

Palatine People

The newsletter of The Lancashire Society



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The Lancashire Society

www.thelancshiresociety.org.uk

CHAIRMAN'S NOTES



FOL-DI-ROL! As I write this it is the merry month of May an' t'blossom's mekin'me sneeze!

Never mind, welcome to our first newsletter, the organ of the Lancashire Society – *“an ill favourt thing, but mine own!”* (Shakespeare). You may be surprised to hear that I've been listening to you, finding out what you want from the Society and three main things keep cropping up:-

- FUN, *a social, inclusive, entertaining hobby.*
- A PERFORMANCE PLATFORM, *somewhere to strut your stuff in front of an appreciative audience.*
- MONEY, *individual requirements vary here from covering expenses or raising funds for a favourite charity to making a living!*

So this is what we're going to do. Let's start with FUN and I don't know about you but I get most fun from singing and talking to an audience, (must be my age), so the performance platform's important here too. We're making our meetings into social occasions, starting with a brief address on progress so far, then a spot where one of our members will give a short talk or performance to showcase their work, then, after the interval and for as long as we want, an open, organised session where anyone can get up to sing, play, recite, tell a joke or just sit and listen – like the old folk clubs! The first one of these is on the 9th June at St Chad's Club, Town Lane, Whittle, just off J8 M61 behind the Red Cat. We'll decide there how often we're going to hold them.

Then it gets better because our events organiser, Alison Younger, will be at all these meetings building up her list for the “Lancashire Society Concert Party” from which she will select artists for future shows. Already, without us really promoting it, other organisations are asking us to stage events for them. We've had heritage fairs, Cuerden Valley Park, Bancroft Mill Engine, Anderton School, Samlesbury Hall, Queen Street Mill, Fylde Festival, other dialect societies around the country and Bolton, Wigan, Blackburn and Chorley Councils. We've also got contacts at Chorley FM radio's folk show. Some of these we've done but not very well so we're sorting it. Alison has years of experience both performing at and organising events so she'll be able to pick the right people for the jobs and spread the load between our most experienced and new performers. If we can build a wide ranging party of experienced singers, dancers, musicians, poets and authors we can provide within it a platform for new performers – folk who don't yet have the confidence or material to carry a night on their own but who are looking for a break and that one chance to get started. Our Society, with everyone involved, will give them that chance – and they'll be among friends. Over thirty years ago the old Leyland and Area Folk

Society (LAFS!) gave me my first chance to call dances and sing old Lancashire Songs in this way. (I've been rather successful!)

Finally, MONEY. Some of these events will be staged to raise the profile of, or funds for, the Society itself, so no-one will be paid, but every performer will be expected to have their cards ready and their CD's, books etc on sale. We don't, however, need vast funds in the kitty so, as we get more, some gigs will eventually be paid, and we can split the proceeds between the performers and the Society. More importantly, many will lead to future jobs for the individual artists – and that's already happened! Just ask me, Mark Dowding, Pete & Barbara Snape, Julian Taylor, Harry Cowgill, Alex Fisher, Linda Green, Chris Pollington, One Accord.

If you want to be part of this, get yourself on Alison's list, join the party and get involved. Experienced artists can promote themselves whilst helping our new ones to get going. - It's got to be a good idea!

On a different, but related subject, our "The Noise We Mek!" project is taking shape, supported by the Heritage Lottery Fund it has raised our profile considerably and is already opening doors to other opportunities, especially among local council's arts, leisure and history departments There's going to be a lot of room within the next three years for members to get involved either as organisational volunteers or performers – come and ask me what you can do in a quiet moment. Read more about the project on the next few pages of this newsletter

So, sermon and appeals over, lovely weather and the Folk Festival season beckons for some, holidays or a day in the garden for others. Whatever you're doing, do it with a song in your heart – perhaps we can keep the sun shining! (with apologies to any farmers who are praying for rain).

All the Best

SID

(Still t' Chairmon despite everything!)



Sid at a charity fundraising concert

“THE NOISE WE MEK!”

...is the title of our Heritage Lottery Fund Project.

This is a three year project 2010 – 2013 with certain items delivered along the way and a final overall performance, CD/DVD and archive at the end.

The basic idea is to follow the Leeds/Liverpool Canal from Burscough to Blackburn via Wigan and Chorley, recording, documenting, performing and teaching the variety of local accents and dialects found on that route. It offers us, naturally, a potted history of our County passing as it does from agriculture at Burscough, through the coalfields of Wigan to the markets of Chorley and ending in the cotton capital of Blackburn. It's all there in these four communities which would have been directly linked for the first time when the canal opened.

We plan to search out native dialect speakers in those areas, record, document and film what remains today, mainly with the old folk, and present it (teach it) in an acceptable and entertaining form to the younger generations through schools and youth groups and to the general communities through public performances. We are considering using a specially written play to illustrate the differences and similarities of these communities, their social and industrial heritage and to get old and young alike to perform it!



FUNDING

The HLF, aware that we are a newly formed Society, were at great pains to point out that their funds, if granted, were to be used for this specific project and not to fund and set up The Lancashire Society itself. Therefore, our application had to state the exact amounts which would be spent on the purchase of film and recording equipment, on volunteers expenses, venue hire, artists/consultants/professional fees, archiving, production of CD/DVD's of the finished product, promotion, marketing etc. As they have now granted our request they obviously trust us and we will not let them down.

A sub-committee, led by the officers involved in the application, has been formed to oversee and co-ordinate the project and will meet separately from the Society's main committee. This committee will have complete control and responsibility for the budget and the delivery of the project. Certain elements will require additional skills in performing, researching, teaching, promotions and marketing etc., and suppliers of these will be sourced where possible from Society members who will be co-opted onto the sub-committee. Selection will be on qualifications and experience, especially as work with schools, vulnerable adults and youth groups is covered by Government legislation. They will also need a small army of volunteers to enable

everything to run smoothly.

The application benefitted from considerable support from Age Concern and the Arts and Heritage departments of Wigan, Chorley and Blackburn councils and these organisations will be working with us along the way.

“The Noise We Mek!” is a specific 3-year project within the Lancashire Society. Done properly, it will raise the profile of the Society, establish our reputation in the area, securing the Society’s future and benefitting everyone involved.

Since the successful application award, the committee has been out shopping and bought audio and video equipment to use on the project as well as a Macbook pro computer to process the Audio/Video files that will be finding their way to our archivist Chris Pollington.



The photo on the left shows some of the equipment bought for the project:

- a second hand, professional quality video camera which is capable of using an external microphone.
- a Marantz PMD 661 audio recorder, together with professional quality microphones and accessories to ensure high quality audio recording to preserve for future researchers to use in their work.

We have also bought banners and pop-up displays for use at events – the picture to the right shows the two pop-up displays which fold down into easily transportable carrying cases and are ideal to use where there is no suitable position to put up a large banner.

These banners are bright and attractive and have been designed to catch the eye at our project events.

Our thanks go to Linda Green of Applegreen Graphic Design who developed the ideas that we sent her and after some to-ing and fro-ing of drafts delivered the banners at the end of May.



TRAINING

Some of the funding is to be used to train members in the techniques of interviewing and recording up to 300 people with archiving purposes in mind. With this in mind, Barbara Hindley contacted the North West Sound Archive based at Clitheroe Castle and on a breezy day in April Barbara, Mark Dowding and Chris Pollington went up

to Clitheroe to meet archivist Andrew Schofield who gave them a tutorial to hone their skills in interviewing technique and giving excellent advice including meeting the interviewee and making them relaxed prior to the interview, checking the room for ambient noise, positioning of a microphone for best results, the first five questions to ask and how to keep the interview on track when the interviewee wanders off the subject!



Barbara and Chris discuss the merits of the Marantz audio recorders with Andrew Schofield at the North West Sound Archive

Barbara, Chris and Mark all felt that the advice given was most useful and would enhance the interviews that were going to be undertaken over the next two or three years.

After the tutorial session and a cup of tea, Andrew showed them the storage rooms that are used to keep the ever-growing collection of audio media including CDs, LP and 78rpm discs, and tapes of all descriptions – and eventually the CDs containing the results of the project.

Chris examines the rows of CDs, cassettes and other tape formats stored in the temperature-controlled rooms in the North West Sound Archive



Andrew Schofield shows Barbara one of the Phonograph cylinders in the collection

THE WANDERING WORD by Johnny Matthews

We in the UK are particularly fortunate in being able to draw on rich varieties of landscape, history, dialect, traditional music and folk dance. The northwest of England, our own little corner, in no way lets the side down in these respects. As I began to write this article I stalled for a while, unable to choose which of many topics to cover for this newsletter, and so my mind drifted back to our Lancashire Dialect competition last year, and to Fleetwood. I remember that as I got off a bus from Blackpool into the rain, I walked on a bit in search of the venue and then, still lost, stopped to look at a large sign. It read “River Wyre”. These stark black and white letters hit me like some ancient arrow finding its mark from across the centuries.

Ladies and gentlemen, please bear with me, for I am an exiled Lancastrian, originally of the Manchester variety, who has been living in Wales for decades and who has picked up, through the osmotic magic of the spoken word, a fair degree of the language of the Welsh people. This ancient tongue was, in earlier and more honourable days than ours, spoken not only in Wales itself but widely throughout the north of England and southern Scotland, and had (and still has) closely-related versions in Cornwall and Brittany. Judging by our place names and some of our dialect constructions, I would say that an early form of the language that we now call Welsh must have retained its strength and vigour in the northwest for far longer than in other parts of England.

Now, to come back to that sign for the “River Wyre”, there is a Welsh word *Gŵyr*, which can be taken to mean ‘curved’ or ‘meandering’. It forms the basis of the well-known word “Gower” as a curved region of peninsula and adjoining land found in south Wales. As the first letter, the ‘G’, can often be dropped or softened through the process of mutation, we can then translate the “River Wyre”, in a simplified form, as *Afon Ŵyr*, starting with the Welsh word *Afon*, which means river (and from which we get the name “Avon”). Thus from all this we get the “Wyre”, to probably mean the ‘curved or meandering river’.

But is this river actually ‘curved or meandering’ as its name suggests? At this stage I was forced to consult my trusty ‘Ordnance Survey’ map of Northern England (1 inch to 4 miles), since I have never been well familiar with the region that we call the “Fylde” (again, where does that name come from?). Well it looked to me as though there were indeed some sizeable meanders to the “Wyre”, particularly around the Thornton region, though it did not seem that these were bigger or more dramatic than the bends one might expect for any largish river. Given that the surrounding area would have been highly wooded some 2,000 years ago, I guessed that the river’s name came down through fisher folk who plied these waters on small boats. From this perspective, at least in the vicinity of the estuary, I could sort of accept that the “Wyre” is more curved and meandering than neighbouring rivers such as the “Ribble” or the “Lune” (yet more historic names!). But there again, this argument

assumes that the rivers have maintained their shapes over the millennia, in the same way that the word “Wyre” itself seems to have done.

As time was getting on, I wisely retreated on this last point, consoling myself that the evolution of the local rivers was maybe a topic for another day. By then though I had reached the hotel that was the venue for our Lancashire Dialect day and, aptly, was greeted by Sid Calderbank on the steps.

FOCUS ON THE MEMBERS



Bob Dobson

Member Bob Dobson became a member of The Lancashire Dialect Society in the 1970s and occupied the offices of Secretary, Treasurer and Chairman until its demise in the 1990s. He arranged the transfer of its library, firstly from Manchester University to Lancashire County, then, at the end, to the Lancashire Authors Association.

Books have played a big part in Bob's life. He became a collector and secondhand book dealer in 1969 and a published author with titles 'Lancashire Nicknames & Sayings' and 'Concerning Clogs' in the 1970s. In 1981 he started 'Landy Publishing', a one-man publishing house whose name is derived from 'L and Y', which is short for Lancashire & Yorkshire, as it was his intention to publish books on both counties. There have been a few Yorkshire books in the last 30 years, but the difficulties of selling books in Yorkshire made Bob decide to stick to the Red Rose county.

Asked about his proudest moments or achievements, Bob said "I was born and bred in Accrington - you can't BUY class. I am proud of the magazine which I published for one year only - 'The Really Lancashire Magazine' I couldn't make it pay, but there's been nothing better either before or since. In it there was 'nowt on Yorkshire'"

A hundred publications on, some of which were dialect-related, Bob admits he is reaching the end, though there are two books in the pipeline for this year. He is still active in the secondhand book world, and has just published a 26-page catalogue of Lancashire-related books, code-named 'Vale' (though he insists this is not because it will be valedictory) which he will send you on application to;

landypublishing@yahoo.co.uk

Bob also operates a 'search service' for those who want to find a particular Lancashire-related book. He gives freely of his experience in the world of books to those who want to see their work in book form.

SUPPIN' IN T' TIM BOBBIN by Bob Dobson

I have long thought that the greatest accolade that could be bestowed on any man is to have a pub named after him. Tom Finney has three named in his honour, though one of them doesn't bear his name, it is simply called 'The Phantom Winger'. Nat Lofthouse is honoured in Bolton with 'The Lion of Vienna', a reference to his forceful, fearless approach in one international against Austria in the 1950s.

What about Lancashire dialect writers? In Heywood, a fairly recent appearance has been 'The Edwin Waugh', a piece of imaginative work by the Weatherspoon organization. Of much longer standing has been 'The Ben Brierley' in Moston. It is so old it used to be a tram terminus. Ben was a local councillor as well as a writer in the mid-to-late 19th century.

What about Tim Bobbin? Until fairly recently, there were **four** ale-houses honouring th'owd lad, a chap as liked a pint or three. One was in Royton, his place of residence for many years. The local pride looks like it has worn thin, as the name was recently changed when it became an Italian (?) restaurant. Bloody disgraceful!

There were two in the Burnley area – or was it only one (Padiham) and the other was in Rochdale? I have forgotten. Another was in London. London? What the hell caused a London pub to be named after a fairly obscure Lancashire lad? The answer is linked to the presence of the one (two?) in Burnley.

In Towneley Hall, Burnley, when Tim was a writer/cartoonist/bon viveur/satirist, lived the Towneley family. Their house is now a council-owned museum set in splendid parkland, part of which has been taken over as a school.

The head of the Towneley family in the early 1800s took an interest in Tim's art and sponsored him financially, helping to boost the prices paid for his works. They were probably drinking mates too, for Tim was 'good company' with his views on politics and the times they lived in. At the same time, Towneley was a very wealthy landlord, owning land in London as well as Lancashire. Thus, when a new pub was to be built on some land in the capital which Towneley owned, he had a say in what it was called, and decided to honour his Lancashire mate. Without doubt, something of the same occurred in the Burnley area.

Tim Bobbin would have felt at home in today's circles where artists meet the wealthy and stories are 'spun' to make them more interesting to the public, thus increasing an artist's profile and his financial worth, for 'Tim Bobbin' wasn't his real name. It was one which the astute Royton lad, actually born in Urmston, gave himself in preference to using his real name – John Collier.

LANCASHIRE DANCING MASTERS

by Lindsay Smith

How many people remember when they were children being dragged off to ballroom dancing classes by their parents? If you dared to protest, then the reply was that you would need to be able to ballroom dance when you were grown up.

The parents of the late eighteenth and nineteenth centuries were no different. They wanted their children to be able to take their place in society, to be able to dance correctly if they were able to go to assemblies, or to the tenants' ball held by their landlord. Dancing was an essential social skill in towns, villages and farming communities.

From the seventeenth century onwards, the Dancing Masters who directed the stage dancers for the London and Edinburgh theatres were the most sought after dancing teachers of their day. Dancing Masters from all over England and Scotland went to these teachers to learn the latest dances and then went back to their own circuit of towns and villages where they taught.

The idea of a slow transfer of new fashions around the country in the eighteenth and early nineteenth centuries, spreading out from London, just does not fit when it comes to dancing. The reality was that within a few weeks of learning the new dances in London or Edinburgh, the Dancing Masters were teaching them the length and breadth of the country.

Most Dancing Masters taught children. A series of lessons would be held. This might be a continuous "quarter" of lessons in one location, held daily for a number of weeks. Alternatively, the teacher would travel round a circuit of towns or villages teaching in each one on a weekly or fortnightly basis.

Most Dancing Masters played the fiddle and could dance and play at the same time. Almost all dancing teachers, whatever their status, also taught the basic ballroom etiquette, how to ask a girl to dance and to escort her back to her seat. There were often also some elements of deportment.

In villages without a large room for the classes, the schoolroom might be used and all lessons would stop. Dancing Masters would often hold weekly dances for adults and also advertised that they would teach dancing in boarding schools. Private lessons were also held. The highlight of the dancing lessons was the Juvenile Ball at the end of the lessons, when the pupils would show off their new skills. In Lancaster or Preston, this was usually held in the theatres.

At the top of the pecking order of Dancing Masters, there were the fulltime professional Dancing Masters who advertised in the early newspapers. These were the people who travelled to London or Edinburgh and brought back the latest dances and tunes.

There was John Winder, who started teaching in 1791/1792 and is known to musicians today for his 1789 handwritten book of tunes. From his newspaper advertisements and printed cards, John Winder taught in Blackburn, Lancaster, Kendal, Ulverston and over to Halifax, at times in partnership with Abraham Ogden and an R Ogden. John Winder's sons John and Edmund also taught. John Junior was drowned in the Lune at Kirkby Lonsdale in 1833. Edmund was in Whalley as a Dancing Master when the 1841 census took place and was teaching in Lancaster in 1851, 1861 and 1871.

I have so far only found one woman teacher among the early Lancashire Dancing Masters, a Mrs Hodgson, who travelled round Manchester, Stockport and Rochdale, teaching children and also holding quadrille parties for adults, after her husband Amos drowned while bathing at Sandside, Milnthorpe in 1824. Mrs Hodgson advertised that she employed the best musicians for her quadrille parties.

Mr McGregor, "late of Edinburgh" advertised in Lancaster in 1803 that he taught at Stonyhurst College and was so busy he had to take Mr Nicholson as a partner to help teach in Lancaster. Mr Nicholson had just finished teaching in Bolton.

In 1810 Mr. McGregor, together with Mr Balderston, advertised in the Lancaster Gazette that they would open their dancing school in the Town Hall in Garstang, then a busy posting town.

The Balderston family were another dynasty of Dancing Masters. There were probably three Balderstons teaching and possibly four. They seem to have come from Leigh and taught around Bolton and Leigh, Preston and also in Halifax. In 1832, Mr Balderston stated he had been teaching in Preston for 24 years and in 1836 he went to Paris to learn the French system of teaching dancing.

To keep in business, the Dancing Masters needed new areas to teach in and once these were covered, they needed to regularly change the styles of the dances to keep their customers coming back for more lessons, or refresher classes. In Blackburn in 1794, Mr Naylor was teaching minuets, the "New Gavott, Cotillions, Allemands, Hornpipes and Country Dances."

By 1796 Mr Naylor was advertising the "new fashionable Method of Dancing Scotch Reels, with the true and original steps adapted to those favourite Dances." – so you needed more lessons. The Scotch reels stayed in vogue in high society until about 1810. This is where the Lakeland Three Hand Reel and the Dentdale Three Reel and Wyresdale's Three in a Reel came from, as well as the Four Hand Reel in Dorset.

Country dances were danced in high society until they slowly faded away after the introduction of quadrilles and the waltz in 1816. The country dances collected by the folklorists were the out of date society dances that had been kept alive in the more remote rural areas, together with the step dancing and reels.

Over the nineteenth century and into the early years of the twentieth century, on a more local level, there were Dancing Masters who advertised by word of mouth and who used printed flyers to advertise their classes and the programme for their end of season ball. The Robinson family in the southern end of the Lake District and their pupil Tommy Cannon were the last of these old style Dancing Masters. Together with the up to date ballroom dances, they were still teaching the stepping and the Three Hand Reel. They also taught the fancy Skipping Rope Dance, and the Jockey Dance that had been danced by the stage dancers of the early nineteenth century.

The Red Rose by Frank Gibson

Bosworth Field brought Lancashire's pride
Troops loyal to the King fought side by side.
The battle at Stokes saw the final scene
When the Yorkists relinquished their treasured dream
The throne of England made safe and secure
A nation's future had been built to endure.
Brave Lancashire Lads with their noble deeds
Brave Lancashire Lasses with their widow's weeds.

Palatine towns answered Kitchener's cry
And on Flanders Fields they prepared to die.
Accrington Pals in mud filled trenches
A no-man's land of barbed wire fences.
Northern hearts burning with Loyalties fire
Fighting for a cause; the just desire.
Brave Lancashire Lads with their noble deeds
Brave Lancashire Lasses with their widow's weeds.

The County's men rallied in thirty-nine
Brave Fusiliers to again lead the line
Once more against the threat they stood
Normandy's Beaches absorbed their blood
The battle for freedom the driving force
Proffering their lives as the only course.
Brave Lancashire Lads with their noble deeds
Brave Lancashire Lasses with their widow's weeds.

North West towns disgorge their men
To battle for freedom once again.
From Helmand's Province to Basra's Sand
They face the terrorist hand to hand.
Loyally defending their nations throne
Fighting for security back at home.
Brave Lancashire Lads with their noble deeds
Brave Lancashire Lasses with their widow's weeds.



SIDE BY SIDE! by Janet Jones



“Oh, we ain’t got a barrel of money”. Nothing could be truer for the two societies, “The Lancashire Society” and “The Friends of Cuerden Valley Park”; and yet, by co-operation we are raising the profile (and, with luck, the funds) of both groups.

The Lancashire Society has a regular stall (by courtesy of the Friends) at the Cuerden Valley Farmers’ Market and Fair. Here, by entertaining and engaging with the public, the Society promotes interest and enthusiasm in all things Lancashire. The two events complement each other wonderfully. As you tuck into your locally produced hog-roast butties and eccles-cakes, in the beautiful Lancashire setting of Cuerden Valley Park, you might well be serenaded with a catchy Lancashire ditty!

Photos -Mark
Dowding , Sid
Calderbank (above)
and Janet Jones
(right) entertain and
inform the crowds at
Cuerden Valley
Farmers’ Market



Sid “sang for his supper” recently, at a “thank-you” gathering for all those volunteers who sort out the car-parking, make the tea, put up marquees etcetera on Market Days. He was well-received and once again promoted great interest in the Lancashire Society.

So, on the 4th Sunday of each month, come along to “The Barn” in Cuerden Valley Park, and we’ll

“travel the road, sharing our load;
travel along, singing a song
– side by side”!

DIALECT IN PRINT

Chairman Sid has sent in this piece from "The Chorley Weasel" published on Saturday 18th June 1881

THE CHORLEY WEASEL.

Chorley Fair.

Chorley fair started i' gradely good earnest last Saterdag meet, an' it war kept gooin aw Monday meet an' Tuesday meet, but Tuesday war th' main day, cose o' th' country folk comin to th' Meekit. Then, aw Chorley war thair besides. Bein one o' your main repositories, an' thout it war ni dooty to be thair as well, an aw put a toothri suppos i' my pocket, an' went to hae a look round. Th' first place aw stopt at war aside o' th' oo-up, whaur a cheap Jack war sellin, an' sometimes makin believe i' gi away a lot o' Drummagen tackle. Aw watched him a bit, an' seed what a lot o' gewussie folk thar war livin i' th' world yet. Thair Jack war sellin popes, an he said war gradely successful, fur a bob, an' tellin aw to wait a bit. Then he gin aw an thair hole lack ogress, to hrowd folk to believe as they war makin a good thing awt aw him. Next lot he seed war watch chowse, an' they went off sellin fat too, cose folk thout they'd get thair bobs lack ogress, but they did'nt. He seed aw a present or a penny set a' stude; an' awent wi some nut know as whaur he gi's one cheap a good do, he bitches twenty on aw seloup. Thair a lot o' cheap Jacks bin to Chorley, an when they'n fat come they'n selin bin rockest as th' world's man's friends; an when they'n dilled pass, silly folk east o' many a score o' gewussie they'n lookt it, an then they'n bin rockest a lot o' scribbles wi a big D a' th' front. But when th' next nut come on th' same speck he's avin rockest a gradely Simon Pure; and aw aw suppose it'E avin be that folk at aw're be content least they'n paid ten times as much for thair whistles as they out to do.

But, however, aw seed got on wi ni tale. After leavin th' cheap Jack, aw seed a felly wi a pop show an he said th' sun an th' moon an th' stars war inside, an fur aw aw willy thout want as awd hae a look, fur it's sick a long time sin aw seed th' owd sun gradely. But aw seed ni least, an post on.

Aw soon across a cheap sellin little black luj-rubber dolls, an he seed Zooloo, an war as nice as himself, an willy as elow.

Then thar war staws wi nuts an gingerbreads, staws wi nice cream, staws wi aw make o' playthings on, besides th' beaver fall o' aw sweets o' dolls an trigs.

As aw post on to th' fellsopeds aw wonderd whay they warnt dolls an welf as they need to, but aw soon fin it out when aw seed what thar war fitted up on tother side. Bein th' man, aw thout at first as they'd hrowd th' way to Chorley, fur thair war gret big ships an ad hrowd 20 or 30 folk at wunt, an sellin round as if they war on water, an it war gradely rough. Doo is, awd aw'r ground out like it awt, an aw thout what a good thing it war to hae ships a whome, fur wi shoud tere th' 5s. 3d. wi payn for th' trip to Blackpool. Howard they kept sellin, wi gradely selin lookin after aw, an a lot-

because th' middle, so as they'd know whaur to ask to if any on aw got wroked. It war wath a peggy to watch aw hrowd gettin th' ships, an selin med aw vomit. An th' chaps an awd th' concern did draw a lot o' brass; aw war told it war about seven pounds an hower; but they'd not get that brass if they war bothert same as a lot o' wivres, an had a lot o' faults to scotch, an awd to pice up. They'n gettin some gradely good years, an thar waf's dycent, an they out to be fin o' thair lack.

Aw next had a glist at th' housarin machines, an th' shootin galleries, an thair places whaur they whack at some nuts an wics wi laws, an whaur thair an whacks wine tappenc, an him an lets aw whack wine sixpence, an thair whacks wi him an thout th' some wits up when they're won.

Thair war a lot o' woolly things an they owd Aunt Sally, but awd rither hae th' owd account, whaur ya can smook th' pipe awt a' awd Sally's mouth.

But thair war more swings nor awt else, an they seed to be put up fur lobbies, but now they're awdly seed to be grown up folk.

Thair war a toothri show to see as well, but they're awdly seed to what they war a dozen yrs sin.

Th' first show had what they owd Zulus, an war poor, ugly loppers, an out to go whome an lubber fur a livin instead o' poos awdly sold in a show.

Th' next war a boxin show, whaur a toothri simple chaps went in fact show haur they owd leather one another, whille th' chaps an had th' show war laughing and makin ther pennies.

Aw post on fin to th' merryettes, which war just th' owd fashion, but not hrowd as good, nor as much gam, nor as long a performance as they seed to be.

Aw seed rosparin shows, an a model show wi ship-wrocks an sick things as that, but aw stered everywhere an could'n see th' larned pig, an th' fat woman, an th' two-yokked lass, an a lot more as aw seed to fancy awt as had to be at a fair, or else it could'n be hrowden.

It's surprisin, Master Wood, how much brass they drawn at thair fairs, even when times ar bad, an folk cannot pay thar way, an thar's a lot o' ten per cents off thar wages. How ni hrowd! if aw th' brass war spent wi Chorley tradesmen they'd be independent i' no time; but then they cannot whorle Chorley chaps same as thair strangers can wi a bit o' red an pulper paint an a gret fawrin gas best.

Aw're nowt no more to say.

Yours truly,

TOXMY BUTTERMAN.

On Wednesday week, there was a bowling competition on the Chorley Subscription Bowling Green. A silver cup of very neat design (presented by Mrs. Bigby, Rose and Crown Inn) was won by Mr. W. Connelgham. The other prizes were awarded as follows:—second, Mr. W. Davenport; third, Mr. W. Skarple; fourth Mr. W. H. Phillips; fifth, Mr. J. H. H. H.

SOCIETY EVENTS and MEMBERSHIP

Palatine People is published by The Lancashire Society at least twice a year and is dependant on members sending in articles for publication.

Any articles for consideration should be sent to the secretary via email to barbara@thelancshiresociety.org.uk

We would also welcome any photographs taken by members at any events they attend for possible inclusion in future newsletters. Please send any photos in jpeg format to Barbara at the above email address.

To save paper and postage this newsletter is available for download on the website – www.thelancshiresociety.org.uk

Paper copies are available from the society upon request for a charge of £2 to cover printing and postage. Please email mark@thelancshiresociety.org.uk for further details

Dates for your diary

Our next meeting will be on June 9th at St Chads Parish Centre PR6 8AJ and the new format will be:

7pm Lancashire Society meeting: 7.30 Guest speaker on Lancashire topic: 8pm Social meet 8.30ish Music and Tunes.

Come along and meet us.

Sunday 5th September - an afternoon of Lancashire entertainment at the Mount Hotel, Fleetwood as part of Fylde Folk Festival.

Saturday 16th October - the National Dialect day hosted by the Society at Euxton Community Centre. Expect entries for the various competitions to be from all over the country ensuring a richly diverse day of dialect speaking.

Last Sunday of each month- Cuerden Valley Park Farmers' Markets.

We have been kindly offered a stall at each of these events to promote our Society's purpose. Volunteers to run the stall would be very welcome - if you are free then please let us know.

Membership

If you are interested in becoming a member of the Society then please complete the form on the following page and send it to the secretary who will add your details to the database. You will then receive regular updates by email with news of meetings and events.

Thanks to all the contributors for this issue - Sid Calderbank, Johnny Matthews, Bob Dobson, Lindsay Smith, Janet Jones & Frank Gibson and also to Barbara Hindley and Mark Dowding for co-ordinating and editing the articles and the newsletter.

For more information about the Society and its aims then please visit the website:

www.thelancshiresociety.org.uk



MEMBERSHIP FORM

I wish to become a member of the Lancashire Society

My details are as follows:

Name.....

Address.....

.....

email address.....

Contact number.....

*I wish to be contacted by Blind Carbon Copy (BCC) email (no one will see my email address).....

*I am happy for my email address to be seen by other members.....

(* Tick as appropriate)

(Note: Members will generally be contacted by email to avoid postage costs)

I understand that my details will be held on the computer of the secretary of the society and no other computer. This is for administrative purposes only and will not be revealed to a third party.

If I wish to leave the society then I shall inform the secretary who will remove my details from the computer.

Currently membership is free.

Signed.....

Date.....

Please return this form to the secretary who will acknowledge your membership

Electronically – email the details to: barbara@thelancshiresociety.org.uk

Or post this form to 11 Church Street, Churchtown, Preston, Lancashire, PR3 0HT

The Lancashire Society is registered and operates under the Data Protection Act
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