

the MORRIS RING  
FOUNDED 1934

# THE MORRIS RING *Circular*

Edited for the Morris Ring by Eddie Dunmore  
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## Trafalgar Square, Sunday November 2nd 2003

My photograph shows Horwich Prize Medal dancing to an almost capacity crowd, under initially adverse weather conditions, early in the Trafalgar Square bash. Despite this unpromising start to the day, dancing went on until late afternoon, by which time the bright sunshine was dazzling: the downside was that the wind had

freshened, and turned the fountains into horizontal rain for anyone within range. The event featured teams from all three national organisations, & dancers of all abilities & styles. The consensus that I was able to gather indicated a thoroughly enjoyable event, & some enthusiasm for a repeat performance. More pictures & a summary can be found on page 3.



## Gentlemen,

**A**UTUMN and winter a quiet time for morris?! Whoever said that was mistaken.

October included the Rutland Feast weekend with me as a North Wood man, touring a part of England I knew very little about. I also joined Bedford at their Day of Dance; both very enjoyable weekends. November began with the Trafalgar Square display of morris dance, bringing together members of the three morris organisations. The day was a great success, and there are plans to hold a similar event in Newcastle on Saint George's Day 2005. I was then at the Whitchurch Feast, sharing the odd malt whiskey with Mike Chandler. The month finished with the Headington Quarry Feast, where it was good to see Nibs Matthews, a little shaky on his feet, but otherwise as bright as ever. The following weekend. I joined Chalice and HQMD at Eynsham for a Day of Dance shared with a fire-eater who

liked to relax on a bed of nails. I was rather concerned when he asked my wife to assist him with the fire-brands while standing under the roof overhang of a thatched cottage. The day ended with a 'barn dance' at Headington, organised by Will Partridge, which included 55 minutes of rant step. On November 5th I joined the North-West Procession at Lewes Bonfire Night ceremony. Boxing Day saw me as Father Christmas in the Steyning Tiptees Play at the White Horse, Steyning, then Apple Howling at Bolney in the New Year. January means the Jigs Instructional weekend, organised by Bert Cleaver. I urge you all to attend this at least once; if you never dance a jig out, you will learn a great deal about morris dance. The New Year also sees the Stafford, Winchester and Leicester Feasts. Winchester actually had theirs on the last weekend on the last weekend of January (which they normally translate as the first weekend in February). They also put out the hottest bowls of chilli peppers in living memory. Then fol-

lowed the Leicester curry and the Kennett chilli; gentlemen, it takes practice! The Devil's Dyke Feast was the first I have attended where there were 37 dances performed; the finest aerobic class I have ever seen!

In March we had the ARM, hosted by Mossley and Saddleworth (running the bar). Bob Cross (Chalice) and Paul Reece (Thaxted) were the candidates in the election of the new Squire of the Morris Ring. Bob was elected (my congratulations, Bob); I hope that Paul will stand again and be successful. The Morris Ring will be in good hands all the time we have people like Bob and Paul willing to give their time to be Squire — my thanks to you both.

At the Meeting, Eddie Dunmore announced that the new Ring Brochure is ready for printing. He, Sean Goddard (Chanctonbury) and David Thompson (Ripley) have all worked hard to put this together. Thanks are also due to Past Squire Barry Care and Bagman John Frearson for their input. We hope that the brochure will be available at the Dolphin Ring Meeting.

Guests at the ARM included representatives from the EFDSS, Open Morris and the Morris Federation. Trefor Owen, the new President of MF, set a precedent by being the first officer from another organisation to stay for the whole weekend. We discussed the future of the morris, and how we can continue to work together

in organising music weekends, Fools & Animals gatherings and instructionals.

Since the ARM, I have joined Ravensbourne for their Feast. I am also due to be in Warminster for a joint meeting of the morris organisations. John Broom and I are still in contact with the DCMS and Lord Redesdale, regarding the Guidelines for the PEL. The Licensing Bill was given the Royal Assent on July 10th, but cannot be enacted until the Statutory Guidance has been approved. We are aware that some authorities are drawing up their own guidelines (e.g. Brighton, Lewes and Canterbury).

There cannot be any enforcement of these guidelines until Parliament gives approval, but it is worthwhile checking with your own local authority to see what they are doing. Make them aware of what a morris performance consists of. Contact me if you have any queries.

This summer I shall be 'dancing out', and Bob will dance in. I wish Bob the very best, and look forward to being just one of the 'lads' in Chanctonbury Ring, doing what the Squire says.

I have to give thanks to the officers (especially John F and BFB), and sides, for their guidance and support during my two years of office; to be Squire was a privilege and an honour.

Have a very good season of dance, and I hope your bags are full!

**Wassail!  
Cliff.**

## Greetings from the Squire Elect

**H**ELLO everyone. I did think that after the ARM things would sort of go back to normal - it seems I was wrong! I would like to thank all the clubs that voted for me and especially Winchester Morris Men for supporting me. Can I also thank everyone as well who has telephoned, emailed and written with words of congratulations and encouragement. I would also like to acknowledge Mossley and Saddleworth for their excellent organisation of the

ARM and the more than warm welcome that they gave everyone. I consider myself very lucky to have been accepted as Squire of the Morris Ring but I must make mention of Paul Reece from Thaxted Morris Men - we only really met when he became a candidate and I have come to enjoy his company and respect his views.

Soon we will be into a new dancing season and already my diary is pretty full and I sincerely look forward to attending various

events around the country and meeting as many of you as possible. Obviously I realise that there are many dancers and musicians I have yet to meet and I apologise in advance if I get your name wrong - please put me right at the time. I do look forward to dancing in at Abbotts Bromley in July but more than anything I look forward to "doing my bit" for the Morris Ring. In our morris clubs we find fellowship, belonging, a sense of purpose and friends who are there for you in times of sadness - this is part of

the great joy for me in being a morris man.

In finishing, I must mention the Chalice Morris Men for their support during the last couple of years when my head has been "above the parapet" and for their never ending jokes at my expense! I wish you all the best of luck in your endeavours (whatever they are) and look forward to hearing news and especially look forward to being able to support you where and when I can.

Good luck.

*Bob Cross, Squire Elect*





*An early view of damp Pigsty*



*King johns' North-west side dancing for Nelson*

# Public Entertainment 2nd November 2003



*Westminster MM on home territory*



*Yateley MM making a splash*



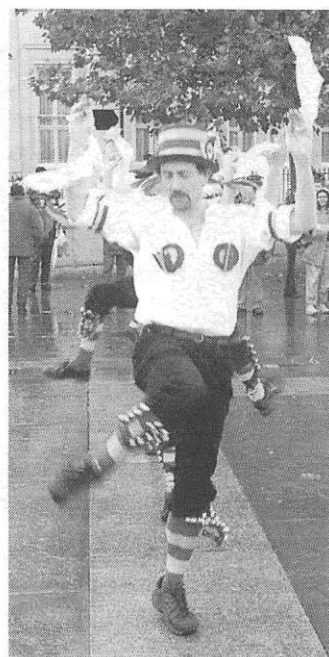
*Boojum in mid-somersault*

The weather was so unpromising that I wore full waterproofs for the journey into central London. The heavens opened as we walked into the Square, and for too long there were stair-roads of wintry rain. The Square was already crowded, with most of the public sheltering in the por-

tico of the National Gallery, but some brave souls (notably Hammersmith) ignored the downpour and danced.

Luckily the weather improved through the day, in that the rain stopped and the sun came out. However, the wind freshened,

and in the lee of the fountains the rain was now horizontal. There were old friends to greet, and new ones to be introduced to. The dancing was, as always, of variable quality, but enough was good enough to make the whole experience thoroughly



*Hammersmith MM*

worthwhile. Squire Cliff tried to keep everyone on schedule by waving his clipboard, conceding gracefully to the cheerful anarchy of the occasion.

A thoroughly enjoyable day.

*Eddie Dunmore.*



*Red Leicester Orchestra*



*Knots in May, & the sun did shine!*



# The Three Morris Organisations Trafalgar Square, November 2003

**I**T was approximately two years ago when we first learned of the impending enactment of the Public Entertainment License Act 2003. The ramifications of this were going to annihilate the music and entertainment industry as it has stood in this country for centuries. Initially the advice was to write to our MPs, sign petitions and generally kick up as much fuss as possible. This was all very good at the time but, in real terms, was going to get us absolutely nowhere.

For some time, the heads of the three Morris organisations have been meeting annually to discuss and coordinate various joint projects. It was at one of these meetings, in John Frearson's (Morris Ring Bagman) living room, that we realised that we would have to pull together on this one. We would need a principle campaign coordinator; the silence was deafening! It was then proposed that John Bacon would be our man. A short time later he agreed to this appointment by virtue of the fact that he was the one that displayed least resistance. John immediately set to work to involve the EFDSS and the Musician's Union in a consolidated frontal attack on Westminster...we started as three, and then we were five.

The 2nd April 2003 saw the first of several meetings between the five organisations and the Department of Culture, Media & Sport (DCMS) in the House of Commons Offices. As a result of John and Cliff's monthly meetings, it became obvious that the entire DCMS personnel were in serious need of some basic education regarding our cultural history, folklore and traditions.

Over on the West coast, West Somerset Morris Men were out and about when they managed to hijack Mr Ian Lidell-Granger, their Member of Parliament for the

Bridgwater area. After a mutual session of ear'ole bending it was agreed that the three organisations would organise a display of Morris Dancing in Parliament Square in the very near future. On Monday 16th June, the Morris Organisations' scratch team was assembled and ready to perform on the Green. At that event, the PEL Act Green Paper was well heeled into the turf dancing area (see Circular 44, P 16). This was all very high profile with plenty of media and the House of Commons 'Great and Good' looking on, just what we needed. The day was nicely wrapped up with a beer on the Commons Terrace...a perfect end to a perfect day.

The DCMS meetings continued until the 8th June when, at last, the following was added to the Bill prior to it being passed by the House of Commons on that same day. *"the provision of entertainment or entertainment facilities is not to be regarded as provision of regulated entertainment for the purposes of this Act to the extent that it consists of the provision of (a) a performance of Morris dancing or any dancing of a similar nature or the performance of unamplified, live music as an integral part of such a performance, or (b) facilities for enabling persons to take part in entertainment of a description falling within paragraph (a)"*

**EUREKA!** This was a 'first' in the history of all three Morris Organisations. The united front had succeeded in influencing the bureaucratic legislative machinery of our Parliament. Unfortunately our phenomenal success is not yet complete due to the remaining problems with various forms of live music and the amplification of performances. It was the existence of these remaining anomalies that caused the Musicians Union and EFDSS to part company with this task force. We are three again.

In order to both acknowledge and publicise our success it was

decided to organise the 'Three Organisations' massed display of Morris Dance in Trafalgar Square. Then the nightmare started: more meetings with the London authorities. Also to be sorted was the public liability insurance, stewards, a public announcement system, first aid provision, performance licences etc, etc, etc. During this time the clock was ticking away with only eight weeks to go. All was going well until four days before 'T' Day. We still did not have a single performance permit to our name. Without this, it would be red faces all around and not a lot happening in the Square. With only days to go, Cliff made a few frantic telephone calls and returned to the Trafalgar Square Offices to bang on a few doors. At the end of the day a very happy Squire returned home to Brighton with the required documentation. This was immediately followed by the pleasurable task of informing everyone that all systems were **GO!**

Sunday, 2nd of November dawned wet and windy ... **AND IT WAS PERSISTING**. At 9.00am I was sitting in the car at the foot of Nelson's Column and turned to my co-pilot for the day, Mr John Crowther, saying, "It's not going to happen you know." Then the Square began to fill with Morris people. Most came prepared and presented a wondrous display of multi-coloured umbrellas. It was at this time that I decided that the Morris Shop was staying warm and dry in the back of the car. The PA man thought the same about his expensive equipment. Eleven o'clock saw the first dance being performed by Hammersmith (Aqua) Morris Men. Soon after, regardless of the conditions, others followed and the show was on. Mid-day saw the bulk of the performers arriving. The sun also decided to put in an appearance and fortunately remained for the rest of the day.

The Square hosted five separate dance spots that were kept fully occupied by 51 Morris sides (MF= 25, MR=15, OM=11) from all of the three Morris Organisations. Yes - all three organisations. This was another 'first' for 2003. Then the word was circulated that everyone would gather on the steps at 1.00pm for a group photograph. After a bit of jockeying for a prime spot, the flash bulbs went into rapid mode and the moment was captured for eternity. After a few appropriate words from Lord Redesdale, the dancing continued into the afternoon.

The revelry (not the rain) persisted until the pre-arranged home time of 4.00 o'clock. It can only be said that the atmosphere during the entire event was euphoric. As the departures and farewells commenced, cries of "We must all do this again," could be heard from all directions.

Thankfully, this year has seen the beginning of the three Morris Organisations working together after many years of division. None of us can afford to allow any degree of obstruction to this advancing momentum. No one is advocating any form of amalgamation, or hidden agenda, between the big three organisations. It has always been mutually acknowledged that we each have our own ways and traditions, and long may these continue. But in many things, there is nothing to be lost in the three of us working together for the future and furtherance of the Morris.

Heartiest congratulations to John Bacon (MF), Cliff Marchant (MR) and Chris Hall (OM), for making all of the above happen.

Stephen Adamson BFB  
Treasurer, the Morris Ring

# On a Cold & Frosty Night...



*On a cold and frosty night  
when the fire burns bright,  
you can sittith in your old arm-  
chair.*

SO runs the old song, and that's what 15 Chanctonbury Ring Morris Men and over 75 members of the public should have been doing on Saturday 3 January, except they weren't. Instead, they were all at Old Mill Farm, Bolney, wearing wellies and cold weather clothes performing the custom of Apple Howling.

Apple Howling is an ancient and most curious custom and is well documented throughout the cider growing areas of England, from Kent to Hereford. The earliest reference in Sussex dates from 5 January 1656, when Giles Moore, the Rector of Horsted Keynes records in his diary that the Howling Boys came and he gave them six-

pence. Historically, groups of men (or boys) would assemble in the orchard: chants and

songs would be sung, toast or buns would be placed in the tree and cider poured over the trunk or roots and a great noise made (usually accompanied by shot-guns). All this helps to improve the apple crop.

The Chanctonbury Ring Morris Men first performed this ancient ceremony in January 1967 at Tendring, Magham Down in East Sussex, followed by a ceilidh in the New Hall. The compare for that evening was Harry Mousdell.

In 1977, the ceremony was again revived, this time nearer to Chanctonbury Ring. Furner's Farm at Henfield was used, and in recent years it has been held at Old Mill Farm, Bolney.

We all met at the Farm at 18.00. Lit flaming torches, and then proceeded down the lane to the Apple Orchard and surrounded the oldest, mature tree. The same tree is used each year, this year apples are still on the tree so a 'proper job' was performed last year!

Doug Parrott, the MC for the evening led us in the traditional chant:

*Here's to thee old apple tree.  
May'st thou bud.  
May'st thou bough.  
Hats full! Caps full!  
Bushel bushel bags full!  
Sacks full! Barns full!*

*And our pockets full too!  
Hurrah!*

Cider was then poured over the trunk of the tree, and a spicy wassail cake placed in a bough, so that robins and other birds may have food and drink during the cold winter.

Another chant:

*Stand fast root. Bear well tip.  
God send us a howling crop.  
Every twig, apples big!  
Every bough, apples enow!  
Hurrah!*

To encourage growth for the forthcoming season, a number of young volunteers came forward, and with twigs and sticks gave the trunk of the tree a good whacking.

Doug announced the Wassail Song, and Paul Setford led the 'Chanctonbury Ring Choir' into the well known song:

*Wassail and Wassail  
All over the town.  
Our cup it is white  
And our ale it is brown...*

Chanctonbury Ring Morris Men performed some morris dances, including Constant Billy and the Christmas Dance.

A gunshot was fired, and the whole crowd erupted into a Hullabaloo — traditionally anything that made a noise was used: football rattles, pots and pans, and even blowing down a piece of gas pipe! Today, it is much more civilised: drums,



whistles and tambourines being used. Another gunshot. All was quiet.

Three cheers were given for the Apple Orchard, and another for the farmer, Mr Stevens, in the hope that we may return next year.

All retired back to the farm, where spicy wassail cake and cider (or apple juice for the drivers!) was provided for all,

along with more dances from the Chanctonbury Ring Morris Men.

Later in the evening, all was rounded off by more drinking and music at the Royal Oak, Wineham.

**Note.** The word *enow* in this context may be a local corruption of the words even now = e'now, which became *enow*, to rhyme with bough. Or it could

be the plural of enough. Either way, Apple Howling increases the crop!

**Sean Goddard,  
Chanctonbury Ring MM**



## An Introduction for the Morris Ring:

SO what do I say? "Young, Debonair, Fit...?" Yes; I know; all in my dreams! So who am I? Well, **Trefor Owen**, and as of January 1st this year, the new President of the Morris Federation. Currently I dance with the Seven Champions Molly Dancers, Boojum Rapper, Mr Fox and the Flag and Bone Gang! And in my spare time....

My background in Dance began when I was at College in hull and went down to the local folk club and got to know Green Ginger Morris and Sword as they were. Much as I would like to blame it all on them, I can't as I found I had been exposed to Morris as a child when my parents took me to visit my uncle in Chorley and we watched some Carnival morris. So it was in the recesses of my memory all the time. After moving back to Liverpool, I became involved in the revival of Horwich Prize Medal Morris, and indeed I found some newspaper cuttings in a box the other day with a photo from 1976... yes those were the hairstyles then!!

So why did I stand for the Presidency? The Power? The Kudos? The Self- Gratification? Hopefully none of these, but possibly a deeply held passion for Traditional Dance.

Maybe I want to put something back in for all the fun the Dance has given me over the years. Certainly I want to support the Dance in anyway I can. I am deeply committed to Standards and Quality of Performance, and will do all I can to further these attributes in teams.

Do I wish the Ring, Open Morris and the Federation to be closer together? Well there have been issues that affect all of us as dancers and we must present a united front to these matters or we will be subsumed into the mire and forgotten. Just think of the consequences if we had not all worked together over the new Licensing virago??

So yes, all the Dance Organisations must work together on issues of mutual interest but I do accept that variety is the spice of life and everyone has an equal right to hold any view regarding the Dance. I do not intend to push any view of mine on anyone else, but I do hold strongly to my own perceptions of how we must progress to survive!

As the President of the Federation I have been invited to the ARM in Mossley in March and greatly look forward to meeting many of you there, old friends in many cases and maybe some new?

Cheers!

## The Morris Dancers

*I saw the mortis dancers  
Upon the village green,  
The fiddler a tune was playing  
In time with a tambourine.  
Their bells were merrily ringing  
As they danced to a rhythmic beat,  
Their bankies gaily waving  
As they clapped and stamped their feet  
They looked so pleased and joyful  
As I watched them with delight,  
Turning to their partners,  
First to left, then right.*

*For moment I then pondered  
As I surveyed this scene sublime,  
Twas as if I'd somehow managed  
To turn back the hands of time.  
Away from violence and wars  
From crowds that demonstrate  
To a world where folk once found a cause  
To sing and celebrate.*

*My daydreams then were shattered,  
The music went quite dead,  
These sounds so sweet were deafened  
by  
An aircraft overhead.  
I turned to wander down the lane  
Where the river peacefully ran,  
But my thoughts were so distressing  
At the "progress" made by man.*

**Betty TAYLOR**

Tony Foxworthy thought I (and, by extension, my readers), might be interested in this snippet lifted from The pages of **This England** (Winter 2003 edition). He also mentioned that a broadcast of BBC2's Top of The Pops had included a "pop version of some well-known classical pieces, and the pictures they used included the Helston Furry Dance and Bampton Morris' ,inky Wells playing and dancing a jig"

**ED**

# White Rose Morris Men: 50th Anniversary Weekend

26-28 September 2003

**T**O celebrate our 50th Anniversary, White Rose hosted a weekend of dancing and entertainment at Bradley Wood (West Yorkshire scout camp site) in Huddersfield. A total of 23 sides attended including a number from the Morris Ring: Leeds, Rutland, Northampton, Isca, Hexham, Devil's Dyke, East Suffolk, Britannia Coconut Dancers, Ripley and White Rose.

Other sides present were: Kirtlington, Redbornstoke, Dog Rose, Crook, Rivington, Queen's Oak, Mortimers Ser-

geant Hexhamshire Buttercross Belles, Shrewsbury, Persephone and Ryknyld Rabble. And one representative each from Woodside, Boar's Head (our very own Ring Treasurer, Steve) and Peterborough (well done to John Crickey for driving all the way up from the Soke after their day of dance and arriving in time for our evening ceilidh!).

On Saturday — after a bracing night under canvas for most of us - 6 coach tours carrying around 280 dancers and musicians travelled throughout the surrounding towns, countryside and moorland and danced

Musgrave's, Lasses,

for bemused but appreciative onlookers on a lovely, warm autumn day. In the evening, after a 3-course meal, a ceilidh was held featuring our musician Nick and his band, English Rebellion (with caller Sheila Mainwaring) with show dancing by White Rose and Dog Rose during an intermission. Congratulations to all who donned 50s dress, particularly the chap with knotted head hanky, Fair Isle pullover, pipe, deckchair, cricket bat and Radio Times (the latter two genuine 1953 items).

Special thanks must go to our scouting hosts who prepared all the food and ran the bar (fully 20

barrels of real ale and cider were polished off). Their splendid breakfasts (including proper porridge and treacle) will be talked about for many a long year! Interestingly, Morris music and dancing workshops are being organised for early next year at the same venue following an enthusiastic request for tuition from the scouts - who knows, we might even pick up a few, much needed, new members.

All in all, a thoroughly enjoyable weekend and definitely one to be repeated in 50 years' time!

**Richard Fowler, Bagman  
WHITE ROSE**

## Roger Venables (1934-2003), Green Man's Morris & Sword

The news of Roger's death after being involved in a road accident on Saturday, 22nd November in Leicestershire came as a great shock to all members of Green Man. Only the previous week he had sat at top table at our annual feast and was playing his accordion with the other musicians for the dancing before and after the meal.

Roger was greatly committed to Green Man. He and I didn't meet up at Green Man until after his National Service demobilisation in 1959. He was Squire of the club when we were presented with our staff of office by Jim Phillips at the Reigate Ring Meeting after we had danced into the Moms Ring at Ludlow the previous year. During those early years of Green Man (when we were all young and fit), Roger was in the team that danced at the Mansion House in Dublin on two success-

sive years, the Killkenney Beer Festival, Bergamo in northern Italy and Erbach in Germany. He always insisted in a high quality of the dance and the general appearance of the whole team as a unit. They were great days. Many of us married during the early sixties (our wives were our partners in the Annual Birmingham Festivals and accompanied us as the "Green Man Dancers" on some of the foreign trips.

During those early days when musicians were hard to come by, Roger sensed the difficulty of having live music at our many displays and took to playing an accordion. From then on we relied heavily on Roger's playing as well as dancing. When his elder brother, John, became Squire of the Ring in the early 70s, Roger and other members of the Club gave valuable support over the next two years.

Green Man were present each year for at least one of the many Ring Meetings at this time.

The Venables families eventually moved back to Burgh-le-Marsh in Lincolnshire to where the family had grown up and were keen to show the Green Man style of dancing to the locals. Weekend festivals and dancing displays at the local church fete were organised with great proficiency by both Roger and John. Many of our friends in the Ring still talk about the Foreman's weekend which was held in the village hall in Burgh that happened during John's two-year reign.

Roger's involvement was greatly curtailed when he and Brenda embarked on a new life in 1989. Roger took a new job helping the tenants run Gunby Hall, a National Trust property near Burgh-le-Marsh. We occa-

sionally saw them at Ladies Night and the Greenhill Bower, Lichfield where Roger would help in the distribution of the beer to the Dancers at the half-way "break" during the procession.

Six years ago Roger suffered an aortic aneurysm and thanks to prompt surgery, good nursing and Brenda's care he returned to health. Early retirement followed a year later to Burgh and for the past four years we saw him at Green Man Feasts and with Brenda at the Bower and various wedding anniversaries including their own in May.

Roger is survived by his wife Brenda, their children Helen, Graham, Tony and Hayley (daughter-in-law) and grandson Jake.

*Colin Spencer.*



# It started with a badge

**I** have been a member of Mayflower since 1986 and over the subsequent years have built up a collection of badges, which are distributed about my Fools kit (readers please note, donations gratefully received).

Earlier this year I attended Standon Ale and saw someone wearing a Britannia Coconut Badge. I duly contacted Joe Healy their sec and requested to purchase one for my own collection.

The badge duly arrived with the promise of a special centenary badge when available. I phoned my thanks to Joe and promised a Mayflower 30 year badge, which also was in production. Joe's badge arrived first, with details that there were to be centenary celebrations on Saturday 6th September. By pure chance I had pre-booked those dates as holiday and so I decided I would make the journey to see the Nutters in action. Later that same week I had some kind of mental flash which led me to believe that Abbots Bromley performed on the Monday; my daughter checked the internet and indeed confirmed that to be true. It was then a matter of frantic phone calls to arrange accommodation.

I duly travelled from Billericay to Bacup on the Friday and, browsing around the town, met my first Nutter (Ronnie) when I purchased a postcard from his shop. We chatted at length and then in the evening I finally met Joe, his lovely wife Lynne, and other Nutters: Tom (Joe's brother), Dick (The leader), and other members. We had a drink, decorated the hall for the following day's Ceilidh and Joe mentioned to Dick that I had a Fools kit in the car. Without hesitation I was invited to wear it and "join in" the fun. I offered to carry a collecting box to justify

my position, which was readily accepted.

Next day I met further Nutters: Martin, Ken and others, who I regret I do not have names for. Saddleworth, with whom I was last with on a Forest of Dean weekend 11 years ago, were there, as were Handsworth Long Sword (whom I had never seen perform — excellent!), Bradshaw Mummers, who were hilarious; and there was Camden Clog from London who are, what do you call them? Oh yes, girls! They were great and I think with their dancing and warm smiles set many a man's heart rate up. There was also a champion Mother and Daughter clog act whose name I didn't catch, but they did a stunning display, both solo and duo.

It was a wonderful afternoon and evening of celebration and going round with my box I was able to see the heartfelt affection the locals have for the Nutters. Even during a couple of short showers of rain the audience didn't dwindle. The next morning, after breakfast, I popped round to Joe's to say my good-byes to him and Lynne, with the hope that I will see them again — possibly at Trafalgar Square on November 2nd.

I made the pleasant trip to Abbots Bromley where I duly arranged an early breakfast to be able to see the horns collected from the church. Although I had seen photos of the horn dance, the sheer size of the horns astounded me. The next surprise was the pace that the dancers perform at. I am ex-Army, but their pace was like that of light infantry. A crowd of us duly followed the route and at one spot I cautiously asked a dancer whether I could have a photo taken holding a set of horns. I think that I expected to be told that I was unworthy of such an honour, but, no, the horns were readily given to me whilst one of the side's families



took several photos. At the next venue Richard Keen of Thames Valley Morris spotted my Mayflower sweatshirt and introduced himself; we then spent most of the rest of the day together. At the next venue the owner of the house where they were dancing said she would want 2 male volunteers to take part in the dance and Richard and I almost fell over each other seizing the opportunity. During the course of the day we met Steve Rowley of Gloucester and John Edwards of Stafford with whom I attended Fools and Beasts UnConvention. My one regret over the whole weekend was that I declined the invitation to join Stafford in "William and Nancy" because I didn't feel

my legs were up to it. Richard and I went to the church, saw the returned horns, and joined in the service. We then shook hands and went our separate ways agreeing that "Jim'll Fix It" couldn't have done a better job! I got home after a 600 mile trip and told my wife that I had enjoyed a wonderful weekend: treated with nothing but warm friendship throughout, not only by dancers but families likewise. I consider I was privileged to have been part of it all, and as I said in the beginning, it started with a badge.

My sincere thanks to all the Nutters and Horn dancers.

**Tony Motley**  
**Squire,**  
**Mayflower Morris Men**

# Manchester in Malta

Opportunities to dance outside of the UK are always a delight to receive, and invariably turn out to be tremendous occasions. Those dancers who participate, apart from enjoying the opportunity to perform for an enthusiastic foreign audience, also collect long lasting memories and some excellent materials for the club archive/scrapbook. Manchester Morris Men have found this to be true from previous dancing excursions enjoyed in Sweden, France, Belgium and Germany and now, in October last year, Malta. Invitations to some of these events came from local organisers, whilst others were planned by MMM 'country' members working in some highly attractive European cities. Our trip to Malta in October fell into both categories.

One of our club members, George Clapton, (ex Jockey), is currently resident in Malta assisting the Maltese Government to ready themselves for entry into the EU. The Maltese have a great affection for the English and so it wasn't too long before George was proposing that the club paid him a visit.

After choosing the weekend of 4/5th October 2003 for the tour, an unexpected bonus was discovered: that weekend was also the date of the Birgu Festival, a spectacular biennial festival celebrating Malta's oldest maritime city of Birgu, or Vittoriosa as it has been known since successfully withstanding the Great Siege of 1565. On realizing this, George made contact with the Festival organisers and 'offered our services' — which were warmly accepted. Teams of folk dancers from Portugal and Italy were already confirmed performers, and so the organisers quickly changed their promotional materials, adding Manchester Morris Men to their festival web site.

Leaving a gloomy Manchester on Friday 3 October, we arrived three hours later in Malta in a temperature over 30° C! "This is going to be a warm one!" was the general forecast for the weekend, and later events, and humidity, confirmed this to be an understatement. Our accommodation was with George, in his rented villa, that proved to be a wonderfully spacious building, easily coping with the 10 of us making the trip. As an added bonus, it was located just across the road from the 'Couvre

Porte' one of the main gateway entrances into Birgu.

Friday afternoon was spent acclimatising and looking around Birgu, before our evening visit

Saturday morning, after a warm up session, saw our first performance as part of the festival. This took place in Victory Square in Birgu where, in tem-



to the wine cellars of Marsovin — one of Malta's leading wine producers — for a tasting of around a dozen of their wines. Very enjoyable!

peratures again in the 30s, we performed both Cotswold and North West processional dances, sharing the occasion with both the Portuguese and Italian country dance teams. It was astounding how many English people in the audience came across saying how pleased they were to see us and to thank us for our dancing. Many were on holiday, others resident on the Island.

After the show and a boat trip across the Grand Harbour to Valetta in two of the colourful traditional 'luzzu', a leisurely lunch was followed by dancing for ourselves in the Upper Barrakka Gardens and outside the Cathedral. After a much needed beer break, it was time for a relaxing swim and free time. Dinner on Saturday evening was in Birgu at an open-air restaurant in a medieval square next to the 'Couvre Porte' where, after a good meal, we danced for the other diners, before involving them in some





general dancing and singing. What an unexpected delight it was to be eating and dancing outside on an October evening!

Sunday had one of the highlights of the festival - the Grand Master's pageant entitled 'The Joyous Celebrations of the Victory of the Great Siege 1565'. After the pageant we danced Cotswold and North West processional in Victory Square - once again at lunchtime in the heat! Sunday afternoon was free for men to collect their strength before the Sunday evening onslaught at the Maltese 'Octoberfest', organised by Lowenbrau at their brewery in Malta. This was a totally packed

event with sideshows, attractions and stages for concerts, all set out in the grounds of the brewery. We danced in amongst the crowds and again were surrounded by English speaking folks wanting to chat - for which we were grateful, as the evening was remarkably warm and humid! At the end of a very warm, humid and alcoholic evening we returned, dripping wet, to George's. On Monday, a non-dancing day, the organisers of the Birgu Festival had very kindly arranged and paid for us to be given a guided tour of the old Maltese Capital of Mdina, and neighbouring Rabat. Everyone

thoroughly enjoyed the tour and we returned in good time to make our way to the airport for a late afternoon departure for Manchester.

A thoroughly enjoyable four days was had by all with good dancing and appreciative crowds. It was hot - but it made a change from the wet of Manchester! We're all looking forward to what might happen in 2005 the next time Malta holds its Birgu Festival.

*David Doolin,  
Manchester Morris Men*



## 40th Towersey Village Festival - A Ruby Celebration

**Great Artists,  
Fantastic Venues,  
Unique Atmosphere**

**F**OR the last 39 years the little village of Towersey near Thame, Oxon has come alive over the August Bank Holiday weekend for the Towersey Village Festival. 2004 is the Festival's 40th Ruby Anniversary and takes place from 26-30 August.

With a fantastic line-up of acts already confirmed and with a concert stage, dance tent, arts centre, Children's Festival and more, it is the place for the whole family to soak up the unique and relaxed atmosphere that makes Towersey Village Festival one of the friendliest and most enjoyable Festivals around.

Artists confirmed so far include one man soul band, poet and storyteller Rory McLeod; the fantastic Flook; 2004 BBC Radio 2 Folk Award Musician of the Year Martin Simpson; Ireland's musical icon Andy Irvine; top Scottish band Malinky;

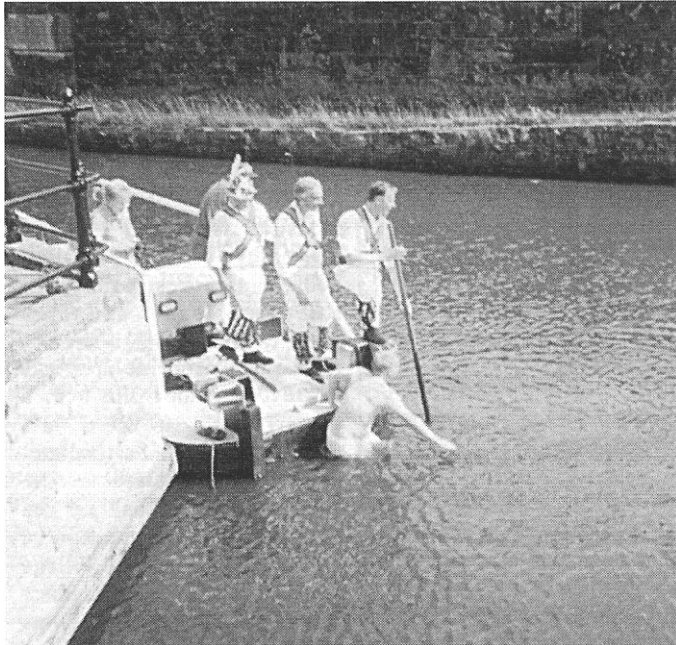
Chris Norman Ensemble from the USA and the dynamic Demon Barber Roadshow. Musical adventurers Daily Planet are back with a revised line-up and an even funkier sound plus a welcome return to Australian family the Fagans. For late night revellers the goodtime boys of Hull, Doghouse Skiffle Group and others will be ending the night at the Late Show.

Ceilidh bands Florida, Bedlam, the Woodpecker Band and a whole host of others will be taking over the Dance Tent where there is a full programme for workshops and dances right through to the energetic evening ceilidh.

The Towersey Arena Stage on the Showground is an open-air theatre which hosts spectacular dance displays and family shows. This year sees the Stepback Special perform excerpts from their acclaimed stage show, be amazed by Black Swan Rapper brilliant teenage Appalachian dance team Metallo Bocca and lots more.



# The Saga of Jonathan & the Hat



**THIS** story is a parable about team spirit, and being able to trust your fel-



ow-dancers; perhaps. The occasion was the 1993 Yorkshire Tour of the Rutland Morris Men, and the location was Tunnel End, Marsden, West Yorkshire. For reasons which have not been explained, the Rutland Black Topper went for a swim. Obviously, such a prized symbol of membership & office could not be abandoned to a watery grave without a rescue effort being made. After some discussion, and having being assured that a towel and dry clothing were to hand, Jonathan Unna volunteered to retrieve the hat.

It was fortunate that a photographer was on hand to capture the drama of the moment. The first, large, photograph shows the moment when the team are anxiously watching the

wondering whether it can stay afloat long enough for the res-



cue to be made. To its right is a long-distance shot of the unfortunate hat, obviously waterlogged, and seemingly doomed to a watery grave. The

narrow format plate in the left-hand column shows the moment of triumph, with Jonathan courageously grasping the hat prior to helping it back to safety.

The final picture is somewhat ambiguous. A cynical mind might just believe that Jonathan is being fended off, but I am assured that he was given a hero's welcome. However, it has to be admitted that the promise of a towel and dry clothing turned out to be somewhat optimistic.

I am grateful to Dave Caswell for first apprising me of this dramatic episode during the Yorkshire Tour, and to Davey Vincent for the accompanying photographs. I am assured that both Jonathan and the hat have recovered from their immersion with no observable ill-effects.

ED



*Towersey Festival: continued from page 11*

The Shooting Roots youth project for 12-25 year olds promises to be another mad weekend of music, dance, theatre and song. Starting with Dawn Chorus in the morning though to Showcases at the end of the Festival. For younger visitors the Towersey Children's Festival has a jam-packed programme of everything from crafts and circus skills to drama workshops and concerts.

hat,

Towersey has a great Festival site with a wide range of food and drink for every taste. It also has its own Festival Camp Sites and is within easy reach of the M40 and main line railway stations. The Phoenix Trail cycle route 57 goes from Thame to Princes Risborough via Towersey, so it is now possible to visit by bike. If you buy 9 tickets of any one type, you get an extra one FREE so get a group to-

gether so whether you can make it for the whole weekend or just the day, on August Bank Holiday weekend join the Ruby Celebration!

Information on tickets, camp sites and accommodation are available now. For more details contact The Festival Office, PO Box 296, Matlock, Derbyshire, DE4 3XU, Box Office: 01629 827016



*Dave Caswell, in The Hat, 12th October*

# 50th Sidmouth International Festival

## Join the Gold Rush!

FOR the last 50 years, the seaside town of Sidmouth in Devon has come alive with the sound of music, dance and song during Sidmouth International Festival and 2004 is the Golden Jubilee of this landmark event. Running from 30 July - 6 August, the preparations are well underway to make this one to remember. Alongside a great line-up there will be special events to mark the Golden Jubilee and get all visitors in the Festival party mood. Look out for old favourites and new shows put together especially for Sidmouth. A full list of artists confirmed so far can be found at

[www.sidmouthfestival.com](http://www.sidmouthfestival.com) corn

Just confirmed are Kate Rusby & John McCusker, two award-winning stars of the acoustic music scene who will join the celebrations with a whole host special guests to be announced soon. England's favourite award winning folk family are joining together for a Waterson Family Special with Norma Waterson, Martin Carthy, Eliza Carthy, a rare appearance from Mike Waterson and many other family members. To celebrate the Golden Jubilee there is a series of "Across the Generations" Concerts featuring many major artists including a Chipolatas special show with Taffy Thomas plus other famous family gatherings.

The Festival spreads into venues throughout the town where there is 8 full days of concerts, dances and workshops to choose from. At the Radio 2 Concert Stage Ham Marquee enjoy headline acts including singer, songwriter and guitarist extraordinaire Ralph McTell; superb Irish group Danu; Basque Country phenomenon Kepa Junkera with his band and captivating duo John Tams & Barry Coops. Tony Bonn & Roy Bailey perform 'The Writing on the Wall' which won BBC Radio 2's "Best Live Act" in 2003. Plus outstanding American singer, songwriter and guitarist Chris Smither; a cappella super group Coops Boyes & Simpson; the one and only Sid Kipper and a long overdue return for the well loved Australian family the Fagans.

Dance the Festival away at the Festival Dance House with top bands including Oyster Ceilidh Band with special guests, BELLOWhead - the Spiers and Boden Big Band and BBC Radio 2 Folk Awards nominees Whapweasel. Celebrate at Golden Jubilee Ceilidhs with Festival favourites Flowers & Frolics and the Old Swan Band including a special historic line-up. Don't miss 1980's ceilidh legends Tiger Moth who have reformed only for 2004. Social dancers are in for a treat with a full programme of dances and workshops including Cis Hinkle and Gene Murrow from the USA, Coliin Hume plus

many guest callers invited to help celebrate 50 years of Sidmouth Dance. As well as top concerts, the Arena Theatre, a 5,000 seater open-air amphitheatre is the home to the ever-popular World of Dance shows. Artists confirmed so far include the amazing Tibetan monks from Tashi Lhunpo Monastery; Ensemble Halychyna from Ukraine; Ensemble Kasava from the Czech Republic and Festival Favourites

Black Umfolosi 5. For something closer to home catch local East Devon sensations Kagemusha Talko or the Britannia Coco-nut Dancers of Bacup whose traditional dances are not to be forgotten. We are still talking to groups from Peru, France and Sicily and expect confirmations shortly.

Shooting Roots, the Festival's youth programme celebrates its 10th birthday this year. Choose from workshops in music & song, dance or theatre leading to Showcases at the end of the week plus sessions, concerts and special events. The Children's Festival theme this year is 'Jewellery, Rings & Sparkly Things'. There will be a full programme bursting with craft activities, fun and games, workshops and much more. Further information on these can be found on the website at [www.sidmouthfestival.com](http://www.sidmouthfestival.com).

The Festival provides plenty of opportunity to get more involved through its top quality

workshops (classes) throughout the week. There are plenty of chances to have a go at dance styles from around the world including European, African, Irish Set, Appalachian, Dutch, Cajun and English Morris. Sing your heart out at Festival Choir with Sandra Kerr or try Voice Work with Chris Coe. Instrumental workshops include Festival Big Band, Taiko drumming, fiddle, melodeon, guitar and percussion. Or join the Tibetan group to learn more about the mysterious mountain traditions.

A Season ticket for the whole week or selected days is the easiest way to see the Festival. It is your passport to ALL events but if you can only pop in and out of workshops then we offer a Workshop Season ticket. These come in books of 5 for you to do with as you wish, use all 5 for yourself or share amongst your friends. We have continued our extended range of Season ticket Family Packages so it is even easier for the whole family to come and help us celebrate our Golden Jubilee.

Information on tickets (including discounts available on Season tickets), campsites and accommodation are available now. For more details contact the **Festival Office, PO Box 296, Matlock, Derbyshire, DE4 3XU.**

Box Office: 01629 827010

[info@sidmouthfestival.com](mailto:info@sidmouthfestival.com)  
[www.sidmouthfestival.com](http://www.sidmouthfestival.com)

## Hexham Morrismen: MORRIS STANDARDS

Dear Editor

THIS is the time of year that we review the highs and lows of last season and make plans for next year. There is (quite rightly) some debate within the Morris movement about how we maintain standards. However, most of us agree that we should avoid giving ammunition to those members of

the public who are all too ready to mock morris dancing. In this regard, two events last summer caused concern to a number of dance sides and festival organisers. Both involved unscheduled performances by 'ad hoc' dance teams. Neither did anything to enhance the reputation of Cotswold Morris. We witnessed both,

and have been encouraged by a number of people to raise this matter openly.

The first event, at Sidmouth Festival, involved 'Motley Morris'. Not the established border side of the same name, but a random group of dancers who were not even in kit and who had clearly made little or no effort to standardise their dancing. Nevertheless, they danced at an

official performance spot alongside invited teams, from England and overseas. Sidmouth calls itself 'First Amongst Festivals' and has a justified reputation at home and abroad. Consequently, members of the public, and international dance teams, could assume that the cheerful shambles of Motley Morris rep-

*Continued on page 14*

From page 13

resents an acceptable standard for English traditional dance reinforcing the poor public image of Morris dancing.

Although their stunt backfired, at least Motley were well-meaning, the same cannot be said of 'Scratch Morris' who disrupted another excellent festival at Whitby. In past years their stunts at Whitby have included 'gatecrashing' the 1999 dance finale photo (which was meant to be used as the millennium programme front cover), and offending many by starting to carry a mock coffin in the parade. This year, they invaded the parade, barracked and at

tempted to trip dancers from another team, and 'gatecrashed' the finale at the Bandstand after being explicitly told by the dance coordinator not to perform there. They had clearly deliberately set out to annoy Organisers and performers alike.

There is a long history of fooling in Morris and the best teams (Great Western, Windsor etc) can hardly be accused of lacking humour. Their comedy, however, is an adjunct to the dance. The clown on the high wire is the best acrobat, not someone larking about and bringing the show into disrepute. As the squire of one team said to us 'there are enough people taking

the mickey out of Morris dancing without morris dancers doing it'. Every experienced Morris Fool knows that there is a fine line between being funny and silly. This stuff is well the wrong side of the line.

There may be a debate about the value of such performances on aesthetic or historical grounds. After all, some of these folks are experienced dancers. They may genuinely believe that what others regard as their tatty kit and their erratic dancing are representations of the anarchic, anti-authority spirit of the "real" Morris tradition. We should try to avoid becoming embroiled in a sterile internal wrangle, and think in

stead about what the public might want to see. Roy Dommett wisely observed (albeit in a different context) that what matters is not so much what dancers think, but whether they perform what the audience enjoys watching. Judging by the hostile reception they received from the crowd at Whitby, Scratch Morris still have a good deal to learn about pleasing audiences. Be that as it may, their habit of wilfully disrupting performances by booked teams at public dance events is wholly unforgivable.

Best wishes

**Roger Kennington (Squire)**

## Correspondence

From John Jenkyn

*Dear Eddie*

DO you, or any of your readers, have any information about the origins of the dance/tune 'Orange in Bloom'? I, like other men I have asked have always assumed that it has something to do with William of Orange. I was, therefore,

intrigued to see in 'The Farmers Weekly' of 26 September 2003, a paragraph about the forthcoming sale of Oranges Farm near Sherborne, Glos. Does the farm have any connection with the dance, and do either of them have any association with the said monarch?

Yours sincerely,

**John Jenkyn**



From David Jackson,  
**The King's Morris**

Dear Eddie,

**F**URTHER to Mike Heaney's article "Observations on early images of 'Morris dancers' (Morris Dancer, Vol. 3, No. 11), I thought that the enclosed article from "Woodworker" magazine (August 1983) would be of interest. The illustrated article deals with a set of figures carved by Erasmus Grasser, described as

Munich's most important woodcarver of the late Gothic period. The set of Morris dancers were commissioned for Munich's Town Hall, a lavish building which had only just been completed, in 1480. 10 of the original 16 figures survive, and are now in Munich city museum. As the text states, the fool, the maiden and the musician are three of the six missing Grasser figures, but the dancers seem to show a close affinity to the Van Meckenem engraving.

Yours sincerely,

**David Jackson**



## Rutland Feast Weekend, October 2003



THESE photos are a very small sample from another weekend in the enjoyable company of Rutland Morris and their guests. Once again, I enjoyed the comforts of the Fox at Exton while the remainder of North Wood toughed it out, indoor camping in the village Hall. However, they trooped over to the pub for

breakfast, after which a contingent went on expedition to Melton Mowbray to stock up on pork pies and other delicacies.

A notable addition to the North Wood contingent this year was our newest recruit, who may be familiar to some of you. He can be seen just behind Paul B & Taylor in the top left frame. This pair of comedians

in the foreground had persuaded a stall-holder at Oakham Butter Market to allow his wares to be christened; he was assured that the ritual would ensure their perpetual sharpness.

From Oakham, we were taken by coach to the Cuckoo, at Wing, for the second pitch of

try Club, as ever. One of the dancing spots was the grandly-named Whitwell Harbour: a jetty on Rutland Water.

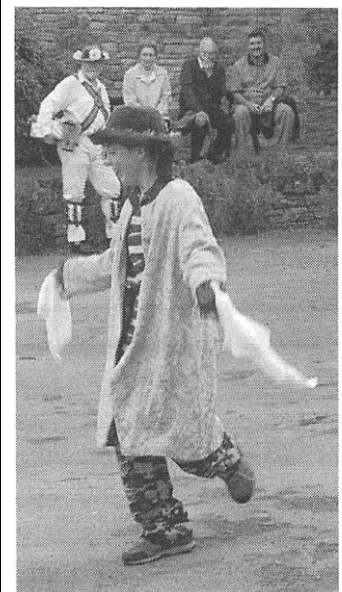
Once again, a thoroughly enjoyable weekend; for which, many thanks to the excellent Rutland team.

*Eddie Dunmore.*



the day. Here a massed Banks of the Dee was danced, at our newest member's insistence. From Wing we were driven to the Bewicke Arms, to dance beside a memorial cross. Lunch was enjoyable, & the session was enlivened by a competition to construct a statue with the large-size Lego that was available. After lunch, a visit to East Carlton Park Museum gave Paul an opportunity to hide himself inside a large cast iron pipe.

Eventually we returned to Exton, and a Feast made memorable by the retiring Squire becoming extremely tired and emotional. We also treated one of the landladies of the Fox & Hounds to a hoist to commemorate our visit. Sunday morning breakfast was held at the Coun-





**THROUGHOUT** the year the Kennet Morris Men donate 5p for every pint of beer they drink to charity. It so happens that in the year 2003 we drank exactly 2003 pints! We therefore prepared a cheque for £100.15p to give to our chosen charity — the

Royal Berkshire Hospital Children's Fund.

I enclose a photograph of us with the cheque at our first performance of the New Year at the Bull, Stanford Dingley, Berkshire, at noon on January 1st. After celebrating the New Year, some of the men even managed

to smile! Sorry to say that no-one from the Royal Berks was able to find their way to Stanford Dingley, but John, who attends Great Ormond Street Hospital, was able to stand in for them.

**Chris Hutchinson,**  
Kennet MM

## Editorial

THIS edition comes with I a more than usually abject apology for its lateness. Having set aside March for typesetting, time that was then commandeered for final revisions to "The Morris Tradition". Pleasing everybody who had, or felt that they had, a finger in the pie meant that the date for that publication is now the beginning of May. To those of you who have contributed to the new edition, whether with photographs, suggestions, or sub-editing, many thanks. To Cliff, who contributed time, hospitality and, above all, patience, we all owe our gratitude. The largest single contribution was from Sean Goddard, of Chanctonbury, who wrote the copy: he displayed superhuman forbearance in accepting, with good grace, the necessary amendments from the multitude of sub-editors. Above all, he accepted my requirements to balance the text on each page against the illustrations, and

I owe him a debt of gratitude for maintaining good humour throughout the process. Assuming that we do manage to make the May launch, I would welcome first reactions for the next Circular (Number 47), typesetting early July.

The ramifications of the Public Entertainment Licensing Act are still slowly making themselves evident. I am currently in the process of making contact with my local authority (the London Borough of Croydon), in the hope of exerting some influence over the terms of the Act's local implementation. I would suggest that it might be an idea for every side to do the same thing, as the devil will be in the detail of the local bye-laws. Do remember, though, that any contact will have to be co-ordinated centrally; which may mean that Cliff continues his sterling work in this area.

An extra that comes with editorship is to receive publications from the MF and the Open Morris. the MF's Di

rectory 2004 has just arrived, and I note that their membership is now 335 clubs (give or take, depending on the accuracy of my count). The most recent totals for the Morris Ring show 163 Full Members and 43 Associate Members, a grand total of 206 sides. My impression is that the Ring has been suffering an slow erosion of membership over recent years, having achieved a zenith as a result of Morris Sunderland's proselytising during his Squireship. If my impression is valid, then it may well be that we have to accept that a single-gender organisation (even if only in respect of the dancers) may not be viable in the longer term, I would offer the personal opinion that attempts to modify the structure of the Ring will have no effect on its eventual survival or otherwise. Your views, as ever, will be welcomed (particularly if they originate outside the set of "usual suspects").

Finally, I would suggest that the Editorial is where that functionary has the opportunity to display personal opinions (and

## Ted Purver

**L**AST month I received some sad news, which may not have reached the wider morris world. I knew, and liked Ted, having first met him when he acted as Recorder for Advisory Council meetings (in the days when they were still being held in London). I have attached the relevant parts of the letter below.

*Dear Mr Dunmore*

**M**Y late uncle, Ted Purver, of Coulsdon, was a keen Morris man. Sadly, he passed away last August. At his funeral, a lady who was with her husband asked me to save any Morris memorabilia amongst his effects. Unfortunately, I can't remember the name of the lady. I believe that she was from Cambridgeshire.

I found some Morris papers, plus a stick and cross-over straps worn over the upper body (fin sorry, but I don't know their correct name). As I don't know how to trace the lady who wanted these effects, I thought I would ask for your help. Perhaps you would be able to track down the lady and gentleman. If not, would you like them? Regarding volume, the papers would fit (tightly) in two carrier bags.

I have suggested that the lady could send them to me as an interim solution. If the Cambridge couple could contact me, I will then pass on Ted's memorabilia to them. My guess is that it will consist primarily of Ted's Travelling Morris kit and, perhaps, some of his archive. Whatever the truth of the matter, could interested parties please get in touch?

*Eddie Dunmore.*

prejudices, even). With a planned three Circulars/year, I would estimate that my editorial responsibilities are the equivalent of at least one month per year of full-time employment. Any aspirant successor will need to be aware of this, if both publications are kept as a single responsibility. As I mentioned above, copy date for the next Circular is scheduled for the first week of July; until then, enjoy your dancing.

*Eddie Dunmore.*