

FTJ 70

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Folklife Traditions Journal ♦ Traddodiadau Bymyd Gwerin



May
2022

p2

FW's FOLK LIFE TRADITIONS JOURNAL

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

- Folklife news (Societies). Trac p2, TSF p6, Folk21 p7, FLS p9, Saydisc recordings, p10. And all on p11: EFDSS Library Conference, Federation of Folk and Traditional Music Collections; Broadside Extra!
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- **DIRECTORY summaries from online www.folklife-traditions.uk**
 - ♦ List 7, **FOLK LIFE SOCIETIES** online only, on above FTJ website
 - ♦ List 8, **FOLK LIFE STUDIES & INSTITUTIONS** ditto
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- www.folklife-traditions.uk - FT, Folklife Traditions Journal online
- **FTJ Directory:** lists 7,8,9 as above - fully-detailed listings online
- **FTJ Archive:** individual FTJ issues, index, links to articles

♦ Online archive, downloads www.folklife-traditions.uk

FOLK LIFE 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)

Folklife news: societies & organisations



trac, Music Traditions Wales ®

The folk development organisation for Wales, which works to promote our traditional music, dance and song at home and beyond. It is funded by the Arts Council of Wales and the Welsh Government. www.trac.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](http://trac.wales), <https://trac.wales>, for **news**, **directory**, **listings**, **resources**, and on **Facebook**, at 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>



Review of a virtual Ballad Walk, by Rosie Upton

A review of a virtual Ballad Walk through the City of London, on Wednesday 26th January 2022.

A virtual guided tour around Shoe Lane and Clerkenwell in the City of London accompanied by songs relevant to the cultural history of each place was a pleasant and informative diversion from the constraints imposed by the pandemic.

Led by London Blue Badge Tourist Guide Dafydd Wyn Phillips who spoke with authority about the social history of each location and the combination of well-chosen ballads sung by Vivien Ellis made this irresistible. The Dragon Café which runs workshops ranging from sewing to yoga commissioned this project as part of its work supporting the wellbeing of people who live and work in the area.

We set off on a lazy stroll through the streets accompanied by some great music and an opportunity to join in with the choruses despite the constraints of Zoom. First to St Bride's Church, also known as the journalists' church, on Fleet Street, then to nearby Old Bell Tavern to the accompaniment of 'The Boar's Head Carol'. Aptly chosen as a processional carol. On to the grim location of the cells at New Bridewell in Clerkenwell. Prisoners were given a good flogging if they failed to work. The chorus of 17th century work song 'Whipping Cheare or the wofull lamentations of the three sisters in the Spittle' to the tune of 'Hemp and Flax' was compelling.

We heard 'Full Fathom Five Thy Father Lies' from The Tempest at The Black Friars pub and Playhouse Yard on the site of former Dominican Friary Refectory where William Shakespeare's Kings Men performed in the winter months. The melody was Robert Johnson's original, quite different from the tune more often sung in productions today.

On to Paternoster Square, originally part of the churchyard of St Paul's Cathedral, and once the heart of the printing industry, where we heard a small part of 'A Doleful Ditty, Or Sorrowfull Sonnet Of The Lord Darly, Sometime King Of Scots' to the tune of 'False Foodrage'. Historic spellings!

We were treated to vivid descriptions of St Bartholomew and Smithfield, site of the 14th century great cloth fair, subsequently a horse fair and finally the raucous event described in the broadside 'Bartholomew Fair' which was sung with much vigour to the tune of 'Hunting the Hare'.

We were quickly transported to Charterhouse Square originally home to a strict order of monks and then a plague pit. A soulful rendition of a song from 'A Litany in a Time of Plague' by Thomas Nash was quite appropriate for these Covid times!

Moving on to The Viaduct Tavern to sample a 'A Drop of Gin' or 'Strip me Naked', a broadside to the tune of 'The Dog's Meat Man' also known as 'Buffalo Girls'.

Our final destination the Public Library at Shoe Lane for a new composition 'Finding our Way' written by the Dragon Café Singers inspired by the mental health challenges and strength found in singing together.

This beautifully structured and well researched journey was the perfect showcase for a history tour that not only respected the traditional elements of the music but was full of surprises. The result was perfectly balanced, relaxed and accessible. Good singing, fascinating facts and a seductive drop of virtual gin!

Rosie Upton ®

**Brighton Camp or The Girl I Left behind Me, Song and Tune** by Charles Menteith

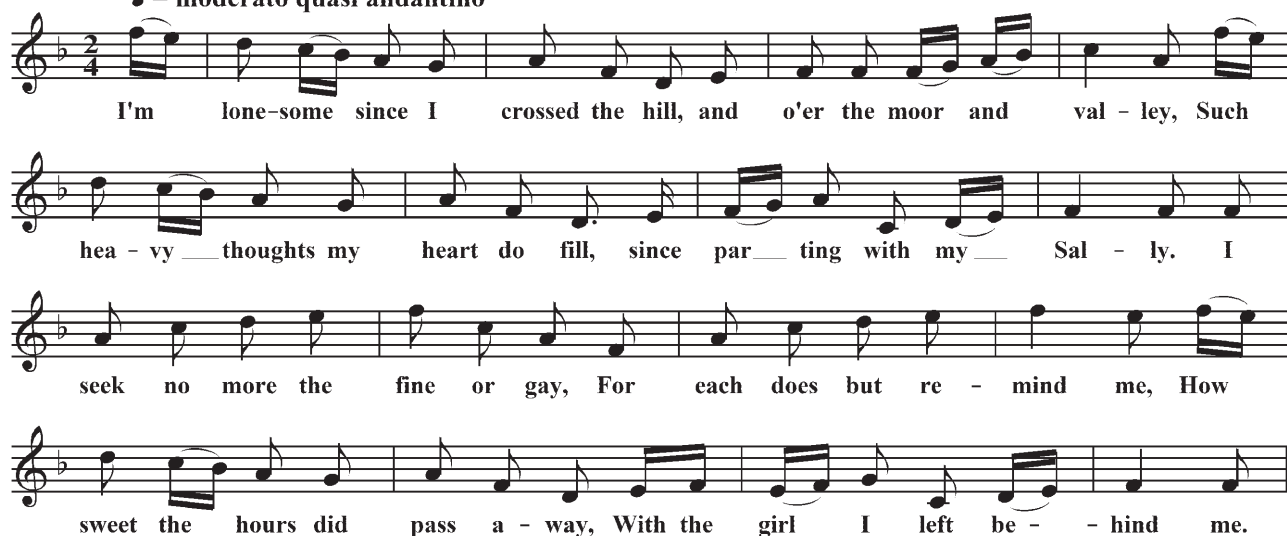
This tune is well known in England for morris dancing. In particular CJ Sharp published a version of the dance from Eynsham, Oxon, though it seems the musician he noted the tune from actually came from Bampton. This is how Joe Evans played it on the tin whistle. (1)

Brighton Camp, Eynsham/Bampton, Oxon as revised by author after FWI published

Although probably better known these days as a tune, in the 19th century the song was well known. Kidson and Moffatt published the following in their *English Songs of the Georgian Period*. (2)

The Girl I Left behind me

♩ = moderato quasi andantino



1. I'm lonesome since I crossed the hill, And o'er the moor and valley,
Such heavy thoughts my heart do fill, Since parting with my Sally.
I seek no more the fine or gay, For each does but remind me
How sweet the hours did pass away With the girl I left behind me.
2. Oh, ne'er shall I forget the night, the stars were bright above me,
And gently lent their silv'ry light, When first she vowed to love me.
And now I'm bound to Brighton camp, Kind heaven, then pray guide me,
And send me safely back again, To the girl I left behind me.
3. Her golden hair in ringlets fair, Her eyes like diamonds shining,
Her slender waist, with carriage chaste, Would leave the swan repining.
Ye gods above! oh hear my prayer, To my beauteous fair to bind me,
And send me safely back again, To the girl I left behind me.
4. My mind her form shall still retain In sleeping or in waking,
Until I see my love again, For whom my heart is breaking.
If ever I return that way, And she should not decline me,
I evermore will live and stay With the girl I left behind me.



29th Worcestershire Regt. of Foot.
National Army Museum

In his notes Kidson states: "Copies of the air appear under the title 'Brighton Camp, not before the early years of the 19th century. One occurs in the Gentleman's Amusement, Book iii, an oblong volume for the flute, published by J. Balls, London about 1810. In a manuscript, circa 1815 in the writer's library, the air without words bears its better known name. The earliest copy of the words known to the writer is in a manuscript collection of songs bearing the date 1797, apparently written down about that year." William Chappel fixes the date of the song as 1758, though Kidson favours a date from 1778, when camps were set up in the South-East for defence against a threatened French invasion. John Bell gives a much rewritten version in *Rhymes of Northern Bards* (3) p 84 entitled *Blyth Camps*, or *The Girl I Left behind Me*. Blyth camp must have been important, as 13 regiments of horse and foot were reviewed there by the Duke of York in 1795. The song continued to be popular in the 19th century, Gratton Flood wrote in 1913 (4) "for close on a century the favourite farewell melody played by Irish (and other) regimental bands in the British service". The present words seem to have reached the USA during the war of 1812, when a British POW was heard singing them. Wikipedia (5) gives more detail of tune and song's progress in America, and also quotes a British army bowdlerisation from WW1, showing that the tune was well known to the troops.

Thomas Moore uses the tune in Book vii of his *Irish Melodies*, 1818, to words beginning "As slow our ship", and this is the first printed attribution of it as an Irish tune. In 1840 Edward Bunting named the tune *The Girl I left behind Me* in his 3rd volume of Irish harp airs (6) He tells us that he got it 'from A. O'Neil, harper, AD 1800.' This date suggests that this was not one of the tunes that Bunting noted in 1792 at a festival of harp playing in Belfast. (7) Since then it has appeared in many Irish collections."

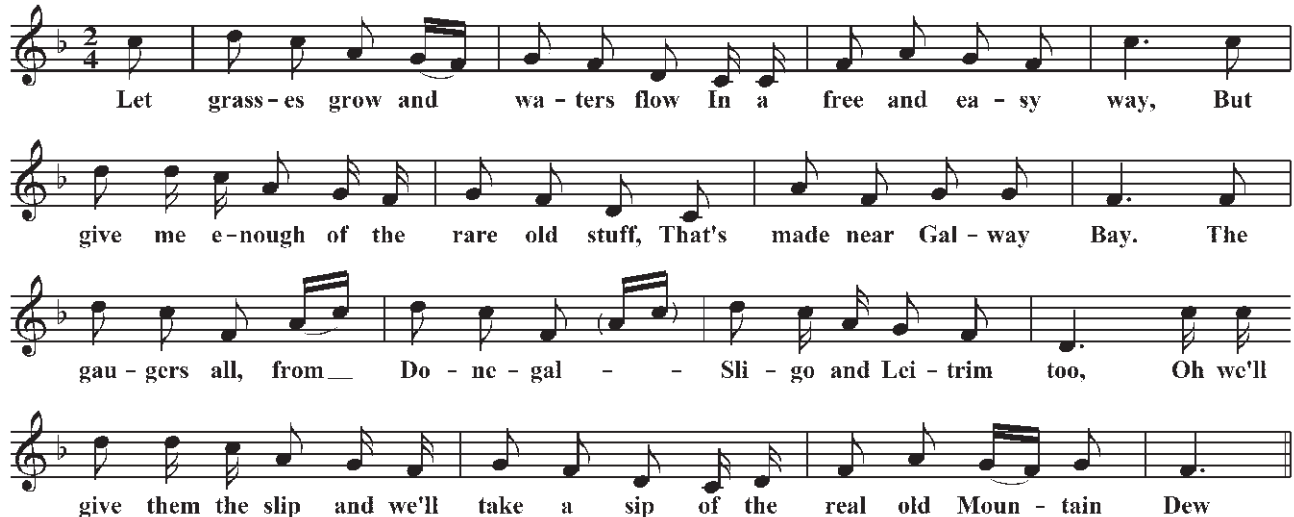
Chicago's General Superintendent of Police, Francis O'Neill, collected Irish tunes. His method was simple; if an Irish musician arrived in town, he enrolled him in the police, and noted his tunes. In his 1001 Gems - The Dance Music of Ireland, (8) *Brighton Camp* and *The Girl I Left behind me* in the index both lead to the following tune under the title *The Spalpeen Fanach*. →(*The Wandering Labourer*)



Brighton Camp or The Girl I Left behind Me, Song and Tune by Charles Menteith



The tune occurs again in Ireland in the song *The Real Old Mountain Dew*. Here it is, as published by Colm O'Lochainn in 1939 (9).

The Real Old Mountain Dew

CHORUS (quickly)



1. Let grasses grow and waters flow In a free and easy way,
But give me enough of the rare old stuff, That's made near Galway Bay.
The gaugers all, from Donegal, Sligo and Leitrim too,
Oh we'll give them the slip and we'll take a sip of the real old Mountain Dew.
2. At the foot of the hill there's a neat little still Where the smoke curls up to the sky;
By a whiff of the the smell you can plainly tell That there's potín, boys, close by.
For it fills the air with a perfume rare, And betwixt both me and you,
As home we roll we can drink a bowl, Or a bucketfull of mountain dew.
3. Now learned men who use the pen Have wrote the praises high
Of the sweet potín from Ireland green, Distilled from wheat and rye.
Away with pills, it will cure all ills, Of the Pagan, Christian or Jew;
So take off your coat and grease your throat With the real old mountain dew.

Another Irish set of words to the same tune is *The Waxies' Dargle* (10). Waxies were shoemakers and repairers, so called because they waxed their thread. The River Dargle flows into the sea at Bray. It was such a popular destination for outings, particularly for the better off class, that the name became synonymous with an excursion. However, the waxies didn't go that far, but only to Irishtown, a suburb of Dublin on the south side of the mouth of the River Liffey.

The Waxies' Dargle

1. Says my aul' one to your aul' one
"Will ye come to the Waxies' Dargle?"
Says your aul' one to my aul' one,
"Sure, I haven't got a farthin'.
I've just been down to Monto town
To see old Bill McArdle
But he wouldn't give me a half a crown
For to go to the Waxies' Dargle."

Chorus

"What'll ye have? Will ye have a pint?"
"I'll have a pint with you, sir."
And if one of us doesn't order soon
We'll be thrown out of the boozier.



Klezmer Korner

Mekhutonim Tsum Tisch, Klezmer arr. Helen Adam

I thought people might enjoy a regular article on Klezmer music, as well as the Welsh tunes I have been introducing. This is aimed very much at those new to the subject, so apologies if you are already an expert. Come and say hello.

Klezmer music is a lifelong passion of mine. It is the music of the Ashkenazy Jews, who mostly lived in Eastern Europe. Many also moved to America, especially New York in the late nineteenth and early Twentieth Centuries. Jewish musicians, known as Klezmorim, would often play with Roma musicians as well. My mother's side of my family are Jewish, and my grandmother told me of fleeing the Cossacks to settle in what she called East Prussia, now part of Lithuania, before being forced to move to London in the 1930s to seek safety when she was expecting my mother.

Klezmer music is closely associated with the traditions around Jewish weddings. This example today is a Freylekh, a Yiddish word which means happy, and refers to a lively circle or line dance in 4/4 time. The title translates as 'Leading the in-laws to the Table' so had a specific function in the wedding ceremony but would also be used for general dancing.

There is a historic recording of this tune from 1913 played by Abe Elenkrig's orchestra in New York.

Next edition I will talk more about the modes used in Klezmer music, which are the basis of the melody. The mode this uses primarily is Misheberakh on D, which is D E F Gsharp A B(flat) C D with the use of a C sharp when descending below the keynote.

Play the melody through, feeling the phrases, and when you add the sekond part which I have written, the two musicians should listen to and move together.

Also, I'll talk more about the accompaniment in later editions, but if you can find a guitar or box player to do an on and off beat on root and 5th of the chord you will create quite a nice approximation of Freylekh style.

Happy playing!

Helen Adam © May 2022



Helen 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. Performing with George Whitfield as **Fiddlebox** (George, accordion, vocals; Helen, violin, 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 Helen has sent in **Welsh tunes** for **FTJ**, based on her project, www.tunelines.com, an **interactive site**; you click on a map, and it shows you the tune or tunes that is named after the place you've clicked on. And you can hear or download the tune as dots. Take a look!

❖ See also **WALES NEWS PAGES** this issue, & our **ONLINE WALES DIRECTORY, ON THE WALES NEWS WEBPAGE**, www.folklife.uk/cymru.html



Brighton Camp or The Girl I Left behind Me, Song and Tune by Charles Menteith, continued

- | | |
|--|---|
| <p>2. Says my aul' one to your aul' one
"Will ye come to the Galway Races?"
Says your aul' one to my aul' one,
"With the price of me aul' lad's braces.
I went down to Capel Street
To the [pawnshop] moneylenders
But they wouldn't give me a couple of bob
On me aul' lad's red suspenders."</p> | <p>3. Says my aul' one to your aul' one
"We have no beef nor mutton
But if we go down to Monto town
We might get a drink for nothin'"
Here's a nice piece of advice
I got from an aul' fishmonger:
"When food is scarce and you see the hearse
You'll know they've died of hunger."</p> |
|--|---|

The tune and song have been used repeatedly. Hamilton Harty used the theme in his *Irish Symphony*. The first strain appears briefly in Glen Miller's *American Patrol*. A version composed in 1959 by David Buttolph for the film "The Horse Soldiers" appears as *Song of the US Cavalry* recently posted on 2 Jan 2022 (11). Its Irish origins are betrayed by references to "Shannon's side" and "Erin's Isle" And Bugs Bunny is shown in one of his cartoons, *A Wild Hare*, marching away, playing the air on a carrot, held like a fife. So there must be life in the old tune yet.

References

- (1) <https://www.vwml.org/record/CJS2/10/2979>
- (2) English Songs of the Georgian Period. A Collection of 200 Songs Edited and Arranged with Pianoforte Accompaniments by Alfred Moffatt, Supplemented with Historical Notes by Frank Kidson: London, Bailey & Ferguson, & Glasgow, Undated, p 104
- (3) Bell, John jun. *Rhymes of Northern Bards*, Newcastle on Tyne, M. Adams & Son, (1812)
See <https://www.gutenberg.org/files/53156/53156-h/53156-h.htm>
- (4) W. H. Grattan Flood, in Musical Times, 1 May 1913 quoted in: https://en.wikipedia.org/wiki/The_Girl_I_Left_Behind
- (5) https://en.wikipedia.org/wiki/The_Girl_I_Left_Behind
- (6) Bunting, Edward 1840 *The Ancient Music of Ireland*, Dublin, Hodges & Smith (1840) p 43
- (7) See FolkLife Traditions 59, Oct 2018, p 46
- (8) O'Neill, Francis, *The Dance Music of Ireland - 1001 Gems*, Dublin, Waltons', (1907) no 972
- (9) Colm O'Lochlainn, *Irish Street Ballads*, Dublin, Three Candles Ltd, 1939
- (10) https://en.wikipedia.org/wiki/Waxies'_Dargle; https://en.wikisource.org/wiki/Waxies'_Dargle
- (11) <https://www.youtube.com/watch?v=YfydovLODnU>

Charles Menteith © May 2022

Folklife news: societies & organisations

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 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 All enquiries to ® Martin Graebe (TSF Secretary), martin.graebe@btinternet.com



Klezmer Korner

Mekhutonim Tsum Tisch, Klezmer arr. Helen Adam

1st time

2nd time

1st time

2nd time

Chord symbols: Dm, Gm, Dm, A, Dm, Dm, Dm, A, Dm

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

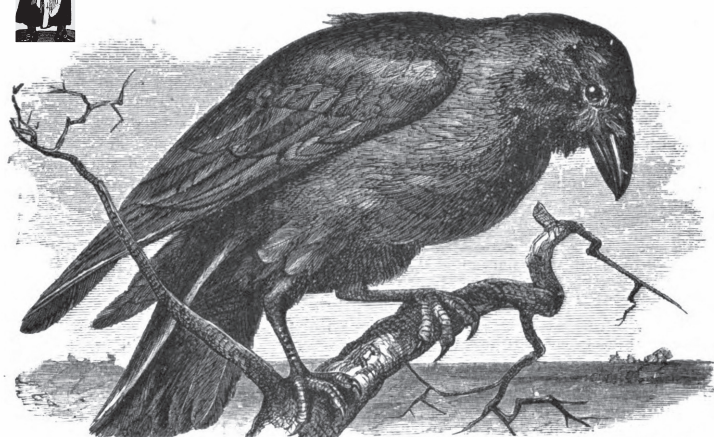
We hold an annual meeting in the spring where delegates from

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

® Colin Grantham, colingrantham@gmail.com

**'The Twa Corbies' by Roy & Lesley Adkins**

Left: a raven (from J.G. Wood 1872 *The Illustrated Natural History: Birds*, p.391). Right: a crow (from the same book, p.393).

On 5th August 1802, Charles Kirkpatrick Sharpe of Hoddam in Dumfriesshire sent Walter Scott two ballads, hoping they would be included in the third edition of his *Minstrelsy of the Scottish Border*. (1) The following year, they were duly published by Scott, including 'The Twa Corbies':

*As I was walking all alane,
I heard twa corbies making a mane [lamenting],
The tane [the one] unto the t'other say,
"Where sall we gang and dine to-day?"*

*"In behint yon auld fail dyke [turf wall],
I wot [know] there lies a new slain knight;
And nae body kens that he lies there,
But his hawk, his hound, and lady fair.*

*"His hound is to the hunting gane,
His hawk to fetch the wild-fowl hame,
His lady's ta'en another mate,
So we may mak our dinner sweet.*

*"Ye'll sit on his white hause bane [neck bone],
And I'll pike out his bonny blue een:
Wi' ae lock o' his gowden hair,
We'll theek [thatch] our nest when it grows bare.*

*"Mony [many] a one for him makes mane [laments],
But nane sall ken whare he is gane:
O'er his white banes, when they are bare,
The wind sall blaw for evermair." (2)*

Although still very young, Sharpe told Scott that he had been interested in old ballads all his life and described how he obtained this one: "The song of 'The Twa Corbies' was given to me by Miss Erskine of Alva (now Mrs Kerr), who I think said that she had written it down from the recitation of an old woman at Alva.' (3) The small town of Alva is about 2½ miles due north of Alloa, and a footnote to Sharpe's letter identified her as Miss Jean Erskine, a daughter of James Erskine, Lord Alva. In the 1812 edition of the *Minstrelsy of the Scottish Border*, Scott added a note: 'This poem was communicated to me by Charles Kirkpatrick Sharpe, Esq. jun. of Hoddam, as written down, from tradition, by a lady.' (4) Jean Erskine, also known as Jane, was a daughter of James Erskine by his first wife, Margaret Macguire. She was born on 13th July 1756 and married John Carr in 1796. She died near Leeds in Yorkshire in 1816, and her death was reported in *The Scots Magazine*. (5)

'The Twa Corbies' (Roud No. 5) is similar to 'The Three Ravens', which was first published in 1611 but may be even earlier. (6) However, the storyline of 'The Twa Corbies' is quite different, dispensing with the idea of loyalty. Instead, it is sinister and mysterious, with a solitary walker in a lonely spot overhearing two crows or ravens discussing what they would eat that day. In Scottish dialect, 'The Twa Corbies' can mean 'The Two Ravens' or 'The Two Crows'. (7) Large birds from the crow or corvid family, with totally black plumage, were commonly confused, and at a glance most people cannot distinguish between ravens, crows, rooks or jackdaws. In Yorkshire at the end of the 19th century, one ornithologist even reported that rooks were believed to turn into crows after their first moult, and as they drove past a rookery late in the season, the wife of one country gentleman declared: 'I suppose they will soon be growing into crows'. (8)

Both crows and ravens feed on carrion – dead bodies, usually decomposing. They are very similar in appearance, but the crow is smaller. The two birds in the song chose a recently killed knight who was lying behind a turf wall. Nobody else knew he was there, apart from his hawk, who had gone after wildfowl, his hound, who was hunting game, and his lady, who had taken another lover. One bird was to sit on his neck and the other was to peck out his blue eyes, and they would take some of his golden hair to line their nest. They said that although many people would mourn the loss of this knight, his body would never be found, and the wind would blow forever over his whitened bones.

The word 'knight' conjures up medieval romance and also battles. Most of the dead from a battle were buried or cremated, often with a Christian ceremony, but after the Battle of Agincourt in 1415, a French chronicler commented: 'It was not known how many had been carried away by their friends, nor what number of the wounded had died in hospitals, towns, villages, and even in the adjacent woods; but ... it must have been very great.' (9) In medieval and later battles, some wounded men would manage to escape, only to die later from their injuries. Those not found would have been food for birds of prey and other scavengers, who would generally leave just the larger bones.

**'The Twa Corbies' by Roy & Lesley Adkins**

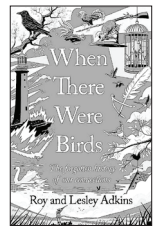
The knight in 'The Twa Corbies' was newly slain, but apparently not as a result of battle. The chilling song is really a murder mystery, because if nobody except for the hawk, hound and lady knew the whereabouts of his corpse, then the song implies that his fair lady murdered him. More than that, the knight was perhaps so cruel that even his hawk and hound felt no loyalty to remain with his body. Birds such as crows, ravens and kites have performed a service throughout history in clearing detritus from towns and battlefields, including the corpses of men and animals, but in this case the 'twa corbies' appear to have been complicit in the crime by devouring the evidence.

References

- 1 Alexander Allardyce (ed) 1888 *Letters From and To Charles Kirkpatrick Sharpe, Esq. vol. 1* (Edinburgh and London), p.136.
- 2 Walter Scott 1803 *Minstrelsy of the Scottish Border vol. 3* (Edinburgh), pp.241-2. The explanatory words in square brackets are from Alexander Warrack 2000 *The Scots Dialect Dictionary* (New Lanark).
- 3 Allardyce 1888, p.136. Sharpe was born in 1781.
- 4 Walter Scott 1812 (5th edition) *Minstrelsy of the Scottish Border vol. 2* (Edinburgh), p.214.
- 5 *The Scots Magazine* 78, 1816, p.879.
- 6 Scott 1812, pp.214-15.
- 7 Warrack 2000, p.113.
- 8 T.H. Nelson 1907 *The Birds of Yorkshire, being a historical account of the avi-fauna of the county, vol. 1* (London, Hull and York), p.254.
- 9 Thomas Johnes (translator) 1840 *The Chronicles of Enguerrand de Monstrelet, vol. 1* (London), p.347. Monstrelet was writing in the mid-15th century, about four decades after the battle.

Roy and Lesley Adkins © May 2022

Roy and Lesley Adkins are authors of books on naval and social history, including *Jack Tar* and *Eavesdropping on Jane Austen's England*. Their latest book, *When There Were Birds: the forgotten history of our connections*, was published in November 2021 by Little, Brown (in hardback and as an e-book and audiobook). See www.adkinshistory.com.

**Folklife news: societies & organisations**

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.

Forthcoming Folklore Society Events:

- * **Open Voices: Folklore for All, Folklore of All.** The Folklore Society's Annual Conference. 06-08/05/2022. 3 days, 09:30-17:30. Online.
 - * **Cornwall's Knockers, Sea Monsters, and Pesky Piskies.** 21/06/2022, 18:00-19:30. Online talk. Folklorist and historian Ronald L. 'Ron' James looks at how industrialisation, emigration, and modernisation and media affected Cornish folklore in the mines, on land, and in the sea.
 - * **The Witch of Endor: A Study in History and Folklore.** 28/06/2022, 17:30-18:30. Online + at 50 Fitzroy Street, London W1T 5BT. The 2022 Folklore Society Presidential Address by Prof. Owen Davies (University of Hertfordshire) will be both online and in person at 50 Fitzroy Street, London W1T 5BT, from 17:30-18:30. Tickets for the virtual lecture are Free, and open to all, booking via Eventbrite.
 - * **Fate and Prophecy in Legend and Tradition.** 03-04/09/2022, 10:00-17:00, St John's Church Hall, Vicarage Lane, Knaresborough, North Yorkshire HA5 9AE. *The Sixteenth Legendary Weekend of The Folklore Society.* Call for papers/presentations.
- When the tree withers in my mother's garden, know that the end is nigh and seven signs before Doomsday will darken the obsidian mirror. The third age of the spirit watches in the church porch, a Sunday's child gifted with second sight, fine before seven. I saw a dead man win a fight whose dragons had grown white and red on the mead of prophecy. He that is born to be hanged, let him sow hempseed till a threefold death cuts the thin-spun life. Weave the warp and weave the weft! The clock stopped, never to go again, when a lying spirit entered the prophets. Stalks of yarrow divide the elect from the reprobate: tinker, tailor, tealeaves. Don't go down the mine, daddy, for the time is come but not the man. The stars impel a red sky at night but do not compel the great king of terror. There are those who shall not taste death before the bad fairy is left out of the christening with three laughs: cast the runes on the Ides of March, my merry young men, for you'll not see your crystal balls again. This prophecy Merlin shall make, for I live before his time.*
- * **"In the Beginning all Wisdom was with the Animals" – Exploring Native American Myths** 13/09/2022, 19:30-21:00. Online talk by Rosalind Kerven, author and independent researcher
 - * **'Dear Father Christmas': Tracing the history of a folkloric custom.** 13/12/2022, 18:00-19:30. Online talk. Dr Ceri Houlbrook (University of Hertfordshire) explores the tradition of children writing letters to Santa Claus.

* Rescheduled and new Folklore Society events coming soon!

Contact us: thefolkloresociety@gmail.com, 0203 915 3034. www.folklore-society.com



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Using Zoom for a Folk Club - A Singer's Perspective by Dave Mason

It was great to read **Mark Dowding's** take on Zoom from a Club Organiser's perspective (*last issue, FTJ 69*), all of the initial frustrations, the pros and cons and the overall gains we have made during Covid. After 2 years of online sessions, I have thoroughly enjoyed myself, indeed, **thrived** during lockdowns of various degrees.

When Covid first hit, we were living in Cincinnati, a mid-sized city on the Ohio River in middle USA. For the first four months or so, I got depressed with the situation, to tell the truth. When I realized the number of events that were happening online through Facebook, Meetup and the like, this helped immensely. I could attend British folk clubs from the comfort of my computer at 3 in the afternoon, have dinner with the family and then Zoom again in the US from 7pm all the way through to midnight and beyond as I found clubs further west in different time zones to me.

As Mark says, sound was very rosey in the beginning. Zoom had not been designed for use with musical instruments **and** voices. Vocals always took preference meaning the instrument disappeared to a certain degree. So, the emphasis for many artists was, "What can we do to improve our sound?" Now, in the live club scenario, artists rely on the sound engineer to get them to sound good for the audience. On Zoom, this responsibility was now fairly and squarely on us to do at home.

I would like to give special mention to The Dun Cow Acoustic Music Club in County Durham, as well as some sessions in the US - North Reading Coffeehouse, Club Passim, Catbird Café, Ellen Schmidt's Open Mic, People's Music Network, Jim Novak's "Almost Acoustic Ann Arbor" and in Arizona, Fiddler's Dream. The reason is that these sessions were most helpful to me in achieving the **best** sound I could get for Zoom.

New Zoom friends Ric Page, Mark Bishop Evans, Kenny Jobson, Brian and Sue Race, John Armstrong, John Wrightson - I was suddenly exposed to audio that was almost studio-like. We discussed, early on, how best to achieve the sound - some purchased new equipment, some changed their set up, and we gave each other advice and encouragement to help get our sound as good as possible (after all, the audience enjoyment was still the priority, to my mind.)

Zoom has come a long way now from those humble beginnings and "Original Sound", a new buzz word among performers. Can we improve our sound, and is it worth it now that events are going live again?

Many folk clubs I attend are keeping at least one Zoom session a month for the benefit of friends who aren't local, so perhaps it is worth some effort.

What I have found works best for me is this (I use an Apple iMac computer):

I use a standard dynamic vocal mic which goes into channel 1 of my Audio Interface (via a Boss VE-2 vocal harmonizer, so I can add harmonies in need). I have a condenser pencil mic around 4-6 inches from the top of the neck of my guitar which goes into channel 2 of the interface. For most of Covid, my Audio Interface was a Scarlett 2i2 by Focusrite recently upgraded to a Clarett 4pre. This takes the signal into the computer via USB.

Now, before we go any further, both **signals** must be as strong as possible on each channel **without** distorting. This is important because any clipping/distorting here is impossible to remedy further down the line.

I then open GarageBand, a free Digital Audio Workshop on Mac and make a project with 2 channels - one I make a vocal channel matched up to input 1 on the interface and one I make acoustic guitar matched to channel 2. Remember, the condenser mic probably needs 48v phantom power on to run. I can then set my **Output** from GarageBand to my headphones and tweak each channels EQ, Compression, Reverb, etc., so that it sounds good to me.

I have installed something called Soundflower This allows me to direct the sound output from GarageBand to Zoom. To do this, set **Output** in GarageBand to Soundflower 2Ch and in Zoom, under Audio Settings, set **Input** as Soundflower 2Ch.

Then, I usually start a Zoom meeting just with me and test my sound. This is done under Audio Settings/Test Sound. It's just a 5-10 second clip, but long enough for me to check balance, volume etc. This can also be done while you are on a call when you are **muted** (please make sure!)

Is it really that important to have a good sound? Perhaps, not - many folk are using tablet devices or even phones to connect and I believe that the **connection** between us is the most important thing. But, from a performer's standpoint, I think we all strive to sound as good as we can with what we have.

Remember, computers are fickle and logical and cannot be manipulated as easily as a mixer or microphone. Sometimes we need to leave zoom and come back, sometimes we need to reboot the whole thing. There's almost nothing worse than coming off a performance and someone saying "I couldn't hear your vocals, the guitar was too loud" or "The sound wasn't very good" In live situations, this is often out of our hands, but, online, I am in charge!

Happy Zooming!

Dave Mason © 2022

❖ Dave now lives in Scotland. He learned to play bagpipes at school and guitar, and recently started writing and singing again after a 20 year hiatus. "Busy working on my 6th folk album, I also have three books of bagpipe compositions available for free download."

Folk Music: davemason.co.uk, <https://davemasonmusic.bandcamp.com>; **Bagpipes:** <https://tummelyerwilkie.com>

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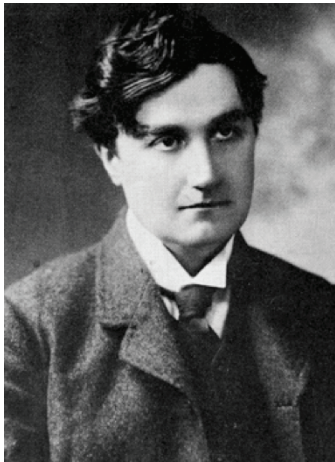
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Folklife news: societies & organisations

- **Folklife news updates** are online on our **Updates webpage** <https://www.folklife.uk/updates.html>
- **updates** also included in our monthly-ish emailed **Newsletter**, to receive **Newsletter**, simply email sam@folklife.uk "**Opt In**" plus your country or for England, English region.



Call for papers: Library Conference, 12th & 13th November 2022 'Once more to the mouths of the people':

~ Ralph Vaughan Williams and Folk Song

Conference of the Vaughan Williams Memorial Library, English Folk Dance and Song Society.

Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY, and online.

The Vaughan Williams Memorial Library's 2022 conference celebrates Ralph Vaughan Williams in his 150th anniversary year, examining his relationship with folk song.

We invite proposals for papers on any aspect of the subject, including (but not limited to):

- Vaughan Williams as folk song collector
- His philosophies and motivations
- His relationship with his fellow collectors, composers and folklorists
- His use of folk
- Material in his compositions and arrangements for the concert hall and church.

Papers may be delivered either in-person or remotely. Proposals should be no more than 300 words long.

If selected, resulting papers will last c.20 minutes followed by c.10 minutes of questions.

Please email proposals to Tiffany Hore, Library and Archives Director, tiffany@efdss.org, by 5pm BST on Friday 15 July.

Vaughan Williams Memorial Library @, www.vwml.org

English Folk Dance and Song Society, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY, UK. Tel: 020 7485 2206. Email: info@efdss.org

Federation of Folk and Traditional Music Collections (FFTMC)

The FFTMC is a co-operative network of institutions and individuals who maintain publicly-accessible collections of materials or support research relating to folk and traditional music, in Britain and Ireland.

Its primary role is to provide a framework for communication, co-operation, coordination, and support between the member institutions, for mutual benefit and to help enhance their service to the communities for which they cater.

'Folk music' includes both song and instrumental music, but also closely related fields such as dance, children's folklore, and other genres of traditional culture which have a musical element.

Folk music is a key component of the shared intangible heritage of communities, large and small. It exists primarily in the personal and local, but is also evident at regional, national, and even international levels.

Like all heritage, it is rooted in the past, but makes a vital contribution to the present, and therefore the future.

Get in touch: Steve Roud, Chair, steveroud@gmail.com; Julia Bishop, Treasurer, julia.bishop@blueyonder.co.uk

<https://folktradcollections.org/>

Federation of Folk and Traditional Music Collections Members:

There are currently 12 members of the Federation. For links to their websites, please go to <https://folktradcollections.org/members/>

Please email steveroud@gmail.com if you are interested in joining.

England

- Vaughan Williams Memorial Library, English Folk Dance and Song Society

Ireland

- World and traditional music collection – The British Library
- Irish Traditional Music Archive / Taisce Cheol Dúchais Éireann
- The National Folklore Collection, University College Dublin

Northern Ireland

- National Museums NI

Scotland

- Coleraine Museum
- School of Scottish Studies Archives, Centre for Research Collections, University of Edinburgh
- Elphinstone Institute, University of Aberdeen

Wales

- The Welsh Music Archive / Yr Archif Gerddorol Gymreig
- Prifysgol Bangor / Bangor University
- Special Collections and Archives, Cardiff University
- Cymdeithas Alawon Gwerin Cymru/The Welsh Folk-Song Society

Steve Roud ®



Broadside Extra!

News, songs and provocations in the history of cheap print and street literature

One-day conference Saturday 15th October 2022

Hosted by the School of Media and the Centre for Critical Media Literacy (CCML) at Technological University Dublin

Organised by the Traditional Song Forum and CCML, with the support of the Irish Traditional Music Archive and An Góilín Traditional Singers Club.

This will be an in-person conference, with proceedings live-streamed for those who cannot be there. Admission is free.

We invite proposals for 15-to-20-minute presentations on any aspect of cheap print and street literature in Britain and Ireland (and their diasporas) – including intersections of the histories of journalism and other facets of the popular press.

The Traditional Song Forum's annual **Broadside Day** conference has been held every February for almost 20 years, but whenever possible the TSF likes to add a second event, **Broadside Extra**, in the autumn, in partnership with other institutions and organisations. This is the first time the event will be held in Dublin.

Broadside Extra is our opportunity to gather and talk about the fascinating field of cheap print and street literature of the past; broadsides, chapbooks, last dying speeches, catchpennies, garlands and news sheets, penny histories and children's books, popular prints, pedlars, jobbing printers, ballad-singers, and so on.

Proposals for papers and panels are invited in any of these areas.

Proposals that examine how marginalised people and groups used these media forms are particularly welcome.

For queries and to send an abstract of approximately 250 words, together with a biography of not more than 150 words, please contact: steveroud@gmail.com **Deadline for proposals: 31 July 2022** Steve Roud ®



our Folklife Traditions Directory is on www.folklife-traditions.uk



A LIST & PHOTOS © DOC ROWE

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



top: Padstow May Day

left, and 2 photos above:

The Burry Man

South Queensferry, Lothian
2nd Fri. in Aug.

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

Football in the river Bourton-on-the-Water, Glos
Bank Holiday Mon *A note from the late Bill Pullen.*

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

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

...and that's it, folks! next deadline 20 Jul for FW 1 Sep.

The Doc Rowe Collection Support Group

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

See: www.docrowe.org.uk

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

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

JUNE

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

JULY

Horse Fair	Seamer	Yorks	July
Kilburn Feast - Mock Mayor & Mayoress	Kilburn	Yorks	July
Rushbearing	Gt. Musgrave & Ambleside	Cumbria	1st Saturday in July
Grand Wardmote of Woodmen of Arden	Meridan	Warks	July/August
Orange Parades	various	N. Ireland	12th July
Vintners Street Sweeping to St James Garlickhythe church		London	2nd Wed July
Holsworthy Pretty Maids	Holsworthy	Devon	2nd Wednesday in July
John Knill Ceremony	St Ives	Cornwall	25 July (every 5 yrs) 2021
Honiton Fair	Honiton	Devon	Tu. before Wed. after 19th Jul
Italian Festival	Clerkenwell	London	3rd Sunday in July
Swan Upping	The Thames	various	Usually third week in July
Doggets Coat and Badge Race	London Bridge to Chelsea	London	Late July
Eisteddfod Genedlaethol / National Eisteddfod	Tregaron, Ceredigion		Postponed to 30 July - 6 Aug 2022 *Eds

AUGUST

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

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All events subject to change, please check first.