



# RATTLE UP My Boys

A quarterly publication for those with an interest in sword dancing



North British at De Troch Brewry  
Photo: Jeff Lawson

# Stour de Geuze 2024

## When British panachery met Pajottenlandian sommellerie



Rapper at Tilquin

Photo: Martin Hanley

Spring time is foreign jaunt time for the ever-peregrinatory North British Sword Dancers, on this occasion gatecrashing the Toer de Geuze 2024 in Brussels, Belgium. For those not in the know, Geuze beer is a mysterious blend of largely dissonant elements, combining all at once maturity, guile, occasional fruitiness and an eternally coarse punchiness. It brings tears to the eyes, smells funny and is often seen in Belgian bars. In so many ways it is the North British of the beer world.

The party kicked off Friday with John driving the minibus from Blighty, taking scenic detours to nowhere as usual with his custom satnav. Reinforcements arrived from Germany and via

the Low Countries, and we all squeezed into Camelo, the only open bar in Ruisbroek. We spent a delightful evening while the baffled staff steadily fed us a dinner of champions; free crisps, cheese, small bits of sausage, and the remains of a big cake.

On Saturday, following the ritual groggy car park practice, Colin drove the minibus while John handled the music, prompting groans not solely due to hangovers. Band of the day was “Cheeky Geuze” (Cheeky Girls, get it?). First stop: (1) Brouwerij Eylenbosch. We celebrated our first Geuze with a



Kom we gaan even buiten.  
Venez, sorton

Papa Stour on stage at  
Lindemans

Photo: Liz Lawson

Lancaster Bomber rapper dance to the delight of a pleasantly captive audience (thank you, enormous bar queue). The rain followed us to (2) Timmermans, where we discovered the horror of Guinness Geuze (not sampled). We danced Maryport under a covered thing. Next: (3) Kestemont, no dancing due to

rain, and a confusingly buttery Geuze. (4) Lindemans, wowed with their decor and indoor stage on which we danced Papa Stour (NB stage too small but also too high to be worth falling off in a comical manner). At (5) De Troch, we danced Elgin and scored free Geuze Megablend.

Elginned because John inopportunately vanished. (8) Boon; Earned free beer tokens post-Elgin, then spilled beer all over the "connoisseurs' bar." Tried their Devil's beer, which gets 7/10 on my made-up scale. (9) Oud Beersel, to which we had actually been invited. We Maryported, Saddleworthed, and Papa Stoured. Lunch featured Lambic-pickled veggies (4/10, no

Michelin star here. But Brian's pakoras from Thursday night were getting a bit past it so we took what we could get). (10) Den Herberg, where we danced in the middle of the street and received a free box of beers. (11) Hanssens; Ended with a spectacular Papa Stour and our last Geuze.

We adjourned and ate dinner that night at the



Elgin at Boon

Photo: Liz Lawson

Our last Saturday stop was (6) De Cam. We danced, toured a folk instrument museum which happened to be next door, and sampled local pies—a mix of Bakewell Tart and sponge cake. Sheila and Corrie sought dinner, stumbled upon a madwoman's restaurant/living room/coven, escaped, and got us into Baar 28, where we exchanged a Saddleworth dance for a post-meal Limoncello. The afterparty returned to Camelo, identical to the previous night but now featuring an overchatty Russian.

delightful In De Oude Pruijm, followed by the inevitable Camelo, where they gave us some more crisps. We departed on Monday by a combination of minibus, campervan, train and car. Tradition demands there had to be at least one travel failure in travel, and this time it was Corrie's turn (Tesla only made it as far as Ghent, and I believe is still there). Clearly it could not bear to leave!

Bob Davies

On Sunday, with Martin at the wheel (John still on sound desk, back by popular indifference. But he slipped in "Doing the lambic walk", "Geuze riders in the sky" and of course Motley Crue's "Geuze Geuze Geuze") we patronized: (7) Tilquin; we



Rapper at Den Herberg

Photo: Martin Hanley

# DERT 2024

## A view - or should that be rant?- from the Waiting Room



The view from  
Andrew's table,  
Medlock Rapper  
in the Waiting  
Room

Photo: Jeff  
Lawson

children and rapper tours mixed very well, but I was very pleased to see some prams in attendance; this went against the developing trend for dancers to take a year or more out on becoming parents, and quite right too).

### Saturday

We had decided to find a comfortable seat and let the tournament come to us. First choice was the Station, but when we arrived for the warm-up dances the place was mobbed and chaotic, so we crossed the road to the Waiting Room, where we nabbed a high table in the corner. We were alongside the judges, which meant that we got to see the fronts of the sets, and there we stayed for the next six hours. When the lunch break came we took it in turns to nip across to Gregg's. All ideal, really. I'm not sure what the pub got out of it: the need to leave a clear dancefloor limited severely the number of seats for spectators, and fear of overcrowding meant that dancers were allowed in just before they danced and then moved out as soon as possible afterwards. No drinks were allowed outside, so most of the people who passed through never spent a thing there.

### The teams

Judging has been done and results released. It would be invidious for me to start discussing individual performances, so I'm going to make some general observations.

There was a good turnout, mostly familiar names, and it was particularly nice to see that two teams made it across from the Great Meadows Leviathan in Boston. There was also at least one new post-pandemic team, which was encouraging.

It was that time of year again, and this year we were all heading for Whitby. As we converged on the Rifle Club from our hotels, guest houses, and camper vans I reflected on those far-off pre-pandemic days when indoor camping was at the centre of the proceedings. The embourgeoisement of our folk traditions continues.

### Friday night

What is there to say? A vast reunion, happy meetings, getting in the mood. The bar arrangements made sure that competitors were saved from themselves by making them queue for up to three-quarters of an hour for their beautifully hand-crafted pints. (Nevertheless, some obstinate souls insisted on taking further refreshment at the Station after the Rifle Club closed). On another note, I've never felt that



Black Swan

Photo: Written in  
Film

## The dances

At times it felt a little like being in a time-warp: with a couple of notable exceptions it all looked very familiar, the burst of creativity of ten or more years ago having seemingly fizzled out. For me, one of the most satisfying aspects of raper is the sense of danger - will they succeed or is it all going to go horribly (deliciously) wrong? This is the essence of 'buzz factor', for which marks are awarded. Probably four teams achieved this in the Waiting Room, one of which pushed a little too hard and consequently made uncharacteristic mistakes. Nevertheless, they are to be commended for producing something entertaining, and I would have marked them higher than some of the polished but uninspired performances they were up against.



## The music

There was some superb musicianship on display and some delightful music to listen to. What, though, is raper music for? This might seem obvious, but if it is to be danced to then the musician(s) need(s) to be able to respond to the moment, judging the space, the condition of the dancers, the mood and size of the audience. It is difficult to see how a group of musicians playing a carefully-arranged and rehearsed set can be this responsive or spontaneous. It has seemed in recent years that prizes have gone to good bands rather than the most effective, well-integrated music, and once we start listening to the band rather than watching the dance then the enterprise has failed. More musicians does not mean better raper music, and I have happy memories of a spellbinding performance, years ago, of the Beadnell dance accompanied by a solo harmonica. I have a modest proposal: divide the team's music mark by the number of musicians playing.

The question of rewarding flawed creativity arises here, too. A couple of musicians had chosen tunes that were

interesting, good to listen to, and outside the run of the mill, but unfortunately a little too hard for them. How does one mark this against a well-executed umpteenth rendition of (yawn) the 'Blackthorn Stick'?

## Characters

The character, be it Tommy or whoever, forms a vital link with the audience, and it's only when we attempt to do it that we realise just how hard a job it is.

In some ways the problem is similar to that of the music, in that the aim should be to complement rather than distract from the dance. There were some excellent examples of this, characters who know the dance and who can be amusing and original in a way that draws attention to what the dancers are doing (or covers for their errors). On the other hand there were one or two very funny comedy routines that had the audience watching the character rather than the dance.

By the way, have we seen the death of the traditional Betty?

## Conclusions

This event clearly demonstrated all the hard work that went into its organisation and all the work that was put in by individual teams as they prepared (each in their own way - I gather one excellent Tommy prepares his routine in the bath). This was a successful event and I certainly had a splendid day. Thank you all.

## Postscript

I was unable to go to the traditional competition and the evening show, so leave it to others to report on these.

Andrew Kennedy



# 2024 DERT RESULTS

These are the full results for the dancing competitions. Tower Ravens won the Music and Sallyport the Character.

<b>DERTy</b>	
Team Name	Points
NYFTE Youth 1	88.5
Horizon Hellbillies	85
NYFTE Youth 2	84.5
SteelKingz	76.5

<b>Traditional</b>	
Team Name	Points
Thrales	94.8
Tower Ravens	86
Sallyport Sword Dancers	85.9
Whip the Cat (Premier)	79.4

<b>Premier</b>	
Team Name	Points
Black Swan Rapper	416.5
Whip the Cat (Premier)	402
Tower Ravens	394
Northgate Rapper	379.5
Sallyport Sword Dancers	377.5
Silver Flame	360.5

<b>Championship</b>	
Team Name	Points
Sheffield Steel	381.5
Star and Shadow	380.5
Newcastle Kingsmen	368.5
Gaorsach Rapper	358
Thrales	335.5
Medlock Rapper	329
NYFTE	259.5

<b>Open</b>	
Team Name	Points
Blackstone Edge Rapper	323
Pocketflyers	313
Mabel Gubbins	306.2
Mons Meg	300.5
Birmingham Rapper	264
Dapperapper	253.5
Dancing Spires Rapper	214



Thrales dancing Beadnell in the Traditional Competition  
 Photo: Written in Film

# Editorial

Kevin Holland has asked "Please could you put these video links in the next RUMB?"

They were taken at the 1987 Ryedale Longsword Festival."

<https://youtu.be/v7rQgYiD-WU>

<https://youtu.be/JBJHmHzVHuI>

Two amazing privately taken videos of the 1897 Ryedale Longsword event have been found! They were taken by the father of a current member of Acorn Morris. Part 1 teams featured are:- Sullivans Sword, Joe Brown's Whitby Lads, Ebor Morris dancing Cotswold, Anlaby Lads, High Spen, Ebor Morris dancing Escrick, Spen Valley, Loftus, Black Cap, Goathland Lads. Part 2 teams include Ebor Morris, High Spen, Sullivan's Sword, Malton Longsword, Loftus, Joe Brown's Whitby Lads, Anlaby Lads dancing Flamborough, Spen Valley, and Black Cap with Phil Heaton.

After the impact of covid, the number of rapper teams attending DERT went down considerably. This year's event, held in Whitby, was back at the level of five years ago. There were changes to the event that not everyone agreed with, such as dropping the Veteran's competition, but overall it was a really good event. If you haven't been to one I'd recommend reading Andrew Kennedy's excellent account and then putting Peterborough 5th April 2025 (organised by Rockingham Rapper) in your diaries.

I haven't really looked at previous reports of the Morris Census but having looked in more detail at the 2023 one I decided to share the sword-related highlights. It makes interesting reading and raises some questions about the future of sword dance.

I'm grateful to Vince Rutland for his interesting article and for sending the great photo of the dancers. Having been asked the question, Skelton or North Skelton? I had a trawl through what I knew of, and a brief account of the Cleveland tradition emerged.

North British had a splendid time on the Toer de Gueze, dancing, beer and friends, what more can you ask for? I'm grateful to Bob Davies for his interesting take on the event.

This is the 50th issue I have published, the first was in November 2011; it is also the one that is furthest behind my planned schedule (other than during lockdown). I have taken an enormous amount of pleasure from publishing Rattle Up but have been thinking for a while that it is time for someone else to take this on. The delay in getting this issue out just confirms me in this view. I'd like to thank all the people who have contributed over the years, I couldn't have done it without you.

The one positive of the delay in this edition is that it gives me the opportunity to mention The SDU Longsword Competition. As with DERT, mentioned above, I do urge you to go along.



## S.D.U. Longsword Tournament



It is being hosted by Vince Rutland and the Brompton Scorpers in Northallerton on Saturday, November 2nd.

There will be indoor and (subject to weather) outdoor dance spots around the town centre and you can compete or simply come along and display your dance. We're very keen to have all ages and abilities - particularly youth teams and those who dance Longsword "as a second language" - ie it's not your man dance tradition.

Northallerton is so easy to reach. Just off the A1(M) and A19, it's also on the main East Coast rail route with frequent trains on the LNER and TransPennine Express services. There are plenty of places to stay including hotels, AirBnBs and campsites.

They need to know who'd like to take part, so now's the time to register your team's interest to take part by Facebook messaging Vince Rutland (it doesn't tie you in yet) so you can receive the latest information direct.



Hi Jeff

we visited our nearest English Heritage site on Sunday and were amazed to find a pretty incredible sword dancing reference in the displays. I've done a short write-up for RUMB and attached the photo. Sorry, the pic will be pretty rubbish as it's just from a photocopy - apparently the current Bell family of Arncliffe Hall have the original but do we really want to bother them for a copy? I'll leave that up to you!!

Just one thing - they are referred to as the "Skelton Sword Dancers" - I'm assuming they are really North Skelton, who were active at the time, unless you know better that there was a separate Skelton team??? I've made reference to it in the story, so please feel free to correct it if it's wrong.

Anyway, here's the story...

Mount Grace Priory is the country's best-preserved Carthusian priory, nestling just off the busy A19 beneath the North York Moors between Osmotherley and Ingleby Arncliffe. Following dissolution by Henry VIII in 1539, much of it was dismantled as it passed through a series of owners, now resting in the hands of the National Trust but managed by English Heritage.

In the C17th, a manor house was built on the site, much of it from the stones of the priory buildings. By 1898, this was just a farmhouse until iron, chemical and railway baron and Liberal politician Sir Lowthian Bell rebuilt it in the 'arts & crafts' style as a weekend retreat, with much input by William Morris. After Sir Lowthian died in 1904, Mount Grace passed to his wife, Lady Margaret, their son Sir Thomas Hugh Bell. Sir Thomas's second wife, Lady Florence, was an author and playwright and, on 1st-3rd September, 1927, the family put on a spectacular pageant at Mount Grace, with a cast of local villagers re-

enacting the story of its past. Every participant - there were literally hundreds - is named in a souvenir programme produced for the event, a copy of which is on display in the manor house. Amongst the attractions portrayed was May Day. The programme sets the scene: "It is May Day. Bordelby... .. is gay with revelry. The Villagers make merry and dance - but still the surroundings of wood and hill speak of peace. Then the horsemen arrive. The spell of the site falls

on Father Brown and Surrey. They name the place Mount Grace, and will here build their monastery."

This would be 1398, when the 'gay revelry' included country dancing, Cotswold Morris and Longsword dancing! Playing the latter were the "Skelton Sword Dancers" (presumably North Skelton), who are named as Mr G. Hugill, Mr J. Hugill, Mr Harrison, Mr Hunter, Mr Jackson, Mr Batterbee, Mr Evans and Mr Tremaine (Melodeon Player). A short cine film of the event survives and is shown on a continuous loop in the attic of Mount Grace manor house. It includes a very brief glimpse of the sword dancers marching on amid much other dancing, then making a circle and raising their swords. There are six dancers, a musician and a captain.

What is most striking is their costume, shown in the picture (apologies for the quality, it is a photograph of a photocopy), which looks more like something out of silent Cleopatra movie! They seem to be dancing a figure involving the rear pair performing a roll, and a pair stepping over the other two's swords, leading with the outside foot. Of course, this was clearly staged but they all seem to be enjoying themselves!

The programme also credits Mr Tremayne as playing in a small band for the country dancing, along with a quartet of oboe players and two drummers.

The event cost more than £2,500 to stage and made a loss of nearly £800. Even then, they took £46 in car park charges!

Footnote: Sir Thomas Bell and his first wife Maria were the parents of famous explorer, archaeologist and diplomat Gertrude Bell, who had died the previous year. Lady Florence outlived her step-daughter Gertrude and can be seen in black mourning clothes in the film.

Vince Rutland

# Skelton? North Skelton?

There are records of sword dancing happening in several towns and villages between Guisborough and the North Sea, usually referred to as Cleveland dances. These include Boosbeck, Brotton, Guisborough, Lingdale, Loftus, North Skelton, Skelton and Skelton Green.

The following extracts from Loftus History Website give a somewhat confusing picture:

“The Loftus dance is a traditional long sword dance. Its origins are not known and its manner of performance has been passed down from team to team.

In the early 1890's much distress was caused in the area by a strike in the Durham coalfield, many people then moved to Derbyshire, to a new town called Poolsbrook. Amongst these men were men from Loftus and the whole of the Featherstone family who had revived the Sword dancing in Loftus.

After a few years away the men returned home, Joe Winspear settled in North Skelton where he taught the famous North Skelton White Rose team of Sword Dancers and George Featherstone moved to Lingdale and taught the Lingdale Primrose Sword Dancers which included his three sons.

Sword dancing was encouraged and taught by Mr. John Featherstone of Hartington Street in about 1890. He learned the figures and three traditional tunes from an old Goathland Plough Stot called Ventress living near, who, it is said, was not much of a dancer himself. The latter was an ironstone miner but left here to become a publican in Egton.”<sup>1</sup>

A long-established tradition or one brought in from Goathland? The basis of the North Skelton and Lingdale dances? North Skelton is a six-person dance whilst Skelton is the same dance for eight. Ivor Allsop, says “ Cecil Sharp visited North Skelton and Skelton on December 23rd 1912, where his informant was Tom Thorp son of one of the original dancers and it is from the notation that he gave Sharp that I have reconstructed the Skelton Longsword Dance rather than from Douglas Kennedy's later version, which he got from Mr. J. Winspear. Neither source gives any reason for there being eight dancers at Skelton and only six at North Skelton. Mr. Winspear's version of the dance

is much more sophisticated than that collected by Sharp which could be accounted for by his teacher being an “old Plough Stot living in Loftus”<sup>2</sup>

There was a “Cleveland” longsword tradition but the promotion of sword dance by the English Folk Dance Society distorted the history. As Paul Davenport says of the Brotton dance “The evidence here points to a team created as a spin-off from the competitive teams of the 1920s inspired by the success of the revived Loftus team and, as may be seen from the costume worn in these teams, there is much more of the North-East and the rapper tradition in their demeanour than of the anarchic and more ‘folksy’ Plough Monday teams of the greater part of Yorkshire.”<sup>3</sup> Mr. H. Nominton (Headmaster of the County Modern School of Loftus and responsible for the revival of the Loftus team) wrote in 1954 “I cannot agree with the suggestion that there has been a single line of evolution of the so-called “Skelton” genus.”<sup>4</sup>

On 29th December 1943, the BBC recorded George Tremayne (also catalogued as George Tremain) playing Lass o' Dallowgill and Oyster Girl. Details can be found on the Library of Congress website as tunes for the North Skelton and Boosbeck longsword dances.<sup>5</sup> Unfortunately the sound files don't seem to be available at the Library of Congress. Still, you can hear George Tremain on the Internet Archive.<sup>6</sup> Mr Nominton, in the letter mentioned above says that George Tremain was involved in the formation of Boosbeck in the 1930s.

It could be the group at Mount Grace were from Skelton or North Skelton but the six dancers in the photo and the involvement of George Tremain do make North Skelton the most likely.

Jeff Lawson

- 1 <https://alisonsmall32.wixsite.com/loftushistory/sword-dancing> accessed May 2024
- 2 Ivor Allsop Longsword Dances from Traditional and Manuscript Sources Northern Harmony Publishing Company, Brattleboro, Vermont, May 1996
- 3 Paul D. Davenport Under the Rose Yorkshire's Traditional Seasonal Dances Hallamshire Traditions, Sheffield, 2015
- 4 Letter from Mr. H. Nominton reprinted in full, p.180, in Ivor Allsop Longsword Dances from Traditional and Manuscript Sources Northern Harmony Publishing Company, Brattleboro, Vermont, May 1996.
- 5 <https://www.loc.gov/audio/?all=True&q=North+Skelton+sword+dance&st=list> accessed May 2024
- 6 Lass of Dallowgill [https://archive.org/details/78\\_north-skelton-boosbeck-long-sword-dances-yorks-part-1\\_george-tremain\\_gbia0511687a](https://archive.org/details/78_north-skelton-boosbeck-long-sword-dances-yorks-part-1_george-tremain_gbia0511687a) Oyster Girl [https://archive.org/details/78\\_north-skelton-boosbeck-long-sword-dances-yorks-part-2\\_george-tremain\\_gbia0511687b](https://archive.org/details/78_north-skelton-boosbeck-long-sword-dances-yorks-part-2_george-tremain_gbia0511687b) accessed May 2024

# Sword Dance and the Morris Census

“The Morris Census has been undertaken every three years since 2014 by Jack Worth. The latest results, for 2023, have just been published and more information and findings are available on the website: [www.morriscensus.uk](http://www.morriscensus.uk).” I have only looked at sword dancing, there is a lot of interesting information on the different organisations and perhaps the opening of the Morris Ring to all will lead to a different set of figures in the next survey in three years. I do recommend that you have a look at the full survey results.

The Morris Census survey in 2023 was completed by 581 active sides based in the UK, out of a total of 767. The response rate was 76 per cent, higher than in any previous survey.

I have extracted the responses that are relevant to sword dancers, both longsword and rapper. There are always caveats about survey results and when you consider the small percentage of sword dancers in the totality of the “morris” sides these caveats must increase. Even with this warning, I’ve found this a fascinating exercise.

Mr Worth says that there were 767 morris teams, I’m sure quibbles can be raised about how this number was reached but I think it is probably about right, he has used that number to generate the percentages below.

The figures for the proportion of sides doing any particular style can be affected by the likes of Saddleworth Morris who predominantly dance north west morris but regularly, once a year, dance longsword and there might be elements of double counting, such as Sallyport dancing both rapper and longsword. I struggle to think of 76 longsword and 76 rapper teams being out in the world but the real conclusion is that sword dance is a minority part of an already small group. The “Through Time” numbers are the regular and occasional sides from the successive surveys. I’m guessing that the slight decline in the latest survey is due to the loss of additional styles during covid lockdown. The actual numbers have been calculated by myself:

## Proportion of sides that perform styles of dance/ performance

Longsword	Regular	6%(actual 46)	Occasional	4%(actual 30)	Total	10%(actual 76)
Rapper		4%(actual 30)		6%(actual 46)		10%(actual 76)

## Through Time

Longsword	2014	11%	2017	11%	2020	12%	2023	9%
Rapper		11%		11%		12%		10%

The number of dancers in a sword team is close to the all morris average. What is perhaps surprising is the difference from the average for both gender and age profiles.

## Average side numbers

Longsword	18
Rapper	16
All Morris	18

## Gender %

Longsword	Female	29%	Male	69%	Non-binary/other	2%
Rapper		42%		54%		4%
All Morris		51%		49%		1%

#### Age %

Longsword	Under 30	25%	30-49	20%	over 50	55%
Rapper		29%		34%		37%
All Morris		9%		21%		70%

#### The average number of new recruits that joined the side in the last two years

Longsword	2.8
Rapper	2.5
All Morris	3.2

#### Activity - Average number of engagements per side in a typical year

Longsword	17.9
Rapper	15.4
All Morris	17.8

There are a couple of tables on the website that are too big to include here showing where teams dance and also teams dancing on specific dates. I would have guessed that rapper teams would top the dancing in pubs but they were beaten by cotswold teams. Whilst molly and mumming beat longsword on Plough Monday and Boxing Day.

Whilst you could probably guess the proportion of traditional dances in a longsword sides repertoire, I'm surprised by that of rapper teams. A possible explanation is the number of teams for whom it is not their main style dancing the Newbiggin Rapper. The importance of preserving tradition varies considerably between sides, perhaps more so than you would expect.

#### Average proportion of side repertoire provenance (%)

Longsword	Traditional	62	Contemporary	6	Self Written	32
Rapper		48		10		42
All Morris		58		13		29

#### Responses to 'Preserving tradition as it was originally collected is an important goal of the side' (%)

Longsword	Disagree	18	Neither Agree/disagree	29	Agree	54
Rapper		42		26		32
All Morris		30		31		39

Most sides are optimistic that they will still be performing in five years' time. It is rather depressing that in terms of expecting to stop dancing, longsword are the second highest behind Appalachian sides who have 26% Not optimistic. Whilst rapper is the second most optimistic behind English Country Dance.

#### Proportion of sides by optimism that they will still be performing in five years' time

Longsword	Not optimistic	25	Somewhat optimistic	21	Optimistic	54
Rapper		14		19		67
All Morris		16		25		59

Small numbers are more prone to distortion in statistical analysis and it is important to bear that in mind. In some ways, the important figures are the last ones, rapper 67% Optimistic they will still be going in five years longsword 25% Not Optimistic. I'm not sure how longsword can be developed, perhaps something for the SDU to think about.

Jeff Lawson

# New publisher wanted for Rattle Up My Boys.

To takeover in after the last issue of the current series, due out November 2024.

Rattle Up My Boys has a distribution list of 130 copies.

To discuss the details Email: [rattleupmyboys@gmail.com](mailto:rattleupmyboys@gmail.com)



A couple of photographs of sword teams mumming. Sullivan's Sword performed the Pasche Egging play at Castle Donington May Day.

Southport Swords not only have their own sword dances they have their own mumming play, St. George and the Dragon. It comes out on St. George's Day, suitably updated, to thrill the pub goers of Southport.

Photo's courtesy of Sullivan's Swords and Les Brown.



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