PUBLICATIONS NEWS


Jon Drake, The Fool and the Hobby-Horse: Their Role in Ritual Drama of Britain (Garsington: Southend Press, 1985).


SECOND MINNESOTA SWORD DANCE & MUMMING ALE

Minneapolis, Minnesota January 3 - 5, 1986

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KENT 'SEVEN CHAMPIONS' AND A PLAY FROM MILTON REGIS  

In 1967, Cawte, Helm and Peacock (1) listed seven plays from Kent including four full texts and two fragments, all from the mid and west Kent regions. One fragment is of no known location and bears similarities to parts of a play from Broadway, Worcestershire (2). Two Kent texts, Bearsted and Milton Regis, were listed as being in the Vaughan Williams Library, but were later found to be 'missing'. Thus initial work in Kent has had to concentrate on retrieving missing texts and gathering scattered published material.

The Bearsted play came to light in a local school where it had been in use at some time. The text correlated well with other known fragments from Bearsted (3, 4) and with other Kent plays.

A play from Westerham had been introduced to Sundridge and performed up till about 1920. It was collected in 1953 by members of Ravensbourne Morris but had not been circulated. A copy is in the writer's possession. The West Malling play was performed till 1930 and possibly genuine fragments were included in an otherwise spurious text published in 1951 (5). Of a possible play from the Blackheath area we have but one fragment (6).

Through the auspices of a local historian and library we have the text of the play from Milton, or Milton Regis, near Sittingbourne, which is transcribed here.

The current state of knowledge on Mid to West Kent mumming plays, as understood by the writer, is given in table 1. General features of the plays are presented in table 2. Specific points to note are the title 'Seven Champions' and the frequent equating of Johnny Jack with a sweep. Most follow the conventional standard outline of mummers plays, although Milton has some complications of form which will be enumerated below. Two plays (Westerham and West Malling) have a begging speech for 'All' at the end.

The Johnny Jack/Sweep character

Six of the plays include as the begging character a little Johnny Jack figure. Only in one, Westerham, is he totally conventional - i.e. is called Johnny Jack, has dolls on his back, refers to them and begs on their behalf.

Three plays, Bearsted, Milton, and Sutton, equate him with a Sweep, and at Shoreham with Quing Quang as he is in parts of Sussex and Hampshire (7). At Milton, Shoreham, and Sutton he has dolls on his back and refers to them as his family. In all the plays he begs but only in Milton on behalf of his family. In the full text version of Bearsted he begs for “All the men I have to keep”. In the Bearsted fragment (8) and at Sutton and West Malling he appears meaner - “All the money I get I keep”. In the Malling play Johnny Jack and Chimney Sweep are given as two separate characters, but the words of the former are spurious. At Shoreham he has four lines which turn up in Westerham/Sundridge as a 'chorus' for All at the end - "So ladies and gentlemen there at your ease, Give us Seven Champions just what you please". This has a parallel in the speech of little Black Jack at Ovingdean, Sussex (9).

Unlike Devil Doubt in other counties, the Sweep is not required to actually sweep. Only by his name, and sometimes only in directions as opposed to dialogue is he referred to as the sweep. Chambers (10) mentions a Sweep with the line "All the money I get I mean to keep" but fails to indicate a location.

Up to at least 1890 Rochester had an annual May Day begging procession of sweeps, with a Jack in the Green (11, 12), although no connection has yet been proven.

The Milton Play - History

Most of what we know about the play we owe to Mr. Douglas Knowles of West Ridge, Sittingbourne, a local authority on the town’s history. He was formerly the Milton postmaster (13), and was aged 77 in 1978 (14).

The play was performed by workers from local brickfields to earn beer money at Christmas, the last performance being in 1904. At that time there were at least five brickfields in the area but the work, and hence employment, was very seasonal; March to September. No comprehensive list of employees of the time is available but research continues into this aspect.
Thus, the men who performed the play may have been seasonally out of work and in need of the money, if only for the luxury of beer.

According to Mr. Knowles:

"People used to look forward to the Christmas tour, the players added a lot of their own words to the original play. They were very amusing characters. They used to visit about three pubs in the High Street each night and would do the odd charity show in a hall" (15).

The Doctor of the last performance, Bill Crook, gave Mr. Knowles a hand-written copy of the play in about 1956, and showed Mr. Knowle a photograph of the actors. The whereabouts of this photograph is now unknown, but the manuscript stayed with Mr. Knowles, who deposited a photocopy of it with Sittingbourne public library. In 1978 a local paper published an appeal for the play to be revived (16). A subsequent revival by a local team of mummers and sword dancers led to a typed copy being deposited in the Vaughan Williams Memorial Library. This typed copy is a performing version rather than a fair copy of the original manuscript. It reasonably sets out the play in such a way as to clarify the rhyming scheme and adds punctuation. In addition, as stated in a postscript, "the m.s....contained some spelling and grammatical peculiarities, these have been altered to a more regular form here". Thus, this copy may be of use as a performing version but contains too many alterations, including some misreadings, to be considered for serious study.

The Manuscript

This comprises six sides of hand-writing. The hand is clear but there is little attempt at punctuation, and none at layout of rhyme scheme. The title and brief notes are given as postscript rather than at the head of the text. An unusual and very valuable feature is a list of names of the players in the last performance of 1904.

The Play - some unusual features

1. Kentish features of the little 'Seven Champions' and the character of the Sweep.
2. Turkish Snipe takes the part of 'Room' before his normal, conventional entrance speech.
3. The Sweep has several speeches before his entry proper at the end of the play. For instance the dialogue with the Doctor (lines 53, 66) which could have been taken by any 'spare' character.
4. Banter with the Doctor is distributed amongst Sweep, Turkish Snipe, and King of Egypt. In some other traditions, e.g. Sutton at Hone, Father Christmas figures in such passages but here may be 'absent' in order to re-enter as Strongbone.
5. Sweep has a speech missing which is referred to as "The Sweep calls for Father Christmas which is Strong Bone" (lines 54/55).
6. Father Christmas re-enters near the end as Strong Bone. From his club he appears to be a Beelzebub character. Beelzebub does appear in three or four other Kent plays. Unusually at Milton, he proceeds to fight St. George and starts to win, but is stopped by the King of Egypt.
7. There are three fights, but only one ends in a 'fatality'.
8. The main fight is between St. George and Soldier Boy (Slasher) rather than the Turkish Knight. It is rare for both of these to be present, although another example is Shoreham.
9. Seven actors take what appear to be nine parts - the 'extras' being the Room character at the beginning and Strong Bone.

The following tables are given to clarify the state of knowledge of plays in Kent and some of their characteristic features.
<table>
<thead>
<tr>
<th>Location</th>
<th>Map reference</th>
<th>Date extant</th>
<th>Time of appearance</th>
<th>Content</th>
<th>Class.</th>
<th>Source**</th>
<th>Comments</th>
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</thead>
<tbody>
<tr>
<td>Bearsted</td>
<td>TQ 8055</td>
<td></td>
<td>Christmas</td>
<td>T</td>
<td>H</td>
<td>VauC</td>
<td>Lost</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>FT</td>
<td></td>
<td>VauC</td>
<td>From local school</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F</td>
<td></td>
<td>History</td>
<td>Description &amp; 1 line</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F</td>
<td></td>
<td>Chambers</td>
<td>2 lines</td>
</tr>
<tr>
<td>Blackheath?</td>
<td>TQ 3876</td>
<td></td>
<td>Christmas</td>
<td>T</td>
<td>H</td>
<td>VauC</td>
<td>Lost</td>
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<tr>
<td>Rochester</td>
<td>TQ 7369</td>
<td>1890s</td>
<td>Christmas</td>
<td>F</td>
<td>H</td>
<td>Thorndike</td>
<td>Description only</td>
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<tr>
<td></td>
<td></td>
<td>1899</td>
<td></td>
<td>NT</td>
<td></td>
<td>Harris</td>
<td></td>
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<td>Shoreham</td>
<td>TQ 5261</td>
<td>c1900</td>
<td>Christmas</td>
<td>T</td>
<td>H</td>
<td>Smith</td>
<td></td>
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<tr>
<td>Snodland</td>
<td>TQ 7061</td>
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<td>Christmas (just before)</td>
<td>NT</td>
<td>H</td>
<td>AdaC</td>
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<tr>
<td>Sundridge</td>
<td>TQ 4854</td>
<td>c1920</td>
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<td>T</td>
<td>H</td>
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<td>Coll. by Ravensbourne Morris</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Men. As Westerham</td>
</tr>
<tr>
<td>Sutton-at-Hone</td>
<td>TQ 5570</td>
<td>c1895</td>
<td>Christmas</td>
<td>T</td>
<td>H</td>
<td>PluC</td>
<td></td>
</tr>
<tr>
<td>Westerham</td>
<td>TQ 4454</td>
<td>1896/7</td>
<td>Christmas (just before)</td>
<td>T</td>
<td>H</td>
<td>Hawks</td>
<td></td>
</tr>
<tr>
<td>West Malling</td>
<td>TQ 6857</td>
<td>1930</td>
<td>Christmas</td>
<td>F</td>
<td>H</td>
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<td>Coll. by Ravensbourne Morris</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Men. As Sundridge</td>
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</table>

** For an explanation of the abbreviations for sources used here, see Notes and References (below).

**TABLE 1** Kent Mummers Plays  (up-date of list in *English Ritual Drama*)
<table>
<thead>
<tr>
<th>LOCATION</th>
<th>TITLE</th>
<th>PLAYERS</th>
<th>PARTS</th>
<th>OPENER</th>
<th>COMBATANTS</th>
<th>OTHERS NEAR CENTRE</th>
<th>DOCTOR</th>
<th>OTHERS NEAR END</th>
<th>COLLECTOR</th>
<th>OTHER FEATURES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bearsted</td>
<td>Seven Champions (Gardener)</td>
<td>7/8</td>
<td>8</td>
<td>Room</td>
<td>King George</td>
<td>Guard</td>
<td>Noble</td>
<td>Doctor</td>
<td>Father</td>
<td>Christmas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>+Little Slasher</td>
<td></td>
<td></td>
<td></td>
<td>Christmas</td>
<td>Sweep</td>
</tr>
<tr>
<td>Blackheath</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jack</td>
<td>Beelzebub</td>
</tr>
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<td>The Seven Champions (Room)</td>
<td>7</td>
<td>8/9</td>
<td>Turkish Kn. Old</td>
<td>St. George</td>
<td>King of Egypt</td>
<td>Noble</td>
<td>Doctor</td>
<td>Shim Shack</td>
<td>the Sweep</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Father Christmas</td>
<td>Turkish Snipe</td>
<td></td>
<td></td>
<td></td>
<td>Beelzebub</td>
<td></td>
</tr>
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<td>The Seven Champions of Christ</td>
<td>6</td>
<td>6</td>
<td>Old Father Christmas</td>
<td>St. George</td>
<td>Bold Slasher</td>
<td>Doctor</td>
<td></td>
<td>Quing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>endom</td>
<td></td>
<td></td>
<td></td>
<td>+Turkish Knight</td>
<td></td>
<td></td>
<td></td>
<td>Quang or</td>
<td></td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>Little Johnny</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>Jack</td>
<td></td>
</tr>
<tr>
<td>Sutton</td>
<td>(Mummers)</td>
<td>6</td>
<td>6</td>
<td>Father Christmas</td>
<td>+Turkish Kn. Bold</td>
<td>Doctor</td>
<td>Be-elzebub</td>
<td></td>
<td>Johnny Jack</td>
<td></td>
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<tr>
<td>at Hone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>George</td>
<td></td>
<td></td>
<td></td>
<td>the Sweep</td>
<td></td>
</tr>
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<td>Westerham</td>
<td>The Old Christmas Champions</td>
<td>6</td>
<td>6</td>
<td>Old Father Christmas</td>
<td>King George</td>
<td>Old Italian</td>
<td>Doctor</td>
<td></td>
<td>Little Johnny</td>
<td>'All' at end</td>
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<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>+Turkish Kn. Woman</td>
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<td></td>
<td></td>
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<td>Music at end</td>
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<td>The Seven Champions</td>
<td>3</td>
<td></td>
<td></td>
<td>St. George</td>
<td></td>
<td>Doctor</td>
<td></td>
<td>Chimney</td>
<td>'All' at end</td>
</tr>
<tr>
<td>Malling</td>
<td>(Mummers)</td>
<td></td>
<td></td>
<td></td>
<td>+A 'Sir'</td>
<td>8 Lady</td>
<td></td>
<td></td>
<td>Sweep</td>
<td>Dance at end</td>
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**TABLE 2** Features of Kent Plays
<table>
<thead>
<tr>
<th>LOCATION</th>
<th>CHARACTER NAME</th>
<th>DOLLS</th>
<th>REFERS TO FAMILY ON BACK?</th>
<th>BEGS?</th>
<th>BEGS FOR FAMILY OR OTHERS?</th>
<th>&quot;I MEAN TO KEEP&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bearsted (History)</td>
<td>Little Jack Sweep</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Bearsted (WVL)</td>
<td>Jack Sweep</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Milton</td>
<td>Old Shim Shack the Sweep</td>
<td>6 + 1 large</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Shoreham</td>
<td>Quing Quang named Little Johnny Jack</td>
<td>several + 1 large</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
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<tr>
<td>Sutton at Hone</td>
<td>Little Johnny Jack the Sweep</td>
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<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>Westerham</td>
<td>Little Johnny Jack</td>
<td>4 + 1 large</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>West Malling</td>
<td>Chimney Sweep</td>
<td>No</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
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</tbody>
</table>

**TABLE 3** Johnny Jack / Sweep in Kent
NOTES and REFERENCES

6. Private communication, M.Scott to Carl Willetts.
7. Chambers op.cit. pp.66-7. In Hampshire, where 'Tving Twang' is most common, he is nearly always associated with Johnny Jack, one performer usually taking both parts and, indeed, Johnny Jack and Twang Twang often seem to have been regarded as one character, despite having two names (information from Steve Roud).
8. As note 3.
10. Chambers op.cit. p.68.
13. Private communication, D.S.Cousins to P.Smith.
15. Ibid.
16. Ibid.

ABBREVIATIONS TO SOURCES USED IN TABLE 1

AdaC Robert C.Adams Collection (as communicated to Alex Helm)
Chambers See note 4 above
Cronk See note 5 above
Harris See note 12 above
Hawks Material from the Mervyn Plunkett Collection, published as 'The Sutton-at-Hone Mummers' Play', *Ethnic* No.1, January 1959, pp.18-19.
History See note 3 above
PluC Mervyn Plunkett Collection
Thorndike See note 11 above
VaUc Vaughan Williams Memorial Library Collection
Willetts (1985) See note 5 above
Willetts Coll. Carl Willetts Collection.
THE MILTON REGIS PLAY

Reproduced from the manuscript in Sittingbourne Public Library by kind permission of the collector Douglas Knowles.

The following transcription keeps as close to the original as possible as regards spelling and length of lines, although the spaces between the speeches has been increased to make it easier to read and line numbers added for ease of reference. The superscript second letter in the abbreviations for 'Saint' and 'Doctor' have been rendered as ordinary lower-case letters. The original writer (presumably Mr. Cook) often drew horizontal lines, of varying lengths, between different speeches and sometimes between the name of the speaker and his words. At first glance, these appear to be underlinings of words or parts of words, but on close examination it is clear that they are used merely as separators and have thus been omitted here.

Turkish Snipe He Speaks

Open the door and let me in I beg your favour for to win
Whether I rise die, stand or fall. I'll do my Duty to please you all
Room, room guard room give me room to rise
I have come to show you some pretty sport to pass away this
Christmas thime. the new activity the old activity that
you have never seen before. I am the little man that
Leads Old Father Christmas up to the door

Father Xmas Speaks

In comes I Old Father Christmas Welcome here or welcome not
it is to be hopes that Old Father Christmas will never be forgot
Christmas comes but once a year and when it comes it brings
good cheer all in this House a merry place
So step in the King of Egypt and clear the way

King of Egypt speaks

In comes I King of Egypt plainly does appear walk in
St. George, St. George my only son and heir walk in
St. George and act thy part and show the People
in this room the true and Glouriness of thy Heart
Heart strong and bold nothing to be seen but shining gold
now is the time of day to see the upstarts Dragon
to fire away walk in St. George and clear the way

St. George, speaks

In comes I St. George...St. George just from Old England
Sprange one of those mighty wonders that ever first
began first a Dungeon I did sleep and next to a rock
of stone I did most grieved mourn until I come to
understand there was a bold Turk in this land
Oh where is this man against me stand. I'll cut him
with my sword in Hand.

Turkish Snipe. speaks

I am this Turkish Snipe from Turkey shore I come to seek
Those trembling words of life I thought I heard a word
Blaspheme out. Dress me of my Turkish name Oh where is
This man against whom I stand I'll cut him down with
my sword in hand, pull out your sword and fight
pull out your purse and pay for satisfaction I will have
before I go away

St. George, speaks

Satisfaction to me you crave no satisfaction shall be
Shall you have, for in less than five minutes time you
will be my slave, stick up, stick up it shall be shown
the best of battles that ever was known the clock strikes
one the time draws nigh get off you dog or else you die

Then St. George and Turkish Snipe Fight
and Soldier Boy (intervene)

Soldier Boy 1st speaks

In comes I little Soldier Boy slasher his my name
Sword and buckle by my me side I am sure to
win the game

King of Egypt speaks

Oh cutter, Oh Slasher dont talk so hot for there his
a man in this room what a little thing he has
got. He will hack you and cut you has small
as a fly and send you to the bake House to
make a mince pie

Soldier Boy 2nd speaks

Lie. Lie you little dog it does not lay in his
power to hack me and cut me has small has
a fly & send me to the bake House to make a
mince pie for my Head is made of brass my Body
is made of steel my legs and arms of rock and
stone no sword shall make me feel

Then the Soldier Boy & St. George fight
Soldier Boy gets wounded. and the
Sweep catches Soldier Boy. and the Sweep
calls for a Dr.

The Sweep calls for a Dr.

Oh Doctor Doctor, is there a Dr. to be found

Dr. speaks - Oh yes there is a Dr. good and dear who has
traveled this country both far and near

Turkish Snipe
said - How far have you traveled Mr. noble Doctor

Dr. speaks - Far enough to earn my Bread and cheese and
make my cheeks look red

King of Egypt
speaks - no farther Mr. noble Dr.

Dr. speaks - Oh yes through Italy. Dititaly falls of Spain and
now returned to old England again to cure this
man who lies here slain Twenty pounds I want
for my pay

Turkish Snipe
said I will see that paid Mr. noble Dr.
Dr. said better man than you I hope
Sweep said I will see that paid Mr. noble Dr.
Dr. said, yes you will do
Dr. said
I have a little bottle in my left hand coat pocket called the Golden Hospital. It will cure the Hipsy Palsy coot, pains within or pains without Here Jack take abit nip.nap Shure it up your Tip Tap arise Jack and fight again. The Soldier Boy rise's
Dr. then said,
Behold. Behold you see what I have done I rose this man from the ground I've healed his wounds and cleansed his Blood and gave him stuff to do him good
Then Sweep calls for Father Christmas
Which is Strong Bone
In comes I old Strongbone might man and well known with my club I'll break St. George's precious bones
Then St. George said
Ha, Ha Strongbone might man thou art indeed with my glittering sword I'll pierce you to the Heart and make you bleed
Then they both fight
King of Egypt said,
Holt. Holt. Strongbone dont strike him anymore for his wounds are very sore.

FINAL,
The last one is the Sweep He said
In come I little old Shim, Shack with my Wife and family on my back. Some at the Workhouse and the rest will be there when I get Home so dont forget the Box Gent's Please
The Sweep got one big Doll that suppose to be his Wife, and six small Doll's sewn on his back

The Seven Champions
Was played by old Mittonians over 90 years ago the last time it was played Christmas 1904 I am the last surviving one who played Doctor Part in that year
The Characters Were
St. George. Bob Kemp
Turkish Snipe - Jumbo Kemp
King of Egypt - David Hodge
Doctor - Bill. Crook
Soldier Boy - Steve'y George
Father Christmas Joe. Stears
Sweep - Dick Whitingdon
BEMBRIDGE, ISLE OF WIGHT  (SZ 6488)

Collection Stephen Roud. Letter from Frank O'B. Adams, 10.5.1977. Mr. Adams was 'nearly 82'
when he wrote, but died within a few days of posting it.

"I was born and lived in Bembridge, in the Isle of Wight, and remember when very small
'The Christmas Boys', but it was in 1911 when I took part, and although some of the
characters are forgotten, some of it still remains.

Firstly, there was no written script. It was handed down, year after year by word of mouth.
Of those characters I remember there were the Doctor, Turkish Knight, Johnny Jack and his
wife, St. George, and others - about eight or nine altogether dressed in home-made costumes.

In 1911 I was St. George, and as far as I can remember my part was

In comes I, St. George, tonight
The man that wears the stars so bright
I come here tonight to save that pretty maid
And kill that Turkish Knight
With my glittering sword and spear I won ten crowns of gold
I fought the fiery dragon and brought him to a slaughter
By means of which I won the King of Egypt's daughter
Where is that Turkish Knight?  (Enter the Turkish Knight)

What was said then I don't remember but there was a clash of swords and he was killed. St.
George was dressed in a suit covered in coloured frills, sewn on, with a helmet with a pampas
grass as a plume. Turkish Knight had baggy trousers and blouse, with fez. The Doctor, with a
top hat and black bag had pills and medicine, and in his dialogue

I can cure the itch, stitch, palsy or gout
Or any rheumatics that go in and out
Broken legs or broken arm
I can very soon cure the pain

Little Johnny Jack was dressed non-descript, with a bag of dolls on his back - his family...

In comes I Little Johnny Jack
With wife and family at my back
They are large and I am small
But I'M the best man of them all

His wife, with a broom, came along sweeping, saying

Sweep, sweep, all I find I'm going to keep

Johnny turns and says

What did you say, you dirty old faggot?
I'll give you a warming

And they have a row.

It was great fun, I know that, especially spoken in dialect. For instance it was never
Turkish Knight. It was 'Turkey Snipe'...if it was being played in one of the village inns,
the Doctor or Little Johnny Jack would enter the scene with one of many sayings, one being

Ten O'clock and no-one here?
It's time the big-heads did appear

(Walk in the Big-Heads) which was the signal for a collection for the 'Boys'..."
NOTES

STUART PIGGOTT COLLECTION

From time to time, we get enquiries about the plays collected by Stuart Piggott in the 1920's - usually seeking further information as regards sources and the whereabouts of his original field-notes or manuscripts. For the information of future researchers, the following extracts from a letter written by Prof. Piggott in December 1984 to one such enquirer is worth publishing:

"Your letter was a reminder of a remote past indeed, when as a schoolboy I collected texts of Mummers' Plays (including one from this village, where my family lived) [West Challow, SU 3688, formerly Berks. but now Oxon.]. This collecting was part of a general antiquarianism on my part which turned into prehistoric archaeology, though I have always retained an interest in folklore.

.....When E.K.Chambers published his The English Folk-Play in 1934, I sent him all my transcripts and notes, which he intended to use should there be a second edition...".

The task now is to locate E.K.Chambers' Folk Play manuscripts!!

SOVIET FILMS

It is hoped that copies of the Soviet Folk films announced in the last issue of Roomer (5:4, 1985, p.31) will remain in this country and be available for showing at future Traditional Drama Conferences.

MASKS AND MUMMERS OF SCANDINAVIA

Accompanying this issue of Roomer is a leaflet about Carsten Bregenhøj's film and exhibition on Scandinavian 'Mummers'. The film was shown at the 1985 Traditional Drama Conference, and it is hoped that both film and exhibition will be touring Britain in 1986.