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Extent

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IMAGES OF RHAYADER

Chairman's message

Hello campers

Well, what a great mud-free summer we've just had! Seven fabulous main summer camps all with top notch staff. The French camp was a great success and Council intends to repeat it in 2012. Our scouts are out looking for a new site although if push comes to shove most people would love to return to St Denis with its warm welcome from the villagers. Rhayader was a truly exceptional site –beautiful countryside and lots to see. I hope we will go back there at some point in the future. Butley was an artistic and social success, but the neighbouring pig farm was a new "feature" we hadn't anticipated.



For 2011 we have 2 new sites, the marquee in the grounds of a stately home Sledmere, in Yorkshire and a new hall site at Neroche near Taunton in Somerset which will run for two weeks. Many of the staff who were so successful at the 2010 camps have agreed to staff again in 2011. We owe them all a huge debt of gratitude for making things happen.

Despite the scary state of the economy, Folk Camps has weathered the storm so far, and thanks to the popularity of the summer weeks and realistic budgeting we have now returned to a small trading profit for the second year in a row, after many years of trading losses.

This is my last year as Chairman, and I'm glad to see the Society back on track for stable growth, with a strong management team and a hardworking Council. I am delighted that this year, for the first time in a while, there are NINE people standing for six places on Council. It is heartening that people are stepping up to the plate to offer their time and skills, and great that we are having a real election. I hope that many more will stand for election in the years to come.

I wish the incoming Council and the new Chair the best of success taking things forward from here.

See you at a camp in 2011!

Paul (Weir)



The Weir-Rhayader welcoming team in full battle cry

"FOLK CAMPS SURVIVES THE RECESSION..."

Read all about it....

What a difference a year makes. This time in 2009 we were still cleaning the Woolserly mud from our tents and ourselves. This year Council had to plan for the effects of the worst recession in decades.

Would there be a French camp? Would we have any new Folk Campers? Would members book for two weeks? Would the numbers attending camps be maintained?

Well the answer to almost all of those questions was "yes". The only exception was that numbers were a little down on last year. This was particularly so for three camps. The spring bank holiday camp in the south lost numbers because of its move west. The musicians weekend clashed with a similar weekend elsewhere and the first week of the marquee camps clashed with a late finish of the school term. However, the numbers attending the camps in France exceeded the expectation and the hall camp was full, so overall the number of campers was down by only 94.



The highlights of the year were the stunning site at Rhayader and the success of the French camps.

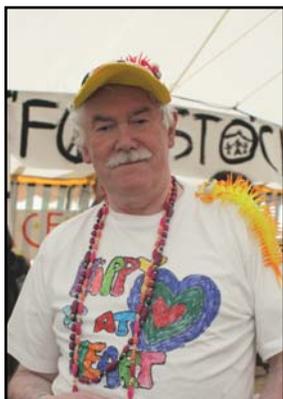
So Council has been planning for 2011. You will see the programme in the following pages. It has learnt from its successes and failures. It is still mindful of the continued financial restraints for its members and is moving forward cautiously but optimistically.

All but twelve of associate members booking camps in 2010 have email addresses and 52% of bookings were made on line. In 2011 Folk Camps is going even greener than it is at present and will be sending invoices and payment slips by email rather than by post. This will substantially save on the costs of paper, printing and postage. Of course you will still have the choice of paying by cheque or by card via Google Checkout, but we have to plan for the future when cheques will be phased out by the banks.

How often do you look at the members website? All the latest news and information is at www.members-only.org.uk. That should be your first port of call for most things Folk Camps.

I hope to meet up with many of you at the Folk Camps Reunion on 20 November and in the mean time enjoy this copy of "Extent"

Mic Spenceley
Administration Manager



Hi Everyone ... Here we are again - another Extent! Sorry to say I've had to miss out at least one contribution (saved for the next issue) because Mic (that's him up above) only allows me 16 pages for an issue. Ah, well - I've managed to find small space for me. OK - thank you everyone for your items - I've looked to include items from special people - one a first time family - and the other a family with a delightful but disabled child - praising your friendship and help - and the real quality of what it means to be a Folk Society Camper - brilliant. The rest of the issue is filled with some thought provoking items - and pure silliness - enjoy!

I really only have one item I'd like to address here - photographs - I would once again like to create a collection of pictures ... From the past two years of camp holidays - so once again can I ask - if you're willing - to send me your camp photos for the past couple of years - I will compile them onto a single CD rom - or DVD and make them available to the society at cost (a small number of pounds only). They have their uses - Nick and Jeanie (and Lucy Mellersh) are looking for last years photos to find pictures of two missing children - their relatives - Yaany and Mimi. So, as I know your are wonderfully helpful and caring friends ... Pictures should be sent to my home address (Page 15) or given to me at the reunion Sat. Nov 20th! See you there?

Jon McNamara (Editor, Extent)

FOLK CAMPS PROGRAMME 2011

CAMP	TYPE	VENUE	2011 DATES
Craft Break	Residential	Symonds Yat Paddocks Hotel	21 - 25 Feb Mon to Fri: 4 nights
May BH	Self cater	Wildhern VH	29 April- 2 May Fri to Mon: 3 nights
Spring BH North	Self cater	Dalton VH	27 - 30 May Fri to Mon: 3 nights
Spring BH South	Self cater	Loxwood VH	27 - 30 May Fri to Mon: 3 nights
Dancers w/e	Self cater	Beckford VH	3 - 5 June Fri to Sun: 2 nights
Singers w/e North	Self cater	Whixley VH Yorkshire	3 - 5 June Fri to Sun: 2 nights
Musicians w/e	Self cater	Beckford VH	17-19 June Fri to Sun: 2 nights
Session w/e	Self cater	Miserden VH	17-19 June Fri to Sun: 2 nights
Singers w/e South	Self cater	Miserden VH	7-10 July Thu to Sun: 2 nights
Marquee 1	Catered	Sledmere East Yorkshire	23 - 30 July Sat to Sat: 7 nights
Marquee 2	Catered	Sledmere East Yorkshire	30 July - 6 Aug Sat to Sat: 7 nights
Marquee 3	Catered	Sledmere East Yorkshire	6 - 13 Aug Sat to Sat: 7 nights
Marquee 4	Catered	Sledmere East Yorkshire	13 - 20 Aug Sat to Sat: 7 nights
Hall 1	Catered	Bickenhall Somerset	30 July - 6 Aug Sat to Sat: 7 nights
Hall 2	Catered	Bickenhall Somerset	6 - 13 Aug Sat to Sat: 7 nights
Aug BH North	Self cater	Whixley VH Yorkshire	26 - 29 Aug Fri to Mon: 3 nights
Aug BH South	Self cater	Kington Langley VH	26 - 29 Aug Fri to Mon: 3 nights

2011 campsites

	Camp site
1	Symonds Yat
2	Wildhern
3	Dalton
4	Loxwood
5	Beckford
6	Whixley
7	Miserden
8	Sledmere
9	Bickenhall
10	Kington Langley



CAMP DUTIES

The enthusiasm of Folk Campers is almost limitless with everyone wanting to get down and get dirty with their camp duties. However it has come to the attention of Folk Camps Council that some are trying to stake their claim too early in order to get the plum jobs.

In future wardens will not allocate duties until the day of arrival and in the case of catered week camps not before 2 pm on the Saturday!

As a general rule Saturday cooks will be selected from those who attended the previous week's camp.

That's what you call a true "jobsworth".

FOLKCAMP VIDEOS

There is an amazing array of videos of Folk Camps on the net. Do a search in YouTube and see what you come up with.

NEW TO FOLK CAMPS IN 2011

Building on the success of the singers' self-cater weekends, there will be an additional singers' weekend in the North for 2011. Karen Dietz and Jay Parrack will each be leading their own camps with Karen taking the helm from 3rd to 5th June at Whixley, North Yorkshire. Jay's southern camp will be its usual weekend from 7-10 July at Miserden so it will be possible for the real song enthusiasts to attend both weekends!

SOMETHING SPECIAL FOR THE MUSICIANS CAMP IN 2011

The inimitable Richard Jones will not be staffing at a catered camp in 2011. Before you all decide to throw your instruments away, there is good news. Richard will be the musician for the musicians' self cater weekend at Beckford village hall from 17 to 19 June. A whole week's worth of Jones workshops concentrated into one weekend. Mic Spenceley will be the camp leader and Jenny Walton the warden, so there will also be dancing and a cream tea as well.

DANCERS' WEEKEND 2011

The annual dancers self-cater weekend will be from 3 to 5 June at Beckford village hall and this year's leader will be Colin Hume. The musicians will be Peter and Moira Gutteridge and Jenny Walton will again be providing the cream tea. Book early for this weekend as Colin has many followers.

T-SHIRT COMPETITION

It's some years since a Folk Camps T-shirt has been available. The Folk Camps Council is sponsoring a competition to come up with a new design for T-shirts in 2011.

If you'd like to have a go, please email your design to the office at info@folkcamp.co.uk or send it by post. There's no prizes except the honour of seeing everyone wearing your design. Try to incorporate the Folk Camps logo into the design in some way, other than that there's no rules and the competition is open to all ages.

Good luck!

SESSION MUSIC WEEKEND

This weekend will run from Friday 17th to Sunday 19th June and will again be back at Miserden Village Hall. The main musician this year will be Chris Jewell who will be joined by leader Brian Bull and warden Barry Moule. The programme for the weekend will be based on the following: -

- How to play by ear
- Playing without music
- Basic techniques for joining in at a session
- Playing various parts, for example bass only or lead
- Maximising the number of people that can join in
- The differences between solo and session playing

This weekend will be different to the musicians weekend which provides music sheets. It will therefore be of interest to those who are weak on music theory or sight reading or just prefer playing by ear.

Music sheets will not, however, be totally banned and there will be the ability to take away or receive afterwards the dots of a tune learned by ear.

AUNT B'S HANDING FOLK CAMPING TIPS (6)

Do you remember one of my earlier pieces of advice concerning carpets? Well just occasionally you might find yourselves on one of those really muddy camps (Woolsery ring any bells?) where carpet is essential to stop the spread of moisture in your tent. However that doesn't stop the doorway of your tent becoming an unpleasant mud bath. I find a flexible shower mat – the sort with holes in – provides a very effective doormat.

One suggestion for Camp is the "wind-up torch" - they can be bought quite cheaply these days. We had a power cut at home the other day. A quick wind on the trusty torch and I had enough light to find the camping lamps (also windup) in safety! They are also excellent in camp!



The night (at Folk Camp) the Earth moved!!!

Take me back to Woolsfardisworthy
To the wind and the rain and the mire
Take me back to Woolsfardisworthy
It's a thing that I desire...
Again let me wallow in acres of mud
Let me search both near and far
And maybe this time in Woolsfardisworthy
I'll find my tent and my car!
For there on the final night of the camp
As storm clouds banished the light
As silent as shadows fade into dark
They slipped out of my grasp and my sight!
And search though I did - long hard and deep
No trace of them did I ever find
And I parted from Woolsfardisworthy sad in my heart
With my tent and my car lost behind!!

Learning by ear or reading the dots?

At the last Council meeting, we had an interesting discussion about the different ways we like to learn new tunes. Some people are happiest picking things up by ear, while others prefer to start off with the sheet music.

Well, I'll declare my own position right now...I'm most relaxed if I've had sight of the music in advance, so that I have already worked out the mechanics of playing the chords and tune on my melodeon and I can concentrate on playing musically. And yet...there is something special about learning a tune by ear, the way it gets under your skin and the way you learn to listen. I know that I've learned a lot and improved as a musician by sitting in a workshop without sheet music and relying on my ears. I used to be a language teacher, so this aural approach resonates with me.

I've learned a lot at Folk Camp workshops over the years, often challenged and occasionally being unsure or uncomfortable, from musicians using a variety of approaches. That's the great thing about Folk Camps: the music isn't one big, homogenous mass and neither are the musicians who staff the camps. Their styles of playing and teaching are various. When we talked about this in Council, we all said how we valued the different approaches of the musicians and felt it important that they should feel free to use whatever method they were happy with.

So, how can we reconcile the "ear versus dots" question? Well of course, most musicians use a mixture of the two approaches. But maybe, just maybe, those of us who are more relaxed if we've had sight of the music in advance should sometimes take a leap of faith with the musician leading the workshop and try to do it their way. In my experience, we can learn a lot when we leave our comfort zones.

This is a subject which is often raised at camp during workshops, so perhaps others would like to add to the debate.

Sally Clayden

So ... Ear versus dots?

In which camp do you fall? Me? I'm very much a dotty person - much to my endless annoyance! I live in a world surrounded by piles of music - I have dots seeping out of every orifice (in the nicest possible way) - I'm even considered - by some - to be a reasonable concertina player - but ask me to play something when I don't have the dots - and my silence has to be heard to be believed! I love my dots!! I will argue all night about their value in transmitting music from one person - one generation - to the next - I will go on at great length as to the intellectual pleasure of getting a tune book on the music stand and playing my way through a bunch of tunes... BUT - even as I plod my pedantic path I know deep down I am missing out on something - I think because I know I'm not so much a musician - as a player of music!

Now, for my sins, I run a Folk Club - and have done for over forty years - and I have always said "if you need the words to sing the song from - you don't know the song well enough to perform!" Personally I "know" many song - possibly hundreds (many so well hidden in my mind that they are essentially forgotten) - I know the words, the tunes and the guitar chords - and even how to put them all together as a sort

of pleasing whole. Playing tunes "by ear" requires, not so much the memory of the dots, or a recollection of the mechanical playing of the instrument - but a "hearing" of the tune in your minds "ear" - and finding it on your instrument! I can do it with songs - so why can't I do it on the concertina? Thinking about it - and being honest about it - I don't think I've really tried!

Anyway, Sally's piece (above) set me searching the Internet for items on "learning by ear" which produced three interesting documents:

<http://www.treelight.com/music/playByEar.html>

<http://www.treelight.com/music/sheetmusic.html>

<http://www.slowplayers.org/SCTLS/learn.html>

I'm not going to try to summarise them - they run to many pages and nothing I did would add to their value. However, reading them shows that a number of conditions are needed to enable "playing by ear" to happen. One must know one's instrument well, you must know, in your mind, the sound of every note before you play it. You should be able hold the tune in your head - or at least be able to learn it in a play and response situation - and there possibly, lie the problems of "learning by ear" at camp.

It seems that some people use camp as an opportunity to try new instruments - or are just starting out on an instrument. Nothing wrong with that - quite the opposite - it's a great thing to be able to do and I would endorse and encourage it 110%. However, when the suggestion comes "Shall we try learning this by ear" - I groan - the first phase is played And almost at once there is a general cacophony as everyone tries to play it back! Probably every note in the octave is played somewhere by someone - all hope of hearing one's own attempt to find the phrase is drowned out - and indeed - one's own attempt is probably stopping someone else getting it right. Even being told what the notes are doesn't help greatly as someone always starts playing before the information is completed! Learning by ear I think, can only work (best) with small groups of players ie a small enough group to allow positive feedback.

The other thing that happens is that the dots are circulated - and we all play the tune ... And then we are asked to "turn the music over" and play it from memory - sadly when I do this my mind goes as blank as the turned over sheet. Far better, I suspect, would be to hand out the dots - and have everyone **sing** through the tune (using call and response) until we have a strong memory ... Then turn the music over - and pick up the instruments - again call and response - but now we're trying to activate music already in memory onto the instrument . Would it work - I don't know - but it might have more success as people are only being asked to do one thing at a time - learn the tune, play the tune! I do know some excellent musicians who can read a tune off a sheet and sing or whistle it directly - and then pick up an instrument - and without sight of the dots - play a fair version of the tune.

How to implement this type of working as a solo instrumentalist (surrounded by piles of music) I'm not sure - but I'm starting to try to learn to play the music I use for the Morris side - without using the dots - success is limited so far ... But it's starting to happen! I might even become a musician yet!

Jon McNamara

A Tale of Folk Camp Families Reunited

By Lou Tribus and Jenny Hopper
Rhayader week 4

Two households, both alike in dignity
In fair Rhayader, where we lay our scene.
From ancient melodeons break forth new tunes
Where folkie bands make folkie feet to dance
From forth the tents of these two camping families
A pair of star-crossed lovers make their fate
In a marquee, dark corner, caution overthrown
Do with their act, increase their parents' strife
The musical passage of their folk camp love
And the consternation of their parents, when
A pair of babes to them was born, and swiftly sent
to separate homes
Unknowing of their folk camp blood til now
Reunited at washing table and spud peeling ring
Sisters, one another found as they dance and sing.
This now is the two minute traffic of our stage
To which if you with patient ears attend
What here shall miss, our toil shall strive to mend.



SISTERS?!

We are Jenny *And Lou*
And we have made a fantastic *Discovery*.
We have discovered that we are identical twin sisters – *Separated at birth*.
What's more, *We have reason to believe that*
We are the biological offspring of *Two great folk camp families*.
After many conversations with *Long-time folk campers*,
We believe we now know the true story *Of our folk camp origins*.
A number of decades ago *(and we aren't telling how many)*
When Folk Camp had only begun, *There were two great families*
The Finns And the Rawlings
One evening, two young people, a boy and a girl,
Star-crossed lovers from both families
Were the last two folk campers *In the marquee after late singing*.
On this fine night, *They finally gave in*
To the feelings they had held in check *All week*
We do not know if it was in *Devon or Wales*
Or if it was a two pole or a *Three pole marquee*.
Such details are lost...*Forever*.
However...*Nine months later...*
We were born
As this was a number of decades ago *(And we aren't telling how many)*
We were separated at birth, *And given away*.
Lest the shame of it *Bar the young lovers from folk camp forever*.
Lou was exported to the USA *And Jenny was kept for the domestic market*.
And now, *After all these years apart*
We have found each other again... *At folk camp*
Where we were conceived And where we belong!

So ends our tale of folk camp love and folk camp folk
Go hence, to have more talk of these glad things;
Of twin sisters, reunited with their families
For never was a story more apt to make you grin
Than this of Rawlins and of Finn.

Not Only But Also – Why Folk Camp works for us -

In amongst the jumble of digital 'stuff' on our computer is a 12 second film clip taken in that grainy, slightly pink marquee-vision that makes everything look like it's the 1970's again. In fact it's Woolsey 2009 and, judging by the flock of enormous bin liner sheep dangling from the ceiling, we can safely assume it's party night. On peering past the leaping figure of Val Coleman in her cheeky nurses uniform you can see that the Snake Dance is in full swing. At the head of the snake is a boy in a wheelchair. That's our Tom that is.

After being deprived of oxygen at birth Tom was diagnosed with cerebral palsy at the age of 13 months old. At 16 months he developed epilepsy and over the years it's become apparent that he has significant learning and communication difficulties. We very quickly realised that holidays, in the traditional sense of the word, were a thing of the past. We chose instead to call them Adventures – looking for more challenging activities and experiences rather than the relaxing ones that would only disappoint as we were permanently on amber alert. This was what led us to Cropredy Folk Festival and to a chance meeting with a woman who recommended Folk Camp. She had been several times with her disabled daughter. So, in 2007 we took the plunge (with 6 year old Tom and 2 year old newbie Will) and fetched up in Holton Lee. Within minutes we knew we were onto something good.



Something tells me Tom's pleased to be back at

Like most parents, what's good for the kids is good for us and for Tom there is *so much* about Folk Camp that is good. Well, there's all that music for starters! Tom responds to music in many different ways and he is lucky to go to a school where it is valued and encouraged - but it can't come anywhere near the total immersion he gets on camp. Even in the toughest of times we've always been able to communicate with Tom through music and it's vital to our relationship. He has to be the world's best and most enthusiastic audience member and if I should sing a song at circle time his rapt attention, explosive clapping and joyful, proud hug is worth a million standing ovations at the Albert Hall. In recent years Tom has performed a few times on party night. It turns out he's a bit of a luvvie and usually leads his own round of applause! We try to do as much of the dancing as is practical (which is quite a lot!) Not only is the repetition and patterning fantastic for him, it also allows him to join in, express himself and be part of something bigger than he is.

The variety of people and experiences that Folk Camp offers stimulates and challenges Tom in a way we could never do if we holidayed as a single family unit. I love having to do a double take when I glance up and he's not where I left him- instead he's playing catch on the other side of the field or pushing some other little kid around in his wheelchair. Folk Camp means freedom for Tom: the freedom of the great outdoors of

course, but also freedom from us and those routines we find so hard to break when we're at home. Freedom to play with whom and what he wants and the freedom to stay up late like any other 9 year old would do. As each week on camp goes by it's clear that his language becomes more confident and varied. There's an "OI!" in his tone of voice which he has had to acquire to make himself heard (inspired by "Look at the Northern Lights" perhaps?)

But it's not all about Tom. As a family we all live with Tom's disabilities and likewise we all gain as much as he does from our Folk Camp experience.

For William it's a chance to go a bit wild. His vigilance over his brother makes us very proud of him but sometimes we forget that he's only 5 years old. Watching him scamper off across the field with his new friends (usually about 5 minutes after arrival) you can see he feels let off the hook. And what makes it even more heartwarming is when he comes back of his own accord, specifically to play with Tom. Of course he can be a little beggar at times (can't they all?) but on camp he regularly shows himself to be a caring child and a worthy ambassador for his big brother.

I'd like, at this point, to just say a big "Hallelujah!" for the catering arrangements on camp. William has a rare metabolic disorder which requires a very strict diet. It's been such a relief to have his condition taken seriously. The response of every caterer we have had has been brilliant and for Will it's wonderful to have a variety of 'safe' food just like he might get at home.

And what do Ma and Pa get out of Folk Camp? Don't we deserve a 'proper holiday'? Shouldn't we be lounging by the pool instead of peeling the potatoes? Shouldn't we be having room service instead of kitchen duty? Maybe so – but that assumes that so-called 'proper holidays' are actually possible – or desirable! When your child requires 24 hour monitoring because of his epilepsy, or physical assistance for the majority of tasks, you simply can't doze off on a sun lounger with 6 pina colodas inside you. There's probably several of you yelling "RESPITE!" at the page right now but we don't want respite from the fun times – we need it when the brown stuff's hitting the fan, when the workload is stacked up as high as the washing and there's about 500 letters, forms and (ahem) articles to write! Holiday is for being and growing together and where better to do that than in the bosom of our extended folky family?

Folk Camp gives us the respite we need – 10 minutes at a time. To every one of you who has ever played with, danced with, talked to or simply kept an eye on Tom or Will during our camps we want you to know that we cherish every minute you've given us. The sense of community, security and trust are ones which I'm sure all Folk Camp families value – especially those with young children, but for us it also helps to combat the isolation of holidaying with a disabled child. The fact that everyone is looking out for each other has turned Folk Camp into one of the most inclusive settings we know. For us, inclusion isn't something that's done to you or for you, it's what you do for yourself and where you put yourself come hell or high water (or mud!)



Football!!

The answer to the problem is to invest in a pitchpipe. They are an acappella singer's best friend.

A number of readers will have attended some of my singing exercise workshops and, as a barbershop singer, will have seen and heard me constantly referring to my pitch pipe to give me just the note I need – whatever the key. In a barbershop group of unaccompanied singers, quartets or choruses, the singers take their first note from a pitchpipe. Normally the pitch is blown for the key the song is written in and the group of singers find their first note from this. Different voice parts could be starting on different notes but they all relate it to the pitch of the key note. For an individual singer you can tune into the pitch for the key of the song or blow your first note if you wish – whichever you find easiest.



Example of the blow version pitchpipe

A pitchpipe is a small, compact and unobtrusive and fits in the palm of your hand. A quick blow of the pitch you want (your key note or your first note) and you're tuned in. No more false starts because of the wrong pitch. They can, of course, also be used for tuning instruments and checking notes. You can get electronic ones or blow ones.

If you are interested in obtaining one then they can be ordered from the British Association of Barbershop Singers website (singbarbershop.com) or the Ladies Association of Barbershop Singers website. Mens pitchpipes normally run from low F through to high F (13 notes) and ladies from low C to upper C. A blow one costs about £15. You could also type in *Pitch Pipes for Singers* into Google's search engine to obtain other suppliers. If you try other suppliers then you may find some cheaper prices but make sure the pitchpipe you want has all the notes on – some are geared for tuning instruments and do not cover the full range of 13 notes.

For singers they are a great little investment to get you on pitch. I wouldn't be without mine.
Ray Garnett

A Small Warning ... It can go wrong - even with a pitch pipe!

Many years ago - as part of a Music Hall Evening - one of the senior actors thought it would be "Absolutely Wizard" if we could walk onto the stage with him ringing a bell and shouting "Oyez, Oyez" - and then launch into a sequence of Christmas Carols. The moment came - he gave us our starting note on a pitch pipe (a "D" I think) and... ringing and Oyezing heartily - marched onto the stage. I can still remember the look of horror and disbelief that spread across his face as we all, with great confidence and gusto launched into the carols ... Starting on a Bb! It took us some time to work out why (even we were mystified!) ... But it turned out that the bell was tuned to a perfect Bb! It is by these small things that the plans of the mighty are confounded!

Some imponderables to ponder on!

1. Is it a good thing if a vacuum really sucks?
2. Why is the third hand on the watch called the second hand?
3. Why do we say something is out of whack? What is a whack?
4. Why does "slow down" and "slow up" mean the same thing?
5. Why does "fat chance" and "slim chance" mean the same thing?
6. Why do "tug" boats push their barges?
7. Why do we say "after dark" when it really is "after light"?
8. Doesn't "expecting the unexpected" make the unexpected expected?
9. Why are a "wise man" and a "wise guy" opposites?
10. Why do "overlook" and "oversee" mean opposite things?
11. Why is "phonics" not spelled the way it sounds?
12. If all the world is a stage, where is the audience sitting?
13. Why is a bra singular and panties plural?
14. Why do we put suits in garment bags and garments in a suitcase?
15. How come abbreviated is such a long word?
16. Why do they call it a TV set when you only have one?



**First Impressions are so Important -
and you only have them once! Ed.**

With only Jon's (Mac's) words and photos of endorsement we set off; not really knowing how, where or why Folk Camp would work for us as a family. But it did. We had high hopes for family music-making and with a car crammed with guitars, concertina, violin, 1/4 size cello, ukelele, flute and recorders - we may have been rather ambitious in hindsight. What a warm inclusive atmosphere. It was easy to chat to people to find out how things ran and then you got to know them. There was an overwhelming sense of community, generosity and creativity. We came away realising that this was special, unique and important to us.

We were stunned by the excellent catering and good facilities. The logistics were handled impressively in a firm and friendly way. What a well-oiled machine it all was. The sense of tradition was nice as we realised everyone knew how the week would run: the midnight walk (we eventually learned it would be at 9), the group trips, the last night party. The evening routine was delightful: the dancing - great fun; the song circle - interesting and thought-provoking; the band - superb. Paul as leader also hit the perfect pitch for us and there were no tricky politics - how refreshing! Everyone did what they wanted but with courtesy and consideration to everyone else. We appreciated the opportunity to join in or be spectator with no pressure or judgement.

The highlights for the kids were limbo, hot chocolate, playing with friends and selling homemade bracelets (copying idols Sam and Charlie). There has been much hot chocolate and 'seconds' demanded at home since, as well as announcements made during dinner (always starting with thanking the cook - hoorah!)

I wish there had been more time to participate in the band - obviously we need to speed up the breakfast ritual! Another year, and the children will probably be musically more willing. The time flew - so much to do - and tv and computers were certainly not missed. I did come away feeling the need for a holiday - but that is not at all to take away from the wonderful experience that Folk Camp gave us. See you next year!



Susie Savage modestly forgets that she contributed to an absolute beginners Join the Band Band (aided by "Phred" if I recall correctly!)

Michael and Susie Savage

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MEET YOUR FRIENDS AT THE 2010 FOLK CAMPS REUNION!

Saturday 20 November at **Milton Keynes Irish Centre**
The Pavilion Manor Fields, Watling Street
Bletchley, Milton Keynes MK2 2HX

BAR

BAR

7:30 to 11 pm
a Folk Camps Ceilidh
music led by Chris Jewell
MC Paul Weir



tickets in advance £7
(£8 on the door)
accompanied under 16s free



11:30 am meet your friends,
watch the slide show, swap your photos
tea, coffee and snacks available all day
courtesy of world-famous Kemp's Kitchen

12:30 pm session in the bar
2:30 pm presentation and AGM
come along and have your say!

Full details on the members website
www.members-only.org.uk