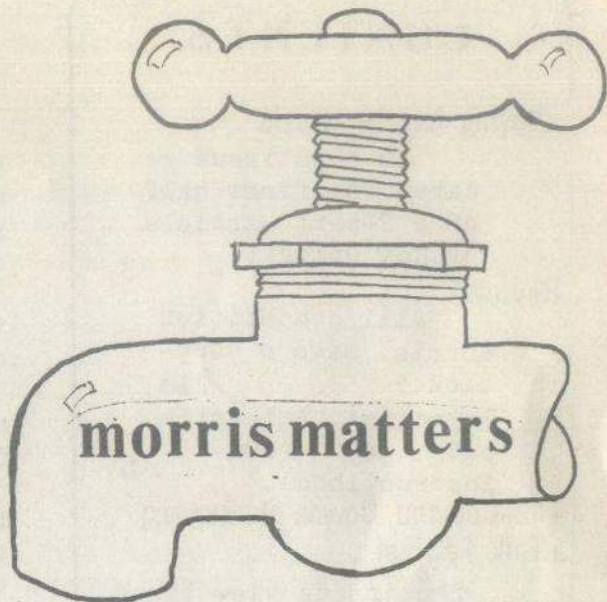


VOL 1 NO 2

SPRING 1978



MELODEON SQUIRE HEY
bladder

old frog dance

breeches ALE HANKIES
BAGMAN

bells

DUCKLINGTON JIGS STICKS
stanton

ROUNDS

HALF GYP

BACCA PIPES harcourt GALLEY

FOOL

wheatley baldricks

trunkles SHEPHERDS HEY

back to back

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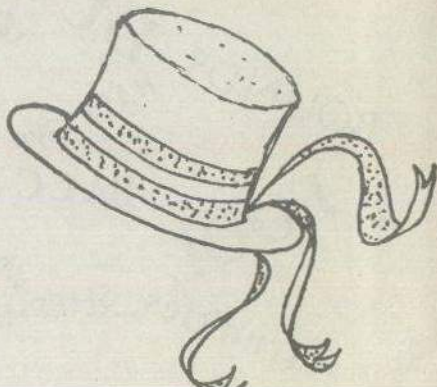
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EDITORIAL

Thanks to everyone who wrote in - any feedback is appreciated. Please keep sending in your views and opinions, the more controversial the better! The next issue will be the last before the A.G.M., and we'd like the magazine to act as a forum where you can put forward anything you think ought to be discussed at the meeting. For example, in the last issue, Glory of the West suggested that it would be a good idea for the chair to be taken by someone other than the president. This would have the advantage of giving the president the opportunity of expressing her personal views. What do you think?

The copydate (when we need to have all your contributions) for the next issue is JUNE 24th.



PLAYING FOR THE MORRIS

— Roy Dommett

The Tunes

The collected traditional tunes did not necessarily come from musical people, or from a good memory, nor were they noted simultaneously with dancing. This explains poor variants of the tunes. However, experience suggests the unusual variants are likely to be authentic. Better variants can be used to improve the presentation of the Morris but special versions, can only be used with caution because of the false impression that can be given, especially when the tune is well known to the public (eg. "Brighton Camp").

It is important in considering variants to remember the instruments originally used, such as a fiddle, as at Bampton or Fieldtown, a pipe and tabor, as at Brackley or Bucknell or a melodion as at Abingdon.

The instrument puts a character onto the tune to reflect its own strengths and weaknesses. It affects the intervals and range of the tune rather than the rhythm, which is dictated by the dance. For example Harry Thomas of Abingdon adapted tunes to suit a one row melodion from the

singing of older Abingdon dancers who remembered tunes played on a fiddle. The old village sides were often short of musicians. Good players did the rounds of local sides and anyone who could play a few tunes was pressed into service.

In a period when people prized individuality, the old players expected to have and to play their own versions of the common tunes where ever they were and they sometimes gave collectors the way other musicians " turned " the tunes.

One has to consider whether some dances are really wedded to their tunes or the tunes are just easy to dance. There are some 20 tunes that can be considered as universal throughout the Cotswolds. As the known village styles are all different, obviously the tunes are adjusted to suit the tradition and this is a justification for calling the collected tune the "correct" version. The aim is however to know why the tune is played that way as good playing needs the understanding of the dance.

Each Cotswold side had a few, and only a few, tunes

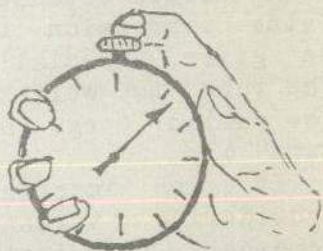
unique to itself. These often turn up as alternative tunes for common dances.

The character of a dance is somewhat dependent on the tune. The most extreme example is the Heel and Toe dance around Stow on the Wold which was danced to "General Monk's March", a hornpipe, "Oh Susannah", a polka, and "We won't go home till morning", a jig. More common is the occurrence of multiple tunes for the handkerchief or sidestep & half-hey dance as at Bampton where variation in speed as well as rhythm is used to provide contrast. Consciously dancing to the tune makes each dance a different experience. Old sides may well have had to make do with what ever the musician could play. In some villages there was no direct relationship between the stick tapping and the tune, the foreman varying it at whim to suit the rhythm offered.

Tempo

The normal speed for a Morris is 96 beats (or 48 bars) per minute, or a 4 bar phrase in 5 seconds which is easy to follow on a clock or watch with a second hand. This speed has been found all round the Cotswolds.

Slightly higher speeds have been observed at Bampton, eg "Brighton Camp" seems to be played faster. Some dances have been collected somewhat slower, down to 80 beats per minute, or 4 bars in 6 seconds. It is possible to dance as slow as 72 beats per minute given a "large", energetic step, usually a single step, as done for example by the "Shropshire Bedlams". To dance slower requires control and it is desirable to practice slowly to produce large emphatic movements and develop style.



However this is not necessarily the best for public performance, as while control is being developed the optimum effect may be produced at higher speeds where the appearance of faults are minimised and the speed of the music is itself exiting.

Music is a physical thing. It has immediate effects on blood pressure and pulse rates, pumps up the adrenalin levels and makes breathing quicker and more irregular.

Tempo itself can be used to excite or tranquillise. for most people, a tempo of 75-80 beats a minute is moderate or neutral. If faster than 80 it becomes stimulating, if slower than 75 it is saddening. This "normal" tempo is obviously connected with a whole group of body clocks that control such operations as heartbeat at about 75-80 beats.

The body clocks of young people tick faster than those of adults and they will remember things as being "slower" when they were younger. An exciting speed is reached when the heartbeat etc. from the exertion match the speed of the music. Experience means both better control and less overall exertion; conversely beginners have less control, and therefore over exert - and react better to higher speeds.

We all know that music is used in ordinary life to produce effects on us and provide Pavlovian triggers to elicit right movements and right attitudes. We also know that there are tricks with melodies to produce emotions. Thought should be given to why some tunes are so satisfying to dance to and why there are not that many Morris tunes anyhow.

It is a common experience that recalling the tune is the best way to remember the movements, although the opposite is more difficult. This must be conditioning because in different villages quite different movements are fitted to nominally similar tunes.

Bands

Altering the tempo is not the only way of controlling excitement. The volume and quality of sound is also effective.

Playing for the Morris is traditionally a solo activity in the Cotswolds but not in the Border Counties or the North West. With a percussion or a brass band the instruments provide different interlocking musical parts or rhythms and as long as the volumes are balanced there are few problems. Care is needed when more than one melody instrument is played together.

Perceived volume is logarithmic in effect, so doubling the sound or energy increases the effect by only 40%. Balance is still important. A good player can be allowed to dominate but a poor one just annoys the dancers and irritates the audience. The major problem that is not often recognised is the

Continued on page 14.

Jim Reynold's workshop at Albert's

The morning session began with only enough people for four sets, and as half of these were French and new to morris Jim decided to do some Ducklington to fill in time until the rest of the morris world got itself out of bed. Teaching morris to uncomprehending though willing foreigners can't have been easy (non, non, ronde, la ronde, comprenez-vous??) but after the third shot at the Lollipop Man, things were getting better. The rest of the morris world, however, proved itself remarkably lethargic that day and so the workshop began with only about six sets present.

The theme of the workshop was dancing style, and once the basic steps and figures of Fieldtown had been explained, Jim pointed out the various aspects of style which he felt were being missed.

Firstly there was the key point of phrasing - putting the main impulse into the beginning of each figure and relaxing in the third bar in preparation for the jump. The "attack" was of prime importance to give the Morris its power and excitement.



Jim also spent some time on spatial awareness - i.e. not only keeping the lines straight but keeping good spacing in the side lines, and the set square. Paying attention to this we promptly forgot about drive and power and ebb and flow, so it was back to that again.

The next point he made was that dancing in a set involved dancing with five other people and the dancer who jumped highest wasn't necessarily the best. At this there were jeers from morris men at the back, who having spent the morning in bed, perhaps felt this to be a slur on their manly vigour. Some of us found it difficult to reconcile the need to find a common side style with the need to aim for the highest standard in Morris -- perhaps this is a paradox which will always be with us.

Towards the end of the session, Jim produced a sheaf of assessment sheets and suggested we watch and judge each set individually. (Was competition morris making a comeback we muttered, having visions of A levels in Sherbourne and CSEs in stick tapping.) The system

of assessment was pretty exhaustive, with individuals being marked on such points as fluidity, vigour, spatial awareness and posture, and the whole side judged on consistency of style, excitement, phrasing and pride in performance. All these are points vital to good morris, but we all found it

was impractical to mark six dancers on six different aspects of style and still have time to consider the set as a whole during one dance.

After a fine ploughmans lunch we returned for the afternoon session which was concerned with jig dancing, and after a typically fine Reynolds display of Bacca pipes, we all rushed off to hear Roy Dommett's talk.

Judging by the comments we heard over lunch, there seemed to be a lot of strong feeling about the idea of competition morris - mainly anti. But wouldn't bringing back the element of competition (certainly part of nineteenth century morris) help to raise standards and perhaps shame into oblivion some of the worst examples of lazy,

sloppy dancing? Or is it enough to accept the necessity of aiming for the highest standard, without the need for a formal score sheet?

Although conditions at the workshop weren't ideal for Jim, it was a very worthwhile and useful day. It was a welcome change to have an instructional about

more general points of dancing style, rather than on a particular tradition.

Jenny Joyce
and Patty Cohen

In the next issue we hope to be printing an article by Jim in which he will be explaining his views on both style of dancing, and competition morris.

The Ups and Downs of Running a Folk Festival - John Williams.

It must be very easy to go to a festival or folk club and take for granted all the hard work that goes into the event. And that's how it should be; the worst thing at any event is heavy handed organisation. I've been on the committee of the Berkshire Midsummer Folk Festival since 1975, so I've seen a bit of what goes into getting together 3 days of music, song and dance.

I don't know if our committee is typical, but we meet the year round, and seem to have meetings that last till near midnight! You'd think by now (it's our 6th festival) everything would be so well sorted out there'd be no problems left! Not so; and no festival can rest on past success anyway.

So what is there in getting a festival together? Well, find a site, decide what you want to put on, work out a budget, book some guests, hire tents, place adverts, send out publicity, prepare the programme, arrange the stewards, guests' accommodation, etc.

Our festival is fortunate in being financially supported by the EFDSS, which has been behind so many highly esteemed festivals - Sidmouth, Lacock, Whitby, Wadebridge etc. etc. So, if everything goes wrong, and we don't cover our costs, we do know the bills will be met! It's a very encouraging insurance in the deep days of winter when you can't imagine anyone wanting to spend 3 days in a field indulging in a festival.

In a short article like this I can only skim the surface of what goes into a festival. But here are one or two secrets. ---- Whenever I prepare bookings forms, posters etc, I have to take a chance that all the artists we've contacted will agree to come. They usually do, but you don't half feel stupid if they don't, especially if it's someone very well known.

Another problem is finding artists' accommodation for those who don't want to camp ; and not just the artists but wives etc. The souvenir programme presents another problem. You can beg artists until you've run out of pleading to send you a few chosen words and a photograph of themselves.

It's amazing how many reticent, camera-shy people we book. So I often end up

making up something and trying to cadge a photograph from somewhere.

Every festival has its speciality and reputation. Ours is, I think, appreciated because it's intimate and self-contained without, I hope, being exclusive. I think we achieve a fair mixture of events and traditions - but without you to come along, enjoy yourselves and tell us what you want, the festival would be nothing.

At the end of the day, a festival is as good and enjoyable as its goers make it. And that, perhaps, is how it should be.

John Williams.

(N.B. These are my views, and not necessarily "official" views of the BMFF Committee.)

DIARY

- MAY 13th Strand on the Green Day of Dance.
19th-21st Earls of Essex, Camping Weekend.
19th-21st Broughton Castle Folk Weekend.
29th Bampton.
- JUNE 23rd-25th Berkshire Folk Festival.
- JULY 7th-9th Cotswold Festival (First one)
14th-16th Handsome Mouldiwarp (Bracknell)
- AUGUST 4th-11th Sidmouth.

Details from Bev (events secy.)

01 651 3811

David Welti writes to WMF

The invitation to write a few words for the Women's Morris Federation magazine presents a dilemma to someone holding office as Squire of the Morris Ring. To refuse would be an act of discourtesy amounting to rudeness. To accept could possibly be seen as an act of heresy in the eyes of some morris men. The answer of course, as you must realise by now, is to accept the invitation but to use it as a chance to air my rather dichotomic views on "Women's Morris". Needless to say these views must be my own and cannot be taken as an official Ring viewpoint.

Magic of the Morris

As someone who has always been active in sport, I believe in a wholehearted and disciplined approach towards the performance of the Morris, but I do not regard it as just another recreational activity. Something indefinable about the music and the movements of the dance makes me believe in the "magic of the Morris". I am conscious of dancing a historic and meaningful dance. As someone who has been

accused of being a purist, I want to continue the revival and evolution of the dance in as pure a form as possible, although I do realise that we only have records of the dance when it was becoming or had already become degenerate. Nevertheless it is generally agreed that many years ago the Morris was an integral part of a pre-Christian religion.

A male dance

For that reason, only men made anonymous with blackened faces could take part as performers. As far as I am concerned, therefore, the Morris is by tradition a male dance. Although men have not always shown the will to keep the tradition alive, either through ineptitude or because of wars, and despite the fact that women have helped to preserve and revive the Morris, now that it is thriving again it should remain a male dance. Any evolution, which must be encouraged, should take place in this context. I can well understand women wanting to dance equivalent ritual traditional dances. It is a pity that the so-called

women's dances are not better substantiated.

Ironically, some of us are beginning to get concerned that the Morris could easily be diluted too much with too many clubs dancing too often in these days of easy communication. The Women's Morris could partially aggravate this situation, but it could also foment another danger - that many morris men might feel that the Morris was losing its special and unique character, resulting in them preferring to give up dancing. This may seem frivolous, but it could very well happen that women, having helped to save the Morris, might help to kill it again with the proliferation of Women's Morris.

Fait Accompli

Adopting a more pragmatic approach, I have to admit that as a normal male, I am all in favour of women. This means that if I have to accept the presence of Women's Morris as a "Fait Accompli" I prefer to see women dancing something suitable in a feminine way, just as I would hope that women would prefer to see masculine male dancing. Women who ape men in the dance and in some cases, also ape men's worst habits, nauseate me. It is not male chauvinism to accept that we are different and that we should take advantage of our different assets and strengths.

Many of the women's sides have a lot to teach some of the not so good men's sides about teamwork, cleanliness and dress. In fact it is said in some quarters that the presence of the ladies is sharpening up both the dress and dancing of some of the men's clubs.

Patronising

Incidentally, have you noticed how some of the morris men who are followers of women's sides are patronising in a very subtle way. They adopt proprietorial and proud attitudes such as one would have towards one's children or pet animals.

To conclude, although I wish you well as people, I cannot wish you well as morris "men". However, there is one thing that I would ask of you. If you must dance the Morris, please respect it and dance it with dignity as well as with enjoyment and sense of showmanship - even if you have seen a rogue men's side doing its best to cheapen it.



~~WOMEN'S MORRIS~~ FEDERATION ?

The motion, proposed last October at the WMF AGM that "the word 'women' should be dropped from the constitution" caused much consternation among the majority of those present. The main feeling seemed to be that such a major change in the ideology of WMF could not be decided there and then, but that people wanted to go home and discuss it with the rest of their teams. Because of this, it was decided to hold a postal vote the results of which were announced in March. The motion was defeated, by about 150 to 100.

Unfortunately, because of the limited time available at the meeting, no communication between sides was possible. The vote was a useful test of opinion - however I feel that a wider consideration of the implications of the proposal is necessary. I hope that the (personal) views expressed in this article will serve as a starting point for further discussion.

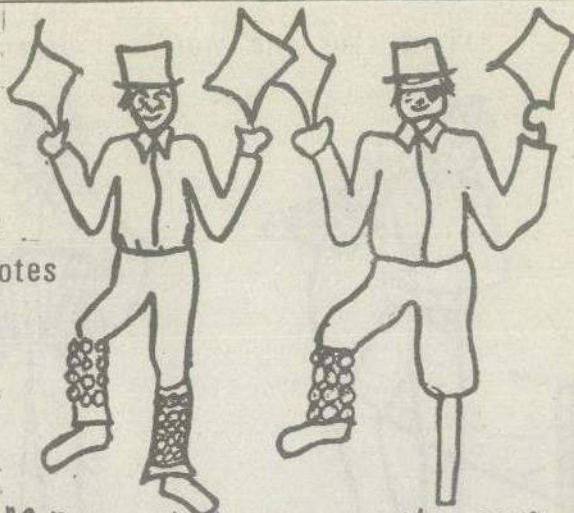
When WMF was constituted, the prevailing atmosphere was very much dominated by those few sides who were the first women to dance morris in the seventies. They had met with anger, ridicule and contempt from

men's sides, and there was a need for a closed, supportive organisation from which we could draw help and encouragement to dance as we wanted. That was two years ago when there were a dozen women's sides. Now there are over 70 sides, with more springing up all the time. Much of the morris world is now more openminded, and willing to admit that there is good and bad in women's morris as in anything else. Confrontation

and outright disapproval still exist, but as an exception rather than a rule. Even a lot of the men's sides who are still frankly anti-women's morris realise that we are here to stay and that there is a need for peaceful coexistence.

Today there's no doubt that the Morris has been re-established, and that we can all look forward to its future development. The idea of strictly preserving the tradition as it was collected at the beginning of the century has far fewer adherents now than 20 years ago. It is surely no coincidence that women's morris should reappear in the 1970s at the time of changing social attitudes towards women. After all,

morris quotes

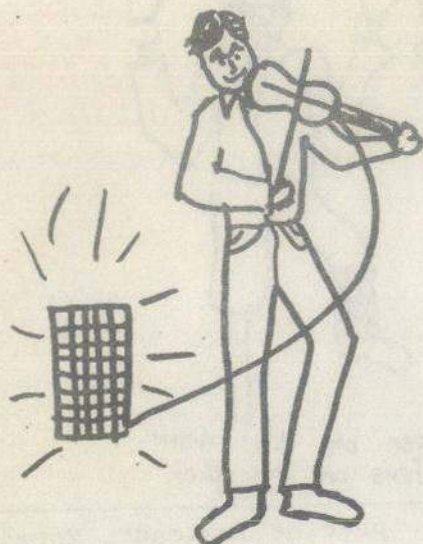


"Put your best men on the near side and the duffers on the other"
H. TAYLOR.

the morris has been there for the dancing all century -it's women who have changed. So lets see ourselves as part of the future of mainstream morris, and not confine and define ourselves as a separate entity. The Ring, as well as being frankly sexist, is an antiquarians' club, hidebound by the view of morris of the 1930s. Why on earth should we want to model ourselves on that?

One of the most dangerous consequences of a sexist, women-only federation is the maintenance of a double standard of dancing. Too often in the early days we heard phrases like "we mustn't try to compete with the men" and "women can't dance like men, so they shouldn't try" and "women are less athletic than men so they should be neat and

precise instead". Morris is concerned with energy and vitality as much as with discipline and precision. It is totally irrelevant whether "men are more athletic than women" (which man and which woman?) What does matter is that if we set limits on ourselves before we begin, we will never know what we are capable of. Why choose the morris, if you want to dance in a feminine way? If we're all Morris' dancers let's all, men and women, aim for the same high standards. Let individual sides decide which aspects of the morris are important to them, but let's not define ourselves by sex. (After all, I've seen one or two men's sides who danced with less virility than a bunch of grannies in wheelchairs!)



blurring effect of instruments played together. Some players try to exert their presence by extending the notes and even running them together. This is a negation of playing to the dancing. Even with care different musicians do not play exactly the same and to produce the same overall effect, each must play more staccato. As this normally allows the player more punch on each note, the volume level benefits as well.

Clarity is needed for the dancing, the music being an adjunct. In a group the tunes will normally be played in simpler versions and the rhythmic subtleties already described will be submerged. Is it worth it? With "boxes", basses should be simpler as well.

Great care is needed in playing with someone from another side especially when it is not your side dancing. The nuances will be different, as it is a different group of dancers, and one musician has to lead. Do not assume that another musician plays either the collected tune or your version for the dance. Always ask or wait to be asked to play with someone else. Do not expect to play at a dance instructional as the arranged musician is probably fully occupied making the effort to provide exactly what the instructor needs, and is providing for the ease of the dancers all the fine detail of rhythm and emphasis which is not obvious to the person learning the tune.

An inexperienced or differently experienced musician just clogs up the air.

Learning the Tunes

The first step is getting to know the melody. One should not play from written music for dancing except perhaps in the very early days of a side practicing a new dance.

Even then, poor playing will kill the side's enthusiasm for the particular dance by making it uninteresting or difficult to dance. Knowing the melody means being able to whistle it or sing it without being committed to a final rhythmic interpretation and not wedded to a bit of paper. Chose an easy key for the instrument.

Most people play in G, and most collected tunes are written down in G regardless of how they were actually found. A few are usually played in D where it is necessary to keep within a restricted instrument range

Style

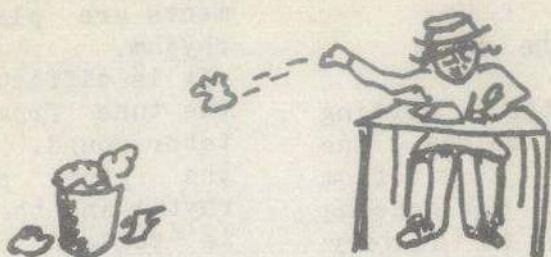
Melody is not really the important factor - instruments are played for the rhythm.

It is difficult to extract the tune from a pipe and tabor sound. Traditionally the pipe provides the rhythm and the tabor or dub is "rolled" or "tattooed" for the excitement. To do this players would use a short two-headed stick.

Sharpness is most easily provided with a fiddle by the nature of the action of the bow although classical techniques have to be unlearned. A box is played with the bellows.

Accordionists like to play "interesting" runs on the basses, probably because they are otherwise embarrassed by the proliferation of buttons. It usually distracts. The melodian with its very restricted basses is effective for morris and accordionists should be encouraged to emulate the style of this instrument.

In the next issue Roy goes into the technical aspects of rhythm as applied to both playing and dancing.



Nationwide corrected

Dear Editor,

Thought you might like to print this letter which one of our members received from Nationwide's Val Singleton. It was in response to an item they did on the Morris Fool and Angie commented on some of the facts or impressions that were put over, possibly incorrectly.

Yours sincerely,
Meridian.

Dear Angela,

Thank you for your letter and I am so sorry we gave the impression in our Morris Fools item that there were no women Morris Dancers.

In fact I was most interested to hear that there are many and that it has a long tradition and certainly if we do anything about Morris dancing in the future I will try and put your point of view. The gentleman I interviewed was I think rather

anti women "fools" but I think he did tell me, if not on television certainly afterwards, that there were women who did Morris dancing. We will try and rectify our error in the future.

Yours sincerely,
Valerie Singleton.

Associate members

Dear Editor,

Having read both letters from the Maids of Barum, I would like to say something in defence of Individual Associate Membership as it now stands.

1. Voting Rights. Firstly, there seems to be some confusion or misconception over this. A "single non-team member", to use the term from the second letter, does not have the same voting rights as a complete side. At General Meetings, they have the same voting rights as each member of a complete side, and I can think of no reason why, in

general, an Individual Associate Member should be in any better position to attend than an individual who is part of a side. (They can't always even share petrol costs!)

The only occasion on which a side would get one and only one vote would be at a Council Meeting and there are no provisions for Associate Members to attend these in their own right.

Don't misunderstand me, I do believe the system needs changing, and the balance between Associates, if they are to remain, and Group Members needs to be kept in mind. However, let's get the prevailing system straight before attacking it, to make sure that the particular criticisms made are valid and well-founded.

2. Individual Associate Members.

There is no reason that I can think of why individuals should not be associated with W.M.F., and I firmly hope that we will retain the facility.

I was an Associate Member myself for a year, after moving to a new area where there was no side to join. I had very little time at first and I did not get round to starting a new side for some while. I would have been most put out if, after several years of involvement, I had been kicked out and told I could have no contact with W.M.F. and no say in the way things were run, since I had no side to dance

with. While not wishing to sound self-important, I think I had as much to contribute as most involved at the time, and I'm sure others could have too. (In sheer volume of material submitted to W.M.F., whatever you may have thought of the content, I was only beaten by Windsor, and....well, need I say more?) Finally, I did rather baulk at the way "non-team" was slipped into the description, as if it were a dirty word, such as "black" or "female"!! Part of the aim of W.M.F. is to maintain interest in (women's) Morris, and surely this does not just apply to dancers - especially if, as in my own case, the non-dancing role may be only temporary. Many Associates join out of general or academic interest, and many go on to form sides of their own. Perhaps this would not happen without our encouragement. Some people like to dip a toe in the water before taking the plunge!

No, I can see nothing wrong with the policy of allowing for individual Associate Membership, rather the opposite. I think it was a positive move and could well be to our advantage, even if it may not always be obvious how.

Val Parker.

University sides

Dear Editor,

University sides are sometimes mistrusted by other Morris sides - suspected of having little background knowledge, dancing shabbily, getting more drunk and singing filthier songs than others! The general public, far from avoiding us, seem to appreciate Morris dancing far more than the other student activities they think they know about, and as I'm sure that the above comments can be applied to numerous non-University sides, I would like to dismiss them from the start and explain the various problems that we face, and the advantages that do exist.

The first difficulty is time: our "practice season" is only 20 weeks, and there are in fact several regular events during the winter that we dance at, so new members may be in the limelight after a mere six practices (I can hear you all gasp with horror at this point!)

New members really are new - they have joined the Morris as one of dozens of intriguing Union societies, and may never have seen it before or have any interest in related folk activities. If we start the Autumn term with 25 people and 10 stay to the 3rd and subsequent practices, we're doing well. The

musicians are just as "green" as the dancers and when they're learning all the tunes from scratch, it's unrealistic to expect them to be competent at dancing too, much as I appreciate the advantage in this.

Once people have been here for a couple of years, of course, the standard of dancing has risen considerably, but almost every student here goes into industry for a "sandwich" year before doing the final year of their degree, so we have even less continuity than colleges with straight 3 year courses. It must help a great deal to have a permanent non-student foreman from year to year, but we aren't Bath, so we sometimes have the situation where any of these raw first years could be next year's squire! (I hope ours are taking note....)

For these reasons I would definitely oppose the idea of sides having to "dance their way in" to becoming full members of W.M.F. The name of the side may have existed for four years but the members and the standard of dancing are bound to vary considerably.

When it comes to the summer, we have only 10 weeks in which to dance out and actually raise some money, BUT everybody has exams (we do work occasionally). These are usually spread liberally over several different weeks for each subject so that

only the very brainy or very reckless can commit themselves to spending most of each weekend sampling village fetes, Olde Englande pageants or numerous King & Barnes pubs!

Other problems soon materialise when we try to arrange tours: - lack of local knowledge, competition from our men's side for the mutual musicians, and transport. How many students either own a reliable car, or qualify to drive the Union minibus - age 21 with a clean driving licence for 3 years? The minibus tends to be booked months ahead by Canoe Club to go to North Wales, the Mountaineering Club (Norway), Soc Soc (some demonstration somewhere) or Blogg's Garage for a much-needed service!

On to the advantages then - we may have to compete with people's obligations to attend 21st birthday parties, end of term discos, guest lectures etc. but at least we don't have full time jobs(?), children and families to consider. We have plenty of free rooms to practise in (especially if there's a committee we disagree with next door), regular bookings at University ceilidhs, Rag Week, etc., it's easy to contact members when most of them live on site, and we get an annual subsidy from the Students Union, which I have to admit comes via Senate, the University Grants Committee

and the Government from your taxes..... However, no Union society is allowed to charge membership fees, so with our £100 or so this year, we've so far had to spend £50 on kit for ten people (this has to be designed to be handed on to different shaped people in the future), organised our instructional in February, taken ourselves to several charity bookings and paid for phone calls, stamps and membership of W.M.F., thus duplicating the insurance cover which the Students Union already provides for all societies (repeated plea for reduced membership sub?)

I hope this has given you an insight into our involvement with the Morris - our aim, obviously is to dance as well as we can within the time limits we have, and to bring enjoyment to ourselves and our audiences. Finally, I'd be very interested to hear comments from other University sides, as I'm only aware of 8 others at the moment.

Alison Cowley,
Stag Hill.

Please send your letters to
Cathy and Becca,
Letters Page,
44, Clarence Rd.,
WINDSOR,
Berks.

~~WOMEN'S MORRIS FEDERATION?~~

As we have women's sides and men's sides all dancing the Morris, why on earth do we want separate institutions? It has been pointed out that men's sides would be unlikely to join the Federation even if we did open it to everyone. This is probably true - at least in the near future - but they're even less likely to join at the moment!. We can forget about those men who need the seclusion of an all male club to bolster

their egos in the belief that they are the chosen few recipients of a mystical male tradition, together with the women who prefer the cosy atmosphere of the hen party to the real world. Let's set up the structure for a nonsexist federation, open to everyone who is interested in, cares about, and enjoys the morris. After all, it's bound to happen in the future. Don't we want to be in on it from the beginning?

Jenny Joyce.

We had hoped to run a report containing views on this subject from many different people, but lack of time made this impractical. Apologies to those people already contacted: we will publish your opinions in the next issue. If you have anything you would like to put forward on this please phone (Windsor 53724 or 68810) or write. We hope to present as wide a range of opinions as possible next time.