



Magazine of the Hertfordshire Folk Association

PUDDINGSTONE



John Dipper leading the Playford Day Musicians

April 2019

April - July



40p
Where
sold

Issue 74

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Photos of Herts Folk Association Playford Day



The Hertfordshire Playford Day on Saturday November 17th, 2018 ***Or Playful/Playing with Playford.***

John Playford. The Dancing Master 1651. Playford Balls. Cecil Sharp's 'rediscovery' of Playford. Zesty Playford. Oh yes, we all 'know' a bit about Playford, or do we? There certainly can't be one Playford, can there? The promise of a whole day of playing music for Playford, dancing Playford dances and learning from three expert teachers of Playford in a trio of workshops proved to be an event not to miss – for almost seventy folk dancers from far and wide who attended the recent Hertfordshire Playford Day.

Once we had found our way in to the venue, Beaumont School in St. Albans, the hall was ideal for the purpose of learning and dancing. The musicians workshop room might have been warmer, but then it was one of those gloriously bright and cold sunny days. Some of us even braved the wall outside at lunchtime to sit and eat our packed lunches. The sun was warm, but the wind piercing.

The format of the day was simple: musicians played appropriate music together with tutor John Dipper in their music studio, whilst dancers were led by Anne Daye in the morning session and Andrew Swaine in the afternoon. The musicians then played for us all to dance the dances we had worked on in the evening.

And so we began with Anne in the morning by her demonstrating single and double steps commonly used for court and country dances, on the flat or with a rise as the steps developed. In Anne's opinion this is preferable to walking through the figures, as this stepping brings more energy and drive to the dances, thus bringing them alive. It also allows the dancers to shape the figures better, and match the dance to the strains of the music.

This was all set against the historical background of the European court, customs, costumes and mores of the time, including changes occasioned by introduction of the French style into dance culture circa 1700. Several documents were available showing for example a picture of a country dance published (c.1700) in Feuillet notation. We tried the honours of the period and the changes in stepping as the style of dancing was developed throughout the 17th century and beyond. This including where to put your sword and when and how to take off your hat.

Following lunch Andrew Swaine took the microphone. Again, different style of presentation, but the depth of understanding of the dances which comes from intense study and masses of practice in the dance and the calling were evident. Andrew's stated goal for the day? To rediscover what originally made these (Playford) dances fun. Goal achieved, I think. We certainly had fun.

The tutors' audience comprised both folk and historical dancers. We had a lot to think about by the time we came to our supper. A very enjoyable buffet supper it was too. And, whilst I'm on the subject of the catering, how good to be fed and watered throughout the day. All diets catered for and all going swimmingly after the arrival of an urn and coffee maker adequate to the task. Many thanks to those who put in all the hard work to achieve this.

And then the evening dance, accompanied not this time by Barbara Burton and Martin Boardman (Jump the Vortex), but by all our musicians who had been led during their morning and afternoon workshops by John Dipper. How good to match the musicians and the stepping in the hall, albeit with 'a quick reminder' of the many dances we had done. These included: Boatman, Mr Isaac's Maggot, The Honey Moon, The Juice of Barley, Jack Pudding, Grimstock, Maiden Lane, Nonesuch, Parson's Farewell, Red House and The Spanish Gypsy – but not in that order, and several others too that slipped the memory.

Congratulations to all who made it to the end of the evening on their dancing feet – as Andrew reminded us, *we had begun to dance more than eleven hours before*. In addition to which most of the dancers had to steal time to catch up with each other – many had come across each other during, for some, their lifetime of dance. We had a wonderful day of learning as well as dancing. Maybe the stepping which was adhered to in the morning had slipped a bit by the evening, but what a good time we had.

The day was initiated by an anonymous donation to the HFA for the purpose of holding a large dance event. The HFA (annual membership £2) then organised and supported the day, in line with one of its objects: to support and/or initiate all forms of folk activity in Hertfordshire.

Let's hope that its success inspires the members to hold another, and

another. What topics could we look forward to? Suggestions please on the proverbial postcard to the committee of HFA, by emailing info@hertsfolkassn.org.uk

Helen Stamp

Ash Vale Longsword – The Saga Continues – Correction/Apology & Update

The photo, on page 22, in the December 2018 edition of Puddingstone, was accidentally included without the Caption. “Ash Vale Longsword Outside The Star at Furneux Pelham in 1987” Team Members shown as follows: {back row} L-R, Geoff Austyn, George Parr, Bob Higgs, Chris Higgs, Clive Partridge, {front row} L-R, Keith Hicks, Bryan Blanchard (concertina), Lis Barratt, the clown (middle of photo) was Nigel Banks with his dog, Polo.

The HFA Committee are pleased to report that they have received a charming letter of thanks from NYFTE, for the £50.00 donation, which contributed to the purchase of a new NYFTE Team Van. This donation was presented to NYFTE from Sue and Pete Coe, via the HFA, as a token of gratitude to the Ash Vale Longsword Team, for the gift of two sets of 8 (cased) steel Longswords, & one set of 8 wooden practice Longswords. These had been all been left with Libby & John, in Ware, Herts, for safekeeping. They were presented to Sue & Pete Coe, by John & Libby in Ripponden, in July 2018, as a gift, on behalf of Ash Vale Longsword.

Alice Jones, talented Folk Performer & Member of Ryburn Longsword, after her February 17 2019, Stanstead Abbots Ceilidh Society Concert, was delighted to meet Bob & Chris Higgs, ex Ash Vale Longsword & to inform us all that Ryburn all “Love their ‘New Swords’ = ‘they make such Lovely Sword Locks’”. Ryburn have sent us these two photos (see opposite page) of Ryburn Longsword, performing with the Ash Vale Longswords, at their Durham Day of Dance, Outside Durham Cathedral and In Durham Town Centre. Ash Vale Longsword are delighted that their beloved Longswords have found such a welcoming new home in Yorkshire, after languishing so long unloved & unused in their protective cases.

Libby Byne-Grey

Ryburn Longsword at Durham Day of Dance—with our new swords



They make such lovely locks!!! We love them.

Cyril Jones

Cyril Jones died on 19 December, shortly before his 102nd birthday. In the folk dancing world he was in his day a figure of national importance, especially by virtue of running the EFDSS's Hobby Horse Club for children for many years.

Among many other activities he also ran dancing holidays on the Isle of Wight and elsewhere, and managed to persuade the Holiday Fellowship to retain him as a dancing organiser well beyond the age at which they should officially have retired him. More locally, such was his energy, his knack of getting publicity and indeed his genius for self-promotion that he was widely known as "Enfield's Mr Folk". It is hard to find anyone in the Enfield area who did not owe their introduction to folk dancing to him.



Briefly, his background was that he was born and grew up in Islington, and when he left school he became a salesman for Montague Burton's. He was for many years a member of Grange Park Methodist Church. After the war, in which he saw a great deal of active service, he moved to Tottenham with his wife Iris, trained as a teacher, and in due course became a teacher of craft, design and technology at Winchmore School.

He was for many years a member of Grange Park Methodist Church, and in his younger days he had been a Boys Brigade leader in Islington. When Iris became ill he cared for her for many years until her death.

Apparently his first experience of dancing was of ballroom dancing, at which he seems to have been very proficient; quite how and why he made the transition to folk dancing is unclear. Due to his longevity it is difficult now to reconstruct a detailed chronology of everything Cyril did. But he took advantage of every conceivable opportunity to organize one-off dancing events, and set up numerous beginners' classes at different times, experimenting with different times and venues.

Cyril was an evangelist for folk dancing, and refused to believe that anyone who tried it could fail to enjoy it. For example, in later life he and his second wife Doreen loved going on cruises, and he would always bully the captain into allowing him to organize dancing in the evenings (only on the QE2 did he fail to achieve this).

He was capable of rounding up a group of reluctant novices, giving them each a wooden sword, and scampering round teaching them all at once to do a sword dance – seemingly an impossible task, but with his indefatigable optimism and energy he succeeded. Among many other local activities, he ran an annual display for primary school children at Forty Hall, Enfield for many years.

Cyril himself danced with great style, and he was keen not only to attract newcomers to dancing but to improve the style of experienced dancers. We shall not see his like again.

A dance was held to celebrate his 100th birthday, and this was attended by a large number of people from far and wide. His funeral, too, was well attended, as many wished to pay their respects. Winchmore Folk Dance Club, which he had founded as Winchmore Folk in the 1970s, are organising a memorial dance which will be held on Saturday 15th June.

Adrian West

Adrian Hilton (1955 – 2018)

Adrian Hilton who died in December 2018, after a stroke, was for 46 years a member of Chingford Morris Men, acting as a dancer, musician, author and performer in the Mummers Play and for over 20 years, Squire. He joined the Good Easter Molly Dancers for many Plough Monday performances. He was a member of the Lea Valley Mummers until they folded. He also played occasionally for the Enfield Chasers and Herts Holly among others, and for country dances in halls, pub bars and school assemblies. His music was always so danceable. Adrian was an exceptionally talented musician impressing many with his 'twiddly bits'. He regularly attended music sessions across the country, including East Anglia, and actually built his own melodeon.



He was a Friend of Broadstairs Folk Week for many years and attended a few days of the festival in 2018.

In the Singaround he was famous for playing the “Chorus Tune” as it came to be known (“Woodland Revels”), because people used to sing along. He enjoyed attending Tenterden Folk Festival and played for Chingford Morris on the Sunday of the 2018 festival.

He attended a number of folk clubs over time including Walthamstow, Ware, Lewes, Loughton and Waltham Abbey.

He sang with Shape Note groups, and attended the first English Shape Note Convention in Hitchin many years ago.

Chingford Morris Men



2019 Programme

Sunday 17 February 7 for 7.30 start

Alice Jones in Concert

Sunday 17 March 6.30 for 7pm - dance to

Beth Gifford & Matt Brookes - Barn Dance

with caller **Nancy Potts**

Sunday 14 April 7 for 7.30 start

Dan Walsh in Concert

Sunday 19th May 7 for 7.30 start

Hunter Musket in Concert

Sunday 16th June 7 for 7.30 start

Nancy Kerr in Concert (£10 advance £12 on door)

at Stanstead Abbotts Parish Hall, Roydon Road, Stanstead Abbotts SG12 8HQ

Tickets £7 in advance, £9 on the door; online at

www.ticketsource.co.uk or ring 01920 870558 or

877588 Soft drinks and snacks available, bring your own alcohol



Inchmore Folk Dance Club



Trinity Church Hall

Church Street/Gentleman's Row

Enfield EN2 6AN

Resident Musicians

The Forest Band

Callers for 2019

April 13 Bob Barrett

May 11 Mary Bryan

June 8 Suzanne Harper

July 13 Sheila Sturgess

August 10 David Ashworth

September 14 Andrea Stodell

October 12 Nigel Close + AGM

November 9 Phyllis Chapman

December 4 Peter Leedham

7.30 – 10.30

Info : Gillian:0208 360 6226,

St Albans Folk Festival, June 28-30

Saturday June 29

Day of Dance in the City Centre

Free performances, sessions, singarounds and workshops

Festival concert at the Roman Theatre, Verulamium

featuring the iconic band

Flook

Friday June 28 Open evening at Friday Folk Dance Club

Sunday June 30 Sessions and singarounds in local pubs

For further details see web site

St Michael's Street folk evening, Wednesday July 3

Dancing in the street and music everywhere

info@stalbansfolkmusic.org.uk www.stalbansfolkatthefestival.org.uk

Enquiries 01727 852111 Concert tickets: www.ticketsource.co.uk/ovo



- 1470

Step back in time to the Middle Ages and enjoy free entertainment for the whole family at the Royston Historical Pageant, which is taking place in Priory Memorial

Gardens on Sunday 7th July 2019 from 10am to 5pm. The Pageant is the first of its kind in Royston and celebrates medieval life in 1470, when Edward IV stopped in the town overnight on his way to the Battle of Losecote Field, during the Wars of the Roses.

The Pageant will provide a fascinating insight into medieval life, including: an authentic re-enactment, combat drill and weapons demonstration by Company Ecorcheur;

a living history encampment with a medieval feast;

mummers plays, folk dance and music by English Miscellany;

medieval dance, with audience participation, by Herts Early Dance;

medieval comic tales and music by TaBard;

static falconry display by UK Owl and Raptor Displays;

archery by the Royston Heath Archery Club;

medieval children's games;

a grand procession through the town;

a tavern offering beverages; and a medieval kitchen with a hog roast and other Middle Ages delights.

Visitors are encouraged to enter into the Pageant spirit and come along in medieval dress. A simple costume pattern and further information about the day can be found on the Pageant website – www.roystonpageant.uk

The Royston Tapestry, depicting 15 significant points in the town's history in the style of the Bayeux Tapestry, will also be displayed for the first time in the Town Hall on the Pageant weekend. Over 30 local embroiderers have helped produce the Tapestry, which was started in 1993 and finished in October 2018. The Royston museum and cave will also be open for visitors. And an evening concert is being planned.



Company Ecorcheur



UK Owl and Raptor Displays



English Miscellany

We look forward to welcoming you, and your friends and family, to Royston and our magical medieval day.

The Royston Pageant Comittee

KIMPTON FOLK FESTIVAL

is back and this time it means business. A star-studded line-up has been announced for this year's Kimpton Folk Festival on

Saturday July 6

along with exciting news of the addition of a new bop-until-you-drop concert. The village's Memorial Hall will be the venue for a rip-roaring, foot-stomping finale featuring up-tempo sets by the Smith and Brewer Band and Sheelanagig. It'll be a non-seated event and audience members are strongly advised to bring their dancing shoes.

There will be the equally attractive option to attend an evening concert in Kimpton's beautiful old church, featuring duos Nancy Kerr and James Fagan and Jess and Richard Arrowsmith.

Both evening concerts see the return of firm favourites with Kimpton audiences. Ben Smith and Jimmy Brewer were a huge success at Kimpton's first festival back in 2016. They'd only just formed as a duo, having met as solo artists supporting Joan Armatrading on a nationwide tour. Since then they've been wowing audiences in both the UK and the US with their brilliant guitar playing and close-harmony singing. This year they are joined by a drummer and bass player for one of their first major gigs as a four-piece band. Also on the bill in the Memorial Hall will be Sheelanagig, the dynamic quintet of brilliant musicians whose foot-stomping, high energy performances have been thrilling audiences and raising roofs wherever they play.

Meanwhile the Kimpton village church will see the return of the multi-award winning Nancy Kerr and James Fagan who headlined Kimpton Folk Festival in 2016 and have since become the festival's patrons, recording a new live album in the church last November. They'll be joined on stage by their friends Jess and Richard Arrowsmith for what promises to be a vibrant and joyful final set as the Melrose Quartet

Ticketed concerts in the Memorial Hall and church feature an astonishing line-up of top quality acts: Edgelarks, Alden, Patterson and Dashwood, Gilmore & Roberts, Ninebarrow, Mishaped Pearls, Kim Lowings and the Greenwood and Odette Michell.

As in past years there will be free entertainment on the village green stage all afternoon, featuring brief "surprise" appearances by headline acts, local musicians and singers, dance troops and a ceilidh led by Fiddlebridge.

Other attractions throughout the village include lots of activities for kids of all ages, including story-telling and face-painting. There will be singing and instrument workshops in the Dacre Rooms, open-mic and other sessions in The Boot and a huge variety of food, drink and craft stalls.

Tickets are already selling fast.

To buy tickets and find more information go to: **www.kimptonfolk.uk**

Doug Jenner

Editorial



Hi there,
I would like to start by saying a big “thank you” to Anne Daye, who has contributed an extremely interesting article (previously published in Tanz Musik Transfer. Prospektiven 1.)

I hope you will all find this as interesting as I have.

I have had to alter the layout and to put the index on the front cover in order to accommodate more colour adverts and photos, and you will also notice that this issue has even more pages than ever. Thank you for all the contributions. I have tried to include as many local folk days and festivals as possible as these include both song and dance.

For more information about HFA go to: www.hertsfolkassn.org.uk

Adrian Burrows

WANTED: CD reviewers

Puddingstone often receives CDs in the post to be reviewed. The editor does not often have time to do this and is always looking for reviewers. If you would be interested in receiving a free CD and writing a review, please contact the editor using the details on page 2.

Do you have a story but no time to write it?

Why not contact the editor (details on page 16) and we will arrange for one of our reporters to contact you and write up your article. They will then send you a copy to approve and we will include it in our next edition. Similarly, if you have any great photos from folk events, please send them in with the basic details of who/where etc. and we will include them.

Herts Early Dance May Revels

Sat 18th May 2019, 3pm - 9pm (doors open 2.30)



Dancing, entertainment and feast.

St Stephens Church Hall,

1 Watling St., St Albans AL1 2PT

Booking essential Contact:

info@hertsearlydance.org.uk

Wheathampstead Annual Village Day 2019

On Sunday July 14th, Wheathampstead will host its Annual Village Day from 1pm. The theme this year is 'Music through the Ages' which will begin with a traditional High Street Parade of floats, dancers, musicians and local children in colourful costumes.



St Albans Morris

Wheathampstead Parish Council are delighted that Herts Early Dance and St Albans Morris will both be performing on the day with dance spots in the grassed Arena and to the crowds gathered around the Marford Playing Fields during the afternoon.

There will be plenty of stalls selling local produce, craft items and free activities for children so please do come and join in the fun.

Anna Park

Photo of St Albans
Morris by:
Judith Parry



Herts Early Dance

Hertfordshire Folk Association

Membership Renewal 2019 and Permission to hold personal information under the GDPR (25.5.2018)

GDPR statement.: For full information see our website:

(www.hertsfolkassn.org.uk)

The GDPR requires the HFA to have means for people to see the personal data we hold on them and to request changes or deletion. To do this please contact *The Membership Secretary (Adrian Burrows)*, by letter or by e-mail and we will respond as required within one month of receipt of the request.

If you do not wish us to hold this information you can still be a member and receive information via our website (www.hertsfolkassn.org.uk) or by our sending your copy of Puddingstone to the Club or Group of your choice.

In order to comply and for us to continue to hold your personal information as explained we must receive your express permission. Please return by post or e-mail to:

HFA Membership Secretary, 1 Leyland Avenue, St Albans, AL1 2BD
or adrian.r.burrows@btopenworld.com

I am happy for you to hold the information below for e-mail and postal communication. And would like to apply for individual* / Household* / Group* membership (*please delete as applicable)
I/we would like each edition of Puddingstone posted to us (£2.40 p&p for the year) (please tick box) ☐

Signed.....

Name..... Date.....

Name/s:

Address

Inc. Postcode

Tel:

E-mail address

Club/group (if applicable):.....

Annual fees:	Individual: £2
(annual membership	Household: £3
Includes three issues	Group/Club £10
Of Puddingstone	

To have Puddingstone delivered to your door, please add £2.40 to your annual fee.

No information regarding members will be shared with any other organisation without permission.

Enclose a cheque payable to the Hertfordshire Folk Association
Alternatively pay by standing order: Hertfordshire Folk Association

Sort code: 60 18 11

Account: 45217718



HERTFORDSHIRE FOLK ASSOCIATION **Key contacts (see further details on middle pages)**

Chairman: **Miss Hilary Vare**
 31 Firs Lane, London, N21 2HT
 Tel: 0208 360 6846

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 1, Leyland Ave.
 St Albans, AL1 2BD
 Tel: 01727 866086

Hon Treasurer: **Mr Roger Swaine**
 29 Turmore Dale, Welwyn Garden City, AL8 6HT
 Tel: 01707 324413

Correspondence & diary dates to: **Mr Terry Elvins**
 32 Templewood, Welwyn Garden City, AL8 7HX

COPY DATE
 1st July for
AUGUST
ISSUE

(Aug - Nov 2019)

PUDDINGSTONE EDITOR

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Printed by **Triographics Printers** of
 Knebworth. For more info contact
 01438 811905 or alantriog@aol.com

ADVERTISING RATES

Full page (A5) 197mm high x 130mm wide

½ page 95mm high x 130mm wide

¼ page 95mm high x 64mm wide

Back Cover (A5)	in Colour	- £45.00
Inside Back Cover (A5)	in Colour	- £40.00
Inside full page (A5)	in Colour	- £35.00
Back Cover (A5)	black & white	- £25.00
Inside Back Cover (A5)	black & white	- £20.00
Inside full Page (A5)	black & white	- £17.00
½ page	black & white	- £11.00
¼ page	black & white	- £ 8.50

Cheques and POs made payable to the
 Hertfordshire Folk Association

The views expressed in this magazine are not
 necessarily representative of the HFA or the
 editor. The editor reserves the right to edit
 received items as appropriate.

Special Advert Rates
There is a 10%
discount on adverts
for affiliated clubs
and groups.

COPY DATES

1st July for August Issue
 (Aug - Nov)

PUBLISHED 1st AUGUST
 1st Nov for December Issue
 (Dec - March)

PUBLISHED 1st DECEMBER
 1st March for April Issue
 (April - July)
PUBLISHED 1st APRIL

Distribution with thanks to the
 HFA committee, particularly
 Roger Swaine & Terry Elvins.

For the very latest information on all our activities please
 visit our web site at: **www.hertsfolkassn.org.uk**



HERTFORDSHIRE FOLK ASSOCIATION COMMITTEE

Elected Members & Officers as from November 2018

Chairman: Miss Hilary Vare hilaryvare@yahoo.com
Tel: 0208 360 6846

Treasurer: Mr Roger Swaine
roger.swaine1@btinternet.com
Tel: 01707 324413

Correspondence Mr Terry Elvins mail@ptelvins.plus.com
& Diary dates: Tel: 01707 320299

Membership Secretary: Adrian Burrows
adrian.r.burrows@btopenworld.com Tel: 01727 866086

Cttee Member: Mrs Libby Byne-Grey
Libbybyne-grey@outlook.com Tel: 01920 460553

Cttee Member: Mr John Grey
Libbybyne-grey@outlook.com Tel: 01920 460553

The Committee has a number of vacancies and would be pleased to hear from individuals who might be interested in taking an active part in the running and organisation of the Association

All Affiliated Clubs can send a representative to committee meetings, so we look forward to seeing you! There are only four or five meetings a year and your input would be welcomed. Just get in touch for more information.

Diary Dates

2019

ANTI-CLASH SERVICE : Please notify Hertfordshire's Events Secretary, Terry Elvins, of your Forthcoming Fixtures. If you are planning an event please contact him to check that your event will not clash with another taking place. Email him at: mail@ptelvins.plus.com
Other contact details available on page 14

Apr 6	Harrow FDC. Pinner Village Hall, Chapel Lane, Pinner. HA5 1AA NEW VENUE; info Roy Martin Andrea Stodell with Toucan Play 020 8868 7526	7.30pm
Apr 7	New Roots Final, Trestle Arts Base, St Albans. www. new-roots.org.uk	11 am - 5 pm
Apr 13	Winchmore FDC. Trinity Church Hall, Church St. Enfield. EN2 6AN 0208 360 6226 / 886 2696 Bob Barrett with the Forest Band	7.30pm
Apr 14	Stanstead Abbots Ceilidh Society. Stanstead Abbots Parish Hall, Roydon Rd SG12 8HQ Dan Walsh in concert. 01920 870558/877588	7.30pm
Apr 27	St Andrews FDC. Trinity Church Hall, Church St. Enfield. EN2 6AN Andrea Stodell with Harewood 0208 366 3982	7.30pm
May 3	Folk at the Maltings, Will Finn and Rosie Calvert, Odette Mitchell and New Roots Finalist Clarke Camilleri www.stalbansfolkmusic.org.uk	8pm
May 11	Winchmore FDC tba	
May 18	St Albans Abbey FDC Homewood Rd. UR Church Hall, Sandpit Lane, St Albans. AL1 4BH 01727 834977 David Ketteridge with the Forest Band	7.30pm
May 18	Herts Early Dance. May Revels (booking essential) St Stephens Church Hall, St Albans. AL1 2PX (see advert pg 12)	2.30 / 3 to 9pm
May 19	Stanstead Abbots C. S. Hunter Musket in Concert	7.30pm
May 25	St. Andrews FDC. Club callers with Spring Greens	7.30pm

2019 DIARY DATES cont.

June 7	Folk at the Maltings , www.stalbansfolkmusic.org.uk	
June 8	Winchmore FDC. Suzanne Harper with the Forest Band	7.30pm
June 15	Friday Folk. Verulam School Lynne Render with Momentum 01727 856508	7.30pm
June 16	Stanstead Abbots C. S. Nancy Kerr in Concert	7.30pm
June 22	St. Andrews FDC. Dave Kerridge with Forest Band	7.30pm
June 28 To 30	St Albans Folk Festival. Info@stalbansfolkmusic.org.uk	
July 6	Kimpton Folk Festival. See page 12. Kimpton Memorial Hall, SG4 8RD www.kimptonfolk.uk	12.00 - 11pm
July 13	Winchmore FDC. Sheila Sturgess with the Forest Band	7.30pm
July 14	Folk by the Oak. Hatfield House Herts	
July 27	St. Andrews. Steve Russell with Rhythm of the Floor	7.30pm
Aug 10	Winchmore FDC. David Ashworth with the Forest Band	7.30pm
Aug 17 - 23 Whitby Folk Week. www.whitbyfolk.co.uk		
Aug 24	St. Andrews. Ivan Aitken with recorded music	7.30pm
Sep 14	Winchmore FDC. Andrea Stodell with the Forest Band	7.30pm
Sep 28	St. Andrews. Mary Bryan with the Forest Band	7.30pm
Oct 5	Staplers FDC. St. Ippolyts Parish Hall, Hitchin. Jeannie Byron Williams with Albired SG4 7RB.	7.30pm

HFA Affiliated Clubs & Groups

Please notify any corrections to Adrian Burrows, Membership Sec by emailing adrian.r.burrows@btopenworld.com or phoning 01727 866086.

English Miscellany - info@englishmiscellany.com or 01483 755278
Country Section • 2nd/3rd/4th Wednesdays in a month
NW/Cotswold sections ••• 1st and 3rd Sundays in the month

Friday Folk - sallywoodward1@yahoo.com 01707 377987

Harrow FDC -
Mr Roy Martin: 020 8868 7526 Club night: Mondays
(except August and Bank Holidays) • 7.45 - 9.45.
••• Belmont School, Hibbert Road (off Locket Road), Wealdstone, HA3 7JT

Hemel Hempstead FDC Mrs Samme: tel: 01442 259578 or e-mail:
susan.samme92@gmail.com meet most term-time Fridays 8.15 - 10.15 pm

Hertford CDC - Jenny Newton:
tel. 01992 581599 or e-mail janewton39@gmail.com

Herts Early Dance - Malcolm Gibbs, tel: 01923 224152 or:
www.hertsearlydance.org.uk

Phoenix Morris - Michael Stimpson, Tel: 01923 770425
www.phoenix-morris.co.uk
Practice on Wednesday evenings at 8.30

Rainmakers International FDC - Mark Balaam, 133 Arlesey Road,
Ickleford, SG5 3TH

Roundabouts (Stevenage) Country Dance Club -
Jenny Newton. tel. 01992 581599 or e-mail janewton39@gmail.com"
www.roundabouts.org.uk

St Albans Abbey FDC - 60 Woodland Drive, St Albans, AL4 0ET

St Andrew's FDC - Mrs A Dunn, 020 8366 3982

HFA Affiliated Clubs & Groups (continued)

St Albans Morris - 01727 833028 or bagman@stalbansmorris.org.uk
We practise on Monday evenings October to April.
Men and women welcome as dancers or musicians.

Standon Morris - Libbybyne-grey@outlook.com Tel: 01920 460553

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Welwyn Garden City FDC meet on Thursday evenings 8 - 10
at U R Church, Church Road, Welwyn Garden City (Opposite Sainsburys)
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Puddingstone welcomes articles, news, pictures, letters and music, as well
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If you would like an advert, article or piece of music etc. published in
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Puddingstone would like to hear about regular folk events taking place in
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would love to hear from you (please use contact details on page 16).

ANNE DAYE (BEDFORD)

A conversation about The English Dancing Master by John Playford 1651

Eds: What are the origins of the Playford dances?

AD: I propose that the country dance evolved from the communal dances by a line of people. These still exist in local practice all over Europe, such as the *carole* (sung and danced), cousin to the *kolo* of Yugoslavia, *hora* of Rumania, *horó* of Bulgaria, the *khoro vod* of Russia and *la danza grande* of Northern Spain. With a repetitive step pattern, the line travels onward guided by a leader, passing through the streets of the town, forming circles, spirals and weaving patterns in open places. Such a line can easily form into pairs to make further interactive patterns down the line.

Two good examples of this genre in an elite setting are *La Chiaranzana* (described by Fabritio Caroso, dancing master of Rome, in *Il Ballarino* published 1581) and *La Catena d'Amore* (described by Cesare Negri, dancing master of Milan, in *Le Gratie d'Amore* published 1602). It is a popular dance for weddings, as many couples as wish form a column. Then the leading couple move down the column and up again several times making circles, arches and turns with each couple they meet, progressing on to the next. After this, they turn the column and up again several times making circles, arches and turns with each couple they meet, progressing on to the next. After this, they turn the column into a single file, and lead the company into and out of a spiral or snail formation; they start a hay or chain from the top, all joining in as the leading couple reach them. Other figures include casting, threading the needle and, with hands held going under or over another pair ("duck and dive"). The lengthy dance finishes with a going-out figure, in which the ladies are returned to their seats. Throughout the entire dance, a step sequence is maintained fitting the phrases of the music.

In England and Ireland such dances were known as 'Long Dances'. Playford 1651 (fig. 1) includes vestiges of such forms in *Sedany or Dargason* (hay figure), *The Slip* (going-out figure) and *Half Hannikin* (meeting every dancer). Note that *Step Stately* is called 'a long Dance'

for up to nine couples. Both *The Country Coll* and *The London Gentlewoman* are further examples of the Long Dance, in which the changes are danced with every couple. The circle dances for as many as will were a version of this genre too, such as *Pepper's Black*. We still have a Long Dance in the *Helston Furry Dance*, taken through the streets of the Cornish town in a column of couples, the simple figure performed in pairs of couples.

By the mid-seventeenth century, this fundamental genre had been elaborated into more complex figuring while dances for four, six and eight were added to the communal forms for as many as will. This process was unique to England and parallels the development of the English measures from the international court forms of pavan, almain and courante. Evidence of the performance of the measures (dignified dances by couples in a column, not exchanging places) come from manuscript sources, with connection to the Inns of Court.¹ However, there are indications in other sources, such as contemporary plays, that these measures could include figures allowing couples to change places in the column; however, no choreographic information has survived. The English interest in figuring is therefore found for both the courtly measures and the general country dance (and arguably, for the morris dance of this era too). Details of the process of development are lost to history, but probably arose from a synthesis of invention by dancing masters, musicians and the people of every level of society. Exchange of ideas may have followed the royal and aristocratic seasonal journeys from London, the centre of power and international exchange, to the country house estates north, south, east and west, where aristocratic and gentry families lived in close communication with the lower orders.

Are there any traces of Playford's dances in English masques / antimasques, Inns of Court, Maypole dances, or Shakespeare plays?

One tune in Playford 1651 came from a masque: *Graies Inne Maske*. The tune had been composed for an antimasque dance by country characters with fools and baboons in *The Masque of the Inner Temple*

1 David Wilson, "Dancing in the Inns of Court," *Historical Dance* 2, no. 5 (1986-87): 3-16; Ian Payne, *The Almain in Britain c.1549 – c.1675* (Farnham: Ashgate, 2003); Anne Daye and Jennifer Thorp, "English Measures Old and New: Dulwich College MS. XCIV/f.28" *Historical Dance* 4, no. 3 (forthcoming 2018).

and Gray's Inn performed at court in 1613. The dance entry had then been used in *Two Noble Kinsmen* by Fletcher and Shakespeare performed in public playhouses. This public showing probably led to the tune becoming popular, and someone setting a country dance to it. This is a unique occurrence and an unusual use of a tune of varying dance metres.

More commonly, dances with tunes from plays are found in Playford 1651, and later editions: *A Fine Companion* (Shackerly Marmion 1632/33), *The Spanish Gypsy* (Middleton & Rowley 1623), *Hyde Park* (James Shirley 1632) and *A Jovial Crew* (Richard Broome 1641). The choreographies may have matched those performed by actors in the plays: *Love for Love* in ninth edition 1696 was labelled 'danc'd in play'.

The legal communities of the Inns of Court certainly enjoyed dancing including country dances, and it was feasible for gentlemen to compose dances, but we have no evidence to link dances to particular gentlemen.

Dancing around a maypole was both a country and urban activity as part of May festivities: a maypole was erected in the Strand in London every year. But we do not know what the dancing was like. The modern folk-dance practice of dancing with ribbons attached to a pole was a revival of the early twentieth century, led by schoolteachers, and based on German practice.

There is no known link between dances in Playford and Shakespeare, except for the secondary one of *Graies Inn Masque* (and see below).

Are there any traces of older rural dance practices in Playford's collection?

Records of the time show that the country dance was current by the late sixteenth century, when 'old and new' country dances were enjoyed at court. We have no specific evidence for what was understood by 'old and new' at that time, but the lengthier long and round dances, also danced in open spaces, may have been the 'old' form, as Margaret Dean-Smith proposed in the modern edition of *The English Dancing Master*.²

² Margaret Dean-Smith, *Playford's English Dancing Master 1651* (London: Schott & Co., 1957), 35.

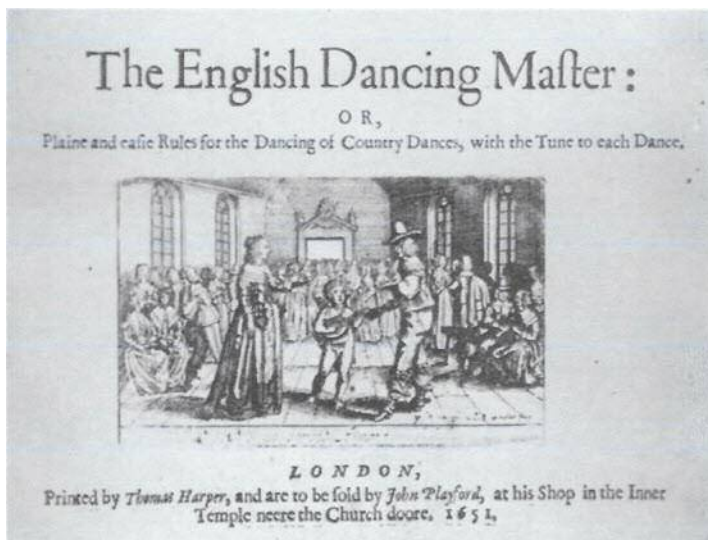


Fig. 1:
Title page of the first
edition of John Playford's
"English Dancing Master"
(London: Thomas Harper,
1651).

Queen Elizabeth enjoyed seeing country dancing on her progresses; a telling account of her visit to Cowdray in August 1591 shows the social range of the vernacular dance: "In the evening the countrie people presented themselves to hir Majestie in a plesaunt daunce, with taber and pipe, and the Lords Montague and his Lady among them, to the great pleasure of all the beholders, and gentle applause of hir Majestie".³

The dance is not specifically named as a country dance, so strictly speaking this anecdote only supports the mingling of nobles and the lower orders in a dance. It's also worth noting that Shakespeare never used the term "country dance" in a play; he nymphs and reapers of *The Tempest* entered in "country footing". Nevertheless, the enjoyment of country dancing as a recreation by the Queen and her court is plain. Earl of Worcester to Sir Robert Sidney 1602: "we are Frolyke heare in cowrte: mutch dauncing of contrey dawnces before the QM [Queen's Majesty] Whoe is exceedingly pleased therwith".⁴ No country dance choreographies prior to 1651 have survived. We select what we judge to be an older form or having a tune recorded as circulating in the latter half of the sixteenth century or an association with those times as representing the country dances of Elizabethan England. A few are recorded as dances (not just tunes): *The Shaking of the Sheets* for

³ John Nichols, *The Progresses and Processions of Queen Elizabeth*

(London: J. Nichols, 1823), 3, 95.

⁴ Ibid., 3, 40)

example.

In his play *Have with you to Saffron Walden* of 1596, Thomas Nashe has one character said to be ‘footing it aloft on the Greene’ ...naming dances, including *Pepper is Black* found in Playford 1651 as a round for as many as will. This is a rare link to ‘rural’ dancing. However, as indicated above, there was no great barrier between elite and humble communities in England, a small island. And no distance between the urban dweller and the countryside. Even Pepys in the late seventeenth century could walk out into the country from his London residence for a day’s fresh air.

Who are the addressees of *The English Dancing Master*?

Playford is selling music and dances to gentlemen. Buyers may have enjoyed playing tunes for their own amusement, or for working out a dance. However, whether all the dances were in fashion and current, we do not know. Certainly, later publications were sold as the latest dances. Playford specifically addresses “The Gentlemen of the Innes of Court, whose sweet and ayry Activity has crowned their grand Solemnities with Admiration to all Spectators”⁵. He concludes his preface by stating: “I have ventured to put forth this ensuing Worke to the view, and gentle censure of all ingenious Gentlemen ...”⁶ John Playford’s shop was near the church door of the Inner Temple (the Temple church) and he served in a secretarial capacity to one of the Inns.

How and why did John Playford use the label of ‘country dance’ and what exactly did it mean in his time?

We cannot easily answer these questions. Clearly the term ‘country dance’ was in circulation from around the 1560s, so English people had an understanding of the genre. Certainly the term ‘country dance’ has caused confusion across the centuries. Across the seventeenth, eighteenth and nineteenth centuries the country dance was enjoyed by all levels of society, from the upper classes to the lower. It

5 Dean-Smith, Playford’s English Dancing Master, 2.

6 Ibid.

was a varied form in the seventeenth century and a highly sophisticated one in the eighteenth. So it was not simply a dance of the country regions. One explanation is that the term has a wider connotation for the nation. During the Civil War of the mid-seventeenth century, people referred to 'court or country' meaning the divide between the monarch and the rest of the nation.

We can only judge what Playford meant by 'country dance' through the contents of the publication of 1651. If we also place these in the context of dancing in Europe, we can see that the genre is special to England. Playford is also recording dances of the London region: we have no sense of regional variants for the duration of the Playford publications.

He presents us with a variety of dances, in circles, squares and columns; set dances for four, six, and eight couples; longways and round dances for 'as many as will'; dances with complex figures, simple and repetitive sequences and dance-games; some known from earlier citations as dances (*The Shaking of the Sheets*), some as melodies only; to a variety of tunes, mostly of English origin, but including tunes of Scottish, Irish and continental origin. They are all social dances, for men and women in pairs interacting with the other couples. The equivalent in France at the time, of a communal, sociable, vernacular dance form (rather than the European-wide court culture of solo couple dancing, such as the galliard), was the branle, executed in a simple line, each dancer or couple maintaining the same placement within the group, danced with a short step sequence repeated over and over again. In contrast, the country dance figures required a sophisticated spatial awareness and more complex interaction amongst the dancers, as they change places in the dancing group. The variety of forms of the mid-seventeenth century country dance was also more sophisticated than the variations of the branle.

What role did Playford's *Dancing Master* play in the twentieth-century folk dance revival in England?

In England, dancers were avid for the latest foreign fashion, so that ball programmes were shaped by French and Continental dances up to 1900 and then by American dances afterwards. Country dancing

slipped down the agenda, becoming an old-fashioned romp at the end of the evening, and eventually disappearing off the programme. Around 1900, dancers became tired of the strictures of dancing masters in turn-out, pointed toes and regulated footwork; a revolution brought in natural foot placement, simple stepping and more abandoned energy, as in Ragtime dancing.⁷ Outside fashionable circles, country dancing continued with some dances becoming local favourites and a notion of 'traditional' dances developed. This was the time when country dancing seemed to belong more to unsophisticated communities than smart fashionable groups.

In Scotland, meanwhile, dancers were happy to enjoy ball programmes with a mix of fashionable and Scottish country dancing. Yet, to some it seemed that the 'traditional' dances of Scotland were under pressure.

The preservation of national folk dances, including the country dance, became the pursuit of individuals troubled by the degeneration of modern life, so that Cecil Sharp and others for England, Jean Milligan and others for Scotland and the Gaelic League for Ireland investigated, described and promoted their versions of 'folk' and country dancing. Their investigations and realisations triggered new waves of country dance practice and soon, for England and Scotland, the devising of new dances with inspiration from America and other countries. Meanwhile in Ireland, a fixed group of dances were established, labelled 'ceilidh dances', and linked closely to training young people in Irish step-dancing. Along the way, the publications of Playford were rediscovered and the rich repertoire of eighteenth century Scotland was explored. As understanding of historical practice was not available before c.1950, these sources were not fully understood. Hence, 'Playford dancing' in the EFDSS⁸ tradition neglects the steps of the day for walking through the figures. Scottish country dancing in the RSCDS⁹ tradition uses nineteenth century

⁷ See Theresa Buckland, *Society Dancing in England, 1870-1920* (Basingstoke: Palgrave Macmillan, 2011).

⁸ *English Folk Dance and Song Society*, founded in 1932.

⁹ *Royal Scottish Country Dance Society*, founded in 1923.

steps for eighteenth century dances, and consequently ignores those in 3/2 hornpipe or 9/8 slip-jig metres.

After World War II, *The English Folk Dance and Song Society* promoted country dancing as easy and accessible, a community dance, with no need for mastering special steps. The notion that the English country dance was identified by its figuring alone, and lacked steps became a truism; sadly, on the back of this has come the notion that the casual and easy style of walking the dance reflects the English national character. A very false stereotype! Once upon a time, we were known as 'the dancing English'.

Furthermore, there had never been a true 'folk' culture in England, as there had never been strong demarcations between the classes. The peasant culture of England was wiped out by the Black Death of the fourteenth century. The English working class were always aspirational, aiming to master the fashions of those above them, including the dances. Dancing masters travelled all over the country, going out to remoter villages and farms to teach the latest dances at a price the locals could afford. Students of our dance repertoire realised several decades ago that so-called 'folk' dances are merely late Victorian and Edwardian dances still lingering on in certain regions.

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Sidmouth Folk Festival

Following its debut at the Manor Pavilion last year, Living By The Sea moves to the big stage at the Ham, where storyteller Matthew Crampton, musical director Paul Sartin and trio Faustus will be joined by a choir of festival-goers and Sidmouth residents. The diverse programme of unique shows at the Manor Pavilion includes a solo Robb Johnson performance of his highly acclaimed Ordinary Giants show, and a very special tribute to the much-missed Roy Bailey. The Exmouth Shanty Men promise a rousing finale to the week at the Manor.

Sounds of Modern Scotland is back in force with Julie Fowlis, Peatbog Faeries, The Shee, Iona Fyfe, Kim Carnie and Burd Ellen. Irish virtuosos Eileen O'Brien & Conor Keane and Scots tradition-bearer Sheena Wellington join Bill Murray, The Harbour Lights Trio and Jeff Warner at the Traditional Nights Out, hosted by John Howson and Dan Quinn.

As well as the multiple musical treats, the week offers a rare opportunity to catch up with friends and meet like-minded folk to experience a full representation of contemporary folk arts, from grass roots traditional to pioneering new sounds via folk dance, ceilidh, storytelling and a huge and diverse workshop programme. Latest additions to the comprehensive workshop programme include Balkan Dance and Music, Mummers, Beginners' Fiddle, Welsh Tunes, Melodeon, Pipe and Tabor, Swedish Bagpipes and Dartmoor Step. The wondrously silly Sidmouth Horse Trials are back, with hobby horses and fantastic beasts competing for the coveted Aardman Award.

The family-friendly event has something on offer for all ages, with an actionpacked Children's Festival catering for all ages and interests in a safe and secure environment. The Youth Festival offers an inclusive range of activities and sessions for 12-17 year-olds.

For more information and tickets:

www.sidmouthfolkweek.co.uk/tickets

Tourist Information Centre (TIC), Ham Lane, Sidmouth EX10 8XR.

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May 26th	HATTIE BRIGGS
June 2nd	CHRIS & KELLIE WHILE
June 9th	NANCY KERR

Twelfth Night Revels- Halsway Manor, Somerset

Arriving at Halsway Manor we were all excited to take part in the Elizabethan Twelfth Night revels. Elizabethan masques bring together a range of talents including dancers, musicians and speakers and this was no exception. On the first evening after our dance class where we lined up to learn La Barriera, we were treated to a sharing of people's talents- enjoying some songs and music of the period along with some Shakespeare. The next morning we had dance classes to develop our style and technique- beginners learned country and revels dances with Ann Hinchcliffe and more experienced dancers learnt an Italian Balletto for Two- Cesia Orsina with Anne Daye. In the afternoon rehearsals were held for the evening Masque with a storyline woven in and written by Anne Daye as no original text remains.

Beautiful costumes had been organised by Jane Huggett with spectacular results. In the evening the Masque was presented.

The Knights made their entry followed by the Amazons who entered with a warlike dance as Theseus and Hippolyta our speakers set the scene. The newer dancers had a chance to share what they had learned as they joined to dance La Downsella and La Sheyma amongst others.

The Amazons and Knights each danced more complex dances using falceons, truncheons and shields. Hippolyta reflected on Theseus' suit weighing up the effects of marriage- a pertinent comment for the era with Elizabeth aging and unwed. Cupid did her best with song and plea to persuade both groups to accept love's suit resulting in a confrontational dance at the barriers- normally a tourney .

Valerie Herron

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- 24 May Closed for festival
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15 Jun Saturday Special with Lynne Render & Momentum at Verulam School

- 21 Jun Barry Goodman
- 28 Jun New members' night with Bob Barrett and Friday Folk Band
- 5 Jul TBA
- 12 Jul TBA
- 19 Jul Friday Folk Band
- 26 Jul Garden Dance (phone for details)
- 16 Aug Evening barbecue (phone for details)

St Albans Folk News

The finals of the New Roots event for young musicians will be on Sunday April 7 from 11am onwards at Trestle Arts Base Russet Drive, St Albans, Herts, AL4 0JQ

St Albans Folk Festival will take place from June 28-30, with the main events being on Saturday June 29. The festival concert will be at 8pm in the Roman Theatre at Verulamium, featuring the iconic band, Flook, one of whose members, Sarah Allen, comes from St Albans.

During Saturday 29th, there will be a Day of Dance in the City Centre starting with a massed display outside the Alban Arena. There will be free musical performances in City Centre pubs plus Waterstone's bookshop and the Old Town Hall Court Room. Traditional and old-time music sessions will take place in the Goat, Sopwell Lane and a singaround in the Courtyard Café. There will be a ukulele workshop with the Ver Players in the Hare and Hounds. Sunday June 30 will be a day of informal music making with sessions and singarounds.

This year, our festival will fall within a 10 day festival organised by the Abbey to mark the opening of its new visitors centre. The theme will be 'The Romans'. As we have no idea what music the Romans played, we are organising a song-writing event on a related theme. Details are being finalised as Puddingstone goes to press and will be on our web site, along with other details of the festival. See www.stalbansfolkatthefestival.org.uk

The uncertainties which were hanging over St Michael's Street Evening have now been resolved. Thanks are due to county councillors Roma Mills, Anthony Rowlands and Sandy Walkington, who are funding the additional signs we are now required to display from their locality allowances, Jill Singer who has agreed to store them in Kingsbury Barn and the volunteers who are going to put them out and take them down again.

This means that St Michael's Street will be full of music and dancing as usual on Wednesday July 3. After the overture by St Michael's bell ringers, there will be dancing in the street and the school yard, music and singing in Kingsbury Manor Garden, the Rose and Crown, the Six Bells and the churchyard.

This year, St Michael's Street evening will be the opening event of the St Albans International Organ Festival Fringe Festival and the Council's Arts Team has booked Sambuka, a Samba Percussion Band, specialising in Brazilian carnival music of all types, to come and play outside the Verulamium Museum.

Further details:

www.new-roots.org.uk email: info@stalbansfolkmusic.org.uk
or ring 01727 852111.

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