

The

Eastfolk



Chronicle

A keen nose, a sharp eye, an ear to the ground...

... and a clarion call!

SPRING 2015

LO! THERE CAME STARS FROM AFAR

By our Arts Correspondent
Kay Seratsera

To mark the 2015 re-emergence of Eastfolk the newly appointed Foreign Minister Ms. Sally Forth has invited envoys and ambassadors from all the Lost Counties of England (LCE) and further afield to come and show off their local customs and wares.

After much negotiation Eastfolk are proud to welcome, from Hexhamshire, The Unthanks a renowned family of minstrels who will bring their full orchestra and will play many favourite songs along with most of their new catalogue *Mount The Air*. The Unthanks continue the tradition of a touring

family of song and will be joined by their parents, toddler George II and little baby Arthur. Fine use of the Eastfolk Creche tent (formerly crash tent) will be made.

Not to be outdone, the neighbouring County Palatine Of Durham have put forward three stout fellows who trade as The Young'uns. Those that came last year will know them as peace-loving folk who cemented great ties with FolkEast, becoming much valued Patrons and friends. Rumours that claim that their name is about to change to the Young Once are ill informed. 2015 sees them crowned as Oldermen of Eastfolk, which befits their name.

N.B. Jethro Tull will not now be appearing, (as he sadly died in 1741).

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Unthanks come packed Back-to-Beck



The well-sung, once-young Young'uns

Eastfolk rising

By our Special Correspondent
Hugh Briss

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...and was one of the smallest counties in the Eastern regions, covering an area no more than 40 square miles situated on England's east coast between Norfolk and Suffolk in the north and south respectively with Wesfolk to the West. It was dissolved by an act of Parliament in 1177 shortly after the death of Hugh Bigod, 1st Earl Of

Norfolk as an appeasement to the King Henry II. Bigod had strong ties with both Scotland and France, establishing trading routes for malt between Aldeburgh and Scotland and benefiting from the wealth to be found thereof. Further wealth was created by shipbuilding in the shipyards of Aldeburgh and the precious wealth and riches found in the Treacle Mines in nearby Long Sufferingham.

Continued on Page 2

Eastfolk today

By our Foreign Correspondence Editor
Percy Flage

The yearly pageant that is 'FolkEast' (so-named accordingly for County Hall copyright reasons) is held within the grounds of Glemham Hall, directly on the old Thoroughfare that led through the town of Glemhamme.

The newly appointed central government of Eastfolk create a land beyond Google for just 3 days of the year. Declaring UDI (Unilateral Declaration Of Independence) all normal common law is suspended and the county boundary is re-instated, governed only by The New Lord Of Misrule and his Lady Miss Stake.

Throughout the weekend we will see a celebration of the arts, crafts, music,

tree-dressing and dance so enjoyed in the region with local traditional food and drink including a local brewed ale cobbled together by the local ale-houses in the area, particularly the ancient Blaxhall Ship Inn nearby.

The recently rumoured Eastfolk Hoard will again be searched for, the local sport of Dwile Flonkin is re-enacted by the 'Sealed Not' beside the nearby Schet Creeque and Radio Eastfolk will take to the air again.

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Page Three re-instated! (go to page four)



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FolkEast General Enquiries:
info@folkeast.co.uk

PR National:
Peter Prowse
peter.prowse@waylines.co.uk

PR Regional:
Jan Ballard
jan@THEBRIDGEMARKETING.CO.UK

Production & Programming:
John Marshall-Potter
jmp@folkeast.co.uk

Marketing:
Becky Marshall-Potter
becky@folkeast.co.uk

Glemham Hall:
Donna Stockley
events@glemhamhall.co.uk

Advertising manager:
Ruth Crome
ad@folkeast.co.uk

ADVERTISING

All enquiries regarding advertising space and rates for future issues can be directed to Ruth Crome at the above address.

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BBC RADIO SUFFOLK

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The Eastfolk Chronicle

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Editor at Large: John Marshall Potter
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... Lo! There came stars from afar ...

Continued from Page 1

Gigspanner return this year to triumphant howls of adoration, they recently enjoyed a packed 'House Concert' (if you can call Glemham Hall a 'house') and now take the party outside into the dimming of the Friday evening. Their new album *Layers Of Ages* may, or may not, relate entirely to the weekend's reflection of days long gone. The sadly departed Terry Pratchett once mentioned that Gigspanner's Peter Knight could 'spin the world on his bow'. Watch them import goods from the far east, from the antipodes and the African continents all aboard their good touring ship *Whoops-A-Daisy* moored in the grand port of Orford.

Attention all shipping: Gigspanner are followed by the return of **False Lights** to the Friday Sunset Stage, following their world debut at FolkEast last year, they have since delivered a healthy bouncing debut album. Both the band name and the album title were inspired by Bella Bathurst's 2005 novel *The Wreckers* which tells of 18th-century scavengers using false lights to wreck ships and salvage the contents off the coast of Eastfolk. The Chronicle are assured that no member of False Lights has ever knowingly wrecked a ship and salvaged

the contents. False Lights are captained by Sam Carter and Jim Moray, their album was recorded up in Kesteven a mere two day's sailing down to Orford through sea areas Humber and Thames.

Doing battle on a Friday stage not far from the above will be the entire cast of **The Wilson Family**, who gathered themselves in their native Billingham (Stokton On Tees) and drove south to be with us this fine weekend, They have been singing and performing a capella folk songs since 1974. They consist of sister Pat and five brothers: Tom, Chris, Steve, Ken and Mike, listen out for their setting of Kipling's 'Big Steamers'. **Josienne Clark** and **Ben Walker** are no strangers to FolkEast or Eastfolk, though their new album is titled *Nothing Can Bring Back The Hour*, the folk of Eastfolk are doing all they can to do just that. **Faustus** are the same energetic triumvirate of folk royalty that once performed as Dr. Faustus before the NHS cuts demanded they lose part of their name. Un-deterred they plough ahead and bring their new album *Broken Down Gentlemen* to the Friday Broad Roots Stage. Next door a few hours before, on the Broad Roots Club Stage, we have **Steve Tilston**, an escapee to Leicester from Liverpool. Leicester's motto 'Semper Eadem' (always

the same) can hardly be applied to Tilston over his lengthy career in music. Ledecestre may be one of the oldest cities in England but that's as nothing when it comes to Steve's mining of great English lore in words and song.

Saturday dawns with a lecture by archivist **Polly Foney** on the latest findings of the old Eastfolk Broadside Ballad, until 3 months ago, only the first verse was known until a second verse was found in a songbook in the library of the ROSDS (Right Old Song And Dance Society) in London's Cyril Poacher House. Many will remember the first stanza from last year. Compare it now to the newly added verse 2:



*Beccles for the Puritans
Bungay for the poor
Halesworth for the drunkards
And Blythburgh for the whore*

*Narfolk for the broads
Suffolk for the booze
Wesfolk for the witches
And Eastfolk for To-Dos*



Spellings are shown largely as found, and this appears to be one of the earliest mentions of the word 'To-Do' thought to derive from the latin te-deum.

Continued on Page 3

... Eastfolk rising

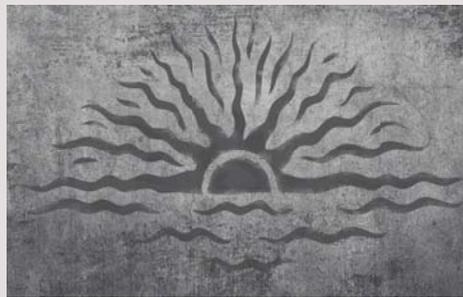
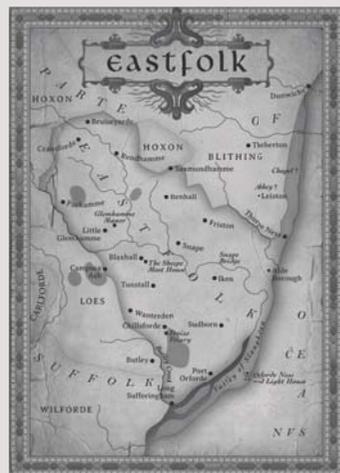
Continued from page 1

The Borders of Eastfolk fluctuated, but early maps show it stretching north to Duneuic (now a mile off the coast of the remains of Dunwich), west to Fessfelda (Fressingfield) south, again to Parhamme and then south-east to reach the coast at Shingle Street and the busy port of Orford.

The capital town of Eastfolk was to be found at Glemham, remains of which are still visible near to the Hall (rebuilt 1560) by the de Glemham family.

The symbol of the county was often that of the rising sun, (due to the coast) a symbol the County of Suffolk absconded after the dissolution of Eastfolk when it was rendered as the Hundred of Plomesgate.

Throughout the Middle Ages various fayres were held to perpetuate the memory of Eastfolk and these were revived in 1860 by friends of William Morris (minor) on a grand scale, where stories and songs originating from the county were revived and documented, the findings of which are now carefully stored in London's Cecil Pearl House.



Ancient Sun graffiti found in Glemham



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... Lo! There came stars from afar



The Peatbog Faeries

Continued from Page 2 Dunvegan, (also known as Dunvegas), a tiny dynasty on the Isle Of Skye sends us the **Peatbog Faeries**, the band known for titling an album recorded live as Live who also were responsible for the 2005 epic *Croftwork* LP. Subtitles will not be necessary as they play largely instrumental sets (with the accent on the mental) but the band will have to arrive several days beforehand to acclimatise to the August heat found here in the Far East (Eastfolk). Saturday also features Stu and Debbie Hanna performing as **Megson** also hailing from the North East we expect a shared tumbrel to arrive containing acts from this under-appreciated area of these fair isles. No doubt they will cart-share with fellows such as The Young'uns (previously mentioned) and **Vin Garbutt**, a Middlesborough man, no less, whose first album was *The Valley Of Tees* (1972) Garbutt has not let-off since; *Synthetic Hues* being his 2014 last album.

Music historians have now agreed that famed pop stars 'The Beatles' owed far more than is known to a lesser-known Rutland beat combo called **The Rutles**, Infuriatingly, and somewhat insultingly known as the 'John Lennon' of the band; **Neil Innes** has decided to come to FolkEast to set the record straight. In his own words he states "I've suffered for my music.... Now it's your turn".

Glemham has a fine cathedral (16th Century Purpledicular) in the grounds and performing therein will be one **Martin Carthy**. Martin is a little-known bright hope for the future; thought to be going places and is

planning a series of bands such as Steeleye Span, Morris On as well as having plans to get married, have a daughter, name her Eliza, and sing the odd ditty when the fancy takes him.

Meanwhile we'll see **Leveret** continue their successful tour of Britain: Andy Cutting collided with Sam Sweeney who knocked over Rob Harbron and they decided to take their punch up into the studio in hope of reconciliation, find out for yourselves in their debut album *New Anything*.

Sunday's adventures include The Unthanks (previously mentioned) a second set from Martin Carthy (in case you missed him the day before) and Andy Cutting sticks around to join up with **Chris Wood** who previously played with Martin Carthy some years back just to complicate matters and make for a Pete Frame Family Tree as convoluted and as bewildering as a wiring diagram of a BSA Bantam, only not as reliable. We also hope to welcome, from



Martin Carthy



Man hen-pecked by giant crow

TOPLESS MODELS OF EASTFOLK

Diana (third right) likes working with animals and children and often finds it hard to tell the difference! That's a lovely pair of kittens you have there Diana! We can't see the RSPCA or NSPCC lodging too many complaints if that's all you're wearing.



North America, famous hybrid songmaster **Jack Alope** (to be confirmed).

Back in the Cathedral we have **John Spiers** who needs no introduction. By way of introduction; John was once half of Spiers and Boden before deciding that two's company and so 11 should just about do it and Bellowhead were born. John is one of the few to escape the black country, hailing, as he does, from the ancient hundred of Beorningas, (a town founded by Sir Charles Mingus) and later became known as the Hamlet of Birm. John escaped - melodeon in hand - with a handsome troupe of Morris dancers. A little known fact:- here, when British Layline decided to develop a new version of the Morris Traveller (wooden body, came with fridge abandoned outside and pick-up variant for tarmac laying) they settled on the ill-fated 'Morris Dancer'. The wing mirrors were adorned with white cloth hankies and bells were attached to the hubcaps, all were stick-shift and came in white with a band of colour stretching diagonally across the bonnet. It never made it out of the development stage and the factory demonstrators are greatly sought-after. The car suffered the same fate as the Singer Songwriter and the Austin Texas. The FolkEast weekend contains a right old **song and dance** with many sides dancing including Cotswold and Border Morris as well as the local side Pretty Grim clad in traditional purple or mauve depending on your point of voo. It is hoped that we may also see a display of the ancient Stock Dancers of Eastfolk, we cannot prove that Atilla the Broke Stocker will appear as he is... well, broke but the following sides are descending: **The Witchmen, Pretty Grim, the Rockingham Rapper, Golden Star, Barley Brigg, Danegeld, Hageneth and Everard's Original Anstey Morris Men**. If this doesn't make you thirsty then

all that dancing will make up for it. Those of deep thespian intellect may wish to sit quietly whilst the Thameside Mummers do their stuff as well.

We welcome back Eastfolk's (well, Norwich actually) own printing press **Print To The People** who will show you how to print a lovely T shirt, bag, poster all to your exacting specification.

All-in-all there will be a plethora of stages to enjoy; The Sunset Stage, The Broad Roots Stage, The Broad Roots Club Stage, the new Garden venue, The Church and the welcome return of The Soapbox Stage ably wo-manned by Amy Wragg as before. Rumours have it that **Chris T-T** will be mounting the soapbox this year....

Like any good haircut, no Festival is complete without a fringe, and this year we share the delights of the famous Blaxhall Ship Inn a lovely hike away from the Festival site (don't worry, passports issued when you enter will get you back in). The Inn will kick matters off on the Thursday evening and, no doubt, will continue the FolkEast spirit well into the rest of the year. Those of you who own a copy of 'The Larks They Sang Melodious' (or is that malodorous?) or have watched the 1950s Peter Kennedy-directed film 'Here's A Health To The Barley Mow' will know of the Ship only too well.

(For further information please re-read this article).

(For even further information please attend FolkEast).




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A merry old dance

By our Ballet and Dance Reviewer

Eastfolk was attributed as the originator of Stock Dancing in which lowly Scriveners, Bank Clerks and Accountants dressed in make-shift dinner jackets danced an intoxicated step known as the Share - steps of which are recorded, but the music to which is now long lost. It was known that the dance was accompanied by a lone fiddler, or any amount of fiddles, but there is also reference to a Dragoon of Crumhorns used as instruments. Given the trades and guilds represented, the fiddle is more likely. One dance centred around a giant pot full of ledgers on a roaring fire, which sat gently simmering all night. Folk East will attempt to revive this dance at some point over the coming years as research continues. The current side is sponsored by the Firm of Accountants Hardly, Worth, Bothering and Co.

The Stock dancers will be joined by several Morris and Molly sides from 'roundabouts' all who will take turns at their steps all weekend

The entire proceedings will be recorded weakly in the Eastfolk Chronicle

(Established 1486)

On entering the site and having signed the acceptance of UDI within the Border Crossing one will be led up the 'Garden Path' guided by the free map that is exchanged for payment (in groats) On the map there is the Red Button that can be pressed at any time for further information (terms and conditions apply)

Those achieving political asylum within the borders of Eastfolk will be asked to step through various doors of perception and join in the song-and-dance, rejoicing in the motto of the event 'all a bit of a to-do'

To learn more about this topic please re-read the entire article.



Eastfolk District Licentious Office OFFICIAL NOTICE

To all performers at the FolkEast Festival

Regular random inspections will be carried out to check all performers are carrying either an

ARTISTIC LICENSE

or

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THE LIVING POETS SOCIETY

By 'Sammy' Hagar

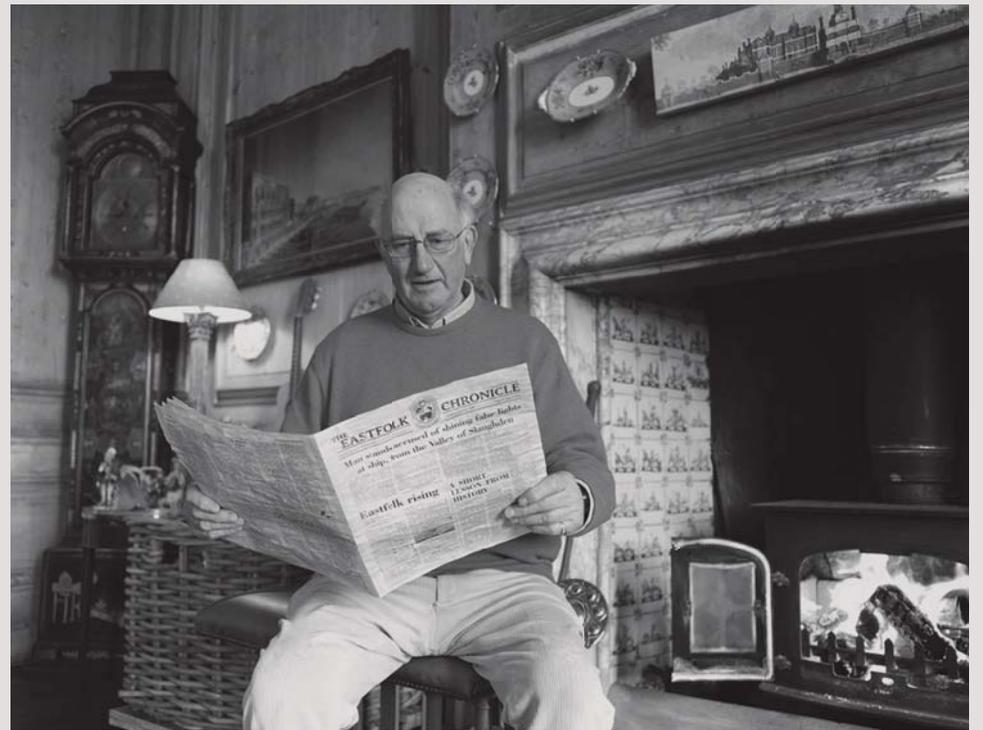
On all three days at the Folk Festival there will be the continuation of the tradition of poetry as well as song and dance. A fine example of a local strict meter of words known as a High Coo can be found here:

*Rainy Saturday,
August days in Long Suffrin,
All around my hat*

(Sauce unknown, possibly HP or Branston).

The 5/7/5 rhythm was adopted by the Eastfolk Steppe Dancers, based in the north of the county at the foot of the Eastfolk Woldes where the mountains of neighbouring Suffolk start. Those that ventured much further north than the town of Snipe were known to have 'gorn a bit hilly' and old men were heard to mutter 'ass a bit steep'

FolkEast are pleased, nay, chuffed to announce the debut of 'The Song Of The Waterlily' performed by **Martin Newell and The Hosepipe Band**, Martin reads his evocative rhyming ballad with music especially composed by The Hosepipe Band - it centres around the building of a boat, quite possibly still moored at Orford... All this, along with poetry every day on The SoapBox Stage, as in years gone by... iss all gone a bit 'tellectual ent it?



Philip Hope-Cobbold gens up before one of his famous House Tours

A SHORT LESSON FROM HISTORY

By our Resident Archaeologist
Mr Archibald O'Lodgist

The significance of a document that was uncovered in the cellars of the present Glemham Hall a few years ago was not realised until it recently turned up amongst a pile of old news papers and other documents in an old out house. The newspapers were copies of the old Eastfolk Chronicle and the other documents were mixed in amongst them.

The document is currently being studied by a local historian who is still examining it and has, as yet, not come up with anything conclusive about its significance, but he said that there appears to be a mention of a "prescriptive right" to hold an annual fair in the Manor of Little Glemham, probably originally granted around 1080, there is virtually no recorded evidence other than word of mouth passed down over the centuries of these prescriptive rights.

Royal Grants or Charters started to be recorded after 1199 and there is no record of a Royal Grant for a fair at Little Glemham but that doesn't mean that the fair did not continue under its prescriptive charter into the first part of the 13th century.

Around 1228-29 William De Glemham took on the manor and there is no evidence to suggest that a fair was being held there by then.

It is thought that the first fairs were probably set up around the time when Count Alan Rufus of Brittany (first Lord Of Richmond) took over the manor. He was well known for his love of the good life and any excuse for a party, in fact his "To-Do's" as they became known were famous throughout the hundred of Eastfolk. 'To Do' was thought to be a Eastfolk dialect appropriation of the Ambrosian Hymn of Praise 'Te Deum'.

People would have gathered at Little Glemham from all around the area, they

would have come and set up camp and traded goods of all descriptions including food and drink, they would have partaken in many of the games of the time such as "Dwyle Flonking" "Cow Tipping" "Drop Bear Hunting" and share skills like "Pigeon Plucking", they would have traded stories and news, both in spoken word and in song and dance. At this period in history, there was very little respite from the daily toil so the annual fair must have been quite some to-do..

The document suggests that representatives of the gathering, probably all the elders from the various villages would bang on Count Alan's door to ask permission to start the festivities, this was answered with the muffled ringing of the felted cathedral bell which signified the start of the fair. As mentioned before; Glemham had the smallest Cathedral in all Albion until it resisted being demoted to that of a Chapel Of Ease and mysteriously burned down. In its place rose the mighty Tower and Church we see today.

Continues on page 9

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EASTFOLK COMES FORTH



By Justin Case

This, the fourth incarnation of the modern FolkEast Festival promises as many treats as before and more. 2015 sees a revitalised **Imagined Suffolk Food Village**: local produce for local people cooked there on the spot and plenty to suit every taste whether carnivore, herbivore or heardbefore. Sunday lunch will be served this year as it follows a special Sunday service (of the Spiritually Nourishing kind) to be held in the Cathedral. **The Food Market** sits near a massive Arts and Crafts market, an **Art Arcade** and a display of Heritage Crafts: instrument makers, sign writers, upholsterers you name it (well, actually don't) D.J. Rob the Potter will spin his own brand of clay decks and **The Cobbold Arms** will be open all day with a fine selection of local beers straight from the barrel. On sale will be the new favourite Cobbold Ale brewed locally especially for the occasion, get it whilst you can. The Cobbold Arms is a veritable pub-on-site, plenty of singing, sessions and you may just catch **Capstan Full Strength, The Quay Street Whalers and Ship-Shape**.

Tents will be full of music sessions and workshops, (See back page advert for extra details)... and we welcome back the **Social Knitworks** (needle-ss to say) and in the afternoon there's always the **Vintage Tea Tent** to relax in. The setting is vintage, the tea freshly brewed. Families can enjoy storytelling, activities and various games and this year there will be no workhouse or chimneys for the toddlers to enjoy and clean.

FolkEast are planning to host the world championship sack race, three-legged race, egg and spoon race and obstacle race, a refreshing antidote to the new fangled X Box. Remember, Eastfolk is yet to go decimal, never mind have one of those new fax machines.

Those passing the site before the event will notice the grand oak being dressed in the re-creation of the Eastfolk tree dressing custom. Once upon a time the local youth tried to wear a tree all week in a misunderstanding of the term tree dressing.

For dates and ticket details please refer to the back cover of this newspaper BEFORE eating chips from the centre pages.

FolkEast is committed to the spirit of "Localism", this is not a new concept, it has been the normal approach to running events in this area since the seventies.

FolkEast sources 95% of the event infrastructure from within neighbouring Suffolk, using the nearest supplier to the event site that can provide the quality and quantity needed, this includes all the fencing, staging, generators, toilets, showers, water system, site electrics, site plant, tentage, stage lighting and most of the sound equipment, not to mention the staff, who we will mention often.

This means road miles consumed in transporting the equipment to and from the site is kept to a minimum, which is obviously good for the environment but it is good for FolkEast as it is a lot more cost effective. The other great knock on effect

of "shopping local" is most of the revenue that passes through FolkEast stays in the local economy. Tra-lah!

In 2014 FolkEast achieved about 90% of all the food and drink available on site being not only sourced but produced locally; food from local free range farms, local bakeries and market gardens and beer, ale and cider from local craft brewers, and it was all good value, the average plate of food was £5 and all the ale was £3 per pint. It should be noted that the county of Eastfolk were granted exemption rights allowing the entire county not to comply with EEC Regulations. You may notice that the beer is still sold by the 'pint', that the area outside of the backs of Eastfolk houses are still called 'yards' that local cobblers still refer to 'feet' and that the road signs are still marked in 'miles' not kilometres.

Since the discovery a few years ago of the old kings charter granting the right to hold an annual traders fair on land in front of the original manor house that stood where part of the event now takes place, we have now a growing group of local crafts men and women who are coming each year to trade, not only with the public but with each other.

These are not the usual festival trinket sellers - but crafts such as traditional upholstery, traditional boat building, instrument makers, blacksmiths, potters, cabinet-makers, sign writers and many more.

Several of these craft people went away from 2014 with commissions for work. Added to this, the "Art Arcade" houses a growing group of prominent local artists who not only exhibit their work, but also create site-specific works each year.

A lot of the artists and craft's men and women run workshop sessions alongside their exhibits so that the public can have a go at many of the skills that are on show.

Oh! and there is some great music as well...

And for further details page the Oracle or read page 77 on Ceefax



The famous dressed tree as seen from the A12

THE Eastfolk Wildfile

THE RETURN OF THE JACKALOPE

By our Naturist Reporter
Bill 'Odd' Billy

Following on from our Nature Diary last issue, where I described the American origin of the Jackalope and how they were introduced into East Anglia, I thought it best to describe what they look like and their natural habitat. Once considered to be a cross between an American Antelope (not actually an antelope but Antilocapra Americana is closely related to the Wyoming Pronghorn) and a the so-called Jack Rabbit (not technically a rabbit at all but closer to the genus Lepus - the hare) the Jackalope resembles the hitherto unimported Wolpertinger and was considered a pest in its native Wyoming almost hunted to extinction as a result. The hunting season was restricted to one day only (June 31st) and though it proved popular it also often fell on the day where the snows were at their deepest thus rendering the creature safe from becoming yet another trophy so loved by the gun-toting animal lovers.

The jackalope is subject to many outlandish and largely tongue-in-cheek claims embedded in tall tales about its habits. Jackalopes are said to be so dangerous that hunters are advised to wear stovepipes on their legs to keep from being gored. Stores in Douglas, Wyoming sell jackalope milk, but The New York Times questions its authenticity on grounds that milking a jackalope is known to be fraught with risk. One of the ways to catch a jackalope is to entice it with whiskey, the jackalope's beverage of choice.

The jackalope can imitate the human voice, according to legend. During the days of the Old West, when cowboys gathered by the

campfires singing at night, jackalopes could be heard mimicking their voices or singing along, usually as a tenor. It is said that jackalopes, the rare *lepus antilocapra*, only breed during lightning flashes and that their antlers make the act difficult despite the hare's reputation for fertility.

Musicians have used the jackalope in various ways. R. Carlos Nakai, a Native American flute player, formerly belonged to a group called Jackalope. In the late 1980s, it performed what Nakai called "synthacousticpunkarachi Navajazz", which combined "improvisation, visual art, storytelling, dance and dramatic theatrical effects." Nakai



A recent sighting

said he wanted people to dream as they listened to the music. Jackalope is a Canadian alternative pop/rock group formed in 2003 by Dave "Rave" Ogilvie. The band Miike Snow uses the jackalope as its logo. Band member Andrew Wyatt said during an interview in 2012 that the logo was meant to signify experiment and adventure. Of the 225 Worldcat hits resulting from a search for "jackalope", 95 were related to music.

Folklorist John A. Gutowski sees in the jackalope an example of an American creature publicized by a local community that seeks wider recognition.

Through a combination of truth, fact, hoax and media activity, the town or other community draws attention to itself for social or economic reasons. A common adjunct to this activity involves the creation of an annual festival to perpetuate the town's association with the local legend.

Such an event over in the former colonies did not go unnoticed by their ancestors in Eastfolk and in the early 1970s a breeding pair of Jackalopes were imported to Barsham in Norfolk in conjunction with the annual Fairs held on the church meadow. The pair escaped and bred like rabbits to the point where the Earsham Jackalope Trust was set up to control the breeding patterns and frequency thereof. Situated on the River Waveney it was only a matter of time before the animal migrated south and set up homes (known as sets) along the banks of the Alde River. Unhunted, their numbers proliferated and were, at times, curbed by the Mixop M'Toasties disease that leads the breeding pair to become inarticulate and sterile.

Though the local Countryside alliance proposes a cull, this appears to have been averted due to mother nature controlling her own numbers and the nearby inns and hostelries making a speciality out of Jackalope Pie, a local delicacy to be found on sale in the Eastfolk Food Village as well as nearby pubs. Supplies of this run out fast due to the limited hunting season and subsequent difficulty in skinning, preparing and illegal sale of the powdered antlers as a purported aphrodisiac.

To find out more about the Jackalope please read the Wildfile article in this issue of the Eastfolk Chronicle.

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“Mind how y’geau”

Crime desk with P.C. Neil Innings

Afternoon all, this issue I have to report the shameful news of a further outbreak of Cow Tipping in Eastfolk. Those of you familiar with my column may remember our crusade against fly-tippers last year, a crusade, I am pleased to report, that brought to an end the unsightly and costly removal of sofas and fridges from various homes in the Eastfolk region. Members of the ECCC (Eastfolk Constabulary Community Constabulary) raided 54 homes that appeared to be abandoned and removed unsightly detritus such as unused domestic appliances, mattresses and children.

Instead of using the excellent facility at the Laxefelda Household Waste Service a small minority had taken it upon themselves to leave the unused domestic appliances and assorted rubbish inside the home causing hard-earned tax payers money to be spent on removal and destruction of said items. Sadly this crack-down operation used up time and resources of various members of the Constabulary taking their skills away from more important duties such as tackling the massive surge in house-breaking claims that co-incided with the very same month of Operation Fly Tip.

This last month saw an unwelcome rise in the revived so-called ‘sport’ of Cow Tipping. Perhaps the resurgence in interest of past pastimes in Eastfolk (not helped by the FolkEast Festival at Eastfolk I may add) has tempted a few inebriated youth to attempt what amounts to a cruel and dangerous activity that puts lives of the cows and (less importantly) the miscreants at risk. An outraged Blacheshala dairy farmer Mr Mike Porter reported ‘I’m outraged’ as he had to interrupt his usual Drop Bear shooting season in order to attend to his fallen cows.

“Cows are not able to right themselves under their own power” added RSPCA Officer Lai Kell “and every time an animal is righted we have to be in attendance to ensure that the farmer does not take the easy way out with shotgun and insurance claim”.

Cow Tipping has no material benefit for the criminal except for the momentary glory gained by their attempts



being filmed and uploaded onto “the internet”. It’s a dangerous, senseless and hilarious pastime probably observed whilst under the influence of intoxicants such as the local Cow-bold Ale. It must stop, it is our duty to educate the young to ‘say Moo to Cow Tipping’, let’s stamp it out today.

To request an information pack about Cow Tipping please request an information pack.

To locate your local Police Officer: please ask any Police Officer.



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EASTFOLK AND THE TREACLE MINES

By Arthur Scarfolk

A recent letter to the Beccles and Bungay Journal by a local historian described how he saw a brown Tourist Road Sign pointing to an ‘Historic Treacle Mine’ near Glemham. The letter brought forth much correspondence about the ancient secret mine workings to be found in Eastfolk and has encouraged the editors of this very paper to render a full account in the next issue. Here we will learn about ambitious explorations of the drillers, the perilous life of the face workers and the scurrilous episodes of smuggling, whereby untaxed contraband Treacle was shipped out of Long Sufferingham in the 1500s undetected by the excise men, until a small boy betrayed the ‘purpletraitors’ who were tried and hanged at the Ipswyche Excises the very next day.

The article will go on to explain the delicate nature of mining for treacle, how the highly skilled non-unionised miners extracted Treacle by carefully avoiding the molasses and syrup strata and got rich by succeeding.

There will be a fund-raising tin: contributions to retired miners long suffering from Gold Lung.

It is hoped that the FolkEast Imagined Suffolk Food Village will be selling traditional Treacle ‘Flat Jacks’ (the original name of the Americanised Flapjack) and perhaps even some authentic Eastfolk Treacle Fudge and Taffy. Bring along half a pound of tuppenny rice.

To obtain recipes that require the use of Eastfolk Treacle, please ask a steward.



This issue is dedicated to the memory of Mr Cyril Poacher late of this parish

Pop Picker Pin Up No. 36





FolkEast

21st, 22nd & 23rd August 2015 at Glemham Hall, Suffolk

A fresh approach to a timeless tradition

With an eclectic mix of contemporary and traditional music, where instrument, song, dance, storytelling, poetry, art, heritage craft skills and knowledge are shared and collaborations born. Re-kindling the Eastfolk folkmoots on the Glemham Hall Estate, where, for three days of the year the folk from the East bring their families and gather for a bit of a to-do.

The Unthanks • False Lights • Peatbog Faeries

The Young'uns • Martin Carthy • Neil Innes

The Wilson Family • Leveret • Steve Tilston • Josienne Clarke & Ben Walker

Greg Russell & Ciaran Algar • John Spiers • Ten Strings & A Goat Skin • Faustus

Chris Wood & Andy Cutting • Liberty To Choose • The Sam Kelly Trio • Mawkin

Phillip Henry & Hannah Martin • Peter Knight's Gigspanner • The Hut People

The Urban Folk Quartet • Vin Garbutt • Megson • Andy May Trio • Maz O'Connor

Dan Walsh & Nic Zuppari • Richard Grainger • Mortal Tides • The Sail Pattern

Oompah Brass • Martin Newell & The Hosepipe Band • Gavin Davenport

Charlie Dore • Mary Humphreys & Anahata • Murphy's Lore • The John Ward Band

Hannah Sanders • Hot Feet • Poultry Cross • Robert Castellani • Nick Murray Brown • Cathryn Craig & Brian Willoughby

Cousin Jack • Tin River • The Broadside Boys • Tilly Dalglish • Inca • The Two Nicks • Xenia & The Stringfellers

Capstan Full Strength • Quay Street Whalers • ShipShape • Tanz • Adrian O • JC & Angelina

Steve Turner • PaX-5 • The Woodland Creatures • Daisy Vaughan • Ceilidhs – Skiphire and Monty's Maggot

Get On The SoapBox Stage

Chris T-T • Funke & The Two Tone Baby • Animal Noise • The Dyr Sister • Jo Carley & The Old Dry Skulls • Jonathan Marriott & The Painted Birds
Astrakan Project • Ethan Ash • Echoes In The Well • The Bijoux Toots • Pick Yer Feet Up • Addison's Uncle • The Woodland Creatures • Mortal Tides

The Junk Shop Poets • Twisted Routes • Aneirin Jones & Joe Tozer • The Pancakes • Honey & The Bear • Tin Heart Troubadours • Nature Culture • The Wingless Heron

Abigail Blake • Norwich Ukulele Society • Ned The Kids Dylan • Jack Pout • Holly Johnston • Emperor Norton • Elly Tree • Bessie Turner • Papa Pout • The Broken Maps

Poetry: Poem for Suffolk with Dean Parkin • Leanne Moden • Adam Warne • Russell J Turner • Christine York • Dan Clark • (more poets tbc)

Daily Open Mic with Jack Pout at 2pm

Dance Sides

Witchmen • Pretty Grim • Golden Star • Hageneth • Barley Brigg • Anstey Morris • Rockingham Rapper • Thameside Mummers • Danegeld • Haughley Hoofers

Music Workshops

Percussion with The Hut People, Harmonica with Phillip Henry, Singing with The Young'uns, Fiddle workshop with Sam Sweeney, Melodeon with John Spiers and Andy Cutting as well as Guitar, Napoleonic Song, Panpipes and Bodhran.

Dance Workshops

East Anglian Stepping, French, Klezmer, Rapper Sword, Border, Cotswold, Northwest Morris and English Country Dance.

Art and Heritage Craft Workshops

Paper cut, knitting, crocheting, felt making, jewellery, wild weaving, screen printing, clay, lino cut, gel printing, patchwork, blacksmithing.

Instrumental

Where instrument makers from around the globe can meet and trade, and musicians play.

Quality food and drink at fair prices

The Imagined Suffolk Food Village

where local food producers reinvent festival fare for the discerning audience and The Froize provides a sit-down Sunday roast in the giant teepees. Cooking, demonstrations, foraging and pigeon plucking.

The Food Market brings a taste of foods from around the world; Pizzas to noodles, roasted almonds, coffee and cake.

The Cobbold Arms Our very own Inn bearing the name of the Glemham Hall owners and our special festival brew, with a broad selection of locally sourced craft ales to drink whilst singing in the bar.

Advance Weekend Ticket prices

(includes optional camping)

Adult £110.00

Youth (13-17 years) £65.00

Concessions (Students & 60+) £96.00

Family (2 Adult & 2 Youth) £320.00

Camper/Caravan Pass £35.00

Advance Full Day Tickets

(available from the end of May)

Adult Day Ticket £40.00

Children 12 and under go FREE

Sorry, no dogs

(except Guide dogs for visually or hearing impaired)



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