



• Article & song: 'The Saucy Sailor', by Roy & Lesley Adkins • Tune, song, & notes: 'Gwenynen Gwent' / 'The Busy Bee of Gwent', Welsh traditional tune, from Helen Adam • The Worcestershire Three-handed Reel, researched by Gwilym Davies • SOCIETIES' NEWS • FOLKLIFE LISTINGS • SEASONAL CELEBRATIONS DIARY • * Printed & posted £6, by special order only, when printers reopen • ISSN 2632-2633 •

The Online-only issue

Reports: before
the lock-down,

— and —

looking forward to
post-Virus events !

Wales

England

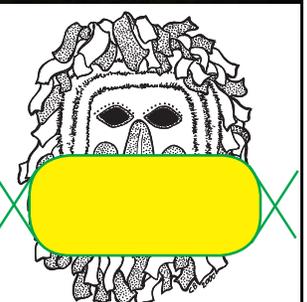
West Country

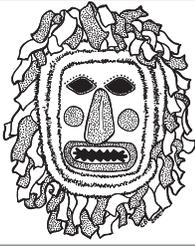
West Midlands

- folk clubs, sessions, venues
- performers
- services
- festivals
- workshops

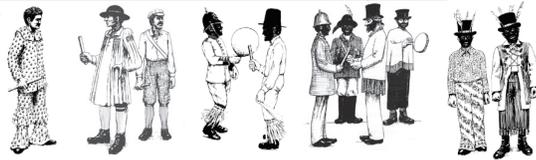
news &
listings

from
Folklife
members





FT 64



May 2020

p2

The FT PAGES ARE INCLUDED WITH FOLKLIFE WEST PRINT MAGAZINE, see folklife.uk

Folklife Traditions ♦ Traddodiadau Bywyd Gwerin

FW's FOLKLIFE TRADITIONS PAGES

Our aims include stimulating a wider interest in folk studies & folk culture: [the FT pages](#)

- Article & song: 'The Saucy Sailor', by Roy & Lesley Adkins .. p2, 4
- 'The Worcestershire Three-handed Reel', researched by Gwilym Davies p5
- 'Gwenynen Gwent' / 'The Busy Bee of Gwent', Welsh traditional tune, from Helen Adam p6-7

The above articles in this free online-only edition will be reprinted in the next print issue.

Bill Pullen, p59 inside back cover

- *Folklife Studies & Traditions: Folklife News & Diary* Books & recordings announced, and Folklife Societies news p5, 6, 8

ONLINE DIRECTORY

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- ◇ *List 7*, **FOLKLIFE SOCIETIES** online only, on above FT website
- ◇ *List 8*, **FOLKLIFE STUDIES & INSTITUTIONS** ditto
- ◇ *List 9*, **SEASONAL LOCAL CELEBRATIONS**, a list, & photos, mostly by Doc Rowe online & p58-59

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FOLKLIFE TRADITIONS PAGES: contributors.

We are regularly indebted to regular contributors **Doc Rowe** for his list & pictures; to **Roy & Lesley Adkins, Brian Bull, Charles Menteith, Gwilym Davies, Meurig Williams, Ian Pittaway, and Helen Adam**, for songs, tunes, articles, & notes; and to others, from time to time, as listed in FT.

And we remember the late **Roy Palmer**, a generous contributor for over 30 years, from August 1983 in FW's predecessor, the *Somers' Broadsheet*.

FT header artwork: © our logo, **Chris Beaumont**; and morris dancers © **Annie Jones**; from The Roots Of Welsh Border Morris (Dave Jones)

'The Saucy Sailor' by Roy & Lesley Adkins

The Saucy Sailor (Roud Number 531) is a song popular with both performers and audiences, and it has a long history reaching back over two centuries. In his book *English Folk-Songs*, published in 1891, William Barrett claimed that it was 'Printed by the ballad printers as far back as 1781' (1). That would date it to the time of the American Revolution and the Great Siege of Gibraltar, though the earliest known printed copies are somewhat later, dating from the early decades of the 19th century. Many publishers of broadside ballads produced versions of this song, but the words changed very little.

The version below (and in the illustration) was produced some time between 1863 and 1885 (2) by H. Such, Machine Printer and Publisher, of 177 Union Street, Borough, in south-east London:

Oh, come my own one, come my fond one
Come my dearest unto me,
Will you wed with a poor sailor lad,
That's just returned from sea?

O you are dirty, love, you are ragged, love,
And smell so strong of tar,
So begone you saucy sailor boy,
So begone you Jack Tar,

If I'm dirty, love, if I'm ragged, love,
And smell so strong of tar,
I have got silver in my pocket, love,
And gold in bright store.

As soon as she heard him say so,
Down on her bended knees she fell,
She says, I will love my Henry,
I will love my jolly sailor well.

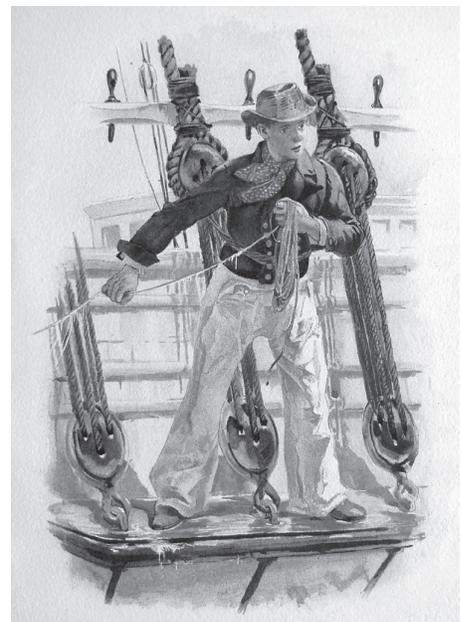
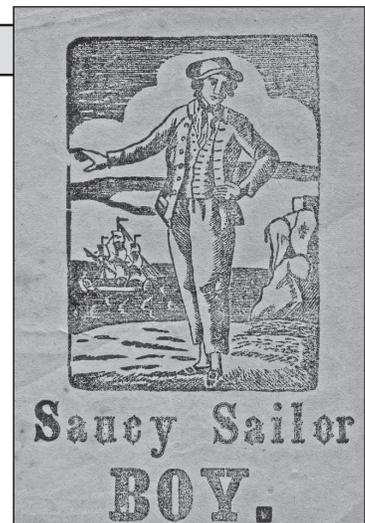
Do you think I am foolish, love?
Do you think I am mad?
For to wed a poor country girl,
When there's a fortune to be had.

So I'll cross the briny ocean,
Where the meadows are so green,
And since you have refused my offer, love,
Some other girl shall wear the ring.

I am frolicsome, I am easy,
Good-tempered and free,
And I don't care a single pin, my boys,
What the world says of me.

Detail from Broadside ballad version, printed by H. Such of 177 Union Street, Borough, London (shown in full on page 4)

Below: A typical sailor at the turn of the 18th-19th centuries



(continues page 4)

**'The Saucy Sailor' by Roy & Lesley Adkins**

continued from page 2

In 1857 James Ewing Ritchie wrote a vivid description of the Ratcliffe Highway in the East End of London, which was one of the favourite streets of sailors whose ships were docked in the nearby port:

Everything has a nautical adaptation. The songs sung are nautical. The last time I was there an old woman was singing to a crowd of the "Saucy Sailor Boy" who, coming disguised in poverty to his lady love, is by her ignominiously rejected, to whom rejecting he tells of

his real riches, and by whom the rejection is eagerly recalled, but in vain, for the Saucy Sailor Boy declares:-

*"Do you think I am foolish, love?
Do you think I am mad,
For to wed a poor country girl,
When there's fortune to be had?"*

*"So I'll cross the briny ocean,
Where the meadows are so green,
And since you have refused my offer, love,
Some other girl shall wear the ring." (3)*

Over three decades later, in his 1891 book, William Barrett noted that the song was still popular in that area: 'The song is a great favourite with factory girls in the East of London'.

The reference in 'The Saucy Sailor' to the smell of tar puts it firmly in the Age of Sail, when tar was an intrinsic ingredient of seafaring life, being used for waterproofing and protecting the rigging and woodwork of the ships. It pervaded everything, right down to the skin and clothing of the seamen, who would also waterproof their hats and coats with tar. (4) According to the shanty expert Stan Hugill, this song was mostly a forebitter when sung at sea, and he had heard many windjammer men perform it. It was of little use as a work song, because there was no repeated refrain, though it could have been a pumping shanty. (5)

From these rough origins, 'The Saucy Sailor' became popular with a more genteel audience later in the 19th century, particularly after being adopted by Sabine Baring Gould, as illustrated by the *Cornish Times* in 1889:

**Songs and Ballads of Devon and Cornwall.
CONCERT AND TABLEAUX AT LISKEARD.**

One of the most brilliant and artistic entertainments given in Liskeard of late years took place at the Guildhall on Thursday, a large and fashionable audience assembling from all parts of the neighbourhood. The distinguished company of artists who, a short time since, traversed the western counties with the Rev. S. Baring Gould to illustrate his lecture on the 'Songs and Ballads of Devon and Cornwall,' have now commenced a second tour. (6)

The newspaper enthusiastically described this first performance of the second tour, giving detailed descriptions of the songs that were performed, which included: 'The Saucy Sailor, a duet between Miss Christine Ward as a fisher lass and Mr. Moreton as an old sailor'. The report concluded: "The "costume concert," as the entertainment is designated, is sure to meet with the highest success wherever presented."

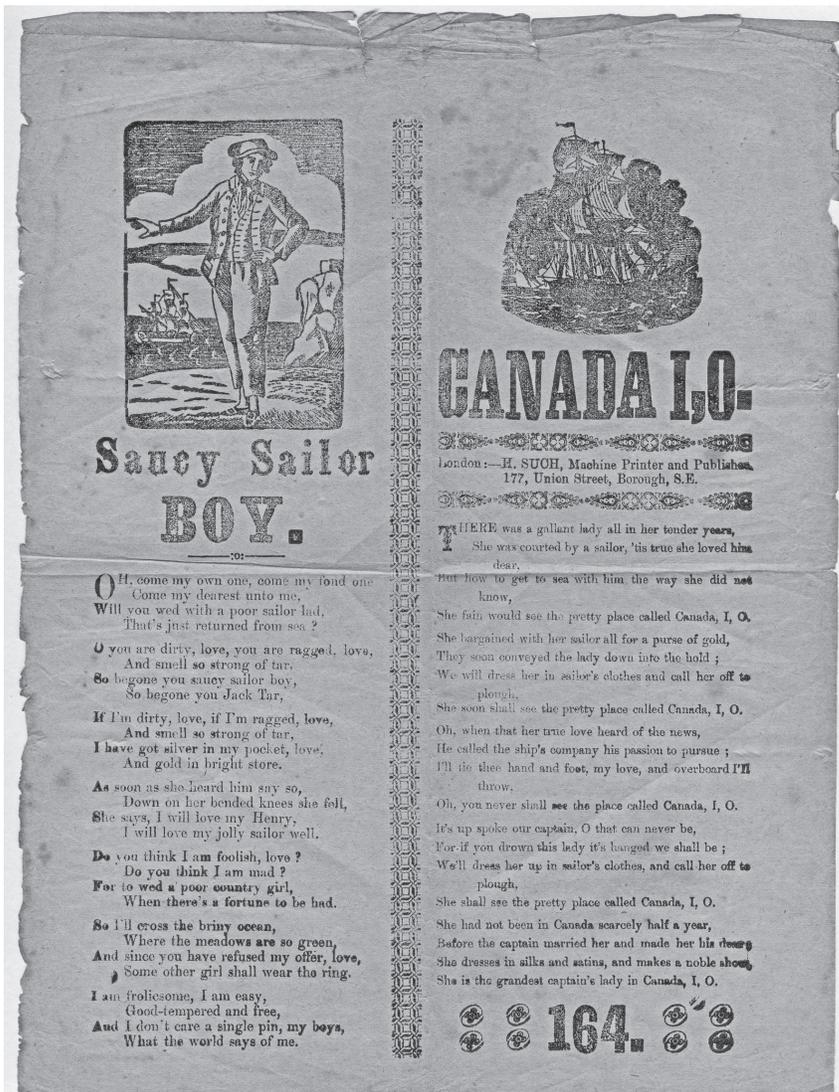
Although the exact origins of the song are unknown – whether it was a sea song that became a street ballad or vice versa – it became more popular and increasingly acceptable to 'polite society' over the years, often presented as a duet. In January 1903, it was sung as a solo during the 'Parochial Tea and Entertainment' in the National School at Lane End near High Wycombe in Buckinghamshire, which was presided over by the local vicar. (7) Its popularity continued right up until World War Two, by which time it was being broadcast on the wireless in programmes aimed at children. After the war it was added to the repertoire for radio broadcasts to schools, having achieved the final accolade of being regarded as an ideal folk song for children to learn. No wonder it remains so popular today.

References

- 1 William Alexander Barrett 1891 *English Folk-Songs collected, arranged, and provided with symphonies and accompaniments for the pianoforte* (London and New York: Novello, Ewer and Co), p.55
- 2 Their earlier premises was at 123 Union Street. For dating, see ballads.bodleian.ox.ac.uk
- 3 James Ewing Ritchie 1857 *The Night Side of London* (London: William Tweedie), pp.72-3
- 4 Roy and Lesley Adkins 2008 *Jack Tar: Life in Nelson's Navy* (London: Little, Brown), pp.xxvii-xxx
- 5 Stan Hugill (1984 abridged edition) *Shanties from the Seven Seas* (London: Routledge & Kegan Paul), p.343
- 6 *Cornish Times* 9 November 1889, p.5
- 7 *South Bucks Standard* 9 January 1903, p.8

Roy and Lesley Adkins © 2020

Roy and Lesley Adkins are authors of books on naval and social history, including *Jack Tar* and *Trafalgar*. Their latest book, *Gibraltar: The Greatest Siege in British History*, is now published in paperback by Abacus (ISBN 9780349142395). See www.adkinshistory.com.

**Illustration:**

Broadside ballad version, printed by H. Such of 177 Union Street, Borough, London



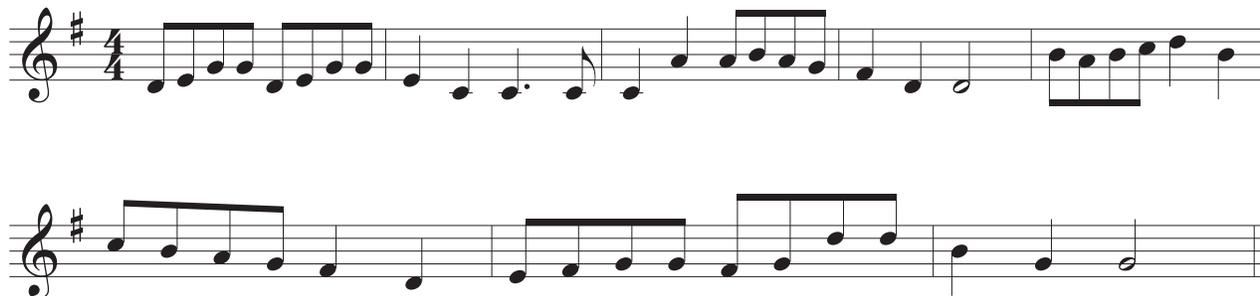


The Worcestershire Three-handed Reel, researched by Gwilym Davies

In October 1978, I went to visit Harry Dawe, at Hollybush Common, Worcestershire, as I was told he knew some songs. After recording him and his wife singing *The Farmer's Boy* and *The Black Velvet Band*, and demonstrating step dancing on a small wooden board, he happened to ask me if I knew about the three-handed reel. I didn't and he proceeded to tell me,

When Harry was younger, his family kept the Queen's Arms at Pendock, now sadly closed, where, just after WWI, Harry would listen to old songs and carols and watch the locals in the bar performing a three-handed reel to the music of a fiddle, mouth organ or melodeon. They taught the dance to Harry when he was about 13 or 14 years old. His teachers were Tom Webb of Eldersfield and his nephew Tom Shaw. As Tom Webb weighed about 18 stone, that must have been a sight to see.

The dance itself was always performed by three men. It started with the three in a line but with two men facing and the other standing behind. The first pair stepped to each other and then one of the steppers dropped out and the remaining stepper stepped to the person who had been standing out. On the call "Right", the three of them danced a reel (figure of eight) until one called "Set" when they began the stepping again. So it was alternate stepping and a reel. This was all done to step dancing steps, each eight bar phrase ending with a stamp, stamp stamp. Harry said that the dance was done to hornpipes, especially the Sailor's Hornpipe and Jacky Robinson, of which he sang a few bars:



© Gwilym Davies

This phrase appears to be just the B music of a tune.

The interesting thing is to compare this dance with the Bromsberrow Heath Morris dance. Bromsberrow Heath is only 5 miles from Hollybush, yet Harry had not heard of the Morris dance collected at Bromsberrow Heath. This latter dance is also a three-handed reel, although danced in 2 parallel lots of three. Also, it was danced to a tune called Jacky Robinson, not Harry's tune but a version of the Manchester Hornpipe. The commands at Bromsberrow were Set and Off rather than Right and Off. When Russell Wortley noted the Bromsberrow Heath dance in 1959, he noted it as a stick dance but said that it had also been performed as a stepping dance. Now Harry's dance was not done as a show dance but as a bit of Saturday night fun in the pub. Did the Morris dance derive from the pub dance or vice versa? At one time, three and four-handed reels were to be found throughout the country as a social or party dance, and many of the Border Morris dances are based around a reel alternating with another figure. Wortley said that the steps of the Bromsberrow Heath dance had been lost, so was Harry's dance the last glimpse of the missing steps? Who knows.

Gwilym Davies © 2020

Gwilym is a collector, singer, dancer, and musician, and helped set up *GlosTrad*, <http://glostrad.com>

Editor's note: for details of the Bromsberrow Heath Morris dance, see Dave Jones' book "The Roots of Welsh Border Morris"



books & recordings announced

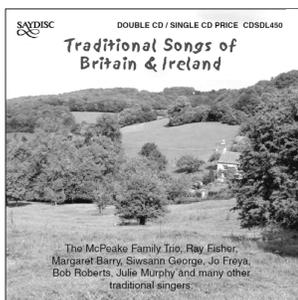
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[Folk News pages: members, do send in news about your own folk CDs]

Saydisc ®

Saydisc continue their re-issue programme of themed compilation double CDs with a single CD price tag. Following "*Traditional Dances of Britain and Ireland*" (Saydisc CDSDL449, see January FW), now out is a double album "*Traditional Songs of Britain and Ireland*" (Saydisc CDSDL450) again featuring a wealth of top performers, this time including The McPeake Family Trio, Ray Fisher, Margaret Barry, Siwsann George, Jo Freya, Bob Roberts, Julie Murphy and many more.

Earlier folk-oriented releases were "*The Funny Side of Saydisc*" (Saydisc CDSDL444), "*Harps, Dulcimers & Hurdy Gurdies*" (Saydisc CDSDL446), "*Awake & Join the Cheerful Choir*" (Saydisc CDSDL442) and "*World's Away*" (Saydisc CDSDL440).

See www.saydisc.com for full details. **Gef Lucena** ®



The Roots of Welsh Border Morris
by the late Dave Jones,
1988, revised 1995;
ISBN No. 0 9526285 0 3.

£5 by post from:
Mrs. A. J. Jones,
Millfield, Golden Valley,
Bishops Frome,
Worcs WR6 5BN
01885 490323;
email
chatter@anniej.me

Folklife news: societies & organisations

✦ **The Traditional Song Forum (TSF) ®** is a national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK. Latest details on www.tradsong.org All enquiries to ® Martin Graebe (TSF Secretary), martin.graebe@btinternet.com



Tunelines



Gwennynen Gwent / The Busy Bee of Gwent Welsh Traditional Tune, Arr. Helen Adam

West Wales fiddler and composer Helen Adam is sending in Welsh tunes for *FW*, based on her latest project, www.tunelines.com

This is an **interactive site**, in which you click on a map, and it shows you the tune or tunes that is named after the place you've clicked on. And you can hear or download the tune as dots. Take a look! Helen will be featuring a different Welsh place each time, with the tune, and counter melody and harmony, and talking about it a little.

This tune [on the next page] was named after Lady Augusta Hall, who was a notable figure in Welsh cultural history and whose bardic name was Gwennynen Gwent. Born in 1802 in Abergavenny she inherited the Llanofor estate in Monmouthshire. In 1823 she married Sir Benjamin Hall (after whom Big Ben was named, as he was Commissioner of Works at its inauguration). She had a life-long interest in Celtic studies and learnt Welsh, though was never a fluent speaker.

In 1828 the couple had Llanofor / Llanover Hall designed and built for them. It was always envisaged as a centre for the Welsh arts as well as a family home, and Lady Llanofor gave all her servants Welsh titles and Welsh costumes to wear, some of which she designed herself.

Heavily influenced by the bard Thomas Price, she encouraged music, especially triple harp playing, and dancing on her estate, as well as promoting the wider use of traditional Welsh wool and patterns, giving prizes for these at local Eisteddfods. She also founded the first Welsh language periodical 'Y Gymraes' (The Welshwoman). As a person of undoubted energy and influence and living at a time of an upsurge of interest in preserving folk traditions, she was responsible for helping to preserve Welsh customs but also to a certain extent to fashioning and codifying them in line with her own inclinations. Her work raises interesting questions about how we should protect and yet keep alive and vibrant our old traditions.

The tune itself is played to accompany a dance, and should move along at quite a lively tempo. In my second part I've tried to create the sense of a bee buzzing busily around the tune, above and below, and in constant motion. It works best played quite quietly with an accent on the first of each group of four quavers which has the effect of really bringing out the buzz! Any fiddle players who own mutes could try putting them on for this line as the slightly nasal quality this will lend your tone will fit very well. I am a huge fan of the work of composer and folk tune collector Béla Bartók one of whose arrangements of a Hungarian tune is called 'Mosquito Dance' and my version here of 'Gwennynen Gwent' is definitely inspired by this piece.

Helen Adam © February 2020

helenadamfiddle@gmail.com

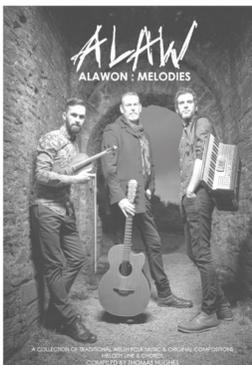
Helen Adam is a freelance fiddle/violin player, singer, performer and composer living in beautiful West Wales. A prolific composer and songwriter, whose current project is a collection of duets to introduce more of the lesser known Welsh dance tunes to a wider audience. Also performing with George Whitfield as the **Fiddlebox** duo (George, accordion and vocals, and Helen, violin and vocals), a unique sound blending our varying influences and styles, including Klezmer, Rock, Classical, Celtic folk, Welsh dance music and song, Blues, Bluegrass, www.fiddlebox.net



✦ See also WALES NEWS PAGES this issue, and our ONLINE WALES DIRECTORY, www.folklife/Cymru

books & recordings announced

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ALAW:MELODIES

ALAW is three leading musicians who bring a wealth of experience to a shared passion - the traditional music of Wales. Whether unearthing rare gems or reimagining a well-loved melody they treat their music with a deftness and sensitivity that is thoroughly absorbing. Combined with powerful song writing and original tunes, this makes for a musical experience that will stay with the listener long after the concert has ended.

ALAW:MELODIES is their new tune book containing transcriptions of all the tunes and songs on ALAW's first two CDs, as well as a chapter of melodies featured

in a Welsh Tune a Week by Oliver Wilson-Dickson. The tunes are arranged for melody line, lyrics and chords, includes three chapters, 48 pages, over 50 tunes and bilingual (Welsh/English). A treasury of traditional Welsh music and original tunes! **Order from www.alaw-band.com.**

Tom Hughes is a skilled music practitioner from Herefordshire and provides a variety of music services. He is the author of ALAWON and responsible for the transcription and engraving of the music and production of the book. Tom can offer special rates to folk musicians looking to release a music book. **For further information visit www.tomhughesmusic.co.uk.**

TUNELINES



Helen Adam

A Toponymic Tune Tour of Wales and Beyond

TUNELINES: A Toponymic Tour of Wales And Beyond

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"We have played lots of the music; they are indeed gorgeous arrangements"
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We welcome researched songs and tunes, and details of local traditions, for these 'FOLKLIFE TRADITIONS' pages.

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Gwynynen Gwent / The Busy Bee of Gwent, *Welsh Trad., Arr. Helen Adam*

1-4

f *p*

G Am D

5-8

G C D G D

9-14

G D G C G

15-19

D Em Dm C

20-21

D Em

22-24

Am D G

**books & recordings announced**

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MTC378

**George Belton**

A True Furrow to Hold

George Belton**A True Furrow to Hold**

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MT Records' website, £12.00.

George Belton was a great Sussex singer, who was born in Oxted, Surrey in 1898, the youngest of five. He followed his father into farming and worked on farms in Surrey and Sussex, mainly with horses, throughout his life. The second half of his life was spent on farms around Chichester and he lived in retirement at Birdham.

He had a sizeable repertoire of songs which were mainly learned from his parents and other members of his family, but others that he had 'picked up along the way'. Traditional songs were the central part of his repertoire, but he also sang Victorian sentimental parlour ballads and Music Hall songs.

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**Cynefin's debut album 'Dilyn Afon' (Following A River). Owen Sheirs.**

Astar Artes AARCD4041. CD + full colour 30 page booklet detailing the stories and history of the songs. Available from website, www.Cynefinmusic.wales, **£10.99**

Cynefin represents three years of research and work into Ceredigion tradition and folk song; this project, which maps the past and the present, is the brainchild of musician and Bath Spa University music graduate **Owen Sheirs**. Owen grew up in the Clettwr Valley, north of Aberystwyth, immersing himself in the sounds of his father's harp workshop. **Cynefin** is a Welsh noun with no direct equivalent in the English language; its origins lie in a farming term used to describe the well-worn hillside sheep tracks, deepening and changing to describe a very personal sense of place, belonging and familiarity. The artist Kyffin Williams described it as: "The place of your birth and of your upbringing, the environment in which you live and to which you are naturally acclimatised."

In 1973, author and poet **T Llew Jones** travelled up the Clettwr River for a BBC Wales documentary entitled **Dilyn Afon** - in translation, *Following a River*). One of the characters he met was the local ballad singer, Daff Jones, the last in a long line of balladeers, a tradition stretching back centuries. The balladeers had a spellbinding storytelling art that would have to make the enthralled community listen. In his copious bilingual booklet which is just

overflowing with old photographs, Owen writes that 45 years on, West Wales is struggling for breath against the tide of modernity: "Economic decline, bubble-gum tourism and the lure of the good life has slowly unravelled the centuries-old social fabric, with oral traditions now the threadbare possessions of those few who are old enough to remember or alert enough to try and safeguard what is left. Since T Llew wandered up the Clettwr, native Welsh speakers have turned from the majority populace to a minority language group who are now struggling for their identity."

Owen has worked as a musician, composer and engineer across a wide range of projects, including several album projects at Real World Studios and on the award-winning *Clychau Dibon* by Catrin Finch & Seckou Keita, alongside producer John Hollis, founder of the Astar Artes label, who has lent his keen ear and experience to this new project. Nominated for *Best Solo Artist* at the inaugural 2019 *Welsh Folk Awards*, **Cynefin** gives Owen a stage to demonstrate his impeccable arranging and guitar skills, while taking him right back to his roots. **Dilyn Afon** is an enthralling compendium and reference library, with a startlingly beautiful score to boot; he says that some of the traditional songs have not been sung for hundreds of years. The opening song, 'Cân O Glod I'r Clettwr' (*Song Of Praise To The Clettwr*) brings this comment from him: "Were it not for T Llew Jones's original BBC Wales programme, this captivating song by Daff Jones would have disappeared forever - indeed, it sat in the BBC archives for over 40 years until it saw the light of day in 2016." © Mick Tams.

Summary by Mick from his original review in **Folk Wales**; for Mick's more detailed review, see <http://folk.wales/magazine/?p=315#CYNEFIN>

Folkife news: societies & organisations**@ trac, Music Traditions Wales**

The folk development organisation for Wales, which works to promote our traditional music, dance and song at home and beyond. It is funded by the Arts Council of Wales and the Welsh Government. www.trac.wales and www.trac.cymru

Free online resources:

- **Traditions:** Articles on Wales' iconic instruments and song traditions according to the experts.

<https://resources.trac.wales/traditions>

- **A Collection of Welsh Folk Songs** with the help of **Arfon Gwilym**, one of our major tradition bearers: videos, soundfiles, dots, and words.

<https://songs.trac.wales>

- **Tunes:** get playing videos, soundfiles, and dots. <https://resources.trac.wales/tunes>

trac organises **Gwerin Gwallgo**, a residential Folk Weekend for 11-18s.

See **trac** website, trac.wales, for news, directory, listings, resources.

PO Box 205, Barry CF63 1FF, 01446 748556.



LIST 9: SEASONAL LOCAL CELEBRATIONS A LIST & PHOTOS © Doc Rowe

a list compiled by DOC ROWE © plus a few *contributors as named



top: **Padstow May Day**

left, and 2 photos above: **The Burry Man**
South Queensferry, Lothian
2nd Fri. in Aug.

We are very grateful to Doc for generously providing such detailed listings & photos.

Football in the river Bourton-on-the-Water Glos
Bank Holiday Mon

A note from the late Bill Pullen, see back cover
For over 100 years, on [what is now] August Bank Holiday Monday, Bourton-on-the-Water, Glos., had "Football In The River (Windrush)" - not mass participation but organised by Bourton Rovers Football Club (1st play 2nds or 2 mixed teams), to benefit themselves and local charities; it is run alongside a Fete on the Green and draws huge crowds. ~ **Bill Pullen**

See: www.soglos.com/sport-outdoor/28383/Bourton-Football-in-the-River

...and that's it, folks! next deadline 19 Jul for FW 1 Sep.

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MAY, & WHIT & ASCENSIONTIDE (Ascensiontide is 40 days after Easter)

Well Dressing	various	Derbyshire	Ascensiontide - Sept
May-Pole Raising	Barwick In Elmet	Yorks	Whit/May
Padstow May Day	Padstow	Cornwall	1st May
Minehead Hobby Horse	Minehead	Somerset	1st-3rd May
Jack In The Green	Hastings	Sussex	May Bank Holiday wk'end
Cadi Ha' [Summer Kate] street dance	Holywell	Flintshire	Early May *Eds
Well Dressing	Malvern	Worcs	May BH weekend *Eds
Randwick Cheese-Rolling	Randwick	Glos	1st Sun in May
Randwick Wap	Randwick	Glos	Sat after Cheese-rolling * Audrey Smith‡
Knutsford Royal May Day	Knutsford	Cheshire	First Saturday in May
Ickwell Green May Day	Ickwell	Beds	Saturday / Monday
Helston Flora Dance	Helston	Cornwall	8th May
Abbotsbury Garland Day	Abbotsbury	Dorset	13th May
Etwell Well Dressing	Etwell	Derbys	2nd week in May
May Festival	Hayes Common	Kent	2nd Saturday in May
Dunting The Freeholder	Newbiggin by the Sea	Northumberland	Wed near 18th May
Cyclists Memorial Service	Meriden	West Midlands	Sun near to 21st May
Mayoring Day/Hot Pennies	Rye	E. Sussex	23rd May
Blessing The Sea	Hastings	E. Sussex	End of May
Castleton Gala Day	Castleton	Derbys	29th May
Grovely Rights	Wishford Magna	Wilts	29th May
Founders Day	Chelsea Royal Hospital	London	29th May
Arbor Tree	Aston on Clun	Salops	29th May
Bampton Morris Dancing	Bampton	Oxon	Spring Bank Holiday
Headington Quarry Morris	Headington	Oxon	Spring Bank Holiday
Hunting The Earl Of Rone	Combe Martin	N Devon	Spring Bank Holiday
Cheese Rolling	Cooper's Hill, Birdlip	Glos	Spring Bank Holiday
Maypole Raising	Barwick-in-Elmet	W. Yorks	Spring BH every 3 yrs 2020
Dicing For Maids Money	Guildford	Surrey	Mid-May [was late Jan]
Dovers Games	Chipping Campden	Glos	Friday after Bank Holiday
Scuttlebrook Wake	Chipping Campden	Glos	Sat. after Bank Holiday
Planting the Penny Hedge	Whitby	Yorks	Ascension Eve
Beating The Bounds	Tower Of London	London	Ascension Day ev.3yrs 2020
Bisley Well Dressing	Bisley	Glos	Ascens. Day *Audrey Smith‡
Wicken Love Feast	Wicken	Northants	Ascension Day
Well Dressing	Tissington	Derbys	Ascension Day
St Mary Redcliffe Rush Sunday	St Mary Redcliffe	Bristol	Whit Sunday
Bread & Cheese Throwing	St Briavels	Glos	Whit Sunday
Dicing For Bibles	St Ives	Cambs	Whit Monday

JUNE

Thaxted Morris Festival	Thaxted	Essex	June / July
Blessing the Boats	Whitby	N. Yorks	June
Appleby Fair	Appleby	Cumbria	2nd week June
Border Riding	Hawick	Borders	Fri after 2nd Mon in June
Gŵyl Ifan: Codi'r Pawl Haf / St John's Day Festival: Raising the Summer Pole	Caerdydd / Cardiff	Mehefin / June *Eds	Saturday near 19th June
Election of Mayor of Ock Street Abingdon	Selkirk	Borders	Third week in month
Selkirk Ridings	Selkirk	Borders	Third week in month
Midsummer Fires	various	Cornwall	23rd June
Youlgreave Well Dressing	Youlgreave	Derbys	Saturday near 24th June
Tideswell Well Dressing	Tideswell	Derbys	Saturday near 24th June
Winster Wakes	Winster	Derbys	Sat following Sun after 24 Jun
Cakes And Ale Ceremony	Bury St Edmunds	Suffolk	Last Thursday in June
Rushbearing	Warcup	Cumbria	28th June
Walking Day	Warrington	Cheshire	Friday near 30th June

JULY

Horse Fair	Seamer	Yorks	July
Kilburn Feast - Mock Mayor & Mayoress	Kilburn	Yorks	July
Rushbearing	Gt. Musgrave & Ambleside	Cumbria	1st Saturday in July
Grand Wardmote of Woodmen of Arden	Meridan	Warks	July/August
Orange Parades	various	N. Ireland	12th July
Vintners Street Sweeping to St James Garlickhythe church	London	London	2nd Wed July
Holsworthy Pretty Maids	Holsworthy	Devon	2nd Wednesday in July
John Knill Ceremony	St Ives	Cornwall	25 July (every 5 yrs) 2021
Honiton Fair	Honiton	Devon	Tu. before Wed. after 19th Jul
Italian Festival	Clerkenwell	London	3rd Sunday in July
Swan Upping	The Thames	various	Usually third week in July
Doggets Coat and Badge Race	London Bridge to Chelsea	London	Late July
Eisteddfod Genedlaethol / National Eisteddfod	Tregaron, Ceredigion	Wales	Postponed from 1-8 Aug 2020 to 31 July - 7 Aug 2021. *Eds

AUGUST

Gooseberry Contest	Egton Bridge	N. Yorks	First Tuesday in August
Rose Queen Ceremony	Little Beck	N. Yorks	First Tuesday in August
Feast of St Wilfrid	Ripon	N. Yorks	First Saturday in August
Knighthood of Old Green	Southampton	Hants	1st full week in August
Rushbearing	Grasmere	Cumbria	Saturday near 5th August
The Burry Man	South Queensferry	Lothian	2nd Friday in August
Burning The Bartle	West Witton	Yorks	Saturday near 24th August
Coracle Race	Cilgerran	Pembs	2020: Sat 22 Aug *Eds
Notting Hill Carnival	Notting Hill	London	Bank Holiday Sat to Mon
Football in the river	Bourton-on-the-Water	Glos	Bank Holiday Mon * Bill Pullen‡
Eyam Plague Sunday	Eyam	Derbys	Last Sunday in August

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All events subject to change, please check first.

SEASONAL LOCAL CELEBRATIONS

MEMBERS' NEWS NEWS FESTIVALS WORKSHOPS FOLKIFE TRADITIONS



Farewell to Bill Pullen



I am very sorry to have to report the passing of **Bill Pullen**, on Saturday 18th April, at his home in Alderton; he had been in poor health for some time. Bill was our long-standing Correspondent for Glos and nearby, with his *"Bill's Blues Bulletin"*, and before that for many years a contributor to the late Pat Scrase's *Folkwrite* magazine.

Bill was a man of many musical talents, with his traditional folk songs, including those which he collected locally, as well as his own local compositions, and his amazing blues harmonica playing and singing. His dedication to supporting live music - not just in Glos, but everywhere from Ledbury and Much Marcle in Herefordshire to Worcestershire, Oxfordshire, and Warwickshire - was total. From being booked for blues and folk festivals, to supporting local sessions, Bill was there.



Two folk songs collected from Bill by Gwilym Davies on the wonderful *Glostrad* site: *Seven Nights Drunk*, <http://glostrad.com/seven-nights-drunk/>, and *The Crabfish*, <http://glostrad.com/crabfish-the-pullen/>

- **Main photo:** taken from Gwilym's video, Bill singing *The Crabfish*. Thanks to Gwilym Davies for permission to use this.
- **Left:** at the Slip Inn, Much Marcle, Herefs, original home of *Roving Folk* (now *Kempley, Glos*).
- **Right:** at the annual St George's Day meet with Ilmington Morris at the George Hotel, Lower Brailes. From Paul Bryan.

FOLKLIFE TRADITIONS : DIRECTORY

SEASONAL LOCAL CELEBRATIONS

◆ A LIST & PHOTOS © Doc Rowe



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PADSTOW MAY DAY (this & left) 1st May



CASTLETON GARLAND DAY 29th May