

FT 51



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Folklife Traditions ♦ *Traddodiadau Bymyd Gwerin*

FQ's FOLKLIFE TRADITIONS PAGES

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The Gown so Green, sung by Harry Brazil, from Gwilym Davies

1. Oh a - broad as I was walk_ing a - long the King's high - way, I bin wea-ry of my tra-vel-ling of ma-ny a long day, I met a love-ly wo-man with a babe all in her arms, as she kissed the babe and said she wished its fa-ther would re - turn

2. "Now good evening lovely woman, for I longed to meet you here,
With that pretty babe all in your arms I seem to love so dear;
I think I knows its father and you before I've seen,
And never no more you'll repent the day when you wore the gown so green?"
3. Now her arms she places round him and fainted away.
"Is it you my lovely Henery 'turned home to me again?
Long time I've made lamenting, but now I'll make a vow
Not a peace nor comfort have I had since from me you've been gone."
4. "Now I've lost one limb in battle, love, and that you plain can see,
A-saving a bold commander's life it proved the prince of me.
I'm left a noble pension, both silver gold in store,
And I means to make you my lawful bride and go abroad no more.
5. Now let's you and I take a licence love on the very day,
Let's you and I get married love 'thout any more delay;
With your sweet prattling baby more pleasure you will see,
And never no more you'll repent the day when you wore the gown so green."



Source: Sung by Harry Brazil, Sandhurst, Glos. Collected by Gwilym Davies 27th November 1977.
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From the Glostrad collection: "The Gown so Green" is one of the many songs formerly sung by the Brazil family of Gloucestershire travellers. Most of the family knew it and versions were collected not only from Harry Brazil but from several of his siblings. Harry's charming performance of this song can be heard here <http://glostrad.com/gown-so-green-the/>.

© Gloucestershire Traditions More details about, and news from, Gloucestershire Traditions, on page 32.

The Village Mumming Play, by Ron Nurse



Ron Nurse © Shrewsbury Morris Dancers archives

Shrewsbury performance, 1969 (L-R):

Belgebug (Ken), Bull Slasher (Andrew Murray), St George (Terry), Doctor (Pete Hudson), Billy Devil Doubt (Spencer).

From our Archives:

Originally published in what was then "*The Welsh Border Broadsheet*", Vol.5, No.5, Nov 1987, as "*Broadsheet's Folklore Series, N^o 2*"

On the 40th Anniversary of the Shrewsbury Morris, picture front cover, news page 14, it is appropriate to republish this article by the late Ron Nurse. Ron, who died in 2013, was a much-loved and inspirational musician for the Shrewsbury Morris.

Pre-Folklife, the magazine (various titles, as circulation & area grew) was published by STFC, Somers Traditional Folk Club. Some articles, first published in the magazine, were later revised and republished in books, and in FQ: a series on *Herefordshire & Worcestershire Ballads*, by Roy Palmer; and a series on *Welsh Border Morris* by Dave Jones. Others, as space and time permits, will be republished in FQ.

As promised at the [1987] Shrewsbury Festival - just a few words about the 'Owd Tup' mumming play, and the other more usual type of hero-combat [mumming play] as practised in the village where I spent my early years. [The 'Owd Tup' (Derby Ram) play was in the previous issue].

It was a village of about 4000 population that had grown around an ironworks and coal mines. These had closed down years before I was born, although amongst the pubs in the village was a Furnace Inn, and a Miner's Arms. The nearest ironworks were still not so far away, Sheepbridge 2 miles away and Stavely about the same distance on the other side of the village. The nearest pit was about 3 miles away. Two very good books published on this and kindred customs - Violet Alford's book 'The Hobby Horse and other Animal Masks' and E.C. Cawte's book 'Ritual Animal Disguise' both published in 1978, and a very detailed article in the EFSS Journal 1979 by Ian Russell 'A Survey of Traditional Drama in North East Derbyshire 1970-78. This gives the text and tune from about 20 villages in the area where I was born.

On the subject of The St George type of mumming play I collected a version as performed in our village from an old platelayer. I was working as works joiner at a firm making tarmacadam from the ironworks slag of the Stavely Company. They had a fleet of small steam loco's that brought up the molten slag from the furnaces in the huge iron ladles. If the slag was to be used for road stone the ladles would stand on the tip until the contents had set, and then would be tipped out as a great block of stone ready to go into the crushers. There was also a process where the molten

slag was used to make a light honeycomb product for making building blocks.

To get back to the subject - In the [Shrewsbury] Club magazine of 1973 I put in a small article ~

The Village Mumming Play

A short stone's throw from the joiners shop, the railway passed, on its way from the tall iron smelting furnaces to the great grey slagtip. Through the window in front of the workbench I could watch the fussy little steam engines pushing up the heavy slag ladles - Over the bridge they would come, across the points, around the sharp bend and then along the humps and hollows of the straight. As they swayed over the worst bits of the track, a stream of glowing molten slag would sometimes slop over the top of the ladle and hit the ground with a hiss and a splash of sparks. Then with a loud rumble of wheels and the hiss of steam they would sweep past and the noise would fade away into the distance.

The line always seemed to be in need of attention but sometimes the old platelayer found time to come into the joiners shop to warm himself at the stove. There, sat on an old chair with his hands held out towards the hot stove, he would talk about the days of his youth, 'The old days'.

One day the subject was 'The Owd Tup'. This was a mumming play performed by the children of the locality at Christmas Time. "We used to do one better than that", said he, "The one with Bull Slasher in it". The Bull Slasher play had died out in the village before I was born, I had heard about it from my father who had given me some of the words and so with the hope of more information I led the conversation deeper into the subject.

It appeared that the platelayer was a member of the last team to perform the play in our village. I asked him for the words and he promised to write them out for me. A week or so went by and I thought he had forgotten, then one day he came into the shop, asked for pencil and paper, sat himself down by the side of the stove and wrote out this version of the 'Bold Slasher' type of mumming play. Bold Slasher had become Bull Slasher which comes easier off the Derbyshire tongue and for the same reason Beelzebub had become Belgebug.

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FOLKLIFE TRADITIONS PAGES: contributors.

We are regularly indebted to regular contributors Doc Rowe for his list & pictures, to Roy & Leslie Adkins, Brian Bull, Charles Menteith, Gwilym Davies for songs, articles, & notes; and to others, from time to time, as listed in FT.

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 Village Mumming Play, by Ron Nurse

THE PLAY

(Enter *Belgebug*)

Belgebug Here steps I where I've never been before with three more actors at your door. One can dance, one can sing, and one can do the Okie Boke. If you do not believe these few words I say: Step forth Bull Slasher. Clear the way!

(Enter *Bull Slasher*)

Bull Slasher Here steps I, Bull Slasher, Bull Slasher is my name. With this sword and buckle I wish to win this game. If this game doeth me no good, I wish to draw St George's Blood!

(Enter *St George*)

St George How can'st thou draw St George's blood? When my head is made of iron, my body steel, my hands and feet knucklebone. I challenge thee to yield.

(*St George and Bull Slasher fight. The latter falls*)

St George A doctor! A doctor! £10 for a doctor.

(Enter *Doctor*)

St George Are you a doctor?

Doctor Yes I am a doctor.

St George How came'st thou to be a doctor?

Doctor By my travels, Sir. Through Italy, Sicily, France and Spain, and over the hills and back again.

St George What diseases canst thou cure?

Doctor The Itch, the Stitch, the Palsy and the Gout, and if a man has nineteen devils in his skull, I can cast twenty of them out.

(*Doctor bends over Bull Slasher*)

Doctor Here Jack, rise up and take a sup out of my bottle and let it run down thy thottle and if thou art not quite slain, arise then Jack and fight again.

(*Bull Slasher gets up and the fight begins again*)

(Enter *Belgebug* who parts them)

Belgebug Here steps I old Belgebug. In my hand I carry my club. In the

other a dripping pan. I think myself a jolly old man. A jolly old man I seem to be, got three sons as big as me. One steps in, the other steps out. Here steps little Billy Devil Doubt.

(Enter *Billy Devil Doubt* with *besom*)

Billy Devil Doubt - Here steps I, Billy Devil Doubt. If you don't give me money I'll sweep you all out. Money I want, Money I crave. If you don't give me money I'll sweep you to your grave.

(*All the mummers line up and sing*)

MUMMING SONG

Come all you jolly mummers
That mum at Christmas Time.
Come join with us in chorus
Come join with us in rhyme.

Chorus *And a mumming we will go, will go.
And a mumming we will go
With a white cockade all in our hats
We'll go to the gallant show.*

It's of St George's valour
So loudly let us sing.
An honour to his country
And a credit to his King.

It's of the King of Egypt,
That's come to seek his son.
It's of the King of Egypt
That made this sword so wan.

It's of the black Morocco dog
That's fought the fiery battle.
It's of the black Morocco dog
That made this sword to rattle.

© Ron Nurse, 1969; revisions © STFC, 1987, & © Folklife, 2016.

Shrewsbury Square, 1987: Ron (front row, far right with beret, glasses and concertina) with Shrewsbury Morris Dancers.
© Shrewsbury Morris Dancers archives.



The Holly and the Ivy, by Brian Bull

*The holly and the ivy,
When they are both full grown,
Of all the trees that are in the wood,
The holly bears the crown.*

Chorus

***The rising of the sun,
And the running of the deer,
The playing of the merry organ,
Sweet singing in the choir.***

*The holly bears a blossom,
As white as the lily flower,
And Mary bore sweet Jesus Christ
To be our sweet Saviour.*

*The holly bears a berry,
As red as any blood,
And Mary bore sweet Jesus Christ
To do poor sinners good.*

*The holly bears a berry,
As sharp as any thorn,
And Mary bore sweet Jesus Christ
On Christmas Day in the morn.*

*The holly bears a bark
As bitter as any gall,
And Mary bore sweet Jesus Christ
For to redeem us all.*

Here we go again ...

Christmas is coming. It's a mess. People singing songs (carols?) about the birth of Jesus are competing with pop songs about snowflakes and Santa; people eating and drinking to excess; people decorating their houses with enough lights to be visible from outer space; people giving gifts and snogging under the mistletoe. What's it all about?

You only have to scratch the surface to realise that Christmas is a hotch potch of pagan and Christian elements. The Church wants us to 'put the Christ back into Christmas' but conveniently skates over the fact that the Church itself injected Christ into Christmas (or rather, the pagan mid-winter celebrations which preceded Christmas) in the first place. No-one actually knows the date of Jesus' birth, nor did it have any significance in the doctrine of the early Church. The Church simply invented Christmas for the sole purpose of replacing the pagan midwinter festival.

Even now, despite all its efforts, the Church has not been able to effect a complete takeover. Those pagan roots have proved harder to pull up than the dandelions in my garden. The well known traditional carol, *'The Holly and the Ivy'* is a perfect example of how the church tried to graft new meaning onto existing beliefs and customs and ended up with a meaningless mess which, in a way, perfectly symbolises the hybrid festival we have today.

A quick glance at the words of this carol reveals an obvious mismatch. Half of the words are about Nature and strongly suggestive of paganism therefore. The other half are about Christ. There is no obvious link between the two themes; two completely different trains of thought seem to have been forcibly welded together and even now, centuries later, we can still see the join. A botched job if ever there was one.

But why would anyone want to rewrite a song in this way? To answer that we have to put ourselves in the Church's shoes, not now, but several hundred years ago. The Church was engaged in a battle for hearts and minds, a struggle for supremacy. The medieval Church was faced with a competing belief system which was deeply rooted in the psyche of the peasantry, having been handed down over many, many generations. The essential focus of this belief system was the fundamental importance of fertility to survival; not just human fertility but the fertility of your crops and stock animals, even the fertility of wild creatures which might be taken to supplement the pot. Without fertility you were dead..... literally. This belief system was only loosely organised, there was no

canonical book like the Bible, no hierarchy of priests reporting back up the line to the Pope and enforcing his edicts upon the masses. The beliefs and practices were passed on orally in the same way that folk songs and stories were passed on. How could it be otherwise, since the peasantry generally could not read and write?

Now England was, of course, nominally Christian. What this meant was that the monarch was Christian and so it followed logically in the medieval mind that the monarch's subjects were too. Thus the peasants were required to attend church but, of course, attending and believing are not the same thing. The peasants attended church, in most cases, because they had to and continued with their old practices at the same time.

One of the most important times in the calendar of this old belief system was midwinter. For months the days had grown shorter, the noonday sun had sunk lower in the sky, the leaves had fallen from the trees and the temperature had dropped. Life seemed to be at a very low ebb; to hang in the balance. In that freezing, half starved existence you longed for the return of spring, the return of warmth and the regeneration of life. So at the point of midwinter what else would you do but celebrate the turning of the tide (and perhaps give the process a little helping hand by deploying some 'magical' powers)? From now on the days would lengthen, warmth would return and soon crops would be sprouting and life would regenerate.

Some of these midwinter celebrations have survived to the present day, having been absorbed into 'Christmas'. Feasting, decorating our houses, bestowing gifts and kissing under the mistletoe are all survivals of the midwinter celebrations, the pagan Yuletide.

Trying to completely eradicate these pagan practices would have been difficult and time consuming. The priests could not be everywhere at once and in any case probably had no desire to spend every waking hour looking over the shoulders of the great unwashed. Instead, the Church opted to go with the flow but to channel that flow in the direction they preferred. Thus medieval churches were often built on top of existing pagan meeting places and pagan customs and thought patterns were 'Christianised'. The Church took over the ceremonies surrounding births, deaths and marriages but allowed or tolerated the continuance of pagan elements within those ceremonies, for example the throwing of flowers, grain or rice (nowadays confetti) over the bride and groom in order to symbolically confer upon them the blessing of.....er! fertility, what else?

An important part of the pagan ceremonies were the singing circle dances known as carols. The Church hated them. For instance, a monk writing of someone in the late fifteenth century, commends him by sayingand ever his house was void of carols and dissolute songs'. Clearly, many other peoples' houses were not void of such songs. What to do? If you could not stop the folk from singing this stuff, then rewrite it. We have hard evidence that this was so. In the medieval Red Book of Ossory there are some fifty songs composed by the Bishop of Ossory to replace the 'carols and dissolute songs' of his flock. Almost a third of them have the original dissolute words written above the new Christian words. The game is up. Here is an exercise in thought control by rewriting the peasants own folk songs. The thought police of George Orwell's 1984 would be impressed.

Eventually most of these rewritten songs and carols fell into disuse. This is hardly surprising since they had been rendered largely meaningless by the rewriting process. *'The Holly and the Ivy'* is one of the few mutilated carols to survive in use (just about) to the present day. Let's have a closer look at it.

In folklore, holly represents maleness and ivy represents femaleness. Once we know that it's not hard to guess where the original song was coming from.....yes, we're back to fertility again. The original song was surely about man (holly) and woman (ivy) and the importance of their fruitful relationship. The rewriter simply wrote ivy out of the script after the first verse and substituted the Virgin Mary. It didn't have to make sense so long as it fitted the well known tune and it rhymed.

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'I trudge the morning dew...' by Roy & Lesley Adkins

Many folk songs have traces of a way of life that is passing or has passed, and one recurring theme is that of the weather and the changing seasons. You only have to look back a century to find labourers and other workers commuting many miles on foot in all weathers out of necessity, whereas these days people walk long distances primarily as a pastime or for the exercise.

Songs often have phrases such as *'I walked out'*, and if you put that particular phrase into the search box of the Roud Index, the impressive answer is *'over 1000 results'*. The Victorians used these words in a romantic sense, because to walk out (or step out) with someone meant you were courting in the hope of marriage. Many songs describe individuals out and about on foot in the countryside, and it is easy to overlook how Britain was predominantly rural well into the 19th century. Before the mechanisation of farming, countless labourers worked on the land and would tramp across the fields to wherever they worked. Until the bicycle was adopted as a common form of transport towards the end of the 19th century, most of them had no other option, not even the carters who were responsible for the horses on a farm.

Some versions of *'The Weaver's Daughter'* begin with the lines:

*'Across the fields, one sweet May morn,
As I walked out quite early'*¹

This kind of scene-setting would have made songs very relevant to those who walked to work or school each day. The routes they followed have become fossilised in the landscape as public footpaths and rights-of-way, though today they might seem to lead to nowhere in particular if the labourer's cottage or the farm at the end of the path has completely disappeared.

The lad who trudged *'the morning dew'*² no doubt had wet feet and footwear by the end of his journey, whatever the distance, and he could not fail to be completely in tune with the cycle of the seasons and changing weather. A great deal of labour was done outdoors, even in winter, and shepherds were one of the groups of workers constantly exposed to the weather. Their situation was summed up in the final lines of *'Shepherds are the Best of Men'*:

*'He must not mind cold weather,
Cold rain, hail, frost or snow,
For there's no ale in the vale,
Where the stormy winds do blow.'*³

For labouring people the winter always brought hardship, and it was worst for those whose work could not continue through really bad weather. This was exemplified by the very title of the song *'Poor Frozen-out Gardeners'*, which referred not to lawnmowing and pruning the roses, but to those who grew fruit and vegetables. William Hone's *Every-day Book* of 1830 described the very severe winter of 1814, when



Poor Frozen-Out Gardeners

the River Thames was frozen solid. Although a celebrated Frost Fair was held on the river, the weather actually produced more misery than amusement:

*'Butchers, in the suburbs, where the frost was felt more keenly than in the metropolis, were obliged to keep their shops shut in order to keep out the frost; many of them carried the meat into their parlours, and kept it folded up in cloths round the fires, and unfolded it as their customers came in and required it. The market gardeners also felt the severity of the weather – it stopped their labours, and some of the men, attended by their wives, went about in parties and with frosted greens fixed at the tops of rakes and hoes, uttered the ancient cry of "Pray remember the gardeners! Remember the poor frozen out gardeners."'*⁴

Winter weather not only meant wretchedness, but it could also be deadly, as seen in *Berrow's Worcester Journal* for February 1836: *'On Tuesday night a boy perished in the vicinity of Andoversford, Gloucestershire, by being smothered in a snow drift. Several persons in the West of England experienced a similar fate on the same night.'*⁵ Phrases such as 'white as driven snow' might seem like clichés now, but they were vividly relevant when many songs were composed. Snow was even worse than the frost because it brought the country to a standstill, affecting both rich and poor. Six years earlier, the same newspaper described some of the effects of the severe weather of that winter:

'The snow which fell on Wednesday having drifted very much, travelling was, on every road, very much impeded, while in some places the snow had so much accumulated, that the mails and other coaches could not proceed on their journey ... Between Burford and Andoversford the

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We welcome researched songs and tunes for our **FOLKLIFE TRADITIONS** pages.

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The Holly and the Ivy, by Brian Bull

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The original was probably a singing circle dance in which the men would sing a statement about holly (i.e. themselves) and the second half of the verse was a sung response by the women singing about ivy (i.e. themselves). Sadly, there was no medieval equivalent of Cecil Sharp around to record the original dance and song so we can only imagine how it all went. However, you can find some interesting attempts at reconstruction in *'Who Really Killed Cock Robin?'*, a book by Norman Iles about the original meanings of both nursery rhymes and Christmas carols.

Replacing the traditional pagan version of *'The Holly and the Ivy'* and other carols with the Christianised versions would not happen overnight. The priests probably taught the new versions to the children and forbade the singing of the old versions within the confines of the church building. The older generation would, of course, still remember

the pagan versions but over a period of time the censorship would be effective and the old pagan versions would wither and die.

In the end the Church's project was both a success and a failure. The pagan practices slowly died out as intended; the original words of the songs were lost. However, human sexuality is not something which can be repressed for ever, just as heaping earth on top of a spring of water will only stop the flow temporarily; soon the pressure building up from below will burst through again. Nowadays sexuality is in the driving seat once more and in the electronic age the Church can not control things in the same way. Information is freely available via that most democratic of inventions, the Internet. Rewriting our songs won't cut the mustard this time. Hallelujah!

Brian Bull © 2016

Many thanks to Brian for this article.

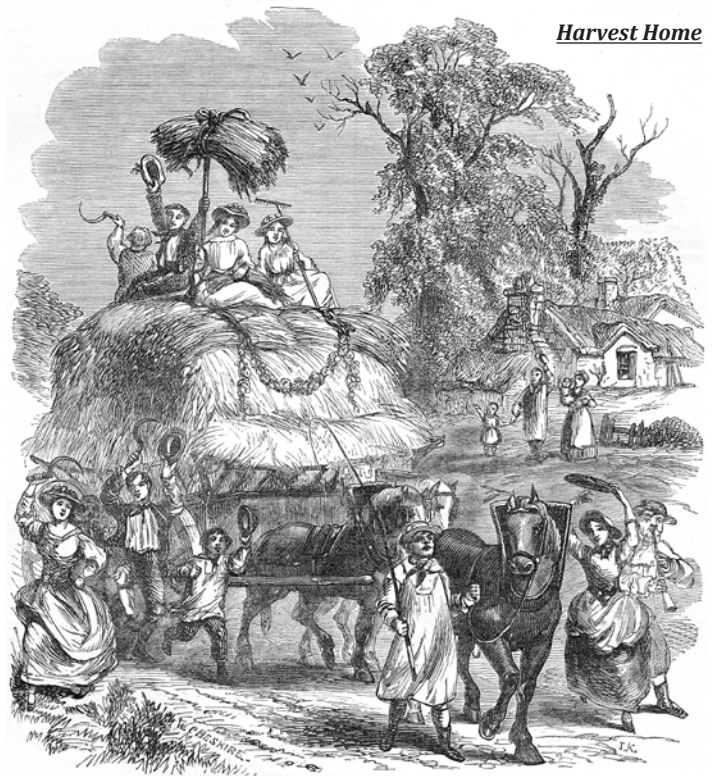
'I trudge the morning dew...' by Roy & Lesley Adkins

**Mail Coach in Snow****CONTINUED from previous page**

drifts were so deep, that the coaches to and from London could not possibly pass; the guard of the mail was obliged to convey the bags from Burford to Cheltenham by chaise and on horseback. The thaw, which commenced on Thursday, has in a great degree cleared away the snow ... The ice on the Worcester and Birmingham Canal is so far broken up, that boats for London were despatched this morning.⁶

It was not only on land that bad weather disrupted travel, since rivers and canals were affected, while seafaring vessels were particularly vulnerable in the age of sail. Many sea songs refer to the dangers of storms, which could cause great damage, injure or kill crews (and passengers) and ultimately wreck the ship. Until the early 20th century, shipwrecks were a frequent occurrence, and because sea voyages from point to point round the coast were a common method of transport for goods and passengers, those in coastal communities were very aware of how much these vessels were at the mercy of the elements. Songs that originated with those on land might refer to the 'raging sea' and the 'raging main'. They had a healthy respect for its unpredictable nature, summed up by the first line of the song 'Seamen Bold' - 'You seamen bold that plough the ocean know dangers landsmen never know.'⁷

Since the harsh weather of winter was so keenly felt by the majority of people, it is hardly surprising that they looked forward to the summertime so eagerly. Doubtless this feeling was the root of many songs and ceremonies that marked May Day and the beginning of the better weather. Yet for most people working on the land, the summer was the busiest time of the year. It was literally time to make the most of the long days, bright light and warmth. From June through to September or even October, the work was unrelenting, and everyone looked

**Harvest Home**

forward to the celebrations that would follow, once all the crops had been harvested. In the words of the lad who trudged the morning dew: 'We'll all away to celebrate the welcome Harvest Home'.⁸

References

- 1 First two lines of 'The Weaver's Daughter' pp.191-2 in *Folk-Songs of the Upper Thames* by Alfred Williams (1923). Roud number S164831
- 2 From second verse of 'Brisk and Bonny Lad' p.269 in *A Song for Every Season* by Bob Copper (1971). Roud number S139535
- 3 Last lines of 'Shepherds are the Best of Men' pp.241-2 in *Folk-Songs of the Upper Thames* by Alfred Williams (1923). Roud number S161023
- 4 *The Every-Day Book and Table Book* by William Hone, vol. 2 (1830), p.100
- 5 *Berrow's Worcester Journal* 11 February 1836
- 6 *Berrow's Worcester Journal* 28 January 1830
- 7 *A Song for Every Season* by Bob Copper (1971), pp.210-11. Roud number S160540
- 8 From last verse of 'Brisk and Bonny Lad' p.269 in *A Song for Every Season* by Bob Copper (1971). Roud number S139535

Roy and Lesley Adkins © 2016

Roy and Lesley Adkins are authors of several books on history and archaeology. Their latest book is *Eavesdropping on Jane Austen's England* (*Jane Austen's England* in the US). They are now working on a book about the Great Siege of Gibraltar (1779-83). See www.adkinshistory.com.

**Folklife Societies: folklife news & diary** ® = *Folklife Member*; for details, see LISTINGS**® Gloucestershire Traditions**

The Heritage-Lottery funded project "Single Gloucester" has been going for 2 years, and in that time we have put up a website of over 700 songs and over 450 tunes, all collected in the historic county of Gloucestershire, and unearthed many songs and tunes from otherwise inaccessible archives. This last year we have seen a number of workshops, talks and performances involving many local artists. The culmination of the project will be the one-day **West Country Traditional Folk Day in Gloucester on 30 October** which will feature much of local tradition. The day will include workshops, talks and performances by local and national artists including Emily Portman and John Spiers. **See advert in FQ FESTIVALS DIARY.**

The 'Single Gloucester' story will not end there, as the website will be maintained for the future by a group of trustees, working with Gloucestershire Archives. See www.glostrad.com

® Gwilym Davies for "The Single Gloucester"



Folklife Societies: folklife news & diary

® = Folklife Member; for details, see LISTINGS

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**, 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, please contact Colin Grantham, colingrantham@gmail.com

® Colin Grantham, colingrantham@gmail.com



® The Folklore Society

• Thu 27 Oct: Folklore and Anthropology in Conversation

10.00—17.00, at the Royal Anthropological Institute, 50 Fitzroy Street, London W1T 5BT. A joint symposium of

The Folklore Society and *The Royal Anthropological Institute*. There will be 6 presenters, 3 each from *The Folklore Society* and the *Royal Anthropological Institute*. The presenters from *The Folklore Society* are:

- Prof. James H. Grayson, 'Tales in Textual Transmission and Oral Transmission: The Story of the Indian Water Monster, and the Korean Tortoise'.
- Prof. Patricia Lysaght, 'The Banshee: The Irish Supernatural Death-Messenger'.
- Prof. Richard Jenkins - 'Anthropology and the future of folklore as a discipline in Britain'

This event is free, but tickets must be booked. To book tickets please go to <http://folkandanth.eventbrite.co.uk>

• Wed 9 Nov: The Katharine Briggs Lecture and Book Award 2016

18:30—20:30, The Warburg Institute, Woburn Square, London WC1H 0AB. The Katharine Briggs Lecture 2016 will be given by **Patricia Lysaght**, RIA, Emerita Professor of European Ethnology, University College Dublin, and former editor of *Folklore*.

'From the British Museum to the Great Blasket: Robin Flower and the Western Island'

After the lecture, there will be a wine reception and buffet supper during which we will announce the winners of **The Katharine Briggs Award 2016** and our biennial **Non-Print Media Award**. All the works entered for the awards will be on display for our guests to browse during the reception. The lecture and reception are free and all are welcome, but pre-booking is required. To book, email thefolkloresociety@gmail.com or telephone **0207 862 8564**.

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

® *The Folklore Society*, www.folklore-society.com, 020 7862 8564

® TASC, Traditional Arts Support in the Community

[a new member of Folklife], was formed in 1994 as part of the Mid Wales May Festival (1989-1998). It aims to **promote and encourage traditional and tradition-based work through imaginative projects in Powys and beyond**. It is currently organising session workshops (see **WORKSHOPS**, p47), and is celebrating the 10th anniversary of the creation of the *Severn Suite* with a concert in Llandinam on Sat 29 Oct.

see www.tradartssupport.org.uk,

full contact details over page in **DIRECTORY UPDATES**.



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West Midlands Folk21 affiliates!

Alverston Folk Club, Nantwich www.alverstonfolkclub.org.uk Every third Wednesday, 8pm
Bedworth Folk Club www.bedworthfolkclub.org.uk Second and fourth Wednesdays, 8pm
Black Diamond Folk Club www.blackdiamondfolkclub.org.uk Fridays, 8.30pm
Bracon Ash Folk Club, Jetty Bank www.braconashfolkclub.org.uk Fridays, 8.30pm
Brewston Acoustic Music Club www.brewstonacousticmusic.com Thursdays, 8.30pm
Bromsgrove Folk Club www.bromsgrovefolkclub.org.uk Second and last Thursdays, 8pm
Common Folk, Pheas www.commonfolk.co.uk Thursdays, 8.15pm
Hampton Folk www.hamptonfolk.org.uk Monthly, Saturdays, 7.30pm
Hampton Arts Centre, Wolverhampton www.hamptonartscentre.co.uk Saturdays, 8pm
Hampton Folk Club www.hamptonfolkclub.org.uk First Wednesday, 8pm
Peckham Folk Club, Bythe Bridge www.peckhamfolkclub.org.uk Second Friday, 7.45pm
Red Lion Folk Club, Kings Heath www.redlionfolkclub.org.uk Wednesdays, September–May 7.30pm
Shibby Friends www.shibbyfriends.co.uk Saturdays, 7.30pm
Shrewsbury Folk Club www.shrewsburyfolkclub.org.uk Fourth Thursday, 8pm
Shrewsbury Folk Club www.shrewsburyfolkclub.org.uk First and third Wednesdays, 8pm
Worwick Folk Club www.worwickfolkclub.org.uk Alternate Mondays (first July and August)
Willow and Tow's Music Parlor, Long Itchington www.willowandtowsmusicparlor.co.uk First Sunday, 8pm
Woodman Folk Club, Kingsland www.woodmanfolkclub.org.uk Fridays, September–July, 8.30pm



Find us on Facebook and Twitter www.folk21.org

® The Traditional Song Forum : meetings

• 19 November 2016, Central Library, Liverpool

Details of this meeting, which is being organised by Matthew Edwards and Derek Schofield (with a little help from their friends), are still being worked on but a full weekend's programme is promised, with a very interesting meeting in store. I'm looking forward to it.

• 25 February 2017, Broadside Day, Bodleian Library, Oxford

Having taken the Broadside Day on tour to Manchester in 2016 we are hoping for another interesting and successful meeting in Oxford next year. The Bodleian Library is home to several of the most important broadside collections and the home of one of the most useful internet resources '*Ballads Online*'. It is also deeply involved in work to extend the presence of street literature online and we will, no doubt, hear much more about this work.

• 25 March 2017, Sussex (venue tbc)

This meeting is being hosted by those involved in the Sussex Traditions Project and will, doubtless, have a strong focus on the songs of that county, which has had a magnetic attraction for collectors over the years, and has produced some great singers. This is going to be an outstanding meeting.

• 16 September 2017, Sheffield (venue tbc)

Our autumn meeting next year will be held in Sheffield and will focus on local singers and collectors, including Reginald Gatty. This will also be the occasion to hear the second Roy Palmer Lecture, which will be delivered by Ian Russell. This meeting will be held close to the twentieth anniversary of the meeting that led to the formation of the Traditional Song Forum and there will, I am sure, be some cake and a bit of reflection on what we have achieved in the last twenty years.

• January 2018, Cecil Sharp House, London (date tbc)

The celebrations will continue at the meeting to be held in London in January 2018, which will be close to the 20th anniversary of TSF's creation. The meeting will, though, be less about reflection than about looking forward, and creating a vision of the place of traditional singing in the future and the Traditional Song Forum's future. We hope that we will be able to introduce some light-hearted elements into the programme, and we have a few thoughts about that - though other suggestions will be welcomed.

Latest details on www.tradsong.org

All enquiries to **® Martin Graebe (TSF Secretary)**

– martin.graebe@btinternet.com

Folklife Studies & Institutions

® = Folklife Member; for details, see LISTINGS

Fs.7 FOLK LIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES

Fs.8 FOLK LIFE 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.mtreports.co.uk

• **Musical Traditions Internet Magazine** at: www.mustrad.org.uk

• 1 Castle Street, Stroud, Glos GL5 2HP, rod@mustrad.org.uk, 01453 759475, mobile 0793 099 1641 ® **Rod Stradling**



Folklife Studies & Institutions ® = Folklife Member; for details, see LISTINGS

® **GWILYM DAVIES** - *Folksinger, Speaker, Researcher* - has a new website www.gwilymdavies.co.uk

Research: from 1968 on, has recorded source singers, mainly in Hampshire, Gloucestershire, Devon and the USA, on audio and video. Has built up a large collection of field recordings, most of which are now in the **British Library Sound Archive**. In particular has recorded many gypsy singers including **Wiggy Smith** and the **Brazil family**. Has also recorded important source singers including **Charlie Hill** (Devon), **Ray Driscoll** (London and Shropshire) and **Colleen Cleveland** (USA). Several of the songs he has collected have been taken up by professional folk singers, including John Kirkpatrick, Faustus, Judy Cook (USA), Tim Laycock, and Nowell Sing We Clear (USA).

The bulk of my collection is housed in the British Library Sound Archive but I have retained copies. I would welcome any contact with relatives of the people I have recorded, who are listed on www.gwilymdavies.co.uk/Collecting.htm

There are several pages of Gwilym's research articles on the internet, namely:

- **Resource list of traditional songs collected in Gloucestershire**
- **Pipe and Tabor in Gloucestershire**
- **Three black crows - alive and well in Gloucestershire**
- **Across the Blue Mountains** - field trip to the Appalachain and Adirondack mountains of the USA 1997-1998

Gwilym has contributed many articles to folk magazines on researched topics, including *English Dance and Song*, *the Folk Music Journal*, *Folkwrite*, *Folklife Quarterly*, *Musical Traditions* (online) and has several publications to his name ~ bibliography and discography:

"**A Hampshire Collection**". Booklet of 10 songs, 2 tunes and a mummer's play (1972).

"**Grainger in Gloucestershire**". Booklet of 10 songs and 2 tunes (1994).

"**Let us be Merry**". Book & companion CD of folk carols and Christmas songs collected in Gloucestershire, compiled with **Roy Palmer** as co-editor (1996).

"**Cotswold Music**". Vinyl LP with **Green Willow Band**. Songs and tunes of Gloucestershire and the Cotswolds.

"**All our own work**". Cassette with group **Cottage Industry** (1987).

"**They don't write 'em like that any more**". CD as half of the duo "**Two Dogs**".

A founder member of the **Pipe and Tabor society**, who has contributed many presentations, including the results of a research trip to Portugal. Gwilym is also a member of **The Traditional Song Forum** and **The English Folk Dance and Song Society**.

Gwilym and his wife Carol have given many talks and presentations for Folk Festivals and local societies.

For Gwilym's more general involvement in Folk Music activities over nearly 50 years, see **FQ GLOUCESTERSHIRE NEWS PAGES ~ PERFORMERS**.

More information on the website www.gwilymdavies.co.uk Contact Gwilym on 01242 603094, email Gwilym@sweetsofmay.co.uk



Seasonal Local Celebrations (list 9) ~ notes ® = Folklife Member; for details, see LISTINGS



Dartmoor Fayre, 6 August 2016, held as part of **Dartmoor Folk Festival** (see **DEVON NEWS**) at South Zeal, near Okehampton.

Hotly-contested competitions included the **Dartmoor Broom Dance championships** and **Dartmoor Step Dance championships**.

Jenny Read of Exeter was judged the winner of the **Adult step dance competition** after a startling display in the final, danced on the 15-inch square board on top of a wagon. She was 2nd last year and previously won 1st place in 2012, 2004 and 2002. 2nd was Lisa Sture and third was Alice Jones. Persistence paid off for the **Junior step dance competition** winner, Christabel White (15), from South Zeal, 2nd last year and 3rd the year before. 2nd was Alice Knight, and 3rd was Elsa Frangleton. **Broom dance champion** was Evelyn Hansell (11), of Wallingford, Oxfordshire. Joint 2nd were Annie Hockaday (11) of Welford on Avon, Warwickshire and Stanley Frangleton (8), from South Zeal.

The festival was founded by the late **Bob Cann**, from South Zeal, to revive and preserve the traditions of Dartmoor. ® **Alan Quick**

QUARTERLY UPDATES

Our full-details DIRECTORY is online ~ go to our mobile-friendly website www.folklife-directory.uk

FOLKLIFE TRADITIONS listings open to all *Membership (£15 a year) is most welcome, but not required for ⑦, ⑧, ⑨*

LIST ⑦ FOLKLIFE SOCIETIES ⑧ FOLKLIFE STUDIES & INSTITUTIONS ⑨ SEASONAL CELEBRATIONS

⑦ **Folklife Societies (Associations, Trusts, Organisations) ~ summary on page 49**

A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL

Wales new Member

- Powys ® **TASC, Traditional Arts Support in the Community** www.tradartssupport.org.uk Philip Freeman 01686 688102

☐ Sw-n-y-Coed, Llandinam. SY17 5DJ. admin@tradartssupport.org.uk

⊕ TASC was formed in 1994 as part of the Mid Wales May Festival (1989-1998). It aims to promote and encourage traditional and tradition-based work through imaginative projects in Powys and beyond. TASC is a registered charity based in Llandinam.

England: South (South-East, South-West) - note name now Glos Folk (previously GlosFolk), other details unchanged (see **ONLINE DIRECTORY**)

- Glos ® **GLOS FOLK** www.glosfolk.org.uk Peter Cripps, Chairman 01452 780401

⑧ **Folklife Studies & Institutions ~ summary on page 50**

Fs.1 FOLKLIFE STUDIES: RESEARCHERS AND AUTHORS - new website, other details unchanged (see **ONLINE DIRECTORY**)

® **GWILYM DAVIES** www.gwilymdavies.co.uk Gwilym Davies 01242 603094

Fs.2 FOLKLIFE STUDIES: LECTURERS AND SPEAKERS - new website, other details unchanged (see **ONLINE DIRECTORY**)

® **GWILYM DAVIES** www.gwilymdavies.co.uk Gwilym Davies 01242 603094

Fs.3 FOLKLIFE STUDIES: ARCHIVES (specialist folklife or general archives) - new phone, address, & website; further details unchanged (see **ONLINE DIRECTORY**)

® **The MICK TEMS ARCHIVE OF TRADITIONAL ARTS** www.folk.wales/archives.html Mick Tems 01443 201634

☐ Mick Tems, 7, Crawford Close, Y Beddau, Pontypridd CF38 2SD Cymru / Wales. micktems@at-folkwales.org.uk

⑨ **Seasonal Local Celebrations** - any updates are included in the list on page 51

- **SUMMARIES:** below is the 1st line of detailed entries in our ONLINE DIRECTORY, 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

A.1 GENERAL FOLK-ARTS SOCIETIES. 1, NATIONAL

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

A.2 GENERAL FOLK-ARTS SOCIETIES. 2, REGIONAL & LOCAL

Wales	®	TASC, Traditional Arts Support in the Community	www.tradartssupport.org.uk							Philip Freeman	01686 688102
England: East	∅	SUFFOLK FOLK	www.suffolkfolk.co.uk							Mary Humphreys, Chair	
England: Midlands	®	TRADITIONAL ARTS TEAM	www.tradartsteam.co.uk							Pam Bishop	0121 247 3856
England: Midlands	®	WEST MIDLANDS FOLK FEDERATION (WMFF)	www.wmff.org.uk							Geoffrey Johnson	0121 360 7468
England: North	∅	(North-East, North-West, Yorks)									
England: North	∅	FOLKUS	www.folkus.co.uk							Alan Bell	01253 872317
England: North	®	TAMESIDE FOLK ASSOCIATION (TFA)	[no website]							Mike Riley	0161 366 7326
England: South	∅	(South-East, South-West)									
England: South	®	DEVON FOLK	www.devonfolk.co.uk							Anne Gill	01803 290427
England: South	®	GLOS FOLK	www.glosfolk.org.uk							Peter Cripps, Chairman	01452 780401
England: South	®	GLOUCESTERSHIRE TRADITIONS	http://gloucestershiretraditions.co.uk							contact via website form	
England: South	®	The MUSIC POOL	www.musicpool.org.uk							Rob Strawson	01432 278118
England: South	®	SOUTHERN EAST FOLK ARTS NETWORK (SEFAN)	www.sefan.org.uk							Penny Allen, General Manager	01273 541453
England: South	®	SOUTHERN COUNTIES' FOLK FEDERATION (SCoFF)	www.scoff.org.uk							.....
England: South	®	WILTSHIRE FOLK ARTS	www.wiltshirefolkarts.org.uk							Office	01380 726597
England: South	®	WREN MUSIC	www.wrenmusic.co.uk							Main office	01837 53754

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

A.3 CERDD DANT SOCIETIES

∅	CYMDEITHAS CERDD DANT CYMRU	www.cerdd-dant.org	Delyth Vaughan (Administrator)	01341 423 072
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A.4 FOLK SONG SOCIETIES

∅	CYMDEITHAS ALAWON GWERIN CYMRU / The Welsh Folk-Song Society	www.canugwerin.com	Dr Rhiannon Ifans (Hon.Sec)	01970 828719
®	PEDLARS PACK	http://groups.yahoo.com/group/Pedlars_Pack	Moderator: Steve Roud	
∅	TRADSONG	http://launch.groups.yahoo.com/group/Tradsong	Moderator: Johnny Adams	
®	TRADITIONAL SONG FORUM	www.tradsong.org	Secretary: Martin Graebe	01285 651104
®	YORKSHIRE GARLAND GROUP	www.yorkshirefolksong.net		

A.5 FOLK MUSIC SOCIETIES

∅	CLERA, Society for the Traditional Instruments of Wales	www.clera.org	Meurig Williams (Membership Sec.)	.....
®	DULCIMER WORLD CONGRESS	www.dulcimerworldcongress.co.uk	Sally Whytehead	01527 64229
®	NONSUCH DULCIMER CLUB	http://dulcimer.org.uk	Sally Whytehead	01527 64229
∅	TRADTUNES	http://launch.groups.yahoo.com/group/tradtunes	Moderator: Johnny Adams ..	
∅	The VILLAGE MUSIC PROJECT	www.village-music-project.org.uk	Project Director: John Adams	.....

A.6. FOLK DANCE SOCIETIES

®	The CORNISH DANCE SOCIETY	www.cornishdance.com	Merv Davey (Chairman)	01208 831642
∅	CYMDEITHAS GENEDLAETHOL DAWNS WERIN CYMRU / WELSH NATIONAL FOLK DANCE SOCIETY	http://dawnsio.com		
∅	WILTSHIRE FOLK ASSOCIATION (WFA)	www.wiltfolkassoc.webspace.virginmedia.com	Geoff Elwell	01225 703650

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

A.7. FOLK DRAMA SOCIETIES

∅	TRADITIONAL DRAMA RESEARCH GROUP	www.folkplay.info		
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A.8 FOLKLORE SOCIETIES

∅	AMERICAN FOLKLORE SOCIETY	www.afsnet.org		614 / 292-4715
®	The FOLKLORE SOCIETY	www.folklore-society.com		020 7862 8564
∅	NORTHERN EARTH	www.northernearth.co.uk	John Billingsley, Editor	
®	TALKING FOLKLORE	http://groups.yahoo.com/group/TalkingFolklore	Moderator: Steve Roud	...

○ A.9 *Storytelling Societies*, A.10 *Oral History Societies*, no confirmed entries

A.11 LANGUAGE & DIALECT SOCIETIES

Arranged alphabetically: 1. by Country or Region, 2. within Country or Region, by name.

• Ellan Vannin / Isle Of Man	∅	YN CHESHAGHT GHAILCKAGH / The Manx Gaelic Society	www.ycg.iofm.net		
• England	∅	LAKELAND DIALECT SOCIETY	www.lakelanddialectsociety.org		
	∅	YORKSHIRE DIALECT SOCIETY	www.yorkshiredialectsociety.org.uk		
• Kernow / Cornwall	®	CORNISH LANGUAGE PARTNERSHIP	www.magakernow.org.uk	General Enquiries	01872 323497

• *Airlann / Éire / Ireland, Alba / Scotland, Cymru / Wales*, no confirmed entries; additional unconfirmed entries, eg info from web, in our online Directory

A.12 FOLK LIFE SOCIETIES (general and specific)

∅	PEARLY SOCIETY	www.pearlysociety.co.uk	Carole Jolly	0208 778 8670
∅	The SOCIETY for FOLK LIFE STUDIES (SFLS)	www.folklifestudies.org.uk		

• **SUMMARIES:** below is the 1st line of detailed entries in our ONLINE DIRECTORY, 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 FOLK LIFE STUDIES: RESEARCHERS AND AUTHORS

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

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

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

Fs.3 FOLK LIFE STUDIES: ARCHIVES (in specialist folklife or general archives)

<i>Cymru / Wales</i>			
∅ The ARCHIVE OF WELSH TRADITIONAL MUSIC	www.bangor.ac.uk/music/research/welsh_music.php.en		01248 382181
® The MICK TEMS ARCHIVE OF TRADITIONAL ARTS	www.folk.wales/archives.html	Mick Tems	01443 201634

England

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

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

Fs.4 FOLK LIFE STUDIES: MUSEUMS (in specialist folklife or general museums) *Gloucester Folk Museum*



∅ CAMBRIDGE & COUNTY FOLK MUSEUM	www.folkmuseum.org.uk	.....	01223 355159
∅ GLOUCESTER FOLK MUSEUM	www.gloucestermuseums.co.uk	.....	01452 396868
∅ MUSEUM OF EAST ANGLIAN LIFE	www.eastanglianlife.org.uk	.....	01449 612229
∅ PITT RIVERS MUSEUM	www.prm.ox.ac.uk	.....	01865 270927

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



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

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

Fs.7 FOLK LIFE STUDIES: MUSIC PUBLISHERS & RECORDING COMPANIES

® HOBGOBLIN RECORDS	www.hobgoblinrecords.com	.....	01273 491456
∅ HURLER RECORDS	(no website)		01637 880394
∅ MUSICAL TRADITIONS RECORDS	www.mtrecords.co.uk		01453 759475
∅ ORAL TRADITIONS of Suffolk and bordering counties	www.oraltraditions.co.uk		01379 890568
® S&A PROJECTS	www.umbermusic.co.uk		01271 882366
® SAYDISC	www.saydisc.com		.....
® WREN MUSIC	www.wrenmusic.co.uk		01837 53754

Fs.8 FOLK LIFE STUDIES: PRINT BOOK PUBLISHERS & BOOKSELLERS

∅ BARRY MCKAY RARE BOOKS	www.barrymckayrarebooks.org		017683 52282
∅ COLLECTORS' FOLK BOOKS	www.collectorsfolk.co.uk		0114 234 4044
∅ DAVID HERRON PUBLISHING	www.herronpublishing.co.uk		01422 832460
∅ HALLAMSHIRE TRADITIONS	www.hallamtrads.co.uk		07947 490 052
® LLANERCH PRESS & PUBLISHERS	www.llanerchpress.com		01278 781278
∅ LOGASTON PRESS	www.logastonpress.co.uk		01544 327344
∅ MICHAEL RAVEN PUBLICATIONS	www.michaelravenpublications.com		01903 872038
® S&A PROJECTS	www.umbermusic.co.uk		01271 882366
® The ROOTS OF WELSH BORDER MORRIS, by Dave Jones	(no website)		01885 490323

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

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

Fs.10 FOLK LIFE STUDIES: FOLK LIFE RESOURCES ONLINE: websites, and blogs with articles

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

England

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

SEASONAL LOCAL CELEBRATIONS
 FOLK LIFE STUDIES
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 SERVICES
 PERFORMERS
 VENUES
 LISTINGS





KAKING NECT ⇒ 1 Nov or near

© Carole Jolly. Carole is a Freeman of the City of London, Pearly Queen of Crystal Palace, & Secretary of the LPKQ Society
[§] Original Pearly Kings and Queens Association [‡] LPKQ London Pearly Kings and Queens Society



TAR BARREL ROLLING ⇒ 5 Nov



WROTH SILVER CEREMONY ⇒ 11 Nov



FIRING THE FENNY POPPERS ⇒ 11 Nov

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See: www.docrowe.org.uk

OCTOBER

NOTTINGHAM GOOSE FAIR
BILLINGSGATE HARVEST FESTIVAL
PEARLIES HARVEST FESTIVAL [§]
BELLRINGERS' FEAST
PEARLIES HARVEST FESTIVAL [‡]
GOOZEY VAIR
COURT LEET
BAMPTON PONY FAIR
PUNKIE NIGHT
QUIT RENTS CEREMONY
ANTROBUS SOULCAKERS
TRICK OR TREAT

NOVEMBER

KAKING NECT
GUY FAWKES
LEWES BONFIRE
HATHERLEIGH FIRE CARNIVAL
BRIDGWATER CARNIVAL
TAR BARREL ROLLING
WROTH SILVER CEREMONY
FIRING THE FENNY POPPERS
ARMISTICE DAY
YORKSHIRE CAROLS
THE LORDS MAYOR'S SHOW
LAXTON JURY DAY
WALL GAME
COURT LEET

** HATHERLEIGH FIRE CARNIVAL was Wed near 5th Nov; BRIDGWATER CARNIVAL was Thu near 5th Nov
date changes as advised by © Sidmouth Information Centre, www.visitsidmouth.co.uk

DECEMBER INCLUDING CHRISTMAS, BOXING DAY, NEW YEAR'S EVE

TIN CAN BAND	Broughton	Northants	Sunday after 12th Dec
PLYGAIN SINGING	Montgomeryshire & nearby; now also elsewhere		Mostly pre-Christmas [Eds].
TUP PLAYS	Sheffield and Chesterfield area		Christmas
BURNING ASHEN FAGGOT	Dunster	Somerset	Christmas Eve
TOLLING THE DEVILS KNELL	Dewsbury	W Yorks	Christmas Eve
MUMMERS	Bampton	Oxon	Christmas Eve
FEATHER GUISERS	Uttoxeter	Staffs	Christmas Eve and Day
CROOKHAM MUMMERS	Crookham	Hants	Boxing Day
FLAMBOROUGH SWORD DANCE	Flamborough	Yorkshire	Boxing Day
GREATHAM SWORD DANCE PLAY	Greatham	Co. Durham	Boxing Day
STRAW BOYS/ MUMMERS	Fermanagh	Ireland	Christmas
BARREL ROLLING COMPETITION	Denbigh	Denbs	Boxing Day [Eds].
WREN BOYS	Dingle	Ireland	Boxing Day
MUMMER'S DAY	Padstow	Cornwall	Boxing Day & New Year's Day
HANDSWORTH SWORD DANCERS	Handsworth	S. Yorkshire	Boxing Day
GRENOSIDE SWORD DANCERS	Grenoside	S. Yorkshire	Boxing Day
MONKSEATON DANCERS	Monkseaton	Tyne-Tees	Boxing Day
MARSHFIELD MUMMERS	Marshfield	Glos	Boxing Day
RIPON SWORD DANCERS	Ripon	N. Yorks	Boxing Day
ANNUAL DIP	Whitby	N. Yorks	Boxing Day
SYMONDSBURY MUMMERS	Symondsburry	Dorset	Christmas
FYLINGDALE GUISERS	Fylingthorpe	N. Yorks	Christmas
FLAMBEAUX PROCESSION	Comrie	Tayside	New Year's Eve
SWINGING THE FIREBALLS	Stonehaven	Grampian	New Year's Eve
MARI LWYD different places - different days	S.E. Wales		Before Christmas to New Year's Day

Folklife Traditions Wales: bilingual listings appear in our website www.bywyd-gwerin.cymru

LISTINGS UNDERLINED = see photos

Nottingham	Notts	Last 3 days of 1st week in Oct
Billingsgate	London	1st Sunday in October
St Martins in the Field	London	1st Sunday in October
Twyford (nr Winchester)	Hants	7th October
St Paul's Church, Covent Garden	London	2nd Sun in Oct [LPKG]
Tavistock	Devon	2nd Wednesday in Oct
Clifton, York	N. York	October
Bampton	Exmoor	Last Thursday in October
Hinton St George	Somerset	Last Thursday in October
Royal Courts of Justice	London	Late October
Antrobus	Cheshire	31st October and on
various	UK	31st October

South and West of Sheffield		1st November or near
various	UK	Up to & inc. 5th Nov
Lewes	Sussex	5th November
Hatherleigh	Devon	2nd Saturday of November **
Bridgwater	Somerset	1st Saturday in November **
Ottery St Mary	Devon	5th Nov [also back cover pic.]
Knightlow Cross	Warks	11th November
Fenny Stratford	Bucks	11th November
various	UK	11th November
various	Yorks	From 11th November
City of London	London	2nd Saturday in November
Laxton	Notts (Newark)	Late November
Eton	Berks	Late November
Fylingthorpe	N. Yorks	December

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Shrewsbury Bull & Pump
with the Bricklayers Dance

FQ

Shrewsbury Morris 40 years © Graydon Radford



The
Shrewsbury
Lasses

news, listings, articles

clubs, sessions, performers, services, festivals,
workshops, folklife studies & societies, local traditions

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THREE CHAMPIONS! *Dance at Dartmoor:* Adult Step, Jenny Read; Junior Step, Christabel White (15); Broom Dance champion, Evelyn Hansell (11). See *FOLKLIFE TRADITIONS PAGES*.



Folk at the Farmers' summer party, Kempley VH



Songs & articles

- Roy & Lesley Adkins on "I trudge the morning dew..."
- Brian Bull on "The Holly and the Ivy"
- Gwilym Davies on "The Gown so Green"
- Archive: Ron Nurse on "The Village Mummings Play"



-Frozen-Out Gardeners

MEMBER-VENUES

sessions, folk clubs,
folk nights, concerts



MEMBER-FESTIVALS

12-month Diary



MEMBER-PERFORMERS, MEMBER-SERVICES, and MEMBER-WORKSHOPS,
and **FOLKLIFE STUDIES & SOCIETIES, and SEASONAL LOCAL CELEBRATIONS**

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Folk Music In Tewkesbury

Folk In The Bar: Sarah McQuaid

Friday 25 November 8.30pm • Tickets: £13

Maddy Prior & The Carnival Band

Tuesday 13 December 8pm • Tickets: £22.50

01684 295074 • rosestheatre.org

The Roses, Sun Street, Tewkesbury, Glos. GL20 5NX



TAR BARREL ROLLING, Ottery St Mary, Devon. Photo © Colin Davies.
• see [SEASONAL LOCAL CELEBRATIONS](#), list & photos, previous page.

Next deadline: 20 Nov for 1 Jan quarter, details page 4

This magazine posted, £4, or £15 a year, details page 4

• Folklife Membership, with your news & listings, included in £15 a year.

Dartmoor Fayre, 6 Aug 2016 (held as part of *Dartmoor Folk Festival*, see [DEVON NEWS](#)) at South Zeal, near Okehampton. Hotly-contested competitions: **Dartmoor Broom Dance**, & **Dartmoor Step Dance**, championships. See [FOLKLIFE TRADITIONS PAGES](#). © Alan Quick 2016



Morris dancing, May Day dawn on May Hill, Glos © Eden Tanner; Folk session Arvon Alehouse, Powys © Laura Gallagher; seasonal celebrations ⇒ previous page, Kaking Neet, Wroth Silver Ceremony, Firing The Fenny Poppers, Mari Lwyd, all © Doc Rowe

