

Worcestershire Folklife

Folklife West Journal

Nº. 1, September 2006



£1.50, POSTED £2.50 • FREE IN WORCESTERSHIRE for local community groups, venues, folk clubs listed in our WORCESTERSHIRE FOLKLIFE DIRECTORY, also free to Worcs Tourist Offices and libraries

This new Journal starts with a special issue for Worcestershire

Worcestershire Songs

collected by Charles Menteith: "Bill The Weaver" and "Now on that hill ..."

Worcestershire Articles

'The Welsh Border Morris Dances' and 'The Evesham Morris Dances': Dave Jones

'The Ballad Printers of Worcester. 1. John Butler': Roy Palmer

'Cecil Sharp at Evesham': Roy Palmer

"Mud, Dust and Noise": Whitman's Hill Quarry: Eric Payne

'Worcestershire Memories: A Worcestershire Coronation Pageant': Robert Wimbury

'A Worcestershire Folk Club: Somers Traditional Folk Club', by its Members

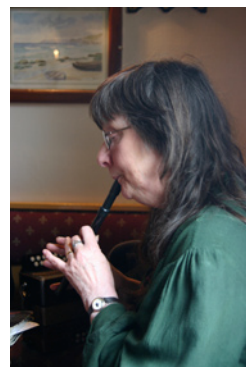
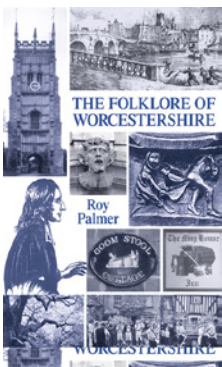
'Worcestershire Folklife's Recording Facilities'

Review

'The Folklore of Worcestershire', by Roy Palmer

And other contributions

'Romany Road', 'Holly & Mistletoe Auctions', 'Worcestershire Chinese Association', 'Just Latin Salsa', 'Food & Folk' ends, 'Dampiers Round', 'Appleyard Dancers'



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For *Folklife West*, except for the *Worcestershire Folklife project*:
☎ editor@folklife-west.org.uk ☒ www.folklife-west.org.uk

For the *Worcestershire Folklife project*:
☎ WF@worcestershire-folklife.org.uk ☒ www.worcestershire-folklife.org.uk

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- ❖ TO COLLECT, PRESERVE, & PROVIDE INFORMATION ON ALL ASPECTS OF FOLKLIFE
- ❖ TO STIMULATE A WIDER INTEREST IN FOLK STUDIES & FOLK CULTURE GENERALLY
- ❖ UPDATING WHERE APPROPRIATE, AND AS RESOURCES ALLOW, IN DIFFERENT MEDIA
- ❖ THIS INCLUDES IN PARTICULAR, BUT IS NOT LIMITED TO, FOLKLIFE IN AND AROUND WORCESTERSHIRE

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WORCESTERSHIRE FOLKLIFE PROJECT

Folklife West was awarded a lottery grant to record the voice of the people of Worcestershire

- recording changing community experiences for varied age groups
- capturing the past to explain the present
- a historical perspective on today's culture

This material has been used for

new printed publications for Worcestershire:-

This **WORCESTERSHIRE FOLKLIFE** magazine, plus two **WORCESTERSHIRE FOLKLIFE DIRECTORIES**, 1 in Feb., the 2nd the same time as this.

Both free to local community groups - music, song, dance, drama, storytelling, history, heritage and to local libraries.

This material has also been used for **producing CDs** (see p17).

Our project extends access and participation,

in accordance with the wishes of local communities,

for **LOCAL FOLKLIFE GROUPS AND PROJECTS, covering**

MUSIC, SONG, DANCE, DRAMA, STORYTELLING, HISTORY, HERITAGE, & OTHER CULTURAL ACTIVITIES including for minority ethnic groups.

Encouraging more people to become actively involved: more access for more people. So we offered:

- **free Directory listings** & descriptions, for **activities based in Worcestershire** (& nearby if involving a substantial proportion of Worcestershire residents);
- **plus the opportunity to contribute to this magazine.**

Welcome !

Over 20 years ago, the **Somers Traditional Folk Club** of Worcester agreed to subsidise publications in which articles were published, the **Welsh Border Broadsheet**, and then the **Somers Journal**, which we edited. They ceased when the Club decided publications should be independent of the Club, and so we set up **Folklife West** to produce our new regional magazine **Folk West**.

We are now pleased to announce a new **Journal** from **Folklife West**. **Thanks to a lottery grant**, the 1st edition, entitled **Worcestershire Folklife**, is entirely about Worcestershire and is being distributed free to local folklife groups in Sept. 2006.

We have two **songs collected in Worcestershire**, collected by **Charles Menteith**.

Folklorist **Roy Palmer** kindly agreed to revise his series **'The Ballad Printers of Worcester'**, first published in the **Somers Journal**. Some material was later used in his book **'The Folklore of Worcestershire'** (review opposite). The 1st revised article, on **John Butler**, is in this issue. Roy has also contributed an article on **'Cecil Sharp in Evesham'**, including songs Sharp collected.

Eric Payne has been researching **'Whitman's Hill Quarry - its workers, history and part in village life'**.

The late **Dave Jones** wrote a series of articles on our **local Morris traditions**, which appeared in the **Welsh Border Broadsheet**. Dave then revised these for a book, **'The Roots of Welsh Border Morris'**, and by kind permission of Annie Jones, an **Introduction** and **'The**

Review

The Folklore of Worcestershire by Roy Palmer

ISBN: 1904396402
Paperback, 368 pages
Logaston Press

This is required reading for anyone interested in the county.

Roy Palmer presents the folklore of the county in ten self-contained chapters: Places, People, Churches, Lives, Supernatural, Work, Music, Drama, Sport, Calendar.

Each of the chapters is fascinating, just to dip into; together they make a very comprehensive whole. The chapter on Music, for example, covers Minstrels and Waits, More Musicians, Printed Ballads, The Oral Tradition, with numerous examples and illustrations, whilst the chapter on Dance & Drama covers Early Dancers, Pageants and Interludes, Morris, and Mummung (including two texts, Broadway and Bretforton). We were pleased to see that folklore in the present day is fully covered - whilst comprehensively researched (there are several pages of references), Roy is very much a person who continues to collect and update.

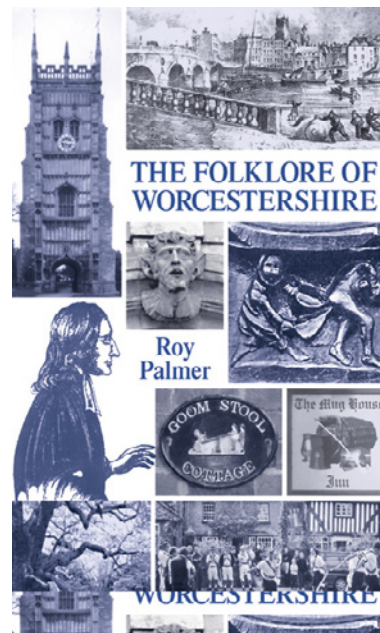
Although some of the material did appear in his earlier work "The Folklore of Hereford & Worcester" (1992), the majority of the material is new to "The Folklore of Worcestershire" - a much larger work at 368 pages (whereas the earlier work was 288 pages shared between Herefordshire and Worcestershire). The book is very much recommended to anyone interested in folklore in general and in Worcestershire in particular.

Sam & Eleanor Simmons

Evesham Morris Dance' are featured in this issue. Additionally we have several **Worcestershire reports**.

For future issues ... please see page 19.

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‘A Worcestershire Folk Club’

by Members of the Somers Traditional Folk Club

Have you visited a folk club? To give you an idea, we thought we would ask Members of our local club, the **Somers Traditional Folk Club** of **Worcester**, about their association with (or experience of) the Club and what impact it has had on their lives!

The Club has been running every week over 25 years, and doesn't book paid guests on its club evenings. The majority of those who come are performers, but non-performers are equally welcome (*see last contribution*).



We happen to stumble across ‘the Club’ one evening a few years ago and liked what we saw. So we went again and again and again --- What did you see you might ask?

We saw singers, musicians, and storytellers. Great singers, talented instrument players and northern people that could tell a yarn. They had a love and an enthusiasm for the sharing of knowledge of the ‘folk tradition’ that soon became contagious --- we had to keep going and find out more.

We had realised that during our years of family rearing and career development we had forgotten so much about past interests, but now we found ourselves in middle age with time available to rekindle our own love of folk.

What's kept us going is because of the ingredients that are a recipe for a great and successful club:

- **RECIPE**
- 4 Cups of music
 - 2 Cups of knowledge
 - 2 Cups of skills
 - 1 Cup of encouragement
 - 1 Cup of inspiration
 - 1 Cup of acceptance
 - Asprinkling of individuals
 - 2 dessertspoons of friendship
 - 2 dessertspoons of caring
 - 1 barrel of laughter



We just want to keep on taking a bite!
Marian and Bob Dovey



We joined the Somers at the end of November 2004 as very inexperienced folk musicians. Patrick was 9 years old and had been playing melodeons for 9 months and I had returned to playing guitar after a complete break of 16 years at the same time as Patrick started playing the squeezebox. I had never really sung solo before the summer of 2004 so you get the picture!

We were made very welcome from the outset and I will always remember playing our first chorus song at the Somers (*Ten Thousand Miles Away*) and being totally wowed by the amazing singing from the club members in the choruses.

Thanks to the Somers, Patrick and I have met so many great musicians, have been introduced to the vibrant session scene in Worcestershire, have become a proper folk duo called **Angelcynn**, have a repertoire of over 80 numbers, bookings at the 2006 Worcester Festival and on the folk club circuit and are making our first CD this autumn!

Practising those two numbers every week so that we can play at the club on a Friday evening has been a great discipline and helped us to develop as musicians and performers.



So we reckon the Somers is great! There are talented performers of all ages, lots of banter but most of all lots of good music.

Friday nights would not be the same without our Somers fix!

Rex & Patrick (aka Angelcynn)

Tell us about YOUR club - see page 4

Traditional British song is the dominant flavour of the club, but it's not a rigid requirement. It's been a pleasure rediscovering such a wealth of wonderful material from our own history and culture, but contributions from other cultures, newer acoustic music, even completely new songs, are just as warmly welcomed and appreciated. The tradition lives by being shared and thrives by being added to. There's lots of good humoured banter on a Friday night and always plenty of variety. There can be performances of compelling beauty and professionalism, songs to make you laugh or cry, old favourites and new treasures, music to make you tap your toes and forget your worries. And the club does love to sing. Spontaneous harmonies abound; great harmonies. **The music belongs to everyone and everyone can make their own music. In my books, that's what ‘folk’ is all about.** **Chris Stewart**

First Song

“You don't need a good voice, you just need to want to sing”. So I was told by a Somers regular. I wanted to sing but was afraid of making a fool of myself. “We all forget our words”, she said. “Even whole songs disappear sometimes, but don't let it stop you trying; it happens to everyone”. The next week I was given a tape, *Dave Goulder's ‘The January Man’*. From the tracks I picked the shortest, **“The Long and Lonely Winter”**, a moving song of five repetitive verses. For two months, I struggled to learn it. When August came I was ready.

It is customary at the STFC for the MC to invite all comers to perform. He asked me, I said “yes”. With no change of expression, he suggested I follow him. “I'll begin with two songs”, he said, “then you're next, OK?” I don't know what Bob sang that night, but I knew it was too late for me to escape. I heard my name, then clapping. I walked to the front where the performers stand and turned around. The room was already full and latecomers were still arriving. I saw a mass of smiling faces willing me to do well. I didn't dare look again. I closed my eyes and began.

Summer comes October,

The greens become the browns.

My voice sounded different, nothing like it sounded at home. Who was making this noise?

The leaves will all be red and gold

Before they touch the ground.

Why was the sound coming from over to my right? The singing wasn't coming from me; it came from over to my right.

Oh before they touch the ground, my dear,

Before they touch the ground,

The long and lonely winter will ... be ... here.

First verse done, but don't open your eyes. Keep them closed.

Verse two, I begin to sweat. Perspiration on my forehead and my neck and back.

Verse three. Shaking knees and one leg was starting to tremble. Keep standing; don't topple over. Listen to the words.

Before he leaves the hill, my dear,

Before he leaves the hill,

The long and lonely winter will ... be ... here.

Verses four and five. Nearing the end now and the words are still coming. I risk opening my eyes, but shut them again quickly. Nearly finished,

Before the day is done, my dear,

Before the day is done,

The long and lonely winter will ... be ... here.

Silence ... then applause. I'd sung for the first time. I felt the generosity and warmth of the Somers folk coming from all parts of the room. They had listened to my first song ... and they knew the cost.

Stan Mitchell

‘A Worcestershire Folk Club’

by Members of the Somers Traditional Folk Club cont’d

I go back a long way with the ‘Somers’ ... to the beginning in fact. The attraction of beer and a visit to the *Nag’s Tail FC* in Malvern in the late 60’s began my interest in folk music; then I struck up a friendship there with Colin Clark, in the 70’s. Beer and bravado eventually combined to get us singing together, and we toured around the many local clubs belting out the folk standards of the time, torturing tunes largely ‘under the influence’.

Enthusiasm and the easy availability of local performers made us think of starting a folk club but neither of us knew quite how. We knew that local performer Fred Hayes had helped to run the *Fighting Cocks Folk Club* in Surrey. Fred agreed to help, providing we undertook to run the Club on the *Fighting Cocks’* principles: start on time, finish on time, silence during performances and contributors ‘face’ their audience. Together with our wives as committee members, we started the **Somers Arms Traditional Folk Club** at the **Somers Arms** in Leigh Sinton (replacing a club that had folded some months before). That was in January 1981.

Fred’s structure saw a new discipline appear: performers were more conscious of the commitment necessary to perform and the overall quality of performance improved significantly, while maintaining the sensitive springboard of encouragement that still reaches out to newcomers. He made me aware of folk plays, the possibility of arranging concerts, the annual **Harvest Supper**, rapper dancing, dwyle flunking (don’t ask!), theme nights, **Mixed Doubles**, Club outings and more that I saw could strengthen the Club and unite members in a spirit of folk music and friendship.

Over a fifteen year period as an organiser I had the pleasure of introducing seven folk plays to the Club, a number of Club outings, a **Somers Day of Folk** and a whole series of concerts and special events ... they were very good days remembered with great affection by all involved.

Perhaps because of over-involvement in the Somers, and attempts to rescue another club (*The Nag’s Tail FC*) in its dying days, I decided to take a complete break from the folk scene to re-charge my batteries and generally take stock. I had other and different interests to pursue for a couple of years. I continued to visit the Club infrequently before re-joining in 2000 as an ordinary member.

The Somers has played a unique part in my life ... in quite a few special respects. It has enabled me to have the confidence to write songs, plays & sketches ... and share them. It has been patient with my eternal and continuing attempts at triumphing over an instrument. It has allowed me to be a creative benefactor and beneficiary of folk music and song in an atmosphere of quiet content that is agreeable to so many like-minded friends.

While there have been many changes over the years, the ‘Somers’ remains largely unchanged in terms of style and format. More importantly, **it continues to generate the goodwill and ‘good feeling’ so essential in giving people a sense of warmth and belonging – no small thing in today’s fragmented and often impersonal society.**

Eric Payne

I first heard about the Somers TFC through a flyer at Cropredy (Fairport Convention gig) in 1990. Though I had sung at the Cheltenham Folk Club I had never become an out-and-out regular there, so I thought I would try the STFC. I was amazed by the warmth of the welcome, the variety of the performances, the no-nonsense “let’s get on with singing” approach, and the quality of the harmonization in the choruses. I’ve never looked back! I still like to visit other folk clubs from time to time, but I look on the Somers as my folk-spiritual home. As with all clubs it has had up and down times, with some thin nights (but how many clubs turn out 50-52 weeks a year within their own resources), but Olivia Newton-John expressed it best when she sang “Somers sun, something’s begun, ooh those Somers nights!”

Richard Booth



To have survived for so long in the local folk scene The Somers has to have got something right! I recall early visits to its original venue – the celebrated **Somers Arms** in Leigh Sinton, sadly no longer a hostelry! – and Henshaw’s lock-ins afterwards. However as I was concerned with running my own club in the early 80’s and subsequently supporting the fledgling ‘**Battle of Worcester**’ folk club at the Brunswick in St. Johns until the end of the decade, spare time was hard to come by to visit clubs outside Worcester. I also played cricket for two Clubs which demanded a fair bit of time, too!

1990 saw me transfer to work full time in London and I had an enforced sabbatical from local folk for ten years. A chance meeting in August 2000 with Dave Shaw led me to discover that the Somers had found a new home at the Albion PH in Worcester – a mere 200 yards (as the crow flies) from my house. So the first Friday in September 2000 saw Joy and myself turn up to the first gathering. As soon as we walked through the door there was a warm friendly greeting from Eric Payne - voiced to the MC on the night (Bob M) along the lines of – “I told you the riff-raff would turn up if we moved the club to Worcester!” Well with a welcome like that I knew I wasn’t totally “PNG”. I haven’t looked back since that evening to the extent that I have renewed old friendships, made lots of new ones, met even more superb singers and musicians, teamed up with several of them to sing/play as a duo or a group, and just generally got around the local folk scene more and more. Long may the club continue. **Thanks, Somers!**

JT (John Taylor)

We came back to England in the spring of 1987 after being in Australia since the early 1970s where the clubs which had been good started to drop off in the early ‘80s. We had heard about the Somers so headed there and were delighted to find a friendly club with a good chorus singing tradition. **The great thing is that most of the singers from that time are still regulars and the club remains as good now.**

Bill and Sue

I am a non-singing member of the Somers, one of a bunch of regulars unable or unwilling to take a solo spot though we are always made welcome and get to join in on the monthly chorus nights. The singers have favourite themes including shanties, drinking songs, feisty-widow and ruined-maiden ballads, to name but a few. Some go for nostalgia, social struggle, or a long-gone rural utopia. Sad or funny, they are shot through with the inspiring bloody-mindedness of humanity.

What keeps us listeners coming week after week? Good music, I guess, and for me, a feeling of being in the right place with the right people. As relationships shift and families disperse, it’s easy to become isolated, so far out on the social limb we’re clinging to the leaves, or think we are which is just as bad. A night at the Somers draws me to the snug centre for an hour or two. **It’s a rare night I don’t go home warmed through by friendship and fine music.**

Jenny Mitchell

Our thanks to Somers Members for their responses.

Now - why not tell us about YOUR club?

Folk West features Members’ News items and dated material with reports on events plus forthcoming guests.

What we would like for this Journal would be a variety of views from those who attend.

Please contact the editors (page 2) in the first instance.

The Welsh Border Morris Dances of Herefordshire, Worcestershire and Shropshire by Dave Jones

© Annie Jones

An earlier version of this **Introduction** appeared in the *Welsh Border Broadsheet* (*Somers Traditional Folk Club*: 1986), and then in *English Dance & Song* (*English Folk Dance & Song Society*).

This followed earlier material produced for the *West Midlands Folk Federation* and then for the *Morris Ring* & added to their Archives - since when there has been an increase in sides dancing some form of Border Morris.

The **Introduction** and other articles, such as **The Evesham Morris Dance** which follows, appeared in other *Welsh Border Broadsheets*.

Dave then revised the articles and published **The Roots of Welsh Border Morris** (1988). Dave died in 1991. The book was revised in 1995, and is available from Annie Jones, tel: 01885 490323.

Introduction

ABOUT THE TRADITION

Some of the oldest records of the Morris Dances come from the Welsh Border Counties of Herefordshire, Worcestershire and Shropshire. In 1609 a side of twelve dancers performed at Hereford Races, accompanied by four whiffers (crowd controllers) and two musicians. Their average age was said to be 103 years. In 1652 a team from Broseley, in Shropshire, caused a disturbance at an alehouse at Nordley. In 1614 the inhabitants of Longdon (about nine miles east of Ledbury) entertained themselves with May Games, Morris and dancing upon the Sabbath day in the Summer set aside for such purposes. A team was expected in Shrewsbury, especially at Christmas and in the Summer, sometimes earlier than this.

It would seem from this and other evidence that the Morris Dance was fairly widely performed in the area, in the Seventeenth Century, at Christmas but perhaps more so in the Summer.

THE FORM OF THE DANCE

In the late nineteenth century and early nineteen hundreds, the Morris Dance, or Molly Dance or "No' Fo' Joeing" as it is known to some living informants, was widespread throughout the old English areas of the three counties. It is from these sources we get the form and figures of the dance as it is performed today. Most of these records speak of the dance being performed at Christmas, and there is no doubt that it served as a useful source of extra income for the performers at the festive season.

The dance seems to have originated as a longways set, (two rows of men), although several collected performances, like those at Brimfield, in North Herefordshire and Bromsberrow Heath, near Ledbury were in their latter days performed in a single line.

The numbers of performers has not seemed to be of great importance. Unlike most Cotswold Morris dances with sets of six men, most Border dances were performed in longways sets with multiples of four men often totalling twelve men in all. Most of the dances are performed vigorously with short sticks, the exceptions being the handkerchief dances from Upton, Pershore and Evesham and the stepping dance from Bromsberrow Heath.

THE DRESS

Apart from the Hereford side of 1609, which seemed to have had a benevolent sponsor, and one or two accounts of earlier teams, sides of the late nineteenth century and early twentieth century typically wore white shirts or old clothes covered with brightly coloured or gaudy rags. In some cases it gave the effect of a tightly packed old fashioned rag mat as at Cradley, in others the ribbons were more sparsely scattered, as at Upton-upon-Severn. Sometimes sashes or rosettes were added. Headwear seems to have varied from soft hats covered with rags to top hats, bowlers or none at all.

In the early part of the twentieth century, some of the teams had discarded the traditional costume and wore fancy clothes. An interesting history of the Much Wenlock side tells us that the dancers wore tags of cloth on their ordinary clothes; later, the cloth was exchanged for paper, which was set alight by young mischievous lads. Finally tags were abandoned for fancy dress reminiscent of circus clowns, and some dressed as women. A recent informant who danced with another side at Much Wenlock reconstructed the costume illustrated on the old pattern and was unaware of any changes to fancy dress.

BLACKENED FACES

Many of the sides wore bells and a common feature was the black face. A once more common theory for this was that the Morris, or Moorish dancing was brought over by the Moors and hence the dancers imitated their dark complexion; but it seems more likely that, if indeed the word is derived from Moorish at all, it was used as a descriptive term, with reference to the black faces. So the black face is likely to be a much older feature and, if compared to other forms of men's ritual dance throughout the world, it fits in with the general theme of anonymity. In view of the trouble taken to black the face, and the hands in some cases, it seems remarkable that such a feature should still survive in the Border area. The general belief seems to have been held locally that you are not a Morris Dancer unless you black your face.

The Welsh Border Morris Dances

of Herefordshire, Worcestershire and Shropshire, by Dave Jones ~ *continued from page 5*

THE MUSIC

Older accounts usually refer to one or two musicians, pipe and tabor being the oldest form of accompaniment. In the nineteenth century, however, the musicians seem to have increased and in the area there are many references to percussion instruments of various types. All the following instruments have been featured:- fiddle, accordion, melodeon, concertina, tambourines, triangles, drums, bones, tin whistles, flute and pipe and tabor.

The tunes used were usually claimed to be of no great importance, but several villages in the South Shropshire and North Herefordshire area and indeed one informant from Pershore all refer to versions of "Not For Joe". Singing often accompanied the dancing.



Dave Jones , 1940-1991



Silurian Border Morris Men

⊕ Perform traditional dances collected by two of the side - the late Dave Jones, and Keith Francis - from towns and villages in Herefordshire, Worcestershire and Shropshire. We meet every Monday at about 9.00pm in The Talbot, Knightwick, Worcester WR6 5PH.

❖ **SILURIAN BORDER MORRIS MEN**
Keith Close (Bagman) 01684 567895

Chris Mulvey (Squire) 01905 424411

✉ closes@realemail.co.uk



Other Worcestershire sides include **APPLEYARD LADIES TRADITIONAL DANCERS** (see p.17), **BELLE D'VAIN**, **FAITHFUL CITY MORRIS MEN**, **FOXES BORDER MORRIS** (see below), **MADCAP MORRIS**, **OLD MEG MORRIS**, **PEBWORTH MORRIS MEN**. - see our *Worcs Folk Directory*.

FOXES BORDER MORRIS (on right)

⊕ Mixed side, new members or musicians always welcome. Meeting every Thursday night during term time from 8pm onwards at Cookley Sebright Endowed First School, Lea Lane Cookley Nr Kidderminster, Worcs DY10 3TA (often dance out on Thursdays during June & July).

❖ **FOXES BORDER MORRIS 01562 850397** (school telephone number), or Secretary Alison Underwood 01562 752687. @1368

✉ The Squire, Foxes Morris, c/o School above ✉ info@foxsmorris.org.uk 🌐 www.foxsmorris.org.uk

The Evesham Morris Dances

Evesham is situated some six miles east of Pershore, in East Worcestershire. Here several men banded together to learn the play "Happy Jack" in order to perform it and morris dance on the days before Christmas. They blacked their faces and adorned their knees with showy paper. (Wallpaper trimmed into splits and pinned to trousers.) They also wore a silk top hat or beaver and carried part of a broomstick. The fool wore a red soldier's jacket and white tropical helmet and danced round the ring with a pig's bladder. The dancers were also accompanied by two collectors and a concertina player.

Jack Hargreaves of Hereford collected two dances and tunes from George Collins, the musician, in May 1940. The dances were performed in the streets of Evesham about 1875 to 1895. Both dances were for ten men. In the one dance the dancers carried one stick and one handkerchief, in the other dance they carried two handkerchieves. The stick dance was performed to a tune called "Fanny Frail" or Frale and was accompanied by singing in parts. The handkerchief dance was performed to a version of "Bonnets so Blue", which Jack Hargreaves suggested should be known as the "Evesham version of Bonnets so Blue".

The stick dance consisted of stick striking, a hop step on the spot for eight bars, a cross over and rounds with singing as follows:-

Farewell, farewell
Farewell my Fanny Frail,
For I met my little Sally
At the corner of the alley
With my rump a dump a doodle dum a day.

The handkerchief dance consisted of a hop step on the spot, eight hop steps, a short cross over and back (right hop left hop twice) and dance round three times. The hand movement was used on the first and last figure and was done with both hands together.



The Evesham Morris Dances

The Evesham Stick Dance

<i>Set</i>	Longways, ten men (or any number of couples) facing across the set.
<i>Steps</i>	Single step, except for stick movement.
<i>Sticks</i>	Short, about 16”.
<i>Handkerchief</i>	One handkerchief is carried in the left hand except for rounds when it is carried in the right hand.
<i>Stick striking</i>	Strike sticks right to left and back in time to the music. / x - x - / x x x - / odds active evens passive in the style of Brimfield with odds stepping and evens standing.
<i>Dance on the spot</i>	Dance single step starting on the right foot, facing across the set. Swing arms alternately.
<i>Cross over</i>	Long cross over pass right shoulders, turn to the right and approach (6 bars), dance in position (2 bars).
<i>Rounds</i>	Transfer stick to the left hand and handkerchief to the right hand and dance round anticlockwise waving handkerchief from the wrist (once in each bar) singing “Farewell Fanny Frail”.

SUGGESTED NOTATION

Once to yourself	8 bars	A
Sticking	8 bars	A
Dance on the spot	8 bars	B
Sticking	8 bars	A
Cross over	8 bars	B
Sticking	8 bars	A
Rounds	8 bars	C

Finish by dancing off led by original number one.

Music “Fanny Frail” collected by Jack Hargreaves.

The Evesham Handkerchief Dance

<i>Set</i>	Longways, ten men facing across the set.
<i>Steps</i>	Single step.
<i>Handkerchieves</i>	One handkerchief is carried in each hand.
<i>Dance on the spot</i>	Dance single step starting on the right foot, facing across the set. Eight steps only.
<i>Handkerchief movement</i>	Wave once to each foot motion (single step) for the first three, rest for one, down from the wrist for the next two, with two circular motions for the last two (hands coming down out and up in front of the body).
<i>Cross over and back</i>	Four steps over and four steps back (almost like a whole gip).

SUGGESTED NOTATION

Once to yourself	8 bars	A
Dance on the spot	8 bars	B
Cross over and back	8 bars	B
Rounds	8 bars	C

Finish by dancing off led by original number one or reform the set.

Music Evesham version of “Bonnetts so Blue” collected by Jack Hargreaves.

Notes on interpretation

Jack Hargreaves’ notes were somewhat brief and his memories somewhat faded. The stick striking in particular open to interpretation.

References

Letter to Vaughan Williams from Jack Hargreaves. Dated Sept 30 1941. Vaughan Williams Memorial Library.

Account of interview with Mr Alfred Johns, 75, in 1962, former Mayor of Evesham. Vaughan Williams Memorial Library.

Interviews with Jack Hargreaves and Russell Wortley.

Where the Dances came from

The consistent story about the origins of the dances has been that they have been performed for as long as can be remembered. Bill Scarrott said “for hundreds of years”, and that they had been passed on from the old men. Nineteenth and twentieth century sides have been noted before the late 1930s in the towns and villages.** No doubt some of the performances witnessed were of teams that were not from the exact location, but it is evident that many more sides existed in the area that have not been recorded.

Before the nineteenth century, instances of Morris dancing have been recorded at Shrewsbury, Eaton Constantine and Broseley in Shropshire, and at Hereford, Longdon, Eldersfield and Forthampton in the south of the area. Little is recorded and it would be impossible to say anything about the form of the dance at the time.

© Annie Jones, see note p5.

** see article next issue, “The Village Teams”, which includes a map.

Thanks to Annie; also to Chris Mulvey (Silurian) and Alison Underwood (Foxes Morris) for info & photos on page 6.

Now on that hill ...

Stanley Cope

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The lyrics are written below the notes. The first staff contains the first line of the song. The second staff contains the second line, with a repeat sign (two dots and two vertical lines) at the beginning and end of the first measure. The third staff contains the third line, which ends with a double bar line. The lyrics are: "Now on that hill there stands a tree, such a nice lit - tle tree you ne'er did see, and the tree on the hill and the hill stood still, and the green grass grew all a - round my boys, and the green grass grew all a - round, and the green grass grew all a - round, all a-round, and the green grass grew all a - round."

* This bar is repeated as often as necessary.

Such a nice little tree you ne'er did see,
And the tree on the hill and the hill stood still,
And the green grass grew all around my boys
And the green grass grew all around,
And the green grass grew all around, all around,
And the green grass grew all around.."

Further items are added to the beginning of the third line, until the last verse, which is as follows:

Now on this leg there was a claw,
Such a nice little claw you ne'er did see,
And the claw on the leg,
And the leg on the crow,
And the crow in the egg,
And the egg in the nest,
And the nest on the leaf,
Mid the leaf on the twig,
And the twig on the branch,
And the branch on the bough,
And the bough on the tree,
And the tree or the hill,
And the hill stood still,
And the green grass grew all around my boys,
And the green grass grew all around,
And the green grass grew all around, all around,
And the green grass grew all around.

The above song was collected by the author and Gwilym and Carol Davies from Stanley Cope, who has lived at Ashton-under-Hill all his life. A similar version is sung by 'Buster' Mustoe, landlord of the "Round of Gras" in Badsey, and the song is remembered by William Davies, who was brought up at Norton. It seems likely that this version of a widely known song enjoyed wide currency in the Vale of Evesham. Ray Hartland, of Tirley, Glos, sings a version with similar words in the chorus.

The most similar version which has come to my attention is Cornish (Canow Kernow, p 57), and here the tree is also on the hill, with the green grass growing around. Three versions in the Journal of the Welsh Folk Song Society, Vol. I, also have the tree on the hill, followed by the hill on the earth and the earth on nothing. Most other versions, including several collected in the South-West by Baring-Gould, and in the Upper Thames Valley by Alfred Williams, place the tree in a wood.

This song is often entitled "The Everlasting Circle", because of a version collected by Baring-Gould from James Parsons, of Lew Down, and J. Woodrich. In this version there is a feather on the bird, a bed from the feather, a couple in the bed who have a son who plants an acorn, thus making a new tree. James Reeves implies in "The Idiom of the .People" (1958) and "The Everlasting Circle" (1960) that this Circle is an essential part of the original form of the song, and that all other versions are degenerate in that they have lost it. This view has been repeated recently by Roy Palmer (Everyman's Book of English Country Songs). I suspect that this view is strongly influenced by the antiquarian attitude to songs prevalent at the end of the last century, which saw songs current in the tradition as being mere or less debased versions of the originals, from which it might be possible to deduce the true original form.

Bill the Weaver

Buster Mustoe

Oh, mo-ther dear, I've just got mar-ried. Bet-ter had I lon-ger tar-ried.
For my wife she does de-clare that the bri-tches she will wear.

"Oh mother dear, I've just got married.
Better had I longer tarried.
For my wife she does declare
That the britches she will wear."

"Come loving son, no more discover.
I'll have thee go home and love her
Go give thy wife just what's her due,
For I don't want no more of you."

"I'll give her clothes, I'll give her diet,
Anything to keep her quiet.
Then if on me she does rebel,
I'll get a stick and I'll wallop her well."

Now the neighbours they did tell him,
For they all did want to please him.
"I'll tell thee where and I'll tell thee how,
Who I saw with thy wife just now."

We saw her with Bill the Weaver.
They were very close together
On the footpath by thy door.
In they went and we saw no more."

So he went home all in a wonder,
Knocking on the door like thunder."
"Who is there?" the weaver cried.
"It is my husband, thee must hide."

Up the chimney then he ventured.
She opened the door and her husband entered.
He searched the rooms and chambers round,
But not a soul could there be found.

Up the chimney then he gazed.
He stood there like one amazed.
There he saw that wretched soul
Perched on the top of the chimney pole

"Now, Bill the Weaver, I have got thee,
I shall neither hang nor drown thee.
I will stifle thee with smoke;"
Thus he thought, but he never spoke.

So he built up a roaring fire,
Just to please his own desire,
Which made poor Bill to cough and sneeze,
Where he sat at little ease.

As he stacked on more fuel,
His wife said; "As I am your jewel,
As long as I am thy lawful wife,
Please take him out and spare his life.

Out of the chimney then he took him,
And he did severely shook him.
He cried out with every stroke:
"Come here no more to stop my smoke."

There was never black devil nor chimney
sweeper
Half as black as Bill the Weaver.
Hands and face and clothes likewise,
He sent him home with two black eyes.

"Buster" Mustoe was the landlord of the
"Round of Gras" at Badsey near Evesham. The
pub was indeed well known for the asparagus
served there. Fred Evans remembered him
singing *Bill the Weaver* on cricket tours to
Hampshire during the 30's.
He kindly recorded the song for Charles
Menteith on 7 December 1974.

Now on that hill ... Stanley Cope (from previous page)

I only know of one version of this song which includes the "everlasting circle". The tree, branch, twig, nest, egg, bird (and often feather) are found in most versions. In those that continue further, a variety of items are found. I suggest that these are the products of local imagination in various places by various singers. The Everlasting Circle version would be a particularly elaborate and satisfying example.

Charles Menteith

Upton Folk Festival *photos by Colin Davies*



“Mud, dust and noise”

Whitman’s Hill Quarry, by Eric Payne

Research into Whitman’s Hill Quarry, its workers, history and part in village life, undertaken during the period of the lottery grant, to produce information.

Whilst this information is available now for use in producing a booklet, CD, video or folk play, research will continue after the grant period ends.

“Every 3 months or so, a man came from the ‘Ministry’ to take and check a lime sample. The Foreman sent me to get a sample from the Hopper (a 2ft square box full of lime in the hopper top, accessed by ladder) to get a cupful of lime. It ‘passed’ every time!

One day, when the men were out spreading ‘slagging’, the Ministry man arrived and took a sample from the lime storage shed, an area of about 70 x 70 yards which was full of crushed limestone – it was tipped there having come from the Hopper. Well, he wouldn’t have climbed the ladder to the box in the hopper top, would he? So the sample he took failed the test – the Ministry halted lime production at that point.”

“There was some beautiful blue stone in the quarry that made absolutely pure lime, but most of it was grey and soft and of little quality – one of the reasons lime production stopped.”

“Stone went into a machine that created ‘Crusher Run’ – stone from about 2” diameter to dust, this then fell on to a conveyor belt travelling to a ‘Pulferator’? – a drum with ‘clappers’ inside that went round and reduced the stone to powder. The Pulferator? would wear out and sometimes the stone didn’t get reduced so well and came out like pebbles – even bigger than that at times, but we still used to spread it, though we shouldn’t have done really!”

“All the farmers had the lime, there was a government subsidy for it then”.

“I was about thirty when I went to the Quarry. [The Foreman] would have been about 60 then. He used to break the stone with a hammer. I asked him for a ‘go’ one day, he gave me the hammer and I kept swinging and swinging away, but I couldn’t break the stone. Then he tapped me on the shoulder, picked up and turned the stone and says ‘Hit it there!’. I hit the stone once and it fell apart easily - he knew the stone grain and exactly where to hit it!”

“The kiln was built with a chimney about 20 feet tall. It was filled from the top with respective layers of limestone and coke – the ratio of which was very important. As the coke burned through it burned the next layer of lime and so on until burning was completed. The resultant lime was dug out from the bottom of the kiln.

My father, a builder, used lime stone mortar, a 50/50 mix of lime and cement, with sand for his building work. He would make a building site ‘lime pit’ by digging off the surface turf etc. to a depth of about 12”. The pit was between 12 and 25 feet square with lime spread in the bottom.”

“Mum used to have lime to limewash the ceilings here, I remember. The lime was

mixed with water and then painted on the ceiling”.

“We used to ride our bikes to the West of England Quarry. There was a big iron lid beneath which was a chamber where ammunition was stored during the war – there were two tunnels actually, the old and the new one. The quarries concrete barriers still exist there today.”

Quarry was owned by Huntsman’s Quarries and leased out to Salop Sand & Gravel, who did the ‘selling’.

Site machinery was the crusher, dump trucks and a tractor.

Work started at 7.30am and finished at 5.30pm.

Stone was used largely for building ‘infill’ and foundation work and was lorried by contractors to Bromsgrove, Droitwich, Worcester, etc.

(Did you miss it when it closed?)

“I missed the mud, the dust and the noise”.

Eric Payne



The Ballad Printers of Worcester, *by Roy Palmer*

Under this heading in 1990-91 I published a series of five articles in what was then the Somers Journal. These have now been revised and re-written in the light of further information, some of which is published in my book, The Folklore of Worcestershire (Logaston Press, 2005).

1. John Butler

Worcester’s first ballad printer was probably John Butler, who was in business from 1750 until his death in 1796. His premises were at 10 High Street until 1793, when he moved to Garden Market (now St Nicholas Street). Only one item survives with the latter imprint. Sarah Butler, perhaps John’s widow or daughter, took over in 1796, as a printer, bookseller and stationer, and continued in business until 1835. She issued no ballads but she may have continued to sell stock produced in earlier years.

This included ‘**Histories, Old and New Songs, Patters, Carols, Godly Books, &c.**’, but only certain songs and carols have survived. Like most ballad printers, John Butler supplied ‘Country Dealers and Travellers’ on wholesale terms, and he had other agents: in his case, both in Worcester (G. Lewis, A. Gamidge and J. Grundy) and further afield (S. Hazel, Gloucester, and J. Cooper, Kidderminster). He published both eight- and six-page booklets, and also single sheets, usually with several items, but in one instance, one only.

Some of his ‘**Old Songs**’ were indeed old, or at least old-fashioned. At least one, ‘**The Spanish Lady’s Love to an English Gentleman**’, was written by Thomas Deloney, who died in 1600. Another concerned a dragon, and a third was entitled ‘**The Wandering Prince of Troy**’. A full list is appended. All are drawn from the national ballad corpus, and most of the newer songs seem to be metropolitan in origin. ‘**The Frisky Girls**’ (see below), for example, clearly has a London setting. Only one item can be called local: ‘**Robin Hood’s Hill**’, a celebration of the beauties of what is now called Robinswood Hill, which overlooks the Severn near Gloucester. It is the sole sheet with this imprint: ‘**Worcester: Printed and Sold by J. Butler, near the Packhorse Inn, Garden-market**’. It must have been issued between 1793 and 1796, yet the copy preserved in Worcestershire Record Office bears the manuscript name of Elizabeth Oakley, who is known to have bought a batch of ballads in 1808.

The Frisky Girls

I’ll lay a groat unto a shilling,
I’ll lay a guinea to a crown,
There’s never a girl in Covent Garden
That shall pull my courage down.
 We’ll be there at the fair;
 If you meet a girl that’s frisky,
 Stick a fairing in her hair.

Give my service to the young man
That is cloathed all in black;
Tell him that I will be with him,
For his name is Paddy Whack.
 We’ll be there, &c.

Here’s your buy-men from St Giles’s,
Here’s your flash-men from Fleet-Lane,
Here’s your flashy girls of all sizes,
They are fit for the game.

*buy-men [buz-men: pickpockets]
flash-men [pimps]*

We’ll be there, &c.
Tell me, tell me, tell me truly,
Tell me all you girls that know,
If a girl is fit for kissing
She must wear the ribbon bow’d.
 We’ll be there, &c.

I kiss’d her once, I kiss’d her twice,
I kiss’d her three times in a day;
I kiss’d her once, I kiss’d her twice,
I kiss’d her maidenhead away.
 We’ll be there, &c.

The Ballad Printers of Worcester, *by Roy Palmer*

List of Ballads printed by John Butler

Items known to me. I'd be very interested to hear of others.

Locations are abbreviated as follows:

- BB: ballad collection, **Bodleian Library** (now available on-line at www.bodley.ox.ac.uk/ballads)
BR: **Birmingham Reference Library**, ref. 119932, fol.25
HB: Harding Collection, **Bodleian Library**
IP: Fraser-Mackintosh Collection, **Inverness Public Library**
JJ: John Johnson Collection, **Bodleian Library**
MC: Madden Collection, **Cambridge University Library**
NY: **New York Public Library**, broadsides, box 2
WR: Broadsheets 70:1, **Worcestershire Record Office**
YU: **Yale University Library**, ref. 4^o By 6 1705

- The Bristol bridegroom; or, The ship-carpenter's love to the merchant's daughter BB; copy HB
A choice pennyworth of wit; or, [A] clear distinction between a virtuous wife and a wanton harlot BB; copy JJ
A collection of carols, part the first: 1. God's dear son without beginning 2. God rest you merry gentlemen
3. Oh! Fair Jerusalem! HB
A collection of carols, part the second: 1. Now when Joseph and Mary 2. Awake, awake sweet England
3. Joseph was an old man HB
A collection of carols, part the third: 1. Let all good Christian people here 2. God bless the master of this house
3. When Jesus Christ was twelve years old HB
A collection of carols, part the fifth: 1. My master, your servants & neighbours, &c.
2. A virgin most purely, &c. 3. Remember, O thou man 4. Let Christians now with joyful mirth HB
A collection of songs containing 1. Sweet Susan 2. Farewell dear heart, &c.
3. How blest is the soldier, &c 4. The pilgrim HB
A collection of new songs containing 1. Saunders's ghost 2. The golden glove 3. The banks of the Dee
4. Plato's advice 5. A hunting song WR
A collection of new songs: The sycamore shade; The jolly gipsies; The charms of Jenny; The shepherd's
holiday; The three things MC
A collection of new songs 1: A favourite Irish song; Molly's courtship to sweet William; The ladies defence of
their high heads; A new hunting song MC
A collection of new songs 2: A favourite Scotch song, sung by Mrs Hillier, at the Theatre in Worcester; The
damsel's wish that wars were all over; Labour in vain; The frisky girls; Contentment MC
A collection of new songs [a different edition of the previous item]: A favourite new song; The damsel's wish that
the wars were all over; Labour in vain; The new guardian angels; The milk-maid; A Baccanalian [*sic*] song
BB; copy HB
A collection of new songs 3: Guardian angels; The answer; A new hunting song; Molly and William; A song in
the padlock BR, IP, MC
An excellent ballad of a most dreadful combat, fought between Moore of Moore-hall, and the dragon of
Wantley BB; copy JJ
The famous flower of serving-men YU
A lamentable ballad of the tragical end of a gallant lord and virtuous lady BB; copy HB
Love in a barn; or, the country courtship NY
A pleasant ballad of Tobias BB; copies HB and JJ
Robin Hood's Hill WR
The Spanish lady's love to an English captain BB
The Temple wedding; or, The fortunate maid BB; copy HB
The three Indian kings' garland BB; copy HB
The twenty-ninth of May; or, The restoration of King Charles II IP; MC
The wandering prince of Troy BB; copy HB
The weaver's garland; or, A Christian's patience BB
The Windsor lady BB; copy JJ
Young Baker [Lord Bateman] MC

Cecil Sharp at Evesham, *by Roy Palmer*

E. A. B. Barnard, *Evesham Journal*, 12 July 1924

Cecil Sharp, that great collector and undisputed master of folk song and dance, despite a somewhat delicate constitution, was entirely unsparing in his pursuit of any song or dance, wherever it might lead him, and indeed, it led him to most parts of the world. I recall in particular a letter he wrote to me whilst he was collecting in the far-distant Appalachian Mountains, in which his mind turned to a famous afternoon that we had, years ago, at the Evesham Workhouse, as one was then allowed to call it.

Sharp had set himself to collect some folk songs there, but the afternoon was hot, the dear old man suspicious, and sleepy moreover, and there was no response to his blandishments. Then came Sharp's last resort, the little packets of tobacco and snuff, and the deed was done. One fine old fellow, now long since gone to his rest, started the programme by knocking off a little thing that he had known some seventy-five years before, and the others were not long in proudly producing their variants, and also other forgotten songs.

So the time passed all too quickly, and when we left Hampton there was a happy smile on the face of the unwearying master, and many a note of words and the music of the songs in his capacious pocket.

Miss Ellen Wedgwood of Stanton, Glos., (as originally reported to E. A. B. Barnard in 1927), *Evesham Journal*, 27 September 1952

I remember a very interesting visit which, with the ready permission of the authorities, he and I made to what was then known as the Workhouse ... We armed ourselves with a few little packets of tea, and some small supplies of tobacco – pretty strong tobacco too – and were first introduced to the old ladies there, but curiously they proved to be almost dumb, and we got little music or songs out of them. They all seemed very suspicious, so we passed on to the more sombre-looking room, in which a number of old men were sitting, most of them smoking.

They had been told to expect us, and they became quite talkative until Cecil Sharp told them what we really wanted. At once the scene changed – probably it was all their modesty – until at last, I tackled one of them whom I had known in earlier days, concerning a folk song with which I felt sure – in fact I knew – that he was quite familiar. There was nothing doing however, until at last, after various puffs from his dear and dirty old pipe, he jerked forward to his opposite friend, and said in his beloved Worcestershire way, “Goo on Jarge, thee knowest it better’n me”. So Jarge went on at once, but not really as well as my friend would have done it, and at last came triumphantly to the end of his rather long old folk song about a Worcestershire lass, all sung in a very quavering voice. I can still recall that when we left on that darksome autumn afternoon, we were both disappointed with what we had tried so resolutely to do ...

Years ago, Mr Cecil Sharp used to stay with me in order to collect folk songs etc. My part was to search the neighbourhood and so have songs and singers ready to hand on his arrival. The workhouses were fruitful ground, and one old singer in Winchcomb Union told me, that it was a great amusement and interest to them during the long, dull, idle days there of old age and infirmity, to wrack [sic] their memories, and produce, every visit I paid them, fresh old music and words. I used to record them on a small phonograph, but Mr Sharp only used paper and pencil. I found out in this way that in the later 19th century the young people sneered at the old songs and preferred their music-hall airs, as evidenced by one old woman turning to her granddaughter, who had sat listening in wonder, “Ah, you never knew I could sing, did you now?”

I happily was able to secure for Mr Sharp a real old tabor and pipe from the Guitings, and three new old songs for his collection: The Keeper from Mr Sam Bennet of Ilmington, The Cuckoo, new music only from H. Crobett of Snowhill (*two songs on page 16 - Ed.*), and a Christmas Carol from Bayliss, the old clerk at Buckland. One woman, over 90, at Buckland, used to sing a song called Geordie (*on next page - Ed.*), and to us, this seemed a curious co-incidence, as her first husband was transported to Australia for killing and stealing a sheep between Buckland and Broadway. He never returned to her, and never forgave her for believing in his guilt.

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Many thanks to Roy for his contributions.

For the next issue, Roy has contributed ‘**The Ballad Printers of Worcester. 2: Samuel Gamidge**’, and “*Not the Good Old Times*”, an article on **George Swinford**'s narrative of rural life a century and more ago.

A review of Roy's book, ‘**The Folklore of Worcestershire**’, appears in this issue, page 2.

Cecil Sharp at Evesham, *by Roy Palmer*

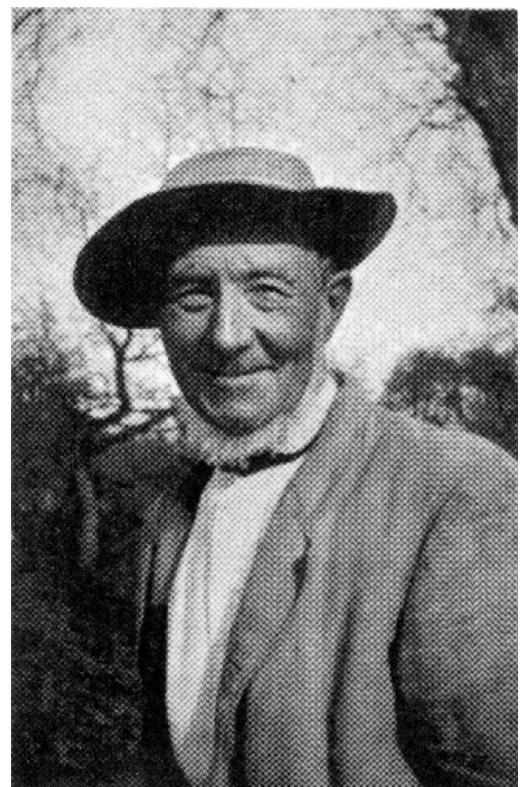
Georgie

Sung by Mrs. Wixey (90) at
Buckland, Gloucestershire, 6 April 1909



(2) Come fetch to— me some lit - tle boy That—
can go quick and ear - ly That can go— down ten
miles in an hour With a let - ter from a la - dy.

- 1 As I was going over London Bridge,
It was one morning early,
There I met a fair lady
Lamenting for her Georgie.
- 2 Come fetch to me some little boy
That can go quick and early,
That can go ten miles in one hour
With a letter from a lady.
- 3 But when she came to the new Castle Gold
She bowed her head so slowly,
Three times on her bended knees did fall,
Saying: Spare me the life of Georgie.
- 4 The Judge looked over his left shoulder
And he seemèd very sorry.
He said: I think you've come too late.
Georgie is condemned already.
- 5 It's six pretty babes that I have got,
The seventh lies in my body;
I freely part with them every one
If you'll spare me the life of Georgie.
- 6 It is not much Georgie have done;
He have not killed any,
But stole sixteen of the King's best steeds
And sold them in Bohenny.
- 7 My Georgie shall be hung in golden chains,
Because they are not many,
And because he came of a noble breed
And married a virtuous lady.



'Bayliss, the old clerk at Buckland'

Cecil Sharp at Evesham, by Roy Palmer ~ continued from page 15

2155

Shepherds are the best of men Henry Cabot (61) at
Snoashill. apt. 9. 1909

Shepherds are the best of men That ever had any land
ground They go into an ale house and they vally not a
crown They call for liquor merely and pay be-fore they
go There's no ale in the fields when the cold stannny
minds do blow

2157

King George Henry Cabot (61) at Snoashill
apt 9. 1909

There was three boys turned out of doors be-cause they w^o not
sing the first was a miller the second a weaver and the
third was a little tai-ler the miller he stole coin and the
weaver he stole yarn and the little tailer he stole brass cloth for to
keep the three regues warm the miller he got decummed with the
weaver got hangid in the yarn and the Deer's ran away with the
little tailer with the brass cloth under his arm

Folklife West's Worcestershire Folklife Recording Facilities



Summary

- We have bought equipment with our lottery grant to enable amateurs to record (but note we are not publishers for professional artists' recordings).
- This will continue to be available for you after the grant period expires (end of September).

An entirely new venture: a recording project. We now have a 16-track recording facility to pursue and further local folklife interests by local amateurs.

With this equipment, we have researched and recorded different aspects of people, their culture and work/social experiences (and this will be continued after the grant period ends). This information can then be shared with a wider audience via *Worcestershire Folklife* and other publications, disc recordings, clubs, societies and forums etc. Material can also be included in folk song/play projects and may well be finally stored as local support detail to our County Archives in Worcester.

Thankfully, Worcestershire has many fine traditional and contemporary performers. Many of these, until now, have not had an affordable recording platform. However, *Worcestershire Folklife* has now offered them the opportunity to record for posterity their own work and the material of others (permissions permitting) at very sympathetic and reasonable prices, as long as such material is appropriate to *Worcestershire Folklife's* aims under the terms of our *Awards for All* grant (see page 2).

We have used recording facilities for recording people from across Worcestershire. So far, they have been used by **Brian (Worcester), Roger (Bromsgrove), Fiona (Worcester), Eleanor (Malvern), Carole (Malvern), Ceri (Tenbury Wells), Rebecca & Bob (Worcester) and Eric (Malvern).**

Ceri has now won the **Young Acoustic Roots Competition** at **Wickersleigh Folk Festival**, and will appear at **Cleethorpes Folk Festival**, on the strength of that recording!

The equipment is being used to transfer information of **voice recordings from former limestone quarry workers and relatives of former lime kiln burners** on the Worces/Herefds border (see report on page 11). Three song CDs made using the equipment are being made available, in aid of Acorns Children's Hospice in Worcester (see *Folk West* July 2006, p9), and Farm Africa.

Whilst the Project's aims have been fulfilled, the process is ongoing - others are preparing to record.

Further information is available from *Worcestershire Folklife* - we also invite potential researchers and interested friends to support this project.

Eric Payne, for Worcestershire Folklife Recordings

- **FOLKLIFE WEST'S
WORCESTERSHIRE FOLKLIFE RECORDING PROJECT**
Contact Eric Payne 01886 832029
or email eileenpayne@catlovers.co.uk

Worcestershire Memories:

A Worcestershire Coronation Pageant, by Robert Wimbury

Coronation Day, 2 June 1953, centred for me round Hartlebury Castle in Worcestershire. I was then at school nearby studying science "A" levels. My 17th birthday was approaching and a year of "coronation fever" was at its climax. Hartlebury Castle was, and still is, the official residence of the Bishops of Worcester. The village of Hartlebury was large and widespread. It had a railway station, a Royal Air Force depot and a newly formed Coronation Committee.

They had decided to celebrate by staging a pageant re-enacting the history of the area. The episode my school was to cover was the siege of Hartlebury Castle in 1651, during the Civil War. Two of our teachers took this up with enthusiasm, writing the script and battle plan, guided by historical research. They wanted to field a man-sized army so about forty of the tallest boys were coerced to "join up" as Civil War soldiers. In the weeks of preparation beforehand, our mothers or sisters made our costumes to designs provided by the Coronation Committee, and we rehearsed marching and pike-drill on the school field.

The pageant was staged on the lawns of the castle by gracious permission of the Bishop, in front of a huge crowd. Apparently the Bishop didn't live in all the rooms in the castle, so some were made available for the performers as changing rooms. We Civil War boys were directed to a garden-room. The Bishop, or more likely his gardener, must have kept chickens as a side-line because, stacked in trays on benches in this room were several hundred eggs. Sadly, in our boisterous larking about, quite a few of these got broken!

The Siege of Hartlebury Castle took place in the same week, more or less, as the Battle of Worcester, ten miles down the road, where King Charles reputedly escaped capture by hiding in an oak tree. This particular siege, according to history, was more like a bloodless surrender, so that is how we were to play it - no stabbing or sword-fighting. I was one of a trio of Cavalier officers who finally trooped out of the front door of the castle to face the lines of Roundheads, formed up in formidable array. With a flourish, we surrendered our swords, and the deeds and keys of the castle. We were marched off for trial and imprisonment. The episode, indeed the entire pageant, was played out to a detailed, witty but non-stop commentary by our English master, over the public address system.

There were many other episodes depicting local history, from the Romans to World War Two. The only ones I can recall were a drill-parade by airmen from the local RAF station, and the episode about the Coming of the Railway in Victorian times. This event was recounted to me afterwards by a tall, whiskered Victorian gentleman, who got me in a quiet corner and then removed the whiskers and top hat to reveal a blonde 15 year old girl who was more attractive than I had suspected! Thus we got acquainted. She became my first girlfriend, and we saw each other a lot that summer. It lasted only into the autumn, for then we were at different schools, miles away, and lost touch with each other completely.

Robert Wimbury

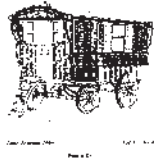
Folklife Organisations

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ROMANY ROAD

⊕ The group that formerly organised ROCCA (Romanian Organisation for Cultural and Creative Arts) is currently organising **ROMANY ROAD - RECOLLECTIONS OF ROMANY LIFE** for a new *Journal*. See **FOLKLIFE MEDIA: ROMANY ROAD** p11 of our *Worcestershire Folklife Directory* for more on the *Journal*.



Dear Sam & Eleanor

This is the last edition of the **Rocca Journal**. The committee and Laura Marshall have parted and decided to go our separate ways. Laura will continue with the name **Rocca**, but will concentrate on "creative arts" and can be contacted on the phone number in previous editions.

We shall be forming a new committee and starting a new society with a new name, which will be dedicated purely to Romany history and stories. We are encouraged by the number of local Romanies who have shown an interest in joining the committee. Mary Horner will continue to produce a journal, and Chris Barltrop and Mary, along with the committee and society members, plan to concentrate on recording stories, poetry, music and songs from as many people as possible, which will be put onto CDs for sale.

At the moment we are applying for a start-up Grant, which should take a few weeks, but hopefully the new society will be up and running in time for a new journal some time around September.

We will write to you nearer the time and hope you will continue to support us. We have new people waiting to come on board with fresh ideas, and are already working on a website and a new look journal. If anyone would like to join us in this new endeavour, you are most welcome. We still want to hear from you with any contributions that will take this new society on to bigger and better things. We thank you for your support and enthusiasm over the past year, and look forward to taking good friends, old and new, with us on a new journey.

Mary Horner

© ROMANY ROAD c/o Mary Horner 01432 760938 ©1366
⊕ 22 Ecroyd Park, Credehill, HEREFORD, HR4 7EL

HOLLY & MISTLETOE AUCTIONS (Tenbury Wells)

Dear Sam,

I am Secretary of **Tenbury English Mistletoe Enterprise**, a Partnership set up last year to save the Mistletoe sales, which have been held in Tenbury since 1862, and were threatened by the closure of the Cattle Market. Fortunately the new owners have stated they will make space available for the auctions. **Mistletoe and Holly Auctions** are conducted by Nick Champion, 01584 810555, Estate Agent. They are always held on the last Tuesday in November and the first two Tuesdays in December, it is expected they will still be held on the former Cattle Market. T.E.M.E have been selling mistletoe on the Internet at www.tenbury-mistletoe.co.uk including Grow Your Own Packs. We formed a separate committee and arranged a **Mistletoe Festival** with a number of events taking place raising money for charity. We arranged a **National Mistletoe Day** in Parliament and it will be December 1st each year. We have arranged a Charity Mistletoe Ball for Friday 1st December at Cadmore Lodge Hotel. The Mistletoe Festival Committee are in the process of arranging a number of events throughout that weekend, 1st, 2nd and 3rd December. This committee is now separated from T.E.M.E and its Chairman is Jen Green Tel. No. 01568 616754.

Regards, Alec Wall

Local Traditions

Holly & Mistletoe Auctions (Tenbury Wells);

Chinese New Year (in Worcester);

Well Dressing (Malvern); see *Worcs Folklife Directory* p.13

Folklife Organisations

(various)

see *Worcs Folklife Directory* p.13

WORCESTERSHIRE CHINESE ASSOCIATION

Chinese New Year
2006 celebration
at The Guildhall,
Worcester



Worcestershire Chinese Association promotes Chinese culture in Worcestershire, developing projects and events associated with the Chinese community. Various activities throughout the year, e.g. Chinese New Year celebration; day trips; educational courses; fund raising. Annual participation in Worcester South Rotary Club dragon boat race, support for the Chinese elderly (link with Worcester Social Services / Age Concern), annual group holidays. We also involve the Chinese students at the University of Worcester in many of our events.

Best regards, Shin


✦ WORCESTERSHIRE CHINESE ASSOCIATION 01905 27026

Fax: 01905 769248

✉ C/o The Secretary of the Worcestershire Chinese Association, The Four Seasons Cantonese Restaurant, 61 Lowesmoor, WORCESTER WR1 2RS.

✉ lim.shin@gmail.com

☐ www.communigate.co.uk/worcs/wca/



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Worcestershire Venues

Tues & Thurs, Worcester: JUST LATIN SALSA

Salsa has its roots in the Afro-Spanish musical traditions of Cuba, the mix of Latin and Caribbean rhythms combine to create a steamy and hot dance sensation. Salsa is currently the most popular Latin dance world wide. Its appeal lies in the fact that anyone, regardless of culture or gender can enjoy and master this exciting dance style. The percussive rhythm and hip swinging beats create an atmosphere like no other hobby.

Do I need a partner? No. Many people come on their own. Dancing with many different partners makes you a better Salsa dancer so we change partners frequently during a lesson. Salsa is about social dancing, so at a party you will dance with many partners.

What shoes should I wear? Salsa involves lots of turns. To avoid putting strain on your knees (and possible injury), it is best to wear smooth-soled shoes - leather or suede soles are best. Specialist dance shops sell dance trainers with a turning spot that are great for Salsa, but normal trainers have too much grip and should not be worn. Don't go out of your way to buy special shoes until you have done a few classes - Anthony and Angie can advise you what to get and where to go.

What should I wear? People wear all sorts for Salsa - Jeans and a T-Shirt are fine for class, but some people like to dress up for party nights. Most of our venues have no dress code. Remember, Salsa can be a strenuous activity - you will get hot so wear light clothes and layers that can be removed. Many people take a second top and change in the toilets half-way through the evening to stay fresh. Dressing in flashy sequined outfits is best left to experienced dancers who want to show off - you don't want everyone watching your every mistake while you are learning the basics.

How long does it take to learn Salsa? A1: Forever!
A2: You will learn enough in your first lesson to be able to

Just Latin Salsa



start dancing. After a few lessons, followers will be able to dance with good leaders and look great. It is a bit harder for leaders, but after a few weeks you will have learned enough moves to confidently ask ladies outside your class to dance. Beyond that, it is like learning a language - once you have learned the rules, you expand your vocabulary by learning new turn patterns to use when dancing socially.

What style of Salsa do you teach?

Everyone has a different style - wouldn't it be boring if everyone did exactly the same moves! Just Latin Salsa combine cross-body style with some Cuban moves to make a style that is interesting and fun to dance. As for timing, if you really have to know, we teach 'on 1'. If you go to clubs in London, Bristol, Birmingham or further afield, you will be able to dance with people from other areas and styles without any problems.

Just Latin Salsa hold weekly classes led by Anthony (Norman) Nairne and Angie Williams. Locally classes are held on Tuesdays and Thursdays at 7.30pm in Worcester. Everyone is welcome. See **Worcs Folklife Directory** p4 & p5 for details.

✦ **JUST LATIN SALSA** Angie: 07979 304585
or Anthony: 07876 372987
✉ info@justlatinsalsa.com
🌐 www.justlatinsalsa.com

Sat, Rushwick: FOOD & FOLK

Dear Sam & Eleanor

Thank you very much indeed for including Food & Folk in your [1st] **Worcestershire Folklife Directory**, and for giving advance notice of our closure. We are no longer in existence, and we would like to thank all the performers who have taken part over the years and helped to raise **nearly £19,000 for the Wildlife Trust**. It was kind of you both to come along to share in our final evening. It was very sad, but good to go out on a high.

Best wishes, Jean Hurley,
Chairman, Food & Folk

Worcestershire Performers



DAMPIERS ROUND dance band & concert duo

Dampiers Round is the Resident Band for **Sytchampton Folk Dance Club (Wed & Sat; see *Worcs Directory*)**. Peter & Moira Gutteridge have played at many festivals & events, including Sidmouth and Eastbourne. They play a lively mixture of English, Scottish, Irish, Welsh and American music on fiddle, guitar and bass. They often ask Barbara Dunn to call, she leads and encourages everyone on the floor from novice to expert. When the dancers want to chat over a drink, Dampiers Round play some lovely tunes on harp, flute and octave mandolin.

For concerts, Dampiers Round Two play harp and flute, also some fiddle and guitar music. The tunes and songs, old and new, come from the folk and traditional repertoire, but all have one thing in common - the melodies are beautiful and the words meaningful. There could be some wild and windy reels from the Shetland Isles, some gentle Welsh melodies, a few Irish jigs plus the lovely voice of Moira singing some great songs.

Concerts (duos) DAMPIERS ROUND

⊕ Barn dances, ceilidhs, Playford etc Fiddle, guitar, bass with harp & flute interludes.

Folk Dance Bands DAMPIERS ROUND TOO

⊕ Singer /instrumentalists. Fiddle, guitar, bass with harp and flute interludes.

✦ **Peter & Moira Gutteridge** ✉ contact@dampiersround.co.uk 🌐 www.DampiersRound.co.uk

APPLEYARD LADIES TRADITIONAL DANCERS

Appleyard are a group of ladies who have been meeting for the last 14 years to learn a variety of dances, both traditional and modern, from all over England. They get together during the winter months to practice at **Earls Croome Village Hall** on a Thursday evening, and in the summer there is dancing at local pubs plus other venues and festivals, mostly with other dance groups. It is good fun and good exercise, as well as being quite a social occasion. As long as you enjoy dancing and want to join in, we would love to see you at the hall - it does not matter whether you have any experience or not. We dance from 8 pm to 10 pm and we have a variety of excellent musicians if people want to play rather than dance. New members always welcome.

For more details, please contact @ **Diana Maiden on 01684 565204** (evenings) or **dianamaiden@btinternet.com**

Future plans

- This **Worcestershire Folklife: Folklife West Journal N° 1** was funded by an **Awards for All** grant (see p2). This enabled us to produce a **Journal** specifically devoted to **Worcestershire**.
- Whilst future **Folklife West Journals** will welcome contributions from across the country, **Worcestershire** will again be represented, with the 2nd article in **Roy Palmer's** series, **'The Ballad Printers of Worcester. 2: Samuel Gamidge'**. Roy has also contributed **"Not the Good Old Times"**, an article on **George Swinford's** narrative of rural life a century and more ago; next in **Dave Jones' Welsh Border Morris** survey will be **'The Village Teams'**, to include a map.
- **We welcome**, from Worcs or elsewhere, **articles, news from relevant folklife organisations, folklife studies, & about local traditions; updates to Doc Rowe's national listings covering local / seasonal celebrations in FT Directory** (see p18). Appropriate reviews will be included.
- **This issue was funded by an Awards for All grant, so we were able to give a comprehensive picture of Worcestershire, covering some areas that we could not normally cover.**
- So please note, that due to cost, **Venues, Performers; Media; Shops & Services; Folk Festivals** will not be in future **Journals**. Instead, they will be found in **Folk West** quarterly, where contributions are accepted only from **Folklife West Members**. **Membership is from £9, for details see p2;** for bulk copies for resale see the **Worcestershire Folklife Directory** or contact us (p2).
- The date of **FW Journal N° 2** is to be announced to **Folklife West Members**; non-Members please contact us. It will be free to Members. Do contact us re appropriate advertising.

Sam & Eleanor Simmons, Editors. Contents © Folklife West & contributors, Sept. 2006

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