



# FT 50



Jul  
2016

p26

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## Folklife Traditions ♦ Traddodiadau Bymyd Gwerin

### FQ's FOLK LIFE TRADITIONS PAGES

Our aims include stimulating a wider interest in folk studies & folk culture: **the FT pages**

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- Ⓞ symbol denotes *Folklife* Members
- Regular FT contributors receive free *Folklife* Membership

### FOLK LIFE TRADITIONS PAGES: contributors.

We are regularly indebted to **Doc Rowe** for his list & pictures, to **Brian Bull, Charles Menteith, Gwilym Davies** for songs & notes; and to others, from time to time, as listed in FT. *Regular contributors Roy & Leslie Adkins are busy with their new book!*

And we remember **Roy Palmer**, a generous contributor for over 30 years, from August 1983 in FQ'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 Greenland Whale by Brian Bull

*'Twas eighteen hundred and twenty four,  
On March the eighteenth day,  
We hoisted our colours to the top of the mast,  
And to Greenland bore away, brave boys,  
And to Greenland bore away.*

*Oh! The lookout on the mainmast stood,  
With a spyglass in his hand.  
'There's a whale, there's a whale, there's a whale fish' he cried,  
And she blows at every span, brave boys,  
And she blows at every span.*

*Oh! The captain stood on the quarter deck,  
And the ice was in his eye,  
'Overhaul, overhaul let your jib sheet fall,  
And put your boats to sea, brave boys,  
And put your boats to sea.'*

*Well the boats got down with the men aboard,  
And the whale was full in view.  
Resolved, resolved was each whalerman bold  
To steer where the whale fish blew brave boys,  
To steer where the whale fish blew.*

*The harpoon struck and the line played out,  
But she gave such a flourish with her tail,  
That she upset the boat and we lost five men,  
And we never did catch that whale, brave boys,  
And we never did catch that whale.*

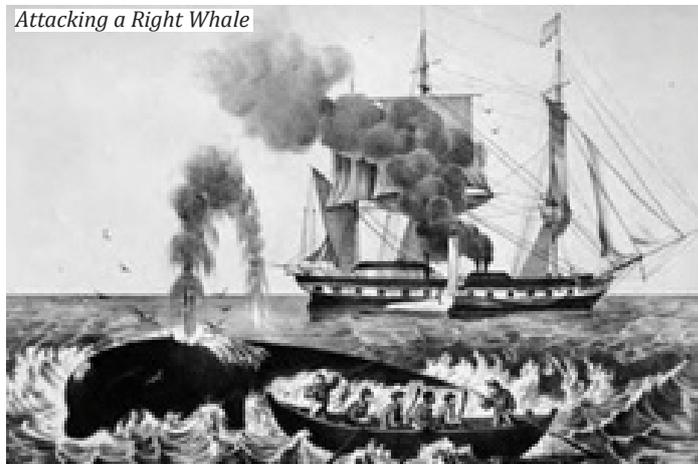
*Well, the losing of those five jolly tars,  
Grieved our captain sore.  
But the losing of that bloody sperm whale,  
Oh! It grieved him ten times more, brave boys,  
Oh! It grieved him ten times more.*

*'Up anchor now,' the captain cries,  
'For the winter's star do appear.  
And its time for to leave this cold country,  
And for England we will steer, brave boys,  
And for England we will steer.'*

*Oh! Greenland is a terrible place,  
A place which bears no green,  
Where there's ice and snow and the whale fish blow,  
And the daylight's seldom seen, brave boys,  
And the daylight's seldom seen.*

They regarded themselves as the finest mariners on the ocean and

Attacking a Right Whale



probably they were, those men who sailed for months on end in small, cramped ships; who hunted the great whales from open boats with hand held harpoons, following their quarry far out on the deep ocean, far from land and often in unexplored parts of the world far from the shipping lanes. They set off from the English ports of London, Hull and Whitby. In North America likewise, they departed from Nantucket and New Bedford. English and American ships homed in on the whaling grounds in the huge expanse of icy sea off Greenland's shores. They knew about the Gulf Stream long before anyone else did and, like the whales themselves, they avoided it. They were driven by profit, hunting the whales, not for their meat but for their oil.

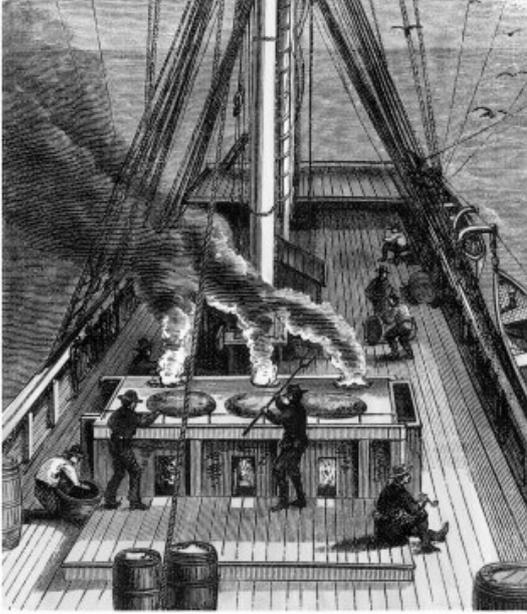
### The Early Days; Coastal Whaling

To early man, a whale carcass freshly washed up on shore would have been a food bonanza rivaling a herd of mammoth. It is easy to see how our ancestors would have been tempted to go actively looking for the sea's bounty rather than sitting back and waiting for the occasional free lunch. The earliest whaling was from small open boats or canoes hunting just offshore when whales were sighted. We see remnants of this style of hunting still practised amongst some remote communities. The most expert whalers in Europe in medieval times were the Basque people of Northern Spain. They had lookout towers to spot whales spouting in the Bay of Biscay and, once alerted, small boats would set off in pursuit.

Soon, it became apparent that the blubber of a whale was as valuable as the meat, perhaps more so. Whales are, of course, air breathing mammals and like all mammals they maintain a more or less constant body temperature. In deep, cold water the whale could not survive without that generous jacket of insulating blubber beneath its skin. Unfortunately, the blubber itself would soon decay into a putrefying mess when cut from the whale (a process called flensing, a Norwegian term). However, piling chunks of blubber into a large pot and cooking



## The Greenland Whale by Brian Bull



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### Trying out

it over a fire (“trying out”) released a high-energy oil which could be stored in wooden casks for long periods until required. The oil could be used as a fuel for cooking or for oil lamps. In the days before the invention of the electric light bulb, oil lamps banished the darkness in many a home around the world.

From 1530 onwards the adventurous Basques began whaling off the coast of Labrador on the Eastern seaboard of Canada. Astonishingly, this was less than 40 years after Columbus’ discovery of the New World. When the Dutch began to send whaling fleets to the newly discovered Svalbard Islands in 1611 who should they turn to for assistance but the intrepid Basques once again. The English quickly followed suit, also making use of Basque expertise and getting into conflict with the Dutch. From this point on whaling rapidly expanded into a major industry to provide oil to light the lamps of the world.

Meanwhile, on the other side of the Atlantic the Americans were getting in on the act. Whaling from the shore had been practised by the Native Americans for centuries and when European settlers started whaling they often employed the skills of the indigenous people, just as the Europeans had employed the Basques. Whaling happened at many places on the American coast but as time passed the whalers of New Bedford and Nantucket Island in Massachusetts became the most prolific and most expert hunters.

### Deep Sea Whaling

In the early days, with whales still plentiful, the whaling trips could be very short and the whales were towed back to shore for flensing and trying out. This was the early practise in Europe, in Labrador, in Svalbard and in America. However, as the whales became scarcer the trips became longer and eventually it became necessary to flens and try out at sea. This necessitated building a brick hearth on deck to contain the fire and mounting a large iron pot above the fire, to contain the blubber. It takes a certain amount of nerve, one supposes, to deliberately light a large fire on the deck of a wooden ship. Then the stinking, smoky process of trying out would continue interminably as each successful kill was made. Gradually the hold would fill with barrels of the precious oil. Once the hold was full, or the winter weather arrived (as the song puts it, ‘the winter’s star do appear’), the whaling ship turned for home.

It required considerable nerve and skill to hunt these huge creatures from open boats. Our song describes the lookout high on the mainmast spotting his quarry and giving out the cry ‘there she blows’. Whales, being air breathers, have to return to the surface periodically and when they do they vent the stale air from their lungs via the blowhole in the top of their heads. The cloud of condensation and mucus droplets can be seen from miles away and lookouts became expert in identifying the type of

whale by its spout. Once the whale’s spouting has given away its position the boats are launched and the chase is on. The men would strain every fibre, rowing hard to gain on their distant quarry, urged on by the officer in the stern who also steered the boat.

There are, of course, different species of whale. The easiest to catch in a chase was the Right Whale, so called because its slow progress and relatively brief dives made it the right whale to go after. Such was the success of the 18<sup>th</sup> and 19<sup>th</sup> century whalers in hunting the Right Whale that by 1830 the species was close to extinction on the whaling grounds off Greenland. The whaling ships turned increasingly to other species and other oceans; to Baffin Bay (off Northern Canada), to the South Atlantic, to the Pacific and eventually to the frozen seas off Antarctica. Voyages became longer and longer, months turning into years.

### Hunting the Sperm Whale

Turning to other species could be just as dangerous as voyaging further and further from home. At the other end of the spectrum to the Right Whale was the Sperm Whale, the only species of large whale which is carnivorous. The Right Whale, the Humpback, the Sei, the Fin Whale and even the mighty Blue Whale, all strain minute creatures called krill (crustaceans) and tiny plants called plankton (algae) from the sea through their baleen plates, large cartilaginous sieves in their jaws. The sperm whale, however, has a mouth full of huge teeth with which to attack its preferred food, the giant squid which live at great depth. Like most predators it is fast and aggressive, able to swim for sustained periods at the impressive speed of twelve knots, dive to depths of over three thousand feet and stay down for well over an hour. If the Right Whale is the pussycat of the ocean, the Sperm Whale is undoubtedly the tiger.

The whalers in our song find themselves up against a Sperm Whale and the lethal outcome described was not unusual. In his epic novel ‘Moby Dick’, Herman Melville brings the story to its climax with the elusive white whale ramming the whaler ‘Pequod’, stoving in her bows and sending her to the bottom. This was not Melville’s imagination running wild. He based it on a real incident in the Pacific when an enraged Sperm Whale turned on the pursuing whaler, the *Essex*, and did exactly that.

The small rowing boats which took up the chase would be an even easier target than the mother ship and often it took a great deal of skill and quick reactions to avoid being smashed to pieces by a blow from the whale’s flukes (tail). The whalers in our song ran out of luck that day and the captain, though sorry to lose them, was allegedly even sorer to lose a valuable whale (some versions of the song, however, are less cynical, reversing the order of grief).

Once the boats were close enough, the responsibility for the kill was in the hands of the harpooner, crouched at the ready in the bow. As the boat drew alongside the whale he would stand and launch his barbed weapon which was attached to a long line. The stricken whale would take off, dragging the boat behind it and streaming blood; no need for rowing now. Or the whale might sound, diving down deep to escape its tormentors. Sadly, there is no quick and easy way to kill such a huge animal. Its death would be a slow, agonising, exhausting affair. When the whale could fight no more the boats would close alongside it and the harpooner would drive a lance into the creature aiming to hit a vital organ and bring its misery to an end. Small wonder that, in modern times, we have turned against such carnage, or at least most of us have.

We no longer need to hunt whales and there is no excuse for the continuance of this barbaric practice. However, I think it is foolish to sit in judgement on the whalers of earlier times. It was a different world with different needs and a different morality. We should be generous enough to see the bravery and skill of the whalers of old. We should be able to appreciate their humanity and their creativity which is more than evident in the songs they have left us, in their scrimshaws (engraved pictures on sperm whale teeth) and in their personal journals and diaries. They were flesh and blood men, earning a living and earning it the hard way. To my mind they deserve our respect and admiration and I hope their songs will be sung for generations to come when, hopefully, hunting the great whales will be history ... even for Japan.

Brian Bull © 2016

Many thanks to Brian for this article.



## The Foggy Dew by Charles Menteith

When I was a young bache-lor I fol-lowed a ro-ving trade,— And  
 all the harm— that e-ver I done— was cour-ting a sou-thern maid. \_\_\_ I  
 cour-ted her— one sum-mer sea-son, and part of the win— ter too, \_\_\_\_\_ And  
 many's the times as I rolled— my love— all o-ver the fog-gy dew. \_\_\_\_\_

1. When I was a young bachelor I followed a roving trade,  
 And all the harm that ever I done was courting a southern maid.  
 I courted her one summer season, and part of the winter too,  
 And many's the times as I rolled my love all over the foggy dew.
2. One night I lay upon my bed, a-taking my balmy sleep.  
 This pretty young maid came up to me, and bitterly she did weep.  
 She wept, she cried, she tore her hair, she said "What shall I do,  
 For tonight I've resolved to sleep with you, for fear of the foggy dew."
3. Now all the former part of the night, now we did sport and play,  
 And all the latter part of the night, she in my arms did lay.  
 And when bright morning did appear, she cried: "I am undone!"  
 "Be quiet," says I, "you foolish young thing, the foggy dew is gone."
4. Supposing as you should have one child, 't-would make you laugh and smile;  
 Supposing as you should have another, 't-would make you think a while;  
 Supposing as you should have another, another, another one too,  
 'T-would make you leave off these foolish young tricks, and think of the foggy dew.
5. I loved that girl with all my might, loved her as I loved my life,  
 But in the latter part of the year, she became another man's wife.  
 I never did tell him of her faults, nor never intend to do,  
 But many's the times as she winks and smiles, I think of that foggy dew.

In his article in *Folklife Quarterly*, Oct. 2014, Roy Palmer didn't give a tune for the 20<sup>th</sup> century traditional version of "Foggy Dew", so to complete his article, I offer my version, which is similar to Harry Cox's<sup>1</sup>. I learnt it in the early '60s from an EP record of 5 East Anglian singers, which I was lent for a short time. I didn't note who the singers were, and my memory of the original is probably imperfect. In the 5<sup>th</sup> verse, most versions have the couple marrying, followed by "I never told her of her faults", as reported by Roy. Other endings have one verse describing the girl's death in childbirth (eg Bob Hart, Suffolk<sup>2</sup>) with, in the final verse, the bachelor living with his son as in Britten's version.

Bob Hart's tune is similar to the above, as are those of Alec Bloomfield<sup>3</sup> and Edgar Button<sup>4</sup>, Suffolk, Christopher Jay<sup>5</sup>, Norfolk, Mr and Mrs Truell<sup>6</sup>, Kent, Bob Roberts<sup>7</sup>, Bargeman, William Stokes<sup>8</sup>, Somerset and Robert Holliday, North Yorkshire<sup>9</sup> Cecil Sharp wrote<sup>10</sup>: "Mr. Kidson maintained in an article in the *Musical Times* some years ago, that the well known melody to 'Ye Banks and Braes' was originally mated to the words of 'The Foggy Dew,' before Burns displaced them with his own lyric. ... I have noted down the tune several times in Somerset, and once in North Devon. It is usually sung in Somerset, not to Mrs Hooper's tune, but to a variant of the air given in Mr. Kidson's *Traditional Tunes*" (as noted from Robt. Holliday). It seems the tune was quite widely used for this song, at least in East Anglia and Somerset.

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- 1 rec. Peter Kennedy, EFDSS LP 1004, 1965; FTX-034
- 2 Snape, 1969; rec. R. & D. Stradling, MTCD 301-2; Penguin Book of English Folk Songs, S. Roud & J. Bishop.
- 3 Benhall, nr Framlingham, May 1952, rec Peter Kennedy, FTX-040
- 4 Thebburton nr Leiston, July 1956, rec Peter Kennedy, FTX-040
- 5 Acle, 18 Apr 1908: <http://www.vwml.org.uk/record/RVW2/4/59>
- 6 Gravesend, 31 Dec 1904; <http://www.vwml.org.uk/record/RVW2/3/40>
- 7 Pinmill, Ipswich, Feb 1958, rec Peter Kennedy, Folktracks tape, 45-208
- 8 Chew Stoke, 28.12.1908, coll C. Sharp; <http://www.vwml.org.uk/record/CJS2/10/2021>
- 9 Goathland, Yorkshire, Oct 1890, coll. Frank Kidson; <http://www.vwml.org.uk/record/FK/3/31>
- 10 Folk Songs from Somerset, CJ Sharp and CL Marson, 4<sup>th</sup> edn Feb. 1910



Francis Collinson's manuscripts contain two versions. One, undated "from Francis Dillon"<sup>11</sup>, has a tune similar to Britten's and two verses like his first and third. The other, "Songs from the Country Magazine No 6"<sup>12</sup>, has a different tune, but three verses like Britten's, except the last two lines of verse two. Could these have been Britten's sources?

The song has been sung to a number of tunes, but one in particular has been found in various variations in Somerset. The following, from J. Goodland<sup>13</sup>, is representative.

I am a batche - lor young in life, and I serve at the wea - ving trade. And  
all that e - ver I have done is cour - ting a ser - ving maid; I've  
cour - ted her the sum - mer through, and a part of the win - ter too, And  
ma - ny a time I rolled her in my arms all ov - er the fog - gy dew, dew, dew, all  
o - ver the fog - gy dew.

1. I am a bachelor young in life, And I serve at the weaving trade,  
And all that ever I have done, Is courting a serving maid.  
I've courted her the summer through, And a part of the winter too,  
And many a time I rolled her in my arms  
All over the foggy dew, dew, dew, All over the foggy dew.
2. Last night as I lay on my bed, As I lay fast asleep,  
I dreamt I saw a fair pretty maid, So bitterly she wept.  
She wrung her hands and torn her hair, Crying "Alas, what shall I do?"  
"Come into bed, you fair pretty maid,  
For fear of the foggy dew, dew, dew, for fear of the foggy dew."
3. All the fore part of that night, How we did sport and play.  
And the latter part of that night She slept in my arms till day.  
And when the daylight did appear She cries "I am undone".  
"O hold your tongue, you foolish girl  
For the foggy dew's all gone
4. And supposing we should have a little one To make us laugh and smile.  
And supposing we should have another one To make us laugh awhile,  
And suppose we should have another one, And another, nother one or two,  
Then we must leave off our foolish tricks  
And think of the foggy dew, dew, dew, and think of the foggy dew."
5. Now I do love this fair pretty maid As dear as I love my life.  
I do intend for to marry her And make her my lawful wife.  
I never told her of her faults, Nor I never intend to do,  
But every time she winks and smiles,  
I think on the foggy dew, dew, dew, I think on the foggy dew.

The tune and words were noted separately. I have transcribed the tune as noted, and fitted the words as best I could. Similar tunes were sung by Charles Ash<sup>14</sup>, Eliza Hutchings<sup>15</sup>, Louie Hooper and Lucy White<sup>16</sup>, all noted by Cecil Sharp in Somerset.

#### References on this page

- 11 <http://www.vwml.org.uk/record/COL/5/25C>
- 12 <http://www.vwml.org.uk/record/COL/6/79>
- 13 Bathpool, Taunton, Jun 1905, coll HED Hammond; <http://www.vwml.org.uk/record/HAM/2/3/23>
- 14 Crowcombe, 20 April 1914, <http://www.vwml.org.uk/record/CJS2/10/2887>
- 15 Langport, 2 Aug 1904, <http://www.vwml.org.uk/record/CJS2/10/252>
- 16 Hambridge, 23 Dec 1903, <http://www.vwml.org.uk/record/CJS2/10/51A>



The most notable other tune, uniquely to my knowledge in a minor key, was collected by GB Gardiner from David Clements<sup>17</sup>.

1. When I was a ba-che-lor, a ba-che-lor so brave, I drove a most jo-vial trade. And of  
all the delights that— e—-ver I took Was in cour-ting of a pret-ty lit-tle maid.

2. I cour-ted her a long sum-mer's day, And a cold—rai-ny night al—-so, If  
I—-should lose the love— of her, A—-las— what— shall— I—-do?

1. When I was a bachelor, a bachelor so brave, I drove a most jovial trade, And of all the delights that ever I took, Was in courting of a pretty little maid.
2. I courted her a long summer's day, And a cold rainy night also, If I should lose the love of her, Alas what shall I do?
3. My love she came to my chamber door, As I laid fast asleep, My love she came to my bedside, And there she did stand and weep.
4. She weeped, she wailed, she wrung her hands, She cried "What shall I do?" When into the bed she came to me, For fear of the foggy foggy dew.
5. The dark night is past and gone, The day light is coming on, Arise, fair maid, and be not afraid, For the foggy foggy dews are gone.
6. The very next morning I married her, And she proved to me a virtuous wife, I nourished her and I cherished her, And I loved her as I loved my life.
7. I never told her of that same thing, Nor I never do intend so to do, But every time she smiles on me, I think about the foggy foggy dew.

Despite these other examples, I would conclude that the *Banks and Braes* tune was the most widely used in traditional practice with the words of the *Foggy Dew*.

Charles Menteith © 2016

#### References on this page

17 Basingstoke, 1906, <http://www.vwml.org.uk/record/GG/1/9/534>

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## Folklife Societies: folklife news & diary

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FOLK 21

### Folk21

Folk21, which is a national organisation which was formed in 2012 to support and promote collaboration between guest booking folk clubs and small venues who book folk artists.

In the West Midlands, we held a very successful meeting in March involving representatives from many of the folk clubs and venues in the region together with representatives of regional folk magazines. The meeting provided an excellent opportunity for people to share ideas and to demonstrate that they were willing to collaborate in future activities. Holly-Leigh Luckman and Sara-Anne Mills-Bricknell made a very interesting presentation on the work that they had undertaken for Folk 21 which focused on getting younger people involved in folk clubs and small venues.

Since the regional meeting more clubs and venues have become affiliated with Folk 21. The 18 affiliated clubs in the region have agreed to the production of a regional Folk 21 flyer, to be distributed to non-folk venues, information, arts and leisure centres, hotels and B and B accommodation, hospital and doctor's waiting rooms etc which will advertise all of the clubs.

If you would like your guest booking venue to become affiliated,

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#### West Midlands Folk21 affiliates:

Atherstone Folk Club, Nantwich [www.atherstonefolkclub.org.uk](http://www.atherstonefolkclub.org.uk) Every third Wednesday, 8pm  
Beaumarth Folk Club [www.beaumarthfolkclub.org.uk](http://www.beaumarthfolkclub.org.uk) Second and Fourth Wednesdays, 8pm  
Black Diamond Folk Club [www.blackdiamondfolkclub.org.uk](http://www.blackdiamondfolkclub.org.uk) Fridays, 8.30pm  
Brewood Acoustic Music Club [www.brewoodacousticmusic.com](http://www.brewoodacousticmusic.com) Thursdays, 8.30pm  
Bromsgrove Folk Club [www.bromsgrovefolkclub.org.uk](http://www.bromsgrovefolkclub.org.uk) Second and last Thursdays, 8pm  
Common Folk, Piball [www.commonfolk.co.uk](http://www.commonfolk.co.uk) Thursdays, 8.15pm  
Marretton Folk [www.marrettonfolk.co.uk](http://www.marrettonfolk.co.uk) Monthly, Saturdays, 7.30pm  
Newhampton Arts Centre, Walsinghampton [www.newhamptonartscentre.co.uk](http://www.newhamptonartscentre.co.uk) Saturdays, 8pm  
Nantwich Folk Club [www.nantwichfolkclub.org.uk](http://www.nantwichfolkclub.org.uk) First, Wednesday, 8pm  
Patterdale Folk Club, Rythra Bridge [www.patterdalefolkclub.org.uk](http://www.patterdalefolkclub.org.uk) Second Friday, 7.45pm  
Red Lion Folk Club, Kings Heath [www.redlionfolkclub.org.uk](http://www.redlionfolkclub.org.uk) Wednesdays, September–May 7.30pm  
Shining Friends [www.shiningfriends.com](http://www.shiningfriends.com) Saturdays, 7.30pm  
Stourbridge Folk Club [www.stourbridgefolkclub.org.uk](http://www.stourbridgefolkclub.org.uk) Fourth Thursday, 8pm  
Stourton Folk Club [www.stourtonfolkclub.org.uk](http://www.stourtonfolkclub.org.uk) First and third Wednesdays, 8pm  
Walsall Folk Club [www.walsallfolkclub.org.uk](http://www.walsallfolkclub.org.uk) Alternate Mondays post July and August  
Willow and Toor's Music Parlour, Long Highton [www.jonbook.com/willowandtoor/](http://www.jonbook.com/willowandtoor/) First Sunday, 8pm  
Woodman Folk Club, Kingswalesford [www.woodmanfolk.co.uk](http://www.woodmanfolk.co.uk) Fridays, September–July, 8.30pm

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## Claudy Banks (Cloddy Banks), sung by George 'Daddy' Lane

1. 'Twas on one sum - mer's eve \_\_\_\_\_ ning all in the \_\_\_ month of

May, Down \_ by a flow - er - y gard - den, so care - less \_\_\_ ly I

strayed I \_\_\_ ov - er - heard a dam \_\_\_ sel in sor - row to \_\_\_ com

plain All for her ab - sent lov - i - - er who'd gone to plough the main

2. I boldly stepped up to her which put she in surprise  
She really did not know me, I being in disguise.  
I said 'My charming creature, my joy and heart's delight  
How far have you to wander this dark and dreary night?'
3. 'It's all the way to Cloddy Banks, if you will please to show  
Pity a poor maid distracted, not knowing where to go  
I am in search of my true love and Johnny is his name  
All on the banks of Cloddy I am told he do remain.'
4. 'Oh, it's six long weeks or better since your Johnny's left this shore  
He's crossing the wide ocean where thundering billows roar  
He's crossing the wide ocean for honour and for gain  
Till I were told the ship got wrecked all on the coast of Spain.'
5. On hearing this dreadful news, it put she in despair  
Wringing her hands and crying and tearing of her hair  
'Now Johnny's gone and left me, no other will I take  
Once more to woods and valleys I'll wander for his sake.'
6. On hearing of this pretty maid, he could no longer stand  
For he fell into her arms crying 'Betsy I'm the man,  
I am your false young man which you thought was slain  
But since we met on Cloddy Banks, we'll never part again.'

Source: Sung by George "Daddy" Lane, Winchcombe. Collected by Percy Grainger on 8 April 1908.

© Gloucestershire Traditions

**George 'Daddy' Lane** was born in Alstone on the Gloucestershire/Worcestershire border, and was 83 when Percy Grainger met and recorded him in 1908. He worked all his life as an agricultural labourer. He died in 1908 only a few months after Grainger's visit. He sang several songs to Grainger who regarded him as one of the best sources among the Gloucestershire singers he met.

The tune Mr Lane used for the song is related to one well-known in the folk world for the song "High Germany". For more details, see <http://glostrad.com/claudy-banks/>.

© Gloucestershire Traditions



## Folklife Societies: folklife news & diary <sup>®</sup> = *Folklife Member*; for details, see LISTINGS

### <sup>®</sup> *trac*, Wales' Folk Development organisation.

- **10 July: Gwledd: a day to discuss the future of the traditional arts in Wales ...** 10 July in Aberystwyth. Bookings are now open for *trac's* day to discuss the future of the traditional folk arts at Aberystwyth Arts Centre, and all are welcome. We've called it **Gwledd**, meaning **Feast**. Last year we ran *Manifesto*, looking to get a settled view of what you thought should be *trac's* priorities. Now it's time to come together and turn those priorities into plans. There's details about the background to the day on: [www.trac-cymru.org/en/our-work/gwledd/gwledd-the-future-of-the-tradition-and-the-tradition-of-the-future](http://www.trac-cymru.org/en/our-work/gwledd/gwledd-the-future-of-the-tradition-and-the-tradition-of-the-future) and we'll be publishing the full timetable soon. Tickets are £10 for individuals, £40 organisations, and a buffet lunch is provided. Book now at <https://event.bookitbee.com/7716/gwledd/>. Doors open at 10.00 and the day will finish by 5.00.

- **30 July - 6 August: Tŷ Gwerin [Folk House].** A giant yurt full of Welsh folk arts, traditional and contemporary, at the **National Eisteddfod in Abergavenny**, organised in partnership with *trac*, **Clera** (The Society for the Traditional Instruments of Wales) and the **Welsh National Folk Dance Society**. *About the Eisteddfod → next page.*
- ❖ **1 Aug, 12 noon. Summer Carols - Rhiannon Ifans.** The Welsh have been celebrating the emergence of summer for centuries, and as part of this happy celebration were songs to celebrate the season and its beauty. **Rhiannon Ifans** is a lecturer and author whose interests include folk traditions, she will preside over a session delving into the tradition of the 'Canu Haf' or Summer Songs, sharing with us its history and songs.
- ❖ **2 August, 1 pm. The Gypsy's Harp: Celebrating the bi-centenary of John Roberts, Telynor Cymru's birth - Robin Huw Bowen.** The Telynor Cymru 2016 project celebrates the 200th anniversary of the birth of John Roberts 'Telynor Cymru' (1816-1894), the famous Welsh Gypsy harpist, and one of the most important figures of our folk tradition. Through this project, Clera have been offering a programme of workshops to teach harpists all over Wales to play in the style of the Welsh Gypsy harpists, a style passed down to us directly from John Roberts himself through several generations of his family. John Roberts had close links with Lady Llanover whose home was situated only a few miles from the Eisteddfod site. Join us for a special performance led by the master of the triple harp, **Robin Huw Bowen**.
- ❖ **5 August, 12 noon, The Collectors' Carols - Gwenan Gibbard.** J Lloyd Williams, and J Ffos Davies, collectors and two of the folk music world's greatest obligers. A chance to hear some of the songs from their collections and some of their stories and background.
- ❖ **Other artists and events include:** Clera folk sessions, Fiddle playing session, dance teams & workshops, a Cerdd Dant Stomp, Clogdancing keep fit, Clogging Contest, Dawnsywyr Caerdydd, Dawnsywyr Penyfae, Dawnsywyr Talog, family Twmpath, Llanover Dance Workshop, Monmouthshire schools clog dancing project, Children's folk session; Alaw, Allan yn y Fan, Ar Log, Band Nantgarw, Calan, Dylan Fowler, Gillian Stevens, Gareth Bonello, Gwenan Gibbard, Gwilym Bowen Rhys, Jamie Smith's Mabon, Olion Byw, Patrobas, Plu, Tecwyn Ifan, Yr Hwntws ...  
... check <https://eisteddfod.wales/events/locations/Ty-Gwerin>
- **Three provisional events (pending a decision on funding), to be confirmed in July:**

- ❖ **16 - 18 September: BEAM - the Big Experiment yr Arbrawf Mawr**

A weekend of music, song, clogs and more in a new venue in Carmarthen, for details see **WORKSHOPS DIARY** on page 47.

- ❖ **2 - 4 December: Gwerin Iau.** New! A weekend for primary-age folklets at the Urdd's centre at Glan Llyn: music, song, clogs and more.

- ❖ **18 - 21 February: Gwerin Gwallgo.** *trac's* teenage folk weekend at Glan Llyn: music, song, clogs and more.

<sup>®</sup> *Blanche Rowen*, Manager, *trac*, Folk arts development for Wales

*trac*: Traddodiadau Cerdd Cymru/Music Traditions Wales. PO Box 428, Cardiff CF11 1DP, 02920 318863  
[www.trac-cymru.org](http://www.trac-cymru.org) (*trac* is about to change over to a new website)



### <sup>®</sup> The Folklore Society

- **3 - 4 Sept: Food and Drink in Legend and Tradition**

The 11th Legendary Weekend of The Folklore Society, at St Nick's Environment Centre (formerly York Environment Centre), Rawdon Ave, York YO10 3ST, <http://stnicks.org.uk/about-us/directions/>

**Raise your glasses, please, to the importance of old traditions!** Mine's a Hobgoblin. Has the King of the Bean put out a mince pie for Santa? Four and twenty blackbirds burst out of a fortune cookie as the custard pie went splat! Who ate puppy pie under Painswick Bridge? Probably the witch who stole the milk. Come, butter, come - without a charm in the churn there will be nothing on the hot cross buns. The roast beef of old England is no substitute for Hallaton hare pie and dumb cake at Sweeny Todd's gingerbread house. Cheese gives you nightmares, so don't go nutting; Snow White's apple will lead to funeral biscuits not wedding cake. With a potato in your pocket, who could fail to win at egg shackling, black pudding throwing and the pancake race? There's no risk of having to eat humble pie at an oyster feast. Oranges and lemons, say the Maids of Biddenden biscuits; I'll grind his bones to make my bread, for the cake at the end of the furrow may be a simnel beside the liquorice well. Take it with a pinch of salt, but I'm the gingerbread man. **As sure as eggs is eggs.**

We'd like to hear from anyone who can contribute - folklorists, nutritionists, storytellers, cooks, social historians, brewers, butchers and bakers. Presentations, which should be 20 minutes long, can take the form of talks, performances, or DVD.

If you would like to attend or to present a paper or performance, please contact: Jeremy Harte, Bourne Hall, Spring Street, Ewell, Surrey KT17 1UF, 020 8394 1734 or email [bhallmuseum@gmail.com](mailto:bhallmuseum@gmail.com)

More details of FLS events: <http://folklore-society.com/events>

<sup>®</sup> The FOLKLORE SOCIETY,

[www.folklore-society.com](http://www.folklore-society.com), 020 7862 8564

### <sup>®</sup> Gloucestershire Traditions

The **Single Gloucester** project has achieved a huge amount, and there are currently **over 700 songs and nearly 500 tunes** on the website <http://glostrad.com/> with associated song and performer notes.

Apart from the website work, we have run workshops at schools and festivals, toured Gloucestershire libraries with a presentation on songs and music and organised various, '**Glostrad Roadshows**', the next of which is being held in Dursley in June.

We have also worked with **Gloucestershire Archives** to present workshops and to supplement their folk music collection. More material is coming out the woodwork, and we were recently told of a book of tunes from Thornbury and also some unpublished Gloucestershire songs found in the Stratford-upon-Avon Archives.

The project nominally lasts until the end of November, but of course the website will continue and will be added to.

**Volunteers to help with the project**, particularly on the IT and transcription side, are always welcome; please contact [gloicestertraditions@yahoo.co.uk](mailto:gloicestertraditions@yahoo.co.uk)

<sup>®</sup> *Gwilym Davies*

For "**The Single Gloucester**"

**Roy & Leslie Adkins**, frequent contributors to our FT pages, are busy writing their new book on the Great Siege of Gibraltar. In the meantime, I suggest you sign up to their occasional newsletters, their website is [www.adkinshistory.com](http://www.adkinshistory.com). They are authors, historians and archaeologists! and their newsletters are, like their books, both very readable, and carefully researched. The June newsletter includes: **A Forgotten Georgian Town** (a tale of two villages: Melcombe Regis and Weymouth); **A Presidential Duel** (attention is now keenly focused on the presidential election campaign, but over 200 years ago, Aaron Burr and Alexander Hamilton's differences of opinion were decided in more traditional ways); **Teasels** (once grown as a commercial crop) ... *Sam*



## The Roy Palmer Lecture

Roy, one of England's most active and popular folklorists and song collectors, died in February 2015. His books and articles have introduced many people to the tales and songs of their region and of the country as a whole, and he was an unselfish helper to many researchers and singers who sought to tap his store of knowledge. ~ He freely donated articles to our magazines for over 30 years!

Now an annual lecture has been instituted in his name, which will give a platform to speakers on an aspect of traditional song, music or popular culture, enabling them to share their own knowledge in like fashion. This will be at the TSF meeting ~ see below.

## ® The Traditional Song Forum

### • TSF Meeting in Stroud, Gloucestershire, 24 September 2016

at Lansdown Hall, Lansdown, Stroud, GL5 1BB (in the centre of the town, within easy reach of the station and other facilities).

**Morning:** informal discussion & exchange of information about the study & performance of traditional song, and a short business meeting.

**Afternoon:** four presentations about aspects of traditional song:--

• **The Roy Palmer Lecture: *English Folk Song - Some More Conclusions*, Steve Roud.** Steve is one of England's leading writers on folklore and folk song and his '*Roud Index of Songs*' has become one of the most important tools for those interested in exploring the roots of traditional English song. His Introduction to the recent *New Penguin Book of English Folk Songs* outlined current thinking on English folk song in the 21<sup>st</sup> Century and set many myths about it to rest. He is now working on a new book for Faber, *Folk Song in England*.

• **Gloucestershire Folk and Their Songs, Gwilym Davies.** Gwilym is one of the most active folk song collectors in England, and of the 1,200 plus songs that he has collected, the majority have been found in Gloucestershire. He has recently been one of the leading figures in the creation of the online database *Gloucestershire Traditions*. Today he will talk about the songs of Gloucestershire and the collectors who have sought it out over the last 100 years.

• **No News! Ken Langsbury.** Ken grew up surrounded by the songs and stories of the ordinary (and sometimes extraordinary!) people of Gloucestershire. Though rejected by the school choir, his love of singing led him to entertain his comrades during national service in Malaya and to join the renowned Cheltenham-based group, The Songwainers. As well as singing, Ken enjoys telling stories, many of which are so familiar to his fans that they will join in with key phrases. Today he describes his life, his songs and his stories in a chat with **Martin Graebe**.

• **I Beg your Leave, Kind Gentlemen ... and Ladies of Renown, Doc Rowe.** An illustrated talk on the music and songs - 'folk' and traditional - used in British Calendar events. Doc is one of the best known of English folklorists and has been recording English calendar customs since the 1960s, attending many of them every year to document their change and development. His archive of films, recordings and photos is massive and is regularly called on by TV and radio producers, and artists. His multimedia presentations, whether at Tate Britain, at folk festivals, or elsewhere are invariably packed with those who enjoy his humour and his love of the material that he pulls out of his bag.

**Admission** The whole meeting is open to any who wish to attend. Donations would be welcome from non-members attending the afternoon session - suggested amount £5 minimum.

### Provisional Programme (subject to change)

09.30	Doors open. Tea and coffee available
10.05 - 10.25	<b>TSF Business</b> (financial review, election of officers, etc)
10.30 - 12.00	<b>Networking session</b> [12.00 - 13.00 Lunch Break]
13.15 - 13.55	<b>Gloucestershire Folk and Their Songs, Gwilym Davies</b>
14.00 - 15.00	<b>The Roy Palmer Lecture: English Folk Song - Some More Conclusions - Steve Roud</b> [15.00 - 15.20 Tea]
15.20 - 16.00	<b>No News! - An interview with Ken Langsbury</b>
16.00 - 17.00	<b>I Beg your Leave, Kind Gentlemen ... and Ladies of Renown - Doc Rowe</b> [17.15 Meeting closes]
Evening	<b>Traditional singing session at the Imperial Hotel</b> (times tbc). Food available in the hotel or nearby.

### Other information:

The meeting will run alongside *Stroud Folk Weekend* which has other traditional song & dance events. → see **FESTIVAL DIARY**, p43.

**Stroud:** near the M5; railway connections to London and the main lines to the North and to the South-West. Meeting venues are near railway & bus stations. Stroud has some excellent eating places. For accommodation information, see [www.visitthecotswolds.org.uk](http://www.visitthecotswolds.org.uk).

### Latest details on [www.tradsong.org](http://www.tradsong.org)

All enquiries to **@ Martin Graebe (TSF Secretary)**  
- [martin.graebe@btinternet.com](mailto:martin.graebe@btinternet.com)

## Folk Song Index and Broadside Index

New versions of the **Folk Song Index and Broadside Index** have just been uploaded to the EFDSS website, [www.vwml.org](http://www.vwml.org)

No major changes this time, but many additions and hundreds more images linked to previous entries. No new downloadable home-use version as yet. These will follow in a few weeks. **® Steve Roud**



## ❖ FOLKLIFE STUDIES & INSTITUTIONS ❖ PUBLICATIONS ❖

**Fs.7 FOLKLIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES**

**Fs.8 FOLKLIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS**

Please first consult Eds as to what is appropriate to publicise in this section  
~ eg traditional singers.

General 'folk' CDs can be announced by Members in our FOLK NEWS PAGES, or occasionally here in these FT pages ~ we don't usually review 'folk' CDs.

Up to 200 words per your CD or your book, more if advertising; your heading, & your ordering details, are not counted in word limits.

### Musical Traditions ®

- **Musical Traditions Records**, with on-line credit/debit card purchasing at: [www.mtrecords.co.uk](http://www.mtrecords.co.uk)
- **Musical Traditions Internet Magazine** at: [www.mustrad.org.uk](http://www.mustrad.org.uk)
- 1 Castle Street, Stroud, Glos GL5 2HP, rod@mustrad.org.uk, 01453759475, mobile 07930991641 **® Rod Stradling**



## ❖ LIST 9: SEASONAL CELEBRATIONS ❖

**Cymru:** mae hys-bys dwyieithog ar ein gwefan

[www.bywyd-gwerin.cymru](http://www.bywyd-gwerin.cymru)

**Wales:** listings appear in our bilingual website



### EISTEDDFOD GENEDLAETHOL 2016 NATIONAL EISTEDDFOD

## The National Eisteddfod Of Wales

Monmouthshire & District National Eisteddfod.  
29 July - 6 Aug, Abergavenny.

The Eisteddfod is one of the world's greatest cultural festivals, and brings together people from all ages and backgrounds to enjoy an eclectic mix of music, literature, dance, theatre, visual arts and much more. Held alternately in north and south Wales, the festival is also a two year long community project, bringing communities together, organising workshops for young people and providing opportunities for people to volunteer and learn new skills within their local area. The Eisteddfod exists to promote culture and the Welsh language, and includes hundreds of events and activities aimed at all ages and interests. The Eisteddfod has a long and varied history which can be traced back as far as 1176 (the modern day Eisteddfod began in 1861). Everyone is welcome at the Eisteddfod, whatever language they speak.

For more information go online - [www.eisteddfod.org.uk](http://www.eisteddfod.org.uk).

• **SUMMARIES:** *below* is the 1st line of detailed entries in our **ONLINE DIRECTORY**, [www.folklife-directory.uk](http://www.folklife-directory.uk) ; updated quarterly  
 • *Below*, we list **confirmed entries**: ® = **Members**, ∅ = **others**. *Supporting our work by Membership (£15 a year) is most welcome.*

**GENERAL: A1-A2 • Societies that include both folk music and song, or combine folk music, song, and dance**

<b>A.1 GENERAL FOLK-ARTS SOCIETIES. 1, NATIONAL</b>			
Canada ....	∅	<b>La SOCIETE CANADIENNE POUR LES TRADITIONS MUSICALES / The CANADIAN SOCIETY FOR TRADITIONAL MUSIC</b>	<a href="http://www.yorku.ca/cstm">www.yorku.ca/cstm</a> .....
			
Cymru / Wales	®	<b>BYWYD GWERIN (Welsh Folklife)</b>	<a href="http://www.bywyd-gwerin.cymru">www.bywyd-gwerin.cymru</a> Sam ac Eleanor Simmons 01684 561378
	®	<b>trac Traddodiadau Cerdd Cymru / Music Traditions Wales</b>	<a href="http://www.trac-cymru.org">www.trac-cymru.org</a> Blanche Rowen 02920 318863
England	®	<b>ENGLISH FOLK SONG &amp; DANCE SOCIETY (EFDSS)</b>	<a href="http://www.efdss.org">www.efdss.org</a> Office ..... 020 7485 2206
	∅	<b>FOLK CAMPS</b> .....	<a href="http://www.folkcamps.co.uk">www.folkcamps.co.uk</a> Office ..... 0208 1232136
	®	<b>WORKERS' MUSIC ASSOCIATION</b>	[no website] Chair: Anne Schuman 020 8699 1933
England+Wales	®	<b>FOLK 21</b> .....	<a href="http://www.folk21.org">www.folk21.org</a> Colin Grantham 01543 480960
	®	<b>FOLKLIFE</b> .....	<a href="http://www.folklife.org.uk">www.folklife.org.uk</a> Sam & Eleanor Simmons .. 01684 561378
Ellan Vannin / Isle Of Man	∅	<b>MANX HERITAGE FOUNDATION Music Development Team</b>	<a href="http://www.manxmusic.com">www.manxmusic.com</a> .....

<b>A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL &amp; LOCAL</b>			
<b>England: East</b>			
- Suf./nearby	∅	<b>SUFFOLK FOLK</b>	<a href="http://www.suffolkfolk.co.uk">www.suffolkfolk.co.uk</a> Mary Humphreys, Chair .....
<b>England: Midlands (E. Mids &amp; W. Mids)</b>			
- Midlands	®	<b>TRADITIONAL ARTS TEAM</b> .....	<a href="http://www.tradartsteam.co.uk">www.tradartsteam.co.uk</a> Pam Bishop ..... 0121 247 3856
- W. Mids	®	<b>WEST MIDLANDS FOLK FEDERATION (WMFF)</b>	<a href="http://www.wmff.org.uk">www.wmff.org.uk</a> Geoffrey Johnson 0121 360 7468
<b>England: North (North-East, North-West, Yorks)</b>			
- N.-West	∅	<b>FOLKUS</b> .....	<a href="http://www.folkus.co.uk">www.folkus.co.uk</a> Alan Bell ..... 01253 872317
- Gtr Man	®	<b>TAMESIDE FOLK ASSOCIATION (TFA) ....</b>	[no website] Mike Riley ..... 0161 366 7326
<b>England: South (South-East, South-West)</b>			
- Devon	®	<b>DEVON FOLK</b> .....	<a href="http://www.devonfolk.co.uk">www.devonfolk.co.uk</a> Anne Gill 01803 290427
- Glos	®	<b>GLOSFOLK</b> .....	<a href="http://www.glosfolk.org.uk">www.glosfolk.org.uk</a> Peter Cripps, Chairman 01452 780401
- Glos	®	<b>GLOUCESTERSHIRE TRADITIONS</b> .....	<a href="http://gloucestershiretraditions.co.uk">http://gloucestershiretraditions.co.uk</a> ..... contact via website form
- Hfds	®	<b>The MUSIC POOL</b> .....	<a href="http://www.musicpool.org.uk">www.musicpool.org.uk</a> Rob Strawson ..... 01432 278118
- S.-East	∅	<b>SOUTH EAST FOLK ARTS NETWORK (SEFAN)</b>	<a href="http://www.sefan.org.uk">www.sefan.org.uk</a> Penny Allen, General Manager 01273 541453
- South	®	<b>SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)</b>	<a href="http://www.scoff.org.uk">www.scoff.org.uk</a> .....
- Wilts	®	<b>WILTSHIRE FOLK ARTS</b> .....	<a href="http://www.wiltshirefolkarts.org.uk">www.wiltshirefolkarts.org.uk</a> Office ..... 01380 726597
- Devon	®	<b>WREN MUSIC</b> .....	<a href="http://www.wrenmusic.co.uk">www.wrenmusic.co.uk</a> Main office ..... 01837 53754

**SPECIFIC: A3-A6 • Societies that cover solely folk music OR song OR dance**

<b>A.3 CERDD DANT SOCIETIES</b>			
	∅	<b>CYMEITHAS CERDD DANT CYMRU</b>	<a href="http://www.cerdd-dant.org">www.cerdd-dant.org</a> Delyth Vaughan (Administrator) 01341 423 072
<b>A.4 FOLK SONG SOCIETIES</b>			
	∅	<b>CYMEITHAS ALAWON GWERIN CYMRU / The Welsh Folk-Song Society</b>	<a href="http://www.canugwerin.com">www.canugwerin.com</a> Dr Rhiannon Ifans (Hon.Sec) 01970 828719
	®	<b>PEDLARS PACK</b> .....	<a href="http://groups.yahoo.com/group/Pedlars_Pack">http://groups.yahoo.com/group/Pedlars_Pack</a> Moderator: Steve Roud
	∅	<b>TRADSONG</b> .....	<a href="http://launch.groups.yahoo.com/group/Tradsong">http://launch.groups.yahoo.com/group/Tradsong</a> Moderator: Johnny Adams
	®	<b>TRADITIONAL SONG FORUM</b> .....	<a href="http://www.tradsong.org">www.tradsong.org</a> Secretary: Martin Graebe 01285 651104
	®	<b>YORKSHIRE GARLAND GROUP</b> .....	<a href="http://www.yorkshirefolksong.net">www.yorkshirefolksong.net</a> .....
<b>A.5 FOLK MUSIC SOCIETIES</b>			
	∅	<b>CLERA, Society for the Traditional Instruments of Wales</b>	<a href="http://www.clera.org">www.clera.org</a> Meurig Williams (Membership Sec.) .....
	®	<b>DULCIMER WORLD CONGRESS</b>	<a href="http://www.dulcimerworldcongress.co.uk">www.dulcimerworldcongress.co.uk</a> Sally Whytehead 01527 64229
	®	<b>NONSUCH DULCIMER CLUB</b>	<a href="http://dulcimer.org.uk">http://dulcimer.org.uk</a> Sally Whytehead 01527 64229
	∅	<b>TRADTUNES</b> .....	<a href="http://launch.groups.yahoo.com/group/tradtunes">http://launch.groups.yahoo.com/group/tradtunes</a> Moderator: Johnny Adams ..
	∅	<b>The VILLAGE MUSIC PROJECT</b>	<a href="http://www.village-music-project.org.uk">www.village-music-project.org.uk</a> Project Director: John Adams .....
<b>A.6. FOLK DANCE SOCIETIES</b>			
	®	<b>The CORNISH DANCE SOCIETY</b> .....	<a href="http://www.cornishdance.com">www.cornishdance.com</a> Merv Davey (Chairman) 01208 831642
	∅	<b>CYMEITHAS GENEDLAETHOL DAWNS WERIN CYMRU / WELSH NATIONAL FOLK DANCE SOCIETY</b>	<a href="http://dawnsio.com">http://dawnsio.com</a> .....
	∅	<b>WILTSHIRE FOLK ASSOCIATION (WFA)</b>	<a href="http://www.wiltfolkassoc.webspace.virginmedia.com">www.wiltfolkassoc.webspace.virginmedia.com</a> Geoff Elwell 01225 703650

**SPECIFIC: A7-A15 • Societies covering Folklife activities other than the above**

<b>A.7. FOLK DRAMA SOCIETIES</b>			
	∅	<b>TRADITIONAL DRAMA RESEARCH GROUP</b>	<a href="http://www.folkplay.info">www.folkplay.info</a> .....
<b>A.8 FOLKLORE SOCIETIES</b>			
	∅	<b>AMERICAN FOLKLORE SOCIETY</b>	<a href="http://www.afsnet.org">www.afsnet.org</a> ..... 614 / 292-4715
	®	<b>The FOLKLORE SOCIETY</b>	<a href="http://www.folklore-society.com">www.folklore-society.com</a> ..... 020 7862 8564
	∅	<b>NORTHERN EARTH</b>	<a href="http://www.northernearth.co.uk">www.northernearth.co.uk</a> John Billingsley, Editor .....
	®	<b>TALKING FOLKLORE</b> .....	<a href="http://groups.yahoo.com/group/TalkingFolklore">http://groups.yahoo.com/group/TalkingFolklore</a> Moderator: Steve Roud ...
○ <b>A.9 Storytelling Societies, A.10 Oral History Societies, no confirmed entries</b>			
<b>A.11 LANGUAGE &amp; DIALECT SOCIETIES</b> <i>Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.</i>			
• <b>Ellan Vannin / Isle Of Man</b>			
	∅	<b>YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society</b>	<a href="http://www.ycg.iofm.net">www.ycg.iofm.net</a> .....
• <b>England</b>			
	∅	<b>LAKELAND DIALECT SOCIETY</b>	<a href="http://www.lakelanddialectsociety.org">www.lakelanddialectsociety.org</a> .....
	∅	<b>YORKSHIRE DIALECT SOCIETY</b>	<a href="http://www.yorkshiredialectsociety.org.uk">www.yorkshiredialectsociety.org.uk</a> .....
• <b>Kernow / Cornwall</b>			
	®	<b>CORNISH LANGUAGE PARTNERSHIP</b>	<a href="http://www.magakernow.org.uk">www.magakernow.org.uk</a> General Enquiries 01872 323497
• <i>Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory</i>			
<b>A.12 FOLK LIFE SOCIETIES (general and specific)</b>			
	∅	<b>PEARLY SOCIETY</b>	<a href="http://www.pearlyociety.co.uk">www.pearlyociety.co.uk</a> Carole Jolly 0208 778 8670
	∅	<b>The SOCIETY for FOLK LIFE STUDIES (SFLS)</b>	<a href="http://www.folklifestudies.org.uk">www.folklifestudies.org.uk</a> .....

SEASONAL LOCAL CELEBRATIONS  
 FOLKLIFE STUDIES  
 FOLKLIFE SOCIETIES  
 WORKSHOPS  
 FESTIVALS  
 SERVICES  
 PERFORMERS  
 VENUES  
 LISTINGS



• **SUMMARIES:** below is the 1st line of detailed entries in our **ONLINE DIRECTORY**, [www.folklife-directory.uk](http://www.folklife-directory.uk) ; updated quarterly  
 • Below, we list **confirmed entries:** ® = **Members**, ∅ = **others**. Supporting our work by Membership (£15 a year) is most welcome.

**Fs.1 FOLKLIFE STUDIES: RESEARCHERS AND AUTHORS**

® COLIN ANDREWS	<a href="http://www.bonnygreen.co.uk">www.bonnygreen.co.uk</a>	Colin Andrews	01363 877216
∅ DAVID HERRON	<a href="http://www.herronpublishing.co.uk">www.herronpublishing.co.uk</a>	David Eckersley	01422 832460
® DOC ROWE	<a href="http://www.docrowe.org.uk">www.docrowe.org.uk</a>	Doc Rowe	07747 687734
® GWILYM DAVIES	<a href="http://www.cmarge.demon.co.uk/gwilym">www.cmarge.demon.co.uk/gwilym</a>	Gwilym Davies	01242 603094
® MARTIN GRAEBE	<a href="http://www.sbsongs.org">www.sbsongs.org</a>	Martin Graebe	01285 651104
® MIKE RILEY	(no website)	Mike Riley	0161 366 7326
® ROY ADKINS	<a href="http://www.adkinshistory.com">www.adkinshistory.com</a>	Roy Adkins	[via website]
® STEVE ROUD	(no website)	Steve Roud	01825 766751
® TOM BROWN	<a href="http://www.umbermusic.co.uk">www.umbermusic.co.uk</a>	Tom Brown	01271 882366

**Fs.2 FOLKLIFE STUDIES: LECTURERS AND SPEAKERS** see also List 2, PERFORMERS and List 5, WORKSHOP PROVIDERS

® COLIN ANDREWS	<a href="http://www.bonnygreen.co.uk">www.bonnygreen.co.uk</a>	Colin Andrews	01363 877216
® DOC ROWE	<a href="http://www.docrowe.org.uk">www.docrowe.org.uk</a>	Doc Rowe	07747 687734
® GWILYM DAVIES	<a href="http://www.cmarge.demon.co.uk/gwilym">www.cmarge.demon.co.uk/gwilym</a>	Gwilym Davies	01242 603094
∅ JOHN ADAMS & CHRIS PARTINGTON	<a href="http://www.village-music-project.org.uk">www.village-music-project.org.uk</a>	.....	.....
∅ JOHN BILLINGSLEY	<a href="http://www.northernearth.co.uk">www.northernearth.co.uk</a>	John Billingsley	.....
® MARTIN GRAEBE	<a href="http://www.martinandshan.net">www.martinandshan.net</a>	Martin Graebe	01285 651104
® TOM & BARBARA BROWN	<a href="http://www.umbermusic.co.uk">www.umbermusic.co.uk</a>	Tom/Barbara Brown	01271 882366

**Fs.3 FOLKLIFE STUDIES: ARCHIVES** (in specialist folklife or general archives)

<i>Cymru / Wales</i>			
∅ The ARCHIVE OF WELSH TRADITIONAL MUSIC	<a href="http://www.bangor.ac.uk/music/research/welsh_music.php.en">www.bangor.ac.uk/music/research/welsh_music.php.en</a>		01248 382181
® The MICK TEMS ARCHIVE OF TRADITIONAL ARTS	<a href="http://www.folkwales.org.uk/archive.html">www.folkwales.org.uk/archive.html</a>	Mick Tems	01443 206689

*England*

∅ The ARCHIVES OF CULTURAL TRADITION	<a href="http://www.shef.ac.uk/library/special/cectal">http://www.shef.ac.uk/library/special/cectal</a>		
∅ The CHARLES PARKER ARCHIVE	<a href="http://www.birmingham.gov.uk/charlesparkerarchive">www.birmingham.gov.uk/charlesparkerarchive</a>	Fiona Tait, Archivist	0121 303 4549
® The DOC ROWE COLLECTION ARCHIVE & Doc Rowe Collection Support Group	<a href="http://www.docrowe.org.uk">www.docrowe.org.uk</a>	Access: see note on website	
∅ FOLKTRAX, the late Peter Kennedy's 'folktrax' website	<a href="http://www.folktrax-archive.org">www.folktrax-archive.org</a>		
∅ WILTSHIRE COMMUNITY HISTORY: FOLK ARTS section	<a href="http://history.wiltshire.gov.uk/community/folkintro.php">http://history.wiltshire.gov.uk/community/folkintro.php</a>		

USA ∅ AMERICAN FOLKLIFE CENTER: please see under Fs.5, FOLKLIFE LIBRARIES



**Fs.4 FOLKLIFE STUDIES: MUSEUMS** (in specialist folklife or general museums)

<i>England</i>			
∅ CAMBRIDGE & COUNTY FOLK MUSEUM	<a href="http://www.folkmuseum.org.uk">www.folkmuseum.org.uk</a>	.....	01223 355159
∅ GLOUCESTER FOLK MUSEUM	<a href="http://www.gloUCESTERmuseums.co.uk">www.gloUCESTERmuseums.co.uk</a>	.....	01452 396868
∅ MUSEUM OF EAST ANGLIAN LIFE	<a href="http://www.eastanglianlife.org.uk">www.eastanglianlife.org.uk</a>	.....	01449 612229
∅ PITT RIVERS MUSEUM	<a href="http://www.prm.ox.ac.uk">www.prm.ox.ac.uk</a>	.....	01865 270927

Gloucester Folk Museum

**Fs.5 FOLKLIFE STUDIES: LIBRARIES** (in specialist folklife or general archives); includes Public/Community Libraries that are Folklife Members

<i>England</i>			
® EXETER CENTRAL LIBRARY	<a href="http://www.devon.gov.uk/libraries">www.devon.gov.uk/libraries</a>	.....	01392 384217
® FOLKTRAX - please see under Fs.3, FOLKLIFE ARCHIVES			
® HALSWAY MANOR LIBRARY (Kennedy-Grant Memorial Library)	<a href="http://www.halswaymanor.org.uk">www.halswaymanor.org.uk</a>	.....	01984 618274
® VAUGHAN WILLIAMS MEMORIAL LIBRARY (EFDSS)	<a href="http://library.efdss.org">http://library.efdss.org</a>	.....	020 7485 2206
USA ∅ AMERICAN FOLKLIFE CENTER		<a href="http://www.loc.gov/folklife">www.loc.gov/folklife</a>	202) 707-5510

∅ Fs.6 Academic Courses & Research (undergraduate or higher level), no confirmed entries)

**Fs.7 FOLKLIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES**

® HOBGOBLIN RECORDS	<a href="http://www.hobgoblinrecords.com">www.hobgoblinrecords.com</a>	.....	01273 491456
∅ HURLER RECORDS	(no website)	Chris Ridley	01637 880394
® MUSICAL TRADITIONS RECORDS	<a href="http://www.mtrecords.co.uk">www.mtrecords.co.uk</a>	Rod Stradling	01453 759475
∅ ORAL TRADITIONS of Suffolk and bordering counties	<a href="http://www.oraltraditions.co.uk">www.oraltraditions.co.uk</a>	Neil Lanham	01379 890568
® S&A PROJECTS	<a href="http://www.umbermusic.co.uk">www.umbermusic.co.uk</a>	Tom/Barbara Brown	01271 882366
® SAYDISC	<a href="http://www.saydisc.com">www.saydisc.com</a>	Gef Lucena	.....
® WREN MUSIC	<a href="http://www.wrenmusic.co.uk">www.wrenmusic.co.uk</a>	Contact	01837 53754

**Fs.8 FOLKLIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS**

∅ BARRY MCKAY RARE BOOKS	<a href="http://www.barrymckayrarebooks.org">www.barrymckayrarebooks.org</a>	Barry McKay	017683 52282
∅ COLLECTORS' FOLK BOOKS	<a href="http://www.collectorsfolk.co.uk">www.collectorsfolk.co.uk</a>	Dave Eyre	0114 234 4044
∅ DAVID HERRON PUBLISHING	<a href="http://www.herronpublishing.co.uk">www.herronpublishing.co.uk</a>	David Eckersley	01422 832460
∅ HALLAMSHIRE TRADITIONS	<a href="http://www.hallamtrads.co.uk">www.hallamtrads.co.uk</a>	Paul & Liz Davenport	07947 490 052
® LLANERCH PRESS & PUBLISHERS	<a href="http://www.llanerchpress.com">www.llanerchpress.com</a>	.....	01278 781278
∅ LOGASTON PRESS	<a href="http://www.logastonpress.co.uk">www.logastonpress.co.uk</a>	.....	01544 327344
∅ MICHAEL RAVEN PUBLICATIONS	<a href="http://www.michaelravenpublications.com">www.michaelravenpublications.com</a>	Eve Raven	01903 872038
® S&A PROJECTS	<a href="http://www.umbermusic.co.uk">www.umbermusic.co.uk</a>	Tom/Barbara Brown	01271 882366
® The ROOTS OF WELSH BORDER MORRIS, by Dave Jones	(no website)	Annie Jones	01885 490323

**Fs.9 FOLKLIFE STUDIES: PRINT JOURNALS** for FOLK MAGAZINES & LISTINGS (print & online), see list 3: SERVICES

∅ CANU GWERIN, Welsh Folk-Song Society	<a href="http://www.canugwerin.com">www.canugwerin.com</a>	Dr Rhiannon Ifans (Hon. Sec)	01970 828719
® FMJ (FOLK MUSIC JOURNAL)	<a href="http://fmj.efdss.org">http://fmj.efdss.org</a>	EFDSS	020 7485 2206
® FOLKLIFE QUARTERLY: Folklife Traditions	<a href="http://www.folklife.org.uk">www.folklife.org.uk</a>	Sam Simmons	01684 561378
∅ NORTHERN EARTH	<a href="http://www.northernearth.co.uk">www.northernearth.co.uk</a>	John Billingsley, editor	.....

**Fs.10 FOLKLIFE STUDIES: FOLKLIFE RESOURCES ONLINE: websites, and blogs with articles**

<i>Cymru / Wales (bilingual sites)</i>			
∅ ALAWON BANGOR, Traditional Melodies, from Manuscripts in Bangor University	<a href="http://alawonbangor.wordpress.com">http://alawonbangor.wordpress.com</a>	.....	.....
∅ CANEUON GWERIN, Exploring and showcasing folk songs from Wales	<a href="http://caneuonwgerin.wordpress.com">http://caneuonwgerin.wordpress.com</a>	.....	.....
∅ CLERA, The Society for the Traditional Instruments of Wales	<a href="http://www.sesiwn.com">www.sesiwn.com</a>	.....	.....
∅ MEU CYMRU, Welsh Tunes and Songs blog	<a href="http://www.meucymru.co.uk/music/alawchan.htm">www.meucymru.co.uk/music/alawchan.htm</a>	.....	.....

*England*

® FOLKLIFE TRADITIONS, archive of FT articles etc from printed Folklife Quarterly	<a href="http://www.folklife.org.uk/ft.html">www.folklife.org.uk/ft.html</a>	Sam Simmons	01684 561378
® FOLKLIFE TRADITIONS, online archive of above	<a href="http://issuu.com/traditions-uk">http://issuu.com/traditions-uk</a>	Sam Simmons	01684 561378
® FOLKTRAX, archive site of the late Peter Kennedy's 'folktrax' website	<a href="http://www.folktrax-archive.org">www.folktrax-archive.org</a>	.....	.....
∅ FOLKOPEDIA	<a href="http://folkopedia.efdss.org">http://folkopedia.efdss.org</a>	.....	.....
® MUSICAL TRADITIONS INTERNET MAGAZINE	<a href="http://www.muStrad.org.uk">www.muStrad.org.uk</a>	Rod Stradling, editor	01453 759475
® The ROUD FOLKSONG INDEX	<a href="http://library.efdss.org/cgi-bin/query.cgi?query=">http://library.efdss.org/cgi-bin/query.cgi?query=</a>	Steve Roud	.....
® SONGS OF THE WEST, the Sabine Baring-Gould website	<a href="http://www.sbsongs.org">www.sbsongs.org</a>	Martin Graebe	01285 651104
∅ The YORKSHIRE GARLAND GROUP	<a href="http://www.yorkshirefolksong.net">www.yorkshirefolksong.net</a>	.....	.....

LISTINGS VENUES PERFORMERS SERVICES FESTIVALS WORKSHOPS FOLKLIFE SOCIETIES FOLKLIFE STUDIES SEASONAL LOCAL CELEBRATIONS



above, & left:  
ABBOTS BROMLEY HORN DANCE Abbots Bromley Staffs 1st Monday after 1st Sunday after 4 Sept.

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### JULY

HORSE FAIR	Seamer	Yorks	July
KILBURN FEAST - MOCK MAYOR & MAYORESS	Kilburn	Yorks	July
RUSHBEARING	Gt. Musgrave & Ambleside	Cumbria	First 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		2nd Wednesday July
HOLSWORTHY PRETTY MAIDS	Holsworthy	Devon	2nd Wednesday in July
INTERNATIONAL MUSICAL EISTEDDFOD	Llangollen	Denbighshire	2016: 5-10 July [Eds]
JOHN KNILL CEREMONY	St Ives	Cornwall	25 July (every 5 yrs) 2016
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	Abergavenny		2016: 29 July - 6 Aug [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	2016: Sat 20 August [Eds]
NOTTING HILL CARNIVAL	Notting Hill	London	Bank Holiday Sat to Mon
FOOTBALL IN THE RIVER	Bourton-on-the-Water	Glos	Bank Holiday Monday

❖ 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](http://www.soglos.com/sport-outdoor/28383/Bourton-Football-in-the-River)  
Eyam Plague Sunday Derby Last Sunday in August

### SEPTEMBER

ST GILES FAIR	Oxford	Oxford	Mon+Tue of 1st full week in Sept
ABBOTS BROMLEY HORN DANCE	Abbots Bromley	Staffs	Mon after 1st Sun after 4th Sept
SHERIFF'S RIDE	Lichfield	Staffs	Saturday nr 8th Sept.
WIDECOMBE FAIR	Widcombe	Devon	2nd Tuesday in September
CHURCH CLIPPING	Painswick	Glos	Sunday nearest 19th Sept
BLUECOAT MARCH	City of London	London	21st September or near
LONDON PEARLY KINGS & QUEENS SOCIETY COSTERMONGERS HARVEST FESTIVAL PARADE SERVICE			Last Sun in Sept

❖ We have 2 events: on the last Sunday in September, a very big event with over 20 Mayors from all over London and home counties, Country dancing, maypole dancing, marching bands, donkeys and carts and many other things. It starts at Guildhall Yard from 1.00pm, after the entertainment there is a parade down to St Mary Le Bow Church in Cheapside for the Harvest Festival service and all produce goes to the Whitechapel Mission. Then on the 2nd Sunday of October at St Paul's Church, Covent Garden, starting at 10.00am when we all gather outside the church then the service starts at 11.00am, All the produce is sent to St Martin's homeless centre. Our website is [www.pearlysociety.co.uk](http://www.pearlysociety.co.uk) ~ Carole Jolly

### DAILY OR WEEKLY

RIPON HORNBLOWER	Ripon	N. Yorks	Daily
CEREMONY OF THE KEYS	Tower of London	London	Daily
WAYFARERS DOLE	Winchester	Hants	Daily
FARTHING BUNDLES	Bow	London	Rarely held
JOHN SAYER CHARITY	Woodbridge	Suffolk	Every Saturday



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.

❖ [www.folklife.org.uk](http://www.folklife.org.uk)  
❖ see also our other website  
[www.bywyd-gwerin.cymru](http://www.bywyd-gwerin.cymru) for more details of Folklife Traditions Wales

## The Doc Rowe Collection Support Group

has been set up to support the Archive of Doc's unique collection.

See: [www.docrowe.org.uk](http://www.docrowe.org.uk)