ed Note: Finally as I was preparing this edition for the printers I sent the President the rough layout of this item and received this footnote:*

"As I have just had comments on this issue forwarded to me (after I'd written my prologue), can I run an idea past members? The Federation committee can co-opt Special Project Officers to deal with specific items of interest when full members of the committee are tied up dealing with other work.

Should we co-opt a volunteer from within the membership to take on the organising of this project, the sorting out a petition, the collecting the relevant documentation and figures, meeting with the appropriate authorities and government departments etc., to lobby the government and change this piece of muddled legislation?"

*Trefor Owen*

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If you want to discuss this on-line then Kevin our web-master has words to ease any security worries you might have:

For your security and peace of mind, I have today installed a robot guardian on the Morris Federation Blog that will prevent any email addresses in posts or comments being harvested by robots. This uses the same software as the main Morris Federation pages, making visitors pass a small test before giving a clickable email link.

So you can safely make posts including your email in plain thus:

myname@company.com

or as a mailto using the rich text editor, or as a manual mailto thus:

```
<a href="mailto:myname@company.com">myname@company.com</a>
```

and they will all be translated by the resident software to a safe robot protected link.

This protection extends to all previous posts and comments as well as new ones.

*Regards, Kevin Taylor*

## Aelfgythe – Virgins No More



Aelfgythe are no-longer virgins to the dancing scene, thanks to a kind invitation from Alvechurch Morris to join them, Plum Jerkum and Armaleggan in the merriment and festivities on New Years day, dancing in and around the village of Alvechurch.

Taking their name from which Alvechurch is derived, Aelfgythe are a ladies border morris side who dance in stunning black and silver garb, with sticks traditional black faces. Still in its embryonic stage, Aelfgythe had their first official dance out on New Years day. Full of nervousness, excitement and bags of enthusiasm, they danced in front of a large crowd outside the Crown at Withybed, before moving to the village square.

The side have been overwhelmed by the support and kindness shown to them, not only from Alvechurch Morris, who have taught them some of the dances, but also from the visiting sides.

Consisting of approximately 14 female dancers and musicians and 2 male musicians – Aelfgythe are actively looking for new recruits who can not only bring their musical talent to the side but those who are also willing to have a go and learn the moves whilst clashing sticks with their partners!

Aelfgythe are hoping to make an impact not only within the vicinity of Alvechurch and neighbouring villages, but further a field at folk and dance festivals. They have already secured bookings for 2009 dancing at both the Weighbridge, Alvechurch and Blackwell Social Club beer festivals, which are held during

May/June 2009, as well as the Astwood Bank beer festival in October.



If you would like further information about Aelfgythe, joining and practice sessions, please email [aelfgythe@hotmail.co.uk](mailto:aelfgythe@hotmail.co.uk) or call 0121 447 7645 / 0121 445 6812.

[www.nw-clogs.co.uk](http://www.nw-clogs.co.uk)

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## GONE IN TWENTY YEARS?

Just after Christmas we had a rush of media interest stirred up by the Morris Ring's pronouncement of their view of the future of the dance traditions of England. This pronouncement came as a surprise to the Federation since it hardly represents the views of the Joint Morris Organisations.

The Federation's president spent much time trying to field journalistic queries and found any positive slant being rejected. But there were many positive comments in amongst the negatives and several sides turned the moment to advantage to plug traditional dance as a living and fun way to spend your leisure time. John Ellis of Hook Eagle managing to get two radio interviews and one TV appearance in one week!

One of the stranger suggestions for rescuing the tradition from it's imminent demise came from of games development company. The idea was to develop a Nintendo Wii program based on the world of the Morris. So if that goes ahead next Christmas's present list could be easy to write.

Meanwhile here a some of the items that came into the Newsletter.

---

Dear Doug,

The recent pronouncement from the Federation, about the decline of Morris Dancing leading to a demise in the foreseeable future, is extremely depressing. I therefore write to inform you about a spark of revival, which is now turning into a glow of enthusiasm.

Over two years ago my wife and I were approached by the Arts and Culture Manager of Wyre Borough Council. He was inspired to propose the re-establishment of morris dancing in the small historic town of Garstang in Lancashire. Garstang was once known for its splendid team of morris dancers, The Garstang Morris Men, who

performed throughout the 1960's 70's and into the 1980's before they disbanded.

We were asked to teach traditional Northwest morris dancing in a local High School where the Arts manager had already made an approach to the Head Teacher. My wife was a morris dancer of some 18 years experience with local teams and I was a musician who had played for the same groups. We were apprehensive and unconvinced that 'modern youth,' in secondary education, would accept this idea. However, we were introduced to a group of ten teenage girls who were interested to have a go.

During the next two school terms we arranged a one hour session per week out of school hours and the girls reached a creditable standard of dancing. This was enough to finally perform before the Mayor and civic party at the opening of the Wyre Walking Festival. Unfortunately, at the onset of the Autumn Term the girls had lost interest and the project was abandoned.

Surprisingly, we were then introduced into two primary schools who had declared an interest in the project. With the same feelings of apprehension we were introduced to groups of 24-30 children in each school. These children were immediately responsive, enthusiastic, quick to learn and hugely enjoying the whole experience. During the past two years the two groups have jointly performed at many of Garstang's Civic and Festival events. In all we have taught over 130 young people the dances and music of the Morris, and in addition we are developing the Traditional Maypole dances.

Coincidentally, last year in the village of Knott End-on-Sea, located on the River Wyre Estuary opposite the fishing port of Fleetwood, a group of energetic women have established a North West Morris Team who made their first public performance at the December Victorian Fair in Garstang. The Over Wyre Cloggers, as they are named, were

welcomed by the Leyland Morris Men whose comradeship was most encouraging.

In this corner of Northwest Lancashire the seeds have been sown and interest re-kindled. The demise of the Morris? Watch this space!

Best wishes  
*Barrie and Brenda Parker*

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Hello -

I hope you don't mind me contacting you out of the blue like this, but I'm looking for people involved in morris dancing for our website, School of Everything. The site was inspired by the idea that everyone has something to learn and everyone has something to teach. People come to us looking to learn new skills and find activities in their local area - and we're particularly keen on ensuring traditional skills are passed on to a new generation. Prompted by this week's news reports about the shortage of new recruits for morris sides, we thought we'd try and do our bit to help:

<http://schoolofeverything.com/blog/lets-save-morris-dancing>

To give you some background, School of Everything launched in September 2008 and has been growing fast, with over 10,000 members already. The site is funded by Channel 4 Education and the Young Foundation (which carries on the work of the founder of the Open University). Our aim is to support all kinds of informal learning and skill-sharing.

Anyone can create a free "teaching profile" on the site - and you don't have to be offering teaching in a conventional sense, it's simply a page on which you can promote your activities and people can contact you. So if you're looking for fresh blood for your morris side, we'd love to help you find new members!

There's more information on the site itself:

<http://schoolofeverything.com/>

And if you have any questions, myself or my colleagues will be happy to help.

Best wishes,  
*Claire Medcalf* - [www.schoolofeverything.com](http://www.schoolofeverything.com).

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Comment on The Morris Federation Blog

I haven't noticed any comment from the Federation in response to the Ring's dire pronouncement about the ultimate demise of Morris dancing; maybe we could let people know that in certain areas of the country, like here in Shropshire, that Morris is alive and well. Sure, we could do with a few more dancers coming in, particularly those with sound knees and a good sense of rhythm. But I don't think we present as a bunch of pensioners nor as a group that young people would refuse to join out of embarrassment. As a rule young people tend not to join any community group; most of them can't wait to leave their local community and seek their fortune elsewhere. One of the things that attracts people to Morris dancing, it seems to me, is the sense of being at the very heart of a local community, whether it be a village, small town or neighbourhood, part of its traditions, a celebration of its heritage. Our team has a tradition dating back at least to the early 19th century of dancing on the Iron Bridge on Boxing Day (and more recently New Years day as well). It is something that many local people make part of their seasonal festivities and it is a happy throng that gathers to watch us. I don't think the Ring is doing us any favours by presenting the image of a bunch of old guys struggling to hang on to the "old ways".

And on the theme of Morris dancing being a pure celebration of British culture (well, it is, isn't it?) is Lord Redesdale getting any active support from the Federation for his suggestion that Morris dancing be part of the opening ceremony for London 2012? If not perhaps he should be. I know that several people in Shropshire have actively canvassed Lord Coe on the subject and on a recent visit to New York

I was asked by several people (not in a tongue-the-cheek way) about the prospect.

"Carpe diem" guys?  
*Mark Walmsley*

---

Hi Doug,

Sorry I have been quiet lately, real work etc.

However, the recent comment from the Ring Bagman has sparked a lot of media interest which we and I trust other Morris types, have been able to exploit.

As follows;

Chats (with varying degrees of success!) on BBC Radios London and Solent Live broadcast on Thames Valley TV. We'll try to get it on our web site. Bit of a small and scratch side but no warning and 5pm kick-off! (If you get to see the final performance watch for the breaking stick hitting Carol, playing recorder, in the mouth - she was not impressed!)

And interest from

<http://schoolofeverything.com/blog/lets-save-morris-dancing>

Which I would guess every Morris Side should sign up to.

I tried like mad to find a web site for Nyfte (who'd a thought it was spelt like that?) Couldn't find any info on it at EFDSS or anywhere, surely we should be promoting it like crazy?

For what it's worth, I don't imagine recruiting for Morris is any more difficult than Am Dram, Bowls, even the small community squash club I belong to. The Ring probably have a worse time than most due to their ethos. We seek recruits all year at all performances, particularly when we do audience participation dances. We run a taster session (with free beer) at the beginning of our practice season, invite those we have discovered and publicise it locally in village/parish newsletters and local newspapers - and seriously "lean" on friends and

acquaintances! This year we attracted 2 Morris virgins and a "transfer" from Iron Men (who has moved to Basingstoke). Last year we also had 2 virgins and a transfer from a local Cotswold Side. Recruitment is a cause for concern but it's precious little help to worry about it in January when it's probably too late to get a new member up to scratch for April or May!

Rant over. Keep up the good work.

*Best wishes - John Ellis  
Bagman - Hook Eagle Morris Men*

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### **Morris Dancing Downing St Petition**

Would you like to help promote my Downing St, Morris Dancing Petition?

Call on people to ask their local MP's to sign it and any one and every one else to sign it too :-)

<http://petitions.number10.gov.uk/morris/>

The petition reads:

We the undersigned petition the Prime Minister to make 'Morris Dancing' part of its Change4life project in England.

We would like the Governments Health Department to make Morris dancing part of its Change4life project in England.

This will be a fun way to assist the change4life's aims of helping people from becoming over weight.

This may also help give a much needed boost to this exciting part of English culture.

A healthy people and culture will bring on a more content society!

*Lee Ingram.*

### **NEWSLETTER CONTRIBUTIONS**

Please send any contributions for the Spring Newsletter to the Newsletter editor by **Saturday 16<sup>th</sup> May 2009** [newsletter@morrisfed.org.uk](mailto:newsletter@morrisfed.org.uk)

## **A Blog of a Little Tour of Brittany With Fylde Coast Cloggers and Wakefield Morris**

**Monday 28<sup>th</sup> July** I got up this morning, smug in the knowledge that I had already gathered together just about everything I need for this trip. All I had left to do was pack it all into my car and sort out my tickets etc. ready for leaving tomorrow. Looking at my ticket as I was putting it into a wallet I noticed "Ferry time 23.00hrs 28-07-2008". That's today!

After all the panic I was actually the first in the queue for the ferry. What is really important now is to manoeuvre myself and my car safely onto the ship without hitting any body or anything, secure it so it won't move, turn off the alarm and remember where I have left it.

**Tuesday 29<sup>th</sup>** Awoken at 4am I grabbed a quick breakfast and set off in search of my car. It's parked on the front edge of a ramp that has been hoisted aloft in the bowels of the ship and is now overhanging the deck below. This ramp has to be lowered for me to leave the ship. Only a string mesh like the net on a tennis court stands between potential calamity and me going over the forward edge of this ramp. "Drive on the right, drive on the right", I tell myself repeatedly as the ramp is lowered and I wait for the signal to move off.

"Drive on the right Susan", the voice in my head chanted my mantra for this trip. No problems until on the last leg to Bannalec I found myself turning left and about to drive on the left again- a momentary lapse of concentration. If only the Sat Nav Lady would remind me – "Drive on the right Susan!"

Arriving at the campsite I was greeted by the English owners of "Les Genêts D'Or". I was immediately shown the brochure for the Bannalec Festival at which we will be dancing. Fylde Coast Cloggers and Wakefield Morris are both mentioned by name on the brochure. This cancels out the disappointment of not being mentioned in the brochure the last time Fylde Coast Cloggers visited Bannalec.

Pitching my tent I was keeping my eye on the time so I could get to the supermarket before 12.30 when they close for lunch. At 11.30 I stopped what I was doing, got into the car to drive there, and realised I hadn't changed my watch to French time. Setting off at 2:00pm I once again set off driving on the left hand side!

**Wednesday 30<sup>th</sup>** I spent the day sitting in the shade of a horse chestnut tree waiting for Sheila, the Squire of Fylde Coast Cloggers, and her husband to arrive. I really **was** sitting in the shade with my book when I fell asleep but I was exposed in the full sunshine when I woke up – scorched – red – with knees like two flashing Belisha beacons. The words "mad dogs", "Englishmen" and "noonday sun" come to mind.

**Thursday 31<sup>st</sup>** There's work to be done. I have organised three dance venues but I am hoping for a permit to dance in Concarneau. I have not had a reply from M. Champion the civic official responsible for arranging these things, and this despite letters, e-mail and DVDs sent by me since February. I set out for Concarneau in the pouring rain.

Having found the Hotel de Ville, I had expected a lavish reception area complete with a smartly uniformed minion. The reality was a dingy hallway with four closed doors and a staircase leading upwards – newly mopped, from the fresh scent of disinfectant arising from the moist and glistening steps. Just wanting to find someone to speak to, I tried each door in turn, only to find each one locked. There was only one thing for it – up the wet staircase which did **not** have a sign for "CAUTION SLIPPERY WHEN WET" (Does the EU have Health and Safety legislation?)

I started to get that "Marie Celeste" feeling when faced with another three doors all locked against my intrusion, and a 4<sup>th</sup> door wide open into a meeting room with no meeting. The wet staircase beckoned, so up I went again and this time I confronted a charming man seated at a desk. When I asked for M. Champion,

he explained he wasn't here as his office was in the Pole Culturel over the road.

The Pole Culturel did have a smart reception area but on asking the receptionist for the M. Champion I was told it was his "day-off". However I was directed to an office where I could talk to his secretary. This young lady, who told me she was called Anguele, She listened as I described how good our two teams were, how we dance for free, and don't need a special stage or anything like that in my best French which seemed to impress her. Anguele promised to pass on my message to M. Champion.

I returned via Pont Aven where we will be dancing on the Tuesday morning, so I thought it a good idea to let the Tourist Office have a poster to advertise the teams visit.

**Friday 1<sup>st</sup> August** Friday is market day at Concarneau. So it was decided that a trip to the market was the order of the day. It would also give me another opportunity to look for the elusive M. Champion. In the reception area Anguele was chatting to the receptionist. Anguele answered my question before it was asked. Another "day-off" for M. Champion. However he was likely (not definitely) to be in the office on Monday morning.

**Monday 4<sup>th</sup>** Another trip to Concarneau in search of my Scarlet Pimpernel, otherwise known as M. Champion. And once more I was told that he wasn't there. This after a promise from the duplicitous Anguele that she would ring me at the campsite if he wasn't going to be there. Now she promised to get me an answer one way or another before the day was over, and let me know at the campsite. I was not confident of a positive outcome.

I decided to deploy the back-up plan. This was to use my French contacts who on hearing my tale uttered such dire prognostications, that a demand for a public enquiry from President Sarkozy himself seemed to be the likely to result. My contact, Renée, decided to take my request to M. Champion to the limit. She

promised to work on it the next day, and I came away grateful for my ally.

**Tuesday 5<sup>th</sup>** Returning to the campsite after a day out I was greeted with a message to contact Renée. No sooner had I pulled up at their gate, than André and Renée were both tumbling through the door in their excitement to tell me we can dance in Concarneau on the Wednesday afternoon in the market place between 2 and 5pm. It had taken Renée the whole day but she had succeeded!

**Friday 8<sup>th</sup>** Market at Concarneau again so I decided to call in on M. Champion, to say thank you for the permit to dance. I also wanted to see if the mayor could be on hand when we danced to receive civic gifts the teams had bought. Unfortunately the mayor was out!

**Saturday 9<sup>th</sup>** An early morning drive to Brest airport to pick up one of our musicians. More people to pick up tomorrow. The teams have begun arriving in bigger numbers now. All was well until the evening when one of our party was taken ill and a visit to the local hospital was needed.

**Sunday 10<sup>th</sup>** Much of the day spent searching for a pharmacy to dispense medications prescribed during the hospital visit. Then more taxi work to collect team members arriving by air. By now most of the people have arrived and I was able to hand out printed details of the programme of events for the coming week. The €4 it cost me for the photocopying was worth it.

**Monday 11<sup>th</sup>** This was a free day and most people had made plans to make the most of it. Unfortunately another trip to the hospital was needed but with almost no waiting and a very efficient service it was made less trying than it might have been. Why can't hospitals at home be more like this?

**Tuesday 12<sup>th</sup>** Today we danced in Pont Aven. This is a picturesque little town on the River Aven, where Paul Gauguin and other famous artists lived and worked, and indeed contemporary artists still do. Although the day started and ended with

rain the dancing was blessed with sunshine. The crowds were appreciative of our displays of English traditional dance and our procession through the market even if some thought that Fylde Coast Cloggers were Dutch on account of the windmill motif on our aprons and the clogs.

**Wednesday 13<sup>th</sup>** The day of the long planned and hoped for dance in Concarneau. Part of Concarneau is a mediaeval, walled town on an island just off shore of the main town and attached to it by a drawbridge. Facing this old part of the town is a huge open square overlooked the covered market "Les Halles" which would be the backdrop for our dancing.

As the teams were gathering in the square I was watching the clock as I have been asked to find M. Campion at 2.00pm, so he can come down and show us where to dance. I also needed to find out if the Mayor would be able to come to receive our gifts.

At last I found the elusive M. Campion who said he couldn't promise the Mayor, as he was a very busy man but he would do his best. Maybe it was the sight of two teams en-masse, or the obvious high standard of the dancing but in quick time the mayor appeared bearing civic gifts for the dance teams! My plan was to arrange a photo opportunity so as diplomatically as possible I arranged for the mayor to return for the presentations when the teams took a break mid way through the display.

When the mayor came back to receive the civic gifts my French contacts were also there. In his speech, the mayor told the crowd how pleased he was that we had come to Concarneau, congratulated us on the energetic and enthusiastic dancing. The two teams then exchanged civic gifts with the mayor and we got out photo opportunity.

**Thursday 14<sup>th</sup>** Today the two teams are due to dance Le Faouët in a procession to be followed by a dance display and then informal dancing for the public. As

Fylde Coast have danced at this event before everything should go like clockwork. That is until I meet two men claiming to be organisers for the day. One wanted a 5-minute spot from the English team the other wanted a 10-minute spot. This turned out to be the first in a series of contradictory messages that punctuated today's dancing.

The Breton dance teams led the procession off with Fylde Coast and Wakefield bringing up the rear. The contrast in dance styles was evident as the Bretons made their way in a stately procession whilst the English aimed to move at a more lively pace. At several points the Breton teams elected to perform a circular variation of their procession which left the English sides marking time or breaking into their own display dances.

Once the question of just how long a spot was allocated to the teams had been sorted the dance display went well. Various Breton teams performed and we were able to compare the costumes that identify the village or area the dancer comes from. With the formal displays over the hall was handed over to the public for more dancing. The wonderful part of this was that old or young, man or woman every one in the hall seemed to know the traditional dances. Not wanting to be left out many of the visiting English dancers took to the floor to discover the delights of Breton dance.

Returning to the campsite in the evening the teams headed into Bannalec. The 15<sup>th</sup> of August is the Feast of the Assumption when effectively the whole of France celebrates. Preparations for this big day mean that the festivities start on the evening before. And with entertainment on offer from traditional Breton music through Celtic rock to plain and simple rock and roll the fun lasted long into the night.

**Friday 15<sup>th</sup>** In Bannalec the festival on the 15<sup>th</sup> is called *La Noce Bretonne* (The Breton Wedding). The day revolves round a wedding ceremony starting at the

**Mairie** (Town Hall). After a civil ceremony the newly-weds in a horse drawn carriage lead a solemn procession to the church for Mass. After Mass, the newly-weds and guests join a joyful procession round the town. Then comes the wedding feast, with the townspeople joining in, followed by the entertainment and the party. Several of the English visitors made their way into the Mairie to watch the civil ceremony. At the end of the ceremony I was able to grab a few moments to thank Bannalec for having us and for Ruth to present a civic gift from Wakefield

The solemn procession to the church was done at walking pace but still drew appreciative applause from the crowd. On the way the horses provided their own contribution to the day in the form of some fresh manure! Following the church service we joined the procession and let rip with our exuberant processional dance, with Wakefield behind us doing theirs. By now the crowd was huge and the applause was loud, and we were only just getting going! There is nothing like the attention of an appreciative crowd to get the adrenaline flowing and lift the quality of the dancing.

The wedding feast is cooked in the town square. Huge iron trailers are brought in to hold the fires and enormous iron pots simmer over open fires. As people sit down to eat men in pairs rush from the cooking station across the square to the marquees carrying between them a huge tray with handles, rather like an ambulance stretcher. This is loaded with big bowls of soup, casseroles, vegetables, boiled potatoes, pigs trotters and so on.

The main entertainment of the afternoon is a dance concert involving the local Breton dancers, the two English teams and a team from the Georgian Republic. The stage for the concert is about 5 feet off the ground and the dance area is about 50 feet by 40 of very rough wooden sections, barely held down with nails in some parts. Not ideal, but we have to manage and make the best of it. Following a long introduction from the MC

Fylde and then Wakefield open the first half of the afternoon concert. One thing is for sure, NW Morris on a wooden stage is a way of getting the crowds attention.

Displays by the local dance teams were followed by the Georgian dancers. Their display was an eye opener involving several changes of costume and much high energy dancing by the youthful performers. The international news for several days has covered the invasion of Georgia by Russian troops and you almost feel that their display has an extra edge as they affirm their own national identity. I wondered what they would go home to? Unfortunately I could not an English speaker among their chaperones to ask.

Following an interval each team had a spot in the second half of the show. As Fylde Coast finished their spot we were joined on stage by Wakefield and I was able to thank Bannalec for their hospitality and bid the crowd "au revoir". As we left the stage our dancing commitments were completed and we could become tourists and enjoy the remainder of the show just like everyone else.

**Sunday 17<sup>th</sup>** A few dancers are still on the campsite but the majority started for home on the Saturday The rain having fallen steadily for most of the week really opened up yesterday so more than one soggy tent will need drying off when folk land back in England.

**Monday 18<sup>th</sup>** There's just me left now. Pity the weather has been so unpredictable. Still, I can't complain. Torrents of rain have fallen some days, but not one drop has fallen on the dancing.

**Sunday 24<sup>th</sup>** I have really enjoyed my week by myself. The dull weather and the rain gave me an opportunity to track down the ancient calvaries of Brittany. I have been to say my goodbyes to my French contacts who have made this whole thing possible.

**Monday 25<sup>th</sup>** I have had one last run round places, like Raguénés Beach, Trevignon and Pont Aven. These are the

places that my late husband and I loved so much, and they are the places, which always come into my mind when I think of coming here. I always want to come again and this time is no different.

**Wednesday 27<sup>th</sup>** I must have done something very right because for once I woke up to a dry tent. It's so much easier to pack it when the tent is dry. Needless to say, it still took me longer to get the tent down and pack the final things into my car than I had bargained for so I had a real race on to get to Roscoff. Arriving in

Plymouth the trip held one last shock for me. After a month of the mantra "Drive on the right Susan", I now found myself with another: "Drive on the left Susan". At the end of a long drive I fell into my own bed. After twenty-eight nights in a little tent, with the rain for a lullaby, I was very grateful for it.

*Sue Whittaker – Fylde Coast Cloggers*  
*Sue's full blog is on-line in audio at :*  
[www.bbc.co.uk/lancashire/content/articles/2009/01/07/cloggers feature](http://www.bbc.co.uk/lancashire/content/articles/2009/01/07/cloggers_feature)



*Concarneau and the elusive mayor is located for the group photograph*



*French cuisine on a grand scale*



*Wakefield lass makes a hit with the locals*



*Bretton costumes*

## Dave Hicks of Crook Morris - In Memoriam



It is with great sadness that I write about the death of my friend Dave Hicks. Dave was a member of Crook Morris for fifteen years, and served for two years as squire.

I met Dave and his wife Jan when they joined Crook Morris fifteen years ago. Dave and Jan met whilst at University at Leeds, and became involved with the Morris and folk scene there. After University they moved to Oxfordshire, where Dave joined Oxford City Morris and Jan co-founded Mason's Apron. Opting out of the "rat race", Dave and Jan moved up to Cumbria to settle in Raisbeck, a small hamlet near Penrith, where Jan established a small-holding breeding angora goats, and Dave pursued his loves of orienteering, fell-

walking, cross-country skiing, membership of the mountain rescue, and, of course, Morris dancing.

Dave brought many things to Crook Morris. He was a superb Cotswold dancer, light-footed and sure of step, always ready to take his place when a dance was called or to play the melodeon if needed. He was also an accomplished clog and rapper dancer, although he did not show off his skills unless pressed to do so. His quiet, self-effacing presence hid a sharp and subversive sense of humour, and he could always be relied upon for a wry aside or comical comment.

Dave led the side as squire for two years. He did not seek office, but did not object when we asked him to take on this largely thankless task, and he steered us with a calm and competent hand through his time as squire. His skill and experience in the Cotswold traditions meant that he was also able to step in and deputise for the foreman if required.

Dave developed leukaemia six years ago, but, typically, did not tell anyone for some time. He did not want anyone to treat him differently, and he wished to continue enjoying all his sports and pastimes normally. Crook only became aware of his problem two years ago, when his health took a downturn and he needed a course of chemotherapy. Six months later Dave returned to the side and, without fuss, resumed his place amongst the dancers and musicians. He continued to enjoy good health until October last year, when the leukaemia became aggressive. His immune system had become weakened both by the disease and the drugs used to treat it, and he was unable to resist infection. He was admitted to Cumberland Royal Infirmary in December 2008, and died in the Intensive Care Unit on Tuesday 6<sup>th</sup> January 2009.

Jan wanted Dave's funeral to be "the biggest bun fight ever", in celebration of his life and interests. Crook turned out in force, resplendent in kit at Jan's request. It was lovely to see representatives from Hexham and Carlisle Morris also in kit, and representatives from Silhill, Ryknyld and Oxford City Morris. Also present were the massed ranks of the Kirkby Stephen Mountain Rescue team, all wearing their distinctive red jackets. There were many staff and pupils from Kirkby Stephen School, where Dave worked in the IT section, and old friends from Leeds and Oxford. Together with the family, we filled the crematorium to overflowing, and it was "standing room only" at the back.

The service was a simple one, conducted by Chris Taylor (a fellow Crook dancer as well as a C of E minister) who knew Dave well. Jan had chosen the music and readings to reflect the many facets of Dave's life, and the mixture of evocative songs and humorous and touching readings produced laughter as well as tears. Dave was "sent off" wearing his Morris kit, with his hat and rag jacket on top of the coffin, and at the end of the service the Crook musicians played some of Dave's favourite tunes as the mourners left the chapel.

We will all miss Dave in many ways. We will miss his graceful, elegant dancing, and his skill on the melodeon. We will miss his quiet strength, and his ability to sort out a problem with the minimum of fuss. On a personal level, I will miss his wicked sense of humour, and his contentment with the simple pleasures in life. I will miss his company out walking the fells and opposite me in the set. I will miss his presence at festivals, in the smallest tent in the world, brewing up his cuppa in the early morning sunshine.

Most of all, I will miss my friend, Dave.

Claire Duplock, Crook Morris

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**WORKSHOP** - Following the success of last years event Camden Clog and Thrales Rapper announce their second joint Workshop Day.

Camden Clog perform the East Lancashire step dances of Pat Tracey. They will be running three workshop strands aimed at beginner, improver and advanced level dancers.

Thrales Rapper will be teaching a complete routine suitable for all ability levels.

The Workshop Day will take place at Cecil Sharp House in Camden, North London on Saturday 4th April 2009. Details can be found at [www.camdencllog.org.uk](http://www.camdencllog.org.uk) or by emailing [info@camdencllog.org.uk](mailto:info@camdencllog.org.uk) .

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## Trefor Owen, a Traditional Clogmaker

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

**Gweithdy Clocciau  
(The Clog Workshop)  
Henbont Road  
CRICIETH  
Gwynedd  
LL52 0DG  
Office tel/fax: 01766 523 695  
Workshop Mobile: 07712 822 453  
Email: [clogs@globalnet.co.uk](mailto:clogs@globalnet.co.uk)**



*First set up in Yorkshire in 1978, this year we clock up 30 yrs of clogmaking, having made over 20,000 prs of clogs- you do the sums: averaging one and a half prs per day for 30 yrs!!!!*

*The workshop is **open to the public** at reasonable hours during the week and on Saturday mornings unless we are away at a festival/event – suggest you ring first to check before travelling!*

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

*Manchester/Leyland/Shrewsbury 2hours; Leeds/Sheffield/Birmingham 2hours 45mins  
We make **All** our own Soles, Uppers, Rubbers and most of our own fittings, despite foul rumour to the contrary put about by some of our Competitors!!!!*

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

## E.B.M'S 10<sup>th</sup> Anniversary Bash



Last August Bank Holiday, Exmoor Border Morris invited a few morris friends for the weekend – well, 160 of them actually – to celebrate their 10<sup>th</sup> anniversary. By special permission of the National Trust and Hunter's Inn, a riverside camp was allowed to set up in the awesome Heddon Valley.

For once, the spectacular Exmoor scenery came off second-best, as, on Saturday morning, some 180 dancers and musicians emerged from their tents and caravans in full kit; what a glorious explosion of colour, flowers, bells, music and sheer joy of living!

Even the weather was kind and allowed a home-grown version of the then concurrent Olympic Games – complete with our own runner and Olympic flame – to go ahead. This programme of ridiculous games and pointless competition was surprisingly keenly

contested and eventually the Bunnies from Hell claimed victory... permitted, even though there were so many MORE of them!

A hog-roast, campfire, ceilidh, silly dance competition and live music session saw off the rest of Saturday, well into the small hours.

No lie-in on Sunday though; four coaches arrived prompt at 9 o'clock to take everyone on a dancing tour of Exmoor. First stop Exford, then on to Dunster. Up Porlock Hill and down Countisbury – plenty of gasps and white knuckles – to our own Lynton & Lynmouth. Already choc-full of tourists, somehow a sunny Lynmouth made enough space for a gala of morris dancing, as each team gradually made its way up to Lynton via the Cliff Railway. A cream tea at the Town Hall was declared a 'proper job' before

coaches were boarded for the return journey.

Not done yet, a D-I-Y concert later that evening, with volunteer acts drawn from every team was almost enough anniversary celebration in itself. What a talented bunch of performers! The standing-room-only audience, moved in true theatre-style between laughter and tears, clapped, stamped and cheered – and sometimes you could hear a pin drop.

A massed dance and procession wound up the weekend on Bank Holiday Monday, before it was back to the day-job. How proud we were of our beautiful North Devon, and though E.B.M's 10<sup>th</sup> anniversary took a year to organise, we shall all remember it for a lot longer than that.

Hosting: Exmoor Border Morris; In attendance: Bunnies from Hell; Red Petticoats; Foxes Morris; Stone the Crows; Powderkegs; OBJ; Quayside Cloggies; Black Sheep; Wicket Brood; and Maybe Morris

*Anne de Ville*

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### **GREENE KING SALUTES MORRIS DANCERS**

Greene King has launched a new seasonal beer to raise awareness of the plight of Morris dancers.

The spicy, fruity "Morris Mayhem" ale will be available throughout the month of May.

It would be a crying shame to see Morris Dancing disappear particularly since their activities so often revolve around the pub, says Greene King's head brewer John Bexon. So, we're joining in the crusade to raise awareness of this quirky British pastime and brewing the new beer as a tribute to those who participate in it.

Pubs up and down the country can use it to salute the skills, nimbleness - and indeed the courage - of those who entertain local crowds with their jangling paraphernalia, their full jips, back-to-

backs and cross ups. I hope our new ale helps raise the profile of Morris dancing and encourages more and younger people to join in the merriment.

And since Morris Men themselves are known to enjoy the odd pint now and again, we're looking forward to seeing them in our pubs raising a pint of their very own tribute ale."

*Ewan Turney*

From the Morning Advertiser website

### **GREEN MAN SHIELD – WHO WON?**

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Ken Stevens of Headcorn Morris reports that he has a correction for the list of Green Man shield winners based on his photographs of the time. He says that 1999's winner was Mandrake Morris, so it may be that 2001's winner was Stone the Crows, listed in this newsletter as 1999's winner.

So that's one theory to account for the gap in the listed winners on page 12 of the winter 2008 issue. Any other ideas or suggestions? I notice that the Witchmen are logging a win every six years, any takers for a sweep on the winners in 2010?

### **MORRIS MATTERS**

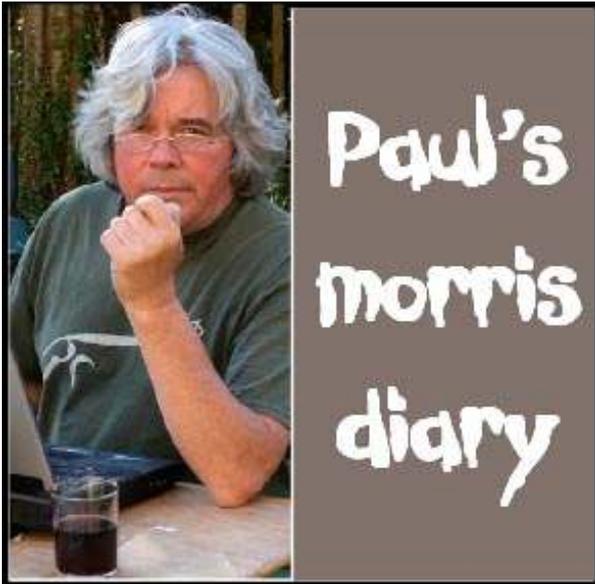


The journal of all things related to Morris - tunes, pictures, notation, historical stuff, views, reviews - published twice a year.

Contributions always welcomed. Subscribe now to the address shown:

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

Annual subscription for 2 issues is £6.



### **Lots of Food for Morris Thoughts**

It's the unexpected that throws you into a tizz. By the time you read this, I expect our panic will be over. Well, less of a panic, more of a sharp intake of breath and let's get on with it sort of caper.

In the last issue I mentioned that the dance students at Cornwall College were getting themselves involved in the Cornwall Festival of Dance. College tutors are very excited about it because it gives their students something very different to sink their teeth into. It also is a challenge for the music students, who will back the dancers in live performances when the festival comes round in June.

And there's more! Original kit will have to be designed and created by students on the fashion course.

Our task is to get some material together the students can study and be inspired by (hoorah and hussar for You-tube!), give them an introduction to the music, demonstrate the dance, talk about kit and set them on their way. All that in two hours!

Well, that's no prob. You can teach the rudiments, get a dance under their belt and let them get the first round in down the pub in that time-frame. There'll only be a few. Lucky if we get eight, with all the bad publicity morris has had in recent months. Any fewer than that and we

could be struggling. But what kind of short sighted, pessimistic fool am I?

Latest count is thirty-three dance students and four young musicians. On the one hand – absolutely fantastic! On the other – where am I going to get that many morris sticks in such a short time? There's never a forester around when you want one, is there. Never any shortage of double glazing salesmen or health and safety experts when you don't want them. But foresters? I mean, where do you start looking?

Enter our saviour. Roger Pook is the very man. He was trudging round the high ground of Cornwall, knee-deep in snow, when I caught up with him on his mobile phone. Morris sticks? What length? Diameter? Hazel OK? I'll ring you when they are ready. Good man Roger. The young, beating heart of Morris owes you a debt of gratitude.

Now to those students. This should be fun....

On another tack altogether, morris has been getting a lot of stick recently. So, when the One Show did a piece on the new morris film that's creating such a stir of interest, their commentary sneered at least a couple of times at the art form we know and love.

Incensed we were so each of us sent off an email there and then pointing out that they were doing down a great and treasured tradition.

Our emails took different tacks.

Mine was critical, angry, questioning, and accusative. You know, pretty constructive on the whole. Sally's however, was well judged, informative, considered and well rounded.

Which one would get a response? Whose approach would be proven the right one? The answer is neither. One of us got a computer-produced reply saying thanks for your email, it will be considered and we will respond. The other one got not a peep. And still no response from the great organisation that is the BBC.

Not only is morris scorned but reaction to news coverage on the subject is ignored. Shame on you BBC. And please bring back Russell Brand (not bothered too much about J Ross Esq.).

Back to the teaching of morris, and there's a bit of a food theme building up. One of the sponsors of our dance festival in Cornwall is that local baker and sandwich maker beloved of all travellers-Ginsters. This year they have been particularly generous so we have agreed to give workers a morris teach-in some day soon as part of a health and fitness campaign. Left foot first, pasties to the fore, and off we go.

Later in the year, in France, a brand new dance will be performed. The basic design of the dance has been settled. All we need to do now is choose the music, add the final touches and get it taught (therein the major difficulty lies!)

One of the unique features of this dance is that we will not be using wooden sticks – but bread sticks. Three-week-old baguettes to be precise. And there are those who say that morris is on its last legs. With innovation like this, it is clear that quite the opposite is true.

*Paul White*

## **“BRASSED OFF” FOR DANCERS?**

*“Morris: A life With Bells On”* is a quirky, gentle and affectionate comedy starring Naomie Harris, Derek Jacobi, Dominique Pinon, Ian Hart, Charles Thomas Oldham, Aidan McArdle and Greg Wise.

The film follows the fortunes of an *avant garde* folk dancer, Derecq Twist and his side, Millsham Morris, in their struggle to modernise morris dancing. In doing so, they antagonise The Morris Circle (the slightly sinister governing body of Morris dancing in England). They are followed in their journey by a film crew who chronicle their travails, their highs and their lows. After tragedy strikes the team on two fronts, Derecq decides to give up dancing. The producer of the documentary,

who has come to see Derecq as a friend, cannot leave his story on such a low note, He decides to intervene in order to transform Derecq's fortunes. From the gentle rolling hills and slow paced life of the West Country, Derecq is plunged into the glamour and buzz of California where he finds artistic freedom with a group of flamboyant Morris dancers sponsored by a billionaire philanthropist and where, for the first time in his life, he discovers love. However, life is rarely as simple as in the movies and, as Derecq discovers, you can search for answers all around the world, only to find that the answer is actually on your own doorstep. From England to America, through tragedy and finally to love, *“Morris: A life With Bells On”* is a celebration of rural England, its lovable eccentricity and the triumph of the common man.

Through a partnership with Moviola, the mobile multiplex service of rural South West England, *Morris* was exhibited at 21 locations between January and March.

Commenting on this development, Director and Producer, Lucy Akhurst, said, “Our goal is now to enable it to reach a wider audience not only in the UK but the rest of the English speaking parts of our solar system. *Morris* is, quite simply, a phenomenon and is one which, despite the best efforts of several governments, will not go away.”

Well that's the gist of the press release out of the way. So what's the reaction to it so far? As always with the world of dance reactions vary. Some have visited the web site for the film and said “No way” some took exception to the producer seeking support in a mailing starting “Gentlemen”! Some have found the film fun and sympathetic to the world of traditional dance though this view seems to be confined to those who have seen it!

The producers list dancers as part of their family heritage and employed Laurel Swift as an advisor. Comments I've read say “The dancing's good”, so if you've seen it what do you, our readers, think?

## Question Time with Chris Pitt



Chris Pitt can be described; amongst other things, as a multi faceted performer in the world of traditional dance. There was a time when I began to suspect that there were clones of this man loose in the world so frequently did I meet him performing in various teams. Then one day at Holmfirth Folk

Festival I met Chris in "mufti" and wondered if he was on a break. The reply was "No I'm calling at a ceildh, if anyone asks I'm Dave Hunt". So dancer, caller and man of many disguises this is the Chris Pitt view of the dance world.

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

I remember looking out of an upstairs shoe shop window in Watford and seeing a side. I don't remember anything else about them but they had a hobby horse (well, I was only seven....). Many years later, having abandoned prog for folk, I was embracing my new musical faith with the zeal of the convert, and determined to join the morris team of whichever university I ended up at. Well, it was Keele and they didn't have a morris but a rapper side! At the time they were one of the top two rapper sides in the country (the other being Kingsmen, funnily enough) and were invited to join the Ring. Consequently I went to a lot of Ring meetings and learned a lot of Cotswold (because there's bugger all else to do at a Ring meeting, especially if you're a rapper dancer..)

### **Just how many teams have you danced with? And are you now trying to cut down a bit?**

Eleven, and six at any one time. Right, deep breath.....For reasons far too complicated to go into here, I began my

degree at Keele but finished it at Newcastle. Due to the rapper rivalry I was reluctant to get involved with the Kingsmen at first, so I became a musician with Tynebridge Morris. But the Kingsmen sucked me in in the end, not without a certain ribaldry on their part, especially if I made a mistake. ("Chris, was that a Keele figure?")

Applying for one of the very few teaching jobs that seemed to exist in the early 80s, I was determined to join the side of whichever town I was to end up in. (My Mum: "Where do you think you'll end up, Christopher?" Me: "Anywhere there's good morris team." Mum: "Don't you think you'll have grown out of it by then?") I ended up in East London, where I've lived ever since (contrary to what some may think, I've never lived in Kent - I just have an intimate knowledge of the M20 and M2). I joined the local side the Earls of Essex, who'd made a rather anarchic impression at one of Keele's Ales, and had impressed me with their seemingly limitless capacity for alcohol.

I was also singing in a duet with Gavin Atkin, another ex-Kingsman living in London. He in turn was playing with a ceildh band called "Melons for Ecstasy", whose members and regular caller were all members of The Seven Champions Molly Dancers, and of course he'd joined, so I followed. As he lived in South London we came to an arrangement whereby he could have a drink at practice, and I could drive his company car at ridiculous speeds down the M20. Well, we were young.....

By the mid 80s Keele had long gone, the Earls had folded, so I needed to join a Cotswold team - and get a free ticket for Sidmouth! Hello, Oyster! (Actually there were other reasons for joining Oyster, **but** I am still with them 23 years later) I now began to colour-code my diary pages (well, my Filofax pages, this being the 80s) and looking back on them I see that in 1988 alone I danced at 3 festivals or ales with Kingsmen, 7 with seven Champions and 11 with Oyster. Not content with that, I joined local rappers

East Saxon Sword (Whose foreman, Alan Green, I had known since our Keele days and was of course the subject of one of your recent questionnaires) and South London based post-modern border dancers Tyler's Men, founded by Andy Lamb a.k.a. AWOL, who had been my best mate in primary school, and whom I had hardly met for 20 years until he suggested I join. Finally, having turned up at three successive Great Western Whit tours with three different teams, I turned up at the fourth on my own and was promptly shoved into Great Western kit!

In answer to the second part of the question, I started to get a lot more calling work in the 90s, which curtailed some of the dancing, and I left East Saxon, Champs and (briefly) Oyster. I've still got my Great Western kit, and still Tommy for the Kingsmen - and now occasionally, Sallyport. Tylers now only dance twice a year - at the legendary "clocks back" micro tour of two pubs in Hampstead. Oh, and the Earls of Essex have the occasional reunion. And of course there are the Essex Longsword Girls...(see question 7) So I'm probably **with** as many sides as I ever was, but the actual amount of **dancing** I actually do with any of them is open to debate....

**As a tommy/announcer what tips would you give on communicating with the crowd to a newcomer?**

I was watching my mate Chris Cartridge tommying with Sallyport at last year's DERT, and he had a fantastic line of patter: "Blimey, he's good!" I thought, and stood enraptured by the performance. It was about five minutes in that I vaguely became aware of a rapper team dancing behind him, although the judges' comments at the end of the tournament found me guilty of similar crimes! So my tip is - however tempting it may seem, try not to hog the limelight, and remember that the audience want to see the team, not you. Even, that is, if you're a six-foot bearded uni-cycling nurse with a huge pair of balloons shoved down the front of your uniform, and your partner somersaults in a kilt, like the current

DERT "best characters". (Hi Malcolm and Clive! )

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

I think it would have to be Sidmouth in 1978 with Keele, and only partly because it was my first Sidmouth with a team (before they all blurred into one with alternating kits.) We'd phoned up the festival a few months before, and asked if they had a rapper team booked. No, they said. Do you want one, we asked, and that was it! It was so much **simpler** in those days. Because of the late notice, we could only find exactly 5 dancers, so as the week progressed we got tighter and tighter until we were flying! Any rapper dancer will tell you that there's sometimes a time when everything flows just right, and you feel like you're walking on air - well that happened several times that week. More recently, it would have to be Oyster's 18th birthday tour, in which I danced at three different spots with, respectively, Great Western, Oyster and Seven Champions. Oh, and Kingsmen finally winning the Steve Marris trophy at DERT in 2007.

**And the low spot?**

Dancing at the memorial service for my friend and fellow Seven champion John Gasson, who was killed in a car crash on his way to Sidmouth Festival in 1987, at the age of 29. The dancing itself was very dignified, but posing for the local press photographer afterwards really tried our patience.

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

Oyster have always been up for bizarre locations - bouncy castles, rubber rings off the coast of Sidmouth, and on a set of pedaloos at a town twinning in Dainville, France. Also, at a festival in Agrigento, Sicily, on Italian national TV, I sang the Newcastle calling-on song in Italian. (Altogether now - "Brave gente sentite mia storia.....")

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

Funnily enough, I've just formed a new dance team - the aforementioned Essex Longsword Girls. They began life as the "English" part of a school multicultural day (in order to subsidise my dancing, I teach English at a girls' school in Romford - no sniggering at the back there) and I chose longsword as being the easiest tradition to teach in a short amount of time, and also the easiest tunes to play if you're the musician. They picked up the dance so quickly that I entered them for the junior section of the SDU longsword tournament and before they went on I gave them this advice: "Stand up straight, don't look at your feet and don't giggle." If you look up "Essex Longsword Girls" on YouTube, you can see them ignoring every bit of it! (Having said that, they did really well in the actual tournament, and even came away with a prize - "Best character" for their stuffed dog in a fake Burberry handbag - Essex Girls, eh?)

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

Lazy journalism - the recent "Morris is dying" press debate being a good example. Did anyone talk to morris Offspring, or Dog Rose, or Kingsmen, or any side from the Federation? (I suspect that this may have been debated somewhat in your pages)

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

Watford Football Club aka The Hornets aka The Golden Boys aka "Just pass the ball to someone with a yellow shirt on, you stupid prat!" One of the blessings/curses of cutting down on the dancing is that I have more time to follow the Horns around such footballing hotspots as Rotherham, Scunthorpe and Walsall in their doomed pursuit of a lucky away draw. Over the years I've had to juggle my dancing around their brief moments of glory - missing half of the Felixstowe Folk Festival due to their appearance in the 1984 cup final, asking

not to call on the Monday of the 1999 Chippenham Folk Festival in case they got to the play-off final (they did) and in 2006 when a group of Kingsmen decided to hold a joint 50th weekend, I flew to Newcastle on the Friday, danced on the Saturday, and got up at the first sparrow's fart to fly to Bristol on the Sunday to get the train to Cardiff for the play-off final again! ( And got the train back to London to go to work on the Monday!) This resulted in one of their brief stays in the Premiership, and when they were away to Newcastle (they lost, of course) not only did I go to the match but went on a rapper crawl with the Kingsmen in the evening, where I was able to incorporate a match report as part of my Tommy patter in front of some bemused Watford fans! There are even plans afoot to start a morris side entirely composed of Watford fans (Yes, there are more than one...) entitled "Taylor's Men". Did you know that there are two men who played for Watford called Morris? Harry Morris (1925-1928) and Mark Morris (1987-1989), not to mention Pat Morrissey (1971-1974) I think I need to lie down now.....

**MUMMING – LATEST NEWS!**

Now on the Master Mummers web site: [www.mastermummers.org](http://www.mastermummers.org)

**Junior Mumming Project**

Article by Kim Woodward on the school project run by Ashley's Rise Junior Morris in South Gloucestershire, England, for Christmas 2008

**Book Review: 'Several Forms of Speech', by Arnold Rattenbury**

Peter Millington reviews a posthumous anthology by a poet with folk play connections.

**Christmas, New Year & Plough Monday, 2008/2009**

The 2008/9 mumming and guising season, including photos and maps.

**A Painting of Mummers at Chilworth**

About a newly discovered Victorian paintings of Christmas Mummers and May Garlanders at Chilworth, Hampshire



## April

4<sup>th</sup> Camden Clog and Thrales Rapper workshop at Cecil Sharp House. Details : [www.camdenclog.org.uk](http://www.camdenclog.org.uk) or by emailing [info@camdenclog.org.uk](mailto:info@camdenclog.org.uk) .

11<sup>th</sup> Taeppas Tump at "Village Life" Littlewick Green, Maidenhead

25<sup>th</sup> Taeppas Tump Charity Dance, Maidenhead Town Centre, 11.00-13.00pm

## May

2<sup>nd</sup> - 4<sup>th</sup> Rochester Sweeps Festival

3<sup>rd</sup> Three Shires May Day Dance with Harthill Morris Hathersage; Bakewell; Haddon Hall

4<sup>th</sup> Taeppas Tump - Mayflower Pub, Hazelmere HP15 7NE 1 o'clock onwards

17<sup>th</sup> Taeppas Tump Duck Derby Boulters Lock, Maidenhead afternoon

19<sup>th</sup> Taeppas Tump - Bull at Sonning, High Street, RG4 6UP, with guests

23<sup>rd</sup> Crendon Morris touring Long Crendon

23<sup>rd</sup> -. 24<sup>th</sup>.

Red Stags Morris - still dancing after all these years - will be celebrating our 40th anniversary and would like to invite as many past members as possible.

## June

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

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

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

Tump

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

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

Evesham Morris, Medieval and Cider Festival

Contacts for details:

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

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

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

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

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

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

Polperro Festival.

## July

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

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

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

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

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

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

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

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

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

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## AND FINALLY

Hello all at The Morris Fed,

I'm not sure if you are aware, but there is currently a petition to No.10 about including morris dancing in the Government's change4life campaign.

"We would like the Governments Health Department to make Morris dancing part of its Change4life project in England. This will be a fun way to assist the change4life's aims of helping people from becoming over weight. This may also help give a much needed boost to this exciting part of English culture. A healthy people and culture will bring on a more content society.' You can sign the petition: <http://petitions.number10.gov.uk/morris/> "

There is actually no need for this petition as morris dancing has not been excluded from the campaign. The idea is that anyone who wants to get involved who is helping people to eat healthily or move more can. If any morris sides would like to use the change4life branding to promote their morris side, there is no reason why they can't do this as long as they apply to do it. I am happy to apply for the sub-branding 'morrisdance4life' on behalf of The Morris Ring, Morris Fed and Open Morris, so that any morris side in the country can use this if they want to. All they would have to do is keep to the branding guidelines. I have contacted change4life and they are more than happy to consider this and agree morris dancing is a great way to be active and have fun, which is a key change4life principle.

Many thanks,

Gilly Foster - Health Improvement Practitioner Specialist (also Squire of Pecsætan, Morris Fed member)

## MORRIS FEDERATION SHOP

### PUBLICATIONS:

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

£4.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

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

£4.50 + £1.75 UK, £3.50 OVERSEAS (p&p)

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

£4.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

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

£3.25 + £1.75 UK, £3.50 OVERSEAS (p&p)

**Hinton:** Traditional and creative Morris by Sue Swift.

£4.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

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

£3.00 + £1.75 UK, £3.50 OVERSEAS (p&p)

**Molly:** Dancing into the Twenty First Century, by Tony Forster

£3.50 + £1.75 UK, £3.50 OVERSEAS (p&p)

**BOOKLETS:** A series of A5 sized booklets with between 8 and 20 pages

**Warm-up exercises:** Clear diagrams and careful explanation of exercises designed to prepare dancers and reduce the risk of injury.

£0.90

**Publicity tips:** Hints on promoting your team, attracting new members, etc.

£0.90 (Temporarily out of stock)

**Twenty Years On, 1975-1996**

£1.25

**Women and the North West Morris Dance**

£0.90

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

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

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

£1.25

**Border Morris:** a brief outline

£0.90

**A Few Facts About the Morris**

£1.00

### BELLS

Brass	Members			Non-members		
	25	50	100	25	50	100
¾"	£9.00	£16.00	£32.00	£10.00	£18.00	£35.50
⅞"	£9.00	£17.00	£33.00	£10.00	£19.00	£36.50
1"	£11.00	£20.00	£39.00	£12.50	£22.00	£43.00
1⅛"	£12.00	£23.00	£45.00	£13.50	£25.50	£49.50
1¼"	£16.00	£32.00	£62.00	£18.00	£35.50	£68.50
<b>Nickel</b>						
¾"	£9.00	£16.00	£32.00	£10.00	£18.00	£35.50
⅞"	£9.00	£17.00	£33.00	£10.00	£19.00	£36.50
1"	£11.00	£20.00	£39.00	£12.50	£22.00	£43.00
1⅛"	£12.00	£23.00	£45.00	£13.50	£25.50	£50.00
1¼"	£16.00	£32.00	£62.00	£18.00	£35.50	£68.50

Bell prices include postage and packing.

### PROMOTIONAL GOODS:

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

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

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

£1.25

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

£1.25

**Compact Discs:**

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

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