

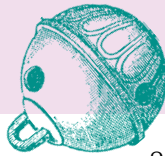
Raggle Taggle

AUSTRALIAN MORRIS

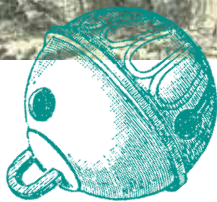
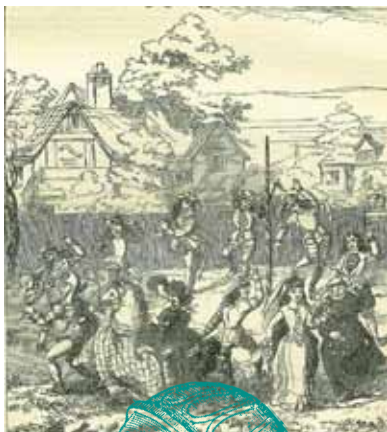


June 2012

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SQUIRE'S REPORT

THE NEW SQUIRE'S NOTES

First I would like to thank those at the AGM for their expressions of confidence. I shall endeavour to live up to expectations.

Secondly, huge thanks to Nat and Steph for setting up a system that I can almost cope with.

Whilst many of you know me, there are some that don't so I'll give a potted history.

I used to go to Herga Folk Club north of London and they used to announce morris practice on Tuesdays. Not much happens in Wembley on a Tuesday, I had never heard of morris but I went along anyway. That was in 1973 when a list of all the sides in the world fit on one side of a sheet of foolscap.

In 1975 I moved to Manchester and joined Adlington, a Cotswold side, while I looked out for a clog side. I stumbled across Gorton in Sidmouth and joined them. They had only just re-formed, the first dance out was the 200th anniversary of their first mention in the Gorton Recorder "The Gorton Morrismen failed to turn out this year", so they were obviously older than that!

The next side I joined was Bollin, the first mixed traditional revival clog side (Lancashire mens dances and Cheshire ladies and couples morris)

In there somewhere were appearances with the traditional Stockport Pace Eggers.

In 1982 I came to Australia and gave up the morris.

In 1983 I came across Moreton Bay and danced with them until I headed to New Zealand on a contract, where I joined Rosewood in Palmerston North. After a morris free period in Melbourne and Rockhampton, I moved to Sydney and joined the infamous Sydney Morrismen, eventually being honoured with Squireedom.

The next move was into the wilds for 2 years in Whyalla which grew to 11 years. I managed to get a paid booking for morris at the Whyalla Show and formed the Whyalla Morris with help from the Adelaide sides. My first few years involved a lot of travel, so I got to more than my fair share of ales around the country. The Whyalla Ales became regular events, even getting

...Cont. P6



Editors • Steph Swanson, scutarius et scholastics • Nat Rolfe, the Lady Bag • Kim Brown, Champion • **Layout** • Kim Brown, AMAZING • **Cover Image** • Kim Brown • **Contributors** • Simon Wall • Mike James • Bill Singleton • David Purdue • Peter Fisk • Cimi, trickster • Sandy Holmes • Wikipedia • Facebook • this is croydon today •

BAGMAN'S REPORT

APOLOGY

I would like to apologise for the delay in this newsletter being released – I offered to take over as newsletter editor for Steph and promptly had life cave in on me in the form of a close family member dying. So here it is in a much shorter and belated form, and the next one will be far more timely and jam packed with information.

Things to look forward to: the AMR AGM minutes, the results of the surveys conducted on surveymonkey, updated information about our insurance policies, a discussion about the future of the Morris at the NFF, just to mention a few things!

BAG'S REPORT

Life is busy, our insurance has changed slightly, and we are now officially known as the Australian Morris Ring, Inc. More to come on all of this in the next newsletter.



Natalie Rolfe
Bag, AMR

ANNOUNCEMENTS

A WEDDING CAPER

On 20th May, Anna Gray, from Albion Fair, married Rob Dooley in Wahroonga in Sydney's north.

The reception naturally included dancing - though not a bridal waltz. Albion Fair perplexed Rob's Tasmanian family and friends with a performance of three dances - Clitheroe, Ashton and Four Hand Reel - with music by Russell Neal, Ian Macintosh and John Milce. The bride clogged up as well - probably the first time in history that an Akira Isogawa wedding dress has been teamed with morris clogs. Anna's bridesmaids were her sister, Emma (Albion's Squire) and school friend, Michelle Cowans (also of Albion Fair).

The bride and groom left for their honeymoon in Kosciusko under an arbour of garlands. Awwww!

Emma Gray

Hatch Match Despatch...



Brandragon Clog Workshop - National Folk Festival

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SURLY GRIFFINS

CANBERRA

There's a new Morris side in Canberra! No really, it's true! For the last couple of months it's been true in the we-have-a-dream sort of way, true in the if-we-say-this-enough way. But now Surly Griffin Morris actually exists. After 2 practices, we have a roster of 16 dancers and 4 musicians.

Our Come and Try Night scheduled for May Day was delayed until 6 May by venue problems, but props to Tim Bennett who turned up anyway - very encouraging for us although disappointing for him! On 6 May, despite the delay and the cold dark night, fourteen dancers and musicians showed up. They got a 15 minute multimedia introduction to Morris dancing (types, local history, reasons for doing it) from me and then our foreman Imogen taught them some basics and a dance. And not just a simple workshop stand-in dance, but something from our real repertoire-to-be: a Cotswold

dance with fiddly sticking and heys.

And it worked. Lots of rough edges, but the video of the dance-through from the end of the night looks a lot better than a bunch of strangers with barely an hour of experience. It all seemed promising, but we didn't want to count our chickens before they'd re-hatched. Our second practice would be the real test . . . would anyone come back?

Two weeks later and, well, yes! They all did! Plus three more ex-Molonglo dancers who were indisposed the first time. Plus three more newcomers! My favourite line was "I heard about it at a party last night and I had to try it"! We had enough for 2 sets when recapping the first dance, then Imogen taught them Molonglo's Cheshire Rounds: a border dance with plenty of mental challenges.



Canberra has been without an active side since Molonglo Mayhem ceased in 2006.

Chance meetings of former members often gave rise to wistful hopes that someone would get the band back together, but it seemed too hard. Earlier this year, we decided Canberra couldn't go without Morris any more. We are grateful to all the people who agreed with us. We especially appreciate the support of Paul and Leslie Carr, the AMR exec, and the friendly reception from the other sides.

It turns out it's easier to start a Morris side than we thought!

Simon Wall



SOME WORDS

MORRISSED A BEEN DREAMING - SANDY HOLMES

The Festival experience that folkies love so well
Like listening to the poets and the dodgy yarns we tell

And bands and jams and dances and the goodies markets sell
There's just one thing at festivals that makes a living hell

No, it's not in good folk spirit, but heck, I'll take my chances
The thing that gets my goat up is those bloody Morris Dancers

They clutter up the pathways so no victim can get past
I'm trapped 'a captive audience' just how long can they last?

Tap-tapping sticks and silly grins, whilst ceaselessly they jangle
then prance about to leap and shout from yet another angle

The costumes are appalling! Hankies tucked in grown men's sleeves
like Mummy pinned it safely there to snort upon or sneeze

Plastic flowers on Grandma hats, atrocious girly ribbons
It's enough to make me vomit as they romp like Celtic ribbons

Watch Eugene, Nigel, Russel, Bill, Kenny, Seamus, Dennis
Unite to form at festivals the Mobile Morris Menace

Prancing round in circles, holding sticks instead of hands
Now why would folkies do this, when they could be watching bands?

Jangling, clanging, whacking sticks, Colliding bells and flowers
But stamina? I'll grant them that, they go for bloody hours

Why not choir? Chess or gardening? Men's group? Golf or tennis?
Why must you perpetrate the endless mobile Morris Menace?

My confession to a friend, that Morris dancing I detest
She gasped in shock and horror wailing 'No I must protest'

'The Morris Men are God's Great Gift, Why, Surely girl, you jest?
Wee Morris Men, I've shagged a few, I promise, they're the best

When I was young and gorgeous I'd take every chance to jump 'em
Our weekend sport was hunting down some non-stop Morris humpin'

We'd chase 'em round the festivals, and feed 'em lots of Guinness
With Horizontal Morris moves, and that's just for beginners,

Those boys! Off-season athletes' ooh I'm panting at the thought
of the memories of stamina of Morris Men I've caught

You sneer at dancing men with bells and flowers on their frocks
Bet you'd shine with smiles of smugness, if you'd run with Morris flocks'

Well, I contemplated stamina and muscled Celtic Thunder
Perhaps I've been too quick to judge the Morris Men down under

I've come across some stranger men, and even stranger dancers
But I'm no longer single so I'll skip Morris romances

But Girls, if you are frisky, lonely, desperate, wild, irrational?
at Easter-time in Canberra, you'll find hundreds at the National

If drinking in the session bar you find yourself befriended
by a bloke with bells and whistles, he comes highly recommended!

SQUIRE'S REPORT cont...



Portraits by David Purdue

a government grant at one stage to run a workshop! The Whyalla Morris 21st birthday ale was in Clare in 2010!

The next move was to Perth where I danced with Blackstump Bedlams and, when they folded, joining the elusive Perth, eventually becoming squire there.

I got head hunted to Melbourne, dancing out with Britannia, Brandragon and Red Raven.

I am now in Adelaide, dancing out with Adelaide Morrismen. Next year will include the 40th anniversary of my first dance out so I hope I can keep going to celebrate in style.

Whilst I love the anarchic and archaic nature of the morris and organising dancers is oft described as akin to herding cats, I will try, with the able support of Nat, to keep the AMR useful and relevant. In particular, we need to keep contacts and info up to date so we can assist visitors and the hordes of people who want to join and to book us.

Steph has bravely offered to continue as Editor of the newsletter, which I have gratefully accepted. Please keep snippets, articles, press clippings, photos, personal news etc coming. The magazine output quality is directly related to the input!

Wassail
Bill "The Washing" Singleton



Maypole at The Palnting, Woodfordia



Zombie Morris



Meg, Justin and friends, National Folk Festival

ADELAIDE MORRIS MEN

ANNUAL REPORT - MAY 2012

This last year has been a good one in many regards. The numbers are improving, the general motivation is improving, and people are having fun when we go out to dance. In the past year we have taught Cotswold Morris dancing (AMM style) to quite a few new people. Not all of those people have been coming to practice every week, but we have been lucky to get so many new guys, and it goes to show that every chance we get to invite someone along should be taken, because it can work out very well in the long run. So, many thanks to the people who joined us this year!

The footups have been entertaining. With the additional numbers we have been able to make most events comfortably, but it should be noticed that whilst we have a lot of new people, we have also had some of the experienced members of the team away for considerable periods of time. However the standard of footup is gradually improving and we enjoy the dancing, both at practice and at footups, which is delightful to see.

Last year there was a slight increase in session music and singing during footups and practice. This year has seen that happen in a big way, and Matt Fenech has been a big contributor to that success. Whilst we are still not what I would describe as a "singing" team, its not unusual now for the various muso's to showcase their skills after dancing sets. Its a practice that I hope can continue into the future.

The website has been a valuable resource that has attracted several new members and new bookings. We did keep it up to date for a while, but seem to have dropped off the pace lately. We have discovered that naming someone at each footup to write the article seems to be the most reliable method, and I shall return to that system.

Our trip to Perth last year was an brilliant success. We really enjoyed touring with the Perth Morris Men, and sampling some of the local microbreweries. The Perth Men are a great bunch of people, and were very hospitable. Im hoping we can organise another tour soon either for PMM over here, or for us back in Perth.

Footups for the last year were

English Ale - Adelaide hills - May 2011

BrewBoys Footup - July 2011

Great Northern Tour - Gawler etc - August 2011

Perth Ale - August 2011

Hills Winery Tour - September 2011

Kapunda Celtic Festival - October 2011

Fleurieu Folk Festival - October 2011

Callington Show - October 2011

Folk Fed Workshop/Port Adelaide Christmas Parade - November 2011

Brandragon Steam Ale - Melbourne - November 2011

Christmas Party - Bernards place - December 2011

Birthday Party - Coromandel Valley - December 2011

Art Gallery, Adelaide CBD - February 2012

All British Day, Uraidla - February 2012

Swan Hill Food and Wine festival - March 2012

Witches footup, Handorf - March 2012

Film Fundraiser - Burnside - April 2012

St Georges Day, North Adelaide - April 2012

May Day - Victoria square, Moonta st, Franklin Hotel - 2012

Kellybrook Cider Festival, May 2012

Next year will be busy. We are probably committed to the National Folk Festival and then one week later we have the Ring Meeting in Adelaide and a week long tour to Melbourne. Its going to be nuts!

Mike James



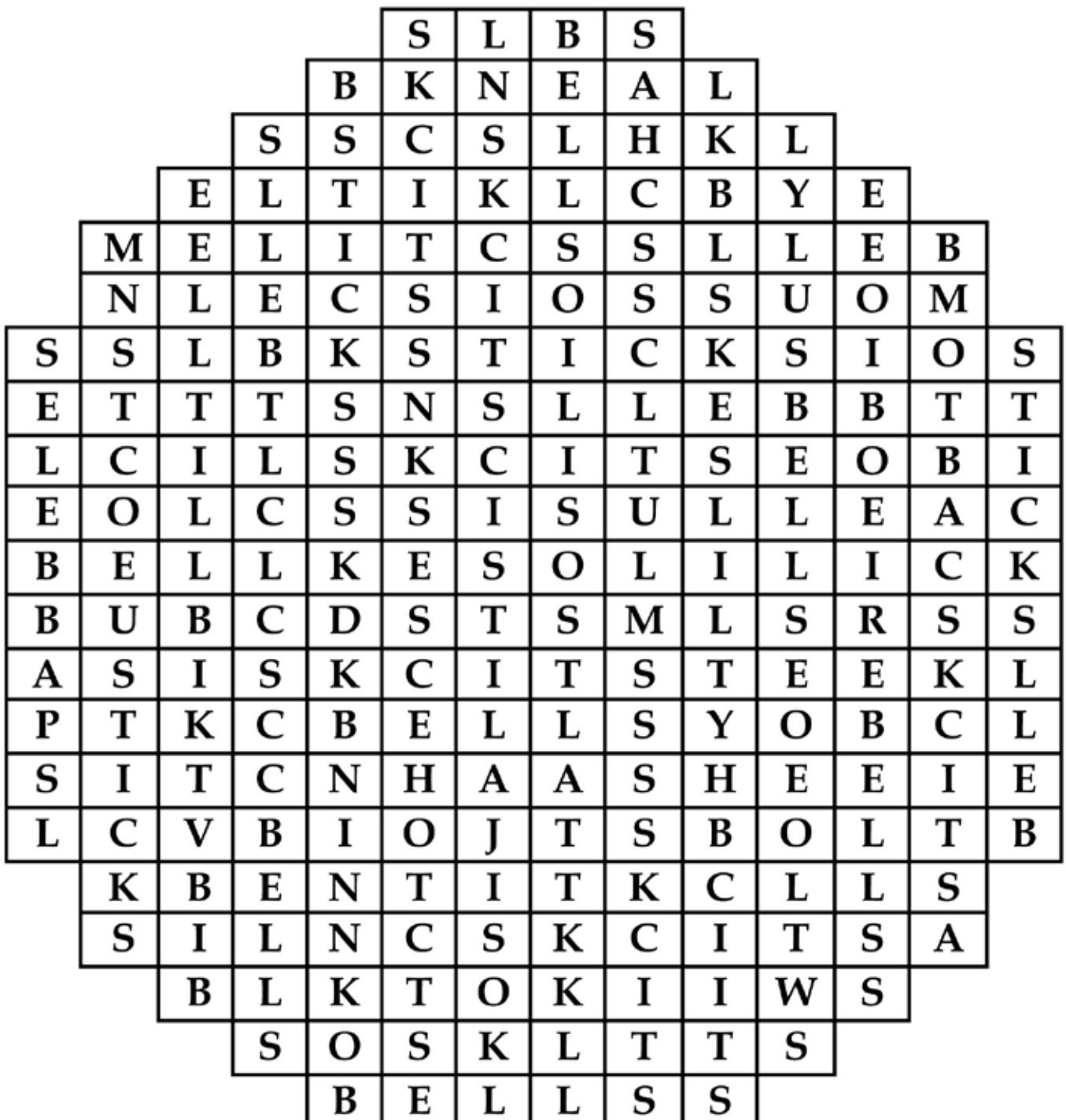
RING AND CLASH

ANOTHER PUZZLE

The words BELLS and STICKS are each hidden 15 times in this new puzzle to titillate what brain cells you still have left after years of joyfully downing those alcoholic bebies. Both words can read either forward, backward, up, down and diagonally, but never skipping letters and always in a

straight line. A letter in the grid may be used more than once, as some words overlap each other. Make a ring around each word you find. Good luck !

Cimi
Black Joak Morris



FROM THE MOTHER COUNTRY

POLICE HALT CROYDON MORRIS DANCERS' 'OFFENSIVE' ROUTINE AT WARLINGHAM PUB



IT HAS been an English pub tradition for more than 500 years – but one group of Croydon Morris dancers was banned from a pub house after culture killjoys reported their “offensive” routine to police.

Wild Hunt Bedlam Morris, based in West Croydon, were only six dances into their show at The White Lion, in Warlingham, when officers gate-crashed and halted the display, following a complaint. After pleading with the officers to be allowed to continue, the 15 dancers were told to stop their Tuesday night show, in the interest of “community relations”.

David Young, 69, from Coulsdon, who has been part of the group for seven years, said: “We did six dances and then, at about 9pm, we went in to have a drink before going back out to perform again.

“The next thing we know, two policemen arrived.

“They said, in the interest of ‘community relations’, we think you should stop dancing. We were about to go outside to do some more, so we had to cut it short.

“You would think the police would have let us carry on. The way it all happened, you would have thought it was a BNP or KKK meeting. It’s the first time we’ve encountered anything like it.

“We felt treated like yobs. But we’ve got ex-oil executives, business owners and a school secretary in our group.

“We just feel aggrieved that something that has such a long history in the country, at a time when it is hard to keep the old traditions alive, should not be allowed.

“We do it for the love of it. It wasn’t as if it was ad hoc, but we obviously offended someone.”

The group, who practise in the Scout hut next to St James’ Church, had been performing on the pavement in front of the pub to about 20 to 30 people.

They are no stranger to prestigious performances. The Wild Hunt Bedlam marked its 21st anniversary, in September, by dancing at the Tower of London, after being given the green light by the Tower’s deputy governor to perform the Ceremony of the Keys – a ritual performed every night for the last 700 years.

So sacrosanct is Morris dancing, it was exempt as a form of entertainment under the Licensing Act 2003, so that pubs could continue the tradition at no cost.

But that didn’t stop one killjoy from bringing the Warlingham performance to an abrupt end.

A White Lion worker, who did not want to be named, said: “The police came because they got a complaint from a neighbour.

“I think everyone was a bit surprised really. Morris dancers have been dancing around in the area for years, so I really don’t understand it.”

A Surrey Police spokesman said: “We received a report from a member of the public about noisy revellers outside the White Lion pub in Farleigh Road, Warlingham.

“A neighbourhood police officer attended and spoke to a group who matched the description given.

“The noise had already stopped and no formal allegations were made and the group left the area without incident.”

CECIL SHARP

A SAVIOUR OF THE MORRIS?

A WIKIPEDIAN BIOGRAPHY

Cecil James Sharp (22 November 1859 – 23 June 1924) was the founding father of the folklore revival in England in the early 20th century, and many of England's traditional dances and music owe their continuing existence to his work in recording and publishing them.

Early Life

Sharp was born in Camberwell, London, the eldest son of James Sharp (a slate merchant who was interested in archaeology, architecture, old furniture and music) and his wife, Jane née Bloyd, was also a music lover. Sharp was educated at Uppingham, but left at 15 and was privately coached for the University of Cambridge, where he rowed in the Clare College boat and graduated B.A. in 1882.

In Australia

Sharp decided to emigrate to Australia on his father's suggestion. He arrived in Adelaide in November 1882 and early in 1883 obtained a position as a clerk in the Commercial Bank of South Australia. He read some law, and in April 1884 became associate to the chief justice, Sir Samuel James Way. He held this position until 1889 when he resigned and gave his whole time to music. He had become assistant organist at St Peter's cathedral soon after he arrived, and had been conductor of the government house choral society and the cathedral choral society. Later on he became conductor of the Adelaide Philharmonic, and in 1889 entered into partnership with I. G. Reimann as joint director of the Adelaide school of music. He was very successful as a lecturer but about the middle of 1891 the partnership was dissolved. The school was continued under Reimann, and in 1898 developed into the Elder conservatorium of music in connexion with the university. Sharp had made many friends and an address with over 300 signatures asked him to continue his work at Adelaide, but he decided to return to England and arrived there in January 1892. During his stay in Adelaide he composed the music for two light operas, *Sylvia*, which was produced at the Theatre Royal Adelaide, on 4 December 1890, and *The Jonquil*. The libretto in each case was written by Guy Boothby. He also wrote the music for some nursery rhymes which were sung by the cathedral choral society.

Return to England

In 1892 Sharp returned to England and on 22 August 1893 at East Clevedon, Somerset, he married Constance Dorothea Birch, also a music lover. They had three daughters and a son. Also in 1893 he was taken on as a music teacher by Ludgrove School, a preparatory school then in North London. During his seventeen years in the post, he took on a number of other musical jobs.

From 1896 Sharp was Principal of the Hampstead Conservatoire of Music, a half-time post which provided a house. In July 1905 he resigned from this post after a prolonged dispute about payment and



his right to take on students for extra tuition. He had to leave the Principal's house, and apart from his position at Ludgrove his income was henceforth derived largely from lecturing and publishing on folk music.

Folk Music of England

Sharp taught and composed music. Because music pedagogy of his time originated from Germany and was entirely based on tunes from German folk music, Sharp, as a music teacher, became interested in the vocal and instrumental (dance) folk music of the British Isles, especially the tunes. He felt that speakers of English (and the other languages spoken in Britain and Ireland) ought to become acquainted with the patrimony of melodic expression that had grown up in the various regions there. Sharp became interested in traditional English dance when he saw a group of morris dancers with their concertina player William Kimber at the village of Headington Quarry, just outside of Oxford, at Christmas 1899. At this time, morris dancing was almost extinct, and the interest generated by Sharp's notations kept the tradition alive.

The revival of the morris dances started when Mary Neal, the organiser of the Esperance Girls' Club in London, used Sharp's (then unpublished) notations to teach the traditional dances to the club's members in 1905. Their enthusiasm for the dances persuaded Sharp to publish his notations in the form of his *Morris Books*, starting in 1907.

Between 1911 and 1913 Sharp published a three-volume work, *The Sword Dances of Northern England*, which described the obscure and near-extinct Rapper sword dance of Northumbria and Long Sword dance of Yorkshire. This led to the revival of both traditions in their home areas, and later elsewhere.

CECIL SHARP

Song Books For Teachers And Pupils

At a time when state-sponsored mass public schooling was in its infancy, Sharp published song books intended for use by teachers and children in the then-being-formulated music curriculum. These song books often included arrangements of songs he had collected with piano accompaniment composed by Sharp himself, arrangements intended for choral singing. Although it has been alleged that, had they heard them, traditional singers (who in England virtually always sang unaccompanied) might well have found Sharp's piano parts distracting, the arrangements with piano accompaniment did help Sharp in his goal of disseminating the sound of English folk melodies to children in schools, thus acquainting them with their national musical heritage.

Bowdlerisation

The schools project also explains Sharp's bowdlerisation of some of the song texts, which, at least among English folk songs, often contained erotic double entendres, when not outright bawdy and or violent. However, Sharp did accurately note such lyrics in his field notebooks, which, given the prudery of the Victorian era could never have been openly published, thus preserving them for posterity. An example of the transformation of a formerly erotic song into one suitable for all audiences is the well-known "The Keeper."

English Folk Dance Society, afterwards English Folk Dance and Song Society

In 1911 Sharp founded the English Folk Dance Society, which promoted the traditional dances through workshops held nationwide, and which later merged with the Folk Song Society in 1932 to form the English Folk Dance and Song Society (EFDSS). The current London headquarters of the EFDSS is named Cecil Sharp House in his honour.

Influence On English Classical Music

Sharp's work coincided with a period of nationalism in classical music, the idea being to reinvigorate and give distinctiveness to English classical composition by grounding it in the characteristic melodic patterns and recognisable tone intervals and ornaments of its national folk music. Among the composers who took up this goal was Ralph Vaughan Williams, who carried out his own field work in folk song in Norfolk, Sussex and Surrey. The use of folk songs and dance melodies and motifs in classical music to inject vitality and excitement, is of course as old as "La Folia" and Marin Marais' "Bells of St. Genevieve" ("Sonnerie de Ste-Geneviève du Mont-de-Paris"), but the attempt to give music a sense of place was novel to the Historical particularism of late nineteenth century Romanticism.

In America

A sign in Hot Springs, North Carolina marks where Cecil Sharp collected ballads in 1916.

During the years of the First World War, Sharp found it difficult to support himself through his customary efforts at lecturing and writing, and decided to make an extended visit to the United States. The visit, made with his collaborator Maud Karpeles during the years 1916–1918, was a great success. Large audiences came to hear Sharp lecture about folk music, and Sharp also took the opportunity to do field work on English folk songs that had survived in the more remote regions of southern Appalachia, pursuing a line of research pioneered by Olive Dame Campbell. Travelling through the mountains of Virginia, North Carolina, Kentucky, and Tennessee, Sharp and Karpeles recorded a treasure trove of folk songs, many using the pentatonic scale and many in versions quite different from those Sharp had collected in rural England. Generally, Sharp recorded the tunes, while Karpeles was responsible for the words.

Sharp was greatly struck by the dignity, courtesy, and natural grace of the people who welcomed him and Karpeles in the Appalachians, and he defended their values and their way of life in print.

Sharp's work in promoting English folk song dance traditions in the US is carried on by the Country Dance and Song Society (CDSS).

Political Views

While at Cambridge, Sharp heard the lectures of William Morris and became a Fabian Socialist and lifelong vegetarian. He was cautious in his public statements, however, feeling that he had much to lose, since, unlike Morris, he was not independently wealthy but dependent on outside funding for his researches. Respectability was important to him, increasingly so as he got older. According to his biographer, Maud Karpeles: "Any display of singularity was displeasing to him; and he followed the convention in behavior as well as in appearance unless there was a very good reason for departing from them. 'It saves so much trouble,' he would say." During the post World War II "second" British folk revival of the 1950s and 60s, Sharp was occasionally chided for this by leftist critics such as Bert Lloyd. C. J. Bearman writes that "Lloyd was effectively the first to offer public criticism of Sharp and of the first revival generally. This critique was from a Marxist perspective: Lloyd (1908-82) had associated himself with the Communist Party since the 1930s. ... However, he was always more pragmatic than doctrinaire, and he combined criticism of Sharp's philosophy and methods with high and unreserved praise for his motivation and the epic scale of his achievement. Until the early 1970s, the prevailing view of Sharp was one of reverence or respect tinged with moderate criticism. This changed in the 1970s, when David Harker, a Cambridge post-graduate specializing in English literature, initiated a sustained attack on the motivations and methods of the first folk revival, singling out Cecil Sharp and accusing him of having manipulated his research for ideological reasons. These criticisms were quickly taken up by others who were doubtless in part motivated by an understandable reaction to the previous hagiographical treatment of Sharp.

ROGUE'S GALLERY

THE NATIONAL



ROGUES GALLERY



ROGUES GALLERY



ROGUES GALLERY



ROGUES GALLERY



Adelaide Men - Fleurieu Folk Festival



Lancashire Witches - Fleurieu Folk Festival



Hot For Joe - Fleurieu Folk Festival



Hot For Joe Musos - Fleurieu Folk Festival



Hedgemonkey - Fleurieu Folk Festival



Southern Vales Footup - A smattering of Adelaide Morris



MORRIS