

Am Dm<sup>7</sup> - F<sup>7</sup> -

Oh the Jan-u-a-ry Man he walks a-broad in wool-len coat and boots of

Detailed description: This block contains the first line of musical notation for the song. It features a treble clef and a common time signature (C). The melody consists of a series of eighth notes. Above the staff, the chords Am, Dm<sup>7</sup>, and F<sup>7</sup> are indicated. Below the staff, the lyrics 'Oh the Jan-u-a-ry Man he walks a-broad in wool-len coat and boots of' are written in a cursive, handwritten style.

Am

lea—ther.

Detailed description: This block contains the second line of musical notation. It features a treble clef and a common time signature. The melody consists of a few notes, including a dotted quarter note and a half note. Above the staff, the chord Am is indicated. Below the staff, the lyrics 'lea—ther.' are written in a cursive, handwritten style.

# The Original 1970 January Man

Detailed description: The background of the entire page is a watercolor illustration. It depicts a man in a dark coat and a wide-brimmed hat, standing with his back to the viewer on a path that leads into the distance. The scene is rendered in soft, blended colors of blue, green, and brown, with a misty or atmospheric quality. The path is flanked by what appears to be a fence or a low wall, and there are some circular patterns, possibly representing wheels or decorative elements, on the left side.

Dave Goulder & Liz Dyer

### THE CUCKOO

Taken from Cecil Sharpe's collection, this is a slower and more lyrical version than the one so often taught in schools. Variants are found in Britain and America, either as a simple 'nature' song or more usually dealing with 'lost love'.

### PIGS CAN SEE THE WIND

It's said that 'only witches and pigs can see the wind'. This song has no magical significance, however, but satirises a few futile occupations.

### THE WIND ON THE DOOR

Dave wrote this lullaby while living in a corrugated iron hut at Achnashellach. The winter storms shrieking at his metal cabin made him think of a child lying in bed when the howling of the wind penetrated even the sturdiest stone walls.

### THE JANUARY MAN

and his eleven brothers are mystical characters who travel through the year in this contemporary 'seasons round' song.

### WHEN I WAS A LITTLE BOY

'The Derby Ram', 'The Crocodile' and culinary miracles like 'The Great Meat Pie' are among tales of incredible exaggeration common in folk-song. This one is unusual in that it deals with a number of things. . . boxes, bulls, sheep, money, an impossible feat of gymnastics and a metamorphosis defying all the laws of genetics!

### REQUIEM

Written to complete an album of railway songs 'Requiem' contains words familiar to Dave during his time as a fireman. 'Water-crane', 'coal hopper', 'steam raiser', these words have gone, with the Flying Scotsman, into the museums.

### QUEEN OF HEARTS

Little is known of the history of this beautiful song, but fragments have been traced back as far as the 16th century.

### FARAWAY TOM

Dave wrote this for Louise, a very little girl who thought he lived in a tent with his guitar and ate nothing but porridge.

### SANDWOOD DOWN TO KYLE

is about another gentleman of the road. The fascination these characters have always held for Dave shows in his sympathetic treatment of them in this song. written for Gus Langlands, a Scottish singer, who gives encouragement when ever we need it.

### THE CALICO PRINTER'S CLERK

seemed to hold more attraction for Dorothy Drew than the young man who lavished so much time and money on her, and learned the hard way that it was a bad investment. This old broadside ballad was learned from Sheila Douglas of Perth.

### FIELD OF THE WILLOWS

is a rough translation of the gaelic name Achnashellach. All characters are fictitious and any resemblance to living persons is purely coincidental!

### THE BEDLAM MAID

Bethlem Royal Hospital is today a leading psychiatric hospital, but two centuries ago it was 'Bedlam', an insane asylum where the inmates were kept like animals. Usually manacled they lay on straw and it was common for people to go to watch the 'poor mad creatures', simply for entertainment.

### IN A COLD UNFRIENDLY WAY

An urban love-song of a shy young man trying daily to make conversation with a factory lass as she passes on her way to work, until in true defeatist fashion he persuades himself that he has no chance of success anyway.

### BLACK IS THE COLOUR OF MY TRUE

#### LOVE'S HAIR

Like 'The Cuckoo' this song is common in both Britain and America and contains 'floating' phrases that occur in other, quite different, songs.

Liz Dyer 1970

In 1964, a bedraggled cyclist was turned away from the Achnashellach Youth Hostel in N.W. Scotland. "No room," said the warden. The following summer I returned to see who this heartless specimen was. It was Dave Goulder...and this time he let me in. Dave had previously spent five years as a loco' fireman in his home town of Kirkby-in-Ashfield, Nottingham, but the change-over to diesel locomotives did not promise him a future in the railways so he left the service. After a few months exploring Europe, he came to Scotland on a climbing holiday and decided to stay. Later he was appointed warden at Achnashellach where he began composing songs, looking back at first to the railways until his new environment provided fresh ideas. By comparison, my history of assorted office jobs in Colchester makes dull reading. The songs I learned from my father and mother were, I felt, strictly for singing in the bath! Dave persuaded me otherwise and that winter I left Colchester. We toured the folk-song clubs in England and Scotland and when Achnashellach closed, we moved over the hill to the Torridon mountains where we divided our time between singing and running our own independent hostel. We collected many songs from visitors, one of whom, John Churcher, plays flute on this album.

Originally recorded in 1969 and released by Argo Records in 1970, January Man was the first LP by Dave and Liz and preceded The Raven and the Crow which followed a year later, also on Argo. This CD version has been re-mastered and the notes updated with a new cover illustration.

Liz moved to London in the early 70s then on to Derbyshire while Dave became a Master Craftsman dry stone specialist in Sutherland where he still lives and works.



January Man Dave Goulder & Liz Dyer with John Churcher, flute



1. **THE CUCKOO** (*Trad. arr. Goulder*)
2. **PIGS CAN SEE THE WIND** (*Goulder*)
3. **THE WIND ON THE DOOR** (*Goulder*)
4. **THE JANUARY MAN** (*Goulder*)
5. **WHEN I WAS A LITTLE BOY** (*Trad. arr. Goulder*)
6. **REQUIEM** (*Goulder*)
7. **QUEEN OF HEARTS** (*Trad. arr. Goulder*)

8. **FARAWAY TOM** (*Goulder*)
9. **SANDWOOD DOWN TO KYLE** (*Goulder*)
10. **THE CALICO PRINTER'S CLERK** (*Trad. arr. Goulder*)
11. **FIELD OF THE WILLOWS** (*Goulder*)
12. **THE BEDLAM MAID** (*Trad. arr. Goulder*)
13. **IN A COLD UNFRIENDLY WAY** (*Goulder*)
14. **BLACK IS THE COLOUR OF MY TRUE LOVE'S HAIR**  
(*Trad. arr. Goulder*)

Producer: Frederick Woods  
Engineer: Kevin Daly  
Photographs: Valerie Wilmer  
Re-mastering: Colin Young  
Cover image: Lillie Morris

# JANUARY MAN

Dave Goulder and Liz Dyer  
with John Churcher *flute*

1. The cuckoo
2. Pigs can see the wind
3. The wind on the door
4. The January man
5. When I was a little boy
6. Requiem
7. Queen of hearts
8. Faraway Tom
9. Sandwood down to Kyle
10. The calico printer's clerk
11. Field of the willows
12. The Bedlam maid
13. In a cold unfriendly way
14. Black is the colour of my true love's hair

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