



RATTLE UP My Boys

AN OCCASIONAL BROADSHEET FOR THOSE
WITH AN INTEREST IN LONGSWORD DANCE

Issue 1, Series 6 Spring 1996

TRADITIONAL AND INVENTED SWORD LOCKS

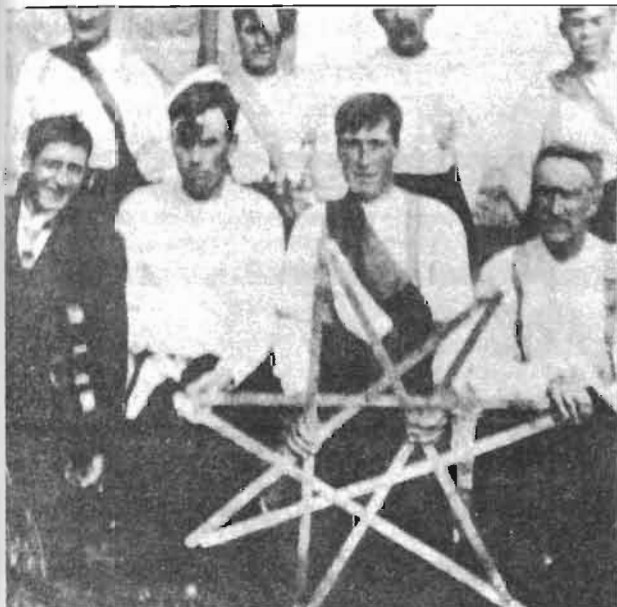
by Rhett Krause

Over the years the display of the sword lock has become an important feature, often the most important feature, the climax of the performance of most Longsword dances. There are conventionally three designs of lock used - the 6 sword lock, the 8 sword lock and the less usual double triangle lock. Longsword dancers in Britain are used to variations limited to the way the locks are formed - i.e. the back lock, the turn-in lock etc.

It came as a welcome surprise to find that some experimental work, involving the design of locks, has been done by an American researcher. On my visit to America in 1993 I was delighted to meet that researcher - Rhett Krause, who I knew of as a regular and respected author on dance related subjects and a dancer and Betsy (with Longwood Rapper of Boston) of some note.

Readers of my report on this trip to America (RUMB, Issue 2, Series 4, Summer 1993) will recall my comments on the love of experimentation shown by some American Longsword and Rapper teams (whilst paradoxically others set out to slavishly copy dance performances they regard as "traditionally pure").

Rhett published an article on variants of locks in the American CDSS publication "Country Dance and Song" in March 1990 which was intriguing and I was delighted when, a few months ago Rhett submitted this fuller, more detailed article which will appear in Ivor Allsop's new book "Longsword Dances from Traditional and Manuscript Sources" edited by Tony Barrand. (Some of Tony's editorial comments and his method of organising the article have been incorporated in this version.)



The author of this article, Rhett Krause, has published a number of other items in Country Dance & Song in America including:

- Review of Rapper and Longsword Locks (1990)
- Morris Dancing and America prior to 1912 (1991)
- Step Dancing on the Boston Stage - 1841 to 1869 (1992)
- John of Gaunt and the Morris Dance (1993)

from an old postcard of the Papa Stour team with a 'double tied' lock



The frustration of getting a lock wrong - cartoon by Jean-Marie Byache of the Dunkirk sword dance team "In de Kring"

Introduction

The lock or "knot" of interwoven swords is a characteristic feature of the longsword and rapper dances. Each display of the lock is a relative high point of the dance that generates applause, and the final display usually signifies the end of the dance.

Despite the large number of traditional dances and the larger number of new dances created by recent teams, the type of lock used shows little variation. With a few notable exceptions, in the majority of sword dance performances the type of lock may be predicted simply by knowing the number of swords that will be used. This uniformity of form is unnecessary as locks exist which are rarely or never displayed.



Rhett expressed concern that my illustrations have, in some cases, converted the locks into mirror images of the versions described in his instructions. This is my error, not his but I hope it does not affect your enjoyment of the article.

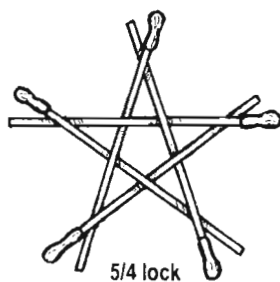
Longsword Instructions: Can be done with a White Boys "thrusting" type of technique. For example, with a set numbered counter-clockwise:

Step A: No. 1, No. 2, and No. 5 thrust swords out parallel, No. 5's sword between the other two. Step B: No. 6 thrusts sword across these three going under No. 1's, over No. 5's, and under No. 2's, assisted as necessary. Step C: No. 3 and No. 4 simultaneously thrust their swords across the first three going over No. 2's sword and under Number 5's sword. To complete the lock, No. 4 then pushes the sword over Number 1's as No. 1 tips the point down. No. 1 then bends the handle down (using Number 6's sword as a fulcrum) so the sword is under No. 3's sword as it is pushed forward.

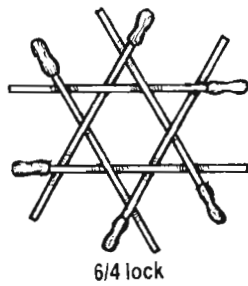
If the swords are not spaced too widely, the lock is stable enough to be displayed held by one hand.

Each sword crosses only three other swords, whereas the "magic number" for rapper is a minimum of four crosses. Therefore this lock is unstable and thus not suitable for rapper.

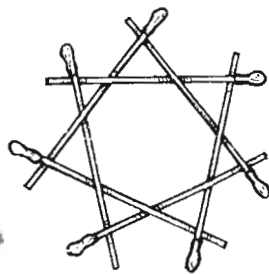
Symmetrical Locks made with four crossing points (n/4)



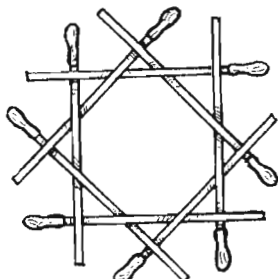
5/4 lock



6/4 lock



7/4 lock



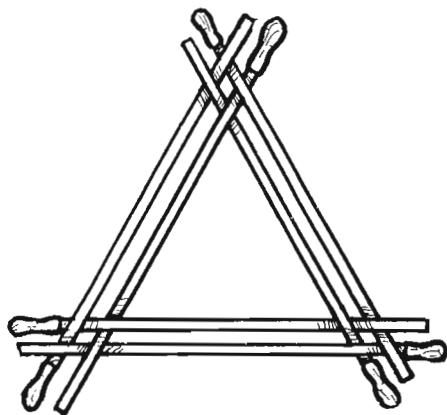
8/4 lock

Names: The Common 5, 6, 7, and 8 Sword Locks. These well known locks are known variously with names such as the "Lock", "Knot", "Nut", "Rose", or "Shield".

Numerical Classification: 5/4, 6/4, 7/4 and 8/4, respectively.

History: The common six and eight sword locks are found in several longsword dances while the five, six, and seven sword locks are typical of rapper dances. The 7/4 lock is the lock longsword teams end up tying when they do the Papa Stour dance without swords of an appropriate length. In rapper, the 7/4 lock is often used by teams with two characters.

Instructions: Several ways of tying these locks are well known and no further discussion is appropriate here.



Names: The Kirkby Malzeard Lock; The Double Triangle Lock; The Ornetti Lock (this name is used by some American rapper teams).

Numerical Classification: 6/4.

Elementary Shapes: Two superimposed triangles at 0 degrees rotation.

History: In longsword, this was collected at Kirkby Malzeard and is frequently performed as part of that dance. In rapper, I first experienced it used by the Greenwich Guard in 1983 and since then has been adopted by several American teams.

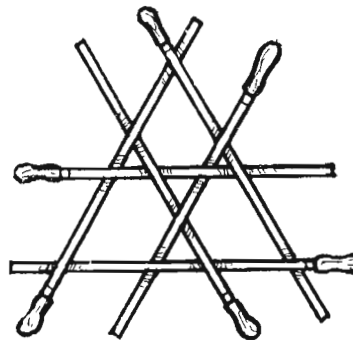
Longsword Instructions: This lock is discussed in detail in the description of the Kirkby Malzeard dance, and other methods are widely known.

Rapper Instructions: Start from an inward facing ring, with alternating dancers divided into two concentric linked rings of three. Dancers 2, 4, and 6 (the "Evens") will be linked in a ring below the ring formed by dancers 1, 3, and 5 (the "Odds").

Evens: Form a small tight triangle in the centre by crossing your right hand over your left (palms up).

Odds: You will form the outside triangle of the double triangle lock. Identify the space between the hands of the Even dancer immediately to your left. This is the space you will be working in, and the space in which you will cross your own swords. To do this, bring your fixed end (held in your left hand) over the Evens swivel (right hand) sword and push it downward into the space described above. Bring your own swivel end (held in your right hand) under the Evens fixed (left hand) sword. Now cross the ends of your own swords, right over left.

Warning: This lock is much easier to get into than it is to get out of, and you may want to leave it for the end of your dance.



Name: The New 6/4 Lock. (In cases such as this where the "name" of the lock is listed simply as numbers, this does not imply that I feel this is a satisfactory name. Rather, these locks are so new that no one has ever named them, and in the absence of a proper name I have chosen the numbers as a somewhat satisfactory way to describe them.)

Numerical Classification: 6/4.

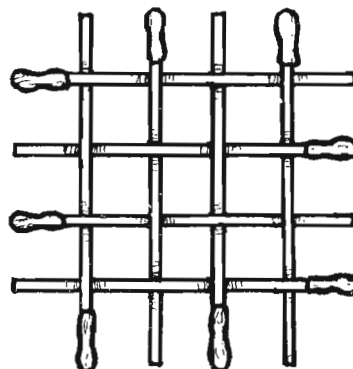
Elementary Shapes: A large triangle superimposed on a small triangle at 180 degrees of rotation.

History: This was "invented" in 1992 by Rick Mohr of New Haven Rapper. To my knowledge, it has never been used in longsword or rapper performance.

Longsword and Rapper Instructions:

From an inward facing linked ring, odds raise their arms and turn in place a full 360 degree circle to their left, ending up facing in. Evens cast to their left around one of the Odds, ending up facing in (note: you have also turned 360 degrees). Remember to think of the lock as a small triangle within a larger triangle with the triangles oriented 180 degrees relative to each other. The inner small triangle is already made and you will note that your swords are in perfect position to form the outer triangle. At this point it should be obvious to each dancer how to finish tying the lock.

Comment: In longsword this is a very stable and fairly attractive lock. In rapper it is less pleasing as it must be tied very tightly in order for it to hold together, and even then it would probably be safest to display it with both hands.



Names: The 4 X 4 Portcullis Lock. The Riccall Lock. "Portcullis" is a descriptive term based on the lock's resemblance to the medieval barrier. I

have modified it with "4 X 4" to distinguish it from similar locks with a different number of swords.

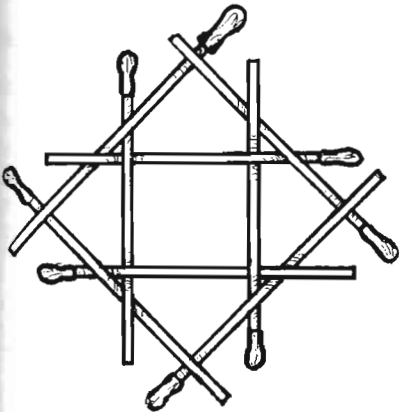
Numerical Classification: 8/4.

Elementary Shapes: Two superimposed squares at 0 degrees (or any multiple of 90 degrees) rotation.

History: In longsword this was collected as part of the Riccall dance and is only very rarely used today. In rapper, I have taught this at workshops, but it has never been used in performance. Trevor Stone reports that Boar's Head Morris of Bradford make the lock as in (a) below and display it (b) oriented as a diamond.

Longsword Instructions: Please refer to instructions for the Riccall dance.

Rapper Instructions: Follow the instructions for the Double Triangle Lock, except begin with the dancers in two rings of four, rather than two rings of three, and substitute "square" for "triangle."



Names: The New 8/4 Lock.

Numerical Classification: 8/4.

Elementary Shapes: A small square inside a larger square rotated at 45 degrees.

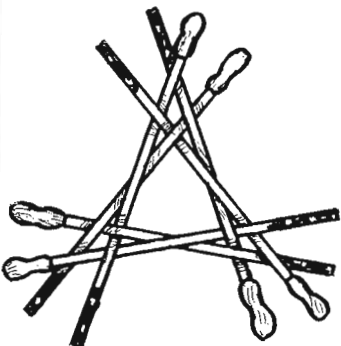
History: I devised this one in 1992. To the best of my knowledge it has never been used in performance.

Longsword Instructions:

From an inward facing linked ring: Odds raise their arms and turn in place a full 360 degree circle to their left, ending up facing in. Evens cast to their left around one of the Odds, ending up facing in (note: you have also turned 360 degrees). Remember to think of the lock as a small square within a larger square with the squares oriented 45 degrees relative to each other. The inner small square is already made and you will note that your swords are in perfect position to form the outer square. Instead of giving long specific instructions about which hilt end should now pass over which fixed end, etc., I think it is simpler to just note that at this point it should be obvious to each dancer how to finish tying the lock. Note that these instructions are nearly identical to those for the New 6/4 Lock.

This lock cannot be tied and displayed with typical rapper swords. Certainly the basic shape can be made by following the instruction given above for longsword. However, you will find that in order to make this lock stable, the swords must be tied so tightly that each end of each sword crosses another, converting this 8/4 lock into the 8/6 lock A described below.

Symmetrical Locks made with five crossing points (n/5)



Names: No widely accepted name at this time. In America, one team calls it "The Moo Cow Lock" while another calls it simply "The 6/5 Lock."

Numerical Classification: 6/5.

Elementary Shapes: Two equal sized triangles superimposed at a relatively small degree of rotation.

History: Never used in longsword. In rapper, this lock was "invented" by myself in 1986 with the Greenwich Guard, and it was first used in performance by Longwood Rapper in 1988.

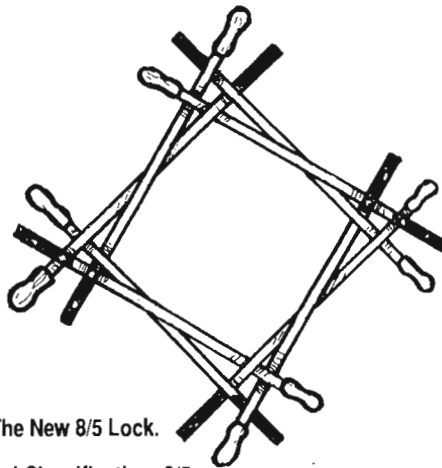
Longsword Instructions: While this lock is impossible for "standard" longswords, it is certainly possible that it could be used by teams with long or flexible swords.

Rapper Instructions: This is remarkably simple to make. Begin in an inward facing ring, dancers numbered 1-6, with your own swords crossed right (swivel) hand over left (fixed) hand, as if about to tie the common six sword lock.

Evens: You are passive. As you begin to tie the lock, all you do is bring your hands slightly together.

Odds: Spread your hands apart. Cross your right hand under the left hand of the Even to your right, then over the left hand of the Odd to your right. Meanwhile, cross your left hand over the right hand of the Even to your left, then under the right hand of the Odd to your left.

Comment: For rapper, this lock is remarkably easy to get into and out of, taking a fraction of a second longer than the common 6-sword lock, and rivaling it aesthetically. I am surprised that it has not spread further.



Name: The New 8/5 Lock.

Numerical Classification: 8/5.

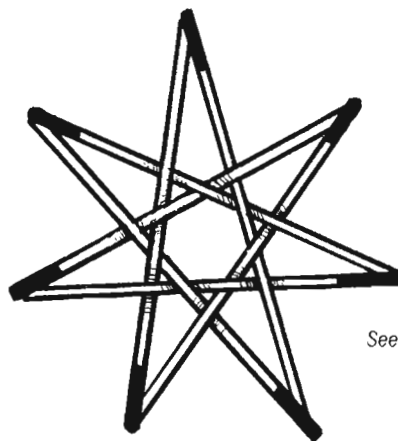
Elementary Shapes: Two similar size squares superimposed at a small angle.

History: One of a series of locks I invented in 1992. To the best of my knowledge it has never been used in performance.

Longsword Instructions: This lock is not possible with "standard" longswords.

Rapper Instructions: Follow directions as for the new 6/5 lock, except begin with eight dancers.

Symmetrical Locks made with six crossing points (n/6)



See photo on front page

Names: The Shield; The Papa Stour Lock.

Numerical Classification: 7/6.

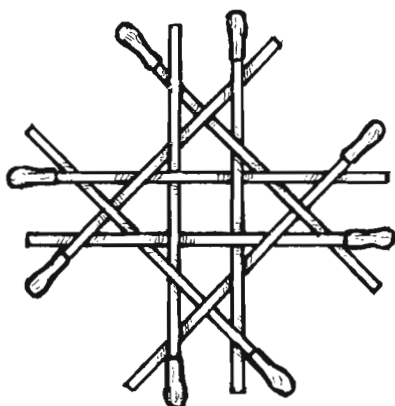
Elementary Shapes: This lock uses the prime number of 7 swords, and can be considered an elementary shape in its own right.

History: In longsword, the 7/6 lock is part of the Papa Stour dance. The 7/6 lock cannot be made with "standard" longswords. It requires long and particularly flexible swords. The 7/4 lock is the one longsword teams end up tying when they do the Papa Stour dance without appropriately lengthy swords. In America, only a single team (the Pinewoods Men) has swords capable of making the true Papa Stour lock.

Teams with 8 dancers have probably, at times, been required to join Papa Stour in making a seven-sword star. Sharp evidently saw Handsworth dance with seven men.

Longsword Instructions: For the 7/6 lock, please refer to instructions for the Papa Stour dance.

The 7/6 lock is not possible with rappers.



Name: 8/6 Lock A.

Numerical Classification: 8/6.

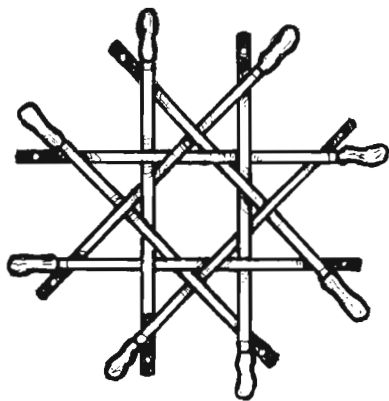
Elementary Shapes: A small square inside a larger square rotated at 45 degrees. This lock can be thought of as the new 8/4 lock with each sword extended further out so that it crosses two additional swords.

History: To the best of my knowledge it has never been used in performance. It was accidentally invented by participants in a workshop I gave in 1993, while trying to follow my instructions for tying the new 8/4 lock.

Longsword Instructions: Obviously this would require exceptionally flexible longswords, and is impossible with all longswords I have seen.

Rapper Instructions: Follow instructions as for tying the new 8/4 lock. Now continue to tie the lock tighter. As you do so the end of each sword will naturally cross the end of another sword.

Comment: This is a spectacular rapper lock and not as hard to tie as it would seem at first. One obvious stumbling block is that rapper teams with eight dancers are essentially non-existent. However with this lock in mind some team may find that adding an extra character or two at the end of the dance may be worthwhile just to display this lock as a finale.



Name: New 8/6 Lock B.

Numerical Classification: 8/6.

Elementary Shapes: Two same size squares superimposed on each other at 45 degrees. This lock can be thought of as the common eight sword lock with each sword extended further out so that each sword end crosses over another sword.

History: This lock was invented by myself in 1995.

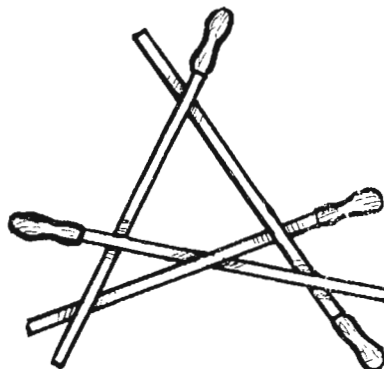
Longsword Instructions: This lock is impossible to make with all longswords I am aware of.

Rapper Instructions: Some version of this can be made by beginning with the common 8/4 lock and tying it very tight, such that each sword end crosses over another. However, this takes great effort, and even then the lock is only made with the wooden tips of the swords crossed over each other, making it significantly less attractive. I would therefore consider the 8/6 A Lock or the 8/5 Lock to be superior aesthetic choice for an 8-man team. A team with unusually long or flexible swords, however, may find it worthwhile.

Locks with non-rotational symmetry

I have deliberately avoided the issue of locks which are based on one or at most two lines of mirror-image rather than rotational symmetry until this time. The majority of these seem to me to be aesthetically inferior to the symmetrical locks, and this subject is difficult to thoroughly and systematically discuss as so many possible locks exist. I will end with a few of the better examples which dancers may find of interest.

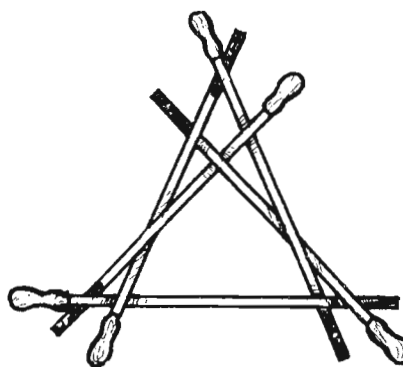
Problems with these non-rotational symmetry locks include that it is difficult to systematically create all of them, and since each dancer does a different thing, directions are lengthy.



Name: The New 4/3 Lock is the only lock that can be made with four longswords. It is impossible for rapper as each sword crosses only three others, and the rapper magic number is four. I think this would be ideal for an eight-man longsword team that could display two separate locks simultaneously.

Numerical Classification: 4/3

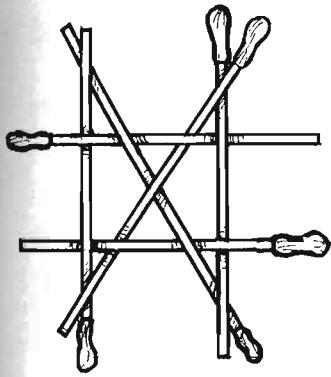
Directions: Begin in an inward facing ring, dancers numbered 1 to 4 clockwise, with swords loose or in a low basket. Raise the point of your sword toward the belt buckle of the dancer to your left. Reach down and grasp the point of the sword that is raised toward you in your left hand. You have now formed a square with the swords, and each dancer is at a corner of the square with hands crossed right over left. No.3: Cross your right hand under the left hand of No. 2. At the same time, cross your left hand over the right hand of No.4. Nos. 2 and 4: Assist No. 3 in making the crosses described above. No.1: Your swords will make the "top" of the lock. All you do is let the angle between your swords become narrower.



Name: The New 5/4 Lock is of interest as it is the only 5-sword alternative to the usual rapper lock. Care must be taken in displaying it because it falls apart relatively easily

Rapper Instructions: Directions: From an inward facing ring, hands crossed right over left as if to tie the standard five sword lock, with dancers numbered 1-5 clockwise. The "top" of the lock will be centred on number 3, and is identical to any of the "corners" of the 6/5 or 8/5 lock. The horizontal sword at the "bottom" of the lock will be the sword linking 1 and 5. Number 3: As the lock is tied, keep your hands relatively close together, allowing just enough room between them for 2 and 4 to work in. Number 2: Spread your hands apart. Left hand goes over 3's right, then under 4's right. Right hand goes under 1's left. Number 4: Spread your hands apart. Right hand goes under 3's left, then over 2's left. Left hand goes over 5's right. Number 1: Keep your hand close together and push them slightly to your left. Cross your left hand over 2's right. Number 5: Keep your hands close together and push them slightly to your right. Cross your right hand under 4's left.

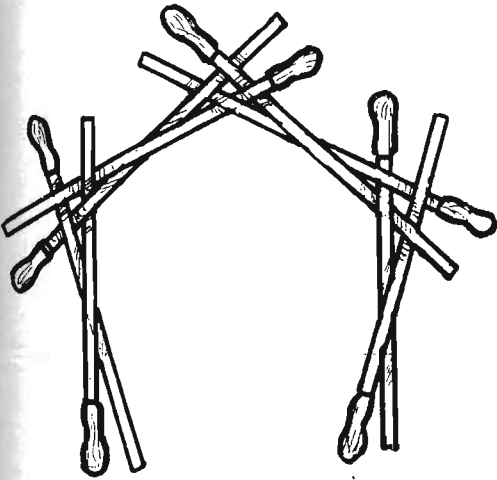
Some additional thoughts on this lock: This is not solely a rapper lock, as I suppose it could be made with longswords too, although I have not actually done it and am not certain this method would work with rigid swords



Name: The Black Joker Lock

Numerical Classification: 6/5.

History: The Black Joker Lock is of some historical interest as it was used by Black Joker Rapper in the late 1970's and was the first "non-traditional" sword lock used in America. Unfortunately, no one, including the Black Jokers can recreate this lock. I suspect that this is because it involves some unique passing of a sword from one dancer to another (considered "cheating" by some rapper dancers).



Name: The Longsword Garland is quite different from any other sword lock, and is best displayed held in two hands, like a garland. Actually, it may be thought of as simply the new 8/5 lock with one of the "corners" taken apart. While this can be made with rappers, the name "Longsword Garland" seems appropriate, as realistically, 8-sword rapper performances are almost unheard of, and the smaller rappers make a less impressive structure. This looks fantastic in real life, and I can just imagine the effect on jaded sword dance watchers when someone leads out from the set with the garland overhead.

Directions: Begin in an inward facing ring with your own swords crossed right (hilt) over left (point). This lock may be thought of as the 8/5 lock with one of the "corners" taken apart. To tie it, follow instructions for the 8/5 lock with two exceptions. First, the Even at the "bottom" of the garland breaks the ring by switching his own swords from one hand to the other and spreading his hands apart: Second, this lock requires a lot of strength and pushes the standard longswords to their limits. This makes it very difficult to do all the sword crossings simultaneously. I recommend forming the top corner first, then the side two corners, and finally crossing the two swords on each "leg".

Hints: This garland is much easier to make with rapper swords due to their flexibility, so it may be helpful to first learn how to make this with rappers. Also, until the Even at the bottom becomes comfortable working with two swords widely spread apart doing separate things, it may be simpler if a ninth person steps in to take over one of that Evens swords.

Conclusion

Fourteen radially symmetric locks have been considered that can be made with from five to eight swords, and seven of these have been "invented" only since the mid 1980's. Three of these new locks can easily be made with most longswords and aesthetically rival the more widely known usual locks. Five of these are appropriate for the rapper dance. These locks may be classified in a numerical manner and also by breaking them down into elementary shapes, with this latter concept also allowing a systematic method of "inventing" all possible symmetrical locks. In addition, a small sample of the better asymmetric locks are mentioned. Sword teams that are creating their own dances may consider the

surprisingly broad range of possibilities in choosing a lock (or locks) appropriate to their dance.

Rhett Krause - October 1995

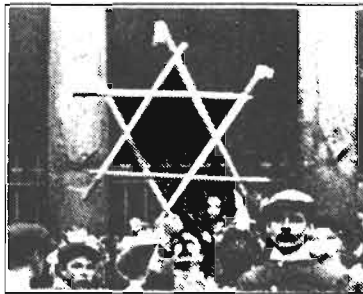
With contributions from Tony Barrand - March 1996

The book referred to is "Longsword Dances from Traditional and Manuscript Sources" collated and notated by Ivor Allsop and edited by Anthony G Barrand - £15 plus £2 p&p available from "LONGSWORD", 36 Green Spring Avenue, Birdwell, Barnsley, South Yorkshire S70 5RY - phone 01226 281146.

Further thoughts on locks

By Trevor Stone

A couple of Rhett's locks offer variations which I think are different visually as to be worthy of comment.



The first is the "SLEIGHTS" variant of a standard six sword lock. The evidence for this can be found in the photos of the Sleights team commissioned in 1911 by Cecil Sharp which clearly show that the points of the swords do not project in the lock by the same amount as do the handles. The team which performed until the 1930's used a conventional lock but to me it seems unlikely that the 1911 team would alter their lock especially for the photo.

The variants of the eight sword "portcullis" referred to in Rhett's article in which the pairs of swords are kept close together and towards the outer edge and the lock displayed as a diamond is used by Boars' Head Morris Men in a dance they call "Spinning Jenny"



The making and displaying of a lock represents one of, perhaps the, major difference between UK sword dances and Continental sword dances which are usually performed with larger (and heavier) broadswords. Most Continental dances feature, as a climax, the hoisting of the leader or character on a platform made by interweaving swords. The way in



which features of dance performance may have spread in the past is illustrated by the way in which Ebor Morris, having seen Lange Wapper's dance, adopted the idea of hoisting their fool on a platform of swords - he then waves a Union Jack over the team.

IVOR ALLSOP - Citation at the presentation of EFDSS Gold Badge, November 1995

An earlier issue of RUMB carried a photograph* of the presentation of the English Folk Dance and Song Society's Gold Badge to Ivor Allsop. I promised to obtain a copy of the citation presented by the Squire of the Morris Ring, Richard Hankinson. Here is a slightly edited version:

Ivor has been an active dancer since his boyhood when, as a member of "Woodcraft Folk" he was introduced to country dancing. This early love of dance stayed with him and even before starting his teaching career during the 1950's he joined the Sheffield Teachers' Folk Dance Club. In those days Hannah Mawson, the instructor, learned her dancing directly from Cecil Sharp, and she was instrumental in ensuring the revival and continuation of the Traditional Handsworth Sword Dancers following the 1939/45 War.

During his membership of the Sheffield Teachers' Folk Dance Club Ivor met Harry Pitts, a leading member of the Handsworth Sword Dancers, and Ivor was recruited. His long association with longsword dancing had begun. He also met Joyce at this time, another folk dancing teacher, and marriage followed as everyone expected it would do!

At Whitby Folk Festival in 1968, Ivor's dancing life was to be changed. He was attending the longsword workshop led by the exceptional Kathy Mitchell when several members from a folk club in Barnsley tried their hand. In the following week they decided to keep it going. Knowing of Ivor's skills they asked him to teach them more, and the "Barnsley Longsword Team" was born. Ivor continued as their foreman for about 20 years. He now serves the team as captain.

Ivor has had strong associations with other dance teams. He helped the Escafeld Morris Men plan a tour of Brittany, and has remained a member ever since. He has honorary membership of Wath Morris, the Abingdon Traditional Morris and Greensleaves Morris, and close ties with many other sides.

Many friendships have been forged as a result of his longsword teaching and by his work for Morris dancing on the national scene as Squire of The Morris Ring during 1978 to 1980. As a lively dancer and much respected instructor of longsword dancing he taught workshops at many and major folk venues. He travelled to the USA in 1985 to teach longsword at the English Folk Week held as part of the Pinewoods Camp in Massachusetts, and he was asked to return three years later to teach Kirkby Malzeard and Haxby Longsword and the Walbottle Rapper dances. His particular knowledge of the Kirkby Malzeard and Haxby dances is widely respected, and his research work into the whole longsword tradition has come to a fitting climax this year in the publication of his book "Longsword Dances from Traditional and Manuscript Sources".

This unique contribution and dedication gives testament to his love of folk dancing in general and longsword dancing in particular; and could of itself merit the award of the Society's Gold Badge, but the contribution made by Ivor extends into another area.

While he was Squire elect of The Morris Ring, one of his fellow officers Barry Care, began to assemble a collection of old photographs of Morris Dancing, and related customs. Ivor supported this work whole-heartedly and at the beginning of his Squireship set about widening the research and collection to include all archival treasures. In the early days Ivor and Barry spent many days in the depths of Cecil Sharp House recovering photographs, old glass plate collections, "lost" letters and manuscripts and archival treasures. At this time the awakening of the folk world to the value of archival sources had yet to be widespread. Indeed without this enthusiasm from Ivor perhaps this awakening might not have happened. Ivor would be the first to acknowledge the support received from the staff at Cecil Sharp House and Nibs Matthews in setting up the Ring Archives.

For another ten years or so the Morris Ring Archives were Ivor Allsop and his team of helpers, and he tirelessly worked on to encourage the assembly of as much information as possible. But it was his special insight to see the archives as a source of improving the dances among the teams out there doing it on the streets that was exceptional and worthy of special note. He saw these were not dusty old papers, photographs, films, rather they were vital and useful knowledge to inform good practice.

The art and science of Morris were enhanced by the easy availability of detailed archival information which Ivor organised, enabling fuller interpretation and sounder artistic choice to instructors of dance throughout the folk world.

He works on through committees in archival work within the Society and The Ring, and in joint ventures with other organisations. Many of his original team continue to build up The Morris Ring Archives, with Ivor as co-ordinator.

This award of the Society's Gold Badge is in recognition of all that has been said of him, and more: for it can serve to show thanks and recognition for his devotion and hard work over so many years. Work that was always done without thought for thanks or recognition!
Richard Hankinson. October 1995

* The photo I published of this event should have been credited to Gordon Ridgewell. Also Gordon pointed out a number of mistakes in the accompanying article. My apologies, and thanks to Gordon who got value from his stamp by also pointing out some spelling mistakes and literals in the last issue.



Sword Spectacular gets nearer

With only a few weeks to go things are speeding along with the Sword Spectacular. Three teams, Strani (Czech), Boerke Naas (Belgium) and White Boys of Mann have pulled out - all but one other (Fennestrelle [Italy]) have confirmed. The number of teams now stands at 13 overseas plus 28 teams from the UK.

CAN YOU HELP?

Even if you do not intend to come to the weekend you may be able to help by spreading the word about the event. I have a couple of heart-stopping moments when people have rung up asking about the event in Carlisle!

If you do plan to attend have a look through the enclosed complimentary copy of the Working Programme. You will see changes to the tour venues (unable to get permission in York and Malton) and we have made detailed changes to workshops, shows etc. to suit the accommodation available.

Contributions welcome....

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Reasonable efforts are made to check the accuracy of material used and ensure that the author has the undisputed right to publish such material. However we rely heavily on authors to follow the usual conventions and obtain approval.

Hardly surprisingly the next issue will review the Sword Spectacular and will feature a number of photos of teams who turned up. Let me know if you wish to comment on the event as I plan to print a number of letters. It will also carry a number of shorter items which have been displaced in the last two issues by fuller-than-usual main articles. As usual additional material is most welcome.

Be sure to let me know if you change your address