



BAHS Newsletter

Number 31

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July 2011

Painted Medieval Panels at Ranworth Church



On the 22 March the Rev Neil Batcock and twenty-one other members made their way to Ranworth in the Broads area and in particular to the remarkable church of St Helens,

This church is worthy of note for several reasons: the rood screen, spanning an unusually wide unsupported nave, the font and the antiphoner. But perhaps the most amazing survival is the collection of painted panels that adorn the rood screen forming the altarpieces for the two side chapels.

Our guide and mentor was the

Rector of Ranworth, the Rev Nicholas Garrard (above), who gave us a detailed exegesis on the symbolism of the various images. The iconography of the Christian church in the early modern period – most of these panels are thought to date from about 1480 – was surprisingly complex yet able to be understood by the unlettered congregations of that time.

To our more literal gaze they seem quite obtuse. Why, for instance, is brave St George (in a panel on the north parclose, shown in the photo above right) depicted slaying a dragon that is



barely bigger than a Labrador dog? Scope there for much, unhelpful, sub-Freudian speculation.

The rood screen panels depict the twelve apostles, though with Judas replaced by St Paul, dressed in sumptuous robes and bare feet, with their emblems for the illiterate congregation to recognise them in addition to their latin form names. In later years the images were covered in whitewash, unwittingly preserving them for modern eyes to see and to wonder at.

A big thank-you to Diana Cooke for organising the day out.

The History of Desserts

by Mary Norwak

Britain is a sweet-tooth nation. For two thousand years, sweetmeats have been part of our culinary heritage. Few foreigners remember us for our savoury dishes (except roasts because the meat is so good), but all unite in their admiration for our sweet courses. Monsieur Misson, a visitor in 1690, uttered the immortal words "Blessed be he that invented pudding. What an excellent thing is an English pudding!"

The story began for us with the Roman occupation. The conquerors had picked up habits from the Near and Middle East and from North Africa which included the serving of tiny delectable sweet things with refreshing drinks and wine at the end of a meal and as a stimulus to good conversation and music. There would be fresh fruit and dried fruit, nuts and little sweet cakes and biscuits dipped in honey (fat dormice dipped in honey were another favourite treat). The name "banquet" was applied to this meal ending, and the delicate and tempting foods were called dessert. This name should only be used for these sweetmeats, nowadays sometimes served formally with coffee as liqueurs and conversation flow. The last gasp of true dessert is the after dinner mint. Today the term "pudding" is used to cover the whole range of sweet second courses, known to schoolboys as "afters".

The huge range of British puddings has been adapted from many nations. We have absorbed the Scandinavian pancakes and sweet porridges, the German and Austrian dumplings, the Italian fruit and ices, the French tarts and the creamy confections of their great chefs, and have adapted and improved them. We have been aided by our fine agriculture producing a variety of cereals, an abundance of cream and eggs, and a wide range of fruit, and as a great trading nation, we have had the pick of dried fruits and

spices, citrus fruit, and eventually sugar and chocolate.

After the Roman occupation there was a lull in culinary development, although the original banquet lingered on in aristocratic circles. Many stately homes retain charming little buildings in their grounds which were banqueting houses to which guests would retire after a formal meal to indulge in dessert. The serious story of our puddings began a thousand years ago when Norman cooks brought over refined versions of peasant cereal pottages, and many of their ideas were reintroductions of Roman dishes which had died out in Britain.

All cooking was done on huge open fires and in cauldrons which were attached to the wall and swung out as needed. In grand houses, the lady of the house locked up her precious fruit and spices and prepared delicate dishes in her stillroom using silver utensils and charcoal burners. A pudding was originally a mixture of spiced meat sometimes mixed with cereal and stuffed into animal skins, and the word came to indicate a stuffing. By the 14th century, suet, cream, spices and breadcrumbs were added to the mixtures, and then dried fruit, resulting in today's Christmas puddings. Elizabethan cooks experimented with these rich puddings and did away with the inconvenient animal skin, and the pudding cloth came into use at the beginning of the 17th century, used to make the long puddings known as "pokes". Batter puddings of milk, eggs and cereal were also cooked in cloths, and the bag puddings were still cooked in this way until the mid 20th century. From this family of puddings grew the whole range of solidly satisfying fillers like Plum Duff, Jam Roly-Poly, the dried fruit puddings of the Oxbridge colleges, and the school horrors of Matron's Leg and Boiled Baby. When the open fire was enclosed in the 18th century and ovens

were developed, the same mixtures could be baked in tin or pottery moulds, giving us more fruit-based dishes and those with more liquid which were difficult to handle in a cloth in a cauldron of water. The oven also encouraged the use of pastry in pies and tarts which had previously been prepared on a hot bakestone or gridle on the open fire.

The cauldron could also be used for a more delicate method of cooking known as "jugging". Milk puddings consisting of milk and cereals were placed in a heavy pottery jug in the simmering water and could be cooked gently and stirred to make a creamy mixture which could not be achieved over a hot and smoky open fire. Fruit was also prepared in a jug, moistened by wine or cider and sweetened with honey. Fresh fruit was considered unhealthy, as it was often washed in contaminated water and was thought to carry plague. Even in the late 20th century, many country people stewed strawberries, raspberries and cherries and would not touch them raw.

From medieval times, the upper classes were always looking for more delicate dishes. A favourite called "Sops in Wine" was made from pieces of bread dipped in spiced wine, or in almond milk made from crushed almonds soaked in water. From this dipping method derived "Poor Knights of Windsor" when the bread was dipped in milk and egg before being fried in butter, then sprinkled with cinnamon or served with fruit jam. The original Blancmange was a mixture of cooked chicken shredded with a pin and soaked in almond milk and mixed with sweetened whole boiled rice, but without spices. This developed into a dish of creamy milk flavoured with almonds and rosewater thickened with calves' foot jelly. For special occasions, "subtleties" were made to grace tables with images of castles and landscapes fashioned from marzipan, gingerbread and hard icing, and later jellies were added to the picture.

The preparation of sweet dishes really began to develop rapidly about four hundred years ago

when cooking methods were refined and a wider range of ingredients became available. Bread was still widely used as thickening breadcrumbs or as the walls of such delights as Charlottes or Summer Puddings. Honey had been the only sweetening, but sugar was imported and not only used in its natural form but as treacle, and finally as golden syrup in the 19th century. Early goat's and sheep's milk was replaced by cow's milk as new agricultural methods enabled cattle to be over-wintered, and there was a huge increase in the use of cream in Georgian dishes. Calves' feet which were used to prepare the setting agent for jellies was gradually replaced by isinglass from sturgeon sounds, and then by sheets of animal derived gelatine and finally by powder. Arrowroot came from the West Indies in 1820 and cornflour replaced earlier cereal thickening. The delicious egg and cream of earlier custards was replaced by a yellow powder, while blancmange was made from coloured powder, and jelly became a rubbery tablet. The inventors of the 19th century may have saved housewives a lot of trouble, but they nearly ruined our reputation for puddings.

Perhaps we should take heart from the story of the trifle – one of the glories of the British kitchen. The original base was the medieval Sops in Wine, adapted from bread to sponge cake soaked in wine or sherry. Then came the addition of jam inside the cake. Follow this layer with rich egg and cream custard, and top with tiny almond ratafia biscuits (the rich custard a relic of Georgian times and the biscuits of Roman banquets but named after a Georgian kind of liqueur). Follow this in the traditional version with a pillow-like cloud of syllabub (an Elizabethan concoction of whipped cream, fruit juice and alcohol which was a great favourite of Charles II), and then decorate with more ratafia biscuits, sugared violet and rose petals. That's a pudding to be proud of, and the history of British puddings in a bowl.

Published by permission of her daughter, Mrs Sophie Archer.

The Industrial Past of Norfolk.

by Mary Fewster
29 March 2011

While coal mines and steelworks may have been thin on the ground in Norfolk there was plenty more industry in this county, more than enough to fill an evening – enough for several evenings indeed (see back page).

This being an agricultural county long famed for its wools it was no great surprise to learn that textile weaving was one of the first industries. At first carried out on a domestic scale, it had become organised into large mills by the eighteenth century. The industry clung on into the 20th century by moving upmarket: crepes and silks etc. A related industry was shoe making.

At the dirtier end of things there were a great many small lime kilns dotted around the county (including one here in Cley) which produced lime for both agricultural and building purposes.

Bricks and tiles had been made here in Roman times. By the Tudor period bricks, and particularly the distinctive Dutch pantiles, were being brought into the county by the ships that had exported Norfolk grain to Rotterdam – they needed a return cargo to avoid having to take on ballast.

Sugar refining was perhaps the biggest food processing industry, though the canning or freezing of vegetables was also important. 'Was' rather than 'is', unfortunately.

Another 'processing' industry, one dear to the hearts of many male historians, was brewing; every major town seems to have had at least one brewery – even little Letheringsett. Now there's just Woodfordes.

And we don't even have space to mention engineering – Burrells of Thetford, Boulton & Paul and Laurence Scott Electro-motors – ship building, and our own mini-Crewe, the M&GN railway works at Melton Constable. It's not just wheat & beet in Norfolk.

Help Wanted

Serica East, the daughter of Peter Catling and the source of all the Catling family photos that have recently been added to the History Centre's collection, is working on a paper about her grandfather Curly Catling, one of the bird collectors, and his life.

She writes: "I have ambitions to do something about pleasure boat sailing in the harbour certainly pre WW2 and if I can find enough material, about pre WWI sailing. I do have several photos left to me by my father from that era but obviously need as much as I can. I do have the Blakeney Sailing Club history but that is really post WW2 and much of it in my clear memory. Could anyone who has photos, records, memories please contact me. I know there are quite a few Regatta programmes in the History Room and I yet have to trawl the local newspapers but material from really local sources would be great."

SERICA EAST
OUTLANDS, CALIFORNIA
WOODBRIDGE, SUFFOLK
IP12 4DE

Congratulations

Congratulations are in order for John Wright of this parish on winning an award from the British Association for Local History for his article on '*The Military Survey Of 1522*' published in *The Glaven Historian* no. 12.

The winning article was chosen by the Reviews Editor's panel who, every year, choose the five articles (out of the 200+ submitted) that best meet their criteria: namely that they should be well-written, thoroughly researched and accessible, that they should make good use of sources and take new or fresh approaches to the subject, and that they should have been published in a journal produced by a local or county history organisation. John collected his certificate at the Local History Day held in London on 4 June. A well deserved accolade.

News from the History Centre

This summer marks one hundred years since the Calthorpe Estate in Blakeney, Wiveton, Cley and Langham was sold, followed by the Townshend Estate in Morston. For Blakeney it was the beginning of enormous change. Some thirty acres of allotment gardens, alone, disappeared opening the way for development along New Road and Morston Road, while Lot 1, the Manor Farm (including the Point) failed to reach the reserve during the auction at the Royal Hotel, Norwich and was withdrawn. Lot 1 was eventually broken up and sold off during the following year, the National Trust becoming the owners of Blakeney Point in August 1912 and the remainder being sold in smaller lots.

Several events are taking place over the next year to mark these various centenaries beginning with an opportunity to view the Calthorpe Sale catalogue, map and relevant documents in the History Centre this summer on Tuesday mornings followed by a house opening of the Friary in October. Next year there will be lectures centered on the National Trust and Blakeney Point followed by an exhibition in August 1912. Some are featured below, others on the back page of this Newsletter.

House History

The five properties selected by members for study on the last course, two from Blakeney and three from Cley, proved to be both challenging and enlightening. The former consisted of a barn conversion from the out-buildings of the Calthorpe Arms, now a private dwelling and secondly a house or rather a complex of houses that began life as a farm labourer's cottage on the Calthorpe estate at the Butts. The Church Warden Emmerson Shorting, whose portrait is to the right as you enter St Nicholas Church, was supposedly born at the Butts.

The Cley properties, Beau Rivage, the Custom House and

Clare Cottage, proved more challenging to fully comprehend from the available documentation.

Beau Rivage is an early twentieth century conversion of commercial buildings that seemed to have had many different functions and uses in the past, while much has been written about the workings of the customs men from the Custom House.

The History Centre has a history for the Custom House, compiled by S Cozens Hardy, from the Cley Manorial Court Books. These begin in 1659, then in 1765 refer to "All that new built mansion house ... with the yard garden offices and key or Quay thereunto belonging abutting upon the common street south, down to the low water mark north, upon the premises of Framingham Jay Gent west and upon a passage going down to the Quay next the sign of the Ship then the property of the said Framingham Jay towards the East" and end with Joseph Wiley as the new owner in 1844.

Present day Clare Cottage is an amalgamation of several properties with the footprint of one of them at least, Vintage Cottage, being very old having been identified as belonging to the widow Faith Plage before 1659 followed by Thomas Perswalt, the Smarts, Starlings and Loves, the latter enjoying the copyhold at the Enclosure of 1812.

The Cley properties have altered so much since the early nineteenth century that an impromptu walkabout was organised and class members explored inside and out of all three, investigating the different types of mortar, bricks, doors created for access between neighbouring properties, ridge-lines, thickness of walls, architectural details and so on, see photograph.

Preliminary results will be available for viewing at **Mardle Night** in early December while the next **House History Workshop** is scheduled for next Year.

Recent Accessions

- Seven carrier bags of newspa-

per clippings spanning several decades with subjects covering a wide range of topics from Norfolk archaeology and Lifeboats to more local news, including two featured in **Tidal Lands** below.

- Deeds of Stonecutters and Vintage cottages, Cley
- Plan of Temple Sale (Quay House), Blakeney 1906
- Poster of Red House, Blakeney Auction, 1915
- Plan of Marshes and Building sites, Cley Auction 1926
- Guildhall Blakeney; Ministry of Works Survey 1958
- x 4 Ordnance Survey Maps covering a Morston Estate
- x 11 Ordnance Survey National Grid Plans, 1:2500 covering Field Dalling
- Booklets on Wells, Morston and Brancaster Staith

Roots and Branches

Enquiries about past relatives, or individuals, who once lived in the Glaven villages reach the History Centre via many different routes, some of which are outlined below.

Through our web site, The British Historical Taxidermy Society are wanting to know more about **Charles Dack** of Holt and **H N Pashley** of Cley while an enquiry from New Zealand concerned the **Baker, Ellis** and **Carroway** families of Wells and Blakeney.

Then a descendant of the **Starlings** of Priory Farm, Blakeney, arrived on my doorstep one Sunday afternoon recently seeking information on the **Starlings, Longs, Malletts** and **Abels**.

Meanwhile visitors to the Centre or requests by telephone, have been enquiring into the following families:

- **Cadamy** and **Gidney** of Wiveton and in particular descendants of **Henry Cadamy**, for many years shepherd of the Wiveton Flock
- **Starling, Pond, Thompson** and **Smith** families
- **Duffields** of Salthouse
- **Becks** of Blakeney

Last but not least, volunteers have compiled Family History Folders on the **Temple, Ness, Simpson, Wells, Hill, Storey** and



House detectives at work in Cley; investigating buildings built since the enclosure and those that have changed use and been adapted, to the widening of Public Road No 15.

Mayes families. These are now available for viewing in the History Centre.

Tidal Lands

Our next exhibition, **Tidal Lands**, will be a joint venture with the National Trust and is scheduled to coincide with the lull between the Olympics and Paralympics, August 18th to 21st, 2012.

The title comes from **Tidal Lands** the book written by Carey and Oliver (1918), where Prof F W Oliver extolled the dynamic coastline of Blakeney Point claiming that nowhere else were the three great shore systems of shingle, sand dunes and salt marsh so magnificently displayed and available for all to see. Six years earlier, Prof Oliver had been instrumental in ensuring that the Trust purchased the Point for the Nation as a nature reserve thereby safeguarding it forever as a National treasure.

Two extracts from the EDP, one by Jonathan Mardle and the other by Jane Hales, set the scene

and each in their own way begin to relate the scientific significance of Blakeney Point and the way of life at the turn of the century. While the Trust will celebrate their centenary and look to the future, the History Centre will focus on the archaeology, maritime heritage and people of the coastal communities as the Trust replaced the Calthorpes and became the new neighbours.

Writing in 1975 on The Lure of Blakeney, J Mardle begins "I was reminded recently that Blakeney Point was the first nature reserve in Norfolk to be acquired by the National Trust. It was as long ago as 1912 that Professor F W Oliver, of University College, London, who used to take holiday parties of students there to study ornithology, botany and entomology, led an appeal for funds to buy 1,200 acres of the long sand spit and the adjoining marshes for the nation. He became secretary of the committee of management which with care and patience established the now famous ternery, where thousands of sea birds nest in safety. Today there is a chain of nature reserves along the salt marshes and sands of North Norfolk from Cley to Holme. Until the twentieth century nobody but wildfowlers set much value on the North Norfolk coast for recreation. So far from being esteemed beautiful, it was regarded as remote, bleak and desolate". What a difference a hundred years can make!

Then Jane Hales writing **To the Point**, remembers her childhood experiences of the Point "In those days, about 1912, I was taken there in a rowing boat by the old Cley channel and the trip took over an hour. I seldom went from Blakeney but often played on the old Mary Ann, which was moored to the wooden quay. Out in the Pit were some disused smacks which had been used in the oyster fishery, beyond the bar in the open sea. The Pit was wider than it is now and the Point narrower" and "the Glanford miller had written to the Tidal Harbour Commissioners 57 years before, saying that the Harbour could then shelter 50 vessels, but before his time 500.

Near the end of the sandhills was the lifeboat house, from which the vessel was launched direct into the pit. Later, when sand had accumulated, it was anchored in the Pit. Behind the lifeboat house was a dark building which had contained an older craft, and near it was a dilapidated hut which was the old Pilot House. Formerly there had been a clear lookout from it to the open sea, but by 1912 sandhills had obscured the view. Before many years had passed the newest lifeboat house became sealed in with dune. Close to it used to be a high flagstaff up which the pilot once hoisted a lantern.

Blakeney Point was bought by the National Trust. The few shacks and houseboats were allowed to stay but no more were permitted. In the nick of time, the Point was saved from commercialism. The first keeper of the Point was Bob Pinchen, who lived with his family in an adapted herring boat which had been wrecked hereabouts. She was called the Britannia and a few ribs remain today". She concluded by reminding the reader that "the skeleton of the Point is shingle bank; sandhill and marsh are the flesh".

Make a note of the date in your diaries now for this should be an exhibition that you simply will not want to miss! Moreover, if you would like to be more closely involved in any way, such as sourcing material, preparing exhibits, putting up and/or taking down exhibits, stewarding or even helping with refreshments, then please get in touch with me.

Pam Peake

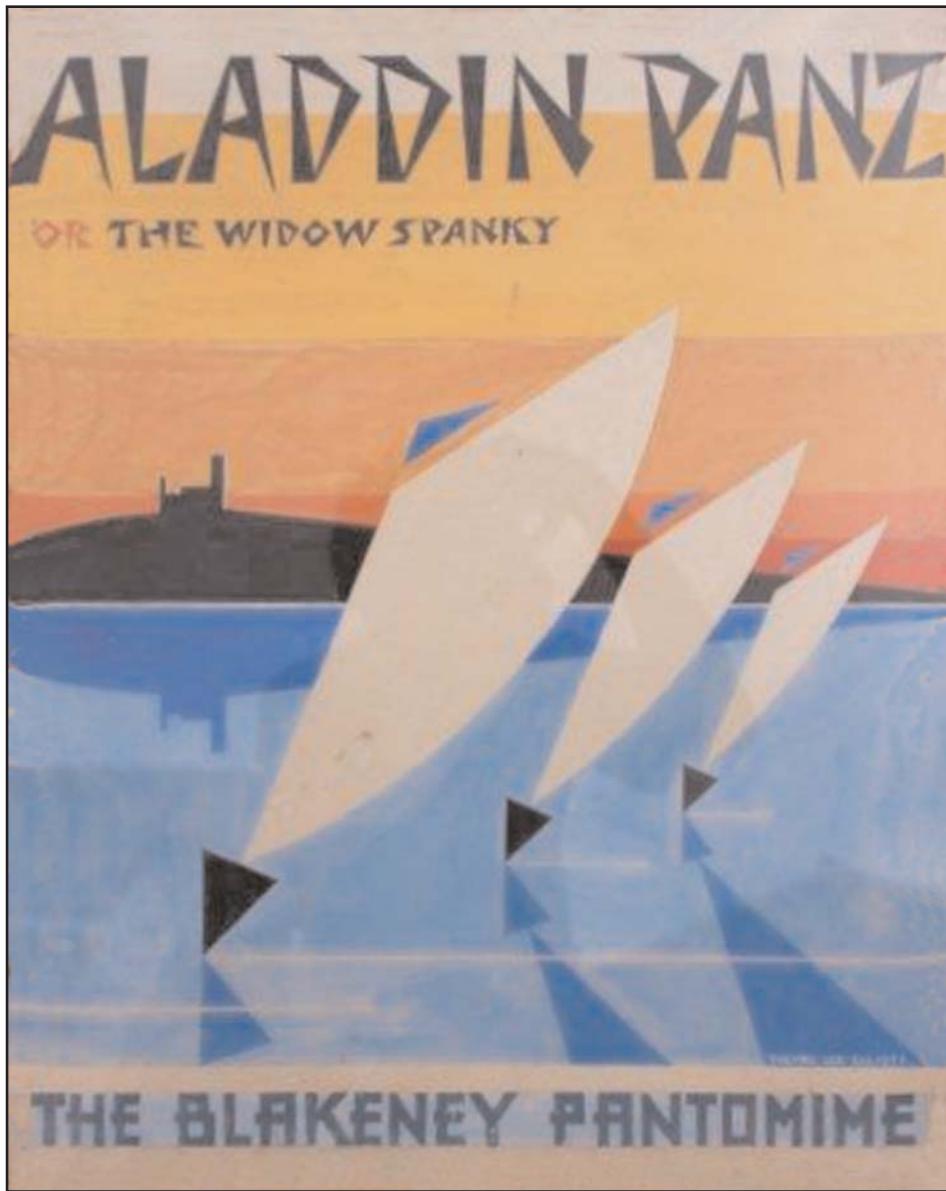
Editor: Richard Kelham
phone/fax: 01263 740186
e: richard_kelham@yahoo.co.uk

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BAHS and Contributors

Chairman: Peter Wordingham
phone: 01263 570183
e: peterword@btinternet.com

Secretary: Diana Cooke
phone: 01263 740320
e: cookedian@paston.co.uk

Aladdin Panz, a Blakeney Pantomime



Producer	GEOFFREY AGNEW
Assistant Producers	{ ROGER COOKE ISOBEL SCAIFE
Piano	MRS. HICKS
Violin	KENNETH NEWTON
Drums	MARTIN AGNEW
Scenery	ERIC BURROWS
Drop Scene	GRACIE JELF
Lighting and Scene Shifting	{ NICHOLAS COOKE FRANCIS PEMBERTON HOWARD ALLAWAY MICHAEL COOKE
Properties and Making-up	{ IRENE JOHNSON VELDA SPROTT
Chairs	{ LIEUT. CLAXTON HERBERT PYE
Posters	{ THEYRE LEE-ELLIOT TREYER EVANS
Ticket Seller	PETER LYNN
Prompter	GRACIE JELF
Lemonade and Chocolates	{ MRS. PAGE { MRS. PEMBERTON

C A S T E.	
(In order of appearance).	
Fairy Black and White	BETTY SMYTH
Aladdin	ISOBEL SCAIFE
Widow Spanky	ROGER COOKE
Emperor Jones of China	GEOFFREY AGNEW
Executioner Hic-Hac-Hoc	DAVID POLLOCK
Princess Ting-a-Ling (daughter of the Emperor)	SYLVIA AGNEW
Man Friday	STEPHEN DANKS
Cat	JEREMY PEMBERTON
Crabbo	PETER SIMONDS
Fishermen	{ DAVID POLLOCK PETER SCOTT
Victor Haggard	PETER AGNEW
Roger Cooke	PETER SIMONDS
Caddies	{ MARTIN AGNEW JEREMY PEMBERTON
Dr. Kay	PETER SIMONDS
Herr Von Hamstring	DAVID POLLOCK
Hippo the Horse	{ NICHOLAS COOKE FRANCIS PEMBERTON
Davy Jones	DAVID POLLOCK
Dances of Birds and Mermaids	{ SUSAN GAMBLE PRUDENCE SMYTH DOROTHY SCULLY
Octopus	JOHN WOODGETT
Ladies of the Chorus	{ MABEL KAY, JANET PAGE MARJORIE KING AND SUSAN GAMBLE
Emperor's Attendants, Golters and Acrobats, etc.	{ PETER SIMONDS PETER SCOTT PETER AGNEW MICHAEL COOKE

The colour poster for a Summer Pantomime has a contemporary feel but was produced back in 1931. It has been enjoyed by the Cooke family for many years. The artist is Theyre Lee-Elliott, son of the Revd David Lee-Elliott, then the Rector of Blakeney. Theyre went on to be a successful graphic artist (about whom more will be said in the next Newsletter). When the Revd Lee-Elliott retired, he somehow negotiated the purchase of the house in which he had been living, namely The Rectory. Subsequently it became the Old Rectory and the play was performed in 'The Old Rectory Barn'. The programme sheet gives us details of the 'Caste' revealing some familiar Blakeney names.

One of the authors, Roger Cooke, was my father-in-law. The other author, Anthony Stevens, was a cousin of his and they would have been undergraduates at the time. They also galvanised siblings and other cousins to participate – the Agnews & Danks. The text of the play is kept in a file and is typed on old carbon paper! Also stored away are an assortment of Photo Albums and articles.

I found two Reviews about the pantomime in one such Album. The first was from the *Eastern Daily Press*; the second comes from the *Melton Constable & Holt Post*. They are almost identical and were probably submitted by one of the 'Caste' – with minimum use of commas and some arcane phraseology.

Diana Cooke

Theyre Lee-Elliott's poster for the 1931 Blakeney Pantomime (above) and the inside and outside pages of the programme listing the 'caste' and production team (left and far left). Opposite is a handbill produced to advertise the show.

photos by Brock

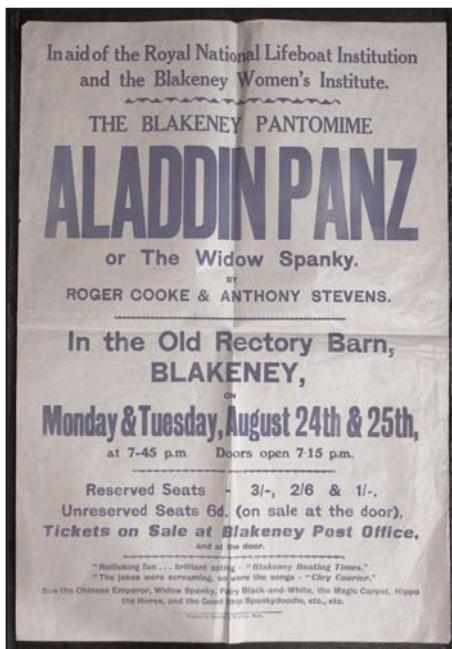
**Published in the
Holt & Melton Constable Post –
Friday, 28 August 1931**

The Blakeney Pantomime in aid of the Lifeboat and Women's Institute

Two overflowing houses favoured the Blakeney Pantomime given by the visitors at Blakeney, on Monday and Tuesday, in the (old) Rectory barn by kind permission of the Rev and Mrs D L Lee-Elliott. Mr Roger Cooke and Mr Anthony Stevens were joint authors of the pantomime called *Aladdin Panz or the Widow Spanky*.

The play opens in China, where the Emperor strongly objects to the attentions paid to his daughter by Aladdin who is threatened with dire punishment. By the friendly offices of the good fairy Black and White, the scene is changed and the provision of Magic Carpets enables the party to fly to a desert island in England. When passing over India Gandhi is sighted and over Russia the red flannel petticoats of the Bolsheviks. Paris is sighted and over London the party witness the excitement of a National Government. The Emperor falls out and makes a forced landing at Rut Hill near the Watch House at Blakeney while the rest of the travellers land in the mud at Blakeney Point.

Here the context brings in Blakeney characters and scenery. Billy Baines is sighted but as there is another 'Billy' with that surname 'Bugle' is added by way of explanation and this tickles the risibilities of the audience. The coxswain of the lifeboat is introduced and the White Horse Hotel. A hiking party despite their strenuous efforts can get no nearer than one mile to that famous hostelry, and replying to their enquiries are repeatedly told the hotel is one mile away. The personification of Palmer, the local hawker with his barrow caused much amusement. His well-known cries of 'Lovely apples, lovely oranges, lovely peanuts, a penny-a-bag with a ten shilling note in each bag if you're lucky caused roars of laughter although



it must be acknowledged that Mr. Simmonds does not possess the stentorian voice of the original character. Herr Von Hamstring made an ideal ringmaster, and his introduction at the circus of the champion weight lifter, and the performances of the troupe of acrobats were most diverting, while the antics of Hippo the marvellous horse was one of the most amusing items of the show.

Sailing on the good ship Spanky Doodle kept the audience in continual merriment. The gybing luffing manipulation of the centre-board were of such a character that perhaps the passage of the crew to Davy Jones was not altogether unmerited. The dancing of the Mermaids at the bottom of the sea was an entrancing scene.

At the conclusion of the play when the company mustered in full force, Aladdin and the Princess are made happy for ever after. A parody of several well known songs and their localisation was appreciated. Perhaps the most popular was the parody of Washing Day. Its opening verse was:

*Tarra ra boom de ay,
This is Regatta Day,
So let's all be gay,
Tarra ra boom de ay.*

Miss Betty Smyth as the Black and White fairy early established

herself as a favourite with the audience and her song in Act 2 given in a humorous vein was loudly applauded and encored. Miss Isobel Scaife was a gallant Aladdin and Miss Sylvia Agnew an adorable princess.

Mr Roger Cooke was the live wire of the entertainment, his energy and enthusiasm were boundless, and he imbued his colleagues with the same characteristics, that there was not a dull moment from start to finish.

Mr Geoffrey Agnew the producer, by his clearness of enunciation his sang froid under all circumstances and his abilities as an actor was a great factor in the entertainments success.

Mr David Pollock showed commendable aptitude in the many characters which he assumed, and Mr Stephen Danks made up a typical Man Friday.

The local scenery by Mr Eric Burrows and Miss Gracie Jelf added grace to the effectiveness of the pantomime.

Subscriptions

Yes it's *that* time of year again so just a quick reminder that Blakeney Area Historical Society subscriptions are due from the 1 July. By running our membership year from 1 July to 30 June we take away the strain of paying all your subs in January. Well, I couldn't say that the real reason is lost in the mists of time...

For yet another year the Committee has agreed to keep the subs at the same level as last year, that is to say:

Individuals	£10
Couples	£14
Corporate	£25

Please send your cheques, made payable to Blakeney Area Historical Society, to the Membership Secretary:

Barbara Ward-Jones
Far House
Coronation Lane
Blakeney
HOLT
NR25 7NS

Autumn/Winter Programme 2011-2

All the following meetings are in the Harbour Room at the British Legion Hall in the High Street, Blakeney starting at 7.30 pm

Entrance: £2 for members and £3 for visitors, including refreshments.

Tuesday
September 27

Eye in the Sky: aerial photos are used to reveal the wealth of archaeology in the Norfolk countryside and particularly North Norfolk
Alice Cattermole (Historic Environment Record, Gressenhall)
A short AGM will precede this meeting).

Tuesday
October 25

Treasure: this lecture will look at the 'Staffordshire Hoard' and its impact on our understanding of Anglo-Saxon England, including East Anglia.
Roger Bland (Head of Department of Portable Antiquities and Treasure, British Museum).

Tuesday
November 29

Transforming a Landscape – North Norfolk 1700-1900:
Jon will draw on his personal research on the heathlands and the development of agriculture in the area
Jon Gregory (Department of History, UEA)

Tuesday
December 13

Christmas Mardle: this year an innovation, an historic last performance of 'Bert & Maude' (alias Richard Newton & Janet Harcourt) – local Norfolk dialect and wit at its best. Plus exhibits about local villages and families..

Tuesday
January 24

Members Night: an entertaining and informative series of short talks by members; details will be announced in the next newsletter.

Reminders of all meetings are sent out to members every month by email. If you haven't received one, but want to in future, please let the Membership Secretary have your current email address (her email address is farhouse@btinternet.com).

A date for your diary in 2012 - **August 18-21: 'Tidal Lands'** a joint exhibition with the National Trust in Blakeney Village Hall celebrating 100 years of the Trust's ownership of Blakeney Point.

History Centre Diary

Open: first and last Tuesday in every month, 10am till noon, except in October when the Centre will open at 10.30am. Other times by arrangement.

Members' Sessions on Monday afternoons start again November 1st and then December 5th and February 6th: 2pm till 4pm. Remember there is a £1.00 entrance fee to cover costs.

For more information:
history-blakeney-area.org.uk

Centenary Celebration 1911-2011

OPEN HOUSE at THE FRIARY

No 1 Mariners' Hill
Blakeney
NR25 7NB

on
Saturday 22 October, 2-5pm
Sunday 23 October, 2-5pm

All Welcome

17th century property
Second Hand Books &
Tools for Sale
Refreshments available

proceeds to:
Blakeney Area Historical Society
& Friends of St Nicholas' Church

Possible Course

Earlier in the year an email was circulated to members asking for an expression of interest in a possible short course either this coming autumn or early next year. The proposal was to build on the interesting lecture by Dr Mary Fewster on 'Industrial Norfolk' and ask her to be the course leader. Those who attended her lecture will realise there is a wealth of information covering the county and our own local area.

Thank you to the nine people who responded positively, but there needs to be 12 to 15 to make it viable. If any additional people (members or non-members) are interested in joining would you please let me know by email or telephone. Note at this stage this will not be regarded as a firm commitment. If there are sufficient numbers then we will start making arrangements and will circulate more information.