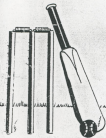
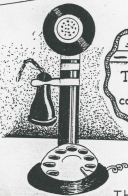
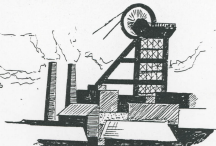




# TIMES PASTS



THE  
Dinky  
Dots



Bulletin of the BOLTON W.E.A.  
Local History Study Group No. 1

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September, 1964

LORIE HORNE AND THE DINKY DOTS

by Kath Browne

and loved by generations of Boltonians, she  
entertainment for many little girls in the years 1923  
that by the rules she laid down, when managing and  
'The Dinky Dots', she was Bolton's Miss Bluebell

Charlesworth was a posthumous child, and her mother  
strong-minded woman, who taught in a local primary  
the little daughter to entertain, starting with family  
Dorrie, Dorrie passed an audition for a stage career,  
she had Bright's Disease, and she never took up the  
career.

attended a Bow Street Dance Hall, became a ballroom  
where she met her future husband Albert. He, too,  
background, his parents being professional  
Their marriage must have been a youthful  
the elder son was born in 1917.

and Master Frankie were members of 'The Knuts and  
Peasants', 'The Evening of Music, Mirth and Melody' with other  
artists, 'The Versatile Baritone', and 'Just a Comedian'.  
Dorrie and Master Frankie were Dorrie Horne in Dainty Dances, Master Frankie as  
'The King of the Jokes'. Stage settings were arranged by Mr. A. Horne.  
The services of the Jokes and Peaches were available for all classes of  
Entertainment, Monologues, etc. Particulars from Mr. Jesse Morris (Monologues,  
Song and other services) were also Head Master of White Bank School.

Miss Charlesworth, Miss Charlesworth, was still teaching her Standard III  
pupils at the Church School, and she asked her daughter to help out,  
and organized the children in a Christmas entertainment. This was a great

success, and Dorrie was asked to provide entertainments for the other church halls locally. So it was decided, fresh blood was needed, and the small dancing troupe gained members from other districts.

It was from these small beginnings that came the dancing troupe The Dinky Dots. The size of the company varied over the years, an average would be thirty-five to forty members, sometimes there might be sixty members or perhaps only fifty members.

At first, the girls practised in the attic of the Hornes' house in Ormerod Street, moving out to the more spacious premises of the Bolton Socialist Club, in Wood Street, the birthplace of another famous son of Bolton, Lord Leverhulme.

The members of the troupe were, in the main, little girls from the age of three to the age of fourteen, but the fourteen-year-olds were of a slighter build than that of present day fourteen-year-olds. As an ex-member said, you didn't have to have a bosom, if you did, you were asked to leave.....

An interesting slant is how the Dinky Dots got their name. The size of the troupe members were on the whole, small, and it was decided to include Dots in the title, Mr. Horne checking the racing news in the Bolton Evening News noticed a popular winner was called Dinky, so in fact the troupe got their name from a horse, and a full stop.

The planning of the Dinky Dots evolved from the founder's interests and the season of September to April on the circuit of Sunday School halls expanded. There was no certificate to be gained, if parents wanted certificates they were advised to send their child to Frances Bleasdale for tuition. To the Dinky Dots, parents paid a very small sum each week, and had to provide two pairs of shoes. A pair of tap shoes, and a pair of white pumps, also frilly knickers, and a white vest top.

Each child had to have hair cut in a short style with a 'donkey fringe'. There was a strict rule that mothers accompanying their children to the concert were not allowed in the dressing room. Mrs. Horne kept all the stage dresses



in her custody, all labelled with the child's name, and the number of the change. At the end of the season, the dresses were sized down, some were sold and the proceeds of the sale were used to buy new material. Mrs. Horne had an arrangement with some of the local mills, to buy material cheaper for a bulk purchase. The mills were also the source of surplus wooden boxes, which were transformed into easily portable stage settings by Mr. Horne.

Transport was arranged and in the early days, the transport hired were lorries in the week and 'charas' at the week-end. The price was ten shillings more if the distance was over six miles, and the usual charge was 12/6 if the transport was being used as a coach, 7/6 if used as a lorry. The pianist received 7/6d. per week for the actual concert, no payment for practice night. Each child received a Saturday supper. The charges for the concert was usually, Adults 6d., 9d., and 3d. for children.

Many local children used the Dinky Dots as a stepping stone to a professional career. The first member to turn profession in 1923, joined a Tom Gamble Revue. Another girl left to become a trick cyclist in a circus, graduated into trapeze work, became a 'human fly' and married into the famous circus family, the Mills. One girl, whose parents came home on a short holiday, stayed seven years with the Dinky Dots, going home to Philadelphia at the age of fourteen. She in turn started a Dinky Dots troupe in the U.S.A.

The most famous ex-member of the Dinky Dots is an exception to the rule, one of the few boy members of the troupe, Alyn Ainsworth, boy soprano and guitarist, who started his professional career, arranging music compositions for the Geraldo Orchestra of the mid-forties. Alyn became conductor of the B.B.C. Northern Dance Orchestra, and after some time at the London 'Talk of the Town' is now under contract to commercial T.V., appearing on many musical shows.

Dorrie Horne inspired the Dinky Dots, with a sense of discipline, and enthusiasm, enjoyment, and a sense of purpose, and confidence, which has remained with them through the years.

HANDBLOOM WEAVERS' WORKSHOPS IN THE EGERTON AND  
BROMLEY CROSS AREA.

By John Cooper.

Reliable sources indicate that in the year 1817 approximately 9000 handloom weavers plied their craft in the town of Bolton,<sup>(1)</sup> and if we include the satellite rural townships over 23000 could have been employed. Surprisingly during the subsequent thirty or so years this hive of activity almost dwindled away as workers were absorbed into power loom weaving in the factories or other centres of the rapidly expanding industrialised economy. Very little remains, especially in the town itself, to remind us of this period, apart from groups of handloom weaving cottages and loom workshops in the rural areas such as Turton, Edgeworth, Egerton, Bradshaw, Affetside and other moorside villages.

Until recently very little documentary or field study evidence was available which could be relied upon to give a clear picture of this interesting slice of local textile history; understandably, perhaps, because available statistics and other information, was, and still is, often confusing. No differentiation was often made in census and allied records between power and handloom weavers or between cotton, wool or silk weavers. This latter form of textile production, incidentally, preceded cotton handloom weaving, operated for long periods alongside it and continued in the Bolton district until about the 1940s. However, some admirable field studies on surviving handloom workshops and cottages were undertaken, notably by Owen Ashmore<sup>(2)</sup>, R.F.Taylor<sup>(3)</sup>, W.J.Smith<sup>(4)</sup> and a few others.

Unfortunately most of the town's loomshops, usually cellar based, had been demolished in urban housing development; a further complication arose in that in the growing urban conurbations of Bolton and Manchester, cellars were used extensively for additional living accommodation to meet the needs of the large influx of workers from the surrounding rural areas. Recent work in this field, therefore, has inevitably concentrated on the rural areas surrounding

Handloom weaving workshops in Egerton  
and Bromley Cross (Key on page 23)

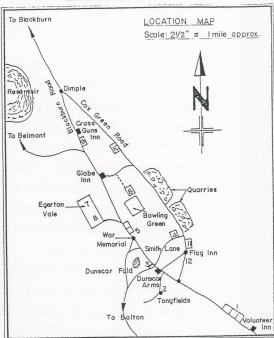
the town and some interesting documentary and field work studies have emerged which clarify many of the deficiencies and some ambiguities of the earlier and more general studies.

Perhaps the most important of these sources was the recent discovery of two account books by one James Brandwood of Edgeworth, estate manager of Turton Tower from 1794 to 1814 and a builder of a great variety of local projects including about eighteen weavers' cottages in the Turton area<sup>(5)</sup>. The account books include detailed building plans, and records of costs of wages and materials used.

An excellent assessment of the contribution of Brandwood to the vernacular architecture of weavers' cottages in the Turton area, together with a summary of the contents of the account books, including some building plans and costing schedules has been made by W.J.Smith<sup>(6)</sup>.

In an extensive recent review of surviving handloom workshops in Central Lancashire J.G.Timmins makes use also of valuable material from the Brandwood account books.<sup>(7)</sup>

It appears from both these studies that the Brandwood plans, in addition to contributing to the verification of surviving loom shops in the Turton area, enable the establishment of some general principles of construction



applicable to the many hundreds of surviving loom shops and cottages discovered in Central Lancashire by the painstaking fieldwork and documentary research undertaken by J.G.Timmins.

Some of the outstanding questions posed by this later work include:

- (a) Why, unlike in the wool and silk handweaving sections, was the weaving of cotton undertaken primarily in cellars or ground floor workshops?
- (b) To what extent was cotton handweaving a full or part-time activity?
- (c) Is there any social or economic significance in that many of the surviving cottages are found in small groups or colonies?
- (d) To what extent was the subsequent geographical development of early factory processing such as spinning or power loom weaving affected by the localised nature of handloom weaving or vice versa?
- (e) What were the reasons for the differential rates of survival of urban and rural handweaving workshops?

In attempting to throw light on these matters the present study has taken the small but fairly representative geographical semi-rural area of Egerton and Bromley Cross as its focal point. The first stage has been a field survey of surviving buildings which indicate the characteristics of handloom weaving cottages or workshops. These are listed on Table 1, overleaf, together with their O.S.map references and addresses (where applicable) of the properties. The geographical location is shown in more detail on the sketch map on the previous page. Photographs of each of the buildings have been taken for record purposes.

Current and subsequent work on the study will include detailed observations of each site, examination of title deeds (where available), census, parish and other records relating to the buildings.

Table 1.

HANDLOOM WEAVING WORKSHOPS IN THE EGERTON  
AND BRIMLEY CROSS AREA : SITE SURVEY.

Key: S.M.R. sketch map reference

O.S.R. Ordnance Survey reference

C. cellar workshop

G. ground floor workshop

P.A. postal address (where known)

S.M.R.	O.S.R.	C	G	P.A.
1	724 133	X		Highfield Terrace, Bromley Cross
2	716 136	X		8 Tongfields, Dunscar
3	715 138		X	6 Dunscar Fold, Dunscar
4	716 142		X	Rook Cottage, Smith Lane, Dunscar
5	712 145		X	110-116 Blackburn Road, Egerton
6	711 149		X	Egerton Park, Bowling Green Pavilion
7	709 148	X		18-26 Egerton Vale
8	709 147	X		2,4,6,8 Egerton Vale
9	741 169	X		10-24 Blackburn Road, Egerton
10	714 150		X	Cox Scar Cottage, Cox Green Rd, Egerton
11	718 140		X	82 Cox Green Road, Egerton
12	717 138		X	Flag Inn, Cox Green Road, Egerton

References:

- (1) Dr. J. Black (Bolton): Summary of Statistics of Bolton, 1937.
- (2) Owen Ashmore: Industrial Archaeology of Lancashire.
- (3) R.F.Taylor: A Type of Handloom Weaving Cottage in Mid-Lancashire. Industrial Archaeology of Lancashire.
- (4) W.J.Smith: The Architecture of the Domestic System in South East Lancashire.
- (5) Account Books of James Brandwood of Edgeworth. (Blackburn Public Library).
- (6) W.J.Smith: The Cost of Building Lancashire Loomhouses and Weavers Workshops. (Textile History 1977 Vol.8).
- (7) J.G.Dimmins: Handloom Weavers Cottages in Central Lancs.

## FAMILY HISTORY

by Mrs. D. Entwistle

For some time I had thought of tracing my family history, but it wasn't until a few years ago, that some friends suggested that we seriously made an attempt to start on them. As we had no idea how to go about this, we decided to enrol at night school in the W.E.A. Genealogy class, which proved most helpful.

That was the start of a fascinating, sometimes frustrating but very interesting and absorbing hobby, which gets me out and about chatting to various church officials, visiting previously unknown relatives and looking round churchyards at Monumental Inscriptions, where one can often be helped by complete strangers, who can give a new lead to start one off on another line of enquiry, such as pointing out further inscriptions relating to one's family name in the churchyard. This is particularly helpful in a strange district.

I decided to start with my married name, Entwistle, but unfortunately could get no further back than my husband's grandfather, but I will probably tackle that problem later. I then went on with my maiden name, Walker, became stuck again, so started what is now my main project, Higson, my maternal grandparents' name. I have found that whilst looking at records of, say, Baptisms, I come across a reference to my Walker forbears, I usually make a note, and file it away, to be used perhaps later.

I started off my search with the oldest member of the Higsons. I went along to see her to ask about the family, such as her grandparents, where they lived, their trades, how many children they had (a cassette recorder would have been helpful here, as some of the information given was overlooked).

I enjoyed a pleasant afternoon talking to her, and looking through photograph albums, the family Bible, a great source of information, and various other family documents.

I then went to the local library to borrow books on ancestry. After reading several, I went into the reference section to look through the vast amount of records kept there. I found the staff helpful and obliging. This is not always the case, and I have to be prepared for setbacks and sometimes blank faces when I start asking questions. Church records of all denominations, Census returns, newspaper cuttings, Poll Books, Rate Books, Poor Law and Workhouse records; the list is endless, but all make fascinating reading. Apart from the family aspect, these records also give an insight into living conditions of years gone by, and how they affected our ancestors' way of life.

The foregoing, and the following family tree, is a very brief extract from a massive amount of data collected over the last few years, which I hope will give readers an idea of the enjoyment (not to mention work!) that this hobby can bring.

Note: To save space, only my direct line has been shown.

GEORGE HIGSON - ?

THOMAS = ESTHER  
 b.1760 b.1760  
 d.1858 d.1814

WILLIAM

PETER

THOMAS = MARY  
 b.1782 b.1784  
 d.1849 d.1844

JAMES BETTY ALICE JOHN ANN HENRY ESTHER

MARIA JAMES ESTHER THOMAS MARY HENRY HENRY = MARY

b.1817 b.1817  
 m.1840 b.1820  
 d.1883 d.1891

JOHN WRIGHT WILLIAM SARAH

SARAH HENRY WILLIAM = MARY ANN  
 b.1845 b.1845  
 m.1869 m.1869  
 d.1917 d.1891

JOHN ELIZABETH MARY PETER THOMAS JOSEPH  
 ELLEN MARY ANN

ELLEN EMMA ISAAC = MARIA  
 b.1876 b.1876  
 m.1900 m.1900  
 d.1948 d.1932

LEAH MARY DANIEL JESSIE

WILLIAM MILLERD = JAMES B.  
 b.1902 b.1902  
 m.1927 b.1902  
 d.1984 d.1961

FRED ELLEN ALICE

DOROTHY = JOHN  
 b.1931 b.1931  
 m.1954 b.1930

ALISON LAR  
 MARY JAMES  
 b.1957 b.1961



## PUBS, FROM EARLY TIMES TO THE PRESENT DAY

by C. Holden

A certain amount of conjecture must be resorted to when considering how the Public House, Ale House or Tavern first appeared in our everyday life. It is thought likely that the brewing of Beer or Ale was first carried out by local farmers and the landed gentry, who would supply the farm or estate labourer with ale for their midday meal, which would be taken out to the fields, or wherever their work dictated. A pretty rough brew it was too, being very strong and full of body. At the same time there appeared on the scene a character - a woman who went by the glorious title of Ale Wife - and whose house was used for the brewing of Ales and Porters on behalf of the village.

ALE comes from the Saxon word 'ealu' and is defined as a liquor produced originally by the infusion of Malt by fermentation with differing types of Spices and Bread Sops, and sometimes flavoured by a type of ground ivy, its other name is Ale-hoof, a common herb.

BEER also from the Saxon, 'beri', and is defined as a fermented alcoholic liquor made from Malted Barley but flavoured with Hops.

PORTER was a heavy black beer or Stout and much favoured by Porters in early times.

These three beers then were the favoured drinks of the time, although others did exist such as cider and punches, and a certain amount of spirits, mostly rum, served up by the Ale Wife, who ran the establishment and often supplemented her income as "Mistress" to the local dignitaries.

There would often be a sign hanging from outside the building showing a Bush, which was a common sign of the Ale House or brewing house. (This apparently is where the name Brewster originated). Since most water of these times was unfit to drink without treatment, beer was obviously a very pleasant substitute, tea and coffee being unknown at this time - somewhere about the 1400s.

LANCASHIRE AND CHESTER TELEPHONE EXCHANGE CO., LIMITED

LANCASHIRE & CHESTER TELEPHONE EXCHANGE CO., LTD.

Because it was mostly Ale which was brewed and not beer, flavour was given to it by adding spices or sometimes mulling it by plunging a hot poker into the ale. The Inn slowly became a social centre for all the village and people who could not read or write would make their way to the local to listen to visiting story-tellers or minstrels, who would sometimes, for a small fee, carry messages to another village or town, where one may have a relative or friend. As can be imagined from the foregoing, most of the people using the inn in the period previous to the 16th century were working-class labourers, and the accommodation for the upper classes was usually the Monastery or homes of the clergy.

In approximately 1536, in the reign of Henry VIII, there took place the Dissolution of the Monasteries, which removed the only accommodation available to this class of people, so some suitable alternative had to be found for the travelling gentry.

This situation led to the rapid upgrading of inns to a higher standard and something of a boom took place, leading to more inns being introduced. Previously, travellers staying in inns not infrequently had to sleep on straw in a common room, together with other guests including bugs, fleas, etc.

It must be borne in mind that until the introduction of regular coaching routes around 1730 very few people travelled by coach, this form of transport being generally beyond the financial means of the majority (15 shillings for the trip from Manchester to London, and this on the outside of the coach.) So people travelled either by horse or walked.

The introduction of regular coach services along specific routes required a means of changing horses in order to maintain the speeds required to meet schedules, and so hostleries came into being, sometimes using an existing inn, and sometimes requiring the building of one. A good example of a coaching road with its hostleries is the A6 through Four Lane Ends and White Horse to Blackrod. The spacing of these inns can also be seen to have catered for travellers on foot as well and also on horseback, and provided a relatively cosy shelter whilst waiting for coaches or connections for other routes,

hence the siting of many inns on cross-roads or corners where these connections took place, e.g. Hulton Arms, White Horse, White Lion, Red Lion, etc.

A rudimentary postal service of sorts evolved about 1730 onwards, and people wishing to send a letter or parcel to another town or village would pass it to the landlord who would in turn pass it to the coach-guard, with a small fee for his services, so the inn became a kind of forwarding address, but without any official organisation.

The White Lion was a good example, it would seem that a large board fastened to one of the walls and covered with a form of pockets into which people would place letters for onward transmission or collection; no doubt the coach crew and landlord benefited from this arrangement also.

In 1784 John Palmer, who was the son of a wealthy brewer, produced a plan for a regular postal service using coaches of special design, and entered into a contract with the Post Office to run such a plan between certain cities and towns. He toured the proposed routes making agreements and contracting suitable inns to furnish good accommodation for travellers, and for teams of fresh horses to ensure the efficiency of the service. In this way inns tended to be built, or farms and houses converted to inns, along coaching roads, and as we all know, they became landmarks by which prospective travellers could locate certain areas or turnings to other towns, very often at crossroads.

About 1750 began the great period of canal building instigated by such men as James Brindley, who cut the Bridgewater Canal, and consequent upon that era we see again inns appearing in appropriate places on canal systems, strategically situated to take care of passengers travelling to and fro, providing beer, refreshment and lodgings whilst awaiting the packet boats.

It is difficult to say when innkeepers realised the advantage of laying down bowling greens as a means of attracting customers, and so increasing their takings, but certainly the "Green" reached a high peak of popularity between the first and second World Wars, and quite a number became very well known for their competitive involvement in local and county leagues, with

heavy betting taking place on well-known players. Of course large quantities of the favourite brew were downed in the process.

However since then we have seen a collapse of this form of sport associated with pubs, and their place has been taken by car parks as the general public have become a motoring community, and bowling greens are now seen only in public parks or a few clubs. There has for some time been an interest in other games, such as dominoes, cards and darts, but darts in particular has now come to the fore, and the same sort of competitive spirit is now shown as was formerly devoted to bowling. Music nights and 'Space Invaders' games are now the order of the day, about which, at least, some members of the public would argue, is a turn in the wrong direction. However together with the music, and the fact that many pubs are now providing very good food at reasonable prices, both mid-day and evening, it would seem that we have now gone full circle, and the role of the pub is similar to that of the middle ages, and it looks as though they will continue to provide cheer for a long time yet.

BOLTON'S LAST TRAM, a pictorial history by the Bolton Tramcar Trust.

55 pages of photographs and text, £2.95. A charming slice of nostalgia showing the development of the tramcar in Bolton from the early horse-drawn vehicles of 1880 to the journey of the last tram in 1947.

BOLTON TOWN CENTRE, a modern history by Gordon Readyhough. 45 pages and illustrated (Neil Richardson Publications, £2.). Two separate volumes covering the main town centre thoroughfares and their adjoining streets. Deansgate, Churchgate and Victoria Square are shown in the first volume, and Bradshawgate, Newport Street and Great Moor Street in the second. The volumes cover the period from 1900 to 1984.

LOOKING BACK, photographs and memories of life in the Bolton area 1890 to 1939, by Anne Bromilow and Jim Power. 92 pages with illustrations (published by Bolton Museum and Art Gallery, price £3.50). This well produced book emerged from a two-year oral history project undertaken by the library. The result is a charming kaleidoscope in pictures and text of the domestic, working and leisure activities of Bolton folk.

RECOLLECTIONS OF BOATBUILDING AT LADYSHORE FOR THE MANCHESTER, BOLTON AND BURY CANAL, by Alec Waterson. 30 pages with illustrations, £1.25. The writer and his family were canal boat builders for the Ladyshore Colliery in Little Lever for generations. This well illustrated booklet is a testimony of a craftsman's art, now almost extinct.

CHURCHGATE, a biography of life in the early 1930s, by Fred Hill. 64 pages with maps and illustrations. (Bolton Museum and Art Gallery, £3). Churchgate in the 1930s was the entertainment centre of Bolton: in addition to almost a dozen pubs there was the Grand Theatre, the Capital cinema and Sabinis' Cafe. Fred Hill's book takes the reader back 50 years to experience the sounds, the smells and the feel of Churchgate and its people. A very readable account.

LEVERHULME'S RIVINGTON, the story of the Rivington Bungalow, by M.D. Smith. 113 pages, maps and illustrations (Nelson Brothers, £5). The book traces the history of the Rivington estate from 1588 to the present day, but is concerned mainly with the influence on the landscape of William Hesketh Lever. The photographs of the Bungalow grounds and Chinese Gardens alone justify the production of the book.

LOVING CONGRATES, Lancashire's links to Walt Whitman, by Paul Salveson. 15 pages, illustrated, £1. An interesting account of a unique group of admirers of the famous American poet who met regularly in Bolton from 1885 to the early 1960s. Salveson provides further evidence of the idealism and scholarship which motivated the radical movement of the late 1800s.

FROM AFFERTSIDE TO YARROW, by W.D. Billington. 95 pages, maps and illustrations. (Ross Anderson Publications £2.95). This excellent book gives the origins of most of our local place names. Invaluable to the local historian.

HOW TO BEGIN : NOTES ON RESEARCHING LOCAL HISTORY

by Marjorie Houlihan

My starting point was to arm myself with notebook and pen, and make notes of what I intended - the aim of my project and the research I thought necessary (although the end result differs immensely from my original plan!)

Sources I found useful:

1. Bolton Evening News: I contacted the Editor of the B.E.N., put my problem to him, asked for information. He published my request, and that night my phone never stopped ringing.
2. Libraries: The Reference Library staff were very helpful (but I rather got the feeling at times, that they thought me more than a little mad!)

If researching a particular trade or profession, as I am, it's as well to look up old Trade Directories, for names and addresses, and also old trade adverts.

Newspaper cuttings on various subjects can be found on micro-film in the Reference Library.

The Oxford English Dictionary was also useful in my case, giving a very comprehensive description of 'tripe', together with historical and literary references.

3. Lancashire Record Office at Preston, holds records of various sorts, of interest to the amateur historian; always worth a try.
4. Manchester Local History Library may have relevant information, as may have also Manchester Polytechnic, Local Studies Unit. (N/C L.H.L. in Manchester Central Library).
5. Northern publications: (e.g. 'Lancashire Life', local newspapers and periodicals, as well as trade publications), may have files or cuttings of interest; again, always worth a try - most Northern newspapers nowadays run a 'By-gone Age' column, sometimes having old photographs, which may be reproduced on request.
6. B.B.C. and Local Radio: I contacted the B.B.C. Sound Archives Department in Reading and obtained some information from them. Also had a few results