



Newsletter

Winter 2011



Wild Hunt auditioning for *Pirates of the Caribbean* sequel?

In this issue

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BOEKKA & PENKEVYLL
DANCING IN THE ISLE OF MAN
AT ONE WITH THE BELLS REVIEW
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WAY OF THE MORRIS REVIEW
YOUNG COLLINS
THE WOW FACTOR**

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EDITORIAL

In the issue there are several references to the JMO - (Joint Morris Organisations) - a forum in which matters of common concern to the Federation, the Ring, and Open Morris are discussed by officers of those three separate organisations. There are indeed several areas where mutual co-operation makes sense - insurance, publicity, public performance legislation, for example.

In case this raises the spectre of a merger into a single Morris body (with suited executive in city office as portrayed in Morris A Life With Bells On?) have no fear. While one should never say never, such a move is not even remotely on the horizon. Each body has its own way of serving the best interests of its membership. The organisation of the Federation is very different from the Ring, and probably from Open (though I have no direct knowledge of the latter). In the Federation, for instance, we have a voting mechanism which allows reflection of different views within a club; the Ring allows one vote per club but seems to indulge in more high profile debate over contentious issues. Horses for courses?

Colin

NEWSLETTER

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

MEMBERS' MANUAL

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

ADVERTISING

The Morris Federation does not necessarily endorse any product or service advertised in or with the Newsletter. Enclosures, other circulars, and items of advertising relevant to commercial products can be distributed with the Newsletter. A fee is charged to the advertiser for this service. Enquiries concerning any form of advertising through the MF should be addressed to the Newsletter Editor.

NEW ADVERTISING RATES (from Dec. 2011)

	Non-member commercial		MF Member business		Side or Individual event/recruit
	Colour	B&W	Colour	B&W	
Full page (portrait)	£75	£60	£45	£35	£25
Half page (landscape)	£45	£35	£25	£20	£15
Quarter (portrait)	£25	£20	£18	£12	£ 8
Eighth	n/a	£12	n/a	£ 8	£ 5

Limited space for colour adverts available. All adverts will appear on Web edition of Newsletter as well as paper copy. Prices are for artwork ready. Jpg or pdf format preferred for any illustrations. MS Word docs may require some reformatting. Cheques payable to 'The Morris Federation'. Discount for multiple insertions - please enquire. All copy & payment to the Newsletter Editor.

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Wild Hunt posing in front of the Golden Hind
Hedgerow Print Ltd, Crediton, Devon.

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. £5.75

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. £6.25

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. £5.75

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. £5.00

Hinton: Traditional and creative Morris by Sue Swift. £5.75

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. £4.75

Molly: Dancing into the Twenty First Century, by Tony Forster £5.25

Winkleigh Morris Collection (3rd Ed.) by Colin Andrews £5.50 Original dances, Border & Cotswold style

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

Raglan Bantamcocks Morris: characteristics of the tradition, notation and some music £1.75

Twenty Years On, 1975-1996 £1.25

Women and the North West Morris Dance £0.90

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

PROMOTIONAL GOODS:

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

BELLS:

	25	50	100
Brass 3/4"	£9.00	£16.00	£32.00
Brass 7/8"	£9.00	£17.00	£33.00
Brass 1"	£11.00	£20.00	£39.00
Brass 1 1/8"	£12.00	£23.00	£45.00
Brass 1 1/4"	£16.00	£32.00	£62.00
Nickel 3/4"	£9.00	£16.00	£32.00
Nickel 7/8"	£9.00	£17.00	£33.00
Nickel 1"	£11.00	£20.00	£39.00
Nickel 1 1/8"	£12.00	£23.00	£45.00
Nickel 1 1/4"	£16.00	£32.00	£62.00

COMPACT DISCS

The Magic of Morris - Double CD £16.00

All prices are correct at time of printing, include p&p within the UK and apply to members only.

Order form on the Federation web site or from the treasurer.

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COMMITTEE COMMUNICATIONS

President's Prologue

Barry Goodman

Thanks to all the sides that came to the AGM – we had a very well-attended meeting and a good day of dance around the Cotswolds. There was a very positive response to the new information leaflets produced by Mike and Jenny Everett, which were handed out at the dance spots – if you would like to distribute them at your events, just get in touch with us and we'll send some to you. I'd also like to say thanks you to Pebworth Morris, Belle d'Vain and Nigel Smith at the Fleece Inn, Bretforton, who looked after us so well.

The Big Dance

As I mentioned in my report at the AGM, The Big Dance has grown from being a London-based project to one which will take place across the UK. It will feature 9 days of dance in unusual spaces throughout the UK – shopping centres, parks, galleries, and lidos - showcasing the diversity of dance styles in the capital and across the country and will take place across the UK from 7-15 July 2012 including a 7-week countdown period starting on 18 May 2012 as part of London 2012 Festival - the finale of the Cultural Olympiad.

I wrote to all the regional hubs making them aware that Morris dancing ought to be part of the mixture of styles, and I've had positive responses from three of them – Dance East, who are keen to work with Morris teams on dance projects; Yorkshire Dance, who are currently researching a potential heritage programme that will work in partnership with Blaze Theatre Company, EFDSS, Damian Barber and Yorkshire's Long Sword and Morris Dance Teams to research the traditions origins and stories of male folk dance in the region; and Dance4, based in Nottingham, who are putting together an audit of dance

organisations, dance teachers and community dance organisations in the East Midlands.

Morris sides in the Eastern counties (Suffolk, Norfolk, Cambridgeshire and Essex) are invited to get in touch with Jane Langston (Jane.Langston@danceeast.co.uk), while sides in the East Midlands should contact Bianca Nyandoro (Bianca@dance4.co.uk). The Big Dance website, where groups can register their events with Big Dance and find out more information, is at www.bigdance2012.com.

English Heritage

Another matter that I spoke about at the AGM was that earlier this year a member side had reported to me that they had been refused permission to dance at an English Heritage property that had, until that time, always been very welcoming to Morris dancing. The reason given was that staff at individual properties were no longer allowed to organise events outside the main national programme devised by the national events team.

Following considerable correspondence, however, with English Heritage by letter and telephone, we have now come to an agreement that Morris teams wishing to dance at English Heritage properties should contact the Event Manager for their area. The chair of English Heritage, Baroness Andrews, has written to me saying that EH is very happy for the territory Event Managers to authorise and manage Morris Dancing at their properties, either as part of a larger event or on their own if that is deemed suitable.

English Heritage does ask that any potential dates are arranged in advance, rather than on an ad-hoc basis, preferably between September and December so as to be included in advertising and event management plans. So if you are thinking about dancing at a property owned by English Heritage in 2012, contact your local Event Manager now! Contact details are:

North: Jon Hogan 07702 200357
East & London: Lucy Hutchings 01525 863702
South East: Helen Budd on 01304 209872
West Midlands: Karen Pike on 01179 750731

South West: Charlie Fear on 01179 750731

Olympics 2012

Latest news from the London Organising Committee (LOCOG) is that the route of the Olympic Torch has now been released – there are 1,018 towns and villages through which the Olympic Flame will be carried by Torchbearers, and over 95 per cent of the population will be within ten miles of the Olympic Flame.

You can view the interactive map at www.london2012.com/olympictorchrelaymap to find your nearest community through which the Olympic Flame will be carried. Martin Green, Head of Ceremonies for LOCOG, has reiterated advice that he gave to Voluntary Arts last year that groups wishing to get involved in local celebrations should contact their Local Authority to ask about their plans.

One other piece of Olympic news (that I have to admit I find a little puzzling) is the following:

“At 8 am on the morning of the Olympic Opening Ceremony, people all across the UK will ring bells to perform Martin Creed’s “Work No. 1197: All the bells in a country rung as quickly and as loudly as possible for three minutes”, a piece specially commissioned as part of the London 2012 Festival. Everyone can take part - from ringers of the largest church and town hall bells, through to hand bells, school bells and bicycle bells, Morris dancers and kathak dancers. From the bell ringing community, to community groups, clubs, and individuals with a bell - all are encouraged to participate in this UK-wide celebratory performance. Sign up at www.allthebells.com.”

If this isn’t a wind-up, I expect to hear of Morris teams all over the country participating in this ground-breaking new work of art!

Publicity Workshop

The JMO is holding a Publicity Workshop on Saturday 3rd March 2012. This follows on from the successful Recruitment Conference held last year, and will cover aspects of publicity for Morris teams, events, recruitment, etc. by exploring the what, where and how of using the broadcast and print media effectively, printing and designing adverts, leaflets, posters

and banners, and having a successful web-presence.

Speakers will include Grace Beardsley, who has journalistic experience in local newspapers and is the press officer of Phoenix Morris; Jemma Gurney, a member of Pecsætan, who has been looking after their web presence through the team’s website and Facebook for the last few years; Mike Stimpson from Phoenix Morris who will introduce the workshop and deal with the production of adverts, methods of printing and using events for publicity; and Martin Banks, a journalist and former member of Redbornstoke Morris, who was the first winner of the Times/Hewlett-Packard Technology Columnist of the Year Award, an award he won twice. Martin will be leading a session on dealing with the Broadcast Media.

The cost of £10.00 per delegate includes a buffet lunch which will include a choice of sandwiches, salads, hot roast potatoes and Yorkshire puddings with stuffing, a selection of meat and a vegetarian pie.

The event will take place at The Samuel Barlow, Alvecote Marina, Robeys Lane, Tamworth, Staffs. B78 1AS from 11am to 4pm. To book your Side’s delegates in, please send a cheque payable to PHOENIX MORRIS for £10.00 per person to Michael Stimpson, PO Box 115, Rickmansworth, Herts. WD3 1WB to arrive no later than the 23rd of February 2012.

Licensing

As we move into the dark part of the year, thoughts turn to the winter traditions, and perhaps especially to Mummers’ plays. Mumming was not included in the exemption from the 2003 Licensing Act enjoyed by Morris dancing, and we now have an opportunity to do something about it. Together with John Bacon, past President of the MF and member of Ditchling Morris, I am responding on behalf of the JMO to the consultation on deregulating large parts of the Licensing Act, and in particular making the case for Mumming and low-level amplification of instruments to be exempt from licensing. Watch this space!

And finally - enjoy the winter season, whether dancing, mumming, wassailing, or simply practising for the summer – happy dancing!

Sowerby Bridge Revival

The Sowerby Bridge Morris Dancers came into existence in 1979, formed by local folk historian Garry Stringfellow. In 1977 Garry had played a major part in the revival of the town's Rushbearing ceremony to celebrate the silver jubilee year of Queen Elizabeth II. Indeed the rushbearing celebrations proved so popular the festival continues to this day.

On the back of this success Garry wished to further expand the revival of folk customs in the town. His research had shown that there had been a group of Morris dancers in nearby Barkisland in the early 20th century. Taking this as his inspiration he set about creating his own Morris team which would perform in the North-West style appropriate to the region.

Initially an eight-man side, Sowerby Bridge's repertoire consisted of three original dances. A further three were added over the course of the following decade. The team performed regularly at a variety of events across the country throughout the 80s and 90s. In later years, as performers retired or moved away from the area, the dances were re-worked for 6 men. Sadly in 2003 a lack of numbers led to the team being disbanded.

Over the years the Sowerby Bridge Morris Men continued to have a strong association with the rushbearing festival. They were regular (and occasional host) performers between 1979 and 2002 and re-formed for a one-off weekend in 2006 when the event celebrated the centenary of the town's 1906 rushcart.



2012 will be Her Majesty the Queen's diamond jubilee year, an occasion which will be marked by the Sowerby Bridge Rushbearing Association. With this in mind, folk-dance enthusiast Amy-Rose Atkinson is looking to revive the tradition of dancing in the town. With Garry's blessing, she wishes to re-create the Sowerby Bridge Morris Dancers as a mixed North-West side performing their original dances.

Amy has danced for many years with both Persephone Morris and more recently Wakefield Morris and she intends to bring her unique energy and experience to this new team. Should the undertaking prove successful, Amy will look to have the team perform at the 2012 rushbearing festival and, if the will exists, continue as a fully-fledged dance team in the years to come.



Top right: Sowerby Bridge Morris at rushbearing 1979
Above : Sowerby Bridge Morris reformed for rushbearing 2006

Anyone interested in joining the new team, either as a dancer or a musician, should contact Amy on 07837 438410 or by email at amyroseatkinson@yahoo.co.uk.

We can expect the revival Sowerby Bridge side to join the Federation early in the New Year - Editor

Big Band Issue

Dear Colin,

I read with interest the article on HM Customs & Exiles, especially the paragraph regarding musicians. Dave John lamented the 'shortage' of musicians, with many of his local teams who are 'often seen out with only one box player'. I know several good Cotswold teams in Berkshire fairly well, and suspect that it is team policy only to have one tuned instrument accompanied by one experienced percussionist or drummer performing at any time, even though they have more than one box player in their memberships.

There seems to be a vogue amongst sides, especially those performing 'Bedlam' style border, to have as many musicians as possible. Got spare dancers standing around bored? Give 'em a tambourine or let them hit the drum – it doesn't matter if they're not very good or out of time – it's volume that counts, not quality. There are exceptions – Boggarts' Breakfast have a large band, but they're all good musicians. Traditionally Border never had big bands, as the whole performances were distinctly a low-key affair – "Two pairs to dance and one pair to play" – commonly a fiddler & someone on bones, with very simple dances (one dance could be reel & sticking, the next reel & stepping ad nauseam), with little need for much practice before the dancing season.

North West dances were often performed with brass bands, and the very strict meter of the music is suited to that dance style i.e. the dancers dance to the music; so modern NW sides can work with a larger band.

Cotswold, on the other hand, so often has uneven stepping rhythm, or needs notes drawing out to allow for a higher jump, longer galley or lower rth. More than one lead instrument can make these variations rather hard to achieve, with the result that the symbiotic relationship breaks down and the dancers go back to working to the beat given – thus a poorer performance. I'm not saying it can't be done with more than one box player, but it just makes life harder unless the musicians are very used to playing together.

I've recently left a Cotswold-esque team purely because they were in the fortunate position of having a lot of musicians. I found myself getting quite stressed playing for Cotswold in a large band (sometimes over seven lead instruments, but usually at least five), as it became difficult for one side of the line of musicians to hear what was going on at the other end and difficult to alter the speed of the music to suit the set if it was wrong and impossible adjust to fit individual dancers. The only (somewhat impractical, and in places potentially illegal) solution would be a PA system with fold back speakers on the floor so each muso could hear all the others.

In my area many of the teams have lots of musicians and I suspect it's partly because they all enjoy the 'session' after practice / dance outs. I, on the other hand, prefer a quiet glass of gin and a chance to relax and natter after working hard playing for the dance. I find myself in a frustrating position locally!

Correspondence

Correspondence

Correspondence

Correspondence

Next, there's the question of cost. Melodeons, concertinas and violins are not cheap. Dancers often complain at the cost of their kit or shoes, but that's pretty insignificant compared with thousands of pounds for a half-decent melodeon. Could I suggest Mr John's team considered chipping in together to buy a couple of basic instruments to loan out to interested dancers to learn?

So finally my answer to Mr John's question 'Where have all the musicians gone?' – well, there's plenty of us around, but maybe we don't always want to play in large bands.

Mark Rogers

A Moving Experience ?

Dear Colin,

This year Basingclog Morris (based in Basingstoke, Hants) celebrated their 25th Anniversary. To make the event special we decided to have a day of dance and at the same time make a high profile collection for Naomi House Childrens Hospice, our nominated charity for 2012. Invitations went out to various sides, permission applied for to dance in the prestigious Festival Place and duly granted, collecting buckets obtained. When we arrived and assembled we were allocated a spot outside Iceland store which is situated right at the very end of Festival Place. After about 3 dances we were told by security to move further along as the manager of Iceland had complained that the huge crowd was taking his trade away (did he not see members of the audience popping into his store).

However we obediently obeyed their orders and moved along to another spot. Again, after about 3 dances, one side was just about to perform when a rather officious man with a badge saying 'Manager' strutted up and told us to leave Festival Place immediately and not to return, even us saying we had permission to dance made no difference at all. (Also I wonder where all those security staff came from) One reason given for our eviction was that we were making too much noise! OK so our big drum does make a loud sound, but this does seem a double standard as right in the middle main area of Festival Place there was a fashion show going on at the same time and the constant boom, boom, boom of the PA system could be heard where we were dancing, and I know of many people who came to see us dance, wanted to get away from the loud noise. It is sad to see our British traditions being treated in this way. However on a brighter note we did manage to collect nearly £500 for Naomi House Childrens Hospice mainly collected from outside Festival Place

Hazel Hampton

Anything you want to say? Letters to the Editor welcome

Scruffy sides deserve some stick !



Paul White's Diary

My goodness, but there are some scruffy sides out there, dragging the whole Morris community down to an unacceptable level. You see them turning up for a gig, some in full kit, some in half kit and some in no kit at all. Then they proceed to get dressed for the performance in full view of all those members of the audience who have decided to stay and watch the start of what is building up to be a pretty tacky show.

Those with an experienced eye can then try to decipher what the proper kit should be. Long black trousers? No, there are blue jeans and even a pair or two of shorts prancing around out there. And a kilt – what next!? Is there no pride left?

And on the feet – everything from trainers to workboots, in every colour from black to tan to white.

Long sleeves or short sleeves? Doesn't seem to matter. And what colour shirt? Let's go for random choice shall we?

Some sides have got it just right. They put on a scruffy look on purpose but stick to certain rules and as a result, they look good. It takes planning. Others just seem to have weak will or weak leadership and don't believe in or haven't the confidence to draw the line. So anything goes and it looks a mess.

We are no good at tourism. Tramping round foreign places looking at yet another church or cathedral can pall before too long. It was hot in northern Spain and we were glad to sit down in a street cafe in the shade of the cathedral. There was a discussion amongst staff and they sent a waitress over to attend to us.

"English?" she asked.

How do they know? A certain lack of style? An air of general confusion? Anyway, she was spot on and she guided us through the menu. We took her recommendations and the meal was a great success.

It was topped off by the arrival of a troupe of beautifully turned-out dancers, there to perform for a wedding. Every hair in place, all costumes immaculately prepared and not a shoelace or hairgrip to be attended to. But there was clear worry in the group and it turned out one of their

dancers had not arrived. When he did, he was given a severe ticking off first for being late and second for being out of kit. Needless to say, he was sent shamefaced round the back to change.

We could do with a bit more of that. If we have no pride in ourselves, how can we expect dear old England at large to take us to their collective heart?

Wherever we go, there is always a Morris stick

No Elves are harmed in the production of our Clogs

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

Colin Street

Colin joined the Adderbury Morris Men in 1996. Entirely by chance 4 four others joined at the same time and this influx of new people gave the side a much needed impetus. Colin played a large part in re-invigorating the side and this is certainly a legacy that he leaves behind.

Colin was always there when needed, not just for the dancing but also for those necessary background jobs. He would be there to cut the sticks in the winter, strip them in the spring and prepare them for use in the new dancing season. The cycle through the seasons was important to Colin.

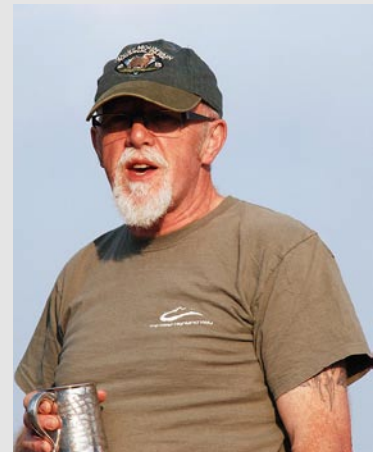
As a side we are indebted to Colin for the hours he put in as Bagman. This coincided with my time as Squire and I could not have asked for a more supportive and industrious person by my side.

Just as importantly was the enormous time and effort he put into making sure our trips abroad were well organised, fun to be on and met the whole group's needs. Those of us who went on the recent trip to America will appreciate this the most. We made many new friends and visited and danced in some spectacular places.

Colin told me that his approach to morris dancing was to dance well, put on a show (even if there was no-one there to watch us) but not to take it too seriously as it was only morris dancing. This masks the fact that the morris and all that is associated with it was a very important part of Colin's life and, through it, he touched the lives of many people here and abroad.

We are not just losing a great dancer. It is much more than that. We are losing a good friend.

Keith Norton
Adderbury Morris
Men



or two rolling around the boot or wedged under a seat. And it is surprising what a useful and versatile object it can be. The camper van has but one portable table and it is not very big. So this last summer when I put it into service as the base for a satellite tv dish, we were table-less. But a root through the boot turned up a rickety old paste-up table. Never a sturdy chap, the paste-up table, this one is a particularly poor example, with a sag the depth of a Welsh valley in its mid-parts. A spot of diy clamping and bolting made a bit of a difference but it still wasn't steady or level enough for its primary purpose as a handy place to plonk your wine glass.



Enter the Morris stick. Wedged between the underside of the table and a few blocks of wood piled-up Jenga-style, it worked a treat. Cover the whole thing with an old shower curtain (from the boot) and weren't we the posh neighbours. It was a grand moment.

The telly was not quite so successful. Yards of co-ax and power cable were stuck through the window to connect with the dish which had to be positioned well-off site to 'see' the satellite. Despite the assistance of a quickly-formed committee of fellow campers, all we ever got were some pretty shaky images of German porn. That was smartly switched off, I can tell you. But not before few vivid reminders of my late teenage years flickered across the screen!

If you ever visit Navarette in northern Spain, make sure you wander along to the church. Once inside, put a euro in the meter and be prepared to be amazed. More gold than you will ever see again.

Follow Paul on Twitter @morrisbells or email him at pwhite420@btinternet.com

Boekka & Penkevyll - One Year On

Boekka (Cornish for Scarecrow)

Penkevyll (Cornish for Horse's Head)

Now we are the other side of our last major away gig, Witchfest in Croydon, I can spare time to write our very first article for the Morris Federation Newsletter. It has been a truly extraordinary year for us and we'd like to introduce ourselves and share our experiences with the membership.

We all hail from deepest, darkest Cornwall near Lands End – a land steeped in mists, magic and mayhem...

The Boekka performance style is unique in that it is a fusion of Border Morris and the ancient Cornish craft of 'Oss Teazing. Our team consists of Teazers, Guisers and an 'Oss, in cahoots with an eldritch crew of musicians.

The music is composed and Guise dances are devised by Rhys Wynne Jones (our Oss Rider) and the Teazer dances are devised by Laetitia Latham Jones. Both are formerly of Wolfshead & Vixen and also are Founder members of Boekka. As is Cassandra Latham Jones (yours truly) who brought 18 years experience as an Oss Teazer and an Oss into the equation. Our kit is black and midnight blue in order to emphasise our unashamed connection with the Dark Side. Joining our side is not for the fainthearted as we strive for excellence in all we do – we work hard and play hard, finding time to collapse with helpless laughter at the many adventures we have had on our various jaunts.

And what a year it's been.... we started off in at the deep end with Rochester Sweeps Festival where we would meet 70 other Morris sides – gulp! We were also short of a percussionist that weekend and had to scrounge temporary drummers from other sides, but we felt that we had made our mark if the feedback we got was anything to go by. Inspired by this, we went on to perform at local pubs introducing Penkevyll as the newly revived Lands End Oss. We travelled to various venues within Cornwall including celebrating the 60th anniversary of the Repeal of the Witchcraft Act outside the Witchcraft Museum in Boscastle, and attending a wedding celebration in Carn Glaze Caverns. Then the TV contacted us and we



ended up being filmed alongside celebs such as Paul Merton, Roger Taylor and Sue Perkins and the interest appears to be growing. We already have major events lined up for next year with the PF Scotland Conference in Edinburgh, Banbury Hobby Horse Festival (it's got to be done...!) and Teignmouth Folk Festival.

We are actively seeking new recruits to Boekka. You need to be reliable and dedicated; not afraid of hard work as our routines are very aerobic; be willing to cross the Tamar every now and then and travel to 'foreign parts' for festivals and conferences; and finally, to be open to the Wild Side by being dark and edgy whilst maintaining a high standard in performance.

If you feel you are up for joining with the most sou'westerly Morris side in Britain then contact us at our website: www.boekka.co.uk

Cassandra Latham-Jones Oss Teazer

David Young, of Wild Hunt, the host side for Witchfest, comments:

In addition to performing, Boekka also ran a workshop during the day and Yvonne Hodgson, who learned her first Morris dance, said she didn't realise it would be so strenuous. "It was a great cardiovascular work-out," she added, "and I'm glad I took part". It's a pity she lives in Reading!

Penkevyll, the feared and loved Land's End 'Oss, features a starkly white skull with biting jaw and the Teazers, Laetitia and co-founder Cassandra, carry snappers to provoke the 'Oss and occasionally threaten onlookers.

Dancing in the Isle of Man

Two ladies' sides which include Manx dances in their repertoire visited the Isle of Man during the summer. First up, Old Mother Redcap :-

OLD MOTHER REDCAP'S TURN 30 AND TOUR THE ISLE OF MAN

We are the Old Mother Redcap's from Stony Stratford in Milton Keynes and this year we turned 30!! We dance a variety of Manx and Garland dances and wanted to do something special to celebrate our anniversary. Our chance came when we got the opportunity to trace our Manx roots and be a part of the Folk Dance festival in the Isle of Man, held last August. We were one of nine groups invited, and danced alongside sides from Germany and Sweden, as well as Morris men and women from Staffordshire, The Wirral and Wales.

We danced in towns all around the island. The highlight, however, was performing at a concert in the Island's main theatre in Douglas. We had a marvellous time, were looked

after very well by our hosts, and made many new friends that we hope to keep in touch with.

We have returned more focused and keen to rev up some of our Manx dances. Our fiddler has composed new Manx-style tunes which we now need to choreograph some dances to. We foresee a busy winter season ahead.

For more information on the Old Mother Redcap's please see our website www.sites.google.com/



site/oldmotherredcapsmorris. We also have a facebook page and various clips on flickr and youtube.

Hayley Edwards (Deputy Squire)

And also:-

MOCKBEGGAR MORRIS ON THE ISLE OF MAN – AUGUST 2011

When we received our invitation five years ago to join the Manx Folk Dance Society in the celebration of their 60th anniversary I for one agreed readily. After all I was approaching 60 myself and thought that I would have hung



into an imposing dining-room with magnificent stained-glass windows. Gazing at the long rows of tables, we could be forgiven for thinking we had come to Hogwarts, the only difference being that this was self-service, providing meals for over a hundred people with an overwhelming choice of four main meals in the evenings.

Come Rain, Come Shine

Due to inclement weather the opening parade to Castletown was cancelled and replaced by a concert-type display held in a hall in King Williams College, where the local dignitaries sat and watched in comfort whilst we tried to calm our nerves. The line-up of thirteen

up my clogs by then. Surely a new, younger group of Morris dancers would be eager to strut their stuff in the name of Mockbeggar Morris, but, alas, this was not to be and the usual side attended.

How Time Flies When You're Having Fun

In March 2011 we were jolted into reality – only five months to go and we seemed to go into overdrive – planning a programme of dances, ordering new dresses and freshening up our hoops. To ensure that we were really familiar with our choice of dances we used them in our summer programme, performing outside our local pubs on the Wirral and at other invited appearances.

Hogwarts Here We Come

Travelling by air and sea we were met by a very well-organised team and transported to King Williams College, Castletown, a splendid building, through an archway into the quadrangle, past stone staircases and carved pillars, and upstairs



groups was truly international with dancers from Sweden, Germany, Wales, England and the Isle of Man. One of our hottest debates was which way we should face – towards the audience, yes but what if they are on two sides so we are turning our back on one part to face the others? Oh for a street where the audience could move around us to get a better view.

Don't Put Your Daughters on the Stage

Saturday brought in dry weather and we walked to Castletown to catch the steam train to Douglas.

After a morning of sightseeing we arrived at the Villa Marina for a rehearsal for the Manx Folk Dance Society's Evening of International Folk Dance. As we watched the dance groups before us we became nervous, after all our North-West dancing **is more** suitable for the streets and pubs. As dancers executed a polished performance, and this was only the practice, we began to wonder how to adapt ours for the stage. There's nothing like a last-minute brain-wave and I'm glad to say we worked something out. That evening I felt proud to be squire of our side as the dancers and musicians performed brilliantly. It felt so good to be part of such an excellent show of varied dance styles.



seen to pull down their socks and expose their legs on the beach! Others just ate ice-creams to cool off.

I Do Like To Be Beside the Seaside

On Sunday morning the church service was enjoyed by many as a truly interdenominational event with emphasis on dance in the hymns and readings. We then gathered to parade to Castletown for lunch. This was followed by dancing in Castle Rushen and on the promenade at Port Erin. Some of our dancers were even

Dance the Light Fantastic

The evenings at King Williams College were wonderful occasions of dance displays and music, including Manx folk groups and part of the local bagpipe band. The musicians were given time to play together without the encumbrance

North West Morris in South Devon!



Heather and Gorse Clog Morris are a long established women's side (with some male musicians) who dance in the north west tradition.

Our dance venues stretch from Exeter to Brixham and up to Dartmoor. Each summer we enjoy a season of dancing at festivals, fetes and tourist spots but in winter we hold weekly practices in Combeinteignhead Village Hall.

Our side invites dancers and musicians who may live in Devon or be moving to our lovely area to join us for our practice sessions during the 2011 Winter season at the Village Hall Newton Road, Combeinteignhead Newton Abbot TQ12 4RG. Practices of this traditional English dancing continue every Wednesday from 8.00 - 9.30 pm throughout the winter. Parking is in the free car park next to the Village Hall.

Details can be found on our Heather and Gorse website: <http://www.heatherandgorse.org.uk> or contact Maggie Anderson: mail@heatherandgorse.org.uk Telephone: 01626 821664.

of dancers and the dancers were happy to learn each other's dances. There was such a lovely feeling of sharing of traditions and dance styles.

In Case of Breakdown ...

By Monday morning the effects of late nights drinking in the dorm and the excitement of the dancing were beginning to take their toll but we had another full day of dancing ahead of us. Unfortunately the coach had other plans and decided to break down on the way to Peel. Desperate to get out of the stifling coach we piled into a field and sat down to await rescue. The Manx fairies were smiling on us as relief transport appeared just big enough to carry Mersey Morris Men to the House of Manannan. The men enjoyed a good long session of dancing before we arrived to do our bit and the day was saved!

Try Anything Once

Our last stop of the day was Mooragh Park where we were greeted by an enthusiastic audience, including one family from Kent who had organised their holiday so that they could watch some of the international dancing. Now we were faced with a challenge as the audience was gathered on a grassy area, fenced off from the tarmac path. For the other groups this setting was ideal but we always choose a firm surface to dance in our clogs. For our first dance we performed behind the fence on the path, but as we felt detached from the audience, we thought that we would try the grass for our next dance. Well I think we left our mark there as we sank into the soft turf and

felt that we were wading through treacle.

Variety is the Spice of Life

The programme for Tuesday included trips by minibus for people who wanted to see a bit more of the Isle of Man and workshops for those with energy to work off. Some members of Mockbeggar learned a dance performed by the side from Milton Keynes, Old Mother Redcap, with the intention of learning it through the winter. It was also enjoyable learning dances from two of the Manx groups, Ny Fennee and the Manx Folk Dance Society.

All Good Things ...

This was followed by an evening of dance and fond farewells, with promises to meet up again. We had every reason to be more than grateful to our hosts as they had decided, in the true spirit of Manx hospitality, to provide us all with free accommodation, meals, transport and the use of the Villa Marina for the concert. To achieve this they had held an amazing number of fundraising events including making shopping bags, packing bags at the supermarket, coffee afternoons, Bingo and abseiling down the cliff at Maughold. I think that I reflect the feelings of all Mockbeggar Morris when I say that the members of the Manx Folk Dance Society are a remarkable group of people whose hospitality is unrivalled. We look forward to meeting up and sharing dances with them in the near future.

Gina Siddons Mockbeggar Morris



AGM PHOTO:

Barry Honeysett, with Simon Pipe & Brian Mander. Together with Jack Honeysett they danced a double double jig.

Westward Hey !

Cogs and Wheels dance their way to a fund-raising success.

At the beginning of their practice season in October, Cogs and Wheels Ladies Morris were delighted to be able to present a cheque for £7,862 05p to the Exeter based cancer charity FORCE, which does crucial work in assisting cancer patients and their families from all over the region.

The money was raised principally by 'Westward Hey!', a sponsored 'marathon' in May, when members walked and danced their way from

welcoming. Many of the participating pubs returned overflowing collecting tins to us and local businesses also kindly took tins or provided sponsorship. Particular thanks to the Tom Cobley at Spreyton for the T shirts!

Other events included a Lent Lunch, an art exhibition and a book sale, and at all their regular summer dancing the hat has been passed round for the charity. It has been a very busy but enjoyable time for the side who would also like to express their appreciation of their talented and long-suffering musicians and their brilliant support team, who provided safety cover,



Sticklepath near Okehampton to Launceston Castle. Great support was given to the group over the weekend by other Morris sides from all over the South West, including Beltane, Tanners, Grimspound, Winkleigh, Exmoor Border, Cats Eyes Newton Bushel and Heather and Gorse. Many other sides who could not participate made donations. We have been delighted (but not surprised) by the kindness and enthusiasm of our fellow Morris sides.

Despite poor weather, the public were extremely generous in filling our buckets and the pubs we stopped at along the way were most

refreshments and continual encouragement along the way.

The cheque was presented by Yvonne Reason a founder member of the side and mother of Sally, former squire of Cogs and Wheels who sadly lost her battle with cancer at the beginning of the year. The donation was received by Sarah Daniels, Fundraising Manager for FORCE and will go towards the charity's much needed centre extension.

Alexa Mason,

Bagperson, Cogs and Wheels Ladies Morris

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The new Morris Federation display boards. These can be borrowed by member sides for special events. Please contact Mike & Jenny Everett who usually look after them. They collapse down into quite light and compact carrying case and are therefore relatively easy to transport.

Way of the Morris

Sue Hamer-Moss reviews the documentary film made by Tim Plester (photo, right)

This film presents a short and very personal view of Morris Dancing in the Cotswold village of Adderbury. Tim Plester, a young man born into the Adderbury (Village) Morris dancing tradition, but not himself a Morris man, seeks to understand how Morris dancing contributes to our cultural heritage (and our earth roots) by telling the story of the Morris in Adderbury.

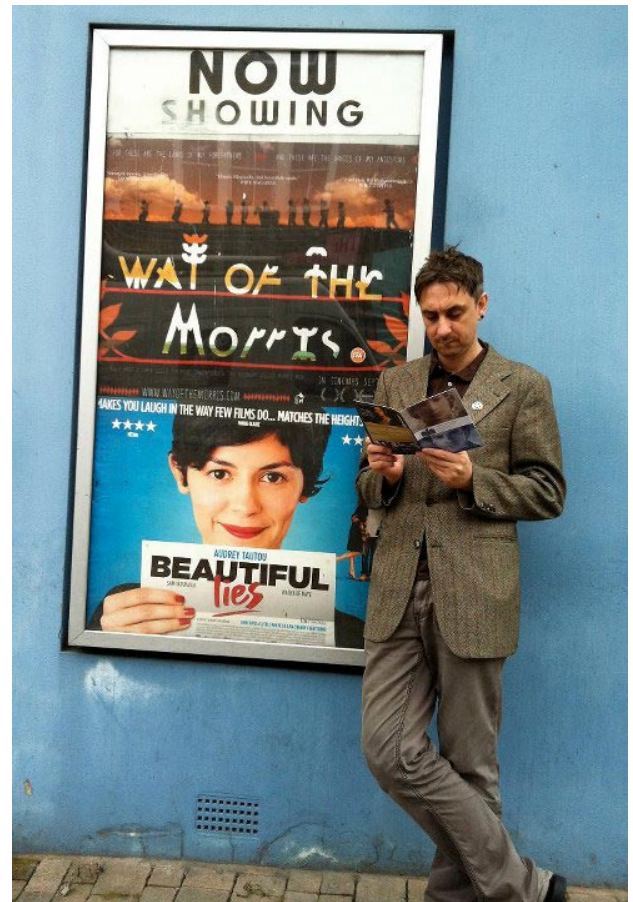
Tim begins as a self-confessed cynic in spite of his background and uses the documentary as a vehicle to show why he came to embrace dancing – eventually putting on his father’s old kit, retrieved from his loft, and dancing in public. On the way he delves into the history of Morris from (Cecil) Sharp and (Janet) Blunt to Ashley Hutchings (of Morris On fame) and interviews a wide range of people from Chris Lester (Fairport Convention) and Billy Brag (though his contribution was not that insightful), through to young people watching Morris on Adderbury village green.

What I liked about the film

The film started with an imaginative allegorical graphic of a fox as the ‘teacher’ of dance, an image which was used to bring the threads together at the end. The same allegory was used to conclude that Morris is an integral and enduring part of rural England’s cultural heritage and an integral and enduring part of Adderbury which Tim was finally drawn into.

The photography was technically well put together – with good graphics, imaginative photography and some interesting technical tricks – not all of which succeeded. The interviews were intelligently conducted, with some insightful questions, though it would have been interesting to hear the views of young urban dwellers outside Adderbury, if the aim was to get a complete picture of where English people see Morris dancing in our cultural heritage.

The spirit and passion of the Adderbury Village Morris men were well presented. The inevitable ‘characters’ were given sympathetic treatment



and there were some flashes of dry humour – such as the Fool’s comment about not kissing his wife after blowing up the pig’s bladder. There is a fascinating insight, using historical clips of Sweet Jenny Jones and Beaux of London City, into the differences of tradition between the two Adderbury teams - Adderbury Village Morris and Adderbury Morris Men. I was interested to learn that the ‘Adderbury’ danced by external sides resembles more that of the Adderbury Morris Men than the Village Morris. There was just a hint of deprecation from the Village Morris men, who somewhat scathingly pointed out that the ‘apples and banana’ hand movements (or whatever else you like to call them!) are not ‘pure’ Adderbury.

There is a very poignant section where the current Adderbury Village side pay their dignified respects during visits to cemeteries in the Somme where all but one of the (Village Morris) side died during the first World War – effectively killing the side until its revival in the 70s.

What didn’t work

For me, the film drifted around for much of the time and I found myself wondering where it was going, what point Tim was trying to make and

which audience he was trying to reach. For example, while the discussion about the different Adderbury variants appealed to me as an experienced Morris dancer, I wondered why he felt it would be interesting to include information about knotting ones hankies to avoid dropping them.

Other people I talked to felt that, although very poignant and well treated, the inclusion of fairly long coverage of the WW1 ceremony at the Somme cemeteries was misplaced in a film about Morris dancing –an essentially joyful celebration.

While it could be argued that there was something for everyone, it felt more as if there was not enough for anyone. Cynically, it was easy to feel that Tim actually didn't care about the audience but was more interested in justifying a film about his personal journey. For example, it was such a shame that he could not manage to get his arm movements right (much simpler than apples and bananas!) when he finally did dance. Surely if the whole point of the film was about his journey towards the revelation of the importance of Morris dancing to his cultural roots, he would at least make the effort to learn the few seconds of the dance he wanted to show?

Above all, I think the reason the film did not work for me was because Tim distanced himself too much from his subject. The sceptic-going-on convert was an interesting device to use, but this meant that he could not convey the passion and deep understanding of a David Attenborough or Fred Dibnah.

So all in all, though there were some excellent parts, the whole was definitely far less than the sum of them. I left being unconvinced by Tim's personal journey (was this perhaps a media studies project which has been opportunistically distributed to the unsuspecting Morris fraternity?) and feeling that it was all rather self-indulgent.

Editor's comment

Sue's views are pretty much in line with my first impressions. The whole auditorium for the public screening was mostly filled with Morris dancers from several different groups, and the general response to the film was lukewarm. I enjoyed it more in retrospect. However, I still can't see the point of the interviews with Billy Bragg.

Nevertheless the film has received some very good reviews in the media and on its Amazon sales site.

Pecsætan Morris: At One With The Bells

In the ten years since their formation, Pecsætan Morris, the female Cotswold side from Sheffield, have established a well-deserved reputation for a high standard of dancing. To celebrate their tenth anniversary, they have produced a CD, the proceeds of which will help finance their proposed trip to the Toronto Ale in 2012.

Several Morris sides have produced a CD of their music and song sessions in the pub after the dance display has finished, but none, probably, from such a young side that can offer such a wealth of combined talent. With members who perform with such groups as Crucible, Hekety, Trinculo, Cupola, The Melrose Quartet and others, it is little wonder that the quality of the album is every bit as good as their dancing.

The album includes some excellent Morris standards such as *Dearest Dicky*, *Trunkles* and *Queen's Delight*, and some great singing. Sydney Carter's classic, *John Ball* has solo lead and a rollicking powerful chorus, and songs from the pen of Robert Burns, Rudyard Kipling and Utah Phillips add to the wonderful variety of material. *Consecration* is a beautifully rendered Sacred Harp offering, and the *Sweet Bells* version of *While Shepherds Watched* is very appealing.

This album is well worth ten quid of anyone's money!

Colin Andrews

Available from www.sheffieldfolk.co.uk

Ideas for articles for inclusion in the Newsletter are always welcome. Send me an email or give me a ring if you wish to discuss a suggestion.

Meanwhile, keep sending the photographs, club reports of anniversaries, memorable trips etc.

Colin

Young Collins

Colin Andrews reports on the discovery of a set of words which fit perfectly to the well-known Morris tune of the same name.

In the course of undertaking some research many years ago into the life and songs of a Sussex shepherd, someone casually mentioned that a particular song was probably submitted to the West Sussex Gazette in 1903 or thereabouts. As I'd already obtained much information about this piece I didn't follow it up at the time. Thus it was only relatively recently, in undertaking a major revision of my original book, that I spent some time looking at archive newspapers on microfiche in Chichester library. I didn't find the specific song I was looking for, among all the various odes and ditties that readers had submitted, but I did come across a song entitled, 'Young Collins'. It had been sent in by a Mrs. Blackler, of Sompting, Sussex, with a note that it had been sung by her grandfather on Christmas Eve, 1865. The words fit the Bledington tune of Young Collins - or the Oddington one, if you prefer! I subsequently added verse 4, which seemed to bridge a gap in the story.

1. Young Collins in the early morn went whistling through the fields of corn
A young milkmaid both neat and clean to milk her cow tripped o'er the plain
- refrain To milk her cow tripped o'er the plain, to milk her cow tripped o'er the plain
A young milkmaid both neat and clean to milk her cow tripped o'er the plain
2. Young Collins saw her as she passed, he said, "My sweet and pretty lass
Will you along with me now go?" Her answer was, "Oh Collins, no!"
 3. He said, "Pretty maid I mean no harm. I'll make you mistress of my farm,
With ewes and lambs and poultry too. Can you love me?" She says, "Oh no."
 4. When these words he heard her say, he said, "Young maid be on your way.
There's many a girl would marry me the mistress of my farm to be."
 5. Then quickly she did turn and say, "The mistress of your farm I'll be."
To church they went and the knot was tied, and now she is Young Collins' bride

Young Collins



Oyster Pearls

The Oyster Girls Morris side from the Isle of Wight celebrated 30 years of dancing this year and, whilst planning their party, they dug out one of our original photographs to set alongside our birthday group picture. Avril Harris (Musician and member for 29 years) reports.



Our Baglady, Rita Chiverton, is the sole remaining founder member still dancing and can recall the reasoning for forming the Oyster Girls side. Most of the original team were wives or girlfriends of The Men of Wight, the Isle of Wight Cotswold dancing, men-only team and were fed up with fetching their ale.

She can remember the first practice being in someone's garage and our team name being chosen because it seemed to have some association with the waters surrounding our island and we used the music, Oyster Girl, for our first attempt at a dance, Mobberly. At least this name was better than The Vectis Virgins suggestion as several of the girls became pregnant during that first year. Perhaps ladies Morris dancing should carry a health/danger warning.

We had a short burst of fame when one of our early members, Margaret Maidment, a prolific writer, who has sadly passed away now, had an article published in the well-known magazine SHE covering the difficulties experienced when a group of ladies have to decide on a style and colour to everyone's taste. We're still wearing that chosen colour scheme of emerald green with gold and red trimmings although the green tights have been replaced with black, something to do with our similarity to frogs, and our black bar shoes have been replaced with green clogs.

We've had a surge in new members over the past few years and can now put out two sides.

Our Foreman, Carol Taylor, has worked very hard to teach new members our tried and tested dances and to teach new dances to us all.

Rita is ably assisted with the Bag work by Janet Symes and Jane Taylor as our Squire has a high success rate if getting us where we ought to be when we ought to be there - Morris time, of course.

We've got some fantastic memories of our Morris Life having danced in Germany and France and we try to attend at least two festivals every summer in mainland England - oh the exorbitant costs of travel and accommodation when you live on an island! We also have a great Morris scene here, we dance mainly in the North West tradition and there are five other sides of different styles all out and about during the summer months, Christmas, fetes and functions and any other excuse we can find for a dance out and we're always pleased to welcome visiting teams, the most recent being The Foggy Bottom side from America.

The 30th Anniversary was the pearl in The Oyster, now we're after Rubies.

avyharris@ hotmail.co.uk

Now the girls prove that Morris dancing isn't just meant for men

Now
←
and then
→



KEEPING in step with the changing times are a group of Island women who are entering what is traditionally thought of as a strictly male preserve — Morris dancing.

Formed at the end of last year, the Oyster Girls Morris Team have already given their first public performance and have a busy summer of both Island and mainland displays lined up — including a regular spot at Gatcombe House.

The idea of getting together a women's team was born over a quiet drink in a pub and, after posters had been displayed in local libraries, a group of 20 enthusiasts got together, ranging from teenagers to some in their 50s.

Mrs. Diana Lillington, secretary and one of the founders, explained, "A few of us had husbands in the Men of Wight team or had done country dancing, and it was pretty much a case of 'if they can do it, so can we.'

"When we put the posters up we had no idea what the response would be, but I think more people are keen on keeping fit these days and we are very pleased with the response.

"Although we had seen a

couple of ladies' teams before we didn't think there were many, and none of us had ever actually done Morris dancing.

"In fact, when we joined the Women's Morris Federation we found there were about 50 teams throughout the country. Quite a few of them have been formed recently, so there must be a revival going on."

History does not bear out the theory that Morris dancing is a traditionally male pastime, as women's team were quite common before 1914, and between the 1880s and that year nearly half the 48 teams in the country had women members.

VERY LUCKY

"When we had got the people together, the next step was to learn how to dance and we were very lucky to find an excellent teacher," said Mrs. Lillington.

"There are books available but it is virtually impossible to put the right emphasis on certain movements just by studying these.

"The Island is not big enough to support two teams in the same dance tradition or style, so we follow the North-West tradition, whereas the men use

Cotswold.

"Ours is certainly more feminine — we have sticks but we don't hit them together, and we do a handkerchief dance as well.

"One thing we want to learn is a garland dance, and we are visiting a Hampshire garland team in July and hope to learn it".

There are many different traditions throughout the country and although no Island one is recorded the Oyster team is sure there must have been one.

'NERVOUS'

The Oyster name comes from the first dance the team learned, and they have now mastered five — "we wanted to learn a few really well before trying out anything in public."

Costume is an important part of the Morris dancing tradition and the Oyster Girls wear brilliant green dresses with red and yellow trimmings — and, of course, bells on their shoes and wrists.

"We were all very nervous before our first performance but once we got going we all enjoyed it tremendously, and I think those watching did as well," recalled Mrs. Lillington.

"Some of the Men of Wight team came down to see what we were like and their opinions did seem favourable."

As Morris dancing has been a male-dominated pastime recently the teams used for the leaders are masculine — squire, bagman and foreman.

"Our squire is Karen Richardson, the bagman is Rita Carr and the foreman is Lin Watterson — there are moves to change the titles, but we haven't got round to it yet," she added.

As the Oyster Girls progress they hope to take part in more Island functions and go on mainland tours, as well as inviting other teams here.

The team are pictured at their first public display, with Karen Richardson in the foreground.

Snippets

Morris Marathon

Ben Moss has been dancing Morris since he was ten years old with Wheal Sofia, Great Western, and, more recently, with Hammersmith Morris Men. Last year his brother completed the London Marathon to raise money for Sense. Ben intends to follow suit in 2012, but with a difference - he plans to dance the whole 26+ miles.

Already he has made a good start in reaching his fund-raising target, with sponsorship and donations. He would, however, welcome as much support as possible. For further details see www.justgiving.com/benjamin-moss. Donations can be made on-line at this site.

Morris Costume

As part of her degree, Chloe Metcalfe is undertaking an investigation into Morris costume and she is asking members of all three Morris organisations for assistance in providing information on what sides wear.

She has already distributed leaflets at major Morris events, but she is keen to receive any information by the end of December. In particular she would like help from any side which performs at least one of the styles from Border, Cotswold, and North-West, and asks for the following details:

- a clear photo of current kit (ideally without any copyright issues)
- the key reasons why the kit was chosen, i.e. local tradition, colour choice, availability, side preference, etc.
- photographs of any previous kit, along with dates of when that kit was worn and any reasons why the kit was changed

She would also like to hear from any person who has done personal research into Morris costume, or knows someone who has.

Chloe can be contacted on 07500 862568 or email Chloe.e.metcalfe@gmail.com

We look forward to receiving an article from Chloe in the future. In any case she intends to catalogue the information and present a copy to the Morris Federation as an easily accessible source of reference.

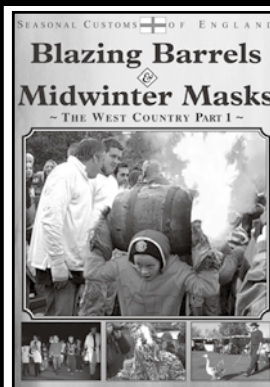
Public Liability Insurance

Member sides are reminded that the public liability insurance policy common to the three Morris organisation does not cover displays involving fire. Torchlight parades may be covered by the organiser's own insurance but it is important to check! If your club includes leaping over flaming cauldrons, hurling burning torches, or suchlike in its dances then you may well have a problem.

Advance Notice - JMO Day of Dance

This will take place on 30th June 2012 in Stratford, and will be co-ordinated by John Clifford of Open Morris. More details to follow but it is likely that applications from Sides who wish to attend will be required 8 weeks in advance. For teams that may use amplified music (including belt amps) please note that there will be **no** Temporary Event Notice for this event, and use of such equipment may invalidate insurance for the event.

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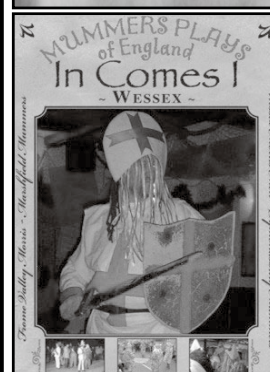
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J.M.O. Publicity Workshop

This workshop, set up through the Joint Morris Organisation to discuss and plan effective publicity for Morris Sides, will focus on the types of medium available and how to get the best out of the use of publicity for the benefit of each Side throughout the Country.

The workshop will be held at:
The Samuel Barlow, Alvecote Marina, Robeys Lane, Tamworth, Staffs. B78 1AS. From 11am to 4pm. on Saturday, 3rd March, 2012.

As with the last workshop it is hoped that Sides will bring ideas to the table and these will be collated and a document will be produced after the event to circulate to all Sides.

The cost of £10.00 per delegate includes a buffet lunch which will include a choice of sandwiches, salads, hot roast potatoes and Yorkshire puddings with stuffing, a selection of meat and a vegetarian pie.

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a cheque payable to PHOENIX MORRIS* for £10.00 per person to Michael Stimpson, PO Box 115, Rickmansworth, Herts. WD3 1WB to arrive no later than the 23rd of February 2012.

(* Phoenix have agreed to act as "bankers" for this event on behalf of the three Morris Organisations).

Agenda

11.30 Introduction and welcome	Barry Goodman
TYPES OF PUBLICITY	
11.40 Adverts	Michael Stimpson
11.50 Press Releases	Grace Beardsley
12.10 Articles	Grace Beardsley
12.20 What's On Page	Grace Beardsley
12.30 Social Networking	Barry Goodman
12.40 Events	Michael Stimpson
12.50 Web Sites	Jemma Gurney
13.00 Media	Martin Banks

LUNCH 13.10 – 14.00

PRINTING and DESIGN	
14.00 Design	Mike Everett
14.15 Production	Michael Stimpson

WHO	
14.30 Publicity & Press Releases	Michael Stimpson
14.40 Web design	Jemma Gurney

HOW	
15.00 Methods of printing	Michael Stimpson
15.10 Distribution	Barry Goodman
15.20 Setting up a web site	Jemma Gurney

CONCLUSION AND QUESTIONS

15.30–16.15
(More info. on speakers - see Prologue)

ITEMS FOR NEWSLETTER

All contributions gratefully received - most are usually published! Text in .doc format preferred, though I can access .docx and open office formats. Arial 12 point is the main font used in the Newsletter but it is not necessary to send it in this font.

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

THE 'WOW' FACTOR

For anyone like myself who has been around the Morris scene for a few decades, the number of different dance displays witnessed must run into thousands, featuring perhaps several hundred different dances performed by almost as many different teams. Since taking on the role of Newsletter Editor, I've certainly seen many more sides from other parts of the country, some of whom hadn't ever crossed my radar previously.

Inevitably, some performances have been truly outstanding while others were abysmally poor or uninspiring. While this observation applies to the general standard of specific sides, it also is true of individual dances.

So what gives a particular dance the 'wow' factor?

Obviously personal preference will be one aspect, and my perceptions as an experienced Morris dancer may differ considerably from those of Joe Public who may be turned on more by blokes or lasses whooping and thrashing the hell out of each other than by intricate footwork and straight lines. Even so, one would hope that a faultlessly executed dance of whatever tradition would be appreciated as such.

With dances that have been widely known for a long time and which form the backbone of the repertoire for most Cotswold sides, the wow factor can be much more elusive for Morris-wise spectators. We all know more or less what to expect from a dance recorded in the black book, Some sides are capable of raising even a fairly mundane dance to an eye-catching standard but there is a difference between saying 'that was very well danced' and 'wow, that was amazing!' Still, it can happen, particularly where a side has given a traditional dance a slight tweak to introduce its own unique interpretation.

We are seeing a good deal of innovation in Cotswold styles, with teams creating their own 'traditions.' Some of these have evidently had a 'wow' factor, in that they have been adopted, copied and adapted by other sides. The Horsham dances are a good example, with the distinctive short & long stick clashing even transmuted into the *Jenny Lind* Lichfield style dance. And how

many sides now have a 'stick dance akin to *Skirmish*?

Innovation and choreographic experimentation are probably most evident among Border & Molly teams. 'Wow ! How did they do that?' was my first impression on seeing Boggarts Breakfast perform one of their 'difficult' dances at a Sidmouth workshop (Like rapper, much easier when broken down into simple moves & explained!) But dances don't have to over-complicated to impress; even pretty simple but unexpected figures can make a dance stand out from the pack.

I'm not personally drawn so much towards North-West and Longsword but nevertheless there have been occasions when, through slickness of presentation or some unfamiliar figure, I've really been awestruck.

For me, then, the 'wow' factor could be in interesting or unusual figures, superb team performance, or particularly imaginative & entertaining presentation. Now if all three factors were present at the same time, that would be amazing !

Colin Andrews



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