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fedextra

The quarterly newsletter of The Morris Federation
Winter/Spring 2018



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**Creating, adapting
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Henry Proctor (Anonymous Morris) being 'shot' in their original dance 'Duel of Honour', Wimborne, 2017
Photograph: Dorset Morri'arty

Do you have a great action picture of your team that could feature on the cover of FedExtra?

Send a high quality image suitable to print in A4 portrait format, some background info about your team, details of where and when the image was taken, and the photographer's name to: newsletter@morrisfed.org.uk

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contact your committee

President's prologue

from the editor

welcome to the Winter/Spring issue of **Morris FedExtra**

Most women dancers have heard the historical stories, as well as experienced snide comments in recent years, from teams and individuals unsupportive of our dancing. But many ladies' sides, still in fine dancing order today, were also given advice, support and help from influential male dancers of their time, regardless of the verbal abuse those men may have faced by their local teams.

However, the recent decision by the *Morris Ring* to remove all reference to gender from their constitution, not only opens the door to women joining teams within the *Ring*, but also paves the way for greater acceptance of non-binary and transgender dancers, who may have faced hostility from the binary dance-team tradition.

We should all celebrate the small milestones on the journey to diversity, but although one small battle for equality may have been won, we must not be complacent and should strive to call out discrimination wherever we encounter it and attempt to affect change to remove unpleasant and unnecessary actions that will ultimately lead to the benefit of us all.

It is testament to the perseverance of both those male dancers and the pioneering female teams that emerged, that we have attained a vibrant and diverse morris and traditional dance scene for both women as well as men today.

Sam

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next issue published: **6 Aug 2018**

advertising rates

For the current rates and advert sizes, please contact the editor: newsletter@morrisfed.org.uk

You can also download a copy from the FedExtra pages on our website: www.morrisfed.org.uk

useful info

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Hello!

Many of you will already have heard about the General Data Protection Regulations (GDPR) that came into force as part of the Data Protection Act 2018 on 25 May. We are currently updating The Morris Federation membership database to ensure compliance, and we have also had several enquiries from teams as to what action they might need to take, so Jerry West has drafted some notes on GDPR, which are available on our website.

In light of *The Morris Ring's* motion to change their constitution I thought I would share with you an excerpt from my speech at the *Ravensbourne Morris Ale* in 2015: "My personal experience has been more about *The Morris Ring*, and its evolution from a woman's perspective, especially having been born to a Ring man and having Ring godparents! I remember my sister's godfather, who danced with *Beaux of London City*, being very aggrieved that I'd taken up morris dancing until he heard it was North-West, and then let out a slow breath and commented 'well that's OK then'. So, you can imagine my disappointment when in 2004 *Rivington Morris* were asked, as the first officially booked women's morris team, to perform at *Bromyard Folk*

Festival, whereupon three Ring sides refused to dance with us, despite members from each side approaching us individually to compliment us on our dancing and apologise for their team's attitude. At first I was really upset, then I got to thinking that *Bromyard* had been a 'Ring festival' for so many years that it might have felt like we were wanting to take over rather than share the enjoyment of dancing there. Wind the clock on nine years to 2013 and I returned to *Bromyard* with another women's North-West team, *Silkstone Greens*, but this time we were welcomed by those same three teams and thoroughly enjoyed dancing together. I strongly believe that there is room for all sides, and yes, our organisations are different, but we share a common goal in preserving and promoting our traditional dances through high standards and performances.

That's not to say there isn't room for evolution, you only have to watch my namesakes, *The Demon Barbers*, to see that what they are doing is effectively a modern day music hall, the likes of which made *The Five Sherry Brothers* famous in the 1920s. I've been extremely fortunate in my clogging career to count the late greats - Sam Sherry, Pat Tracey, Bill Gibbons, and Bert Bowden - as friends as well as

tutors. I'm a great believer that we shouldn't forget, or lose, our traditional dances, they are what define our traditions, but morris, in its widest sense, is very much a living tradition, constantly growing and evolving - even Sam and Pat adapted their dances over the years. There is definitely room for both old and new.

My final reflection goes back to the weekend in 2001 when *Ravensbourne* hosted *Rivington Morris*, in memory of Christine's father Ian. We had a great weekend, and at the end you invited us to join you in *Bonny Green Garters*. Afterwards we overheard one of your daughters say, 'great, next time I can join in' to which her father responded, 'no, that was a first and a last'. I certainly hope it wasn't a last, and am very glad that you've taken another first in inviting women to your ale."

This time last year I was reflecting on the fact that Peter Halfpenny was the Squire of the Ring that oversaw women members being allowed as musicians; I would like now to congratulate to Ed Worrall on being the Squire that oversaw women members being allowed as dancers! Happy dancing.

Melanie

guidelines for articles submission

Please send articles as doc, docx, txt or odt formats.

Articles over 750 words will be trimmed, and all articles will be subject to copy editing for both readability and space restrictions.

Please accompany all articles with at least three high quality images, sent separately, not embedded within the text document.

If images are very large, use WeTransfer.com to send photographs and text documents together, rather than sending multiple emails.

Photographs and illustrations should be jpg, eps, tiff or pdf, although other file types may be accepted.

Make sure you have appropriate permission to publish all words and pictures.

Credit will be given to photographers, and captions printed, where provided.

publication schedule 2018/19

Summer
Deadline: 1 Jul 2018
Published: 6 Aug 2018

Autumn
Deadline: 15 Sep 2018
Published: 1 Nov 2018

Winter
Deadline: 15 Dec 2018
Published: 1 Feb 2019

Spring
Deadline: 15 Mar 2019
Published: 1 May 2019

keep it social



EFDSS AGM 2017 CECIL SHARP HOUSE

I attended the *English Folk Dance and Song Society* (EFDSS) AGM at *Cecil Sharp House* in Camden in London on Saturday 11 November 2017. Despite only living 70 miles away, I still managed to suffer from the weekend engineering works and skulked in during Chief Executive Katy Spicer's annual report.

Apart from the formal business of accepting the minutes and the annual report, the main business was concerned with the Board changes. Jon Brenner, Lucy Neal, Sherry Neyhus and Peter Slavid retired from the Board as they had all completed the maximum six years. Yvette Staelens also decided to stand down. Lorna Aizlewood, Fi Fraser and Andy Wooles stood for the Board and were all elected (there was no actual election as there were more vacancies than candidates). In addition, Mick Gallagher (already appointed to the Board) became an elected member.

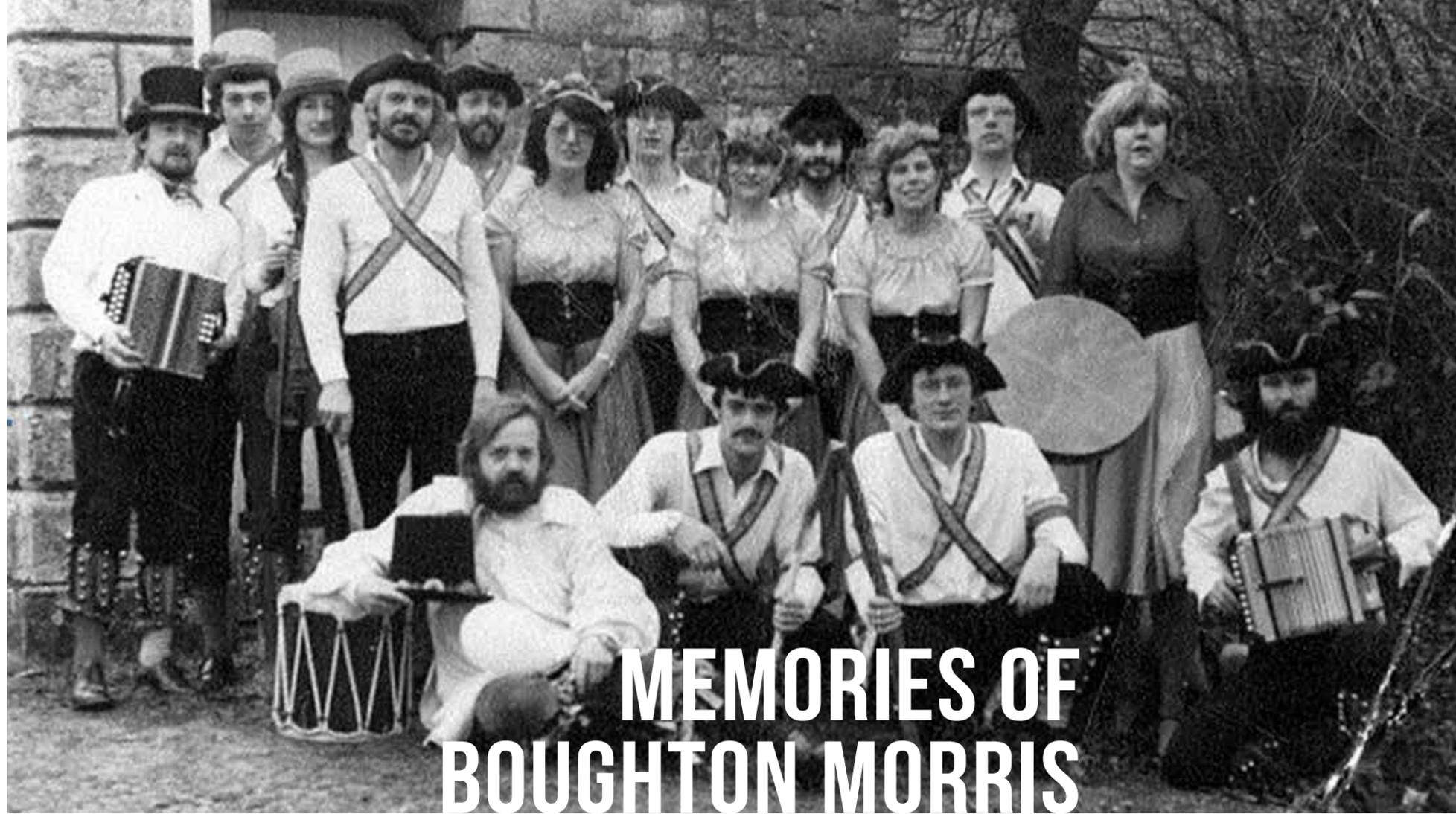
There were two ordinary resolutions passed, both unanimous on a show of hands. The first was to confirm the appointment of Alan Davey as a member of the Board. The second was the appointment of *HW Fisher & Co* as auditors.

There was discussion under 'Any Other Business' as to whether the AGM should be a) made more appealing by holding some event on same day or b) abolished.

**FEE
LOCK**

After a quick chat with Katy about our forthcoming day of dance and annual general meeting on Saturday 22 September 2018, courtesy of hosts *New Esperance Morris*, Sherry Neyhus and I decided to be 'ladies who lunch' in Camden, before both making our respective journeys home.

Please don't forget that if you are intending to attend *The Morris Federation* AGM in September and your side uses black face paint, you will have to remove it before entering the grounds of *Cecil Sharp House* as it is not permitted within the grounds or the house. You may also wish to consider the possibilities of confrontations on public transport and at stands whilst blacked up.



MEMORIES OF BOUGHTON MORRIS

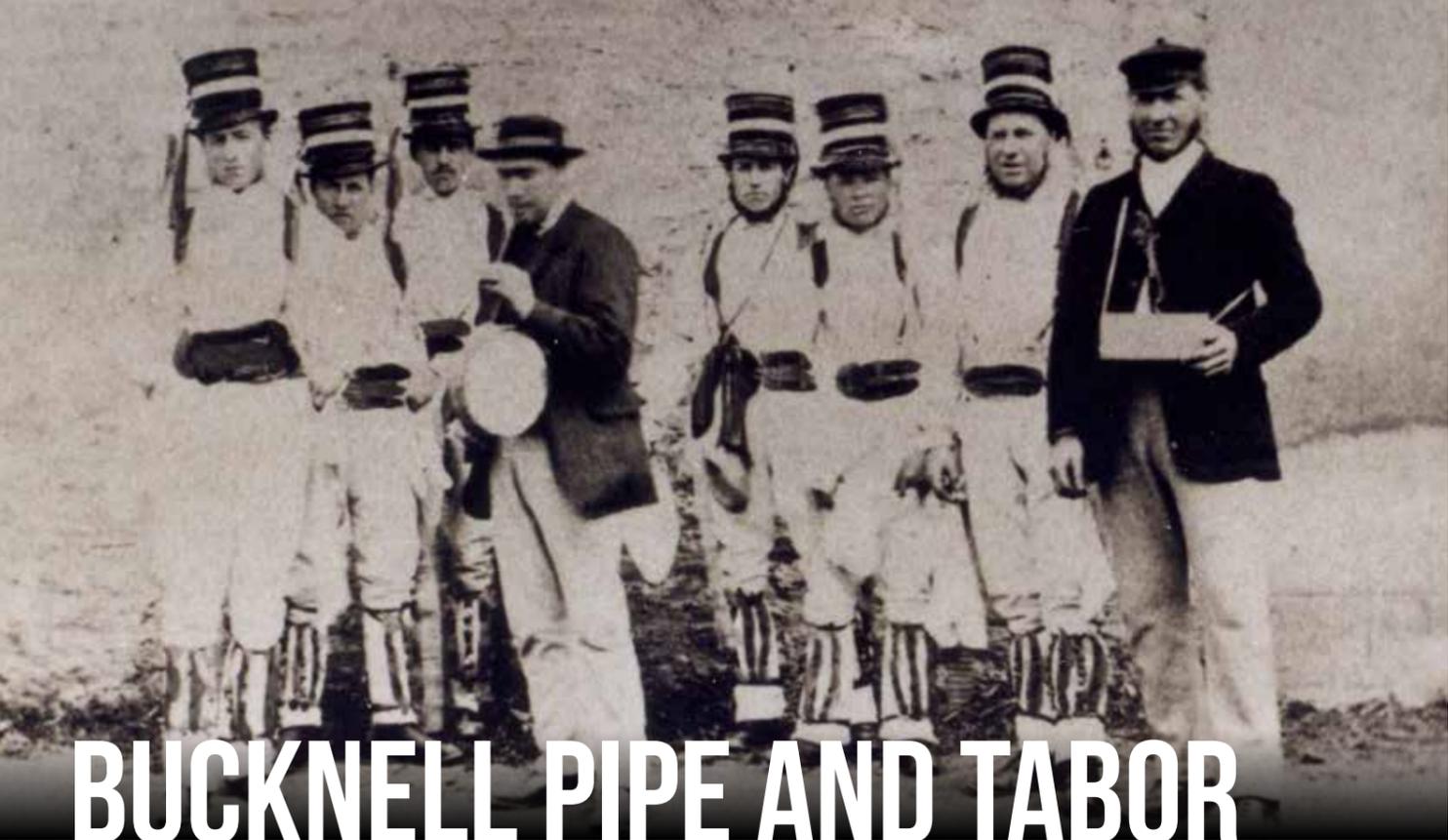


Following this year's AGM as part of the ideas to celebrate *Boughton Morris'* 40th (1979 to 2019) we are going to produce a booklet with people's recollections and memories.

**TREVOR
HOME**

Do you recall *Boughton* in the 1980s – a border side in clogs, black faces, long grass on hats and knees during the ritual dance competition at Sidmouth or other festivals? Or perhaps the 1990s when we switched to steel tapped boots, clean faces and lost the grass, hosting the *Boughton Olympics* with various beer related activities? Or over the last 20 years when as a mixed side we have hosted the *Boughton Picnic*, a laid back day of dance and imbibing on a typical village green.

If so please write to us with anything that sticks in your mind, details of what we did – festivals, TV, odd or unusual events or performances or people, and send any old photos, videos etc. We look forward to hearing from you: boughtonmorris@uwclub.net



BUCKNELL PIPE AND TABOR

Bucknell Morris Dancers, circa 1875. Joseph Powell (centre) playing pipe and tabor

It is both an honour and a pleasure to have been asked to describe the events leading to my discovery of the long-lost and historic Bucknell Pipe and Tabor over a quarter of a century ago and to have learned that the descendants of Joseph Powell have, at last, graciously agreed for them to be preserved at the Pitt Rivers Museum in Oxford.

LINDSAY SEAGRIM-TRINDER

My story begins during the summer of 1982 when I had lived in Launton, near Bicester, for about a year and I saw a notice outside a local pub that *Bucknell Morris* would be performing there in a few days' time. I could hardly wait, having been a 'fan' of morris since my mother had taken me to see *St Albans Morris Men* perform outside the cathedral when I was about four years old. Fortunately I was also of that generation of 1950s children who enjoyed the weekly country dancing sessions in the school playground!

I was to discover with some surprise that *Bucknell Morris* was a women's side; I'd never heard of women dancing morris before but was soon to learn how female morris dancers were very much frowned upon in certain quarters. I am happy that over the years such attitudes have mellowed. I became an enthusiastic follower of *Bucknell Ladies*, and about 18 months later I was asked whether I would be interested in learning the dances to become a member of the side. I certainly 'jumped' at the chance!

New dancers were taken on after the conclusion of the season and I duly presented myself at *Bucknell Village Hall* on the first Tuesday practice-session. I danced with them for almost ten years and then became their musician. I was also doubling as *Twyford Morris* musician, whose own musician had died suddenly, so was kept rather busy. (*Twyford* have since merged with *Owlswick Morris*.)



Bert Cleaver during the recording
Photograph: Lindsay Seagrim-Trinder

There was a large framed photograph hanging on a wall in *Bucknell Village Hall*, dating from about 1875, showing the old dancers and I found myself drawn to it; I can never explain how, or why. I asked *Bucknell* Squire Helen Cordingley to tell me about the strange-looking instruments that Joseph Powell was playing and she explained the playing technique of the pipe and tabor, telling me that since the death of Joseph's last remaining relative in Bucknell at the end of the 70s (an unmarried granddaughter called Patty Powell, buried alongside him at *St Peter's Bucknell*) the instruments had disappeared out of the village. Suddenly and inexplicably, I heard a little voice in my ear, saying, "You're going to find them, aren't you?"

I didn't do anything about it for several years until by chance someone gave me a transcript of George Butterworth's "Diary of Morris Dance Hunting" which was historically significant and re-kindled my curiosity. I had the idea that it might be rather fun to write a book based on George Butterworth's memoir and set about it. I very much regret that I missed, by only a few months, interviewing Reginald Lennard of *Lower Heyford* who was a close friend of George Butterworth – although I did meet people who knew him. (When I suddenly had to move to Wales I realised that the project would not come to fruition and donated all my research, various papers and correspondence to the *Morris Ring*.)



The discovery – Lindsay Seagrim-Trinder with the Bucknell Pipe and Tabor
Photo courtesy of Oxford Mail

A chance remark led me to the discovery of the whereabouts of Joseph Powell's pipe and tabor, but unfortunately I can't remember the source, only that it was suggested that there might be a Powell family member in the Coventry area. I remembered that there was a newspaper called the *Coventry Evening Telegraph*; I found their address from the library and wrote a letter to the editor which they must have published, for some time later I received a phone call from Bob Crump telling me that he had custody of the pipe while his cousin Geraldine Drummond in Hertfordshire had custody of the tabor. Legend has it that the two are never separated, so the fact that these were, I remember, bothered me considerably!

I could not believe my good fortune to be granted custody of the instruments for a while; Bob kindly came to my house in Launton to deliver the pipe and I drove to Geraldine's house near Potter's Bar to fetch the tabor. To hold these treasures in my own hands as George Butterworth had done in 1912 was a thrill beyond compare. While I had them in my possession I wanted as many people as possible to see them; an article was published in several local newspapers, and I remember one night driving to the home in South Leigh of morris historian Keith Chandler where Mike Heaney from the *Bodleian* was also to be present. I knew him from *Eynsham Morris*. What a memorable evening that was!

I also felt that it was an opportunity not to be missed to try to arrange a recording-session of the pipe and tabor. I already had in mind to ask Bert Cleaver to play as I had some of his

recordings – I must have contacted the *Morris Ring* to make the arrangements, and in due course a historic recording took place at my house, Bert travelling down from his home in Yorkshire and Geoff Jerram travelling up from Southampton as recording engineer.

At half time we retired to the pub for refreshments, and as Bert describes on the recording, it took three pints of *Hook Norton Ale* before he could manage to coax a recognisable tune (the *Bucknell* dance *Willow Tree*) out of the pipe! It was an unforgettable day.

I did ask Joseph Powell's two great-grandchildren Bob and Geraldine whether they might consider donating the instruments to the *County Museum at Woodstock*, so that they would be preserved for posterity and they did not dismiss the idea out of hand.

In April 2017 I was contacted by Duncan Broomhead of the *Morris Ring Archive Group*, who asked about the recording, and the present whereabouts of the pipe and tabor. Duncan eventually tracked down Bob and Geraldine, they had the instruments and wanted them to be reunited, he in turn made contact with Mike Heaney who liaised with the *Pitt Rivers Museum*, and they were donated to them in February 2018.

I am proud and privileged to have played a part in the recovery and preservation of Joseph Powell's pipe and tabor. That it would take 25 years to achieve, and would be the *Pitt Rivers Museum* rather than the one in Woodstock who were to become the custodians was something I didn't envisage!

At the time of writing they are not yet on display.



Joseph Powell's pipe at Pitt Rivers Museum
Photograph: Mike Heaney



Joseph Powell's tabor and drum stick, at Pitt Rivers Museum
Photograph: Mike Heaney



MOCKBEGGAR MORRIS 25 YEARS OF DANCING

GINA
SIDDONS

Mockbeggar Morris was founded in November 1991 by some of the wives and friends of Mersey Morris Men. An all ladies side, we danced in public for the first time in the summer of 1992. The original intention was to dance North-West morris but we have added other traditions as we have learnt dances at festivals in England and around the world.

It seemed that no sooner had we finished our 21st anniversary celebrations than the 25th was upon us. For the 21st we travelled by coach to Cheshire towns and villages with the names of our dances and performed *Hindley Circle* in Hindley, *Runcorn* near Runcorn, *Abram Circle* in Abram and so on. So it was fitting to continue this theme by having another coach tour to celebrate our 25th.

With every seat taken we set off on a warm Saturday in May. Having counted everybody on to the bus I was delighted to find the remaining empty seat next to one of our founder members who had become a legend within the side. Vanessa was instrumental in teaching North-West dances that she had learnt from other sides.

Her enthusiasm carried the other members in their moments of uncertainty. She designed the dresses and worked hard to publicise the side. For our day of dance Vanessa had brought several instruments to assist our regular musicians who played melodeon, fiddle, bass guitar, concertina and drum. These included a trombone and bagpipes.

Our first stop was at the Carrs, a country park on the outskirts of Wilmslow. We

had previously located a large, flat area overlooking the River Bollin so we were able to start the day with a gentle rendering of *Bollin* for the few dog walkers and joggers who were passing. Encouraged by an audience we broke into a few other dances including our brand new one *Pat's Posy*, which uses North-West figures and was written by two of our members.

We continued our journey to our lunchtime stop at the Old Plough in Ashton on Mersey. We do not know whether the dance *Ashton* actually originated in this town as we have no less than three towns of that name around Manchester. Distance-wise it fitted our plan perfectly and it was declared a good choice by the real ale loving husbands who were accompanying us. After a few dances we tucked into a very good buffet of sandwiches, salad and chips followed by tea and coffee.

We then headed to Reddish Vale Park on the banks of the River Tame. At the Visitor Centre Rhiannon was waiting with cones across the car park as we had warned her that we needed a big space for twelve dancers to perform *Reddish*.

As previously, the audience was transient as walkers stopped to watch a few dances before continuing on their way. Feeling slightly weary by then we were eager to buy drinks and ice creams in the café.

We gave our thanks and drove to Denton, a town famed two hundred years ago for its hat making. As we walked through the streets to Victoria Park we mislaid our 'real ale contingent' who had developed such a thirst watching us dancing that they missed the performance of *Denton*.



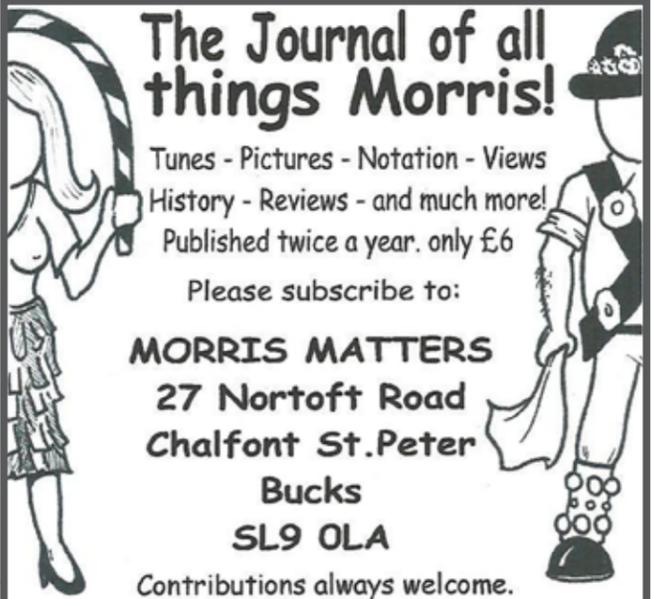
We were so lucky to be able to dance in the bandstand with a lovely view over the park and its colourful displays of spring flowers.

Next we set off towards Chester to the village of Pipers Ash and the pub called *The Piper*. This was Vanessa's cue to play her bagpipes on the steps of the pub for all the world to hear. We then danced *Pipers Ash* and a few other dances for those still energetic and keen to perform.

Finally our brilliant coach driver took us back to

our starting point in Heswall where we called in at Gelatos for ice creams, cake, tea and coffee. As the owners wanted to see some dances we were persuaded, after our refreshments, to dance on the main street outside where we attracted maybe the largest crowd of the day.

Will we reach our 30th anniversary? Who knows, but we do still have a few more towns to visit!



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ROOSTER NEWS!

Rooster mascot 'Ken Tucky' meets his end at the climax of Shooting Adderbury
Photograph by Judith Snelling

Dorking's Rampant Rooster Morris is celebrating its 25th year in 2018. Still a mere chick in morris years, but we won't tell you the average age of the members!

We have a lot of ideas, and some plans for making this a special year. We are thinking about having a birthday meal for Roosters and friends, or a ceilidh, or even an Ale.

Our Spring season started in brilliant style in early March with a morning workshop and an afternoon of dance, hosted by *Ragged Phoenix Morris* and organised by the *Orchard Morris Project* www.orchardmorris.com

We shall celebrate the summer solstice Saturday in the *Dorking Community Orchard* by dancing among the trees, teaching a dance to the public, and performing our solstice ceremony to ensure a good

crop of apples. Our foreman, Sheila Gray, will be writing a special dance for this event, to add to the repertoire of *Dorking Tradition* dances which she has created.

We shall be taking part in the *Mole Valley Arts Alive Festival*, and we also hope to dance in Dorking during the *Heritage Open Days* as we consider ourselves a part of Dorking's heritage, although we are much younger than most of the venerable contributors to the event.

In addition to these special treats we shall be attending days of dance with our morris friends, festivals and our usual

pub stands. If all these things happen, it will be a busy year!

Throughout the year we shall be wearing our special silver anniversary badges, designed by our graphic artist and lead musician, Kirsten Baron.

We have received the most wonderful present for our birthday year, six new members who have been attending practice regularly during the winter season and are now ready to dance out with a repertoire of some dozen dances.

Although we always welcome new people, we have not gone to any extraordinary lengths to

recruit. We see our stands as our best publicity, and our new members were simply attracted to us by seeing us dancing out.

Our Squire, Niall Mitchell, runs a happy side and we not only enjoy each other's company but also make a point of reaching out to our audiences to share our delight in the dancing. We have had one or two new joiners most years, but this year's influx is exceptional. The enthusiasm and commitment of our new members has been a breath of fresh air and has rekindled the excitement and passion which launched the side 25 years ago.



Mass dance of Poppleton, after a morning workshop
Photograph by Clive Funnell



Roosters sticking in Four Up
Photograph by Clive Funnell



Rampant Roosters
Photograph by Judith Snelling



LANCASHIRE AND CHESHIRE CLOG DANCE COMPETITIONS

Revived by Sam Sherry and Alan Bell in 1977, there was just one Novice competition initially, which was sponsored by and hosted at the then Fylde Folk Festival. The first winner was Alan Fletcher, who went on to win the Lancashire and Cheshire Clog Dance Championship, which was introduced in 1978.



Since then the competitions have expanded to include Junior, Open Waltz, Old Lancs Heel & Toe, Senior (for people who have learnt clog dancing as an adult), and Open Group.

The Novice, Championship, Junior and Senior competitions are all danced 'off the toe' to a dotted hornpipe, with the Championship including the traditional skills test of the final step comprising of hopping double shuffles. The *Old Lancs Heel and Toe* is danced in the style of Pat Tracey, the Open Waltz in any style, and the Open Group any style and rhythm.

When *Fylde Folk Festival* ceased in 2015 a small group of us decided to continue to run the competitions independently as part of a *Clog Dance Weekend*

in East Lancashire. As well as the competitions, the weekend includes a day of clog dance workshops at beginner, intermediate and advanced levels, with specialist tutors including ex-champions.

We have been very lucky to have been given sponsorship by clog dance teams and individuals, and *Folkus NW*, which have allowed us to keep the competitions free to entrants and spectators, and to introduce additional awards for the Best Overall Performance and the Most Improved Dancer.

Last year saw the 40th Lancashire and Cheshire Championship, which was won for the third consecutive year by Carrie Davies, who featured on the cover of *The Morris Federation Newsletter* in 2007.

Contrary to popular belief you don't have to write your own steps, and most people who enter find it's really good to have something to work towards to motivate them to practise. Plus the judges give individual feedback to help you build on your style and presentation.

So if you're a budding clog dancer why not give it a go?

This year's *Clog Dance Weekend* will take place over 16-17 September at *Pendle Heritage Centre* in Barrowford, East Lancashire.

Full details, including competition categories, rules and judging criteria, and workshops, can be found at www.clogcomp.org.uk



Carrie Davies of Incognito at Oxford Folk Festival, 2007
Photograph by Doug Bradshaw

'All Around my Hat', an original Anonymous Morris dance



All photographs by Dorset Morriarty

SHARING DANCES WITH ANONYMOUS MORRIS

JUDITH PROCTOR

Anonymous Morris started in 2010. We began completely from scratch, with no prior experience of Border morris other than being inspired by watching Boggart's Breakfast perform at Wimborne Folk Festival.

I had plenty of experience dancing North-West and Henry had done some rapper in workshops at Sidmouth. We'd both danced plenty of ceilidhs, but where could we start with Border?

There was a moderate amount of material on YouTube in 2010, but dances on YouTube are often shot from poor angles, move away to look at the band, have poor sound quality and can be hard to analyse. Then there is the problem of finding a dance that you actually like...and when you find one that you like, it's probably for the wrong number of dancers.



Killing the Squire in 'Dawley', a 5-person dance adapted from a Roy Dommett workshop

Back in those days, we had four dancers. We worked with a number of sources. Dave Jones' book, "The Roots of Welsh Border Morris: The Wesh Border Morris Dances of Herefordshire, Worcestershire and Shropshire," was a handy starting point, but most of the recorded dances from the Border tradition are very simplistic, and it was the complexity, as well as the performance standard, that had attracted us to *Boggart's Breakfast*.

I bought a copy of John Kirkpatrick's book "The First Steps" which gives music and instructions for dances performed by *Shropshire Bedlams* and *Martha Rhoden's Tuppeny Dish*. There are lots of dances in there, but we never ended up adopting any of them. I'm not quite sure why, but they simply didn't grab us.

Part of the problem was that it was hard to visualise what the dances would look like and as new teachers with a new team, we didn't want to put a lot of work into a dance that we might not even like. Plus the tunes were often unfamiliar and I wasn't that confident a musician.

Where we actually got most of our early dances from was the "Morris dancers of England" series of DVDs: www.morrisdancersofengland.co.uk

The footage aimed to give a full dance and the camera work was steady, they were far more useful than other video sources. They also focused on individual teams, so I bought a selection of Border morris videos.



A move called 'Waves' added to the Boggart's Breakfast dance 'Poaching', which has been renamed 'Smuggling' by Anonymous Morris to fit with Poole's local history

Most of our early dances came from this source. We tried to contact teams to ask their permission to use their dances and a couple were even kind enough to send us the notation. We often changed the music. It's no coincidence that some of our early tunes were identical to tunes that I already



'Large Hadron Collider' from the original Anonymous Morris dance 'Three Grenadiers'

knew from dancing North-West. A change of tempo was all that was needed to convert them to use for Border.

We always take care to credit the teams we've learned dances from, mainly out of courtesy, but also to help anyone trying to research how dances are transmitted.

After a year or two, we started writing our own dances. We were still a small team, there weren't many dances for two, or three, or four, so we got creative.

We took elements from other dances, modified them, changed them, sometimes created totally new moves from scratch.

One of our most popular dances, *All Around My Hat*, owes nothing to tradition, apart

from the sheepskin hey. It doesn't even have any stick clashes.

From the start, we'd written detailed notation for all the dances we were using. When you're self-taught, accurate notation is essential. We started uploading them all to our website so the dancers and band could download their own copy (beats third generation photocopies by a large margin).

As we started writing our own dances, we made a positive decision to upload notation, music (ABC, midi and pdf) and a video of the dance. This wasn't just for our own use, we knew how hard it had been to find material when we were starting out.

Now, every once in a while, we get an email saying, "We hope you don't mind,

but we're using one of your dances." Our answer is always the same. "Great! That's why we made them available. Enjoy!"

From southern France, all the way to Glasgow, there are people dancing *Anonymous Morris* dances. I suspect there are more than we know about, because sometimes we discover them in the wild.

New teams will adapt our dances, just as we've adapted dances we learnt from other people. Just as folk songs change and adapt as new people learn them, so do folk dances. All we ever ask is that you attribute them to Anonymous Morris, and we'd really love it if you sent us a photograph!

Help yourself at: www.anonymousmorris.co.uk



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All clogs are made entirely on the premises using only my own soles (not machine made) and full-grain leather uppers

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CARN BRAE LOOKING BACK – LOOKING FORWARD

It all started with a casual remark at an excellent weekend organised by Carnkie Cloggers in 2014. It was a wonderful weekend, thoroughly enjoyed by everyone who came along, and while chatting to another member of our side, I said 'why don't we have a weekend of dance'? And then I couldn't get it out of my mind. Well, they say ignorance is bliss!

So when I was elected as Bagman, I suggested to the side that *Carn Brea* should host a weekend of dance. Little did I know. I had only been dancing morris for three years and had no experience of organising such a thing. But the side were totally on-side (no pun intended) and so it started.

I learned a lot from that experience.

1. Diaries fill up quickly and surprisingly early. I thought a year was plenty of time – but it just flew by and we just got it done in time.
2. Other sides will say – oh, yes we definitely want to come – but other things get in the way and sadly they don't always make it.
3. Arranging a coach tour takes a lot of time and local knowledge. I didn't have the local knowledge having

only lived in Cornwall for a short time and without the support of our Squire and our Principal Musician, it just wouldn't have been possible. And that was just for one coach!

4. I was totally ignorant of the need to get permits to dance, licences for street collections, and other local considerations – like tide times, driving the tour route to get the timing



Ilfracombe Red Petticoats

right, finding and booking a band for the ceilidh and a million and one details (well that might be a slight exaggeration).

5. The work doesn't stop when you get the firm acceptances in. There are special diets to cater for final confirmations with dance out spots, landlords and caterers and a new one for 2018 - juggling numbers to maximise

bums on seats on coaches.



6. That was Carn Brea's 2015 weekend successfully accomplished. Then came the suggestion of another weekend to commemorate our 40th Anniversary in 2018, so learning from my previous experience, I started in September 2016. The result is three coach tours organised taking in some wonderful places such as *Land's End*, *St Just*, *St Ives* and *St Michael's Mount* to name but a few – and essentially stops at suitable watering holes and eateries arranged; ceilidh band booked for Saturday night; all permits in place; fine weather booked (fingers crossed); and acceptances coming in thick and fast. The icing on the cake is *Helston Town Council* agreeing to close the road



Carnkie Cloggers

(home of the historic *Blue Anchor 'Spingo'* pub) for us on Sunday Morning for a massed stand of 150-ish dancers/musicians. They also agreed to pay for the closure.

If you would like to contact the team for information about future events, please contact Josie Tapp obiesheep@yahoo.co.uk

For anyone who hasn't organised a weekend before, yes, it is hard work. Sometimes frustrating, always time consuming, but totally rewarding and the rosy glow left by a successful event is worth every minute.



Turncoats and Wreckers

Carn Brae held their wonderful weekend of dance in the middle of the Cornish summer, from 15-17 June.



Carn Brae performing Laudanum Bunches

DEBT 2018 The Women's Year!

Congratulations to everyone who competed in the 2018 Dancing England Rapper Tournament (DEBT), which was hosted in style by Morris Federation members, *Sheffield Steel*.

As if by way of celebration, in the centenary of the year that women finally got the vote, women's rapper teams were placed 1st *Whip the Cat*, 2nd *Star and Shadow* and 3rd *Tower Ravens* in both the Premier Competition and the overall Steve Maris award. *Whip the Cat* also won the Veterans and Buzz Factor, and *Star and Shadow* won Music.



Whip the Cat



Star and Shadow



Tower Ravens

DIAMOND WEDDING CELEBRATION

PHIL & PAT HONEYSETT

We were very pleased to have five morris teams come to our day of dance at Topsham in Devon in September 2017 as part of our Diamond Wedding celebration. *Glory of the West, Downes on Tour Women, Downes on Tour Men, Great Western Morris and Exeter Morris Men* made it a very memorable day for us.



Glory of the West
 Photograph by Julia Jennings



Downes on Tour Men
 Photograph by Julia Jennings



Downes on Tour Women
 Photograph by Julia Jennings



Exeter Morris Men
 Photograph by Julia Jennings



Great Western Morris
 Photograph by Julia Jennings



Phil and Pat Honeysett
 Photograph by Barry Honeysett



Phil Honeysett
 Photograph by Barry Honeysett



Paul White's DIARY

Part 1

Does anyone know these dancers?
 A real radio mystery investigated

We recently visited *Borsetshire* – a county I have never set foot in before. I recommend a visit. *Ambridge* is a fascinating village, with a grand boozier called *The Bull*, and the close-by settlements of *Penny Hasset*, *Loxley Barrett* and *Edgeley* have a lot for the casual visitor to enjoy.

You can learn a lot about *Borsetshire* from a long-running documentary on *Radio Four*, which charts the doings of local families, notably a clan called *The Archers*. They are a rum lot. I only ever hear snatches of it when I tune in to the wrong station on the car radio or someone else is listening on catch-up. It's not that I dislike it but it's just not my bag.

Every so often, at certain times of year and at events such as weddings and village fetes, morris dancing is heard in the background in the radio programme and reference is made to the *Edgeley Morrismen*. We were hoping to bump into them on our trip but no such luck. We wanted to see them in action and to know what discipline they follow.

My searches on the internet revealed nothing meaningful and listening intently to the radio delivers little of relevance. Are they border, North West, Molly or Cotswold? Can't fathom it from the musical evidence. Neither can we tell if it is all-male, all-women or mixed. People call them all

morrismen despite the evidence before their eyes. So gender or gender mix is uncertain.

On, then, to a group of entertaining folk who subscribe to the Facebook-based *Archers* Appreciation page. They talk about, show pictures of and generally enthuse about a massive range of fascinating and important topics. What's on the washing line today, for instance. The actual programme rarely gets a look-in.

A number of them have morris leanings. So we posted a question, "What is your take on the *Edgeley Morrismen*?"

Colin said he gave up morris dancing when he fell off the bonnet. Old jokes eh? Not always the best.

The majority came down on the Cotswold side of the fence. Dave said, "Cotswold I'd say. They existed I reckon before the current fashion for border." Genevieve wasn't sure, "Prefer border myself. Although they sound jangly enough to be Cotswold." Anna added a note of confusion, "Lived in the Cotswolds for more years than I care to mention. We have mummers." Christopher countered, "They need mummers to turn up at *The Bull*, more fun than the panto."

Fran took up the jangly theme, "North West sounds too jangly - if you can get close enough to all those beads."

So, the current conclusion is the *Edgeley Morrismen* dance in the Cotswold style. Courtney had it all worked out, "I would assume that they are Cotswold, probably a Ring side with an average age in the sixties."



Cotswold? Border? North-West?
 Which of these traditions do the *Edgeley Morrismen* follow?

There was talk of beer bellies and beards - not sported solely by men - also a suggestion that they can only step-hop. Christopher again, "Can't even double-step? Shocking."

Elizabeth took the issue into a new realm, "My children are in a side that - gasp - do mixed styles. (They do the summer festivals etc. and get away with

it). Maybe *Edgeley* are a bit daring..."

While we can't - at this stage - be absolutely sure what style *Edgeley* dance in, there is another *Archers* angle to morris - the theme tune. It is called *Barwick Green*, a maypole dance from the suite *My Native Heath*, written in 1924 by the Yorkshire composer Arthur Wood. It's a bouncy little

number and certainly conjures up a feeling of all things rural and traditional.

An alternative arrangement, played by *The Yetties*, is used to introduce the Sunday omnibus.

Bellowhead also recorded the tune for the ill-fated *Radio Four Extra* spin-off of *The Archers*.

Grand Union Morris used to dance to this tune and I am sure I

have witnessed other sides do the same. It could be you!

Footnote: We have started a new side (see page 39). Still at the stage of learning the difference between a square and a circle. I am going to track down *Edgeley Morrismen* and invite them to join us for our first weekend of dance. I wonder if they dance to *Barwick Green*?

Journalist, editor, ukulele player, and singer, Paul White has been dancing the morris since the year 2000. He is a founding member of both *Wreckers* and *Cat's Eye* in Cornwall, helped form *Couptrain Morris* (France) and *Turncoat*, and has also danced with *Lodestone*. Paul can occasionally be found in Europe introducing fellow campers to the joys of morris, using baguettes, umbrellas, or tent poles for sticks. contact: pwhite420@btinternet.com twitter: @morrisbells or Facebook

Festival of Morris

20th-22nd
September 2018



New Esperance Morris are proud to host 2018's Morris Federation AGM in our hometown, the vibrant city of London. We would like to invite all Federation sides to celebrate a Festival of Morris weekend with us - a celebration of the living tradition of Morris which we are proud to champion.

New Esperance Morris draw their ethos from Mary Neal, a pioneer of morris in her time, who originally founded the Esperance Guild from whom we take inspiration and our name. So in turn it is our aim to showcase not only the sights and sounds of our beautiful city, but to showcase pioneering Morris of all traditions to the broad audiences of the capital. When you arrive, TfL proudly tell you "London is Open" - and we look forward to welcoming you!

The weekend will be hosted at Cecil Sharp House, London's centre for Folk Dance and Song, close to the amenities, shops, and restaurants of Camden Town. Indoor Camping will be available for Friday and Saturday nights, and there is a cafe on site for your use as well as local restaurants.

New Esperance Morris invite you to the Morris Federation AGM and a wonderful weekend of dance hosted in the heart of our vibrant capital city

Our programme is overleaf, and more details about the schedule, local area, workshops, ceilidhs, and performances are available on our website - where you will also find a booking form and payment information.

Saturday's dancing will be a tour of the London Southbank featuring popular spots along the river between Trafalgar Square and London Bridge. Sights will include several popular London attractions so be sure to bring your camera, your sharpest dancing and your best smiles! We can guarantee you'll never dance to such a diverse crowd as London's enthusiastic tourists and keen-eyed locals...

Saturday evening's entertainment includes a ceilidh, performances, Library lecture, a folk costume exhibition, sessions and songs. On the Sunday there will be dance and music workshops led by guests from across the Federation, followed by a relaxed local dance out exploring some of the best watering holes in Camden Town.

We look forward to welcoming you for the weekend! If you have any queries, and to book, please contact us via our website below.

How much will the weekend cost?

Full Weekend Ticket - £20 / £17*

Saturday Evening only - £15 / £12*

Saturday Tour only - Free

Indoor Camping - +£5 per night
(150 spaces available)

*concession for students and low-income

Find out more:

Visit our website at:
<http://bit.do/FedAGM2018>

Programme of Events

Friday

2pm Storage rooms at Cecil Sharp House open for those who would like to leave luggage and explore local Camden Town or the wider city

8pm Knees Up Cecil Sharp ceilidh with Banter and assorted callers including Fee Lock, Gordon and Nancy Potts, and Mary Panton. £10/£8* entry - pay on the door.

Saturday

7.30am Breakfasts will be available to buy from the Cecil Sharp House cafe or venture down into the town for your choice of breakfast buffets...

10am Gather at Cecil Sharp House for accompanied travel to the Southbank (please note: you will need to bring your own contactless payment card or Oyster card)

11am-3pm Walking Tours of the Southbank
Tours will include local landmarks and floored spots. Teams will be given a lunch break, and taken around their tour route by a dedicated guide.

4pm Reception at Cecil Sharp House with sign-in for Morris Federation AGM, tea and cake will be available.

4.30pm Morris Federation AGM begins

7pm - 11pm Festivities in Cecil Sharp House
6.30pm Lecture in the Vaughan Williams Memorial Library
7pm Canals of Old England performance by Bonnet and Belt
7.30pm Costume Exhibition with talks by Chloe Middleton-Metcalf
8.30pm Celidh with Panjandrum and Gordon Potts
9.30pm Song and Tune sessions begin in the bar
Craft Stalls and Event Merchandise will be available throughout

Sunday

10am - 11.30am Workshops on different styles of Morris dance and music - for full details from our guest hosts, please see our website

12pm - 3pm Morris tour of local Camden pubs, all serving Sunday Lunches

#FestivalOfMorris #NewEsperance



SIMON BROCK

The journey to becoming a clog maker

Episode 2: obtaining timber, nobody is safe in retirement, first attempt at making clogs

THE SECOND IN A SERIES OF ARTICLES ABOUT CLOG MAKING, MY PROGRESS IN WHICH HAS BEEN GENEROUSLY ASSISTED BY A GRANT FROM THE MORRIS FEDERATION.

I ended my last article by finally getting my stock knives back to working order, and being more prepared than ever to make clog soles. But the sharp-witted will note that I'd still need wood.

I'm friends with a chap who owns a bit of woodland: he's quite well-known in the folk world but I daren't give out his name in case all the readers of FedExtra start asking him for sycamore to make clog soles with... We went to his wood and cut down a sycamore – my first real experience using a chainsaw – and I paid for it with a bottle of Scotch.

Using wood in the round might seem rather primeval, but its two great advantages over sawn boards are that:

- a) it's easy to obtain thick sections, enabling a higher cast (curve) to the sole; and
- b) sycamore works better with hand tools when it's damp. There's an optimal

window when the wood is dry enough to behave itself on machines but wet enough to carve easily using stock knives.

This was still early days, but, borrowing lasts and patterns from Trefor Owen, I managed to bodge together a couple of pairs of clogs in my own size. (Note I say, 'in my own size', rather than 'that fit me': clogs that actually fit would come later!!)

'Bodge together' might not be two words that every girl dreams of hearing in connection with her wedding day, but despite some whimpers of protest I maintained that the second of these pairs was appropriate footwear to get married in. I wince when I look at the coarseness of them now, but I'd have always regretted getting married in normal shoes.

These first pairs of clogs were stitched by hand, which is my normal leather-working modus operandi, for example (shameless

plug for *Leather for Folkies* coming up) in the ever-popular bagpipe quivers and concertina cases that I make. Indeed, for some 'best' clogs, hand-stitching is the way to go. But for 'standard' clogs, it's too labour-intensive. I needed a machine.

Enter the Singer 29k, also known as 'The Patcher'. This very attractive but notoriously temperamental machine must have been churned out in the thousands so it's not hugely difficult to track one down – but I didn't have to, as Trefor Owen stepped in again to provide me with one that he was keeping for spares.

Shortly thereafter I spent half a day with my new friends at Guat shoes in Sheffield, where I was given the number of a retired sewing machine engineer, Dennis Lee. He grumbled a lot that the needle was more like a harpoon (I experimented with finer needles but, later, concluded that size does matter), and the machine wasn't right for the job, but he put it back in working order nonetheless.

Two big challenges remained, I had nowhere to make clogs (it turns out that using the deck, the garden and the kitchen for clog making isn't conducive to

marital harmony); and I didn't really have my own gear.

The former was solved, initially, by sharing a workshop part-time with a friend; but this was only a temporary solution and didn't constitute a proper, permanent home for my clog-making operation in Sheffield.

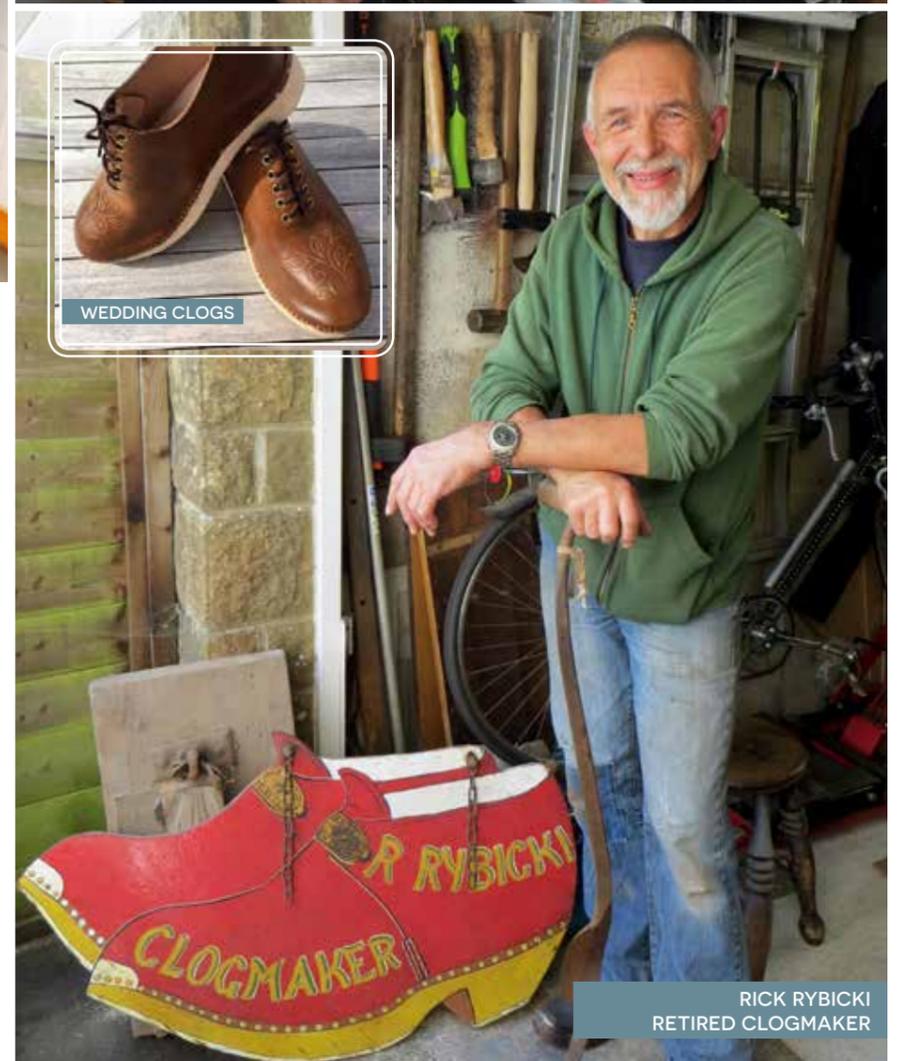
However, fortune stepped in again regarding the equipment. Another coincidence, my next-door neighbour's dad lives in Somerset, where he's bosom pals with one Rick Rybicki. I contacted Rick without delay.

Legends abound regarding Rick's fate after he closed his shop in Todmorden, but in truth he's enjoying a peaceful retirement, and he now has a lot more space in his garage than he did before I went to see him!

Rick's clogs enjoy an enviable reputation in the step dancing community and I was delighted to be able to relieve him of patterns, lasts, toe tins, nails, clasps, and all kinds of tools and other sundries – in addition to as much clog making knowledge and insight as I could wring out of him in one short day.



DENNIS LEE WITH THE REPAIRED SINGER 29K



RICK RYBICKI
RETIRED CLOGMAKER



WEDDING CLOGS

STILL TO COME...

- I stalk clog dancers at festivals
- I equip the workshop
- I experiment with leather
- I am awarded a grant from *The Morris Federation*

Photographs by Simon Brock



JACKSTRAWS MORRIS – DANCING WITH VIGOUR FOR 40 YEARS!

SHIRLEY DIXON

Jackstraws are hoping to round up as many former members as we can find to join our celebrations. One of the oldest-established women's Cotswold teams still dancing, we are based in the Surrey/Hampshire borders and are celebrating our 40th anniversary this year.

We were founded in the autumn of 1977 after a split from one of the earliest women's teams of the 1970s revival, *Updown Hill*, whose leader had been attempting to create her own morris tradition. Led by Jackie Emerson (now Jackie Weller), *Jackstraws* were keen to learn the Cotswold traditions, and adopted the vigorous, precise and elegant style for which we are still known. We were lucky enough to recruit two experienced foremen from the *Pilgrim Morris Men of Guildford* – thank you, Pete Rowe and Pete Lister for that early training! - starting with the Bampton and Bledington traditions. Sadly, the Petes left us after pressure from those members of their team who disapproved of women daring to dance Cotswold morris, but we could learn from the many workshops available. We learned Fieldtown (still our signature tradition), and we were trained in the Lichfield tradition by the wonderful John Glaister of *Thames Valley Morris Men*.

We chose to wear trousers from the start – quite revolutionary in those days! – and wore hand-made smocks and 'beanie'

hats decorated with flowers. We based ourselves in Pirbright near Woking in Surrey, and our first musician, Ivan North, despite getting a job in Kent, faithfully attended practices and gigs, struggling over every Monday night long before the M25 was built. He is still with us – the only founder member left – although he's no longer a regular.

The recruitment of some dancers and musicians who had previous experience led to a decision in the mid-1980s to restrict the number of traditions in our repertoire so that we could polish the details of a few,

rather than have them all merge to look the same. We still learned new traditions, but dropped one whenever we took up another. Our foreman for many years was Carol Smith, who worked hard on the detail of the dances. She introduced us to the wonderfully precise and zingy Headington tradition.

We shared with many other teams the pain of seeing folk become very unfashionable in the late 1980s and the 1990s, and numbers dwindled. We changed our kit in 2005 to a more modern look – a tunic decorated with green ribbon, and no hat.

125 people have performed with the team over the 40 years. We have only 10 regular dancers now, but we're delighted that former foreman Christine Dover, who moved away in 1991, still returns to swell our ranks – and has trained up two daughters to help!

We've had great fun over the years. Relations with the local men's Cotswold sides are now very friendly, and our summer pub evenings are shared with one or another of the local teams.



Broadwood, 2016

Left: Jackstraws at Stoke Bruern, 2015

Right: Jackstraws Morris at their first performance, at the White Hart in Pirbright on Boxing Day 1977

Below: Jackstraws at Sidmouth, 2016



Our Pirbright practice hall was sold off in 1996, after which we were based for 10 years in Farnborough, just across the Hampshire border, but we are now resident in Hale, just north of Farnham. Not only do we have a convenient and reasonably-priced practice hall, but the

local pub, the Alfred, has adopted us and hosts post-practice gatherings, our annual dinner and the dancing and mummings play with which we entertain their patrons every Boxing Day. Boxing Day 2017 was the 40th anniversary of the very first time we danced out, and old friends joined us

for a fun afternoon. Further celebrations include a party on 3 February and a day of dance in Farnham on 16 June. *Jackstraws* and other old friends are welcome to join us at our events this year, for details email secretary@jackstraws.org.uk or phone Shirley on 01252 628 190.



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THE ENGLISH FOLK COSTUME ARCHIVE



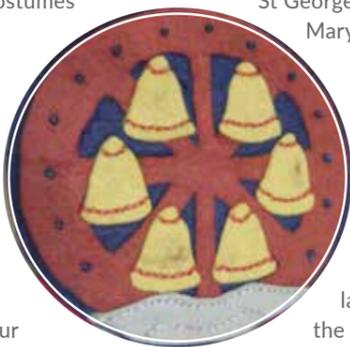
Jackstraw's costume
 Donated by Shirley Dixon. Ref: MM17005

Chloe Middleton-Metcalf founded the English folk costume archive in 2016 as a safe space to house currently unused clothing. Prior to the formation of the archive there was no obvious place where such items would go.

Perhaps because of their comparatively modern or revival nature such items have not previously attracted the interest of collections and archives. One morris dancer told me that she had given the costumes of her team to their local museum who initially accepted them only to later return them saying that they were not interested.

I continue to hope that by carefully storing the items and raising their profile through a national archive, in due course, the collection will be seen as valuable and a place might be made for it at a more illustrious institution. In the mean time I thought that the archive would be a great idea to showcase 'in the flesh' some of the many and diverse costumes used by folk dance performers in England.

The archive is physically located in Milton Keynes and if you would like to visit please email to arrange a date and time. If you can't visit us never fear, most of our items are pictured and



Priston Jubilee Morris, from Somerset
 Donated by Martyn Hart. Ref: MM17010

described on our Facebook page:
www.facebook.com/englishfolkcostumes

We currently have 145 accessioned items. Warmest thanks go to all of those who contributed items in 2017. Recent donations have included Roy Dommett's fool costume, a 1950s Peggy Nisbett Doll wearing a *Beaux of London City* costume donated by *The Morris Federation*, social dance costumes from the 1960s donated by Faith and John Kemp, a *Colne Royal Morris Men's* costume donated by Alan Seymour, a *Priston Jubilee Morris* costume donated by Martyn Hart, a *Jackstraws* smock donated by Shirley Dixon and a social dance waistcoat which has wonderful decorative felt work depicting St George and the Dragon donated by Mary-Jo Searle.

I must say that I have been consistently delighted by the felt-work in some of these pieces. Felt-work appliqué appears to have been a common decorative feature in the 1950s and 1960s but later fell out of favour. Often the felt-work depicted a group or team symbol, but sometimes,

especially in folk dance clubs, individuals would each have a different design. For me the felt-work decoration has echoes to older examples of appliqué patterns in English folk play costumes. I suppose it is the detail in addition to the connotations of handiwork and craft skills that calls me to pick and comment on felt-work specifically.



James Harry 'Paddy' Searle's social folk dance waistcoat 1950-1955
 Donated by Mary-Jo Searle. Ref: MM17009

CHLOE MIDDLETON-METCALFE



1960s folk dance demonstration dress
 Donated by Faith Kemp. Ref: DMM1712



Colne Royal Morris Men
 Donated by Alan Seymour. Ref: MM17006f

In 2017 the archive made a number of public appearances, in February at *Dancing England* in *Sheffield Town Hall*, in April to the *Boston Embroiders Guild* in Lincoln and in November to Litchborough in Northamptonshire.

Normally the display of items is combined with a talk about English folk costume. In addition to talking about different types of costume I make a point about discussing what we mean by 'folk' costume, bringing in more conceptual ideas about class, nationalism and politics.

In 2017 I also made a purchase of archival quality tags and pens, this enabled much quicker labelling of garments and I am now proud to say that all items have been accessioned, photographed and indexed.

The archive welcomes donations of clothing relating to English folk dance. If you would like to donate a costume please do get in touch to discuss the details - chloe.e.metcalf@gmail.com or 07500 862 568

Somerset Morris - on the lookout for musicians

Somerset Morris are a thriving women's side. Our repertoire includes *Friendly Society* stave dancing and Cotswold morris.

We are actively seeking musicians, male or female. Suitable instruments would be fiddle, pipe and tabor, melodeon, accordion and concertina.

Please email: somersetmorris@hotmail.com or find us on Facebook: [@SomersetMorrisDancers](https://www.facebook.com/SomersetMorrisDancers)

Musicians Needed!

SOMERSET MORRIS

If you play a melody instrument and either have experience of playing for dancing or would like to learn, we would love you to join our team of musicians!

We meet every Thursday, 8pm until 10pm
 At Marksbury Village Hall, BA2 9HP

www.somersetmorris.org | Find us on Facebook | somersetmorris@hotmail.com



HAMMERSMITH MORRIS DANCING TOGETHER – IN VIENNA

Maybe you have heard of Klosterneuburg in Lower Austria. Imagine a small town next to the Danube on the outskirts of Vienna separated from the city by the woods and vineyards on the Leopoldsberg hill, the very geographical tip of the Alps, and surrounded by morning mists on the Danube plain...

**SIMON
 WRIGHT**

This is not the Austria of Ski Sunday, though. This is quiet commuter-land, a town that has a whiff of the sophistication of the capital and the confidence of history. This was once the Austrian capital. Dominating the landscape is the abbey church founded in the 12th century by Leopold III (1073 – 1136), the Margrave and latterly patron saint of Austria. Successive Archdukes and Holy Roman Emperors added neo-Gothic towers and Baroque embellishments. It is still a monastery. It houses the relics of St Leopold and its glittering treasury remains the repository for the Austrian Archducal crown. This place is all about establishment 'tradition' hidden under a veneer of the faintly unremarkable.

It was here that *Hammersmith Morris Men* (TWFHMM) found themselves to help Klosterneuburg celebrate its 50th anniversary Leopolditanz in 2017, a folkdance ball held every year on the Saturday before 15 November, St Leopold's Day, a state holiday for Vienna and Lower Austria. The hall is decorated with seasonal garlands and the blue and gold of Lower Austria. Flanked by armorial banners and, above the band, a giant scroll is hung centre stage with the running order of the evening's dances carefully inscribed one after the other on individually sewn panels.

Guests start to arrive all dressed in Sunday-best Tracht, all dirndls and lederhosen, which is not such an unusual sight in German-speaking central Europe. The bar is up and running and there is a buzz of anticipation. All of a sudden, without any great fanfare, couples line up in the four corners of the dance floor, the band starts and the opening dance begins. It is a ceremonial march in lines, led without instruction from a caller.

It weaves up and down the building, creating geometric patterns around the room finally forming lines flanking the approach to the stage of the state governor and other dignitaries. There are speeches. Kind words in English from the town's mayor and a reassertion that this is all about 'culture' and 'tradition'. The band restarts; cue dancing.

Each dance is often unannounced: the running order behind the stage is there to help you remember which comes next. Each dance is recognised by its tune and more often than not, each dance is danced in a couple – and is more than likely to be a waltz. It is all about how your partner's movement can aid your own, about balance and the interdependence of sharing momentum. If you are lucky enough to dance with an old Viennese pro who can fix your centre of gravity low enough, you can spin non-stop till dawn.

TWFHMM are this year's ceilidh spot, if you like. Each year there is a different interval act, be it dancers from Hungary or formations of unicycling children. We are there to entertain while wine glasses are recharged. We did our bit... gloriously, of course. But for this the 50th year, it was a bit different...

As for why, let us go back over thirty years: two small groups of people – one English, one Austrian – got together for a short time, inviting each other into each other's homes to share in each other's appreciation of one's own music and dance. It was organised as an exchange: there was the implicit agreement that once one group had hosted those from across the other side of the continent, the other would reciprocate and host their new-found friends the following year.



Hammersmith dancing at Rathausplatz

These friendships endured and, indeed, grew over four decades. The group of dancers which first visited all that time ago was from Towersey in Oxfordshire. Several of the ties formed at that time continue to this day with various members sharing and marking each other's life milestones. As a result of one association with these first encounters, *Hammersmith Morris Men* came to be invited to Klosterneuburg. 2017 was not the first time. We visited Austria for the Leopolditanz weekend in 2010. We hosted the *Voltanzgruppe Klosterneuburg* (VTGK) in London in 2015 and asked the Austrian group's wonderful musicians to play at *Cecil Sharp House*. While at the same time cementing old friendships, newer friendships have been made and continue to grow through fresh experiences.

And it is because of all this that VTGK asked TWFHMM to help with not only providing the interval entertainment in this special year for Leopolditanz, but also one hour of the evening with English dancing for all. A small band was put together, some dances fixed, and a caller appointed. Members of VTGK were a little nervous how this break with tradition would go down, how all those immaculate silk dirndls would cope with a lot of sweaty jigging around. For all concerned, they need not have worried. The dance floor was packed and everyone joined in, patiently and admirably following instructions in English and dancing wholeheartedly with each other.

This year, TWFHMM stayed for St Leopold's Day itself. The town square was closed off and the streets filled with the tempting smells of freshly cooked pancakes and sausages, stalls selling schnapps and the whirring and lights of precarious-looking fairground rides and youthful screams of excitement and delight. Together with the crowds, we observed the

tradition of the ceremonial procession of St Leopold's skull out of the abbey; participated in the yearly Faslrlutschen by climbing up, and then sliding down, the giant barrel in the monastery wine cellar; then busked all day in bright winter sunshine, retiring intermittently to the nearby Irish pub.

It all started in the summer of 1983 in Austria. I remember it was hot. There was lots of swimming and home-made elderflower cordial and the first time I had encountered Spritzer. There was milk straight from the churn and spontaneous Austrian-German choruses of skilful close harmony in onion-domed Baroque churches. For me, this exoticism of continental food, multilingualism, at the crossroads of Europe was intoxicating. Neighbouring towns in Czechoslovakia and Hungary behind the so-called 'Iron Curtain' were enticingly sign-posted on the highway outside Klosterneuburg. There were so many borders to block my way to finding out what was on the other side. It was an influential and important time for me and I consider so many people whom I met during that period more as family than friends.

Let me suggest that the reason that we could experience all this together is characterised by a sense of curiosity and respect for each other. It is born from a desire to embrace the unfamiliar and the new and achieved through simple acts of generosity of mind. Indeed, as the mayor of Klosterneuburg rightly pointed out, our getting together was about 'culture' and 'tradition' but I suspect not completely in the way he meant it. I expect he was more about the preservation of imagined pasts, in this particular case, from different ends of Europe rather than a celebration of relationships between peoples in the present. For VTGK and TWFHMM, our music and dance are instruments in understanding the power of learning together.

It takes a bit of courage and a small leap of faith to trust in the unknown. Embrace change. Challenge tradition. Make culture. Although it may be a little harder to do than not, it is important to do so. I wished we could have remained with our Austrian friends for longer and I hope they feel the same. It is better to dance together.



Hammersmith dancing at Stadtplatz



DANCING FOR MAUD

A WOMEN'S DAY OF DANCE IN LONDON

CELEBRATING THE LIFE OF MAUD KARPELES

Maud Karpeles' work in folk dance and song collection as well as her contribution as organiser and arts animator supreme has been increasingly recognised and re-evaluated by the folk dance revival. Still her work is largely over-shadowed by the prestige accorded to Cecil Sharp, under whom she worked closely as secretary and support for many years.

The Belles of London City decided to take the opportunity to celebrate Maud's achievements with a day of dance which had a feminist flavour. We invited London female-majority teams to join us for a day of dance which featured dance spots across London with places that were connected to Maud. *Dacre*, *New Esperance*, *Camden Clog* and *Tower Ravens* accepted our invitations and we were therefore able to showcase a wonderful diversity of dance styles.

After a pile of bureaucratic paperwork from the Royal Parks, including risk assessments, copies of PLI certificates, four phone calls promising that no money would be asked for, there would be no audience participation and the wildlife would be unharmed, the dancing started at 12 noon outside the imposing *Albert Memorial*.

It was wonderful to perform in *Kensington Park*, right next to *Hyde Park* where the first ever *International Folk Dance Festival*, held in 1935, was organised by Maud. This festival was to unintentionally shape folk dancing in England forever, so inspired were the members of the *English Folk Dance and Song Society* (EFDSS) by the Romanian's dance display, but that is another story.



The Belles of London City

The next dance spot was at *Lancaster Gate* giving dancers and musicians time to wander through *Hyde Park*. *Lancaster Gate*, where Maud was born, is in quite an illustrious part of the city. Despite quiet footfall we had a number of interested passers-by who wanted to know about what we were up to.

Although we didn't all fit in one busy, Sunday, single decker bus we did all manage to make it to *Cecil Sharp House* in *Camden*, the building that Maud did so much to raise funds for. We had a splendid

time dancing in the garden, though sadly couldn't see the silver birch that was planned to be planted in Maud's honour after her death. Finally, we travelled to *Holborn* to dance at *St Sepulchres without Newgate*. Known as the musician's church this is where Maud's funeral was held. The day chosen for the event also reflected this, as Maud died on the 1 October 1976.

An unfortunate adjunct to this event has been criticism from those who want to know why no men's teams were invited. In common with ritualistic interpretations of morris dancing common in her time and although Maud was, by accounts, a beautiful morris dancer, she did consider morris to be a dance form more appropriate to male than female public performance. We probably could have avoided controversy by having a nice quiet day of dance but we wanted to make a point. There are many days of dance which are men's days of dance in everything but name. Importantly emphasis on female-solidarity was important to us. We wanted to celebrate the diversity of English traditional dance styles done by female-majority London teams today and celebrate the history of a lesser known female dance collector.



Camden Clog



Tower Ravens Rapper

We were delighted to have a number of men who came to support the event. These included our team musicians, two visiting musicians from *London Pride*, a dancer, friends, partners, children, bag watchers, and very importantly for *Belles* our Mascot – *Betley the Wonder Horse*.

A very pleasant part of the afternoon was the socialising between teams as we traversed London in not the easiest of Sunday public transport conditions.

We would like to thank everyone for joining us in celebrating Maud and female performances of English traditional dance and for making a showery autumn day truly special.

The money received through the bucket collections went to Women's Aid.



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Photograph by Julie Williams



CITY CLICKERS ANNUAL WORKSHOP IN BRISTOL

We held our 14th day of clog workshops on 21 October 2017 in Bristol. We've organised this day for so long now that the whole thing runs like clockwork, with members of *City Clickers*, partners, children, friends and other hangers-on being assigned tasks and duties according to skills and availability to keep the whole thing running smoothly.

JULIE WILLIAMS

This year was as smooth as ever and we sent home a group of tired but happy clog dancers, full of homemade soup and cakes, clutching dance notation and vowing to practise their newly learnt steps at home.

This year, we had a beginners' class who danced a specially choreographed routine devised by Kath Fletcher, one of our team members. Kath did a brilliant job of devising and teaching the routine - it included all the elements an aspiring clog dancer needs to get going, and although fairly tricky for a beginners' class, they all picked it up very well. All thanks to Kath's clear and patient teaching!

Jane Sheard, an ex and founding member of *City Clickers*, travelled up from Cornwall to put her class

from Aberdeen, came the wonderful *Cape Breton* dancer, Frank McConnell to lead a class through the intricacies of schottische and reel steps, putting them all together into a stepped social dance for the showcase finale.

Finally, Vicky Lewis, (ex-*Strictly Clog*, and founding member of *After Dinner Clog*), put the advanced clog steppers through their paces with a set of Lancashire Competition hornpipe steps devised by Carys Reckless, who won the championship the year that she performed these. I think the workshop participants, including myself, will have a long way to go to get up to Carys's standard!

All in all it was a very successful day and although exhausted at the end of it, we felt that it was worth the effort.

Every year we wonder if we should run another day of workshops, but every year we do, and we're always glad that we

made the effort. Why? Because it's great meeting up with all our like-minded friends who are passionate about stepping and clog dancing; because we're providing the only west-country venue for a workshop day and it also gives us a chance to show off our soup and cake making skills!

So this year, we'll be showing them off again on Saturday 20 October and providing a few clog workshops as well. No more details as yet, but put the date in your diary and visit www.city-clickers.org.uk for more information nearer the time.



City Clickers at Halsway Manor • Photograph by John Mildenhall

Photographs by John Heald



CANCELLING IS NOT AN OPTION HALESWORTH DAY OF DANCE CONTINUES ON COLDEST MARCH DAY EVER!

The huge sigh of relief upon realising that we had escaped *The Beast from the East* was short lived after another severe weather warning. Believing the sun shines on the righteous, *Oxblood Molly* still held hope that there would be a pocket of sunshine over Halesworth for the fourth day of dance.

ZOE WADEY

However by Friday morning with a forecast of sub-zero temperatures and heavy winds we realised we only had a few hours to plan. By 8am on the day of dance we were still not sure what was going to happen, however we were determined that the show must go on, as after over a year of planning we really didn't want to give up.

The whole event which would have included a procession and five outside dance spots was moved to the *Rifle Hall*. Stan and the stewards bravely faced the cold to man the car park, direct sides to the hall and walk up and down the thoroughfare telling the shops, cafés and

potential onlookers about the change of plan. Of the 24 dance sides expected, 10 braved the foul weather and still made it to *Halesworth*.

Having only one venue made it easier for the local people to watch everything, and a great atmosphere prevailed over the dancing which included massed dances, joining in dances, mummers plays and was announced by the *Suffolk Steam Punk Community*.

To celebrate *St Patrick's Day* many sides also entered into the spirit by wearing green masks and hats.

As in previous years we served tea and delicious cake at the *United Reformed Church* and were entertained by *Halesworth Uke3A* followed by an evening of ceilidh entertainment with the *Harbour Lights Band* and caller Jill Parson at *Chinny's*. Other parts of the day ran as planned: beer festival, barbecue and music session at the *White Swan*.

It was a great choice of venue and a fabulous day. Feedback suggested that many people actually preferred the indoor event. However next year, weather permitting, we will be back in the streets of *Halesworth*, entertaining the whole town.





WINTERBOURN DOWN IN VILANOVA I-LA GELTRU

CLAIRE
ROBINSON

In August 2017, 14 dancers, four musicians and partners, met up in Barcelona International Airport, awaiting collection by our hosts from the *Agrupació de Balls Populars*, an established stick dancing group from Catalonia.

Fifteen years earlier, seven members of the side had been part of a group of 20 who had made their first visit to *Vilanova i-La Geltru* as guests of the *Balls De Bastion* stick dancers for their 25th anniversary. As one of few morris sides with a website in 2002, we'd received an invitation to share stick dancing traditions as their guests.

Contact between the two dance groups was maintained throughout this time by a Spanish/Catalan speaking musician and the side were delighted to be invited back to share in the 40th anniversary celebration of the Catalan group, as part of a week long *Festa Major*.

There were so many highlights of our few days there, it's difficult to know where to begin. We enjoyed such hospitality

and generosity from our hosts who accommodated us, fed and kept us well watered as they accompanied us dancing *cerca vila* (around town), starting in the early evenings in heat of up to 38°C and 78% humidity.

Our first evening began in the town's main square, where the lady mayoress opened proceedings and speeches of thanks were made in honour of those who had helped establish the Catalan group in 1977 and were retiring. They had witnessed the development of a successful group, supported by local funding, with its own premises and now represented by groups of all ages from 6-60+ years, with different performing styles. We all got a sense of the town's pride and enthusiasm for a regional tradition which had once been banned

under Franco's rule and now flourishes.

It really was incredible for us to experience crowds of up to 1000 people thronging the streets to watch and show their appreciation for the local groups'

performances and our own contrasting style of dance and attire.

There were up to 20 dance groups, including us as sole UK representatives, performing simultaneously in the town square. As one of the main instruments (a 'gralla') used by the Catalans is high pitched, we could barely hear our own musicians start up! By contrast, our dances lasted at least twice as long as those of the local groups' which meant we continued dancing when all others had finished and met with rapturous applause at the end of one of our favourite dances *Worcester Monkey*.

There was a feeling of elation as we shared our repertoire of morris at locations across the town, ending in front of a church at about 10pm, with no reduction in the crowds or the extent of their appreciation and interest in where we were from and our style of dress. We were all ready for al fresco eating back at the agrupacio.

Our second evening of dance started with a carnival style procession. One of the most memorable groups performed a 'devil's dance' with firecrackers, guns and effigies making the scene feel almost war-like, with smoke hanging in still humid air - quite a scene to witness!

Again, we danced to appreciative crowds, ending with a memorable *Severn Tunnel* as our finale outside the town hall in the main square. To our amazement, we were then invited inside to watch other groups returning to the square and found ourselves ideally positioned to watch the 'people castles and pyramids' being 'built'



by local groups from the balconies of the town hall building, with refreshments provided. We all felt as though we were treated as guests of honour, with mementos of the occasion presented to all.

Making happy memories is said to be one of life's goals although the spontaneity of

some of these meant that we don't have too many photos as we all participated. Hence there are few pictures of us dancing the streets and none of our deputy dance director taking the lady mayoress in his arms and surprising her with a Hollywood-style kiss at an almost 90 degree angle on stage, on day 1.

However, we have amazing memories of the weather, a warm sea, the occasion and appreciation of the locals, lost keys and late nights in a small and very un-touristy town.

We're all up for doing so again, ideally before another 15 years has passed us by!

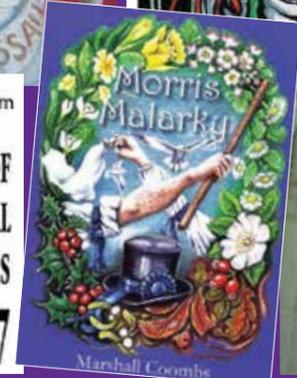


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FURNESS CLOG DANCERS' BUSY DAY

Furness Clog Dancers are a small group who meet weekly in Ulverston to have fun keeping alive a range of folk dance styles.

Currently, all our dancers are ladies with a bias toward the more mature but we have a couple of 'girls' in their 30s right through to our matriarch, Josie, who is an amazing 82 years old and still dancing at every opportunity. New members are always welcome, especially men, if only to make our two musicians feel less outnumbered!

We were founded in the mid 1980s by Bruce Wilson who was himself taught by the great Norman Robinson. Using Tom Flett's recorded notation we do a range of the old Westmorland and Cumberland clog stepping routines as well as routines in the Lancashire and North-East clog styles. We also do Border and North-West Morris dances along with dances from the Outer Hebrides to Cornwall via the Isle of Man.



Dancing for Children in Need

Normally we learn dances and practise throughout the year and attend various days of dance and festivals. In summer we also do a series of local evening dance-outs for the charity we have chosen for that year.

On a bitterly cold Saturday last November, we decided to do a 'charity triple whammy' in Barrow in Furness.

Our first stop was a photo opportunity outside *The British Heart Foundation* charity shop. We presented them with a giant cheque for £480 which was the money we had raised during the year in memory of our much loved musician, John Hazlehurst who we had lost suddenly to heart disease. Being *Children in Need* weekend, we then donned furry-ear headbands and danced briskly for 30 minutes to raise money for *Pudsey Bear* and stop ourselves freezing to death. Next stop was the market café for a welcome cuppa and a meeting with John Walker, the Deputy Northern Area Manager for *North West Blood Bikes Lancs and Lakes*, our new chosen charity for 2017/18.

The *Blood Bikes* charity was launched nationally in 2012 and consists of local teams of unpaid volunteer motorbike riders who transport blood supplies, pathology samples and anything else portable on a bike (except medical staff or donor organs) that is urgently needed out of hours by any hospital.



Meeting with John Walker, North West Blood Bikes Lancs and Lakes

John gave us our collecting boxes and information leaflets and we have already raised well over £100 for *The Blood Bikes* before our summer dance-out sessions.

Overall, we had a grand day out and managed to help several groups into the bargain - we were nobbut chuffed wi' ourselves!

JANE NOTTINGHAM

A NORTHERN WASSAIL CROOK MORRIS STYLE

There may be one or two orchards around these parts but we choose to encourage a plentiful harvest of the local damson trees (damsons being a kind of plum).

Our wassail or 'wæs hael', the Anglo Saxon greeting meaning 'be well', started at The Row, down the Lyth Valley in the old County of Westmorland at 1:30pm on Saturday 13 January 2018. We serenaded

and made a simple offering to the tree, we banged pots and pans loud enough to drive away evil spirits, we quaffed and ate all things damson and we danced.

After the first part of the ceremony was over we repaired to the *Hare and Hounds* hostelry at Bowland Bridge and were joined by two other sides, *Westmorland Step and Garland* and *Legs Leven*, to continue our celebrations with yet more

ANNE HAJNRICH



singing and dancing, with the addition of a mumming play and some rapping. Fortified by food and drink we continued on...well into the night.

Simply plumbtious!

More info at: www.crookmorris.org.uk

GRIMSPOUND BORDER MORRIS

NICKY GREEN

Formed in 1992 in Teignmouth, South Devon, and with strong ties to Dartmoor, *Grimspound Border* are well known in south-west for their uncompromising Border style that celebrates 'maleness'.

Although the style of dancing is Border, they are not from the Welsh/English border area, so many of their dances are their own. *Grimspound* created the popular massed dance *Tinnors Rabbits* - an interpretation of the three hares motif, an ancient symbol appearing in sacred places all over the world including several churches on Dartmoor. The *Tinnors Rabbits* dance has been adopted by many morris sides and has been danced all over the world including Canada and Australia.

In July 2018 *Tinnors Rabbits* will be danced by at least 145 dancers at the Potty Festival, Sheringham, Norfolk in an attempt to break the current Guinness World Record, which was set in 2015 also using *Tinnors Rabbits*.



Originally an all-male side, *Grimspound*, like many others, suffered from a declining membership in recent years. In October 2015 they decided to invite ladies to the team and since then have seen a steady growth in membership of both men and women. In recent years they have been instrumental in the development of the *Bovey Green Man Festival*, a Mayday celebration including several morris sides, local musicians, music sessions and food and drink stalls in Bovey Tracey, Devon. This year's event is the biggest so far with 18 morris sides attending.

Grimspound continue to dance out at local events, wassails and folk festivals, including Teignmouth, Wessex and Bridport in 2018.

Visit Facebook @[grimspoundbordermorris](https://www.facebook.com/grimspoundbordermorris), www.grimspoundbordermorris.org, or email grimspoundbordermorris@hotmail.com



Folk Play Website Relaunch

The website www.folkplay.info is dedicated to exploring the history and scholarship of traditional drama, and the site has now been professionally re-designed and relaunched.

DUNCAN BROOMHEAD

Often known as mummers' plays, folk plays cover a range of seasonal performances that have been found in Britain and Ireland, but also in Canada, the Caribbean and the USA. The website is hosted by the *Traditional Drama Research Group*, an informal affiliation of informed European and North American scholars and practitioners.

On the new-look website, there is an authoritative essay on the mummers' play; a selection of resources to help researchers and others discover more about the plays; some texts and performance contexts; where and how to access the major collections of information; the full run of the former newsletter *Roomer*; a gallery of photographs including the widest selection of photographs of *Hampshire Mummers* ever available; a bibliography; papers from a range of conferences; and scanned booklets of references to the play.

diary dates 2018

4-10 August
Sidmouth Folk Week
Incorporating John Gasson Jig Competition
www.sidmouthfolkweek.co.uk

18-24 August
Whitby Folk Week
Incorporating Cliff Barstow Jig Competition
www.whitbyfolk.co.uk

15-16 September
Lancashire & Cheshire Clog Dance
Competitions
Pendle Heritage Centre, Barrowford
www.clogcomp.org.uk

22 September
The Morris Federation AGM
Hosted by New Esperance Morris,
Cecil Sharp House, London

12-14 October
Fools and Beasts Unconvention
Parish Rooms, Highnam Community Centre,
Highnam, Gloucestershire, GL2 8DG
www.foolsandbeasts.org.uk

20 October
City Clickers Clog Dance Workshop Day
Horfield, Bristol
www.city-clickers.org.uk

Know of an event that could be featured here?

Send details to newsletter@morrisfed.org.uk

The Morris Federation is not responsible for events organised by external organisations



WHITTLESEY STRAW BEAR 2018

Photographs by Barry Honeysett



Paul White's Part 2 DIARY

The birth of a brand-new morris side –
not such a common story

weren't given much hope. We weren't very hopeful ourselves.

The Methodist chapel in our village closed down. The congregation was down to seven. Most of them were driven in from outlying villages and the average age was greater than that of most morris dancers. It was doomed.

Fear and rumours spread around the cottages and terraces. Would it be turned into flats? A posh outsider was eyeing it up for conversion to a rather large weekend cottage. Maybe it would just lie empty and gradually deteriorate. A group of determined villagers thought differently. It will become a village hall, they cried. And lo! It hath happened.

Through loans, grants and many a pasty and bingo evening, the substantial amount of money needed to buy the hall and adjoined schoolhouse, to effect repairs and make improvements was raised. It needed a lot of dosh. Well done them!

Now to get the villagers making use of their brand new, very spacious village hall. They would be queuing at the doors with ideas and plans. Or would they? Well, not really. The pasty and bingo nights continued. A Zumba class began. And that was about it.

So guess what? The inevitable happened. We'll start a brand new morris side! We've got the hall, we've got the musician, we've got the foreman, and sticks we can source. Now all we needed was people. And we

It was mentioned at bell ringing practice and up spake Kim, an experienced North West Clog dancer. She signed up immediately.

An article in the parish newsletter (through 1,600 letterboxes) brought one response, from Trish.

Fellow dog walkers Caroline, Peter and Jennie were cajoled.

Peter and Jennie came along and had a great time. But post-practice aches and pains (old injuries flaring up) ruled out further participation.

Caroline came then went and now she is back again.

Kim's mate Jan got in touch, then her mate Maggie wanted in. Jan has since dropped out but Maggie has proved a stalwart.

Our mate Jimmy, melodeonist and all-round keen person, was ready and willing to help out in the music department.

Michael next door said no. "I've seen morris dancers and I don't want to do it." Then he came

round for a cup of tea and said he used to play the recorder 30 years ago and he would be willing to give the music a go as long as he didn't have to wear a hat. He was in.

Now he has bought a new wooden recorder - "that plastic rubbish doesn't sound right" - and he is one third of the band. He is already well to grips with *The Curly Headed Ploughboy*.

pints. They had been talking about entertainment for their forthcoming wedding. Try morris dancing we said. And so they did. But they were the second couple to fall by the wayside.

The couple at the next table - total strangers - were listening in. They run a camp site just down the road. Another pair of morris virgins. David and

Suzanne were absolutely besotted with the notion. And now they can't get enough of it.

Former ballet dancer Melanie is a natural and has dragged her man David along. A worried sceptic on walking through the door for the first time. Now a total convert.

Lynda has joined our ranks, as has Penny.

And suddenly, we have small but workable number of dancers all tasked with the notion

of recruiting more. Our aim is to start off dancing border, with dances from the other traditions becoming part of the repertoire as things progress. With so many morris virgins in the pack it is difficult to predict how this experiment will go. But so far so good. The village is *Common Moor*. And we are *Common Morris*. Watch this space...



Members of Common Morris celebrating their decision to join The Morris Federation!

Richard over the road has had a list of medical problems, from which he is recovering and has decided to try morris as part of the rehab programme. It's a good enough reason for me.

Then we went to the pub and the first couple we saw started petting Harry, our dog. That got us talking and we sat down next to them with our

Journalist, editor, ukulele player, and singer, Paul White has been dancing the morris since the year 2000. He is a founding member of both *Wreckers* and *Cat's Eye* in Cornwall, helped form *Couptrain Morris* (France) and *Turncoat*, and has also danced with *Lodestone*. Paul can occasionally be found in Europe introducing fellow campers to the joys of morris, using baguettes, umbrellas, or tent poles for sticks. contact: pwhite420@btinternet.com twitter: @morrisbells or Facebook

Festival of Morris

20th - 22nd September 2018



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The Golden Hind
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Big Ben
Tower Bridge
Millennium Bridge
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**Details inside or on our website:
<http://bit.do/FedAGM2018>**