

ROOMER

The Newsletter of the Traditional
Drama Research Group.
Vol 2, no. 4/5 1982.



AN EIGHTEENTH CENTURY PLAY FROM CHESHIRE by Duncan Broomhead

The following, previously unpublished, text is contained in the papers of Francis Douce, which may be found in the Dept. of Western Manuscripts, Bodleian Library (Shelf number: MS Douce 44 pp. 1-7). It is reproduced here with their permission.

The text, allegedly performed on the Welsh border of Cheshire, dates from before 1788. This makes it an interesting and important addition to our limited knowledge of 18th century plays. It is of particular interest to me because, unlike other more well-known plays of the same period, it is very similar to those performed in Cheshire up to 150 years later.

The text is in Douce's handwriting, and consequently some words are difficult to decipher. In the following transcription, tentative readings are indicated by brackets, the 'long f' sometimes used in the original has been rendered as 's', and line-tags and 'stage directions' have been justified to the left-hand margin. The page-numbers on the left refer to the original MS, the line-numbers on the right have been added for ease of reference.

(Page 1)

Dramatis Personae

Saint George the Champion for England

Prince Paladine (In Ireland's copy, Saladine)

Soldier

Doctor

Enter Soldier

Open the Door & let us come in
I hope your favour we shall win
Whether we stand or whether we fall
We'll do our endeavour to please you all
Room Room brave Gallants make Room
For an act I do intend to shew
We have none of the wrangling sort
But some of the royal trade.

5

(Page 2)

If you cannot believe me what I say
Slip in St. George and clear the way
Step

10

Enter St. George

I am St. George that valiant knight
Who lost his Blood for England's Right
England's Right and England's Rise?
Makes me carry this bloody weapon

A Soldier

I am a valiant Soldier, Slasher is my name
With Sword and Buckler by my side I hope to win the Game
O'Slasher is my name & that I will make good
And Sirrah? from thy body I'll draw thy noble Blood.

15

St. George

O Slasher Slasher dont thee be so hot
For in this room thou knows not who thou's got

20

(Page 3)

It is I that will take thee & eat thee as small as flies
And send thee to the Devil to make Mince-Pies
Mince-Pies hot & Mince-Pies cold

Soldier

With the star upon thy Breast I will make thee fly
And send thy Carcase to Eternity

25

(they fight - Soldier falls)

St. George

A Doctor a Doctor ten pounds for a Doctor

(enter Doctor)

What is your fee?

Doctor

Ten pounds is my fee, but five I'll take of thee

St. George

What countries have you travell'd?

Doctor

I've travelled through Italy High Germany & Spain
And am now return'd to old England again

30

St. George

What cures can you cure?

(Page 4)

Doctor

All Diseases, come as many as pleases
The Itch, the Stick, the Squint, the Gout
Stitch
The pain within & the pain without
All Disorders, the Pox, & a thousand more than I can tell
Here Jack, take a few of my Pills & thoul't do will
Here Jack, take a little of Nip Nap
Rise up Slasher & fight again

35

(rises up)

Soldier

O horrible, horrible, the like was never seen
That a man should be frighten'd out of his seven senses into seventeen
Could I but boast one single man to kill
Blind Fortune is & blind Fortune shall be still
The strongest man that through the world can --ul?
I'll take his body from his trembling soul

40

45

(Page 5)

The Trumpet sounds I must away
Farewell St. George I can no longer stay

(Enter Prince Saladine & Blackamoor)

I am Prince Saladine the Black Morocco King
Whose famous Courage through the world doth ring
'Twas I that brought the fiery Dragon to the Slaughter
And won fair Sabra King of Egypt's Daughter
'Twas I that slew the seven Turkey Brethren but for
them I did not care
For through their hearts I run my glittering Sword & Spear

50

St. George

God zooks & scooks thou lies I care not if I die
 Pull out thy sword & fight pull out thy purse & pay
 For Satisfaction will I have before thou goes away

55

Prince Saladine

(Page 6)

Thou silly ass that lives by Grass, does thou offer to abuse
 a Stranger?
 I live in hope, to buy a rope, to tye thy red nose to the
 manger

St. George

Thou boasted man that lives by Bread
 What makes my nose look so red
 Thou silly fool can'st thou not tell
 It is because I love good Ale so well
 This Macclesfield Ale it is so stale
 That it keeps my nose from looking pale

60

Prince Saladine

My head is made of Brass, my Body is made of Steel
 My legs are made of the best knuckle bone I challenge thee to feel

65

(St.George & Saladine fight - Sal: falls)

St. George

(Page 7)

Now Prince Saladine is dead what shall I do what shall I do
 Take him away & give him to the flies
 For I cannot behold him any longer with my Eyes

Now Gentlemen & Ladies my Act is ended
 I hope none of you are offended
 My Hat is dumb & cannot speak
 Pray put something in it for St.George's sake

70

Finis -

The above interlude was performed some few years since in Cheshire,
 on the border of Wales. 1788

Communicated to me by Capt. Grose.

As I have commented, the text resides in the papers of Francis Douce (1757-1834). Douce was a keen antiquarian and one-time keeper of manuscripts at the British Museum, and lived all his life in the London area. He wrote a number of articles and books of his own, and edited others. After a visit to Oxford, Douce decided to bequeath his manuscripts and prints to the Bodleian Library, and his unpublished essays to the British Museum (1). The text of this play was apparently communicated to Douce by Francis Grose (1731?-1791), an antiquarian and draughtsman, born in Middlesex. Grose spent most of his life in Surrey, and in 1756 was elected a Fellow of the Society of Antiquaries. In or before 1757 he became a captain and adjutant in the Surrey Militia. He died in Ireland in 1791 whilst on a visit to collect antiquities (2).

Ireland, mentioned in the Dramatis Personae of the play, is, I presume, Samuel Ireland (? -1800), who dedicated a book to Grose in 1790 and was an avid collector of books, pictures and curiosities. He is thought to have been the father of William Henry Ireland (1777-1835), forger of Shakespeare manuscripts (3).

Little is known about the background of this play text, how it was collected, or its origins and location. The only details we have are the mention of Ireland and the short note regarding its immediate provenance at the end of the

text. I have made enquiries at the known depositories of Ireland and Grose MSS regarding the possibility of other copies of this play being extant, or perhaps even an earlier play in the case of Ireland, but these have so far proved negative. A check of the Douce MSS for additional related material has also revealed nothing.

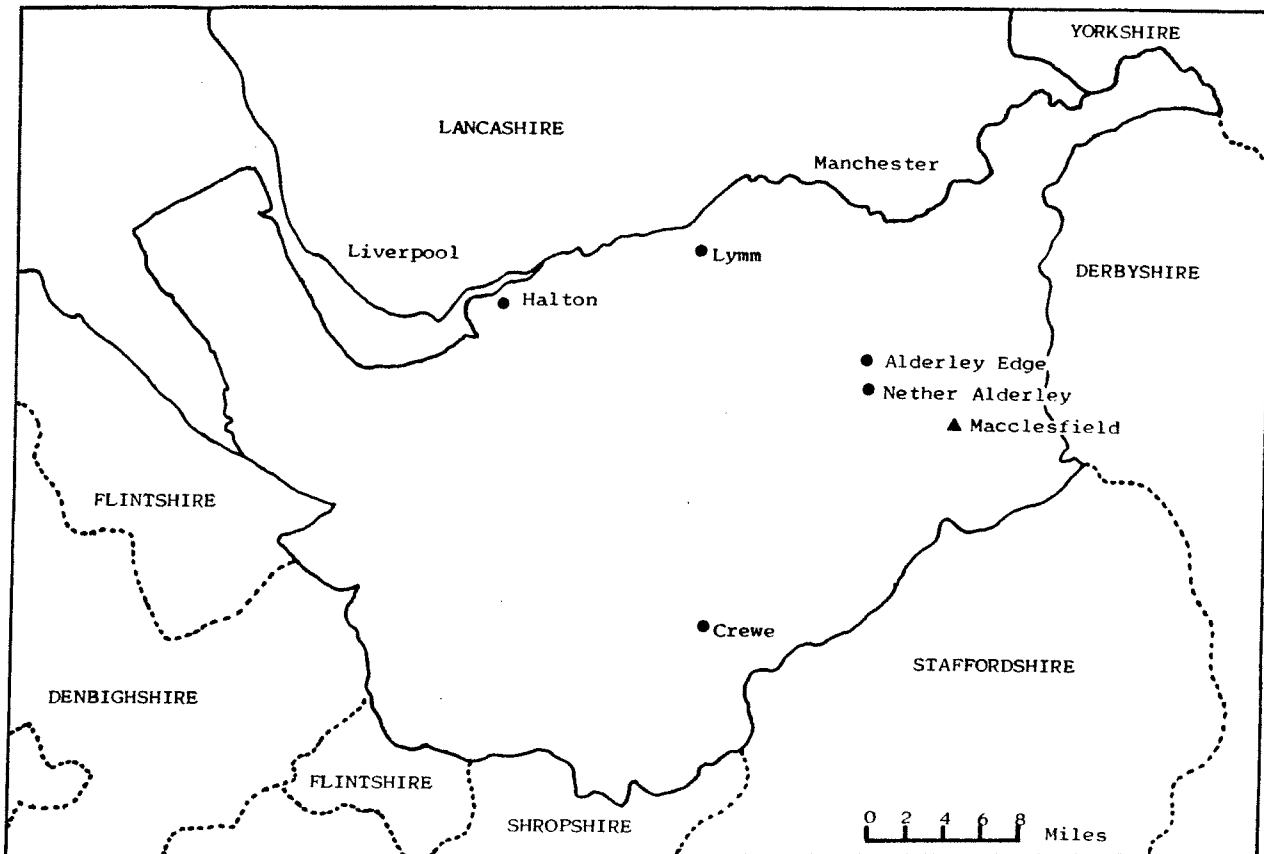
We can therefore establish only two facts regarding the background of the play; firstly the date of performance as being prior to 1788, and secondly that the play was performed in Cheshire. For me the main question is where in Cheshire the play was performed, which necessitates an examination of the phrase "in Cheshire, on the borders of Wales", and how this statement should be interpreted.

Having examined the text and related evidence, I have come to the conclusion that the statement about its place of origin is misleading, and I am of the opinion that the play actually comes from the North-East of Cheshire, the area around Macclesfield, rather than the part of the county bordering on Wales.

My reasons for this conclusion are as follows:-

- a) There is no indication in Douce MS as to who was responsible for the phraseology of the reference to the play's location and so the knowledge with which the statement was made is difficult to assess. Bearing in mind, however, the state of travel and communication at that time, and that both Douce and Grose were from the Home Counties, I believe that the wording "on the border of Wales" refers to the county of Cheshire rather than a specific area within it. The statement is as vague and yet as accurate as another reference to Cheshire which appears on an old map of the county, drawn up only 34 years earlier for the Lord Lieutenant of Cheshire, which describes it as "Cheshire North West from London" (4).
- b) The town of Macclesfield, Cheshire, is mentioned in the text (line 63). However, at the time the play was communicated to Douce, Macclesfield was only a small town, with approximately twenty-five public houses and no brewery; all beer being brewed on the premises (5). The derogatory reference to Macclesfield Ale would thus seem to be of localised interest only and would have no significance for people living some thirty miles away on the Welsh border.
- c) After checking through the Dramatis Personae of all the known plays from Cheshire (6), I have found that the one collected from Alec Barber of Nether Alderley (7), near Macclesfield, to be the closest to the Douce text (8):

<u>Douce</u>	<u>Nether Alderley</u>
	Enter In
St. George the Champion for England	St. George
Prince Paladine/Saladine	Prince Paradise
Soldier (Slasher)	Slasher
Doctor	Doctor
	Beelzebub
	The Groom
	Horse (Young Ball)



- d) This again would lead me to believe that this play originated from the North-East of the county. However, to date I have been unable to trace any plays from the Welsh side of the border in my quest for comparison, and I have thus had to use those nearest to Wales, i.e. from the area west of Crewe (9). I have found that all the plays in this area used the character-names of King George or Knight George, and usually had a female character to lament the death and call for the doctor. In both Douce and Nether Alderley, this is done by St. George (10). The extra characters in the Nether Alderley play can, I feel, be explained by the fact that it is known to have gone through at least two revivals and some changes might thus be expected. The Enter In speech at Nether Alderley is covered closely by that of the Soldier in the Douce text. The other major differences are all characters who appear at the end of the Nether Alderley play. However, the Beelzebub speech at Nether Alderley does, in fact, include the last two lines (72-73) of the Douce version. This therefore leaves only the characters of Horse and Groom outstanding. This is perhaps to be expected for, although there are a number of references in the early 19th century to horse customs appearing at the same time of year as the plays, the first possible reference to a horse within a play is not until 1850, at Lymm (11). The first positive reference, to Halton, does not appear until 90 years after Douce (12).

- e) Comparison of the Nether Alderley and Douce texts on a line-by-line basis (13), and allowing for the early appearance of Prince Paradise in the former play, shows that approximately 50% of the lines are within one word of each other, and many others follow closely in meaning. None of the other Cheshire recorded to date could come near to that figure.
- f) It has been suggested to me that as a road in Nether Alderley was named Welsh Row, this might indicate an influx of Welsh nationals into the area at some time who could conceivably have brought the play with them. This play could, in turn, have been adopted by the Barber family. I therefore set out to explore this possibility by checking on the place name itself (14). It would appear that the spelling is inconsistent; appearing as Welsh Row in 1831 and Welch Row in 1841. It has been suggested that the Welsh Row in Nantwich might owe its name to Welsh(Mans) Row, but the census for 1841 reveals no obviously Welsh names in the Nether Alderley street. Furthermore, for the parish as a whole I could find only four Welsh-seeming names, one Williams and three Davis: a total of 13 people in all out of a population of 533 persons in 108 families.
- g) George Ormerod, in his The History of Cheshire (15), quotes Douce, who inspected a play in Ormerod's possession, as saying that it "corresponds very closely with one that I copied many years ago from a MS lent me by the late Capt. Grose, and which he told me had been then lately acted in Cheshire, somewhere on the borders of Wales. This has never been printed, but I have a similar 'Mock Play', as it is called, printed at Newcastle so late as 1788, and entitled Alexander and the King of Egypt".

I have been able to inspect the full text of the play published in fragmentary form by Ormerod (16) and also the Alexander and the King of Egypt chapbook text (17) and, although there are some similarities (as there are in a great number of play texts) they are not really that much alike.

As regards the change of wording by Douce, concerning the locality of the play's performance, this can be explained by the lapse of time between his copying the text and his comments to Ormerod.

In conclusion, the evidence set out above leads me to believe that the play comes from the Macclesfield area and that my reading of the phrase "on the border of Wales" is correct. However, I do not claim that the Douce text is an early version of the Nether Alderley play (18), but that it should be considered typical of the plays in that area of North-East Cheshire (19).

Notes & References

- 1) See Dictionary of National Biography Vol. XV p.256.
- 2) See Dictionary of National Biography Vol. XXIII p.272.
- 3) See Dictionary of National Biography Vol. XXIX p.31.
- 4) This map was regularly used as a cover-illustration for the local history journal Cheshire Historian : drawn by George Bickham, 1754.
- 5) Information kindly supplied by Paul Wriglesworth, co-editor of The pubs and breweries of Macclesfield (1981).

- 6) As listed in English Ritual Drama by E.C.Cawte, Alex Helm and N.Peacock (Folklore Society, London, 1967) and Ritual Animal Disguise by E.C.Cawte (D.S.Brewer, Cambridge, 1978).
- 7) I shall refer to this as the 'Nether Alderley' play. The play ceased to be performed in 1938, and there is still some confusion as to the correct location tag which should be assigned to it. It was a family play, being performed by members of the Barber family in the parish of Nether Alderley and to a lesser extent Over Alderley. In later years it was performed exclusively at Alderley Park, which is also in the parish of Nether Alderley. Some members of the family refer to it as the "Nether Alderley Mummings", while others, as did most of the newspaper accounts of the custom, as the "Alderley Mummings" or just plain "Mummings". This play was not performed at nearby Alderley Edge (which is also known locally as Alderley), another fact which has helped to confuse the issue.
- 8) A version of this play was published by the late Alex Helm on three occasions:
 - a) The English Folk Play Part 3 by Alex Helm (Manchester District of the English Folk Dance & Song Society, 1953) pp.3-10. Location given as "The Alderley (Cheshire) play collected from Alec Barber".
 - b) Cheshire Folk Drama by Alex Helm (Guizer Press, Leicester, 1968) pp.42-51, plus two plates of photographs. Note: Plate 1 is here printed back-to-front and is dated as circa 1937; it should read circa 1920. The location is also given incorrectly as Alderley Edge, and Alec Barber appears as Alex.
 - c) Eight Mummings' Plays by Alex Helm (Ginn, London, 1971) pp.15-24. Location given as "Alderley, Cheshire": no source given.

A taped copy of this play is also in the Mike Yates Collection (it was as a result of this visit by Mike Yates that Alec Barber decided to write down the text for himself, and this copy is held by members of the family. Another copy of this slightly fuller version is in the Duncan Broomhead Collection).
- 9) There are, of course, other customs performed at the same time of year as the plays in this area, sometimes going under the same name. Although these customs share some features with the plays, they lack the dramatic action of the combat and are not, therefore, considered in the comparison.
- 10) Likewise, the character-names of King George and Knight George are not used in an area east of Crewe. Further research may move this line a little more to the east in the north of the county, but, I suspect, not by very much.
- 11) This date is suggested in Cawte's Ritual Animal Disguise (op.cit.) p.131, but it is not certain that this custom contained a combat.
- 12) See A Glossary of words used in the county of Chester (English Dialect Society, Vols. 44, 46, 51: Trubner, London, 1896) pp.506-513.
- 13) Duncan Broomhead Collection.
- 14) The Place-names of Cheshire Part 1 by J.McN.Dodgson (Ed.) (English Place-name Society: Cambridge Univ. Press, 1970) p.98.
- 15) The History of the County Palatine and City of Chester by George Ormerod, 2nd edition revised and enlarged by Thomas Helsby (Routledge, London, 1882) pp.lxxix, note b.
- 16) P.J.Ormerod Collection and also MS Douce d.44, pp.204-8 (Bodleian)
- 17) MS Douce d.44 p.217.
- 18) There is some evidence of the Barber family performing a play around the turn of the 19th century (Duncan Broomhead Collection)
- 19) At one point the boundaries of Nether Alderley and Macclesfield are only 1½ miles apart, the parish in between being Over Alderley. See note 3.

GUISERS IN TUTBURY, STAFFORDSHIRE

Derek Schofield

Tutbury (SK 2129) is a village in Staffordshire, situated very close to the border with Derbyshire. In the early years of the present century the main industries of the village were farming, the Cornmill (which ceased grinding corn in 1907), the glass-making factories of Webb and Corbett Ltd. and the Royal Castle Glassworks, the gypsum mines in Fauld two miles away which employed a large number of local men, and the associated plaster mill in the village. A cotton mill, which in 1862 employed 600 people closed down in 1888 when the firm moved to Rocester, north of Uttoxeter. The population of the parish of Tutbury in 1901 was 1,974 (1).

The village is listed in English Ritual Drama (2) as having a play, the reference cited being in an article by Fred Archer, published in the Derby Evening Telegraph (3). For some time I had doubted the accuracy of this article, for three major reasons: firstly, the author's name was the same as that of the writer on English country life who has lived in Worcestershire and Gloucestershire, but apparently not in Staffordshire. (For some reason, the late Alex Helm refers to the article's author as being Fred Webb) (4). Secondly, there is no public house by the name of The Wheatsheaf currently in existence in Tutbury, nor is one listed in the 1904 and 1912 editions of Kelly's Directory of Staffordshire, the period about which Fred Archer was writing. The nearest Wheatsheaf was in Burton-on-Trent. Thirdly, local historian Charles H. Underhill (5), when interviewed (6), could remember neither a Fred Archer (or Webb) nor a Wheatsheaf Hotel in the village.

As a result of a letter sent to most Staffordshire newspapers over the Christmas period 1981, I received a letter from Mr. Arthur Allen of Tutbury (7). The major content of Mr. Allen's letter, and subsequent interview (8), related to a visit by the guisers from Uttoxeter to Draycott-in-the-Clay in the 1920's and 1930's. However, in the course of the interview, Mr. Allen mentioned that Tutbury used to have its own group of guisers and referred me to two books published by local historian Aubrey Bailey (9). These books, plus a letter (10) and an interview (11) with Mr. Bailey, confirmed the existence of the guisers in Tutbury and also of Mr. Fred Archer, who had been a member of the parish and district councils. Mr. Bailey identified the one-time existence of seventeen public houses in Tutbury, none of which was called The Wheatsheaf.

Another reply to my request for information came from Mrs. Mary Johnson (nee Shaw), now living near Burton-upon-Trent and aged 88 years when interviewed (12). Mrs. Johnson was able to recall the guisers in Tutbury before, during, and after the First World War.

From these various sources, it has been possible to piece together the following picture of guising in Tutbury.

Fred Archer's article describes life in Tutbury "half a century ago" (i.e. circa 1908), and his account of the guisers gave the following information. The play was performed in the clubroom of The Wheatsheaf for the villagers and their children, and in the bar of the same pub in the evening when the landlady would hand round beef and pork sandwiches to the customers. On Christmas

Eve and Christmas Day the guisers visited the farms and gentlemen's houses where they received money and liquid refreshment "returning home...very much the worse for wear". Mr. Archer gives six characters: St. George, with a plumed helmet and a shield bearing the cross of St. George; Saladin; old woman; doctor, with a top hat and sidewhiskers, carrying a doctor's bag; Sam "the tatterdemailon with the frying pan" attired like a scarecrow; and Beelzebub, with a black face and carrying a cudgel. After the performance the frying pan was passed round for a collection. An incomplete text was also included in the article.

Aubrey Bailey was born in Etwall, Derbyshire (about five miles from Tutbury) and, after living briefly in Hatton, moved to Tutbury in 1916, when still a boy. His two books, unlike the two principal histories of Tutbury which concentrate on the history of the castle and the priory church (13), are concerned with village life in the late 19th and early 20th century, with great emphasis being placed on village personalities and stories about them. The material for these books came from Mr. Bailey's own memories, and stories told to him by other residents. His earliest recollection of the guisers was when the Etwall village group visited his home in that village. There were about seven or eight men in this group, and their names included Bailey, Taylor, Finney and Wickham (14). When he moved to Tutbury, Mr. Bailey found that the village also had its own team of guisers, who performed in the pubs and around the streets, rather than in private houses. Their performances were part of the general Christmas scene, which also included carol singers and the Town Band (15).

Several of the stories contained in his books centre around Pegger's Rest, the home of pigeon-fancier Joey Hood and also, around the turn of the century, the headquarters of the local poachers (16). According to Mr. Bailey, a number of the guisers were Pegger's Rest men and he gives the names of nine who were guisers at one time or another: Jack Champion, Tommy Morton, Boxer Johnson, Harry Johnson, Henry Stringer, Jimmy (Jesus) Harlow, Harry Cook, Harry (Broody) Yates and 'Wosser' Harlow (17). Three of these men - Tom Morton, Boxer Johnson and Jimmy Harlow - were certainly members of the Pegger's Rest gang (18) and these same men all worked in the gypsum mines at Fauld (19). Mr. Bailey described the guisers' dress as follows:

"They all wore normal clothes, mostly the old reefer coat... the dark serge, navy serge, and then they used to stitch these things on down the back of the coats, round the sleeves and all over the hats - strips of coloured paper mostly - sometimes they'd dig out fancy hats...streamers on - anything just to look a bit daft. They'd daub their faces up...cork...burnt cork..." (20).

According to Mr. Bailey, the pub referred to by Fred Archer as The Wheatsheaf could have been The Wheel, which was a popular meeting-place in the village, or the Royal Oak which was the guisers' favourite haunt. He described one incident when the guisers visited the Royal Oak:

"Thump, Thump on the Inn, and the slurred speech of the Interceptor announced to all "within these walls", that the Guisers had called. The opening speech was incomplete, when someone at the back, no doubt suffering from cracked lips, and a sore throat, gave a gentle nudge and our worthy was in the bar rather ungracefully, I don't

know whether that word covers the grand entry or not, but he finished up at the bar which was where most of them would finish. Not to be outdone, the charade commenced again, there was much bantering, much prompting, very little progress. However, the boys plodded on through the sketch and had come to the last few lines which went something like 'I do my utmost for to win' when Jimmy Harlow stepped forward to pronounce the Finale. He took up what he thought was a purposeful stance, right arm raised, left arm stretched downwards. At that moment a wag sitting on an old man's bench close to Jimmy, struck a match and held it to the coloured streamers attached to Jimmy's apparel. He was alight in a twinkle, the flames running up and singeing his hair. Quick as a flash the boys grabbed him outside and dropped him in the horse trough. Jimmy was very soon wet and sober" (21).

As Aubrey Bailey writes:

"It doesn't need much imagination to realise that by the end of the evening, and after consuming anything from Elderberry wine to Brown ale, that they inevitably became frolicsome to say the least" (22).

Mr. Bailey could remember three phrases from the play:

"We send the old year out
We welcome the New Year in,
And a big fat pig in the sty"

"To all within these walls"

"We do our utmost for to win" (23).

It is interesting to note that none of these phrases are contained in Fred Archer's article, which also does not mention an 'Interceptor' or introducer.

Mrs. Mary Johnson was born in 1894 and, until her marriage at the age of 19 years in 1913, lived at Ludgate Street Farm which was opposite the glassworks in the centre of Tutbury. Sometime during the week before Christmas, the guisers visited the farm in the evening after they had finished work. They performed in the roadway, and Mrs. Johnson and her brothers and sisters sat on the wall to watch them. After the performance, they used to come into the farmhouse for beer and pork pies, and would stay for most of the evening. Some of the guisers were farm labourers working for Mrs. Johnson's father. The guisers all lived in Tutbury and the neighbouring village of Hanbury.

Mrs. Johnson could not remember the names of any of the guisers, nor the characters in the play, nor any of the text, although she did remember that there was a sword fight, and also that there was singing in the farmhouse after the performance. When they were first married Mr. and Mrs. Johnson lived at the Castle Hayes Park farm (SK 195275) for about six years, moving to the farm where Mrs. Johnson still lives in about 1919/1920. The Tutbury guisers visited them at Castle Hayes, although not as much as previously, as the farm was right out in the country a mile from the road.

Mrs. Johnson's memory of the guisers' dress was rather vague. She described it as "funny clothes...gypsy type...old ragged things" and on their heads "any sort of old rag things - weren't trilbies in them days - they were old caps". She remembered there being a variety of colour (24).

My initial doubts that there was ever a play in Tutbury, as outlined in Fred Archer's article, have thus now been dispelled - although suspicion as to the accuracy of his account remains. There was certainly no pub called The Wheatsheaf and his description of the costume omits the coloured streamers, which are so much part of Aubrey Bailey's descriptions, and which are suggested by Mrs. Johnson's account.

Mr. Bailey estimated that the guisers finished in about 1922, and he offered as a reason for their demise:

"The advent of something else probably = radio. More traffic on the roads...just the [lack of] enthusiasm of the thing may have closed it down, I don't know. But of course all these fellows were getting on... They're all departed now. Probably nobody sufficiently interested to keep it going" (25).

Notes and references

- 1) The information in this paragraph is taken from Aubrey Bailey Tutbury: In Burgo Circa Castellum (The Borough about the Castle): Reflections of Life in the Village (Gloucester: British Publishing Co., n.d. but circa 1974) p.5: Aubrey Bailey Down Memory Lane: Part Two of Tutbury: In Burgo Circa Castellum: More Reflections of Life in the Village (Gloucester: British Publishing Co., 1975) pp.10-14, 31-32.
- 2.) E.C.Cawte, Alex Helm & N.Peacock English Ritual Drama: A Geographical Index (London: The Folklore Society, 1967) pp.58, 95.
- 3) The title of this article is incompletely listed in English Ritual Drama. The full reference is: Fred Archer, 'Rare Boxing Day Fun at the Wheatsheaf: The Guisers packed our club room', Derby Evening Telegraph 2nd May 1958 p.6c-f.
- 4) Alex Helm Collection, University College London library : manuscript notebook No. XXXI, p.127.
- 5) Charles Hayward Underhill History of Tutbury and Rolleston (Burton-upon-Trent: Tresises, n.d.).
- 6) J.D.Schofield Collection : Taped interview with Mr. C.H.Underhill, 13th June 1981.
- 7) J.D.Schofield Collection : Letter from Mr. Arthur Allen, 3rd February 1982.
- 8) J.D.Schofield Collection: Taped interview with Mr. Arthur Allen, 27th March 1982.
- 9) See A.Bailey Tutbury.... and Down Memory Lane... (op. cit.).
- 10) J.D.Schofield Collection : Letter from Mr. Aubrey Bailey, 7th April 1982.
- 11) J.D.Schofield Collection : Taped interview with Mr. Aubrey Bailey, 14th April 1982.
- 12) J.D.Schofield Collection : Taped interview with Mrs. Mary Johnson, 5th August 1982.
- 13) See Sir Oswald Mosley History of the Castle, Priory and Town of Tutbury, in the County of Stafford (Manchester: Simpkin & Marshall etc., 1832) and C.H.Underhill, op.cit.
- 14) J.D.Schofield Collection : Taped interview with Aubrey Bailey, 14th April 1982.
- 15) A.Bailey Down Memory Lane... (op.cit.), pp.18, 51.
- 16) A.Bailey Tutbury.... (op.cit.) pp.16-17.
- 17) The first six names are from A.Bailey Down Memory Lane... (op.cit.), p.48; and the other three were mentioned in Mr. Bailey's letter of 7th April 1982.
- 18) A.Bailey Tutbury.... (op.cit.) p.17.

- 19) A.Bailey Tutbury.... (op.cit.) pp. 22, 30; and A.Bailey Down Memory Lane.... (op.cit.) p.42.
- 20) J.D.Schofield Collection : Taped interview with Aubrey Bailey, 14th April 1982.
- 21) A.Bailey Down Memory Lane.... (op.cit.) p.48.
- 22) J.D.Schofield Collection : Letter from Aubrey Bailey, 7th April 1982.
- 23) *ibid.*
- 24) All the information from Mrs. Johnson came from the interview on 5th August 1982. Residence details were verified from Kelly's Directory of Staffordshire for 1900, 1912, 1916, and 1924.
- 25) J.D.Schofield Collection : Taped interview with Aubrey Bailey, 14th April 1982.

PUBLICATIONS NEWS

Simon Lichman, 'The Gardener's Story: The Metafolklore of a Mumming Tradition', FOLKLORE 93:1 (1982) 105-111.

Elizabeth A. Warner, 'The Quack Doctor in the Russian Folk and Popular Theatre', FOLKLORE 93:2 (1982) 166-175.

Margaret Robertson, 'The Symbolism of Christmas Mumming in Newfoundland', FOLKLORE 93:2 (1982) 176-180.

Rosemary Leonard, 'Stir-up: A Lancashire Mumming', ENGLISH DANCE AND SONG 44:3 (1982) 5.

Paul I. Tylor, 'Review of Alex Helm, The English Mummers' Play (D. S. Brewer for the Folklore Society:1981) and Gail Kligman, Kalus: Symbolic Transformation in Rumanian Ritual (University of Chicago Press: 1981)', FOLKLORE FORUM 15:1 (1982) 89-93.

ROOMER: THE NEWSLETTER OF THE TRADITIONAL DRAMA RESEARCH GROUP

Research in any field is, as often as not, hampered by the lack of communication between individual researchers, and Traditional Drama is no exception. We are acutely aware that there are many people doing valuable work who have little or no contact with others in this field and, consequently, no opportunity to compare notes or air their views.

ROOMER then is designed to fill this gap by providing an informal forum. It includes notes and queries, details of publications, out-of-the-way texts, information on work in progress, in fact anything that may be of interest to those working in the field of Traditional Drama. As such it relies heavily on participation by subscribers. Therefore, if you have any potential contributions we would be most grateful to receive them.

Back volumes of the newsletter are currently available at the cost of the annual subscription. For further information regarding ROOMER and the work of the TRADITIONAL DRAMA RESEARCH GROUP contact:

Steve Roud, 22 Adelaide Road, Andover, Hants (0264-4397)
Paul Smith, 2A Westfield Road, Bramley, Rotherham, Yorkshire (0709-548426)