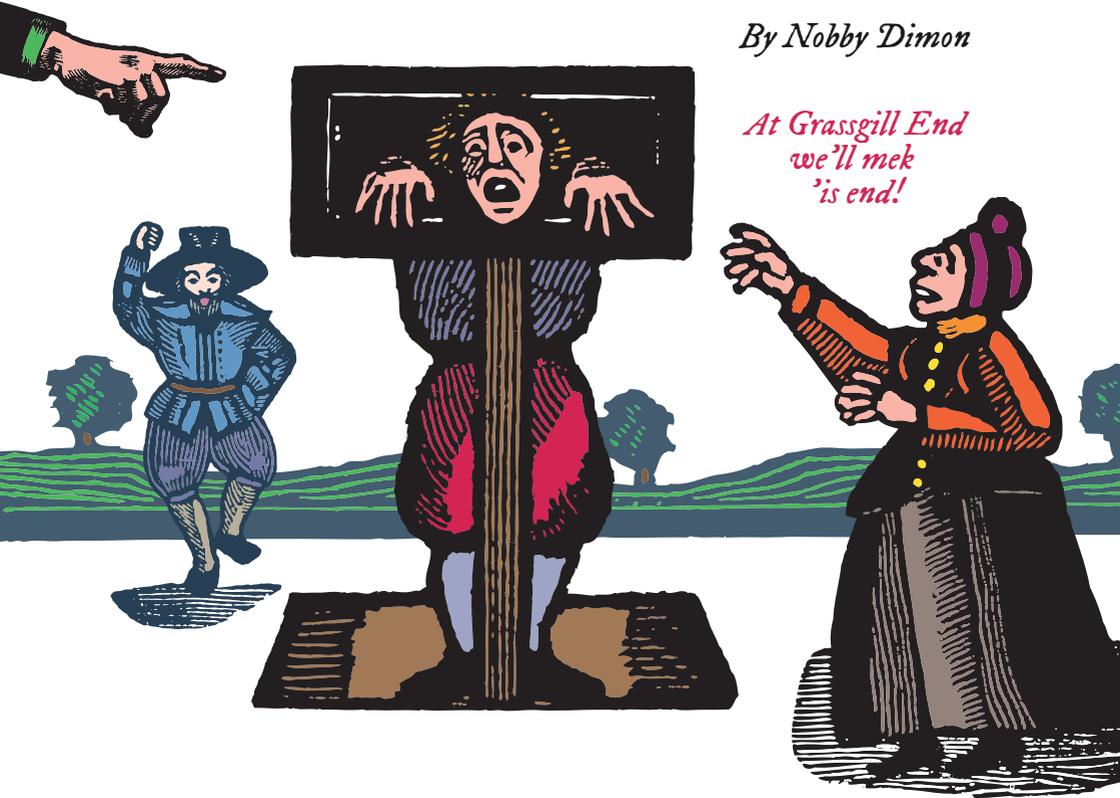


NORTH COUNTRY THEATRE & THE PEOPLE OF
SWALEDALE, WENSLEYDALE & GUDBRANDSDALEN PRESENT
THE 2014 RICHMONDSHIRE COMMUNITY PLAY

BLAME IT ON BARTLE!

By Nobby Dimon

*At Grassgill End
we'll mek
'is end!*



Souvenir Programme £2



YORKSHIRE DALES
National Park Authority
Sustainable Development Fund

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Anne Jellicoe • Upper Wensleydale Newsletter • Bolton Castle • Kiplin Hall • Grinton YHA

As a small company we are dependent on the support and good will of so many people. We are grateful to all the above organisations that have given money towards this project. Both our Angels and Friends of North Country Theatre also contribute to our core costs and the Friends have paid for the Norwegians participants to come over. Special thanks to the Friends Committee; Geoff Wall, Tim Kendall, Judith Brickwood, Sophie Gore, Chloe Greenwood, Hazel Waite and Anne Miller for all their support and hard work.

We are particularly grateful to those people who have welcomed the Dancing Darlings and provided them with a home from home: Richard & Morven Lawson, Wendy Patch, Annette Clark, Bev Lawrence & Keith Thomas, Jean Addington and to reserves Janet Quilley, Maggie Fifoot, Rachel & Colin Chitty.

Special Thanks [in no particular order]

Lindsay Trenholme, Ailsa Hunter, Ronnie Kassell, Ken Warne's, Leyburn & Mid Wensleydale Business Association, Paul & Jane Harrison, Morven & Richard Lawson, Richmond Amateur Dramatic Society, Richmond Operatic Society, Tony Liddington, Julian Farrand & Brenda Hale, Per Ottesen, Tom Frere, Richard Kay, Jane Morland, Keith Thomas, Mette Hovslien, The Georgian Theatre Royal, Simon Pell, Olav Nylund, Mike & Kathy Chilton, Mayor Clive World & the staff at Richmond Town Hall, Dales Countryside Museum, John & Tracy Little, Reeth Post Office, Rachel & Howard Walker, Andy & Jennifer Thursfield, Sheila Pearson, Judith Barber, Caroline Mills, Darwin Ales, Richmond Co-operative, the late Anne Golland, John Ward & Caroline Woodroffe, Jenny & Tony Power, Margaret Cowen.

DIRECTOR'S NOTE

I OWE MY INTEREST and enthusiasm for Community Play Projects to an experience more than 35 years ago when I was a drama teacher in West Dorset. I took a group of students to see *The Reckoning* written and directed by Anne Jellicoe, (pictured) a play set in and around Lyme Regis, about the Monmouth rebellion and the Bloody Asizes. It was staged promenade (that is with the audience and the actors milling around together in a shared space) in a large school hall. There was a small number of professionals and a large number of volunteer actors from the local community. The script and the characters drew on local history and sang with local references and recognizable characters and names. The audience buzzed with the sense that this was their place, their history that was being celebrated. The excitement of the staging, 30 years before *immersive* theatre became a trendy "new" approach, the obvious commitment of the volunteer actors, the blurring of the lines between professional and amateur, and last but not least the fact that it was written and directed by one of the leading playwrights of her generation made it an unforgettable experience.



By way of a strange coincidence, one of the professional actors who was in that production was a young Martin Dower, who hails originally from Countersett but now lives in Swaledale. Martin has taken a small role in *Bartle* having played the central character in *Last Dance of a Dalesman* in 2005. In 2012 I had my most recent brilliant community play experience when I went to see the spectacular outdoor staging of *Peer Gynt* by Lake Gålå by the people of Gudbrandsdalen, our twin region, in Norway; 3 hours in a language I couldn't speak yet it was riveting and hilarious.

I have now worked on seven community play projects, two in Hartlepool and one in Easington

County Durham during the upheaval of the 1984-85 miners strike, a staging of *The Passion Plays* in Richmondshire Churches in 2002, the flash mob choir in *Mak the Sheepstealer* in 2006 and latterly, *The Last Dance of a Dalesman* and *Blame it on Bartle*. The last two I have written after researching and improvising with actors and local historians and folklorists. We've also done something pretty unusual in that we have chosen to take our performance to several different venues. Richmondshire as a community is broad and sparsely populated, so we felt that a community play had to reflect that, from Kiplin in lower Swaledale to Castle Bolton in Upper Wensleydale, though that makes the job of staging it much more difficult for everyone. The play also has to be written for the people who volunteer to be in it. If there are more women than men then the play has to have more women than men. If one of your main characters moves away or gets a new job and this happened several times over 18 months, you have to rewrite.

I think it was while researching for *Last Dance of a Dalesman* in 2004, that I came across the old dialect poem *Reeth Bartle Fair* and it was the coincidence of the name with the Burning of Bartle in West Witton that got me thinking this time. Who was Bartle - sheep thief, tyrannical giant, saint or sinner? What if somehow the drunken miner in the Reeth poem became the scapegoat figure we see in the Burning of Old Bartle. With the aid of the Peer Gynt Legend from Gudbrandsdalen and the shape-shifting Bargest of Yorkshire folk tales we've tried to knit the threads of these different folk traditions into a new Wensleydale and Swaledale woollen.

I have to thank all the sponsors and supporters who helped this project to happen (listed on previous page), but the programme of research and workshops which made the writing of the play possible was funded by the European Union's Rural Development Programme. Scores of people threw in ideas at these sessions and although many of them were thrown back out again they were the seed bed of the play.

BARTLE, A COMMUNITY PROJECT IN THE MAKING

AS MENTIONED in the Director's notes the impetus for this play actually started back in 2005 when working on *The Last Dance of a Dalesman*. Ideas bubble away in the back of the mind whilst other projects and productions come to the fore – and gradually those fermenting ideas move back up to the surface.

Funding a large project such as this is a challenge because we are never going to cover the costs by selling tickets. So when the idea became more rounded we built up a funding package from several sources. In May 2012 we were successful in getting a LEADER grant "a community-led rural development programme which aims to improve the quality of life and prosperity in rural communities through locally driven rural development initiatives and projects. LEADER funding is available from the European Union for rural regeneration activity across an area centred on the Yorkshire Dales."

We used this money to fund workshops which we held in several villages across the two dales. They were attended by people who were interested in local history and the local commu-



A village hall workshop

nity working together as well as those interested in performing. These workshops were run by a number of different facilitators. We recorded local events and then explored some of the issues raised through improvisation, music and story telling. It was really rewarding to discover some



Richmond workshop 2012

very localised stories which have been woven into the play. We also discovered some very knowledgeable people like local historian Liz Kirby whose background notes follow on page 3.

In January 2013 work began in earnest on Bartle as we secured a National Lottery Funded Grant for the Arts through Arts Council England. The professional team was engaged, more workshops were held, costumes were designed, sewing bees took place, venues were visited and measured up, village halls were booked and people were asked to commit to the production.

However, as some people will already know, for various reasons in June we made the difficult decision to postpone the production till 2014. This had a financial implication, but thanks to Anne Jellicoe, our wonderful North Country Angels and Friends we were able to re-do the budget. Both Richmond Town Council and Richmondshire District Council [through the Communities Opportunity Fund], offered support - And so in February this year everything began again...

We have lost some participants along the way to changes in circumstances, house sales, job changes, clashes on performance dates but gained new ones. We hope that the nearly 200 people from our communities who have played a part - from the research, through the workshops, to the rehearsals and performances - have had an enjoyable and enriching time in the birthing of Bartle!

BURNING OF BARTLE

IN WEST WITTON, Wensleydale, on the Saturday nearest to the 24th August, St Bartholomew's day, a curious event takes place - The Burning of Bartle. At 9pm a straw-filled effigy known as 't'owd Bartle' is brought out of hiding and held aloft by two bearers for the crowd to see. The procession wends its way down the village and the following doggerel is repeated by the chief executioner at regular stops where a refreshing tipple is on offer.

On Penhill Craggs he tore his rags
Hunter's Thorn he blew his horn
Capple Bank Stee he happened a misfortune and brak his knee
Grassgill Beck he brak his neck
Wadham's End they couldn't fend
At Grassgill End we mak his end
Shout, lads, shout!

The crowd responds with a resounding 'hoorah', the procession then continues on to Bartle's final resting place where he is set alight. What's it all about?

The places mentioned are all on Penhill or the lower regions to the south of the village and one suggestion is that Bartle was a magnificent old stag who evaded capture for decades and that the doggerel refers to a deer hunt. In the 15th Century, when vast swathes of Wensleydale were forested, there were many large deer parks including one at Capple Bank in West Witton.

A book written in 1854, refers to a Wensleydale tradition where 'bones of dead animals are burned, whilst the spectators dance round or leap over it', as a sacrifice to the pagan god Ba'al 'who was once as much worshipped on the banks of the Yore, as by the streams of Babylon...' Yore is the archaic name for the river Ure; could Bartle be a corruption of Ba'al?

The earliest reference to the Burning of Bartle found to date is in a book published in 1894. 'An effigy, supposed to represent the Saint, is made, after which it is dragged up and down the village

by the younger generation. Then a large fire is prepared on to which the effigy is tossed'. The suggestion that Bartle has a religious connection is however doubtful. In the mid 1960s the chairman of the Wensleydale Society publicly rejected the idea that Bartle was Saint Bartholomew, to whom the Parish Church is dedicated. He said that 'such a rite would never have been allowed in the face of the protests of the clergy and church people of the day'.

Bartle is more often now described as a sheep or pig thief, it has also been said he was a wicked monk from Jervaulx who stole from West Witton parishioners. There is also mention of a highway robber whose hiding place was a cave in Coverdale. The fictional tale 'The Wicked Giant of Penhill' featured an unnamed giant 'whose diabolical cruelties

made him loathed and feared far beyond the borders of Richmondshire'; the giant is often confused as being Bartle.

In the mid 1950s there was a lull in enthusiasm in the village regarding Bartle, a folklorist





from Leeds arranged a visit to witness and record the event, apart from being concerned that 'too much beer flowed', she was disappointed that no one in West Witton was able to tell her anything of the origins. The following year a local man decided to re-invent the custom, despite having previously admitted to 'knowing nothing of the origins'. He was later quoted as saying Bartle was the thieving monk from Jervaulx!

The Burning of Bartle may originate from the custom 'Riding the Stang' also called Ran-Tanning or Skimmington Ride. This was a method of vigilante justice in which members of a community publicly expressed their displeasure at transgressions, usually concerning marital matters such as wife-beating and adultery. The baying crowd, hungry to witness retribution for moral laxity, saw the 'victims' tied to poles called stangs and held aloft. The rowdy procession would then make its way accompanied by a great hubbub of loud noise referred to as Charivari or rough music. Stuffed effigies, burned at the end of the proceedings, were often used to represent the offender but generally the culprit himself was mocked and humiliated for his wrongdoings.

In 1901 The York Herald reported that *'The ancient custom of Riding the Stang for a married man and a married woman who have misconducted themselves has been carried out recently at West Scafton in Coverdale' the event had created 'quite a sensation'.*

Richard Blakeborough wrote in his book, 'Wit, Character, Folklore and Customs of the North Riding', published in 1911, *'an effigy made of straw and old clothes representing the culprit*



was bound to a pole and set in an upright position in the centre of either a hand cart or a small pony cart, in which was seated the stang-master; and following behind were gathered all the ragamuffins of the village, armed with pan lids, tin cans, tin whistles, or anything that could be made to produce a discordant sound'.

There is an abundant source of North Riding folklore and legends, often compiled by rural Victorian vicars. Blood-curdling stories of supernatural beings that prey on vulnerable mortals, cautionary tales of hobmen, trolls and bog-garts told to the incumbent by their God fearing flock. Subterranean hideaways, like mines or caves, provided the ideal habitat for bogeymen and malevolent beasts to lie in wait and pounce on their unsuspecting target. Trollers Gill, a local limestone gorge is reputed to be the habitat of not only trolls but of the Barghest, a demonic mythical black dog with huge teeth and claws akin to the spectral Hound of the Baskervilles and to the Gytrash mentioned in Jane Eyre, a shape-shifting beast which is said to haunt lonely roads and prey on lone travellers.

Thankfully some dales traditions such as the event recalled in the book published in 1861 'A Month in Yorkshire', no longer take place. 'A tall maypole stands on the green, the only one I remember to have seen in Yorkshire. It is a memorial of the sports and pastimes for which Wensleydale was famous. The annual feasts and fairs would attract visitors from twenty miles around. Here, at Aysgarth, not the least popular part of the amusements were the races, run by men stark naked, as people not more than forty years old can well remember. But times are changed; and throughout the dale drunkenness and revelry are giving way to teetotalism, lectures, tea-gatherings, and other moral recreations.'

So who is Bartle? Is he a stag or a saint, a Pagan deity, an amalgamation of local bad boys or simply just a scapegoat? no-one really knows. Bartle can be whoever WE want him to be. Let's hope that the annual Burning of Bartle will continue to take place for many years to come as one of those ultimately unexplainable but intriguing Dales customs.

Liz Kirby. June 2014

PER GYNT AND GUDBRANDSDALEN

“**H**IS FAME IS tremendous. His name is known throughout the whole wide world. He has travelled to all countries and everywhere they want to copy his deeds. He is far more now than a man from Sodorp, Fron or Gudbrandsdalen. He is, I may say, one of the most important of Norwegians!”

These are a few sentences from a prologue, read at the first Per Gynt Fair in Vinstra in 1928. Thanks to Ibsen’s poetic drama and Greig’s music it’s probably true.

Here in Gudbrandsdalen our “local hero’s” name, Per, is written the Norwegian way. We use Per as a hero in our traditional story-telling, and even if we know that he probably was a big liar, he is still “our man”. In local tradition he meets trolls and fairies and has other strange and exciting experiences in “the twilight zone”.

In a letter dated 8th August 1867 Ibsen told his publisher, in Copenhagen, that Peer Gynt is based on a real person. “*You might like to know that Peer Gynt is a real person. His name is still well known among the peasants there, but little is known about his achievements. It is not much there for me to build the play on, but thus gives me more freedom.*”

Er du
en skuespiller?
en musiker?
en danser?
fra Nord Fron.
Vil du oppleve 2
uker med teater
i England?



A scene from the Peer Gynt play

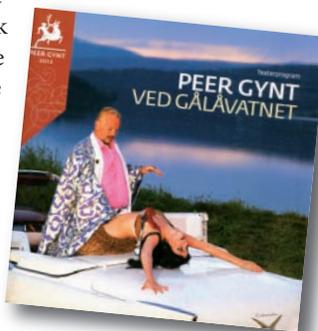
THE PER GYNT FAIR

FROM 1967 THERE have been yearly Per Gynt Fairs in our region. In 1989, a group of people decided that they would start a yearly Peer Gynt play during the Fair, on the spectacular shores of Lake Gålå. Too little money and too high ambitions made it difficult, but hard work by the local people and an unbelievable sportsmanship from professional actors made it possible, and on opening night, in a terrible rain, 1500 people came to see the play! Only one performance that year, but later it has increased, and now, after 25 years more than 200,000 people have visited our performances by the shores of Lake Gålå.

We hope you will come to see us one day! We wish our friends in Richmondshire good luck with Bartle – a Per Gynt of the Yorkshire Dales.

Per Ottesen. Vinstra 2014

Left: the invitation that Nobby sent through to Torill Sperre and Per Ottesen to encourage to the people of Vinstra to get involved.



THE NORWAY CONNECTION

THE TWINNING BETWEEN Vinstra and Richmond began in 1987 with a request from Norway. This was stimulated by Norwegian memories of Richmond's local regiment the Green Howards, and their defence of Nord-Fron during World War 2. In 1940 German forces invaded Norway and Gudbrandsdalen Valley, the heart of Nord-Fron Kommune, saw fierce fighting between Germans and Norwegians, assisted by the Green Howards. Visible reminders of the conflict still exist in the village of Kvam where bullet scored gravestones surround the memorial to the English and Norwegians who lost their lives.

Although the events leading to the twinning were inspired by recent times, much older links can be found in the Norwegian Viking settlements of the Yorkshire Dales in the 10th and 11th centuries resulting in such place names as Thwaite and Askrigg. Today the two areas are similar in their rural setting where agriculture and light service industries provide employment. Vinstra is the main town and administrative centre of Nord-Fron district. The area has many similarities to Richmond and the Dales, being mainly composed of deep river valleys cutting through beautiful mountain and moorland scenery.

There are annual civic exchanges between the two towns but in 2011 we approached the twinning association to see if North Country could offer a creative element to the exchanges. This resulted in two young people [both here



Mark Cronfield and Nobby Dimon in Vinstra

again] Karoline and Kari, coming over in February 2012 and joining in the short tour of *Egil Skallagrimsson Keeps His Head*. Nobby Dimon was then invited out to Vinstra to talk through further links and also see their stunning annual large scale community version of Ibsen’s Per Gynt.



Meeting Jens Stoltenberg

Hosted by Mette Hovslien and with a fascinating programme of events organised by Torill Spere and Per Ottesen [which included meeting the then Norwegian Prime Minister Jens Stoltenberg] ideas for further collaboration were developed. Since August 2012 both Nobby Dimon and Mark Cronfield have been over on a number of occasions to recruit people for *Bartle!* and to rehearse with the volunteers. We look forward to further links.

If anyone wishes to know more about Richmond’s Norwegian Town Twinning please contact Morven Lawson on 01748 822526.



Per Ottesen

BLAME IT ON BARTLE!

By Nobby Dimon



Cast List

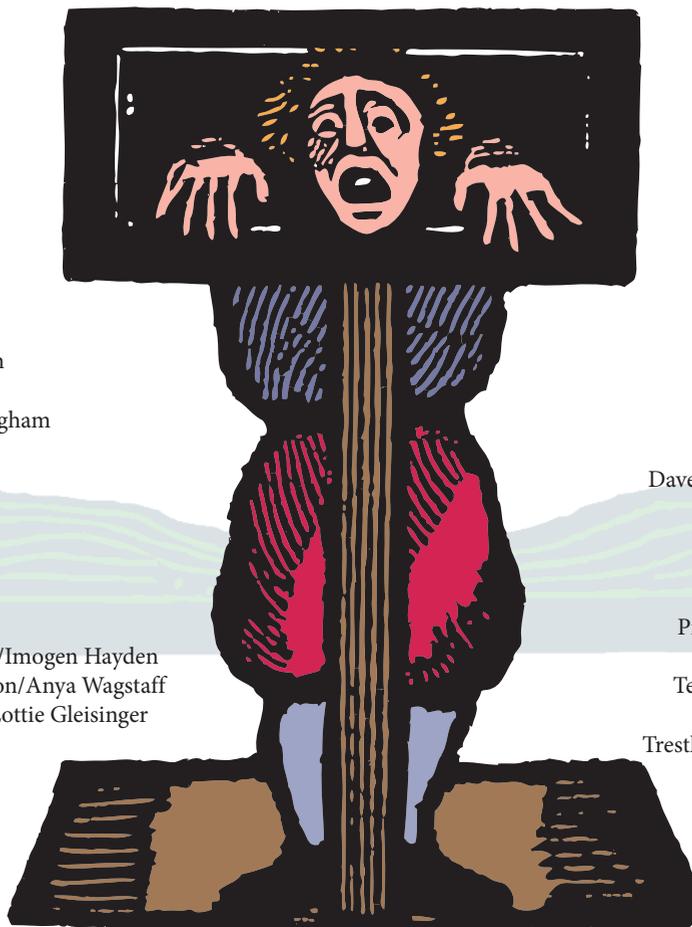
Bartle Swaleson Mark Cronfield

CHORUS

Knitter 1/Jennet Margaret Cowen
Knitter 2/Selina Linda Baldry
Knitter 3/Dolly Belinda Cunningham

SWALEDALE

Rastrick Warnock Kerr
Abigail Rastrick Fiona Dutton
Nettlebed Anty Callum Wernyj
Pastor Collins Martin Dower
Sarah Charlotte Kemp
Jemima (Mim) Amy Brannigan/Imogen Hayden
Maud Annabel Harrison/Anya Wagstaff
Matilda Alicia Hayden/Lottie Gleisinger
John Waites Simon Hudson
Jem Puke Dan Cockett
Curly Pete Roe
Bill Nobby Dimon
Lady Laetita Brooksbank Pamela Moffat
Dowager Lady Brooksbank Hazel Smith
Lucy (her maid) Anya Wagstaff
Peggy Swaleson Hazel Waldman
Hannah Dawn Clarkson
Martha Margaret Ogilvie



WENSLEYDALE
Ada Susan Jinks
Tess (her daughter) Ciera Atkinson-Moore
Mercy Marcia Howard
Flo Chloe Greenwood
Mother Broughton Anne Cranston
Sally Caroline Graham
Bert Billy Gaines
Ned Nobby Dimon
Davy (his son) Daniel Cushnie

GUDBRANDSDALEN

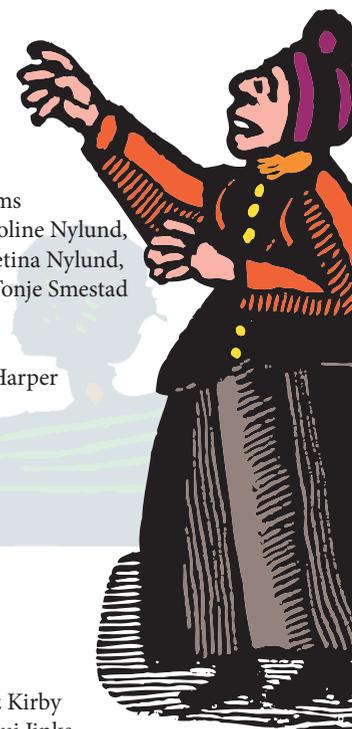
Professor Bärnstorm Mike Waldman
Mrs Bärnstorm Liz Humphry-Williams
The Dancing Darlings Kristin Bakkene, Karoline Nylund,
Kari-Åse Smestad, Betina Nylund,
Sandra Wæhler, Liv Tonje Smestad

The Bartle Band

Dave Harris, Colin Bailey, Judith Dower and Mike Harper

Production Team

Director Nobby Dimon
Assistant Director Susan Jinks
Production Coordinator Beki Harrison
Music Director Dave Harris
Technical Stage Manager Tony Wilcock
Scenic Artist Lynn Ward
Trestle & Cart Construction Graham Kirk
Giant Knitter Paul Render
Costume Alice Lawson and Liz Kirby
Assisted by Amanda Heitler, Jacqui Jinks,
Gill McGready, Caroline Graham,
Chloe Greenwood, Margaret Ogilvie
Torill Sperre
Liz Kirby
Gillian Howells
Colin Bailey



NOBBY DIMON

Has been the Artistic Director of North Country Theatre since it was founded in 1996, writing, adapting as well as directing most of the



company's output, with an incredible total of 24 new plays and adaptations penned by him. He likes to work with actors on the set, playing and exploring ideas and stories before shaping them into the exciting pieces of theatre that delight, astound and entertain audiences, moving them from gales of laughter to tears and back again.

His adaptation with Simon Corble of Buchan's *The 39 Steps* inspired the West End Production that received an Olivier Award as BEST NEW COMEDY in February 2007, took the both Critics' and People's Choice Awards plus a couple of Tonys on Broadway. His adaptation of DH Lawrence's *The Rocking Horse Winner*, received rave reviews locally, regionally and nationally.

MARGARET COWEN

From bilious wheelie bin to giant knitter Margaret has played and voiced a wide variety of roles including some more conventional ones. Her work includes many short films [one Bafta nominated], two feature films, several computer games and animations. She voiced the narrations for *Liverpool and the Titanic* among others. Her recent stage work has been working on the first stagings of new plays. TV appearances include *Wire in the Blood* and *Byker Grove*, and enjoys working with young people. With *Bartle* she has achieved a childhood ambition to work in outdoor theatre.



MARK CRONFIELD

This is Mark's ninth appearance for North Country Theatre after *The Lighthouse on Shivering Sands* in 2012. He has previously

worked with Theatre Hullabaloo, Proper Job, three over eden, Mad Alice and The National Theatre. He lives in Bishopdale.



MARTIN DOWER

A resident of Thwaite, Martin trained at Dartington College of Arts and then worked throughout the 70's in Theatre-in-Education and rural community theatre. He was an Arts Development officer in Oxfordshire for nine years and also ran a whole food shop! In 1995 he returned to his native dales, where he first worked for North



Country Theatre as a stage manager on *Home on the Range*, and then continued performing in the plays *Meantime* (John Harrison), *The Passion Plays* (John the Baptist), *A Month in the Country* (Reverend Keach), *Moby Dick* (Captain Ahab), *Last Dance of a Dalesman* (Dan Ottershaw) and *The 2nd Shepherd's Play* (Gib, the 2nd Shepherd).

SUSAN JINKS

Susan is a Yorkshire based actor who trained at the Mountview Academy in London and has worked continually since then in theatre, film, television and radio. She returned to her home town of Richmond to play Isabella Thorpe in *Northanger Abbey* for North Country Theatre in 2000 and stayed. Susan has been involved with the company since then. Still working as an actor Susan has been studying to qualify as a teacher graduating last summer from Sunderland University.



BEKI HARRISON Production Coordinator

Beki studied Production and Stage Management at Hull University and graduated in 2010. Since then she has been involved in many different projects from around the local Richmond area to the Czech Republic. In 2012/13 she won the Young Person of the Year Award in Richmondshire for the work she had done for local arts groups. More recently she has been working for the Georgian Theatre on their pantomime *Cinderella* as an Assistant Stage Manager and with the Swaledale Festival as an Artist Liaison. In her spare time (when she has some!) Beki likes to cross stitch and ski, although not at the same time.

ALICE LAWSON Costume

Alice trained costume in making in Leicester, apprenticing in traditional bespoke tailoring before moving to New Zealand for a change of scenery. Swapping suiting and tweeds for fake fur and foam with a mascot making company. Now back home in Richmond, she runs a business designing and making whatever people want, and dabbling in theatrical costume whenever the opportunity arises. Contact aliceonthemove@yahoo.com

LYNN WARD Scenic Artist

Lynn is an artist based in Bellerby, near Leyburn. Her work ranges from murals to portraits, scenery to trompe l'oeil effect painting. Recent work includes a collection of landscapes inspired by the Yorkshire Dales which formed her first solo exhibition at Warland's Gallery, Leyburn. Lynn recently worked on *The Lost World* for North Country Theatre. www.lynnward-artwork.co.uk

DAVE HARRIS Music Director

Dave has written music for theatre, television and film, is an award winning songwriter and is also a session musician who has appeared on many albums and radio and television broadcasts. His previous work for North

Country Theatre includes music direction and arrangement for *The Passion Plays* and *Last Dance of a Dalesman*, composing and recording the soundtrack for 2001 *Space Idiocy*, *Moll Flanders*, *The Prisoner of Zenda*, the tenth anniversary production of *The 39 Steps*, *The Rocking Horse Winner*, *The Lighthouse on Shivering Sands* and *The Lost World*.

TONY WILCOCK Technical Stage Manager

Tony is currently the Production Manager at The Georgian Theatre Royal but has worked for many national touring companies across the UK and worldwide including Northern Broadsides and Jean Anne Ryan Worldwide Productions. He worked on North Country Theatre's last production of *The Lost World* and looks forward to working with them once again on *A Month in the Country*.

Just some of the people who have played a part in the creation of Bartle: Gerry Atkinson, Colin Bailey, Linda Baldry, Gail Barlow, Susan Baty-Symes, Andrew Bedford, Elizabeth Bedford, Jan Beeton, Rosemary Benson, Amy Brannigan, Judith Brickwood, Christine Byers, Annette Clark, Dawn Clarkson, Maureen Clayton, Jess Corbett, Margaret Cowen, Anne Cranston, Mark Cronfield, Belinda Cunningham, Daniel Cushnie, Dave Dalton, Grant Dalton, Jen Davies, Yvonne Dennison, Alan Donnelly, Judith Dower, Martin Dower, Tom Drought, Caroline Dunn, Fiona Dutton, Kevan Fawkes, Mark Ferguson, Tom Fifoot, Margaret Forward, Rhoda Fraser, Thomas Frere, Rebecca Fry, Billy Gaines, Melanie Geldeart, Lottie Gleisinger, Caroline Graham, Chloe Greenwood, Sarah Gresswell, Heike Grey, Natalie Grey, Beverley Haines, Rod Hall, Mike Harper, Alan Harpley, Sue Harpley, Annabel Harrison, Beki Harrison, Alicia Hayden, Imogen Hayden, Gill Hayes, Amanda Heitler, Jonathan Heitler, Marcia Howard, Simon Hudson, Lukas Jones, Charlotte Kemp, Shirley Kemp, Claire Kendall, Lynne Kerr, Stewart Kerr, Warnock Kerr, Liz Kirby, Richard Kay, Elly Lord-Hatton, Jackie McCartney, Mike McDermot, Gill McGready, Kevin McGready, Lilly McLeod, Karen McLeod, Nathan Middlemas-Dry, Imogen Milton, Tabby Milton, Pamela Moffat, Jan Montgomery, Jane Morland, Ceira Moore-Atkinson, Amanda Moulson, Richard Moulson, Susan Muckle, Emily Nicholas, Margaret Ogilvie, Pauline Oldershaw, Mavis Palfreman, Lizzie Palliser, Joan Rice, Pete Roe, Simon Ryder, Norman Rudd, Martin Sandell, Jade Sandeman, Hazel Smith, Sue Tandy, Hazel Townesend, Rob Tweddle, Julia Usman, Brian Wade, Steve Wade, Anya Wagstaff, Hazel Waldman, Michael Waldman, Jim Weir, Chris Wellings, Callum Wernyj, Jennie White, Mick White, Anne Wilkie, Jennifer Williamson.

REETH BARTLE FAIR

This mworning as I went to wark,
I met Curly just coomin' heame;
He had on a new flannin sark
An' he saw at I'd just gitten t' seame.
"Whar's te been?" said awd Curly to me.
"I've been down to Reeth Bartle Fair."
"Swat te down, mun, sex needles," said he,
An' tell us what seets te saw there."

"Why, t' lads their best shoon had put on,
An' t' lasses donn'd all their best cwoats;
I saw five pund of Scotch wether mutton
Sell'd by Ward and Tish Tom for five grwoats.
Rowlaway had fine cottons to sell,
Butteroy lace an' handkerchers browt;
Young Tom Cwoats had a stall tuv hissell,
An' had ribbins for varra near nowt.

"Thar was Enos had good brandy-snaps,
Bill Brown as good spice as could be;
Potter Robin an' mair sike-like chaps
Had t' bonniest pots te could see.
John Ridley, an' awd Willy Walls,
An' Naylor, an' twea or three mar,
Had apples an' pears at their stalls,
An' Gardener Joe tea was thar.

"Thar was scissors an' knives an' read purses,
An' plenty of awd cleathes on t' noggs,
An' twea or three awd spavin'd horses,
An' plenty o' shoon an' new clogs.
Thar was plenty o' good iron pans,
An' pigs at wad fill all t' deale's hulls;
Thar was baskets, an' skeps, an' tin cans,
An' bowls, an' wood thivles for gulls.

"Thar was plenty of all maks o' meat,
An' plenty of all sworts o' drink,
An' t' lasses gat monny a treat,
For t' gruvors war all full o' chink.
I cowp'd my black hat for a white un,
Lile Jonas had varra cheap cleath;
Jem Peacock an' Tom talk'd o' feightin',
But Gudgeon Jem Puke lick'd 'em beath.
"Thar was dancin' an' feightin' for ever,
Will Wade said at he was quite griev'd;
An' Pedlety tell'd 'em he'd never
Forgit 'em as lang as he leev'd.
They knock'd yan another about,
Just warse than a sham to be seen,
Charlie Will look'd as white as a clout,
Kit Puke gat a pair o' black een.

"I spied our awd lass in a newk,
Drinkin' shrub wi' grim Freesteane, fond lad;
I gav her a varra grow leuk;
O, connies, but I was just mad.
Sea I went to John Whaites's to drink,
Whar I war'd twea an' seempence i' gin;
I knaw not what follow'd, but think
I paddl'd through t' muck thick an' thin.

"For to-day, when I gat out o' bed,
My cleathes were all sullied sea sar,
Our Peggy and all our fwoak said
To Reeth Fair I sud never gang mar.
But it's rake-time, sea I mun away,
For my partners are all gain' to wark.
Sea I lowp'd up an bade him good day,
An' wrowt at t' Awd Gang tell 't was dark."

John Harland

WHAT'S IN A NAME?

WHEN YOU CREATE a play in a small community where family names tend to be limited and remain for generations there's always the danger that someone will think you mean a particular person or a relative. But if you don't use dales names it won't sound right. In *Last Dance of a Dalesman* I used Harker and Oughtershaugh picking place names off the map, but there are still Harkers in the area and I was asked by someone in the audience if a character was meant to be her aunt. A coincidence of a name in the play is not meant to be a reference to anyone in particular. However I did take some names from a fascinating bit of local history.

By-names were so common in the Dales that when the Loyal Dales Volunteers were mustered at Richmond in 1804 the non-commissioned officers when calling the Roll were compelled to adopt and call the familiar nick-names by which the men were known...

Bullet, Trooper Tom, Tarry Tom, Burly, Bodger, Slipe, Splitmeat, Tash, River Rags, Skeb Symy...

There were eight Thomas Aldersons, called Grain Tom, Glowbersome Tom, Screamer Tom, Poddish Tom, Tarry Tom, Tish Tom and Trooper Tom...

Other names in the Muster Roll were Assy Will Bill, Angry Jack, Aygill Tom Bill, Becks Jack, Brag Tom, Bullock Jamie, Buck Reuben, Butter Geordie, Bowlaway, Brownsa Jossy, Ciss Will, Cotty Joe, Cadgy, Cwoaty Jack, Curly, Dicky Tom Johnny, Docking Jammie Dant, Fightin Tom, Freeson John, Gudgeon Tom, Hed Jack...

There were five John Hirds, Awd John, Young John, Jane's Jack, Mary Jack, King Jack...

Katy Tom Alick, Kit Puke Jock, Knocky Gwordie, Mark Jamie Toss, Matty John Ned, Nettlebed Anty, Peter Tom Willy, Peter Hannah Jack, Peed Jack, Piper Ralph, Pullan Will, Roberty Will Peg Sam, Tazzy Will... and many others.

Burly, Bodger, Slipe, and Splitmeat, you wouldn't want to meet them on a dark night! Nor this...

THE BARGEST

In York the sixth day of October,
When I am sure the guards were sober,
Being far distant from the day
When the soldiers get their pay,
About midnight when they say
Grisly ghosts have leave to play,
And dead men's souls with courage brave,
Skip from out each several grave,
And walk the rounds; then the Bargest
Comes tumbling out its smoky nest,
Sometimes having such a face
As promiseth of the human race;
Sometimes he be a bear, a hog,
Sometimes the likeness of a dog.

Sharing the stories of the people and landscape of the Yorkshire Dales

D
DALES
COUNTRYSIDE
MUSEUM

£1 off admission with this advert
FREE For Children

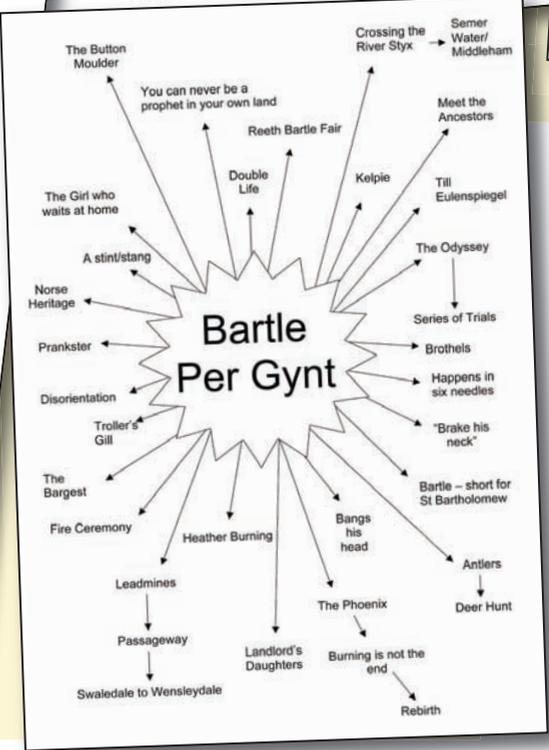
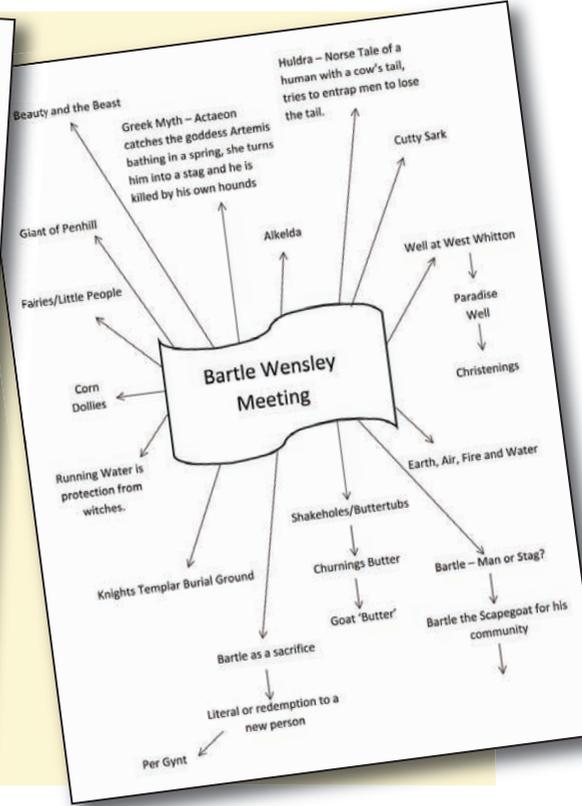
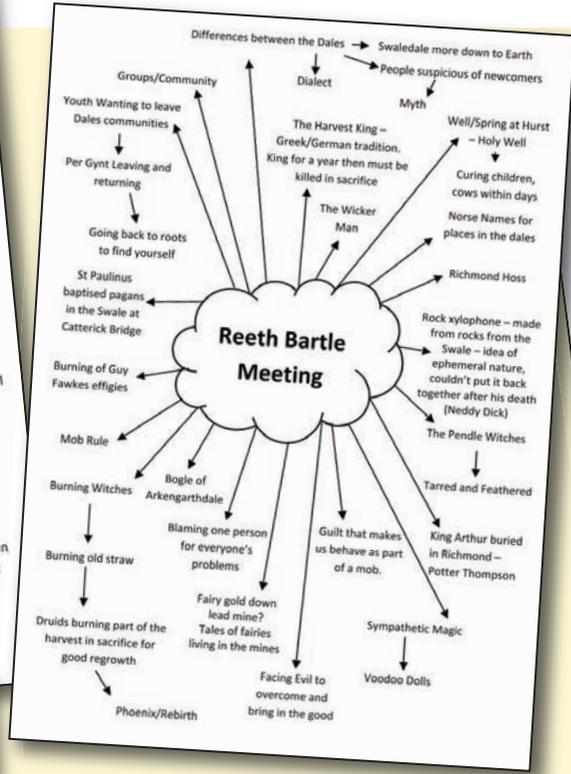
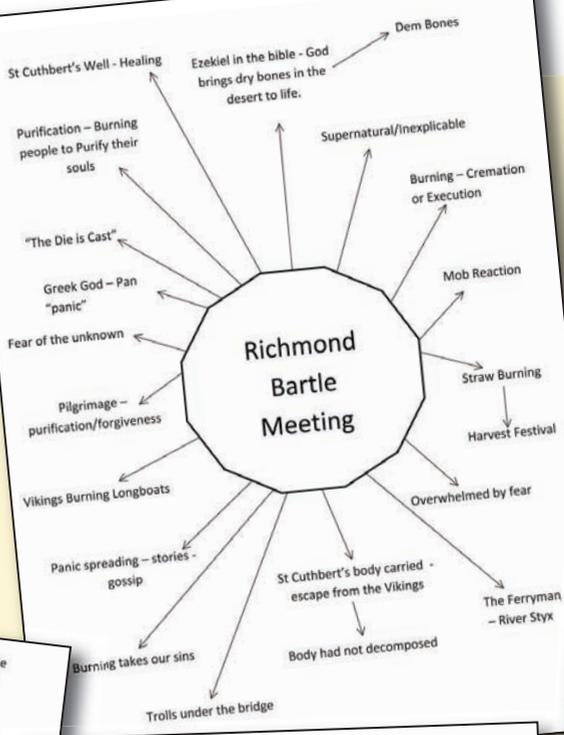
YORKSHIRE DALES
National Park Authority

Hawes 01969 666 210
Open daily 10am-5pm

www.dalescountryside-museum.org.uk

MIND MAPS

BETWEEN MAY AND December 2012 we held workshops across the two dales, facilitated by Nobby Dimon, Mark Cronfield, Thomas Frere, Richard Kay, Liz Palliser, Jane Morland, Dave Harris, Susan Jinks, Margaret Cowan and Beki Harrison. These explored local folklore, history, families, feuds, traditions, relationships etc. We are printing some of the mind maps that record what was explored over the weeks. All individual and fascinating sessions which used improvisation, music and writing to develop the different themes and follow the strands...



JOSEPH CRAWHALL (1821-1896)

Joseph Crawhall was born in Newcastle and inherited the ropemaking business started by his father (also Joseph), which he ran successfully until his retirement in 1877. He was a sportsman, scholar, philosopher, author, editor and illustrator. Thick-lined woodcuts were his chief illustrative medium. The original limited editions of his books were well received by the public and became eagerly sought-after collector's items. Crawhall's versions of 17th and 18th century chapbooks (inexpensive storybooks for children) preserve much of their naïveté and artlessness while possessing a smirk or leer of their very own. Serendipitously, Andy Thursfield had been reading about Crawhall on the morning Nobby asked him to design the Bartle publicity and they agreed that his style was perfectly suited to the spirit of the play. Andy used numerous individual woodcuts, spliced, manipulated and coloured digitally to build up the Bartle publicity image. To see more of Crawhall's work visit www.josephcrawhall.org



BE AN ANGEL

IN 2012 WE lost our regular funding from Arts Council England. Our response was to set up *Be an Angel of the North Country* suggesting that 400 people committing to make a regular annual donation of £100 would replace that £40k funding from ACE. We were delighted when Angels and Cherubs [and indeed some Archangels]

began to land. And what was also important was that these sponsors were our audience, people who cared about their local community and who wanted to ensure that quality theatre was still on offer to village halls and market towns. So if you are able to don some Angelic wings please fill in the form below and return it to:

North Country Theatre, 1st Floor Offices,
3 Rosemary Lane, Richmond DL10 4DP

I / we would like to become an Angel investing

£ each month / quarter / year and have set up a standing order

starting from for at least years
e.g. £9 a month for three years

I / we would like to know more about sponsorship

I / we would like to make a donation of £

Your contact details here:

name

address

phone

email

I have used electronic banking

I enclose a cheque made payable to North Country Theatre

Our bank details for setting up your standing order and for electronic banking:

Yorkshire Bank, 1 Market Place, Richmond DL10 4HX

Sort code: 05 – 07 – 12

Account no: 39492035

Account name: North Country Theatre

I / We would like to join the Friends of North Country Theatre [annual subscription is £25 per household - we will send your details on to the Friends Membership Secretary]



A Month in the Country

NORTH COUNTRY theatre

Coming next...

*"Ah, that is the land of lost content
I see it shining plain
The happy highways where I went
And cannot come again"*

A.E. Housman

Two men, an artist and an archaeologist recently returned from the horrors of the trenches, find themselves working side by side in a Yorkshire village church. What they slowly uncover is an ancient village mystery, hidden passions and the healing power of a month in the country.

This prize-winning novel was made into a film with Colin Firth and Kenneth Branagh in the starring roles. Now by kind permission of the estate of the late J L Carr, North Country Theatre will recreate their first stage adaptation.

"A superb piece of ensemble story telling"
Southern Reporter reviewing a previous production

TICKETS & INFORMATION FROM THESE LOCAL PROMOTERS, START TIMES VARY, PLEASE CHECK WITH VENUE

OCTOBER 2014

Wed 1	Richmond, Georgian Theatre Royal DL10 4DW	01748 825252
Thu 2	Richmond, Georgian Theatre Royal DL10 4DW	01748 825252
Fri 3	Sawley Village Hall HG4 3EQ	01765 620250
Sat 4	Sutton on the Forest, Grey Village Hall YO61 1DP	01347 810978
Tue 7	Hustwaite Village Hall YO61 4PF	01347 868130
Wed 8	West Burton Village Hall DL8 4JY	01969 663373
Thu 9	Ilkley Playhouse (Wharfedale Auditorium) LS29 8DW	www.ilkleyliteraturefestival.org.uk
Fri 10	Kirklington Village Hall DL8 2NJ	01845 567295
Sat 11	Lanchester Community Centre DH7 0JQ	01207 521275 & village newsagent
Tue 14	Edgton Village Hall SY8 7HN	01588 680302 / 672248
Wed 15	Grindleford, The Maynard S32 2HE	01433 639581
Thu 16	Long Newton, The Wilson Centre TS21 1DD	01642 583002
Fri 17	Helmsley Arts Centre YO62 5DW	01439 771700
Sat 18	Northallerton, The Forum DL6 1LP	01609 772620 & Pot of Gold Wool Shop 777729
Tue 21	Thornton le Beans Village Hall DL6 3SL	01609 780208
Wed 22	Peebles, Eastgate Theatre & Arts Centre EH45 8AD	01721 725777
Thu 23	Arncliffe, Armerdale Hall BD23 5QD	www.littondale.net
Fri 24	Barnard Castle, The Witham DL12 8LY	01833 631107 / www.thewitham.org.uk
Sat 25	Newton le Willows Village Hall DL8 1SH	01677 450715
Tue 28	TBC (check website)	www.northcountrytheatre.com / 01748 825288
Wed 29	Torpenhow Village Hall CA7 1HT	01697 371514 / Wigton Library 01697 366150
Thu 30	Bowness, The Old Laundry Theatre LA23 3BX	08445 040604 / www.oldlaundrytheatre.co.uk
Fri 31	Gosforth Public Hall CA20 1EL	01946 725700 / www.artsoutwest.com

NOVEMBER

Sat 1	Hunton Village Hall DL8 1QZ	01677 450545 / 07702 521410
Thu 6	Ripon Grammar School HG4 2DG	01765 602647 / The Little Ripon Bookshop 01765 606689
Fri 7	North Stainley Village Hall HG4 3JT	01765 635236
Sat 8	Pateley Bridge, Bishopside & Bewerley Memorial Hall HG3 5JS	01423 712157 / 07889 676992
Tue 11	Stockton on Tees, Holy Trinity with St. Mark Church TS19 7QU	01642 653643
Wed 12	Terrington Village Hall YO60 6QB	01653 648249 / Malton TIC & Terrington Stores
Thu 13	Darley Village Memorial Hall HG3 2RP	01423 780863
Fri 14	Great Broughton Village Hall TS9 7ER	01642 712437
Sat 15	Leyburn Methodist Hall (Matinée) DL8 5AT	www.northcountrytheatre.com / 01748 825288
Sat 15	Leyburn Methodist Hall DL8 5AT	www.northcountrytheatre.com / 01748 825288
Tue 18	Knayton Village Hall YO7 4AZ	01845 537457
Wed 19	Masham Town Hall HG4 4DY	01765 680200 / Masham Community Office
Thu 20	Glentworth Village Hall DN21 5DF	01427 667118 / 667047
Fri 21	Barton on Humber, Ropewalk DN18 5JT	01652 660380
Sat 22	Yarm Fellowship Hall TS15 9BU	01642 888786
Tue 25	Melrose, The Wynd TD6 9PA	01896 820028
Wed 26	Carltons Village Hall EH26 9NF	07773 024024
Thu 27	TBC (check website)	www.northcountrytheatre.com / 01748 825288
Fri 28	Hawes, Dales Countryside Museum DL8 3NT	01969 666210
Sat 29	Hutton Rudby Village Hall TS15 0HP	01642 701744 / 701586

DECEMBER

Tue 2	Gilling West Village Hall DL10 5JG	01748 850158
Wed 3	Marton cum Grafton Village Hall YO51 9QY	01423 325179
Thu 4	Baldersby, Queen Mary's School YO7 3BZ	Private Performance
Fri 5	Clifford Village Hall LS23 6HY	01937 530652 / www.clifforddramagroup.org.uk
Sat 6	Reeth Memorial Hall DL11 6QT	01748 884759 / www.reethmemorialhall.co.uk

NORTH COUNTRY THEATRE 3 Rosemary Lane Richmond DL10 4DP

Tel: 01748 825288 Email: office@northcountrytheatre.com

www.northcountrytheatre.com

