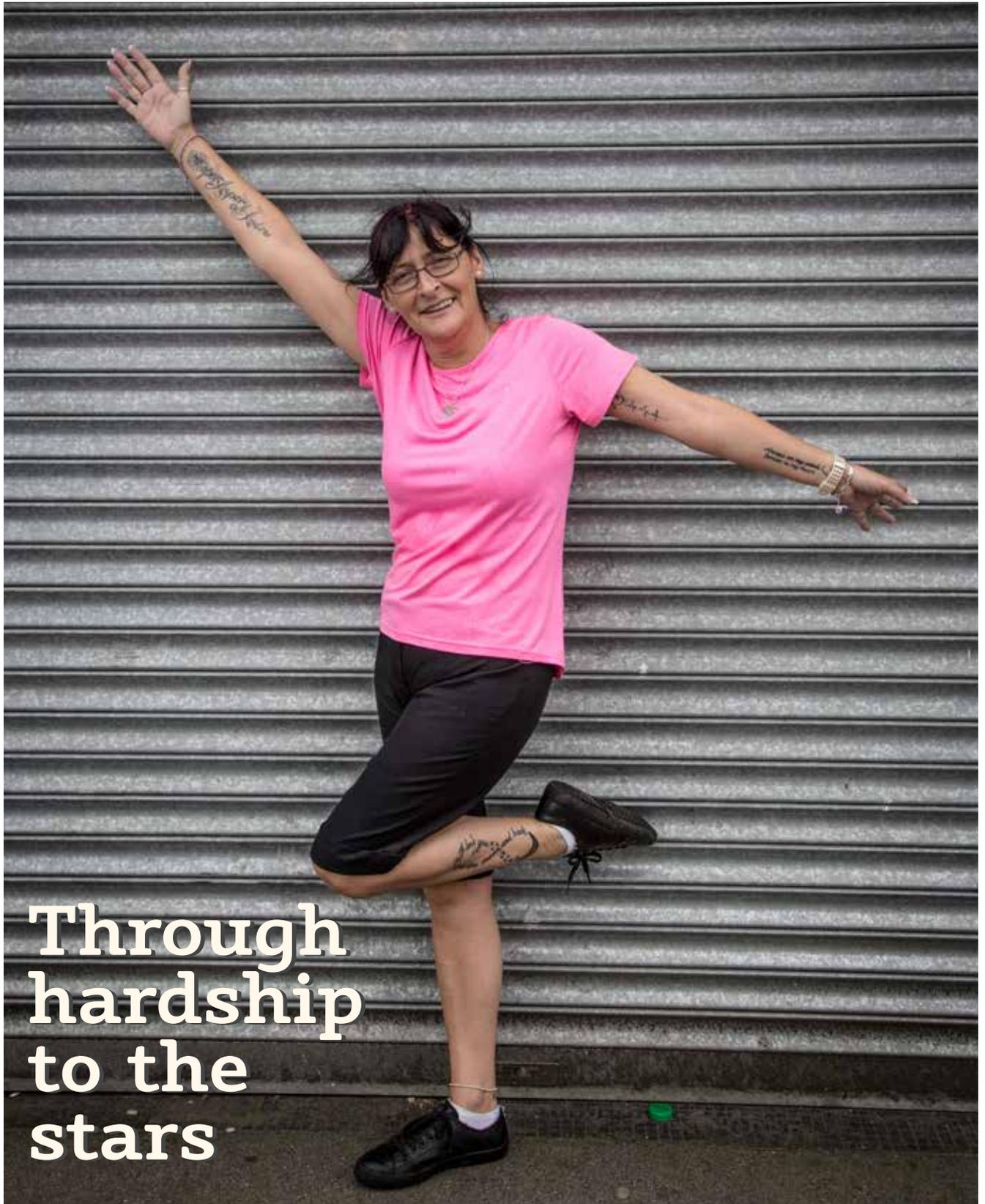


PROUD EAST MARSHIAN

JUNE 2020 ISSUE #3 FREE

News & views from the East Marsh - EMU/Sun & Moon Festival - online at www.sunandmoonfestival.org



Through
hardship
to the
stars

Hello everyone,

Welcome to June's edition of The Proud East Marshian.

June already, we can't believe it!

As we head towards the longest day, we're in reflective mood. We've been looking back at the madness of the last three months and taking stock of what we've learned about ourselves and the world around us.

As the restrictions we've been under start to shift a little, we've been putting all of our energy into planning for the future with ideas bubbling over at our regular team meetings. But those ideas are for the future. In the present, we have this current edition of our fabulous magazine for you to enjoy, so lose yourselves in personal stories from Pat and Mick, crafting ideas from Vivienne and read our good friend Maria's musings on the longest day - the summer solstice.

June is a special month - spring slips out the back door and summer comes bursting in with heat and colour. So, in June - stay alert and safe, be good to yourselves, take care of yourselves, read your magazine and be proud of yourselves!

Much love to you all,
The Sun and Moon Team x

Keep up to date and keep in touch



*Streets and their Stories -
Jennie Cartwright tells us all about it.*

12

*'Justice'
for Mick Enwright!*

06

*Summer Solstice - Festival of Achievement
with Maria Garner*

08

Tattoos by Pat Moughton

10

Nick Quantrill talks to Rob Bywater

16

*V's Vantage Point -
'The Flats'*

STREETS & THEIR STORIES

JENNIE CARTWRIGHT

Update on our Heritage-Lottery funded community project: Lincs Inspire Libraries, Archives and Arts Services. Any community-based project needs people to make it work and this is certainly the case with our Streets and their Stories project. But with the current Covid-19 lockdown situation, a lot of the events and workshops we had planned over early spring and summer in a variety of venues around North East Lincolnshire have had to be put on hold.

However, we have not ground to a total halt! Some of our volunteers are continuing to work on transcribing interviews of people's memories that we recorded before the lockdown, our digitisation of the Local History photograph collection is continuing with nearly 6000 images already uploaded to a draft website and we are still getting enquiries via email about the project which we are more than happy to answer.

Here's a flavour of what we've done so far:

- Our reminiscence roadshow event on Freeman Street Market attracted over 170 people throughout the day
- We held a local history workshop in Grimsby Library for our volunteers' photo
- We've interviewed nearly 30 people so far who have enjoyed sharing their memories with us. You can listen to some of the recordings we have

done on our website: <https://www.lincsinspirelibraries.com/web/arena/recorded-memories>

And finally, here's a lovely little snapshot story from Pearl who talked about her memories of her dad working in a Smokehouse:

Now then, one of your relatives used to work in the Smokehouse, was it your Dad?

Yes he did, he did work in the smokehouse, and it was after the war and I suppose he had many bad memories, so's now and again he'd get drunk, well he'd get very drunk so's me mam said and he was unable to lay out the fish in the smokehouse where you had to climb up a chimney inside and lay the fish across big iron bars so me mam ended up more times than not, going and doing his job cos she couldn't afford to not have the money coming in. So your mum had to climb up the inner walls of the smokehouse and lie the fish out?

Yes so she told me many times! And then he got a job in engineering so he moved on, so she thanked God she didn't have to climb the chimneys any more. Did your mum used to have a go at him? No, I don't think so, not in them days. No they just took it as sacrosanct, I mean he'd been to war and seen ugly things so she just assumed he was drinking to forget.....



'Grimsby Library Local History Photograph Collection, Lincs Inspire Ltd'

Funding raised by
The National Lottery
and awarded by the Heritage Lottery Fund





SUMMER SOLSTICE FESTIVAL OF ACHIEVEMENT

As Midsummer looms on the calendar, we are still unable to meet in groups to celebrate the seasons in order to keep ourselves and our communities safe. What has struck me is the resilience and ingenuity of people to get through these unprecedented and difficult times. It warms the heart and gives us hope that all will be resolved in its own time.

Meanwhile, again we invite you to join us in our virtual Summer Solstice celebration. The Summer Solstice is the longest day of the year. This date varies between 20th – 23rd June – the difference arising from our use of the Gregorian calendar. This year is a Leap Year so we had 29 days in February giving us an early Summer Solstice.

This festival was very special to our ancestors. Glennie Kindred in her wonderful book *Earth Wisdom* writes: “In the past the Summer Solstice was an important occasion. People stayed up all night to watch the sun come up at dawn. Many of the stone circles in the Northern Hemisphere are aligned to the solstice sunrise. Midsummer’s Eve and Midsummer’s Day were traditionally the time for carnivals, processions and circular walks.”

With social distancing it’s not easy to party. There is no doubt the fallout of the Coronavirus has changed our lives completely and has inevitably changed the way we think. I know it has brought about changes in me. After an initial period of feeling disorientated at an empty diary with no end date in sight, I began to relax into the idea of letting go and going with

the flow. As the seasons change and days have lengthened, I seem to have more time to complete the things I’m working on – it is such a better feeling than always trying to catch up! I hope I will remember to make more space in my day when we are through to the other side of the pandemic.

At this time of year we look back at what we have achieved. We also look back at the lessons we have learned. At times of confusion I often find nature has the answer when I make time to observe and contemplate. Unable to go to garden centres this year, we have sown Summer flowers from seed. With nurturing and daily watering they are now shooting up and I’m sure will give a beautiful display of colour when they are ready. Meanwhile in a neglected space between the block paving and the old gate we have a beautiful early display of marigolds which we have neither planted nor tended.

You can see in the photograph what a wonderful splash of colour was created by just leaving nature to follow her own natural instincts. The wisdom of knowing when no action is the best action.

At each Solstice the Earth momentarily stands still. Instead of suggesting a creative activity, this time I ask you take this opportunity to pause and spend time quietly observing in your garden, park or country side and “listen to” nature’s words of wisdom.

Glennie’s final words on the Summer Solstice are a perfectly fit for the situation we find ourselves in.

“Summer Solstice is a time to count our

blessings, to celebrate each other, to pass on the spirit of generosity and goodwill in ever-widening circles of positive energy.” We can easily do that. We may not be able to join together to celebrate but we can certainly send each other love and positive blessings.

I, like everyone else, do miss seeing family and friends but we are now fortunate to have technology to keep in touch easily and instantly. It isn’t the same as a hug but for now it is a part of our daily lives. My Midsummer’s Eve poem is about meeting in the woods and dancing barefoot until dawn with friends. Not so much fun on our own!

More appropriate for the present times, are the words of my song *In the Still of the Morning*. I wrote it whilst going through a stressful period of my life, walking round our neighbourhood on a sunny morning, hearing the birdsong and counting my blessings. I hope it will help you connect to all the good things nature has to offer. Keep well. Keep happy. Enjoy some stillness in every day.

Summer Solstice blessings.



MARIA GARNER

CELEBRATE FOR IT IS MIDSUMMER EVE
A TIME FOR ALL TO REJOICE
LET ALL BEINGS OF LIGHT GATHER TONIGHT
AND SING WITH HALLOWED VOICE

WE’LL MEET UNDER THE ANCIENT OAK
CANDLE GLOW WILL GUIDE YOU
AND FILL THE WOODS WITH SWEET SCENTS
OF BASIL, CLOVE AND YARROW

DANCE BAREFOOT AMONGST THE FERNS AND FLOWERS
WEAR CLOTHES OF GOLDEN THREADS
DRINK MEAD MADE FROM MEADOWSWEET
KEEP THE SUN GODS FROM THEIR BEDS

AND I WILL PLEDGE MY LOVE TO YOU
FOR ONE YEAR AND A DAY
HANDS TIED FAST IN RIBBONS RED
HEAD OVER HEELS WE’LL STAY

IN THE STILL OF THE MORNING
THE BIRDS ARE SINGING
AT THE START OF A BRAND NEW DAY
TUNE IN TO THE SOUND
OF JOY THEY’RE BRINGING
TO HELP YOU ON YOUR WAY

GO IN PEACE
GO IN PEACE

IN THE STILL OF THE DARKNESS
THE NIGHT’S UNFOLDING
AT THE END OF ANOTHER DAY
GIVE THANKS FOR THE LOVE
YOUR HEART IS HOLDING
TO HELP YOU ON YOUR WAY

SLEEP IN PEACE
SLEEP IN PEACE



‘Through hardship to the stars’

Tattoos and their stories are designed for all to see. My tats are my life story and I don't mind sharing them.

I've got *Always on my mind*, forever in my heart on the inside of my arm. This is for my mam and my big sis who passed away and my first hubby who took his own life. I've got one written underneath my wedding ring. A simple message to make my husband at the time feel secure. When I left him, I wanted it removed, but he died before I got the chance and now it wouldn't feel right to have it taken off.

I've got *Two Angels* written on the back of my neck for the daughter and granddaughter I lost. Feathers are important to me, I love feathers. They signify angels. If you see a feather, an angel is near you. I've got a feather and a dandelion floating away on my right collarbone for angels and baby loss. I'm having another tattoo soon, a feather behind my right ear.

I love you to the moon and back is on the side of my leg in an infinity loop to show my never-ending love for my eight grandchildren. There's another one to show my deep love, it's *Love you to infinity and beyond* and it's written across my collar bone. This quote from *Toy Story* is for the memories I have of my children's childhood and it's a measure of how much I love them.

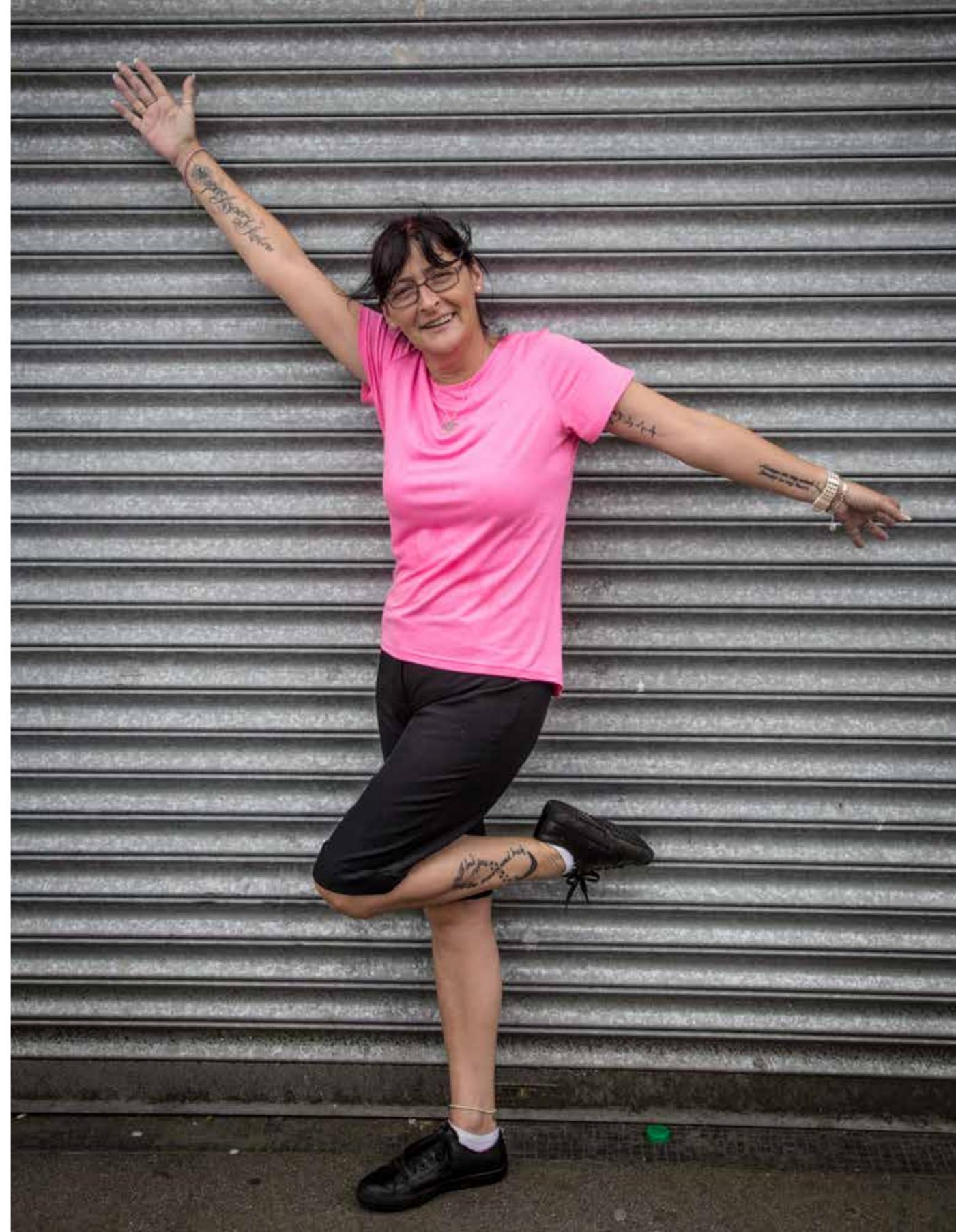
Music means a lot to me and there are certain songs that will always have a special meaning, so I've got a heartbeat line with a music sign on the top of my left arm.

Just above my heart I've got my wedding date in roman numerals with *Always* written underneath it and on the side of my wedding ring finger I've got *Ditto* written - a unique way of saying I love you. Me and my husband Steve got matching ones.

One tattoo is in Latin and means *through hardship to the stars* which shows the strength I have to overcome what life throws at me. The fairy on my left leg signifies my belief that we should sprinkle fairy dust wherever we go. Fairy dust is what powers me!

And the flowers on my hand? That's the only one with no meaning. I just liked it!

PAT MOUGHTON



NICK QUANTRILL TALKS TO ROB BYWATER

If you've been paying attention to the music scene around Hull and North Lincolnshire, it's a fair bet you've crossed paths with Rob Bywater at some point. Along with the gigs he puts on in Cleethorpes he hosts in the region, it's fair to say Rob has paid his dues and honed his craft, but 'Funeral Pyre' maybe signals a breakthrough by taking things in a slightly different direction.

'The EP was recorded with Sam Carlton at his studio in Grimsby,' he says. 'I've worked with Sam a lot over the years. We kept things fairly simple production-wise as I wanted it to sound close to the version people will hear at gigs. In terms of writing the songs, the title track came together really quickly after a funeral I went to last year. The song isn't about death, or the person that we sadly lost, but the experience definitely inspired some of the imagery in the song. For me, the lyrics deal with the tendency for some people to look inwards and to the past, usually with rose-tinted glasses; things were rarely as good as we remember them. The other songs on the EP deal with characters I've met in the past at gigs, in the pub where I used to work, old school friends etc. Often the characters I mention in songs are not just one person, but the traits of a few people mixed together.'

Compared to previous EPs, it's clear there's a progression as a musician, as well as a lyricist. 'Early on, my main influences were people like Billy Bragg, Frank Turner, Ocean Colour Scene and The Jam. Years ago, I worked in an Irish pub and we had folk bands on every week, so I've picked up a lot from that. More recently, some of my favourites are Jason Isbell and Amanda Shires as well as people like Dave Hause and Brian Fallon.' It's a heady mix of contemporary names, but there's also the hint of classic US storytelling in the mix. 'I definitely take influence from people like Steve Earle and Bruce Springsteen and the way they write

about places and people. I think it's perhaps more common for Americans to reference the places they live and work in a more romantic way than we do in England, but it's something I've done quite a lot and still do. If there are songs about Cadillacs and Route 66, why not



Ford Fiestas and the A180?'

Lincolnshire looms large in Rob's story. 'There are some very talented musicians from this part of the country that I've been lucky to either share bills with, or book gigs and they have had just as big an influence on me as more well-known acts. It might sound a bit sappy, but some of my favourite songs are written by my mates! Like most people though, I do have something of a love/hate relationship with the town, and country that I live in. I think it's important in song-writing to point out the good and the bad in an honest way.'

As well as being a solo performer, Rob also plays in The Finest Hour, what's effectively now a Lincolnshire super group with band mates also enjoying success elsewhere. 'We've

been gigging since around 2008 in some shape or form. We've been through a lot of line-up changes over the years and have recently had another reshuffle ready to start on our third studio album. Rehearsals for that were going really well, and until the Covid-19 lock-down

started, we were hoping to be recording over the summer. As soon as we're able to, we'll be back at it.' Keeping the two musical personas separate isn't something that bothers Rob too much. 'From a writing perspective, I tend to think more in terms of the whole band when I'm putting together a song for The Finest Hour, little

stops and starts, harmony ideas that I couldn't do on my own. But quite often, I'll go into a band practice with a song and the others will come up with ideas for changes and tweaks and it ends up sounding different to how I'd imagined at the start.'

The obvious focus on music and running a cafe in Grimsby doesn't leave a lot of time for anything else, but Rob remains a Grimsby Town fan. 'I went to my first game with my Dad when I was 6 years old and we beat Brentford 2-0 in a Division Three game,' he says, explaining it was a promotion-winning season. 'I've been a season ticket holder in the past and have seen them play in various places around the country. We went to Wembley twice in 1998 winning promotion which was a high point, as was getting back into the football league more

recently. I don't get to go as much as I used to, but I'll always be a Town fan and have some fantastic memories of watching them play.'

Given he's so busy with musical projects, the enforced rest period of late has come at a good time as it could. 'Initially, the lock-down gave me a much needed break from some of the regular gigs that I host. It's given me time to think and focus on what I want to get out of music rather than just saying "yes" to everything I'm offered, which I have a tendency to do. It's also been great to have some time to sit and write for longer periods, rather than scribbling down half-ideas in between work and that night's gig. I intended to book a small tour this year to promote the EP, but that hasn't really gone to plan what with the Covid-19 lock-down. Fingers crossed music venues will be able to get through this difficult period and we can pick up where we left off.'

To listen and find out more:
<https://robbywater.bandcamp.com/>
<https://thefinesthour.bandcamp.com/>

<https://open.spotify.com/artist/2acNWjlOL1vhcjOtMmbhlv>
<https://open.spotify.com/artist/52eh7NPWaNtrFJ1ryAdUA>

www.facebook.com/Rob-Bywater



JUSTICE

MICK ENWRIGHT

I went to the job place and they offered me a forklift truck job, temporary on the peas at Ross' so I thought OK, I've done a bit of forklift driving in the past, let's mosey on down there. I knocked on the door of the recruitment place - there were no agency situations in them days. They said 'OK, what are you after?'

I said 'I'm looking for a job, this job here - temporary forklift driver on the peas.'

He said 'Oh right, OK, I'll get the guy to come and see you.'

This guy comes over called John and he said 'Right then, we'll take you for the test.'

I said, 'OK.' Well, we jumped on the forklifts, I think he was about as a good a driver as I was - between the two of us I think we made one driver, that'll be about the extent of it. Anyway, I knocked a couple of pallets over. He said 'Try a bit better.' So, I did.

He said, 'Concentrate, pick that pallet up over there.' I picked it up. 'Drive it across there.'

I said, 'Yep, right.'

'Bingo,' he said, 'You're employed.'

'Oh, thank you very much,' said I.

He said 'We'll be in touch when the peas start.'

A week later, the peas started so they called me, said, 'Come on down.' So, I come down and I get me uniform - all white with Forklift Driver written on it. He said 'Here's your

contract.'

Me contract at that time, it said Forklift Driver and I thought well that's fine, I'm a forklift driver. So, he proceeded to take me round the site and show me what's what. Lorries would come in every half hour or so and tons of peas would be going down the production line, being washed and frozen. It was like a football field coming on, a green field and this went on for a few weeks and it was great. I really, really, really enjoyed it but then it came to an end so they called me in and said 'Look, as far as we're concerned, you're going to be finishing shortly.'

I said, 'Oh right, yeah OK.' Anyway, a few days later I'm called back in the office again. The personnel guy's there and the shift manager. I said 'Now then, aye, aye, what's the problem?'

They said 'Well, you've been overpaid. We've been overpaying you for some weeks.'

I said, 'Who has?'

He said 'You. You must've known.'

I said 'Me? No. How the hell would I know?' You just got a brown envelope in those days. You just flipped the top, opened it up and took your money out. That was it - not the



wage slip; you never bothered, as long as the money tallied with what your mind thought you was going to get. He said 'Now. Now look, you must've known.'

I said, 'I didn't know.'

'All right,' he said, 'we'll sort it out. When are you leaving?'

I said, 'In a couple of weeks.'

He said, 'Right. OK. What we'll do then is we'll take it out your wages next week and then you can finish the week after.'

'Oh, OK,' I said, 'Right, OK,' and I went out

the office and I thought well, can they do this? Surely, they can't? So, I had my first ever trip to Grimsby Library and I asked this very nice lady, I asked her 'Have you got anything to do with contracts and things like that, like payments. Overpayments?' I was thinking something like the Truck Act or something.

And she said 'Why don't we have a look over there.' She was ever so helpful because I didn't have a clue. She gave me a book on law and there were comments in it that said about unlawful reductions of wages. I can't think now exactly what it was, but it said there was a ruling on this that the person had to agree to deductions if you overpaid



them and it was a ruling by Lord Denning. He's a right old Tory, Denning but even so, I'm very grateful to that man.

So, there's me, I didn't want to take it out so I asked if I could photocopy it and she yes, I'll photocopy it for you.

I went back to work the next day and see the shift manager and I said 'Can I have a meeting with yourself and personnel?'

He said, 'Yeah, yeah, of course you can. Is it about the payment because we've sorted it.'

I said, 'Yes but I just need to sort things out.'

He said, 'Yeah, OK. I'll call you in a minute.' He comes over half an hour later and said 'What's the problem, we've sorted it out.' I said, 'Well, no, you need to look at this.' I handed him my sheet of paper.

He said 'What's this?'

I said, 'This says you can't deduct money from me without my consent.'

'Oh no,' he said, 'that's a load of rubbish.'

'Well,' I said, 'it's the law. It's there in black and white from Lord Denning, the Master of the Rolls.' (I don't know whether it was those chocolate rolls but it was the rolls). 'I'm telling you, you can't do that.'

He said, 'But we will.'

I said, 'Oh, all right, I'll get a solicitor then.'

He said, 'Well, what do you mean?'

I said, 'Look, you're doing this to me when you clearly can't and the word injustice comes to me

straightaway. I hate the fact that I'm being unjustly treated. It isn't going to happen mate.'

'Oh,' he said, 'give us five minutes. Out you go.' Then he calls me back and in I go, back in.

He said 'Look, I'll tell you what we're going to do. We're going to (and he sighs) give us about a day, we're going to talk to the managers and we'll come back to you.'

'Right. Fine.' I leave the office.

So anyway, the next day they call me in, again, it's like passing the old parcel, so there they are, the shift manager and this time the factory manager's there too. They're giving me the old stern look and I laughed to myself.

'What's all this poppycock?' the Factory Manager says.

I said 'What Poppycock?'

He said, 'This bloody thing about you doing this and doing that.'

I said, 'Look. It's the law and the law is the law of the land. You might not like it, but that's the law of the land.'

'Right,' he said, 'This is our proposal. You owe one hundred and forty quid. We'll give you one week's extension to your contract to make it three weeks and we'll deduct forty odd pounds each week. All right?'

I said, 'No.'

'What do you mean No?'

'You've got to agree with me and I'm telling you now; I'll pay you back five pounds a week.'

'Five pounds a week!' Well, he stumbled over his words and eventually said, 'You're having a laugh aren't you.'

I said, 'No, I'm only prepared to pay you that and that's all I'm paying you. If you don't want it - well, fine. You won't get any of my wages and I WILL take action against you.'

Anyway, he said, 'Give us five minutes.' So, I step outside and when he calls me back he says 'Right, now then you've got a contract haven't you.'

'Yes.'

'So, you've got your contract,' he said, 'and fortunately there is a possibility that one of the drivers is going to be leaving shortly.'

'Oh,' I said, 'that's handy isn't it.'

He said, 'Yes. Would you be prepared to accept that job?'

'Oh,' I said, 'Not half, yeah I certainly would mate, yeah.'

And he said, 'So we can deduct the money from you.'

And I said 'Oh, so I'm getting the job because you want the money off me. Before we go any further, let's agree shall we that it's just five pounds a week.'

The room went quiet. Everybody looked at each other, then they looked at me. Eventually, he said, 'Right, five pounds a week.'

I said, 'Yes. Five pounds a week.' And they knew I had them. They wasn't going to give that injustice to me, I tell you.

And that's when I first met management who I thought was quite clever, until I met them, and then I realised they're just the same as you and I.

If you're an East Marsh resident, or have previously lived on the East Marsh and have a story to tell, please email to carolyndoyley@gmail.com and you could be published in a future publication.



'The Flats' - Terry Clarke

V's VANTAGE POINT



The skyline on the East Marsh recently had quite a dramatic change, with the coming down of 'The Flats.'

Do you have, images or artwork referencing the East Marsh area? If so, we would like to hear from you at: viviennemay@hotmail.co.uk

As we wait to see how this part of the East Marsh will develop, have a look at our article with our friend and Grimsby visual artist Terry Clarke of New Street Studios. Terry found inspiration from this historic time and shares his artistic journey from sketch through to the completion of one of his major pieces regarding 'The Flats.'

Our first 'Sketchbooks United,' online Gallery Exhibition has been created, (with grateful thanks from me), by Grimsby Artist, Dale Mackie, of New Street Studios.

Our Sketchbooks United facebook group have been busy posting samples from their sketchbooks. We

have received wonderful images from a wide age range, with amateur and professional sketchers all joining in.

You can now find our first online Gallery Exhibition on our East Marsh United, Sun and Moon Festival FB page and at; www.sunandmoonfestival.org and, of course, our Sketchbooks United FB Page.

If you would like the chance to see your art published in the Proud East Marshian, in one of our online Gallery Exhibitions or, just for fun, on our Sketchbooks United Page, we welcome submissions from all ages and levels of ability and we would love to see your work. If you want to see your work published but would like to remain an 'anonymous artist' we fully understand and will respect your privacy.

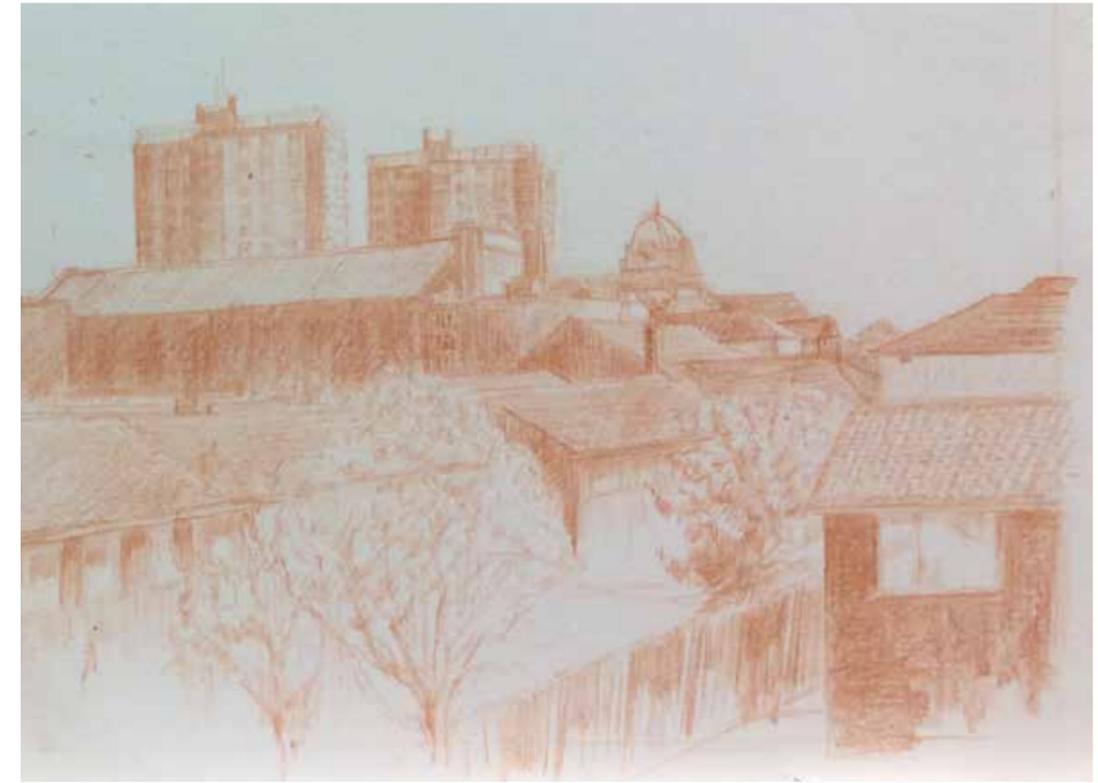
Send to Vivienne at: viviennemay@hotmail.co.uk or, join our Sketchbooks United facebook group

VIVIENNE MAY



Terry Clarke

'The Flats' work in progress





music & performance

arts & crafts

creative writing

media & web

Stay safe and well.

Annabel, Carolyn, Josie, Rachel and Vivienne.

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<https://www.sunandmoonfestival.org>

