

## FTJ 69

Jan  
2022

p2

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Folklife Traditions Journal ♦ Traddodiadau Bywyd Gwerin

## FW's FOLKLIFE TRADITIONS JOURNAL

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

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- ♦ Back issues by post, UK; Jan £4, May £4; Oct £6; or all 3 £10.
- ♦ Jan 2021 printed 3 issues of FTJ: May & Sept 2020 (were online only)  
plus Jan 2021 (rest of FW magazine [news & diary pages] online only).
  - ♦ May 2021 FTJ + Festivals & Workshops Diary (FW news online only).
  - ♦ Oct 2021 Folklife West including FTJ pages (news online only).

DIRECTORY summaries from online [www.folklife-traditions.uk](http://www.folklife-traditions.uk)

- ♦ List 7, FOLKLIFE SOCIETIES online only, on above FTJ website
- ♦ List 8, FOLKLIFE STUDIES & INSTITUTIONS ..... ditto
- ♦ List 9, SEASONAL LOCAL CELEBRATIONS,  
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## FOLKLIFE TRADITIONS PAGES: contributors.

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

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

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

**Cover picture** Calennig for the First Day of the Year. Calennig: decorated apple or orange taken round by children, who also sing New Year songs, in exchange for gifts; in Gwaun Valley (Pembrokeshire) on old New Year (13 Jan).

## Folklife news: societies &amp; organisations



## trac, Music Traditions Wales @

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

## Free online resources:

- Traditions: Articles on Wales' iconic instruments & song traditions according to the experts. <https://resources.trac.wales/traditions>
- A Collection of Welsh Folk Songs with the help of Arfon Gwilym, one of our major tradition bearers: videos, soundfiles, dots, and words. <https://songs.trac.wales>
- Tunes: get playing videos, soundfiles, and dots. <https://resources.trac.wales/tunes>

trac organises Gwerin Gwallgo, a residential Folk Weekend for 11-18s [see our FESTIVALS & WORKSHOPS DIARY]

See trac website, <https://trac.wales>, for news, directory, listings, resources, and on Facebook, at [facebook.com/traccymruwales](https://facebook.com/traccymruwales), where you will find videos, details of online gigs, etc. @ trac, Music Traditions Wales, trac<at>trac.cymru, 01446 748 556, <https://trac.wales>

**The Traditional Song Forum (TSF) @** A national organisation dedicated to the promotion, performance and publication of traditional folk song in the UK. The Traditional Song Forum has organised successful talks on Zoom, more are planned. These talks are very popular, now attracting international visitors, currently limited to 100 places; so if interested, see [www.tradsong.org](http://www.tradsong.org) sooner rather than later. This website is a gateway to a number of useful resources for those interested in researching or performing traditional folk songs. There is a newsletter to sign up to. 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)



**The Folklore Society @** Office address: The Folklore Society, 50 Fitzroy Street, London W1T 5BT, 0203 915 3034. Our Folklore Society Library and Archives are still at University College London Library and Special Collections, and publicly available for consultation. Many of our books can be loaned by Folklore Society members.

Contact us: [thefolkloresociety@gmail.com](mailto:thefolkloresociety@gmail.com), 0203 915 3034. [www.folklore-society.com](http://www.folklore-society.com)



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

£5 by post from:  
Mrs. A. J. Jones,  
Millfield, Golden Valley,  
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## TUNELINES



Helen Adam

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Wales And Beyond

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the music; they are indeed  
gorgeous arrangements"  
- Rob Bradshaw,  
Llantwit Major Tune Club /  
Clwb Alawon Llanilltud Fawr

**'The Poor Ballad Sellers and Singers' by Roy & Lesley Adkins***Left:*

A rare picture of an actual ballad seller dating to about 1817. He was an unnamed blind man who 'obtained an honest livelihood by trafficking in halfpenny ballads' (from J.T. Smith 1874 *Vagabondia*, p.22)

*Right:*

The frontispiece to *Modern Street Ballads* by John Ashton (published in 1888)



Many, if not most, of the folk songs performed today were once printed and sold as broadside ballads. Some were songs already in circulation, passed on by word of mouth before being appropriated by the ballad printers. Others were composed specifically for the ballad sheets, and a few were songs made popular in the theatres of the time. By the mid-19th century, a small industry was producing ballad sheets, particularly in London, where an unnamed ballad seller and singer was interviewed by Henry Mayhew for a series of newspaper articles on the working class and poor of London. His informant reported:

*'The street ballads are printed and published chiefly in the Seven Dials [an area of slums near Covent Garden]. There are four ballad publishers in that quarter and three at the East-end. Many ballads are written expressly for the Seven Dials press, especially the Newgate and political ones, as well as those on any topic of the day. There are five known authors for the Dials press, and they are all street ballad singers. I am one of these myself.'* (1)

The Newgate ballads were usually written as if they were the confessions or last words of those awaiting execution in Newgate prison, but Mayhew's informant made it clear that most were penned by those in the trade:

*'I write most of the Newgate ballads now for the printers in the Dials, and, indeed, anything that turns up. I get a shilling for a "copy of verses written by the wretched culprit the night previous to his execution." ... But song and Newgate ballad writing for the Dials is very poor work. I've got five times as much for writing a squib for a rag-shop as for a ballad that has taken me double the time.'* (2)

These ballads were sold in the streets very cheaply, with the hope of shifting large numbers to produce a profit, which obviously needed many buyers who could read. Mayhew's ballad seller was probably not typical, because he could read and write, although he had never received a formal education. His mother had died when he was thirteen years old, and after his father, a picture-frame gilder, remarried, he ran away to escape his stepmother's harsh treatment: 'The little knowledge I have, I have picked up bit by bit, so that I hardly know how I have come by it. I certainly knew my letters before I left home, and I have got the rest off the dead walls and out of the ballads and papers I have been selling.' (3)

Even if buyers of cheap ballads were literate, very few could read music, which is how the ballad sellers made their money. The ballad sheets sometimes included an indication of the tune, such as 'Tune - *Gallant Hussar*', but many did not, and so the ballad sellers tried to give an idea of how the ballads should be sung by performing them with a suitable tune. The drawback was that the abilities of ballad singers varied enormously.

Joseph Ballard was an American merchant who toured England in 1815, and at Warrington he heard ballad singers for the first time: 'They carry ballads for sale, at the same time singing them to allure purchasers. One of the women bore the appearance of having seen better days. She possessed a fine voice and sang but little inferior to many who sing at the London theatres.' (4) Ballad sellers of such quality were probably in the minority, since many accounts describe them as bawling, hoarse and tuneless. In a poem called 'The Humours of May Fair', published in 1760, the anonymous poet described some elements of an annual Sussex country fair, including a ballad singer:

*'With hideous face, and tuneless note,  
A ballad-singer strains his throat;  
Roar's out the life of Betty Saunders,  
With Turpin Dick, and Moll Flanders;  
Tells many woeful tragic stories,  
Recorded of our British Worthies;  
Forgetting not bold Robin Hood,  
And hardy Scarlet of the wood'* (5)

Despite such a lacklustre performance, the ballad singer makes a sale, probably because some of the songs and their tunes were already known. The poem continued:

*'At naming these, young Roger calls  
For one to stick against the walls;  
He grins and thinks it vastly pritty,  
For he and Mall to sing the ditty,  
Who smiles upon the simple swain,  
And joins concordant in the strain.'* (6)





As the poem suggests, ballad sheets were often pasted onto cottage walls as decorations. Many ballad sheets also had a simple illustration, which made them even more attractive in the homes of poorer people, where the walls might have no other decorative features.

The London seller explained to Mayhew how they learned to perform the ballads: 'The tunes are mostly picked up from the street hands, and sometimes from the cheap concerts, or from the gallery of the theatre, where the street ballad-singers often go, for the express purpose of learning the airs. They are mostly utterly ignorant of music.' (7) Others were not worried about the tunes, he said, but were happy to make a racket and be rewarded for leaving:

*'some of them get their money by the noise they make, by being paid to move on. There is a house in the Blackfriars road where the people has been ill for these last sixteen years, and where the street ballad-singer always goes, because he is sure of getting twopence there to move on. Some, too, make a point of beginning their songs outside of those houses where straw is laid down in front [to deaden the traffic noise]. Where the [door] knockers are done up in a old glove [to deaden the noise], the ballad-singer is sure to strike up.'* (8)

Although the ballads themselves seem to have been purchased by a wide range of society, the ballad singers themselves were not very popular and were the subject of countless complaints. An article published in *The Gentleman's Magazine* in 1735 was typical of many:

*'The scandalous practice of ballad-singing is the bane of all good manners and morals, a nursery for idiots, whores and pickpockets, a school for scandal, smut and debauchery, and ought to be entirely suppressed, or reduced under proper restriction. If ballads do not, yet they ought to come under the Stamp Act, and the law looks on ballad singers as vagrants.'* (9)

In an era when beggars were returned to their home parish, usually to be put into the workhouse, ballad sellers were often treated in the same way, though the one who spoke to Mayhew was eager to stress that they were not beggars, but took a pride in earning their own living. Yet he admitted that, while he could earn five shillings without too much effort on a good day, he often struggled to earn enough for his rent, estimating that on average he did not get more than ten to twelve shillings a week.

Of all the ballads sold in the streets, many lasted only a handful of weeks, and some even less than that. A few of them became firm favourites, surviving to the present day, and of the rest some survived by accident and others were preserved by collectors. Some are known only by their title recorded in printers' catalogues of the time. After a decent number of copies of a ballad had been sold, the song itself faced a very uncertain future. In fact, the only certain part of the business was that no street ballad seller ever made a fortune, and many of them ended their days as beggars.

#### References

- 1, 2 and 3 *The Morning Chronicle* 13th June 1850, p.5
- 4 Joseph Ballard 1913 *England in 1815* (Boston, New York), pp.87-8
- 5 Anon 1760 'The Humours of May Fair' *The Universal Magazine* 26, pp.264-5
- 6 Anon 1760 'The Humours of May Fair' *The Universal Magazine* 26, p.265
- 7 and 8 *The Morning Chronicle* 13th June 1850, p.5
- 9 Anon 1763 'Grubstreet Journal, Feb 27. No 276. Of Ballad-singing' *The Gentleman's Magazine* 5, p.93

Roy and Lesley Adkins © 2021

Roy and Lesley Adkins are authors of books on naval and social history, including *Jack Tar* and *Eavesdropping on Jane Austen's England*. Their new book, *When There Were Birds*, was published on 11th November 2021 (Little, Brown). See [www.adkinshistory.com](http://www.adkinshistory.com), and **Books Announced** below.



### Books announced

• Publicity for appropriate books and for CDs of collected songs: please see [www.folklife-traditions.uk](http://www.folklife-traditions.uk) ⇒ "Contributions" page

#### Roy and Lesley Adkins. *When There Were Birds: The forgotten history of our connections.*

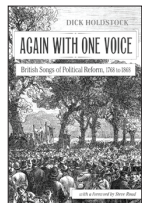
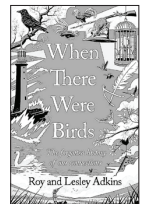
Hardback, Little, Brown (ISBN 9781408713570), 488 pages, £25, also e-book.

With black-and-white plates, and a gorgeous jacket design that illustrates some of the topics in the book, from pen quills to cage-birds, hunting and shooting, cockfighting, weathercocks and feathers used in millinery. "A **marvellously original slice of social history**" (*Daily Mail*); "a **real revelation ... I really recommend this book**" (*Guy de la Bédoyère*).

Birds are a joy and solace in troubled times, as well as a reminder of past experiences and a symbol of hope for the future. For centuries, they were also seen as a source of food, feathers and even fuel, and being so numerous, many were persecuted as pests. *When There Were Birds* is a social history of Britain that charts the complex connections between people and birds, set against a background of changes in the landscape and evolving tastes, beliefs and behaviour. Birds were once key elements of the nation's history, traditions and sports, and this gave rise to a rich legacy of literature, language and myths.

No other group of animals has had such a complex and lengthy relationship with humankind. Birds have been kept in cages as pets, taught to speak and displayed as trophies. More practically, they have been used to tell the time, predict the weather, foretell marriages, provide unlikely cures for ailments, convey messages and warn of poisonous gases.

Although very familiar, birds have often seemed strange, sinister and alarming. With their ability to fly, they bridged the gap between the earth and the heavens, and superstitions were rife because they were presumed to be linked to the supernatural. *When There Were Birds* draws together many disparate, forgotten strands to present a story that is an intriguing and unexpectedly significant part of our heritage.



#### Dick Holdstock. *Again With One Voice: British Songs of Political Reform, 1768-1868.*

Paperback, 414 pages, Loomis House Press. ISBN 978-1-935243-80-9. £22.58 / \$29.95

1768 saw the birth of a century of struggle for democracy by the working people of Great Britain; it was also the golden age of the broadside ballad — inexpensive songsheets sold on the street, often spotlighting popular figures and spreading the word of reform efforts. This collection traces the history of this tumultuous period with 120 songs from historical sources, all with appropriate tunes, extensive commentary, and rich illustrations from contemporary publications. Here are songs about Wilkes and Liberty, the United Irish, the anti-slavery movement, Luddites, Captain Swing, the Naval Mutiny, antiwar movements, the Tolpuddle Martyrs, and the Chartist movement; songs that bring to life important figures like John Wilkes, Major Cartwright, Thomas Paine, Thomas Muir, Wolfe Tone, Henry Hunt, William Cobbett, Feargus O'Connor, and William Gladstone.

*Featuring a mix of original, sympathetic, and surprising musical settings, this is a supremely singable collection, and should enlighten and enliven our discussions and our singing in equal measure.* —Oskar Cox Jensen, Historian and Author, University of East Anglia.

*The songs have an energy and commitment fueled by anger, despair, humour and wit — what better way of meeting the ancestors who fought and improved our lives.* —Frankie Armstrong, Godmother of the Natural Voice Singing Movement.

*This work is essential for any institutional or personal library dealing with the history of Britain and the struggle of the working class in general.* —Joe Hickerson, Head Emeritus, Library of Congress Folklife Center.

For more details and to order, see <https://loomishousepress.com/again-with-one-voice.html>



# Tunelines



## Morys Morgannwg / The Glamorgan Morris

*Welsh traditional tune, arr. Helen Adam*

This well known and four-square tune is part of the Morris tradition of Wales. Though often associated with English folk music, specifically the Cotswold style, Morris dancing or something similar occurs in pretty much every European culture. The Welsh version would have been danced at public events and as part of carolling, Mayday, Cadi Ha and Mari Lwyd celebrations including door-to-door visits around a neighbourhood.

The 70's folk revival saw the rise of Morris sides such as the Cardiff Morris who began by dancing primarily in the Cotswold style and later adopting more of the Glamorgan and Nantgarw styles, including dancing in sides of 8 rather than the more common 6. They also began adopting tunes from the area, which, as well as this one; would have included Ty Coch Caerdydd, Y Gaseg Eira and Y Derwydd. Edward Williams (1747 to 1826) better known by his bardic name of Iolo Morgannwg, collected many of the tunes which would have been used for this style of dancing.

In this arrangement I've varied the harmony from the more common start in G major to E minor, though it does resolve into G by the end. The heavy use of syncopation in the second part was inspired by my playing for the brilliant Welsh clogging trio 'Traed ar Dan' (feet on fire) and listening to the syncopated rhythms they added with their impossibly fast feet!

I hope you enjoy this unusual arrangement of the tune. It would work very well with a third instrument or indeed a dancer re-enforcing the on-beats to throw the syncopations into sharper focus.

A book of my arrangements of these tunes is available from website [www.tunelines.com](http://www.tunelines.com) and priced at £12 plus p and p.

**Helen Adam © September 2021**

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



❖ See also WALES NEWS PAGES this issue, & our ONLINE WALES DIRECTORY, ON THE WALES NEWS WEBPAGE, [www.folklife.uk/cymru.html](http://www.folklife.uk/cymru.html)

## Morys Morgannwg / Glamorgan Morris

Welsh Trad. arr. Helen Adam

**"I'll Take My Dog", sung by Wiggy Smith by Gwilym Davies**

1. I'll take my dog and my airgun too  
And I will take a ramble.  
I'll ramble around for a mile or two  
To see what I could find-oh.

2. I had not gone two fields from home,  
Before up jumped an 'are-oh,  
And up she jumped and away she run,  
Straight into my plantation.

3. I had not gone three fields from home,  
Before up jumped another,  
For up she jumped and away she run,  
My dog made her squeal murder.

4. See how she laughs, see how she cries,  
When something stopped her running.  
So lay you still, my poor pussy cat,  
For your uncle now he is coming.

5. I took that hare oh along the road,  
And I sold him for a crownd-oh,  
And they said they would give me a crownd a brace,  
If I would bring them fifty.

See <http://glostrad.com/ill-take-my-dog/>  
to hear the song and tune as collected  
and hear a version to sing, in various formats.

*I often heard Wiggy Smith of Gloucestershire sing this old poaching song, which is often associated with gypsy singers. He sometimes started it "I took my gun" rather than "I took my dog" and I like to think it is the only folk song that mentions an airgun.*

**Gwilym Davies © 2021**

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

His latest book is "Catch it, Bottle it and Paint it Green" aka Tales of a Folk Song Collector.

**Folklife news: societies & organisations****Folk 21 ®**

**Folk 21** has evolved as an organisation to support and encourage the development of guest booking folk clubs and venues that book folk artists in the UK. **There is no membership fee** required to participate in **Folk 21**, so if you would like to join us then become a member of the **Folk 21 Facebook group** and contribute to the discussions or start a thread of your own.

**Folk 21 West Midlands**

We hold an annual meeting in the spring where delegates from

local folk clubs and venues that promote folk concerts share ideas and strategies for raising the profile of folk music.

**Folk 21 West Midlands** has also set up a **Facebook page** to advertise guest bookings in the region.

**Folk clubs and venues that promote concerts** for folk artists are eligible to join Folk 21 West Midlands, so if you are interested in becoming involved please contact me at [colingrantham@gmail.com](mailto:colingrantham@gmail.com)

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**Seasonal Local Celebrations****Bodmin Wassailing, Bodmin, Cornwall**

**6th January [Twelfth Night]**

**Peter from the Bodmin Wassailers writes:**

If you want to see the history of the Bodmin Wassail, log in [bodminwassail.uk](http://bodminwassail.uk), it is our website. That will give you plenty of information.

To keep the continuity of the tradition this January [2021] we did a token wassail to the Mayor at the Shire Hall, Bodmin, then a few of us walked up through the town. This year we are going back to the whole thing after checking with the houses we visit first.

Regards,  
Peter.



## Using Zoom for a Folk Club by Mark Dowding

**Before March 2020** .... we were happily going about our Monday folk club, called "Room at the Top" at the Red Lion in the small village of Newburgh in Lancashire, about 8 miles from Wigan and 4 miles from Ormskirk. It's a club that Maggi and I have been running since about 2005; our philosophy is "Anything Goes", as long as it's acoustic, so traditional, contemporary, pop, jazz, classical, etc are all welcomed and enjoyed by our audience of around 30 people on a weekly basis.

**Once lockdown was announced** things changed for everyone: the folk club had to give up attending the pub for the foreseeable future. Somebody mentioned "**Zoom**". To me, Zoom was a brand of excellent audio recorders which I was familiar with, having had one for a number of years. Once it was explained what "Zoom" was as a means of multi-person communication over the internet, the possibility of keeping the group going was a possibility.

**We practiced one night with an invited audience to see how it would work.** It had *pros* and *cons*. The *pros* being that we could see and hear people. The *cons* were that the singing voice with instrumental accompaniment was iffy to say the least! The guitar sounded very watery and some voices sounded similar. Zoom was not quite the godsend that we had hoped for. We had, however, found enough "pros" to carry on experimenting with running the club in the virtual world, and we decided to take a month's subscription to run a session for longer than 40 minutes that you got for free with no subscription.

**We sent the details out to our membership, and were surprised at the number who turned up.** We made the decision to involve the entire audience whether they sang or not, to involve them in the evening by chatting, asking them how they were and whether they needed anything doing that anyone could help with. Feedback from our audience suggests that this has been a popular move because no-one is left sitting on the sidelines simply listening.

**The initial limitations of Zoom were a bit frustrating,** but over the next month or so, the Zoom App was adjusted to improve the sound quality and remove the 'under water' sound that was previously experienced. The phrase "**Have you got original sound on?**" became common parlance from then on in.

**A number of people began to invest in "tech",** such as USB microphones and mixers or using their own equipment to improve audio quality. This was very noticeable and slowed the addition of effects, though occasionally overuse has added too much reverb, causing other people's feeds to echo until the guilty party was muted! (another Zoom learning curve which has led to individuals having private mutual sound checks prior to a Zoom session!).

**The mute button** was something that everybody learned to use - or not! We all realised how sensitive the microphones were when we all heard whispered "asides" from people who didn't think they could be heard, or some people would forget to "mute" and have a conversation or start singing along. Delay over the internet was something we all picked up on quickly and realised that singing along could only be done at home. Full harmony singing was something that had to be put on hold for the time being.

**One big benefit of Zoom was that you could travel all over the country** in search of a folk club without leaving the comfort of your own sofa. Our own Zoom sessions have attracted people as far apart as Scotland and Cornwall and beyond, and through these new contacts we have been enabled to join other Zoom sessions.

**We have made lots of new friends, and got back in touch with people who we hadn't seen for years.** It's been interesting to hear new songs from different parts of the country, and due to the international availability of the internet people from Canada and the USA one way round the world, and Japan the other way round have been able to join in despite time differences meaning that some people are joining us at three in the morning or early afternoon depending where they lived.

**Over the last 18 months or so, Zoom folk sessions have been taking over our evenings, and we've looked forward to joining in with other nights through the week.** Sometimes we've been torn between two clubs on the same night and have learned to alternate! Some clubs are close enough to visit when they get back to live nights, other clubs are earmarked for when we visit that part of the country at some point.

**Clubs are now starting to go back live but are keeping an option for an occasional Zoom.**

Some are trying a hybrid night where a laptop is set up in the pub to enable people to join remotely and take part. Time will tell whether we all go back live and drop Zoom altogether or continue to run Zoom sessions on an irregular basis.

**A few people have asked if we would continue Zoom in some form in order to keep in touch.** For some people who are in the vulnerable sector and have been unable to go anywhere, Zoom has proved to be a lifeline for them enabling them to have a social life without leaving the safety of their home. I think we all know that the Pandemic hasn't yet left us and people are still reluctant to rejoin society which is understandable.

**Whilst Zoom hasn't been everybody's cup of tea it has been an important tool in keeping us together.**

**Mark Dowding © 2021**

❖ Mark and Maggi run 'Room at the Top Folk Club', Newburgh, Lancashire (see Folk News pages - North).  
Currently the Club meets live on every Monday, except on the 1st Monday which is on Zoom.



## books & recordings announced

• **Publicity for appropriate books** and for **CDs of collected songs:**  
please see [www.folklife-traditions.uk](http://www.folklife-traditions.uk) → "Contributions" page  
**These FTJ pages:** we don't review 'Folk' CDs, so please don't send them!  
**Folk News pages:** members, please do send in news about your own folk CDs



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"Uniquely valuable recordings." *London Jazz News Review*

❖ **For more information and on-line ordering go to:**

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MSESET4  
6 CD set

**Matchbox  
Bluesmaster  
Series - set 4**



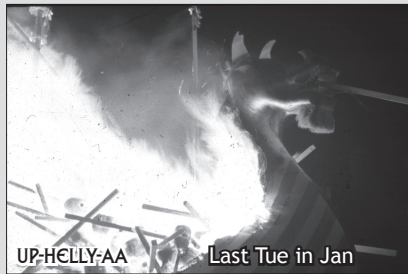
JULIUS DANIELS - LIL McCLINTOCK (1927-30)  
TEXAS ALEXANDER VOL. 3 (1929-30)  
PEG LEG HOWELL (1926-27)  
SANCTIFIED JUG BANDS (1928-30)  
ST. LOUIS BESSIE (1927-30)  
TEXAS ALEXANDER VOL. 4 (1934-50)







## ❖ A LIST &amp; PHOTOS © Doc Rowe



**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)

All listings & photos © Doc Rowe, unless stated otherwise. We are very grateful to Doc, for generously providing detailed listings and photos. All from Doc, except in italics; additional info from ‡Chris Ridley, ‡Bill Pullen @, Tom & Barbara Brown @, ‡Audrey Smith, Gary Heywood-Everett and the Editors @.

More entries welcome (& further details &/or contact details), subject to consent of the event's organisers - some may not want publicity.

For links to websites, see Doc's website: [www.docrowe.org.uk](http://www.docrowe.org.uk)

Dates believed to be correct, but some weekday dates seem to be changing towards weekends. Each FT includes a list for that issue, updated as appropriate.

All listings © Doc Rowe *except any in italics*. All photos © Doc Rowe unless otherwise credited. In italics & other Wales listings: see our FOLKLIFE WALES Directory, [bywyd-gwerin.org.uk](http://bywyd-gwerin.org.uk). Listings underlined = see photos # Longtown Wassail photo on [folklife.uk/herefs-worcs.html](http://folklife.uk/herefs-worcs.html)

**JANUARY**

Wassailing in many places in England West & Mid-West, some listed here

Mari Lwyd	different places - different days	S.E. Wales	before Christmas to New Year's Day
Wassailing	Combe in Teignhead	Devon	January
Wassailing	Churchstanton	Somerset	January
Mummer's Day	Padstow	Cornwall	1st January
Haxey Hood Game	Haxey	Lincs	6th Jan [Twelfth Night]
Bodmin Wassailing	Bodmin	Cornwall	6th January [Twelfth N.]
Twelfth Night Revels	Southwark	London	near 6th January
Goathland Plough Stots	Goathland	North Yorks	1st Sat after Plough Mon
Straw Bear Day	Whittlesea	Cams	Sat nr 6 Jan
Hen Galan [old New Year], Calennig [New Yr gifts]	Cwm Gwaun	Sir Benfro / Pems	13 Ion/Jan
Longtown Wassail #	Longtown	Herefs	2020 was Sat 11th January
Apple Tree Wassailing	Whimble	Devon	17th Jan [Old Twelv Night]
Wassailing	Carhampton	Somerset	17th Jan [Old 12th Night]
Dydd Santes Dwynwen / St Dwynwen's Day	Lerwick	Cymru/Wales	25 Ion/Jan
Up-Helly-Aa		Shetland	Last Tue in Jan

**FEBRUARY, MARCH, INCLUDING SHROVE TUESDAY (28 FEB 2017), ASH WED. (DAY AFTER)**

Carlows Charity	Woodbridge	Suffolk	2nd February
Cradle Rocking	Blidworth	Notts	Sunday near 2nd February
Chinese New Year	various	UK	2020: Saturday 25 January
Quit Rents Ceremony	Royal Courts of Justice	London	February
Trial Of Pyx	Goldsmiths Hall	London	February (and May)
Red Feather Day: Sir John Cass Service	Aldgate	London	Friday near 20th February
Westminster Greaze	Westminster School	London	Shrove Tuesday
Sedgefield Ball Game	Sedgefield	Co. Durham	Shrove Tuesday
Football	Alnwick	Northumberland	Shrove Tuesday
Football	Atherstone	Warks	Shrove Tuesday
Ashbourne Royal Football	Ashbourne	Derbys	Shrove Tuesday
			and Wednesday
Hurling the Silver Ball	St Columb Major	Cornwall	Shrove Tuesday
			and Saturday following

❖ Unique in being a Shrovetide football where the ball is hurled, not thrown. Hundreds of hurlers turn up, the two teams being the Townsmen and the Countrymen. Goals are about two miles apart, but a goal can also be scored by being carried over the parish boundary. There is an afternoon and an evening game. Youngsters get 'silver cocoa' and the silver ball goes round the pubs being submerged in beer to provide 'silver beer'. Based on information from © Chris Ridley. Ref: Hurling at St Columb, Ivan Rabey (Lodenek Press, Padstow: 1972).

Cakes And Ale Ceremony	St Pauls	London	Ash Wednesday
Dame Elizabeth Marvyn Charity	Ufton Nervet	Berks	Mid Lent
Dydd Gŵyl Dewi (dathliadau, digwyddiadau ysgol)		Cymru	1 Mawrth /
/ St David's Day (celebrations, school events)		Wales	1 March
Kiplingcotes Derby	Market Weighton	Yorks	Third Thursday in March
Tichborne Dole	Tichborne	Hants	25th March

**APRIL, and MAUNDY THURSDAY, PALM SUNDAY, GOOD FRIDAY, EASTER**

Sir John Stow Quill Pen	St Andrew Undershaft	London	5th April or near
Palm Sunday Cakes	various (esp. Herefordshire)	Palm Sunday	
Henry Travece Charity	Leigh	Manchester	Maundy Thur
Skippping	Alciston	Sussex	Good Friday
Uppies And Doonies	Workington	Cumbria	GF/Tues & following Sat
Midgley Pace Egg Play	Calder Valley	Yorks	Good Friday
Heptonstall Pace Egg	Heptonstall	West Yorks	Good Friday [Gary H-E]
Widow's Bun Ceremony	Bow	London	Good Friday
Britannia Coconut Dancers	Bacup	Lancs	Easter Saturday
Brighouse Pace Egg Play	Brighouse	W. Yorks	Easter Saturday
Easter Parade	Battersea Park	London	Easter Sunday
Church Clipping	Radley	Oxon	Easter Sunday
Maypole Lowering	Barwick-in-Elmet	W Yorks	Easter every 3 years
Harness Horse Parade	Regents Park	London	Easter Monday
Egg Rolling	Preston	Lancs	Easter Monday
Orange Rolling	Dunstable Down	Beds	Easter Monday
Chulkhurst Charity Dole	Biddenden	Kent	Easter Monday
Hare Pie Scramble & Bottle	Kicking Hallaton	Leics	Easter Mon
Tupenny Starvers	St Michaels	Bristol	Tuesday after Easter
Maidservants Charity	St Mary's Church House	Reading	Thursday after Easter
Hungerford Hocktide	Hungerford	Berks	2nd Tuesday after Easter
St Georges Court	Lichfield	Staffs	23rd April

**website now:**

**[www.folklife-traditions.uk](http://www.folklife-traditions.uk)**