

OPENING SOON

VOL. 2 No. 2  
SPRING '79



# CONTENTS

<b>Music Workshop</b> .....	4
In this article for morris musicians Alan Whear describes the first steps in acquiring good playing technique. He hopes that experienced musicians as well as beginners will find his suggestions useful.	
<b>Shot 4, Take 20</b> .....	7
Becca Matthews and Cath Oakley issue a Grim Warning to those who would see themselves as stars of the small screen. The work is hard, the hours are long, and the pay, in this instance at any rate, is derisory!	
<b>Morris in the North West</b> .....	8
In this piece, which we hope will be the first of many contributions on the subject of North West Morris, Dave Robinson gives an account of the past and present teams in the area.	
<b>Profile— Roy Dommett</b> .....	10
Since the demise of Blue Streak, Roy Dommett has been well known in the morris world for his activities as a collector, teacher and general disseminator of information. Morris Matters went to talk to him to find out how he originally became involved, and how his view of the morris has developed.	
<b>Dave Clarke Squints at The Morris</b> .....	16
<b>Review— Read all about it!</b> .....	18
This isn't the only magazine devoted to Morris you know! As the popularity of the morris grows, new publications spring up both here and abroad. We take a look at three of these; one from the States, one from Australia, and the magazine produced by the Ring here in England.	
<b>Dancing la nuit away</b> .....	21
Combining a camping trip abroad with guest appearances at two festivals may not be everybody's idea of a restful holiday, but Great Western and Glory of the West had a great time last summer doing just that. Bev Pimms reports.	
<b>WMF Notation Group</b> .....	24
The recently-formed notation group met last January to begin the mammoth task of gathering together dance notation and producing teaching notes for new sides. WMF Technical Officer Barbara Butler describes the first meeting.	
<b>Mailbag</b> .....	26

# EDITORIAL

Now that summer's here and the morris season is well under way, the problem of "overdancing" seems to be on everybody's mind. Correspondence on the subject still continues; but is it being naive to suggest that in 90% of cases the problem could be solved by communication between clubs? Unless there are restrictions imposed by the police or local council, surely all that is needed is a phone call or letter to the local side informing them of your intended tour and checking that you won't be clashing with any of their dates. It seems a small enough effort to ensure good will !

That brings us to another matter - when another side is dancing on "your patch" why not go and watch them? Most dancers seem to have little interest in seeing other teams, which is a pity because there is a lot to be learned from any side no matter what their standard. Looking critically at the public performance of another club can help clarify your ideas about what you want to aim for in your own side. and having clear object-

ives seems to be a feature that all good morris sides share.

Ask yourself questions like; what is it that appeals to you about them? What (if anything!) makes it exciting? Would it work for your side? How do they interact with the audience and, more important, how does the audience react to them? Can you notice anything which, as a club, they've decided to do in their own way, something special to that side? Does that throw new light on your own interpretation of the dance or the tradition? If you think they're lifeless, unexciting and shouldn't be allowed out except on wet Sundays in November, try to work out how they are failing to excite you. Does your own side fall into the same trap, and how can you avoid it? There's a lot you can learn from watching other sides, so this summer why not get out and watch as much morris as you can!

Finally, we'd like your letters and articles for the next issue by mid-July, if possible. However, if you miss the copydate, write to us anyway and we'll try to include as much as we can.

---

" Are you getting this down ....  
.. Their number two is definitely on the wrong foot .... "



# MUSIC WORKSHOP

Alan Whear

First we have a letter from David Anderson who plays fiddle for the Belas Knap Morris Dancers, based at Cheltenham.

Dear Editor, I am pleased to see Morris Matters giving a regular space to the interests of musicians. I felt the first article started in the right manner by trying to define the musician's role within a side and emphasize the importance of an understanding between the musician and the side.

I agree with Alan's comments about sides without permanent musicians and the attitude many sides appear to have towards their music, but he only briefly mentions the effect on a side of a musician who is a "player of Morris music" rather than a "Morris musician". I have often felt that many musicians are content to play a tune and let the dancers get on with it rather than trying to assist the dancers through the subtle variations in tempo and movement whilst providing a solid rhythmic basis for the dancers. How often have you had to watch a side running through a dance to keep up a musician who plays on regardless of what the dancers have to do?

It may be that the relative isolation of musicians means that many have no guidelines with which to compare their playing. Magazine articles are all very well (Roy Dommett's "Playing for the Morris" was quite inspirational personally) but I am not sure that some people are really able to translate these ideas into their playing without

some practical instruction. Possibly a workshop for musicians might be arranged where some of the more experienced musicians would be able to pass on their ideas to the less experienced (as well as each other!).

I would be pleased to hear from anyone who is interested in a workshop of this nature and any ideas about how it could be organised. (Particularly at this moment from musicians who would be interested in passing their ideas on to others).

I am looking forward to more articles and hope that the section will become a focal point of discussion on music.

99, Naunton Crescent,  
Cheltenham.

Thanks for the word of encouragement Dave - it's nice to know someone out there cares! I take the point about the difference between 'a player of morris music' and a 'morris musician', and your remarks certainly bear out my experience.

Once or twice in the past someone has said to me "Don't you get bored playing the same 20 tunes all the time?" - rather missing the point that as a morris musician the number of tunes you play hasn't got much to do with the enjoyment of being an integral part of a side. Its not what you play - its the way that you play it.

As to the workshop idea - I for one am certainly willing to get involved and I hope we will be able to publish a date and venue in the next Morris Matters.

In this edition of Morris Matters I'm getting started on a close look at the whole business of how you become a 'morris musician'. What I propose to do is take it step by step from the point when you first approach a morris tune - the idea is that what I have to say should apply as much to a beginner as to an experienced musician learning a new tune.

## attitude

There are several things you have to do before you even pick up the instrument - mainly concerned with your attitude to the music. These are basically :

### 1. Have a clear idea of what you are trying to achieve.

The point made in our editorial on P3. applies just as much to musicians. - get round and see as much morris as you can, listen to the musicians and try to decide what you think is good and what disappoints you.

### 2. Learn the tunes by heart

When I first started, I had quite a few problems in finding sources for tunes, and finished up borrowing Sharp and Butterworth's 'Morris Dance Tunes' from the local library. These 10 volumes contain all the tunes for Sharp's published dances. Of course it helps to be able to read music if you are going to learn tunes this way, but I want to make the point as strongly as I can that you should be able to sing, whistle, or hum the tune before you start seriously practising it on your instrument. Practising a tune is a process of making it come to life - and you want to be concentrating on the phrasing, not the actual order of the notes. I think a better way to find out what the

tunes are is to get a musician who knows it to put it on tape for you. (I myself am happy to do this for anyone if they'll just send me a cassette). As far as the dancers are concerned, the actual melody is not as important as the way it fits their movements, and a good morris musician will try and adopt the same priorities as the dancers.

Which brings us to point

### 3. Dance

Festivals and instructionals are a great help to musicians because they give you the opportunity of dancing - usually to quite an experienced musician. It will probably get said another 100 times before I'm finished, but it really does help for musicians to get some dancing in - mainly because it's another way of giving you some ideas as to what you are trying to achieve.

## task

The main task facing you when you decide you want to play for the Morris is learning how to make your music 'dancey'. The more danciness in your playing : the better morris musician you are, so it doesn't matter how many tunes you know or how many fiddly bits you can cram into a tune, if the music doesn't fit the movements you won't be a good morris musician.

It is important to realize that in playing for the Morris, all the hard work you put in to learning fingering, decoration, bowing or bellows technique etc. has no particular value for its own sake. It gains its value when you apply these skills to bring about all the subtleties that I'll be talking about in future Music Workshops.

You can practise getting the danciness into your music even if

you only play one or two tunes - in fact you can do that even if you don't play any tunes at all ! How? Well, having a 'feel' for dance music starts not with what you do with your fingers or whatever, but what you do with your head. - or as Sigmund Freud once said "It's all in the mind" (didn't he ?).

I want this section of the mag. to be as much practical use as possible, so how about this for a suggestions for a project -

1. Learn to rum-ti-tum your way through one of the tunes your side uses or is about to use, until it is well and truly memorized.

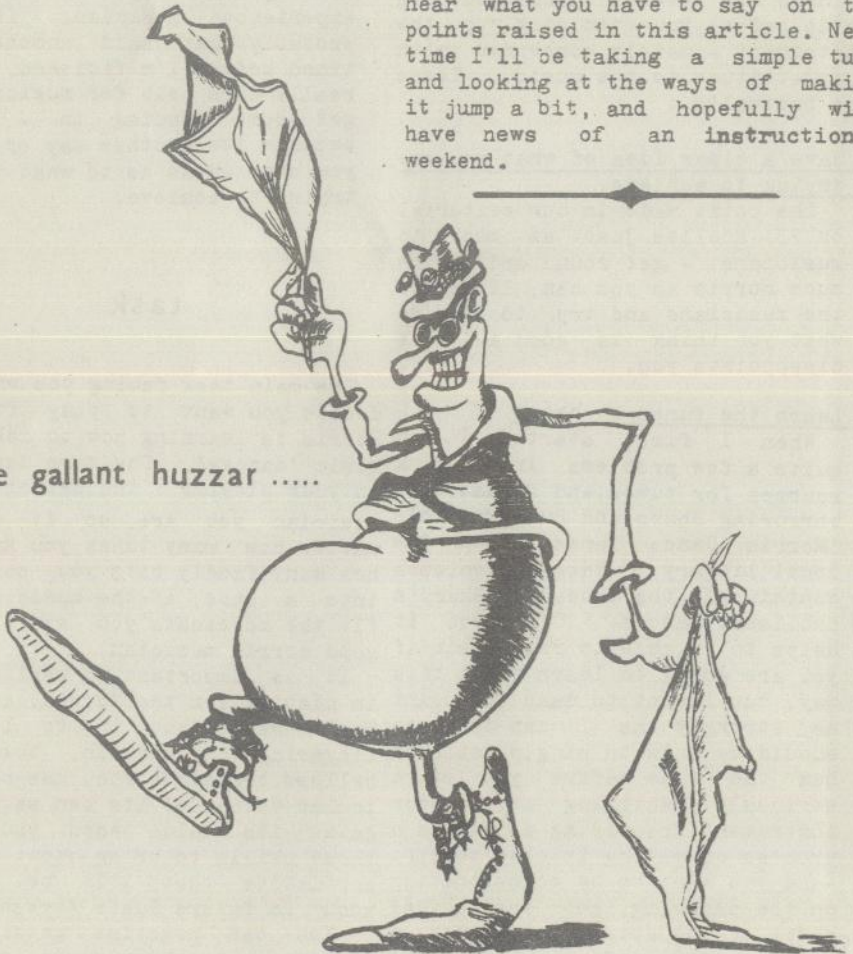
2. Dance it, and try to get the feel of where the effort comes in the phrases, which bits are emphasised and which bits are relaxed.

3. Now sing through the tune again, putting a strong note where you made a strong movement etc. exaggerating everything so that the 'shape' of the phrases jumps out.

The idea is that when you finally come to practise on your instrument you will already be streets ahead because your practice will have a sense of direction.

Anyway, keep the letters rolling in. - I would especially like to hear what you have to say on the points raised in this article. Next time I'll be taking a simple tune and looking at the ways of making it jump a bit, and hopefully will have news of an instructional weekend.

the gallant huzzar .....





by Becca Matthews

and Cath Oakley

When our squire received a phone call asking if we would be willing to be filmed at a practice, she agreed quite readily. It was to be for a TV programme called, "This week in Britain" shown in Australia New Zealand and some European countries. No trouble, we thought.

We arrived at our squire's house where we act as mule carriers for beer and sticks and were told to go on down to the hall.

"The film crew have been there since four", we were told.

Good Grief! Film Crew! We were to be stars at last! To our amazement on reaching the hall, we found it had been transformed into a second Pinewood Studios! All around the ceiling hung spotlights and everywhere lay thick cables and recording equipment. However, the film crew were nowhere to be seen. We sat gingerly amongst the wires and waited.

Eventually the director and other filmy looking people arrived and we were almost ready. The film crew (all three of them) arrived with smirks on their faces. Filming morris was obviously something they had never done.

We had chosen to do Morris On and Beaux of London City. Jenny was to be interviewed also, on her views about women doing morris. You know them already, we think!

Firstly the two dances were timed. "Sorry, that took too long. You'll have to do just one."

Then it was the real thing - "Windsor Morris, Shot 1, Take 1!"

"ACTION!"

"Action? Oh, you mean we have to

dance now?"

Three and a half hours later, it was "Shot 4, Take 20."

Oh innocence! How were we to know they would film from four different angles? Each time involving us doing Beaux about three times at each take!

Fortunately there were short breaks between each piece of filming, which gave us a chance to rush over to the pub for certain life-giving fluids!

The presenter, a gum-chewing woman who fancied herself as a second Angela Rippon was to do the interview and join us in the finishing takes. By this time it was half past eleven, and the joy of dancing Beaux of London City had worn very thin. Those of us who had school the next day hastily borrowed a phone.

"Ah Mum, I'll be a bit late, the director isn't very pleased with the ground shots."

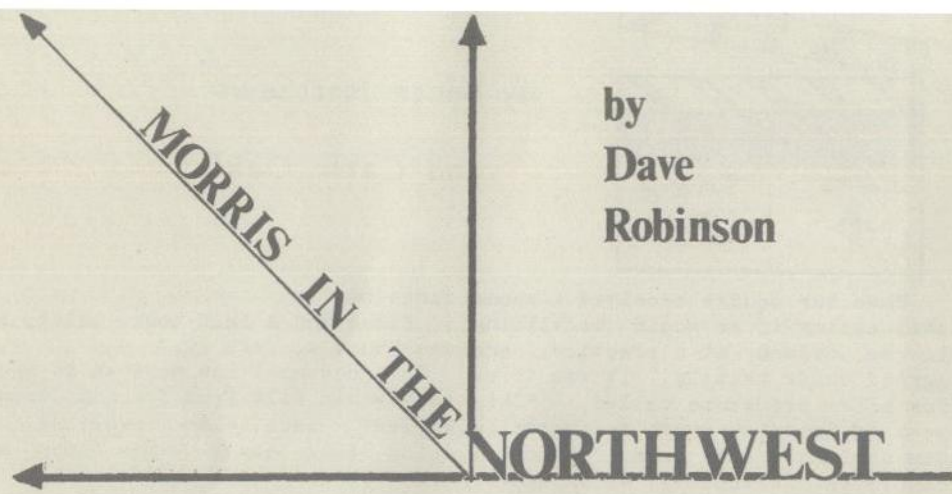
Only the interview to go. We were asked to stand casually in the background. Those of us with any sense grabbed a bottle and flopped down.

"Sorry darlings, no bottles."

"But it's part of the tradition!" the more desperate amongst us protested.

"Not on 'This Week in Britain' it isn't."

At last we had finished. And the pay? We were given ten pounds to buy ourselves a drink, and yes, folks, the pubs were closed! Not exactly Hollywood rates of pay. Oh well, that's show business!



MORRIS IN THE

by  
Dave  
Robinson

NORTHWEST

Morris in Lancashire, Cheshire, Yorkshire and Derbyshire, as in the rest of the country, has been enjoying a lot of attention in recent years. Many revival sides have started: Whitworth, Saddleworth, Rumworth, Preston Royal, Corton, Chester, to name a few men's sides; Poynton Jemmers, Rivington, Derby Crown, some ladies sides; and Bollin Morris, Hartshead, Singleton, for mixed morris.

More established sides are still going of course, such as Manchester Morrismen, Colne Royal, John O'Gaunt, Royton, Manley, Bacup.

All the new sides seem to have been doing their own research into the dances of the area and it is quite surprising how much information is still being collected from old dancers who may have danced into the 1920s or even later.

Generally it can be said that the old forms of the processional morris consisted of men only taking part in the rather wild wakes celebrations in Lancashire or carnivals in Cheshire. Much has been written about drunken and disorderly Morris men associated with processions in the 19th century.

It wasn't till after the First World War that the morris changed. Carnivals and processions were continued but it was difficult for many of the old teams to put out enough men; some had been killed in the war and many left the area.

In order to continue the morris women were introduced and also boys' and girls' sides started. Some were taught by members of the old men's sides, others invented their own dances and so the tradition continued in a changed form.

It is from these teams that much of the information has been taken in recent years.

Styles developed differently in certain areas. Lancashire Morris was generally rugged, danced in clogs and very elaborate costume while in Cheshire the dancing was more regimented, danced in shoes or plimsolls and the costume simple.

Much of the Lancashire Morris was done using the polka step, while in Cheshire the skipstep was usually used.

In the late 1920s and early 1930s the morris danced by mixed, women's and children's teams was so popular that competitions were arranged and

prizes put forward in forms of Manley who have not been influenced money or cups- this was particular- by the modern trends that the ly so in the Cheshire area. Brass girls' morris has. bands were often employed by organ- New sides wishing to take up the isations just to play for the North West Morris must decide what policy to adopt when choosing morris.

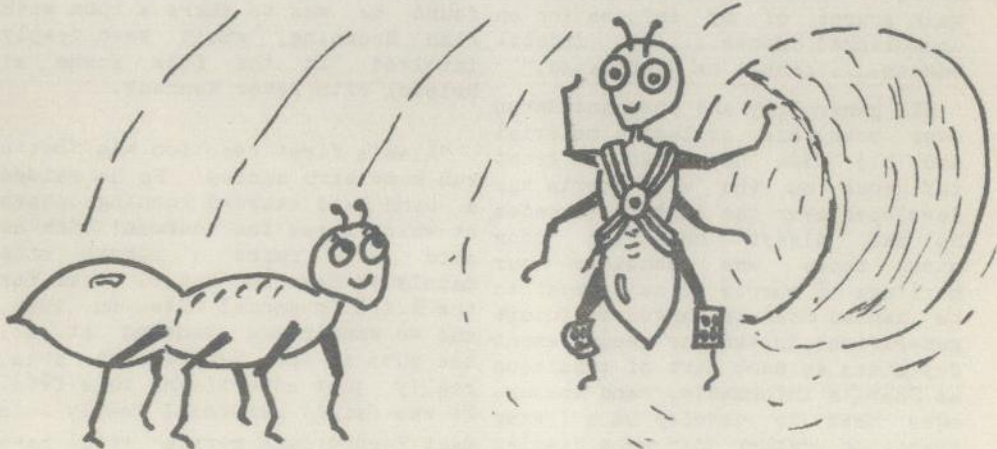
The 1930s saw a dropping out of dances. Many sides in the North the women's, boys' and mixed teams, West are very possessive about leaving girls' teams to continue dances they have collected them- and absorb all kinds of dancing selves. Other sides are not techniques right up to the present especially if they haven't managed day. to collect any!

Most teams now use the crepe Only a few dances are published, paper"shillelighs"for arm movements Abram Circle, Godley Hill, Royton and much of the skip stepping has and Failsworth being the main ones been replaced by marching and ex- but other publications are on the aggerated polka stepping. cards for the future. Unpublished

It is early days to foretell what dances are available from a handful the situation will be like in the of instructors but there is a future in the area. It largely general reluctance to make all the depends on what the revival sides information available for fear that want to do because the traditional the north-west morris will be "fluffy" morris will continue,like- danced elsewhere in the country in wise the established men's sides a "diluted" or inaccurate form. and of course Bacup, Royton and This, of course, is another story!

---

" No, really .... two of us with six legs each ought to be at least as good as six of them with two legs each ....



## Morris Matters talks to

# ROY DOMMETT

There can be few morris sides today who do not owe something to Roy Dommett in one way or another even if they are not aware of it. He has directly helped many in his numerous workshops and instructionals, and his activities as a collector and his willingness to share his knowledge have put much material at our disposal. Lionel Bacon in the Handbook of Morris Dancing (every morrisman's black bible) says "(He) stands out as being the main researcher of the manuscripts and the main source of my information on unpublished dances.... my indebtedness.... cannot be overstated."

His generosity and openhandedness over both his collected material and his time have had a great influence on the way morris has developed over the last two decades. He has always been at odds with those who consider our heritage of morris to be a trust to be handed down unchanged to future generations. Instead he sees present-day sides as much part of tradition as Sharp's informants, and encourages them to develop as a living tradition rather than as a display of historical interest. Today's

revived village sides are considered to be authoritative.

He has inspired, instructed and entertained many; infuriated a few; but bored no-one! We thought it was about time Morris Matters found out something about the development of his ideas and philosophy.

Roy first met the morris when he was a student at Bristol University in the early 1950s. After graduating in 1954 he took up a job at the Royal Aircraft Establishment and found he was to share a room with Alan Browning, who'd been deeply involved in the folk scene at Bristol with Peter Kennedy.

"Alan's first reaction was 'Let's run some barn dances!' So he raised a band and started running dances at which I was the doorman! Then he said he'd raise a morris side mainly to have an R.A.E. team for the R.A.E.'s annual fête in 1955, and we went round dancing at all the pubs in the Farnborough area, really just advertising this fête. It was fairly parochial really - in fact Farnborough morris still have this rather parochial attitude. It

was several years before I took a wider interest in what morris was all about."

He had been up to Sharp House and had a look at the material available on microfilm but had gone no further than that until a Conservative Government cut in defence spending resulted in a lucky break for the morris world.

## microfilm

"In early 1960 when the great Duncan Sandys cancelled Blue Streak I found myself with rather slack periods and a microfilm reader in my office. So I spent my spare time transcribing the microfilm of Sharp's morris material."

As other people became aware that he had a copy of Sharp's manuscripts, they approached him for information. Among them was Frank Purslow who wanted to know what Roy had found out about Abingdon. He went with Frank to an Abingdon practice and accompanied them to the Reigate Ring meeting in 1960.

"After the feast on Saturday evening they had tours around the pubs and at the last stop they said, 'You've watched us all day you must come in and dance.' Of course, the sort of thing that happened was that I didn't notice they went the other way to everybody else in the rounds, and so naturally when we got to rounds I knocked them all over!"

## filming

He danced with Abingdon for many years, and through Frank Purslow made many friends at Bampton as well. The Abingdon side was going through a lean time for numbers during that period, and Roy began filming them.

"There was so little activity,

we thought that every time we went out might be the last time, so we filmed what we thought would be the last remnants of Abingdon."

The Abingdon side were trying to piece together the story of their tradition, which partly involved getting the older members to talk about dances which they knew, but were not in practice. They knew there were a lot more dances, but actually extracting the information was a long, slow process. If this was difficult, what was it like approaching complete strangers for information about a tradition?

"Well I've always taken the view, I come from an essentially working-class background. I found in Abingdon and Bampton people that I could understand as people - people like my parents' generation. We found ourselves getting involved socially with them - they were friends. And we built up the history of the morris gradually."

## collecting

It wasn't only in Abingdon and Bampton that he did his collecting. He also met old dancers from Bidford, Eynsham and Ilmington (where he came across the old hobby horse) and uncovered material and people who knew of other Cotswold traditions. He visited many of the early collectors including most survivors of the early Travelling Morris tours.

"I was very depressed by these people because they'd gone out and met a lot of the traditional dancers and were almost blind to the experience. They didn't remember what the old dancers said - nothing about the social conditions, the competitions - it was all very disappointing."

But it wasn't all like that - he had the great advantage of having a lot of transcribed material and so had something to offer in exchange for other people's information. People like the Oxford University Morris Men were doing a lot of digging around, and provided a source of useful addresses.

"You just set off on a Friday night to find somebody. You set off to knock on doors, and you don't know in advance how much use it may be. I never followed all the leads in Cotswold Morris - it just got too much like hard work. People were hard to find, or when you found them there was too little information - in the end it was no longer worth the bother."

## manuscripts

So as it got harder to trace people, and less rewarding when he did, other things became more important - teaching in particular. How did all that start - putting meat onto the bare bones of the collected material?

"We'd had links with Thames Valley Morris Men for years, and a friend - Pat Patterson - who was practising on Wednesdays with Thames valley said, 'Why not come along - it's a good nucleus to work our way through some of these dance manuscripts.' So we did just that. I met a man who'd been in Whitchurch and had a copy of Lionel Bacon's own notes so I wrote to Lionel, asking him if I could copy anything I hadn't got and sent him a load of material in return. Because we'd exchanged information, and he was Squire of the Ring, he said was there anything that we could teach at instructionals. We'd tried Oddington and Wheatley with Thames Valley and enjoyed them, so we taught them in 1962 and '63. That started making reconstructions of

Cotswold Morris respectable. The idea of reconstruction from the manuscript wasn't unknown - Lichfield had turned up in 1955-56 - but very little had been done up to that point."

## breaking away

So already at that time he seems to have been breaking away from the accepted way of doing morris and was looking at it in a rather different way from the 'establishment' - reconstructing and developing rather than sticking rigidly to what had gone before. It looks as if each impression - dancing with Abingdon, collecting from the old dancers, studying the manuscripts - had been assimilated to produce a broader, ever-developing view of the place of morris both in the past and in the present day.

"I'm by profession a datasheets man. My nature is to be a synthesist rather than an analyst - pulling miscellaneous things together and trying to make sense of it all. Perfect for interpreting the Morris manuscripts."

## evolution

He is insistent about the importance of understanding the historical background to the Morris.

"So many morris men have no historical sense. I've had to realise for myself that Cotswold Morris evolved a lot. Sharp collected a snapshot of it and he could see for himself that there'd been a lot of decadence - things had been getting simpler and simpler over the last 60 years. That sort of thing wasn't understood when I entered the Morris. People had this idea that over 100 years ago things were static.

"But there has been a general realisation outside the folk world that history is about change - enormous change. And there's been a great increase in current understanding and work done on things that concerned the common people. We have an understanding of the past that we just didn't have 20 years ago. Now some morrismen have kept up with these changes, but most haven't - they have a fixed idea of what the past is. (There's been a good book published recently which points out that "the past" is one's own view of history, not history itself.)

## encouragement

"When I first came into the Morris, attended Ring meetings, I had seen other people's performance and the effect of being stultified. Our side - Farnborough - had a lot of abuse heaped on us because we dared to take dances from one tradition and do them in another. Geoffrey Metcalfe was squire then and he encouraged us. He wrote to us and said, 'You're a young side, you've expressed an interest in doing one tradition - why don't you try this ....' He put us up to it. But that was very rare indeed in the mid '50s."

Can we expect a book with more historical background and dance fragments to give sides a broader picture of the Morris altogether?

"Every time I address myself to the question of what I want in a book, I end up with more questions than answers. I don't want more than the essential facts but I want to set things in a social context because I'm concerned that morris is a performance and is set in a social context.

"I'm still trying to sort out in my mind, for example, what it was

like in Medieval times - to see whether in fact there were social circumstances in which the Morris could have been performed. I can understand a village celebration where you linked hands, everybody together, and marched up and down the 500 yards of mud path, but I can't see that the medieval community could have supported good-luck visiting of the kind we're talking about. It's that side of it - I want to come up with a few pages which say, 'that's what it was like!

"You know, people talk of the antiquity of the Morris - well to me the fact that something is 100 years old, like North West Morris makes it ancient in terms of the generations of people who've danced it. (I'm talking about generations like generations of schoolchildren - about five years.) And to say, as I believe, that Cotswold Morris is 300 years old - that's very ancient in terms of most other aspects of society. And the urge to dance at Spring must go back thousands of years."

Many people look back to the history of the morris to support their arguments about who should or shouldn't dance, or where and how the morris should be performed. But in spite of his extensive study of the social context in which the Morris existed and developed, or rather because he has a broader view of it than the average morris-  
"it's-all-a-male-fertility-symbol"-man-in-the-pub, Roy is totally pragmatic about the relevance of history to today's dancers.

## roots

"We're out to stop people looking backwards 100 years and try to point them forwards. To say 'Here's what the roots are, but don't worry about it, you've got to dance and do it from now onwards.'

"In a way, one doesn't need the background. Wouldn't it be nice if all young sides had no idea of history - after all, you can play football without knowing who won the F.A. cup in 1905, or who's in the First Division now, for that matter.

"I want to influence people to strike out on their own. The age of innocence in the revival is gone. It's physically impossible to recreate something from the past. Cotswold Morris has been transported all over the world, not only all over Britain. In a sense one ought to be offended that it's done outside the Cotswolds, but there's nothing odd when you see it in any village street from Sussex to Lancashire. It's a form of expression that suits the highways and byways. Morris is worldwide to me now - I can't conceive of it just being done in the Cotswolds."

## teaching

As most morris people must be aware, Roy has put enormous efforts into teaching in more recent years. And he's always willing to teach anyone whatever they ask.

"If anyone wants to learn. I'll teach them, good or bad. I decided with Tubby in '71 (when the current women's morris began) if people want to dance, nobody can stop them. If we hadn't taught them there would have still been the same number of people dancing, but it would have been poorer dancing.

"I started off teaching with a gimmick - teaching what was a bit different because it was in manuscript. In the days when the average dancer just knew what was published by Sharp, it was a fresh light on things. I passed on my material at workshops in such a way as to encourage people to pass it on themselves. Things got copied and

copied, and soon there was a nice subculture of information going on.

"These days I concentrate more on teaching basics - the more elementary things - because the revival has gone on in such a hurry there aren't enough people who are trained in putting basics over."

## workshops

So what does he aim to do now when running a workshop?

"Well, there's a point we tried to make at Sidmouth - when you go through all the dances from one tradition - spending 1½ hours or so on it - you get things all flowing nicely and people get a feel for it. They can go away and learn it properly later, if they feel like it. These workshops are all shop windows - you're putting up wares and trying to interest people. And if you make all the material available, you force everybody to choose consciously what they do, and you have the delightful situation when you go on tour and the teams have no dances in common, which is as it should be.

## material

"Material - the one thing I can offer is that I have material. I'm careful to say everything so that if people tape my instructionals they'll have it all. You have to recognize that people just don't absorb everything at once, so you do the best that is reasonable, so that at the end people have got something out of it. If they want to do it, they can look it up later and get a bit more detail.

"Showing films is a way of giving people a wider view of things. For example, I can show a whole day's dancing at Bampton in about 20 minutes - all the significant things anyhow. And so you get a broader view."

What about the vexed question of correcting people? How far does he go? Neatly side-stepping the question, he replies,

"Well put yourself in this situation. If you go to a club, you can't criticise the foreman in front of his club - etiquette doesn't allow it. And you don't criticise the dancers in front of the foreman because that's an insult to him as well. So it's very difficult to comment. The weekend at Chippenham (W.M.F. teachers weekend) was a breakthrough. We said to hell with principles, we're going to be plain rude and say what we think!"

We suggested that it just might catch on!

"Well, yes, like in communist communes - 'When have you all last confessed???' But it isn't so silly you know. I'm concerned to criticise myself, to try and find a better way of explaining, a better understanding. When I was an MC I did post mortems after everything. I used to get together with the band leader, or my wife Marguerite, and go over everything to try and learn from it."

Well, if he wasn't going to stick his neck out and say what was bad morris, what did he reckon was 'good morris'?

"I think the 'magic of the Morris' is a bit of a joke. It's a combination of good rhythmical movement at an invigorating speed,

and I think a lot of it by being repetitive is hypnotic. The tunes are very catchy, you can't get them out of your head.

"I still get excited by novelty. Shropshire Bedlams and Martha Rhodens made a great impact on me - I saw them for the first time and thought, great, it's morris. Earlsdon as well, a terrific first impression. Do I still get excited by things I've seen year after year? I think so - we all keep going to Bampton.

"Knots of May from Brighton - another side that made a tremendous impression on me. They know and care about what they're doing and present an exciting performance of it, you can't fail to be impressed by them. And they've been accepted, e.g. by Garstang, as good dancers. They've been invited to Knutsford - that's doing the impossible, a Southern team invited to perform North West in the North! That's why the row between the Ring and the Society will founder, whatever they say about women dancing. What can they do when the Society says, 'Look, you can't stop us using a team like this, they're as good as anything else that's around.' And if you want to present a fair image of folk dancing today, you've got to include things like that - you can't always be looking back to the past.

"One of the things I really care about in the world at large is discrimination, unfairness. The historical situation (of discrimination against women) is inexcusable - understandable, but inexcusable - and to seek to perpetuate it today is ridiculous."

# DAVE CLARKE . . .

Squints  
at the  
Morris . . .



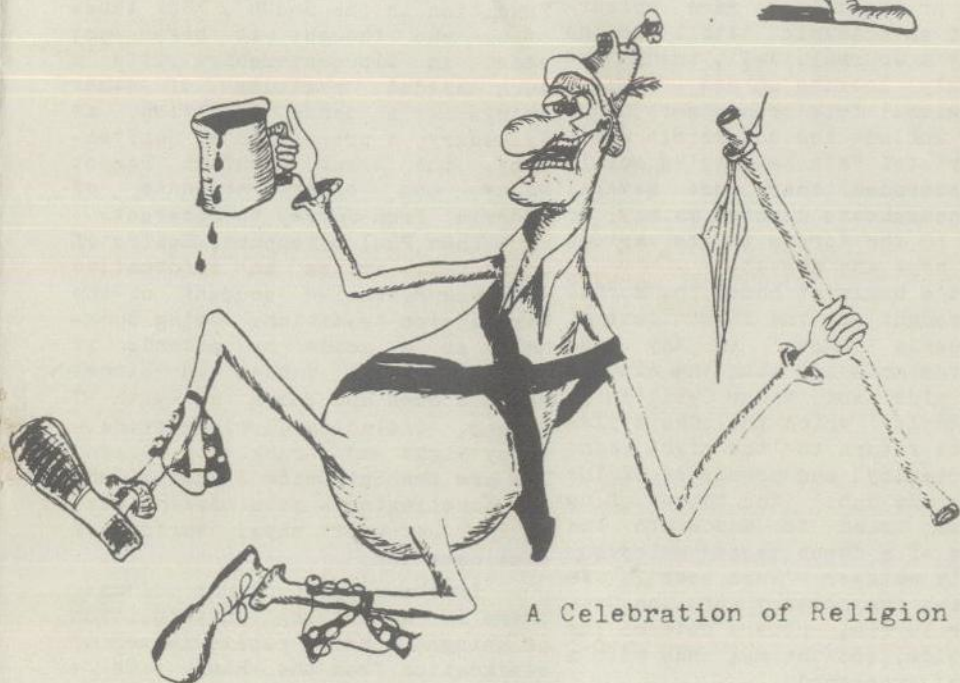
For 1  
of lift

An error of judgement.

The unfortunate result of an over-enthusiastic galley, and of a handkerchief straying too close to the mouth

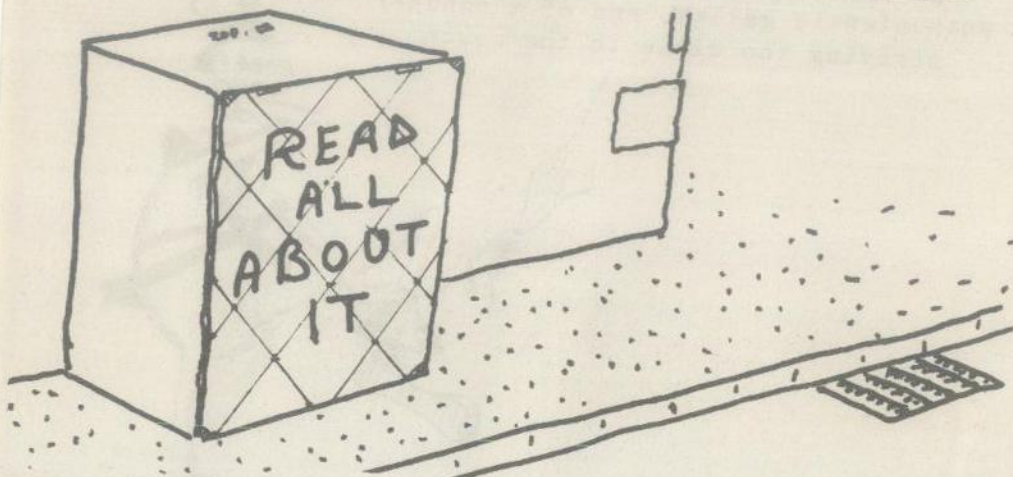


That extra bit  
while stepping



A Celebration of Religion

# REVIEW



Time was when the most you could hope for as an avid devourer of morris literature was the occasional article in 'English Dance and Song', or the all too rare appearance of an academic titbit in the Society's Journal. Well, things are certainly looking up now - besides the regional folk broadsheets that often include the odd morris article (Bristol Folk News is especially recommended) there are several other newsheets devoted mainly or solely to the Morris in its various forms, here and abroad.

Let's begin at home. The Morris Ring brought out the first issue of 'The Morris Dancer' in May last year. It starts off with the history of the pipe and tabor (written by Chris Butler) which includes a plea for the return to 'the right sound - the clarity and precision of the whittle and dub.' (And those of us who have tried to dance to the strains of a dozen massed melodeons can only whisper 'Hear hear'.) We also read the history of the Colchester Morris, plus a note on the boys' side, and the mag ends with a (morris) crossword.

In the second issue, the Morris Dancer gets more into its stride with a typically fact-packed article by Roy Dommett on 'The Tradition in the South'. For those of us who thought it began and ended in Gloucestershire it's a much needed reminder of other things - a dance tradition at Salisbury, a procession at Shaftesbury, the Great Wishford Faggot Dance and other accounts of 'Morris' from Surrey to Somerset.

Then Paul Davenport, Squire of Green oak, writes an informative and comprehensive account of the Kirtlington tradition. Using Bucknell as a guide he extends it beyond the 1½ dances in Lionel Bacon's book and comes up with 7 dances, including Glorishears, Saturday Night and Trunkles. Green Oak are the only side I know of who do Kirtlington - it's definitely, as Paul Davenport says, worthy of consideration.

In the correspondence columns, there is a telling juxtaposition of Chingford MM's public letter of resignation from the Ring with a

letter from Geoffrey Metcalfe, past Ring Squire. He puts forward for discussion a 'minority view' that he first stated over 25 years ago.

"Too close an adherence to 'the book' [Sharp] may lead to a lifeless and academic performance.... there seems to be nothing to prevent each team developing its own repertoire and in time, its own 'tradition'."

## 25 years on

A quarter of a century later, Chingford Morris Men explain how their philosophy is at odds with that of the Ring:

"A change can only come if teams seek to offer something original - not necessarily newly choreographed dances, but specialising in one tradition, developing an individual style and interpretation, thus reflecting more honestly the original spirit of the dance."

## the States

Now over to the States - we reported in last summer's M.M. that Morris in North America was thriving, in spite of the shortage of pubs and the vast distances between sides. We're glad to see that the American Morris Newsletter (ed. Fred Breunig) is still going strong. The main event of last spring seemed to be 'well known morris man and scholar' Roy Donnett on a whistle-stop tour of the eastern seaboard, including a guest appearance at the Malborough Ale (a major American Morris Event). Morris experience in the States seems to be broadening with many sides taking on not only a wider selection of Cotswold traditions but also North West clog, rapper, sword, mummers' plays, and even Calusari dancing from Yugoslavia! But don't think our American friends are taking their European roots too seriously. Ring O' Bells produced a

'Mommy's Play' featuring Mother Nature, a fight between Joan of Arc and the Turkish Delight, and a Registered Nurse who unsuccessfully tried to raise the dead. Compare and contrast this with Russell Wortley's 'XYZ of Morris', serialised in AMN - "What makes it Morris is that it's done by men" - and you feel that someone, somewhere is in for culture shock. Perhaps more worthy of consideration is his hope that the morris should become more seasonal:-

"It is good, surely, not to take our varying seasons for granted but to celebrate them with their appropriate traditional rituals."

## visits

It's nice to read of visits both ways across the Atlantic - Michael Blandford of London Pride running a Bledington workshop in Toronto, and Binghampton M.M. dancing at the Thaxted Ring Meeting (in spite of the 'complications' caused by their female musician.) They also visited and danced at Bampton (no complications mentioned here, presumably such is the difference between the revival and the tradition.) Finally, a couple of quotes, just in case with all this toing and froing we forget that there are still two separate cultures. From the Binghampton M.M.'s account of their day in Bampton -

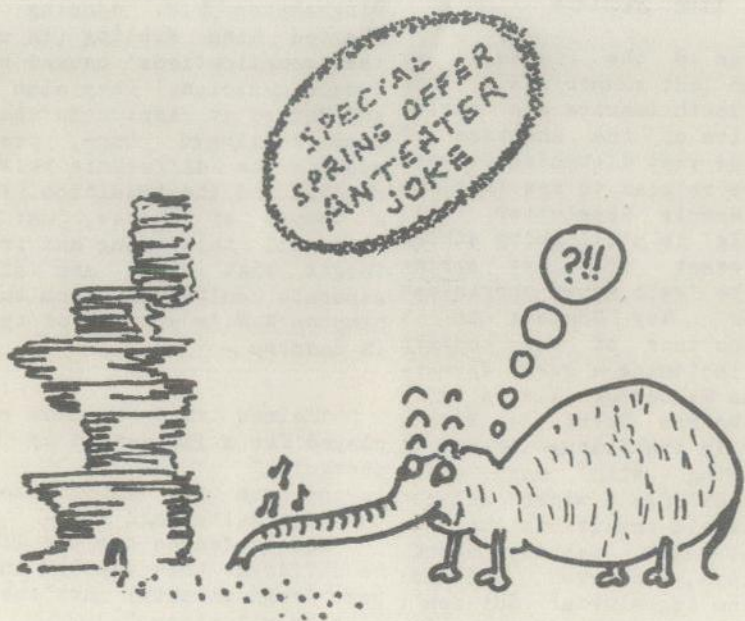
"Selma's trip was made when she played for a jig danced by Francis Shergold!"

- and from the announcement for the next Malborough Ale -

"Massed dances for the Ale will be different this year, to introduce some fresh material into the massed dancing situation."

Oh well, I suppose it just had to happen....

In the Southern Hemisphere, DEPSA notes with satisfaction the News (editor J.S.Haddon, see this adaptation of the morris to the issue's letters) covers the range of Australian seasonal rituals. English Folk Dance, including the morris. However, Australian morrismen there are a dozen or more morris as regards 'The Men and Women's sides in Australia? There are two Morris Controversy' - the subject major articles on the morris in the of the second article. The squire two issues of DEPSA that I've seen, of the Australasian Morris Ring. The religious aspect of the morris would prefer to see men-only teams seems to loom large here, with in Massed Morris, but is quite several mystifying references to happy to see women's teams present- the Goddess Bertha. I don't feel individual displays. (Mixed qualified to comment on the lady, sides are not encouraged - the nor on the suggestion that the Goddess Bertha again.) The editor Maoris and Aborigines should be suggests a compromise for massed taught the morris so that by doing morris - one group of male sides it (in their own style) they may with a group of female sides at become better farmers. Russell right angles to them. Has noone Wortley would be more at home here, considered dispensing with the I feel. His plea for the seasonal- massed morris situation altogether? ity of the morris to be respected For further developments - watch finds an echo from Mr. Haddon, who this space!



# Dancing

## La Nuit Away

### ~ Bev Timms in Brittany

Last August the sun shone in Brittany on 'La Groupe Folklorique d'Exeter', a combination of Great Western Morris and The Glory of the West.

Twenty-two of us, packed into the minibuses complete with tachographs and emblazoned with our respective names, set out early one cloudy morning for Weymouth where we were to catch the ferry.

A quick stop for a bacon sandwich and a cuppa', then through passport control and on to the boat.

True to Great Western tradition, by midmorning most of us were itching to dance and feeling silly as well...., so off we went, newspaper handkies in hand to dance on the deck for the entertainment of our fellow passengers.

Dancing on a boat is fun, but hazardous. As you jump the ship moves so you never know if the floor will be nearer or farther away by the time you land. Also, when you dance down towards the rails, if the boat rolls that way you can go further than intended! Luckily we didn't lose too many dancers overboard.

At Cherbourg we headed off towards Plomodiern, where we were booked to dance at the Fête du Menez-Hom, the largest festival in the Breton folk diary. We camped overnight on the way, and true to form danced at the camp-site. This was where we discovered how difficult it is to dance after a few glasses (bottles?) of the local grape juice. We even persuaded Mary to dance a jig she didn't know that she knew! (She did it very well, but in the morning she still didn't know that she knew it!)

The next day we arrived at Plomodiern and met the festival organisers who kindly allowed us to camp on the local football pitch. This was nice and flat and had free hot showers, although the plumbing proved somewhat less than adequate. We shared the campsite with some Polish French (French Polish?) dancers who were very hospitable and invited us over for lunchtime drinks and dancing. We even taught them to play rounders, though no one knew who won the match!

Our first dancing at Plomodiern was to be an informal spot the

following evening so as it was a nice day we took Colin (the football) off to the beach. By the evening most of us were burnt to a frazzle and in some degree of agony. Dancing like that is good practice for fixed grins, though all that gritting your teeth can't do them any good.

## bombards

Another hot day for the festival - and in kit in a foreign land for the first time. Down to the village where the sound of bagpipes and bombards was all-pervasive. Coachloads of Bretons arrived, the ladies in beautiful costumes, lacy hats and fine white gloves. The men were black with intricately embroidered waistcoats, made in fact by the men themselves.

We were to take part in the procession of all the groups - about forty in all - around the village. We had a quick Winster practice and decided to have the musicians in the middle of the set so we could hear them - bombards and bagpipes are amazingly loud, even in small numbers.

## free lunch

The procession was supposed to be 1km long so off we went dancing all the way to loud applause and camera clicks. We danced in a square all round the village ( much more than 1km) - I think we were the only ones who did as everyone else seemed to be walking.

Then we had a free lunch, with more bombard music, songs from the Poles, and even a few from the English contingent who didn't want to be left out.

In the afternoon we went by minibus to the summit of Menez-Hom, one of the highest points in Brittany, from which the festival derives its name.

Here we were to dance on a stage in front of 8,000 people, in turn with all the other dance groups and bands.

When our turn came we did a bit more Winster up the slope and round the stage, and began to realize just how windy it was. In the actual dances, the top couple in the hey had to really struggle to get to the bottom of the set, while the bottom couple had to take care not to get blown off the front of the stage. Still, concentrating on that at least made you forget that 8000 people were watching. It was here that we were told that we danced "comme les frites" which for the uninitiated means 'like chips'!

... (beat that !)

## champagne

In the evening we were due to dance in the village at 9:30 so after another excellent free meal we retired to the bar. We didn't actually dance until almost midnight, but there was still a large crowd. We danced in the village square, floodlit from the houses and with the crowd held back by barriers.

Eddie and I decided to do a double jig ( Jockey to the Fair, Ascot-under-Wychwood ); it seemed like a good idea until I had to stand in the middle of this vast empty space all by myself, waiting to start.

After that a champagne reception with more singing. It was a lovely idea, but most of us were so tired by then that we didn't appreciate it as much as we might have done otherwise.

The hospitality and friendship we had been shown at Plomodiern was fantastic and we set off for our second booking in high spirits

(hic). This was to be at the "Fête des Bois" in Combrit, which remained our base for much of the remaining time.

We were booked to dance at Combrit in the afternoon but we also danced in the morning outside the church as the mass finished. Then away for a free lunch - wine, delicious tomato salad and the inevitable mountains of French bread which disappeared as if by magic.

Singing from the Bretons this time. One of the songs was obviously rude as they wouldn't sing the last verse in French, let alone tell us what it meant (we got a translation later - it was indeed very rude).

After lunch at Combrit another processional to a clearing in the woods where the Fête was being held. we go again ?

Just like an English one really, but with the addition of crab racing !

Again a stage had been erected and dancing, singing and playing went on all afternoon to a large audience while the fête went on round the edge of the field. Not as large a gathering as Plomodiern, but equally as enjoyable.

That was the last of our bookings, so we spent the rest of the time having a holiday - plenty of sun, wine, sights - so many things I could write another article just about them.

To finish I'd like to thank all the people who helped to make it a really memorable two weeks - and especially Mary and Jane who worked

so hard to learn all the dances in the time. Lastly a question - when can we go again ?

---

" Sorry lads .. I've got to go back .... I've left my tankard behind .....



..... 1/4 turn c.c.l. Position.

s.b. s.h.f. out z.b. s.h.f.

l.b. f.t. Ju. l.b. n.b. f.t. Ju.  
x.h. b.s.

## WMF

## Notation Group ----- Barbara Butler

The first meeting of the Notation Group was held during January in Avon. Val Parker, Paddy Davies, Roy Dommett, Tubby Reynolds, Helen Parsons and Barbara Butler were present. Unfortunately Sarah Jarrett was unable to attend.

Informal discussions were held on Friday evening to outline an agenda for the weekend. Many basic problems were suggested but it was finally decided to concentrate on a) a glossary of basic Morris terms which could be sent out to all new sides applying to WMF, b) a list of the dances for which notation is held and c) the format of notation taking the Cotswold tradition, Wheatley, as a first example. The rest of Friday evening was devoted to discussions on various problems of morris and looking at some excellent photographs of Mary Neal's Esperance side, produced by Paddy Davis. The latter are now in the WMF historical archive.

On Saturday the first draft of the glossary was prepared. It was generally agreed that many of the commonly used terms in morris needed definition not only for beginners, but also for future generations of dancers trying to interpret our notation. The need for the latter became apparent when the notation of Mary Neal and Cecil Sharp was examined. An example of this can be found in the term "face front". Does this mean face the musician or face across the set? (In Cecil Sharp's notes it meant face across the set.) Another

example was found in Mary Neal's notes in which to "face up" is to face away from the musician; however she had defined what she meant by "up" etc. in some previous notes.

The glossary finally included diagrams and definitions of set geography, common figures, stepping and a table of terms found in earlier notation and their meanings. The drafting of the glossary ended in a discussion on the numbering of a set. Roy Dommett suggested that the commonly used alternate numbering (even numbers on one side and odd numbers on the other) originated from the numbering of a team of horses. (Any information on how this was done would be gratefully received by Val Parker.)

the odd side  
of the set



A list of North West dance notation and the source of the information on each dance was compiled on Saturday evening. Members of the group and NMF files held a total of 48 North West dances.

### stepping on to the leading foot



On Sunday notation format was discussed using the Wheatley tradition. It was agreed that the aide memoire style of most of the WMF notation and Lionel Bacon's book was not always the best material to recommend to a new side or to dancers unfamiliar with a particular tradition. A workshop format was adopted using the definitions and diagrams previously agreed for the glossary. It was decided to make the set of notes self-contained so that the lack of the glossary would not make them confusing. The idea was that by systematically working through the notation and following the practice instructions the dancers could do the dances in recognisable fashion without an experienced dancer to guide them.

was recognised that this form of detailed notation could lead to a certain amount of standardisation of performance. To counteract this at the end of each dance a list of variants was made to try and emphasise the variability of interpretation and to provide a record of the interpretations. The Wheatley notes treated thus were dated and labelled 'Issue 1' so that corrections and additions could be incorporated and recorded as such. The first draft of these notes is at present being checked by members of the group.

Notation Group 2 will be held on the weekend June 29th-July 1st.

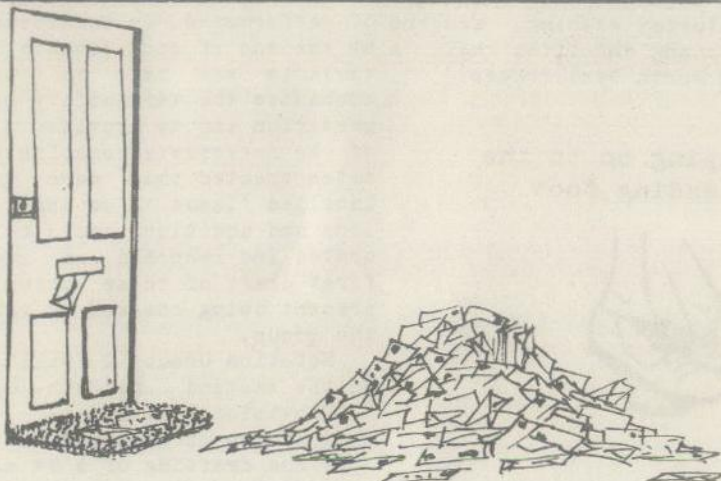
Provisional agenda :-

- 1) Review of glossary.
- 2) The drafting of a NW morris glossary
- 3) Listing and recording sources of Border Morris Notation.
- 4) Points arising from Issue 1 Wheatley Workshop Notes.
- 5) Format for a North West dance.

Should you wish to join the Notation Group please contact Barbara Butler, 3, Stockwood Vale, Keynsham, Avon.

FINAL NOTE: Roy would like some more figures for the can-can. Please contact Val Parker with any relevant information.

## MAILBAG....



### Whose Standards?

Dear Editor,

Many of the points raised in Morris Matters on Morris philosophy and the question of standards are perfectly valid, but doesn't everything hinge on what each individual morris side is trying to produce? The potential range of sides is enormous; even the range of origins, from the old rugby with bells through to the dancing virtuosos; from the loose social group to the tight "family side", is vast. To criticise group standards or philosophy is made so difficult because we don't start with the same objectives. Communicating and discussion is fine but criticism can seldom be justified unless asked for, and then is often irrelevant because the basic aims are not the same.

For me dancing standards are important, but not in isolation. Morris can not be divorced from reality and set on a pedestal producing the synthetic form and style currently adopted by so many so-called 'national' folk groups. To me there is more than virtuoso dancing, military coordination and discipline. Most people are not prepared, mentally or physically, to note down the nuances of the dance and music, marking the errors for critical attention. Audiences are lucky if they can recognise a different dance, let alone a different tradition, and why should they as long as they enjoy it? To enjoy it they must be made to feel part of the fun, to feel the pleasure of dancing and they must feel included in the ritual. To achieve this Morris must be real, genuine, of the people, with all the imperfections that that implies. All too often an audience is looked on as an unappreciative necessity, there

to provide drinking money and nothing else.

The ability to make a crowd feel welcome is a talent that can't be replaced no matter how good the display. For me, a good side must have a character that's more than an equation of fitness and coordination and the development of such a character is more important than just the dancing. We've proved it—some of our most popular members have had difficulty in mastering the double step, or are blown after a couple of dances, but to a crowd they're soon known by sight, often by name, and prove themselves indispensable.

To take up a point persistently raised about beginners and dancing out. O.K. be worried for beginners, give them every assistance in practice, carefully illustrate what can and should be done, but never discourage, more like accom-

odate. I've never been let down by someone just starting, however soon they have been got up to dance. After just one public performance the improvement is often dramatic, and you never know, they might be the catalyst the crowd needs to make a mere display of dancing a 'Morris occasion'.

Acclaim from the critical audience is just fine, but for my money nothing beats an evening stand at a pub with a small, familiar crowd, and the pleasure of knowing you're welcome, and if you can share that pleasure, that's 'Morris'.

I've set myself (not the friends I dance with) to be shot down for being non-specific and accepting imperfection, but I feel such points are essential if we are not to dissolve into empty competition and needless rancour.

John C Lewis,  
Foreman, Great Western Morris

## Invitation

You are cordially invited to become a subscriber to Morris Matters at the nominal price of £1 for 4 issues. Please send your remittance (cheques payable to Windsor Morris) to the address on p32.

*r.s.v.p.*

# MAILBAG ....

## Etiquette

Dear Editor,  
In reply to George Frampton's letter to Mail Bag (Winter Edition) about "W.M.F., Morris Ring and Non-Ring sides to get together" and Mike Garland's letter to me (read out at last WMF AGM). I replied to Mike Garland, the letter was dated 3rd Nov. '78, requesting a list of territories held by ring members - us then sending a similar list (etiquette). Mike Garland also suggested I read their Jan. Ring Circular, to take note of over-dancing, so I requested one. Unfortunately to date I have received from Mike Garland - NO reply - No territory list and No Ring Circular therefore George you're one step behind WMF.

WMF knows it makes sense,  
Bev Lane,  
Meetings Sec.

### ANNOUNCEMENT

A boy, Thomas, to Bev.  
8lbs - 20th Feb. 1979

## Stepping on Other

### People's Toes

Dear Sirs,

Many views have been expressed recently on the subject of over-dancing and so I would like to add mine to it.

As a new side we are already inundated with bookings for fetes, ceilidhs, etc., and this is without advertising. It seems to me that people can't get enough Morris and this is backed up by the amount of money that they are prepared to pay to book a side!

When a side complains of over-dancing, it usually means that a visiting side has descended without warning on their favorite spot the same afternoon that they were going to 'do' it. Obviously the way to solve this problem is to arrange everything beforehand and approach the sides involved. Unfortunately, this is not good enough for many sides who feel that their patch is their's alone.

The spots that are the subject of overdancing are usually the money-making ones, such as shopping centres or tourist attractions. However, these places have a new audience every week and so can stand any amount of dancing (unless the local council in their wisdom decide otherwise.) I cannot see any side having such a large cash requirement that they need do more than three or four such spots in a year and since morris is about dancing and not profits, then sides ought to share such spots, especially with sides from areas that don't have them.

Should I be visiting another area, York, for instance, then I would have no idea where to dance except the city centre or maybe some pubs mentioned in the Good Beer Guide. So it is highly unlikely that the local side would find any of their other spots being used!

In the end it is down to the public to decide how much morris they want. When they've had enough they

## ....MAILBAG

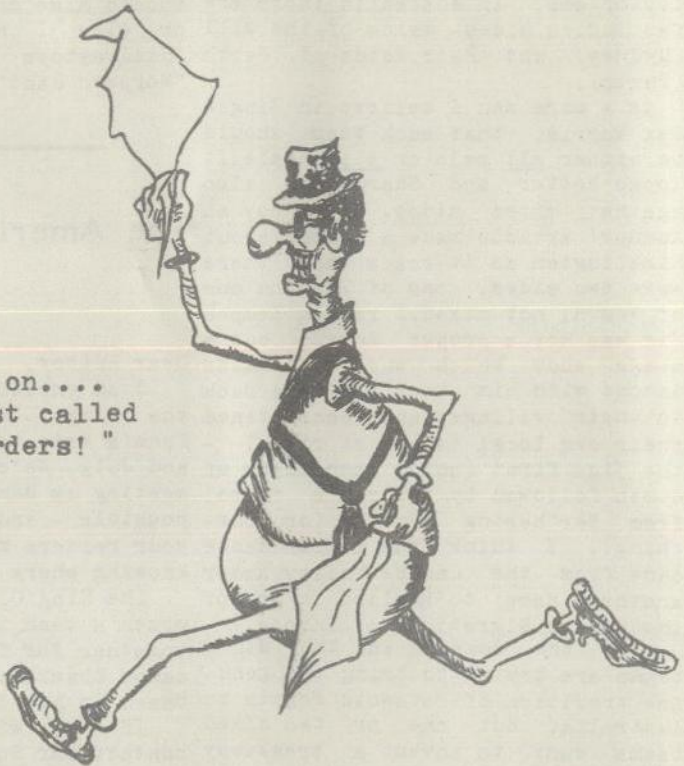
stop paying and consequently sides as overdancing.  
will stop dancing; it's all a self  
regulating system unless someone  
throws a spanner in the works!

Richard Ashe,  
Bagman, Downs Morris.

Thus the only problem is lack of P.S.  
liaison between a side and the This is a general view and not a  
local council or between the sides dig at any particular side - but  
themselves. There is no such thing if the cap fits.....!!

---

"Come on....  
they've just called  
last orders! "



# MAILBAG....

## Letter From Down Under

Dear Ladies,  
I have had a copy of your excellent magazine sent to me by a former acquaintance of mine, Roy Dommett. I must congratulate you on the interesting articles and the interest in keeping to the correctness of style in dancing as well as a uniformity of sex. In Australia there are two ladies sides- Maids of the Mill (Sydney) and Fair Maids of Perth (Perth).

As a mere man I believe in Single Sex Morris, that each team should be either all male or all female. It looks better and Sharp was also against mixed sides. The 'Ahoy at Anchor' article made a booboo about Kirklington as it reads that there were two sides, one of Men and one of Women; not mixed. I reckon Kempe's Jig was not a proper Morris but a stage show which when the maids danced with him took the name back to their villages and rechristened their own local dances of ritual - the jigs first (solo) then teams of women followed by the men's teams; from Berthering dancing (or something). I think the morris dance came from the Danube Valley under another name to England in one of the Racial Migrations of Europe.

Here the Women's and the Men's teams are trying to bring the genuine tradition of Cotswold Morris to Australia, but one or two mixed teams want to invent a breakaway tradition of mixed morris, with women 'aping' men in clothing. The main culprit is Erewhon of Christchurch N.Z. who are trying to force our Ring to accept mixed teams so as to cause a proliferation of teams of low standard in Australia

and New Zealand. The Women's teams and the Men's teams of the A.M.R. are meeting in Melbourne at Easter, to prepare a constitution to prevent this desecration of the Morris.

Jimmy Hadden.

P.S.

Nibs Matthews once took me to task over calling a change in a dance by the same name, so I feel mixed Morris being a deliberate change should also change to another name or else I have the right to call "Railwaytown Rant" the name of "Morpeth Rant".

---

## The Americans are

## Coming !!

Dear Editor,

I am enclosing the itinerary of the Ring O'Bells Morris Dancing Team's trip to England this June and July. We're very interested in meeting as many English dancers as possible - and thought that you and your readers might be interested in knowing where we'll be and when.

The Ring O'Bells are the oldest women's team in America. We've been together for five years and mainly dance Brackley and Ilmington. We're based in New York City.

If you wish to reach us please contact our Squire:

Jody Evans,  
55 Perry St.,  
New York,  
New York, 10025.

USA

Phone 929-2447  
(work)255-8895

## Ring O' Bells Itinerary

### JUNE

- 15 Depart from JFK
- 16 Arrive Gatwick airport 9.40 am  
Drive to Cheltenham, camp with England's Glory.
- 17 Tour of Cotswold beauty spots with England's Glory and other teams.
- 18 Sightseeing, relaxation, drive to Birmingham to stay with Holden's Goldens.
- 19 Tour with Holden's Goldens, Birmingham area.
- 20 Pub Crawl with ladies of Green Willow, Nuneaton area (near Coventry.)
- 21 Tour with Phoenix Women's Morris, Coventry.
- 22 Tour with Derby Crown, Derby.
- 23 Tour in Hull with Middleton Garland and Sword teams. Watch massed dancing at Ring Meeting. Barn Dance in evening.
- 24 Dance at Belton House (stately home), Grantham, with Kesteven morris and mummers.
- 25 Rest, relaxation, sightseeing, swimming?, stay with R O'B
- 26 Tour with King's Morris and Ring O' Bells, King's Lynn.
- 27 Tour with Biffin Morris Women, Norwich. (Tent)
- 28 Dancing, singing and boat trip with Geldeston Morris Beccles. (Near Lowestoft)
- 29 Sightseeing in Cambridge or London.
- 30 Tour in London with New Esperance, Strand and Hammer-smith MM. (almost definite)

### JULY

- 1 Tour with Greenwich MM and Meridian, Greenwich.
- 2 Tour with Royal Borough Morris, Tunbridge Wells.
- 3 Leave for US

Published by Windsor Morris,  
24, Alexandra Rd., Windsor  
SL4, 1HN