

TAMLYN

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HORDEN RAIKES

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clubscene

Eleven years old

by Pete Rodger

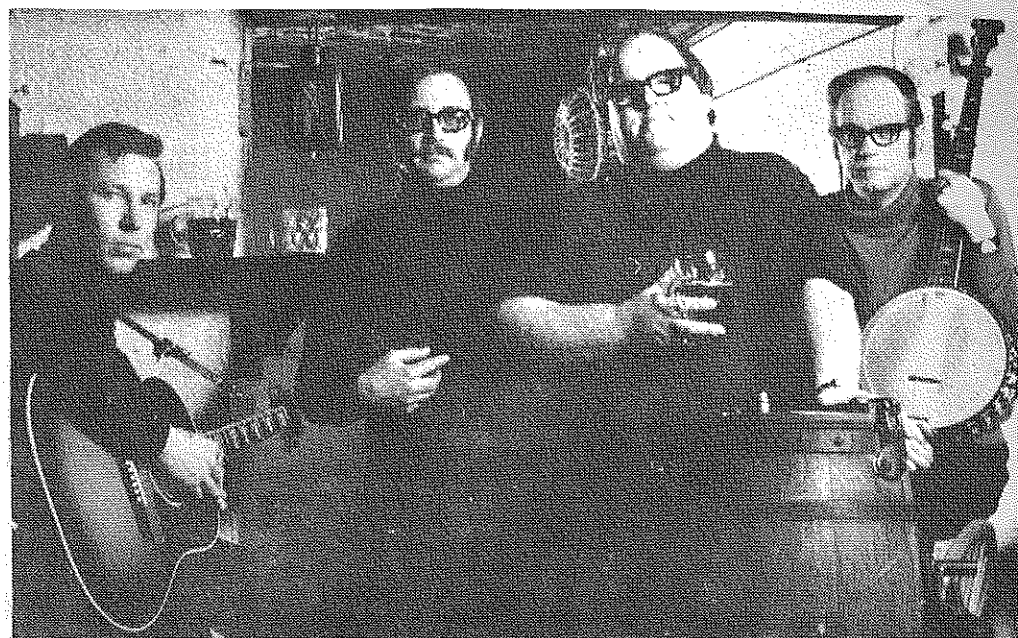
Blackpool Folk Club started eleven years ago in an upstairs room of the Talbot Hotel.

Among the first guests were Nigel Denver, Sandy & Jeanie and Alex Campbell. We also had The Spinners when they were still semi pro.

The policy of the club has always been to have national guests every week and by having a club with good organisers and a good nucleus of local singers, we have always had the funds available for this.

When we first started we had students helping to run the door and the club, but as they finished college and moved on they were replaced by local people who I can't praise enough.

The audience in the club have been called the most attentive and perceptive in the land.



Club Residents 'The Taverners'

The club moved premises six years ago to its new home in the Kings Arms just up the road from where it all started.

Club residents The Taverners always try to be at the club, but as their fame grew through records, radio, and TV, it was not always possible for all of them to be there,

but some of them always do their best to appear.

The artists who appear at the club read like a who's - who of folk, but we must not forget the loyal semi - pro groups that play an important part in any club.

Groups such as Sullivan, Horden Raikes, and The Garstang

Morris Men

Our policy of bringing to Blackpool, artist that the audience want to see has paid off with a successful club and I hope that we can carry on for eleven more years.

THANK YOU

"Tamlyn" wishes to thank the following people, for all their help in making this magazine possible. Editor of 'Impact' Derek Bowker and Max Smith Editor of 'The Blackpool and Fylde Journal', Cliff Kay, Managing Director of "North West Publications", Uncle Harry Wilkinson, Print Works Manager at N.W.P. and all the contributors for their articles, cartoons and good wishes, not forgetting the advertisers who have supported us.

Performers of Folk, C. & W. and Bluegrass.

GROG

Telephone Blackpool 28863 (between 9am and 5pm) or write to Pete Skinner, 14 Victoria Road West, Cleveleys, Nr. Blackpool, Lancs.

The lonesome death of Edwin Rose

A poem in incredibly bad taste by Spook

Here's the tale of poor Edwin Rose
A man possessed with picking his nose,
People would point and people would stare
But he didn't mind nor even care,
As he wandered the town in utter bliss
Rolling it round and trying not to miss.
For fifty two years he'd wandered the streets
Picking big uns 'n small uns an odd juicy treat,
In fact to the town he was a bit of a joke
Until that day he was having a poke,
He went kinda white and started to spin
When all of a sudden his head caved in.
So if you've a lad like Edwin Rose
Tell him the dangers of picking his nose.

news in brief

Dutch folksinger Ben Brouwers will shortly be touring England, and he will be coming up to Lancashire to meet old friends, ex Wayfarers Ian Gartside and Brian Dewhurst. Ben met Ian and Brian during their successful tour of Holland two years ago.

This will give Lancashire audiences a chance to hear some good singing in Dutch and English.

Being a staunch Paxton fan you can expect a mixture of Paxton and believe it or not Lancashire folk songs, accompanied by guitar, Mandolin and Dulcimer.

Seaman/songwriter Ron Baxter is back in town and getting his troupe of mummies, 'The Cod End Mummies' ready for action this summer.

Rumour has it that he has discovered a traditional Morris dance of the Fylde, and is planning to feature it along with the mummery play 'Garstang Morris Men' beware?

Incidentally one of Rons compositions 'Lord Middleton' is featured on 'The Taverners' new L.P. which at the time of writing is still on the presses.

Shortly after their move to Blackpool, 'Bacchus' gained a new member when Ricks wife Clo gave birth to a bouncing baby boy.

Rick incidentally, has gone into the market garden business ably assisted by partner in crime Malc. Gibbons, and Tamlyn wish them all the best for the future.

Ex. "Shoal" member John Holland along with ex "rocker" John Gushue have teamed up with the founder members of "Local Gentry", Big Dave Cooper and Bernard Brewin.

At the moment they are busy working out their repertoire, and judging from what we have heard at their practices they'll be knocking out some good sounds.

BILL BRACKEN

T.V., Radio

& Records

for a lively evening
write
c/o 104 Noel Gate,
Aughton,
Nr. Ormskirk,
Lancashire



Bill Bracken whose new L.P. is out shortly

Good news for all C & W fans, Alan Walton, Landlord of the "Welcome" at Marton has started a C & W club.

Kick off is every Thursday at 8 p.m. and rumour has it that there will be singing and aleing 'till 11.30 p.m. after Whit. Entry by the way costs 25p.

Howard Bond who you will remember, was the other half of "Bonded Boots", has been booked to appear at the London Folk Music Festival on October 21st.

Along with Howard there are a host of other fine performers including Harry Boardman and Noel Murphy.

Poulton's St.Chads Church in its sylvan setting is one of the most picturesque churches in the Fylde.

Unfortunately the churchyard now looks as though a Panzer division has passed through, with the 'wanton destruction' of centuries old trees and gravestones.

Maybe the trees did have Dutch Elm disease, but it seems odd that their destruction coincided with the opening of a new block of shops by the side of the church.

As local residents will have noted, these shops on Chapel Street Close were hidden from view by the trees and a wall which has now disappeared.

Rochester Folk Festival is not to take place this year because of the local Council's decision to impose a £100 rental for the use of the grounds of Rochester Castle, where last year's festival attracted about 1,000 people who listened to performers like Shirley and Dolly Collins, the Albion Country Band and the JSD Band.

Fairport" in Amsterdam with a possibility of radio bookings.

Ian is well known in Holland from his successful tour with the "Wayfarers" some two years ago.

Bolton folksinger Bob Williamson was the unfortunate victim of a "mugging" the other week.

Bob lost his watch, wallet and fee, though fortunately he wasn't hurt.

Good news for all Bill Bracken fans, Bill is featuring on a new L.P. with Jackie and Bridie and a host of other fine singers.

As yet no date has been fixed, but watch out for it on the "Galliard" label.

Bill incidentally is touring Scotland this summer and then he is off to Ireland, so it looks as if we won't be seeing him in England until Autumn.

Robin Hall and Jimmy MacGregor make a welcome return to the Fylde Coast on June 17th at Lytham Cricket Club. It should be a good do.

Not to be outdone Lytham Tennis Club have booked Jeremy Taylor for Sunday July 1st.

Advertising rates in
"Tamlyn" are only
50p per column
inch.

DON'T MISS
DUTCH FOLKSINGER

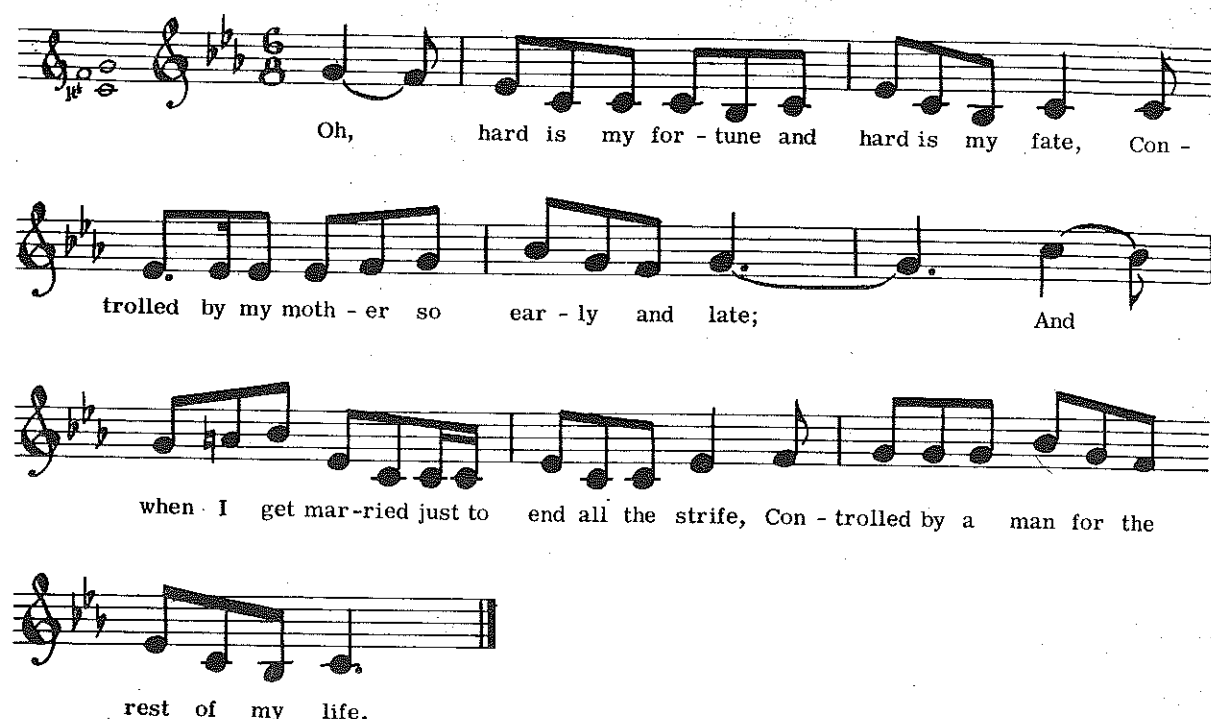
Ben Brouwers

WHO WILL BE TOURING LANCASHIRE
IN JULY

FOR DETAILS CONTACT

IAN GARTSIDE at CLEVELEYS 74432
or STEVE HARROP at POULTON 4127

Bachelor's Hall



O hard is my fortune and hard is my fate,
Controlled by my mother so early and late;
And when I get married to end all the strife,
Controlled by a man for the rest of my life.

O young men go a-courting, they dress up so fine,
They cheat the girls up, that is all their design;
They'll titter, they'll tatter, they'll laugh and they'll lie,
They'll cheat the girls up till they're ready to die.

When young men go a-courting, they stay out all night,
Get out in the morning and they look like a sight;
They saddle their horses, they rock and they reel,
Dag-gone them old girls, how sleepy I do feel.

O bachelor's hall it is bound to be best,
Get drunk or stay sober, lay down take your rest;
No woman to scold you, no younguns to bawl,
So happy is the man that keeps bachelor's hall.

The Cod End Mummies



pot pourri

GUIDE TO BRASS RUBBING



The student of brasses often finds it useful to obtain a permanent record of the various brasses he has seen.

The most useful method of procuring a copy is that of brass rubbing, the obtaining of an impression of the brass of paper by rubbing heelball-wax over it. The materials necessary for brass rubbing are:

1. Detail or lining paper.
2. Heelball.
3. Adhesive or masking tape.
4. Soft brush and rag.

Many brass rubbings lose much of their character because the paper is not wide enough to cover the canopy or inscription. It is important to use a paper of adequate width and weight.

Heelball, suitable for making rubbings, can be obtained from any good quality art shop. The best, made specially for brass rubbing, is obtained from Phillips and Page

Ltd., 50, Kensington Church Street, London, W.8 who can supply other brass-rubbing requisites.

The brush and cloth should be used for removing grit and dust before starting on the rubbing.

Once you have decided upon a brass to rub it is necessary to obtain permission. It is both courteous and advisable to write to the priest of the church concerned - enclosing a stamped

addressed envelope - stating the day you wish to make your rubbing. The address of the incumbent responsible for the upkeep of the church ornaments is to be found in Crockford's Clerical Directory, which can be consulted at most local libraries.

Brasses are often situated in awkward positions - on walls, under pews, covered by mating, behind the organ or even outside. The situation of the brass can be ascertained when making enquiries to the priest in charge, who will inform you of its accessibility and whether any fee is payable. Many churches in need of restoration have a box for donations towards the upkeep of the church and its fabric.

Before starting on your rubbing, clean the brass plate carefully with the brush to remove any dust or dirt. Roll out the paper on the brass, noting any protruding rivets or faults, and securing it firmly with tape. Then take the cloth and bring out the outline of the brass on the paper by gently feeling for the outline of the plate and indent.

Start rubbing. The most popular technique seems to be to start at the top of the figure and work towards the feet. Brass rubbing is hard work if a dark even effect is to be obtained. Thus, it is advisable to experiment on a piece of scrap detail paper in order to find the pressure necessary to provide the desired effect. A good way to avoid rubbing over the outline and edges of a figure brass is to use a designer's 'flexi-curve' held firmly as a barrier along the edge to be rubbed.

Where a brass is so detailed that a heelball rubbing is not clear enough, the technique of dabbing may be used. Powdered graphite, obtainable through a chemist, is mixed with raw linseed oil to form a light paste. A pad of chamois leather filled with cotton wool is then moistened with the paste and the effigy is dabbed, a light paper, of tissue quality, being used to obtain a faint grey but fine impression. As dabbing has been known to loosen brasses the incumbent should be consulted first.

Remove the paper, noting any slight mutilations or missing portions to be restored. Where mutilation means that the precise nature of the design cannot be properly determined, only the outline should be filled in, so that the composition of the original is preserved. Polish the finished rubbing with a silk rag before moving and take care to replace any mats or church furniture.

Rubbings can be mounted for decoration or calico or linen-cloth, and hung between wooden laths tapestry-fashion. Shields can be coloured with poster print. An interesting adaptation of this method is to make a silk-screen print of the rubbing. Facilities for silk-screening exist at local art schools, where evening tuition in the craft is usually available for adults. Another attractive alternative is to make a facsimile colour reproduction of the brass using black or grey paper as a background and a bronze metallic rubber.

Tape recording in folk clubs

by B.A. OSBORNE

Tape recording in Folk Clubs can be very rewarding to Folk enthusiasts in so much as you can build up a vast collection of songs, that may not be available on commercial recordings.

To achieve success, however, it is necessary to observe a few simple rules. Remember that the first thing to do before attempting to record in ANY club is to gain permission from club organisers AND ARTISTS. Remember also these recordings must be for a personal and private collection only, and must not be offered for broadcasting or public performance.

The range of tape recordings available is staggering, but exceptionally good results may be obtained from very modest equipment. Most people today are using portable cassette machines or battery reel to reel recorders. Either are excellent, but the cassette machine has the added advantage that the tape is fixed to the spool. (No more fiddling threading tapes in the dark.)

You may only want to do your recording in your local Club, so if a mains supply is available, you could use a larger reel to reel machine. With a 7 inch spools of standard tape and a tape deck speed of 7 1/2 inch per second, you can improve the sound quality of the recording quite a lot.

Microphones ideally should be positioned on stage in front of the

performers. This will enable you to exclude most off stage noises, i.e. clinking of glasses etc. If this is not possible, try to sit close to the stage, so that the recording level will not have to be set very high. It is possible to make a cone reflector of cardboard to slip over the head of the microphone. This helps to make the microphone more directional.

Field recordings of events such as Folk Festivals and Carnivals are well worth doing. For this you will need a portable recorder, the best being the cassette, as remember, there are no problems of the tape unwinding from the spool. One point that does need watching, however, is Wind noise. This will reproduce as a buffeting sound, and can spoil an otherwise good recording. Try to shield the microphone from the wind with your body, and fit a sponge rubber baffle. These baffles can be obtained from most good accessory shops.

You may like to try your hand at interviewing people. Here the secret is to put your subject at their ease. Ask your questions briefly and in a manner that does not require a simple 'yes' or 'no' for an answer. Try to arrange your questions in a logical order, and let your subject do most of the talking.

So, if you possess a tape recorder, take it with you to the next Folk Club you visit. I feel sure if you can follow these simple instructions, you will not be disappointed with the results.

Here's a little something we dug up for Gourmets, Gourmands and starving students.

As the use of herbs in dishes is becoming more popular in this age of "plastic food" we have been scouring granny's cook book and discovered that you can work wonders with eggs.

Egg dishes lend themselves better than most to experiment with the flavours produced by herbs as the eggs themselves are of a sufficiently mild flavour not to predominate.

"Omelettes aux fines herbes" is an old favourite made by the addition of chopped parsley, chives, chervil and tarragon to an omelette mixture as it is cooking.

Chervil itself is a delicious addition to a cheese omelette, and scrambled egg on toast with a sprinkling of thyme makes a quick and appetising snack.

Glorden Raikes

contact
ANITA DEWHURST,
80, ALBRIGHTON ROAD,
LOSTOCK HALL,
PRESTON,
LANCASHIRE.
Telephone Preston 38800.
or
TAROMAN TRYST FOLK REPRESENTATION
Telephone PADHAM 71044

humour

Chance of a lifetime

If you are less than 57 round the waist, have an inside leg measurement of more than 12 inches and can sing 'The Wild Rover' backwards, you may be eligible for membership of the "Bob Williamson Fan Club"

All you have to do is fill in the Editor of 'Tamlyn' and say in not more than twelve words, why you haven't used more than twelve words. Then just complete this very simple phrase or saying:- "Nic Nic Quom Sempium Nosta Gridium Bellum Sid Smith Quip Boom Boom" in your own words and say what the inmates of the "Colwyn Bay Glee Club" are doing with the two melons and the highland terrier, and then if you successfully pass a small specimen, a simple IQ test, a routine medical test, a five day test against the Australians and a four year probationally course, you may become a fully qualified member of the "Bob Williamson Fan Club"

If you do become a member of the "Bob Williamson Fan Club" you'll be able to meet the man who makes most of the farmyard, and all the domestic animals on 'Folk on Two' and you will also receive a life size cardboard cut out of Pete Rodger of "The Taverners", but best of all you will be able to book Bob Williamson, 1 Kylemore Ave., Deane, Bolton. Tel. Bolton 64762, for your folk club, concert, funeral or fish fry.

Tara for Now

Bob S. Williamson

PETE RODGER - An apology.

I have been asked to point out that the "Pete Rodger" mentioned in the above article has no connection with "Pete Rodger" of no fixed hairstyle, who can be seen at the Kings Arms, Blackpool, every Tuesday, singing with The Taverners.

All applications for "The Bob Williamson Fan Club" should be sent to Pete Rodger, c/o Kings Arms, Blackpool.

Editor's Note: The staff at 'Tamlyn' wish to deny all knowledge of the above article and disclaim any responsibility for its inclusion.



How to play classical violin

By Yehudi Menstruum
(alias Bernard Wrigley)

Put it (the violin) under the chin, with the fingers of the left hand at the thin end of it (the violin). Now stroke it (the violin) with the bow whilst twiddling the left hand fingers on it (the violin). Now go and buy some classical sheet music and play off that.

Next month: How to improve on classical violin or Do - it - yourself heart surgery.

YM



folklore



MEG SHELTON

by Barbara Livingstone

Lancashire is renowned for witches, especially the Pendle Witches, but perhaps the most interesting of them all was Meg Shelton - the witch of the Fylde.

Meg was fond of playing tricks on her neighbours and stealing their milk and corn. Her broomstick must have been in good running order because many of her pranks were played as far apart as Billing and Preston.

One tale of her mischief comes from Singleton, where the miller suspected her of stealing his corn. Night after night he watched her cross the yard and enter the mill and in the morning he would find a sack of corn missing.

One night he carefully counted his sacks of corn before Meg was due to creep into the mill. As soon as he saw her he rushed after her into the mill but she was nowhere to be seen. He carefully counted his sacks again but found he had one too many. He seized a pitchfork and plunged it into each sack in turn until with a scream of rage one of them transformed into Meg. She grabbed a handy broomstick and flew off into the night, never more to steal his corn.

Another tale, that tells us about this crafty dame's ability to change her form, tells how Meg moved house without using money.

She saw a small cottage at Catforth and decided that she would like to live in it. When it

became vacant she approached her landlord and made a strange bargain. Meg would turn herself into a hare and the landlord would unloose his dogs to chase after her. If she managed to reach her cottage safely then the cottage at Catforth would be hers.

However she made one stipulation, which was, that the landlord should not unlease his black dog. Needless to say the landlord did this and the dog just managed to nip the hare by the heel at the very door of the Witch's cottage. Meg was left with a permanent limp but she got her cottage.

There is one legend I find very difficult to attribute to Meg because although she was mischievous she always had a reason for her tricks.

However you may judge for yourselves, the legend concerns the famous Dun Cow that gave unlimited amounts of milk to whoever milked her. It did not matter how big the pitcher or bucket this famous cow would always manage to fill it. Meg however decided that she would milk this cow dry and so she milked her through a sieve. No matter how much the cow tried she could not fill Meg's vessel and so in anger and disappointment she wandered away never more to be seen.

Although there are so many legends about her Meg was a real person. Her name was Marjery Hilton of Catforth. She was found dead crushed between a barrel and a brick wall and was buried by torchlight in May 1705.

She was full of mischief in death as in life because she managed to scratch her way to the surface so many times that a priest had to exorcise the place. Meg was reinterred, head downwards, under a large stone beside the path in St. Anne's churchyard, Woodplumpton.

'...and things that go bump in the night'

All the trades connected with the sea have a great deal of folklore attached to them. During the final caulking of a wooden ship a Yorkshire shipwright might still claim a 'caulking kiss' from any passing girl or, at his discretion, a shilling instead to buy mythical 'oil for the riming iron so it goes into the seam more easily'. When a ship's masts were stepped tradition advised the placing of a gold coin under each of them, a custom going back to Roman times. In Great Britain a sovereign was the natural choice. The masts of the Sail Training Association schooner *Sir Winston Churchill* however, were stepped onto Churchill crowns. Four days later, in a great wind, the masts snapped off some twenty feet from the deck. It is chance disasters of this sort that call to mind the old traditions and impress upon some people that it is wisest to respect them 'just in case'.

The launching of a great ship is a splendid spectacle and one saturated with tradition. The tenseness of the crowds, the blessing, the 'sacrifice' of champagne against the bows and the hush before the cheer as the ship slowly moves away, all add up to a sense of occasion scarcely to be paralleled elsewhere. Any hitch at this stage is a bad omen long remembered. Certainly one of the most difficult ships to launch was an ill fated one. This was Brunel's *Great Eastern* launched at Millwall in 1858. So vast it had to enter the water sideways, it was inched down the slipways by steam presses but also restrained by mighty chains to prevent a catastrophic roll into the Thames. Although an engineering marvel the ship was an economic disaster being too large for any cargo or passenger route that existed at the time. This is the perfectly reasonable explanation of her unsatisfactory career, an unplanned switch to cable laying and a sad end (before her breaking up in 1890) as a kind of floating hoarding. She was considered a 'hoodoo' ship and popular opinion ascribed her commercial failure to the ghosts of a rivetter and his boy said to have been accidentally sealed in when the ship's double hull was completed. Although this hull was often entered and examined during the *Great Eastern's* unfortunate career no skeletons were ever found but the story of the lost pair and their strange revenge has persisted and still crops up whenever the *Great Eastern* is mentioned.

The Amazing Dick

will perform anywhere that there is booze or an audience.
Ring Cleveleys 74432

If you have never heard the traditional sounds of Serpant, Banjo, Viola, Harmonium, Violin, Mandolin, Cittern, Guitar, Cornet, Ferrophone.

Then contact:-
Gregg Butler and
Pete Ashworth
of LAMPREY at
052 478 544

JOHN & JUDIE

Traditional and contemporary folk music.

Tel TUNSTALL 255

spotlight

John and Judie

by Judie Surridge

John and Judie - Yes that is the correct spelling, though luckily people still realise it's us when they see posters with the 'normal' spelling of Judy. Our surname 'SURRIDGE', has even odder results when spelt out over the phone, so we dropped the surname very early on in our musical career. After the same spelling comes the inevitable question, 'What instruments do you play?' 'I take a deep breath and reel off - guitar, banjo, mandolin, concertina, bowed psaltery, dulcimer, whistle and harmonica. That quiets me whilst I catch up on breathing and the club secretary on the other end of the phone is busy writing everything down in longhand. After two lots of pips I suggest putting details in the post when I confirm the booking. There is an audible sigh of relief through the earphone and we get on famously after that. We discuss the type of music John and I sing and play, and the type of music wanted at that particular folk club. We reckon to be fairly versatile, enjoying both traditional and contemporary material.

The phone call finishes after the usual discussion of times, fees etc., with a plea for a road map and FULL instructions to find the club. (It's a good job our musical ability is better than our sense of direction - at least we think it is)

John and I have a very good working partnership. After being married for - good grief, is it really that long? - we are fully aware of each other's capabilities - and weaknesses. I am responsible for all the bookings, travel arrangements and generally the business side of things. (Well, who can argue with a woman?) whilst John is the musician and vocalist. He arranges our songs to the best effect, experimenting with the various instruments, whilst I write some of the harmonies for the mandolin.

We entered a new field last

year, that of instrument making, and John's first result was a bowed psaltery, which proudly hangs on the wall of the lounge - Not always I may add as it is played frequently by almost everyone who comes to the house. Talking about visitors, does anyone else have the trouble we do finding seats when friends call unexpectedly. We are well endowed with chairs, at the last count we had thirty-five, though that includes the bathroom stool which is no doubt cheating a little. But looking round the lounge, there are two chairs, ours, if we can beat the dogs to them, which are not adorned with instruments of one sort or another.

Now I am not normally particularly tidy - John will vouch for that, but the sight of the settee, three dining chairs and a desk chair unable to be used is too much to bear. The four children and two large dogs were relegated to the floor, and as the carpet had worn through, squatted on the underfelt, also showing signs of wear. So I blatantly copied a simple wooden guitar stand from a model I had seen in a friend's similarly cluttered 'pad', and had two made up for John's Christmas present. They looked great, but one wag from the tail of an old English Sheepdog was too much for both guitar and stand and over they went. John solved the problem with his usual genius - scientifically bashing a packet of picture hooks into the walls and suspending, with the help of second hand shoe laces, two guitars, one banjo, two mandolins, a psaltery complete with bow and a dulcimer. Not only does it save space and sanity but it also economises on pictures. There's just no room left on the walls for more (how do you hang a concertina on the wall anyway?)

As well as playing as a duo, we

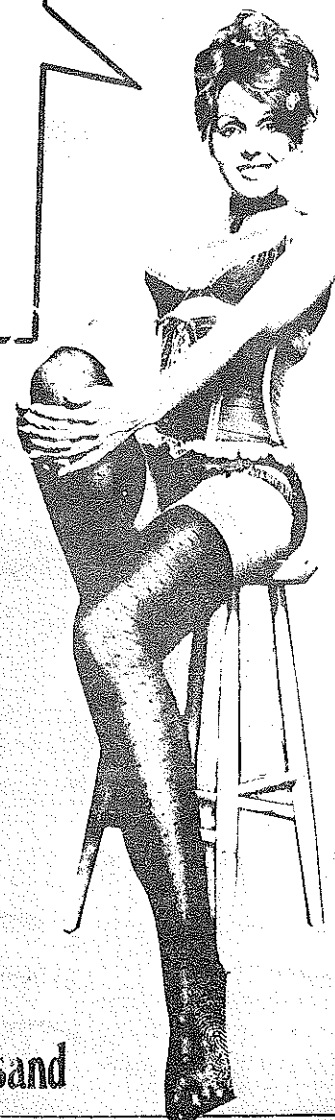
derive a lot of pleasure playing with two friends, George and Kevin, and the four of us become 'Limestone'. The name being taken from the type of rocks found locally. George on violin and Kevin, guitar and accordion, not at the same time I hasten to add, add a more full bodied sound and means we can add reels jigs, country dances and other instrumentals.

Our appearances over the past year or so have provided us with many strange venues, from a Radio Manchester broadcast to a dim cellar like atmosphere, to steamers on Windermere and the

Solway Firth, taking in plush restaurants, rousing Lancashire nights with bodies four and five deep, and tripe and onions flowing like water, not to mention copious clubs and pubs, and not forgetting the dear old Women's Institute.

Folk music has given us a tremendous amount of pleasure, not to mention a few welcome pennies as well, but any pleasure we may derive is completely dependent on the participation and enthusiasm of the folk to whom we play. Long live CECIL SHARPE.

TELL YOUR
FRIENDS
ABOUT
'TAMLYN'



Tamlyn can
also design
and print your
posters from
£8.50 per thousand

Blackpool Folk Club

TUESDAYS 8pm
KINGS ARMS HOTEL
TALBOT ROAD,
BLACKPOOL

Booking Sec: Peter Rodger
BLACKPOOL 24788

Social Sec: Jeanne Denny
CLEVELEYS 5855

RESIDENTS

THE TAVERNERS