

**THE NORTH WEST FEDERATION OF
Whippersnapper
Interview FOLK CLUBS**



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June July August 1987

35p

Page 2 Comment:

YES, I'm afraid we're late again, due to a combination of factors that are largely out of our control. We have at present very few typists available, and this increases the time taken to produce the magazine, especially when I have to type a proportion of it myself. I would like at least two more typists to be available to do a few pages each. Please contact me if you can help. Ideally I would like to aim for an all word-processed magazine, but a good electric typewriter or if I'm desperate even a portable will do.

Enough of our problems for now, and onto the contents of this issue. Simon Jones has been fortunate enough to obtain an interview with Whippersnapper, and their photo would have appeared on the cover, but I couldn't get hold of one soon enough. Ian Wells has taken his sharpened pen to the EFDSS AGM, which just managed to arrive at some sanity after all the turmoil.

IN ADDITION, we have all our regular features including Gossip John and Broadfolk, as well as reviews of books, records and live events.

On a happier note, next issue will be our fiftieth issue since we started some ten years ago. I intend to make that a very special issue with extra features and some items from the early years. If there is a special article you could contribute, or if there is a feature you would like to see in that issue please let me know.

IF THERE is any way in which you think you may be able to contribute to the magazine, please let me know. I'm always on the lookout for new articles or illustrations to give a wider aspect to the magazine. Perhaps you could contribute an article on for example Lancashire Dialect, local customs, etc. Or perhaps you've written a song you could submit for Song of the Month, or you want to reply to one of our recent correspondents? Whatever it is, why not send it in for consideration; ALL articles will be considered for publication.

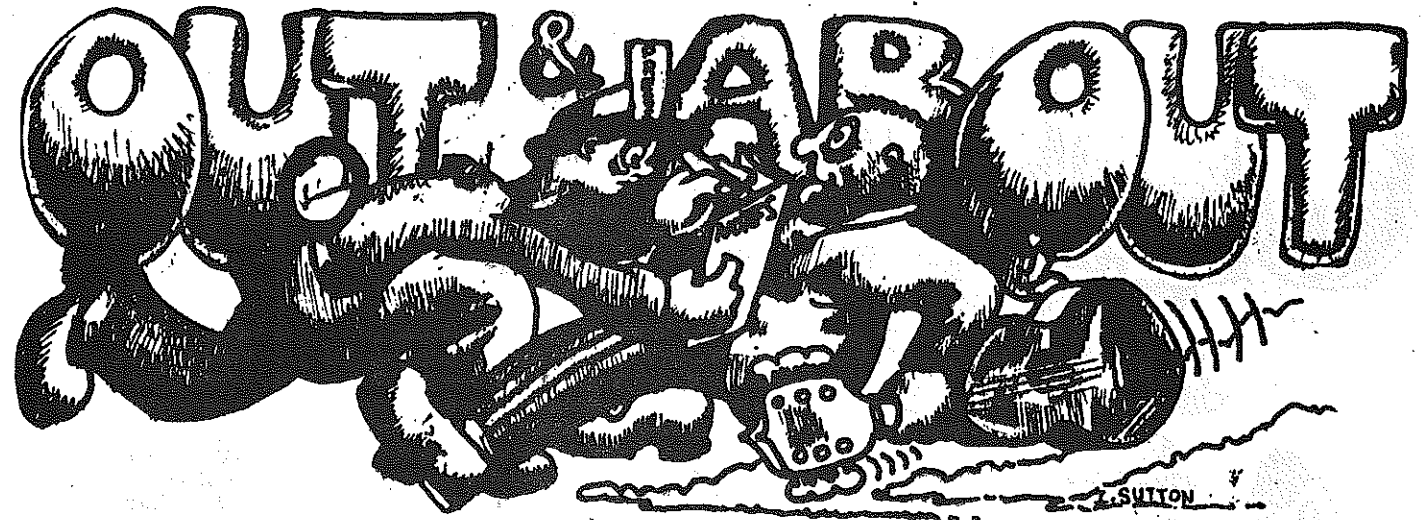
FINALLY, many thanks to all those without whom the magazine would cease to exist... Margaret, Janet & Angela for typing; Phil Capper for the Calendar; Ian for distribution and Bernie for help and support. All for now, see you all in September.



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Nigel Firth
EDITOR

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'Folk on Two'	BBC Radio 2	330m (90.2 VHF)	Wednesday 7.00-8.30pm
'Lancashire Drift' (Monthly, second Sunday)	BBC R/Lancashire	351m (96.4 VHF)	Sunday 11.05-11.35am repeat - Tuesday 6.35-7.05pm
'Folk Scene'	BBC R/Merseyside	202m (95.8 VHF)	Tuesday 6.30-7.00pm repeat - Sunday 8.30-9.00pm
'Folk Like Us'	BBC R/Manchester	206m (95.1 VHF)	Sunday 5.15-6.15pm repeat - Monday 7.00-8.00pm

At the time of writing, there are no folk music programmes on any of our independent local radio stations. Write at once (contact Ian Wells if you're not sure where to write) to their respective Programmes Controller and protest. DO IT NOW and I may have progress to report next issue

FESTIVAL TIME and more guest lists this year than you can shake a stick at. Let's look locally, first.

BILLINGE have pulled a fine bill together for their Day of Folk (August 22nd) with The Doonans, Maxie and Mitch, Bernard Wrigley, C.O.T.H., Gentleman Soldier and Quartz among others. The venue is Nugent House School in Billinge and Day tickets are £3.50. Call Bernie Forkin on St.H. 53058 for further details.

PETE & CHRIS COE are fronting an Anglo-French Day on Saturday 27th June at Ripponden. Red Shift and Beau Temps sur la Province will provide the music. Tickets from 103 Oldham Road, Ripponden, HX6 4EB, W. Yorks.

BRACKNELL FESTIVAL features Billy Bragg, Patrick Street, Brass Monkey, The Watsons Noakes (didn't he used to be on Blue Peter? Ed.) and Jane Cassidy. Dates 10-12 July inclusive. Contact Alan Fowler on (0344) 427272 for details.

LICHFIELD FESTIVAL boasts Ripley Wayfarers and The Kippers (19-21 June). Call Tony McLenman on 05438 4292 to book.

MEANWHILE, BEVERLEY sport The Oysters and Rory McLeod for their do (19-21 June). Festival office number is 037 781 662.

FURTHER AFIELD, Hastings are putting on The Albion Band, Jake Thackray, Alan Stivell and Swan Arcade among others on 22-25 May. Weekend tickets £15, phone (0424) 426162 for further details.

LATER in the year (4-6 September) our own Fylde Festival features Dick Gaughan, Tiger Moth, Gregson and Collister, Whippersnapper, The Watsons, Strawhead, Easy Club and Quartz. Details as usual from Alan Bell on Fleetwood 2317.

AWAY from the Festivals, Kendal Song search is on again. Entries to Penny Igham, Songsearch '87, Brewery Arts Centre, Kendal, LA9 4HE by 30th May.

RADIO TWO are giving the McCalms another series starting on 27th May at 8.30 p.m. Their guests include Dick Gaughan, Rab Noakes (didn't he used to be on Blue Peter? Ed.) and Jane Cassidy.

COSMOTHEKA's series "Double Tops" (A tribute to double acts over the years) starts on July 21st at 9.25 p.m. for six weeks. This Radio 2 series will feature the songs of Layton & Johnson; Flanagan & Allen; The Two Leslies; Flanders & Swann; Bob & Alf Pearson and The Best of the Rest.

ARGOSIE Folk Theatre of Shropshire are seeking a female singer/musician to help them in settings of the poems of Adelaide Anne Proctor. The production hopes to be touring in the Autumn. Phone (0746) 780955 for further info.

THE BREWERY Arts Centre are hosting a Traditional Music Summer School on 28 July to 2 August. It features Dave Townsend, Gordon Tyrrell, Alistair Anderson & Kathryn Tickell. There are Day long workshops, there is a concert & dance with Red Shift. It is an intensive residential course featuring individual tuition, group sessions etc. The fee is just £50 for the 5-day course, and accommodation is available on site in the new Hostel from £4.50 per night.

Further information from: Bill Lloyd or Chris Taylor, Brewery Arts Centre, Highgate, Kendal, Cumbria LA9 4HE (Tel Kendal 25133)

GORDON JONES (Ex-Silly Wizard) has a mobile recording studio (8-track) and is starting his own record label. The first release will be Pete Morton's 'Frivoleus Love'.

RADIO LANCASHIRE is running a series of six Folk Concerts on Thursdays in June & July from 7-8 pm. The guests to be featured are (some are studio and some are live recordings)

- June 4 Isla St. Clair
- 11 Dick Gaughan
- 18 Nio Dew
- 25 Paul Brady
- July 2 Martin Wyndham-Read
- 9 Strawhead

All have been put together by Simon Johnson.

KENDAL FOLK Festival is held over the August Bank Holiday Weekend, and features (among others) Ossian, Kipper Family, June Taber, The Watsons, Kathryn Tickell. More details see the Advert on p.12 or 'phone Kendal 25133.

THIS YEAR'S Whitby Folk Week Hiring Fair will take place on August 22nd & 23rd from 1pm to 5pm. The basic idea is to bring together newer performers and Folk Club organisers for their mutual benefit, and the service comes free of charge.

THE VIEWS EXPRESSED IN THIS NEWSLETTER ARE NOT NECESSARILY THOSE OF THE EDITOR OR OF THE FEDERATION.

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THE EDITOR ACCEPTS NO RESPONSIBILITY FOR CONTRIBUTIONS CLAIMED TO BE ORIGINAL, OR FOR ANY INACCURACIES HEREIN.



ADVANCE NOTICE of some dates that I have received for the following months:

DATES FOR SEPTEMBER

(listed in date order)

1	Portway Pedlars	Mawdesley
3	Enoch Kent	Magazine
4	Jake Thackry	Brewery
5	Day of Folk	Northwich
6	Electropathic Battery Band	Rave On
6	Tom Topping Band	Poynton
11	Dave Burland	Northwich
12	Ceilidh	Poynton
16	Scold's Bridle	Folk @ Tute
17	Patrick Street	Brewery
20	Pyewackett	Poynton
23	Derek & Di Boak	Folk @ Tute
27	Harvey Andrews	Poynton
30	Bull & Bush Band	Folk @ Nest
30	Harvey Andrews	Folk @ Tute

DATES FOR OCTOBER

28	Vin Garbutt	Folk @ Tute
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THE BREWERY Arts Centre at Kendal continue to offer us a wide range of some of the very best in folk music on a variety of different nights, so I'll list here the details as I have them:

- June 4 - Fapy Lafertan (Belgian gypsy fiddler)
- 12 - Beau Temps sur la province
- July 1 - Taj Mahal
- 4 - Roy Bailey & Leon Rosselson
- 11 - Seme Seme (African group)
- 17 - Charlie Musselwhite (Delta harmonica)
- August 19 - Musioacs (Hungarian Traditional)

Over the period July 28 to August 2, there is a weekend to delight musicians everywhere, when the Brewery run their Traditional Music Summer School - more details in Out & About.

Finally, don't forget the Folk Festival on the last weekend in August - more details in Out & About

SOUTHPORT ARTS Centre have a few folk events on during the summer period, the main features of which are:

- June 26 - De Dannan (Friday)
- June 27 - Taj Mahal (Saturday)
- August 18 (Tuesday) Le Rue (USA R&B Band)
- 19 (Wednesday) Baraban (European)
- 20 (Thursday) Muszikas (Hungarian)

The last 3 events are a series of International Folk Days, an event run every summer.

Coming in the Autumn ... Fairport Convention
Steeleye Span

POYNTON continues to run its regular Ceilidhs through the summer (Except August), and although I don't know who the band will be, you can be sure of a good band at Poynton.

Dates are: 14th June 12th July
12th September

STOP PRESS:

These dates were received too late for inclusion in the Club Calendar.

WHITEHAVEN FOLK CLUB:

- June 3 Strawhead
 - 10 Mick & Elaine Johnson
 - 17 Local Singers' Night
 - 24 Jim Couze
- Closed until September, then reopen with:
- Spt 2 Guest TBA
 - 9 Bram Taylor
 - 16 The Wilson Family

THE BLACK HORSE Folk Club has closed.

LAST ISSUE, I unwisely issued a challenge to anyone who had more residents than the Magazine. The inevitable Mr. Day has provided me with a full list of Maghull residents and so I've listed them as promised. They are (Alphabetical order):

Dave & Gaynor Bresnan, 'Clover', Bernie Davis, Dave Day, Tony Gibbons, Dave Godden, Harry Hayes, Alan Hesford & Steve Higham, Neal Higgins, Peter Jackson & Cathy, Chris Kelly, 'Larry', Mike Lennon, Chris Lock, Arthur Marshall, Terry Murphy, Len Nolan & Sue Howard, The Panic Band, The Sisters

I was very tempted to add 'Old Uncle Tom Cobley and all' to the bottom of the list, but decided against. I think that makes the Maghull club the biggest resident list in the Fed., with a list some clubs would be glad of as an audience, unless of course you know differently

MAGHULL are having a FIVE YEAR CELEBRATION at Melling Tithebarn, Tithebarne Lane, Melling with Whippersnapper plus Alan Taylor. Tickets are 2.50 and the concert runs from 8pm-11pm. Enquiries 051-526-6661.

THERE IS ONE New Folk Club since last issue, in Bolton. The King's Head Folk Club meet at the King's Head, Junction Road, Deane, Bolton on Sundays at 8.30 pm. Their dates are listed in the Club Calendar, and more details are from Ken Pearson & Chris Goldwell on 0204 653464.

SONG CONTEST: THE WINNERS

The Song I've published here is the outright winner of the Hindley Song Writing contest held at the Worthington Hotel, Market Street, Hindley on the 19th May 1987. I've made a special exception to our usual deadlines to allow it to be published.

The judges praised the very high standard of entries and they had found it difficult to chose a winner and runner-up. The judges were Richard Grainger, Mike Billington, John Howarth & Nigel Firth. Runners-up published next issue as well as a report on the contest.

LEST WE FORGET

WRI Written by Alun Rhys Jones for 70th Anniversary of Passchendale (1987)

1.
If I just close my eyes, I remember the day
Lord Kitchener called us to go.
And at seventeen years, I joined brave volunteers.
What else was a young man to do?
My father recounted his own glory years
As he wore medal ribbons with pride.
But I had no quarrel with Fritz, but I knew
It was not up to me to decide, to decide,
It was not up to me to decide.

2.
On the day I joined up, we were cheered by the crowd,
All heroes for heeding the call.
The holiday atmosphere banished the fears
About "How many of would fall?"
But the band it played on as we boarded the train
And we took the King's Shilling, each one.
And every man there shared the same silent fear..
That before very long, he'd be gone, he'd be gone,
That before very long, he'd be gone.

3.
Each evening at home, when the table was set
An empty chair waited for me.
To my younger brothers, a hero was I
Firing guns, far away, 'cross the sea.
But the "War to end wars" was a sordid affair
In the trenches, the blood and the gore,
And a bloody great shell blew my mates all to Hell
And I cried, "What the Hell's all this for, dear God?"
And I just couldn't take any more.

4.
Although I came home, things were never the same
And the nightmares went on in my head.
A pension was something I never had planned
Oh, and too many friends of mine dead.
When I count up the poppies on Passchendaele's fields
For the hundreds of thousands of men,
I'm told to rest easy 'cause one thing's for sure
That it never will happen again, so they say,
That it surely can't happen again...

SIMON JONES talks to Whippersnapper: A right bunch of heroes

"Hello, how are you?" says Dave Swarbrick extending a hand. Yes, Dave Swarbrick, the legendary Swarb, he of the plugged in fiddle, of more folk rock albums than you've had hot dinners. I shake it, a big stupid grin on my mug. This guy is a hero. Martin Jenkins is there too, equally revered (of Dando Shaft, Hedgehog Pie and Five Hand Reel), Chris Leslie's along too, ex Steve Ashley sidesman, and last but certainly not least Kevin Dempsey, ex Dando Shaft and a whole string of soul and funk bands including a spell with Percy Sledge.

"I played 'When a Man Loves a Woman' about a thousand times," murmurs Kevin. These days the four musicians are going by the name of Whippersnapper. I gather that was originally the name for Brass Monkey.

"That's right, Martin (Carthy) let us have it," Swarb informs.

But why did you form this excellent band in the first place?

"I wanted to get back to working with a group again, you can only do so much as a duo or alone. I knew Martin Jenkins from ages back and so the two of us decided to work together. The idea was to use two fiddles and so we got the best in Chris. We wanted a guitarist so Martin decided to call up Kevin who at the time was playing in a jazz funk outfit called 'Pizazz', anyway to cut a long story short he was up for the gig."

Where did all this come together?

"We got together one weekend at Swarb's and just sort of sat around playing and it sounded right. We knew that we could play in a combination, and make it work,"

Martin replies.

Were there any real difficulties to be overcome in those early days?

"Yes," Chris considers, "the biggest one was the fact that people thought we were a pick up band only doing this as a one off. They treated us as though we'd vanish into the ether. We overcame that by a lot of hard work, we believe in getting out there and playing to the whites of their eyes. Surely any ideas that this was a super-star trip were dispelled by their first album, the beautiful melodiously flirty 'Promises', which was a pretty prophetic tag. It promised great things. From the acoustic shuffle of Martin Jenkins' 'Whenever' to the power and drive of the Dempsey handled 'Lizzie Wan' the album's a gold plated killer. If you don't own a copy, get up off your backside and invest.

Were you all happy with the record?

"As you can be," reflects Dave, "we're very close to the records so it's difficult to stand back and be objective about them."

"I think they're as good as we could have made them at the time," muses Martin. I didn't see any bad reviews.

"That's good then," concedes Kevin. I wonder, Martin, if you can tell us what happened to Hedgehog Pie after the 'Green Lady' album?

"Aha," says Jenkins, "that line up struggled on without me for a while. That was around the time of those Hedgehog Pie reunion concerts in Newcastle. They got everybody who'd been in the band to do a couple of nights worth of shows. That's no mean feat when you think of the people

who've been in that band, (Rumour has it more than Fairport, SJ.) They were real fun to do." You strike me as a very happy band, lads. "We are, aren't we?" grins Dave. "The band is just beginning to know how each other operates," informs Chris, "that stage where we have far more sparkle and things are far more upfront than they were." That's something which comes out on your new album. "Yes, I suppose it does, but we're a group who play what we feel rather than what we're told sounds right," Kevin offers, "we use very few overdubs in the studio, though obviously Martin can't play flute and mandolin at the same time." A live sound is one thing Whippersnapper have, what you hear on the record is more or less what you're going to hear at the gig. You seem happy with that. "That's the best sort of compliment really," muses Dave attacking a tray of food the BBC have provided. We're hidden away in their Manchester office block where the boys are recording a session for Stuart Hall's late night Radio 2 slot. The man's about somewhere, though in the meantime Whippersnapper and the hack are scoffing beef sandwiches, and plonk of quite a decent sort, provided by our hosts. "Anyone seen the white?" says Jenkins. "I've got the red," slurps Swarb. There was a recent letter in Folk Roots saying that Whippersnapper were just about the most chivalrous bunch on the folk scene. They work very hard and thus control every last detail of their destiny, records, management, transport and publicity. It's a hard learned lesson. All of them were fed up with being fenced in, ripped off and generally cut out.

It seems like you're working harder than ever before; have you any regrets?

"We'd like to get more college work, television and radio if we could," says Kevin, "though I'd be quite happy working away at the level that we have been for the last two years." Since Whippersnapper is such a success do you fight shy of your collective pasts?

"No, not especially," says Martin, "Kevin and I do an old Dando Shaft number in the set."

"We covered 'Banks of the Sweet Primroses' on our first album," says Dave, "this one has got a number on it I worked on years ago with Bert Lloyd." (Farewell my Lovely Nancy, SJ.)

"I still do gigs with Steve Ashley too," imparts Chris, who these days is more likely to be found violin building if he ever gets the time. They've got all sorts up their sleeve if they ever get the time.

My last view of them was driving through a bunch of reels as a trailer for the prog - A right bunch of heroes Whippersnapper.

EAGLE + CHILD FOLK CLUB: BILLINGE

JUNE 14 GEOFF HIGGINBOTTOM

21 KIPPER FAMILY

28 SINGERS NIGHT

JULY 5 LES BARNER

12 SINGERS NIGHT

19 PHIL HANE + MARY-ANN NICE

THEN SINGAROUNDS UNTIL SEPT 6TH

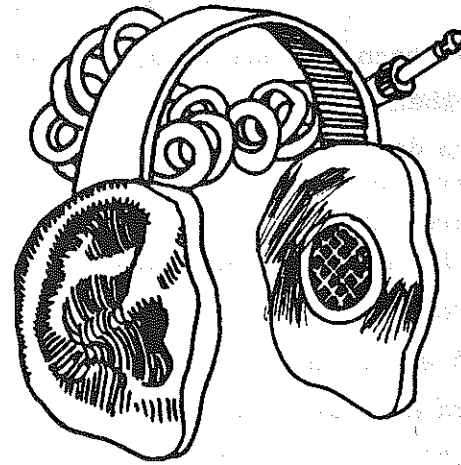
RESIDENTS: CAUGHT ON THE HOP: QUARTZ.

ORGANISER: BERNIE FORBIN. (0774) 53058

BROADFOLK

What's been really good this time around? Radio, actually, with just one touch of class on TV. Radio 1, in a low profile Saturday afternoon slot repeated MW only on Thursday, gave us John Peel's **Rebel Yell**. This fascinating set of four programmes went across many musical boundaries and gave John Peel a chance to be sardonic between something else than garage bands. I particularly treasured his line: 'Some of you may think that this is biased towards Socialism. Of course, there isn't a Socialist Party in this country.' If you appreciate protest music in the widest possible sense, there must have been something for you here. There wasn't much for the guest reviewers on **The Radio Programme**, though: the mix of a non-music lover, a music business person cum DJ, and a general media bod seemed to have no feel for these sorts of music. Nice to hear another snatch of Gaughan's 'Think Again', though. Also crossing boundaries to great effect has been the new series of **Acoustic Roots** with Colin Irwin. If only Colin's print journalism was as short, as intelligent, and as to the point as his scripts for this. Full marks to Ian Grant for good choice of record and unobtrusive production. This has made a full two hours of good material on R2 on Wednesdays, as Geoff Hewitt continues to turn out an series of interesting **Folk on 2** programmes.

The one new TV spot worth catching was the St Patrick's Day broadcast, with follow up a week later, of **The Chieftains** with added James Galway. The first programme showed The Record in production, and the second a filleted version of The Concert. Sheer virtuosity was displayed along with obvious enjoyment of the music. Pity St George's Day was totally barren. Also on TV were repeats of Suzanne Vega in concert and the Dylan Australian tour. Popping up unexpectedly were the Dubliners plus Pogues combination,



celebrating the **Dubliners** 25 years with their vigorous joint version of 'The Irish Rover'. The Pogues chiefly demonstrated their defects in dentistry, and the Dubliners their durability, while Sean Cannon smiled ironically in a detached way at the rear.

R4 drama produced two surprises: an afternoon play was titled **The Prickly Bush** and used that doleful song, sung unaccompanied, as the counterpoint to a difficult life - but without the songs happy ending. Another play from Radio Scotland, called **The Golden Man**, had a number of supernatural effects that included a ghostly rendering of 'She Moved thru' the Fair'. R4's cultural **Kaleidoscope** ran a special on lyric writing including Billy Bragg, and the McGarrigles were on **Womans Hour**.

You may have caught quite a bit of Kathryn Tickell recently. Now, I happen to know how some of these appearances came about - and it's the old story of the right place at the right time. She was booked for **Folk on 2** by Geoff Hewitt. The lunchtime TV show with Tom O'Connor (a sort of down market version of **Have A Go**) is also based at Pebble Mill and Geoff took her along to the producer who was impressed enough to use her in the North East edition. The trail for her Fo2 spot tickled the fancy of Derek Jameson, who told his producer to get her for a later show. The late night Stuart Hall show comes from Manchester from the unit headed by John Leonard and including Dave Shannon, so that's how she turned up on that. **Womans Hour** is always looking out for female performers

Letters to The Editor...

SOME ANSWERS ...

Following Stan Jardines letter asking about Nic Jones. Well I can report that he is now living in York and still on the mend.

It was his 40th birthday a couple of months ago and a small celebration was held at his home, in fact it was a complete surprise for Nic himself and it was to present him with a cycle as this will help with his recovery.

The money for the bike, over £150.00 was raised by Paul Metsers during the latter part of last year, just simply by passing the word during a few gigs. Thanks must be given to those clubs involved, they know who they are, thanks folks.

As the supplier of the bike it was left up to me to choose the model and deliver it, even though it was snowing Nic insisted on having a go right away, he was very pleased.

Nic tells me that he gets down to the local club in York and is hoping to get to a couple of festivals this year. He sends his regards to all who are thinking of him. Pate Rimmer.

STEWARDS WANTED

The Fylde Folk Festival is being held over the weekend of 4th, 5th & 6th September 1987. The Festival Committee is writing to find out if any folk club members would like to volunteer as Stewards at the Festival. In return for stewarding at various sessions, Free Passes for events will be offered. If for instance a person volunteered to be a steward for some sessions on each day, then they would qualify for a Free Weekend Pass. If a person stewardded for one session, they would then qualify for a Free Pass to an event of their choice. Therefore the more stewarding you do, the more Free Passes you are entitled to.

The Chief Steward is looking for people who are regular Folk Club attenders or club organisers who can control 'doors' at events etc and who would be reliable. Volunteers are needed to check Tickets and badges to make sure that no-one gets into events for nothing. As in

Folk Clubs the rule is, no-one wanders in and out during an artists performance as it distracts the artist and audience alike.

If your Folk Club can provide stewards the Chief Steward, Dick Siddall, would like to hear from you. Please send names, addresses and telephone numbers to: Mr. Dick Sidall, 38, Newton Ave, Poulton-Le-Fylde, Nr. Blackpool, Lancs.

OR Tel: Dick on: (0253) 886828

EDITOR'S NOTE:

Every issue we endeavour to publish as wide a selection from our postbag as space will permit. We do of course reserve the right to shorten or print extracts from long or multi-topic letters where this can be done without altering the writers meaning.

Have you got a point of view you would like to offer on either of the above letters, or indeed on any relevant topic? Then why don't you write in?

Write to :

The Editor,
N.W.F.F.C. Newsletter,
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Broadfolk (from P.8)

and one of their team is Toni Arthur. Incidentally, Kathryn's lovely giggle featured in all of these as well as her superb playing.

Meanwhile, the 'yuk!' award goes to the author of 'Leaving Old Durham Town', who has presumably run out of inspiration and resorted to treacling down folk song. His version of 'Dirty Old Town' is so slow, smooth, and lethargic, that, in comparison, the Spinners sound like Red Wedge.

Folkear

What ever happened to....?

Now, what did ever happen to? That's a question I'm often asked, since I have been around the folk scene for so long. Its often what happened to such and such and such folk singer, well of course some have just given up, others moved on to superstardom, a few have died and even worse many now work for the BBC, but the clubs still keep going on and on.

So few people ever ask what happened to such and such club? Well I can tell you, they ran out of steam, the organisers got fed up, got married, had children, the pub changed hands, the brewery made the room into a wine bar. In Wigan they even knocked the pub down to get rid of the folk club, but of course it rose again unlike the pub. You might remember the club organisers will, cause I was always asking for money, that for a few years (it seemed longer) I was MEMBERSHIP SECRETARY. Now I haven't looked in the old file for ages, so when I did it came as quite a shock to see just how many clubs have come and gone over the years, since the fed was formed. What did happen to some of those clubs, here's a few names to make you think or squirm.

The Roebuck and The Broadfield Arms in Leyland, The Concord Folk Club in Droyesdon, Dicconson Arms on Dangerous Corner in Wroughtington. Yes, I Know, Gifford ran off with the money and can now be found toasting his toes in Mawdesley

That famous town of Earlstown even a club at one time run by some chap called Firth, he had another one at the Turnkey Cellars in Wigan at one time, I wonder what happened to him?

I had even forgotten that we had another club at Sedbergh in Cumbria and even one at Lancaster University.

One of my favourite clubs was one at the Ship in Haskyne run by Tony Hughes and his mates, anyone out there remember the County Folk, even I wonder what happened to them.

I was interested to read Stan Jardine's letter a couple of months ago, one of the things it brought home was that the Wirral Clubs have never shown much interest in the Federation, only a couple ever joined.

At one time there was even a club at Winwick Hospital, but fortunately it was held in the staff club not in the hospital.

It wasn't just folk clubs that joined the fed, the Southport Swords and Mummers together with Leyland Morris were all members at one time.

Ron Strickland are you out there? He used to run the Leyland & Area Folk Society, great organisation that ran some good concerts, and certainly brought folk music to the masses. Chorley and district also had a folk society. I also came across a letter from the Birkdale Jazz Club asking if they could join the fed, we did write back saying yes but I don't think they ever took up the offer even at half price.

I still think the clubs are getting a good deal from the fed as membership was £3.00 ten years ago, so come on, pay up quick you organisers.


Also among the rag bag of papers I found, wait for it, The Constitution of the North West Federation of Folk Clubs, all Twelve pages of it! What big aims we had in those days.

I hope some of the names and clubs mentioned have brought back a few memories and perhaps we might get a few letters in reply. Support yours and other clubs

or I might be asking, whatever happened to you, next time?

Pete Rimmer

Preston Guildsmen



Rapper Sword Dancers

— Have some dates still available —

Would also welcome new-
Dancers, Musicians & Mummers
TEL. Bob White Kirkham 685901

Gossip John's RAMBLINGS



Back after my enforced absence, not at Her Majesty's Pleasure as some rumours suggest, I might as well start with a moan. Do we want to get people into Folk Clubs, or are they the private domain of a select clique? I quote from a card that I received last Christmas. "Went to **** Folk Club a few times but found it hard to 'get in'. The room is usually pretty full, but there is an atmosphere of long established people who all know each other and aren't very interested in people they don't know, so after going for about two more months I dropped off again" I've not mentioned the club concerned, but I'm afraid they are not the only one. What they have lost is a new member, but as the room is usually pretty full, perhaps they feel they needn't encourage new members. As it happens, this new member would have been someone who would have been a good worker for the club if ever it was necessary. Surely, it's not too much for someone in ALL Folk Clubs to go out of their way to speak to new members and make them feel that they themselves, and not just their admission money are welcome.

Readers interested in Bluegrass Music may be interested to know that the Edale Bluegrass Festival takes place from June 5th to 7th. Top American Band, The Johnson Mountain Boys are the star attraction, and tickets range from £5 to £8 for Day Tickets and £10 for a Weekend Ticket. The venue is Wether Ollerton Farm, Edale, just off the A625 mid-way between Manchester and Sheffield for further details contact Steve Read on (0298) 871645.

The Johnson Mountain Boys can also be seen at the Astoria Ballroom, Roundhay Road, Leeds on June 4th. (Enquiries:- 0532-554676) and at the Floral Pavilion New Brighton on Sunday, June 7th at 7p.m. I don't have a local phone number for details of this concert, but tour organiser Jan Jerrold can be contacted on (04862) 26110, and he'd be very pleased to help.

If you are interested in the origins of Bluegrass Music, take a listen to 'Father of Bluegrass Music' by Bill Monroe, which has just been re-issued in the R.C.A. Country Classics series. The number is NL90008 for the record and NK90008 for cassette. These recordings date from October 7th 1940 and October 2nd 1941 when Monroe was still experimenting with his music and precede his classic Columbia recordings when the Bluegrass boys included Lester Flatt and Earl Scruggs, by 5 or 6 years. Although not the Bluegrass sound that we recognise today it's still an album of magnificent music.

Actually Bluegrass is being well covered by British re-issues at the moment, J.D. Crowe's excellent gospel album 'The model Church' has just been released by Sundown (SDLP 038), Stetsen have brought out Bill Monroe's 'Bluegrass Ramble' (HAT 3014) and 'Rose Maddox sings Bluegrass' (HAT 3029) and I understand that the new Johnson Mountain Boys L.P. will be released in Britain on the Rounder Europa label to coincide with the group's tour in June.

Finally, East Lancashire seems to have found a new Folk Venue with Burnley Mechanics Arts and Entertainment Centre having recently featured concerts by Dick Gaughan, Wippersnapper, Pentangle and Nick Dow. Boys of the Lough are scheduled to appear there on May 31st. Clive Gregson and Christine Collister on June 7th, Red Mayne (June 14th) and Jolly Jack (June 21st)

LIVE REVIEW:

Hannah and Daniel

The loose association in Fleetwood between folk performers and actors, pivoting on Ron Baxter, has now crystallised as Onward Community Theatre. Their first production under this name, Hannah and Daniel, had some weaknesses but showed many signs of promise.

The play's theme, loosely based on broadsheet ballads, was a variation on 'my husbands been pressed, I'll follow him to sea'.

Ron chose five neighbours' voices in chorus to carry the narrative. Most of the company, in unisex white face (borrowed from commedia dell'arte?), played, mimed, and sang several parts each, while the two leads also acted and sang as themselves. With narrative ballads also coming from the accompanying musicians, this meant that we could get the story in three ways, and in the first third of the play that led to unnecessary repetition. In this early section, the acting company needed either more or less choreography - they were not casual enough independently nor slickly together. The first half on the Friday also suffered from a 'deputy' PA - the band ballads were lost, while the actors on the floor were perfectly audible.

All reservations were swept aside in the second half when the 74 gun Goliath went into action at Trafalgar and the company acted their socks off with prop cannon converted to reality by sheer conviction. By now Hannah's disguise has been admitted, (though not before she and Daniel had been caught holding hands and warned of the penalty for sodomy!) and all ends happily with a triumphant return to their village and a merry country dance.

Along the way, the harsher side of naval life has been exposed, with a character introduced as the former friend of Parker (of the Nore mutiny), a lieutenant musing on the use and abuse of flogging, and a short and effective speech about the price of victory.

The music was mostly familiar, well arranged by Ross Campbell and nicely played by the Kings Shilling band, with lead vocals by Sue Bousfield and Liz Gillingham. The principal actors, the ravishing Anne Taylor and the good looking Roger Calderbank, both played and sang extremely well.

My major reservation was with Ron's decision to write the narrative in mock ballad style: early on this fell rather too often into greeting card jingle, with forced rhyme and clumsy word order. The greatest pleasure was to see the number of young people involved: after a another production or two, there is the potential for a superb ensemble company. Look out for a revival of The Final Trawl and more innovatory ideas from the prolific Mr. Baxter and his willing accomplices.

Ian Wells

11th KENDAL FOLK FESTIVAL

August Bank Holiday Weekend Brewery Arts Centre Kendal

Spend August Bank Holiday in the Lake District and enjoy the very best in folk entertainment. Set on the edge of the Lake District National Park, Kendal offers the best of both worlds: top quality folk entertainment performed in one of the most scenic areas of Britain.

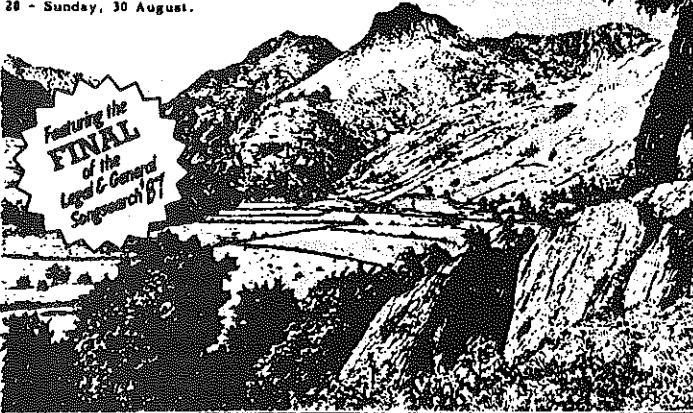
Performances by the finest traditional & contemporary musicians in the country together with workshops, ceilidhs, dance displays, final of the Songsearch National Songwriting Competition, crafts, singarounds, sessions, all under cover if wet, family open days, good food, real ale, all on one site. All in one weekend!

FEATURING: OSSIAN, LE RUE, KIPPER FAMILY
JUNE TABOR, THE WATERSONS WITH MARTIN CARTHY
KATHRYN TICKELL, KEVIN MITCHELL

Edward II and the Red Hot Polkas, Rua, The New Mexborough English Concertina Quartet, Dave Townsend, Fiona Simpson, Johnny Coppins, Bobby Eaglesham, Gordon Tyrrell, Ellen Valley Band, Loose Chippings, Richard Grainger, Mountain Road, Tumblerling Tom, Mr. Smith, Sharp & Waits, Dances: Carlisle Cloggies, Carlisle, Crook, Yateley, Chinwude & Witchmen Morris, Folk Theatre, Clowns, Jugglers, Acrobats plus All Day Children's Entertainment.

Limited number of Weekend Discount Tickets available at £16.00 giving a saving of 50%. (Price held as last year!)

The 11th Kendal Folk Festival takes place at the Brewery Arts Centre, Kendal, Cumbria over the August Bank Holiday Weekend from Friday, 28 - Sunday, 30 August.



BREWERY ARTS CENTRE KENDAL Tel: KENDAL 25133

EFDSS: What an Extraordinary Meeting !

Only the Society could hold it's adjourned AGM and two separate EGMs in a sports hall reached via a maze of passages and located inside the notorious Coventry inner ring road. The nearby swimming pool prompted a family arriving just ahead of me to suggest throwing in the NEC: in the event, it was the London Dance Tendency who got the early bath.

For complex legal reasons, even the re-arranged elections were technically out of order but the rump of the NEC have co-opted those who would have been elected. Proxy voting just failed to get the necessary 75% for a rule change, but will be proposed again at the next AGM. This seemed partly due to a feeling that the sacred right to pack meetings was under attack.

You might have thought that to be for the library would be like a Christian being against sin: no way. Some seemed to detect an attempt to set up a 'library faction' opposed to the House, and the motion was diluted from giving 'highest priority' to merely 'ensuring' it's preservation and development. A second, curiously worded, motion was interpreted to permit the Friends of CSharp House to address the meeting. Finally we came to the meat of the meeting. The Friends had proposed handing over the management of the House to an unspecified outside body while the NEC asked to be authorised to

try and sell it. Sensibly, the motions were both proposed and then debated together.

Discussion, which was regrettably predictable, had most pro-building speakers loudly emotional and most pro-NEC ones quietly doom toned. Nothing said here matched the interesting point made in the library debate that having a building came eighth in the Society's aims. Personally, I think that the proposal that a roster of volunteer friends could increase professionalism in letting, doorkeeping, and cleaning was increasingly exposed as self defeating. There were more speakers from the Midlands, but still very few from the north, than in November. The two votes were close but consistent: the Friends' motion was defeated 322 to 339 and the NEC's passed by 380 to 278. This time, very few people had to leave before the vote.

The Society has climbed back onto the financial tightrope. But will it be able to achieve anything useful while negotiations with Camden Council and the Charity Commissioners drag on? Let us hope so - only with the survival of the Society as a viable national concern can the Library be developed and expanded, be revealed as the truly national asset it is.

Ian Wells

NEW RELEASE

THE MOST PROMISING NEW ARTIST OF 1986
(Folk Roots Readers Poll)

PETE MORTON

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CLUB DATES - JUNE

Monday	1st	8th	15th	22nd	29th
HORWICH PRESTON POYNTON BREWERY TRITON	singers' night singaround singaround singers' night	singers' night singaround singers' night	singers' night singaround RICHARD CRAINGER	BRIAN OSBORNE singaround singers' night	singers' night singaround singers' night
Tuesday	2nd	9th	16th	23rd	30th
MAWDESLEY HINDLEY MAGHULL BLACKPOOL	Club Swap (Triton) QUARTZ singers' night DEEP ELLIOT	closed Song & Dance Night COSMOTHEKA PHIL CAPPER	closed singers' night singers' night BRIAN OSBORNE	closed GORTON TANK singers' night Treasure Hunt	closed closed singers' night singers' night
Wednesday	3rd	10th	17th	24th	
WHITEHAVEN FOLK AT THE TUTE WHITE SWAN FOLK AT THE WEST	guest t.b.a WICK DOW singers' night	BRAN TAYLOR BULLOCK SMITHY singers' night	JOLLY JACK * ROBIN DRANSFIELD singers' night	ROGER WILSON VIN GARBUTT singers' night	
Thursday	4th	11th	18th	25th	
DARVEN POYNTON WIGAN MAGAZINE BURNLEY	closed singaround singaround singers' night singaround	singers' night singaround singaround singers' night singaround	closed singaround singaround JOE KERRINS singaround	singers' night singaround singaround singaround singaround	
Friday	5th	12th	19th	26th	
BEE POTTERIES NORTHWICH FORKIES CUT ABOVE BLACKBURN	singers' night GEOFF HIGGINBOTTOM VIN GARBUTT HAYWAIN	singers' night singers' night closed singers' night	singers' night HOBSON & LEES JOE'S BOYS t.b.a	singers' night singers' night closed singers' night	
Saturday	6th	13th	20th	27th	
BURY BREWERY SOUTHPORT POYNTON Miscellaneous	ARTISAN 4th FAFY LAFERTAN	JOLLY JACK 12th BEAU TEMPS * Ceili	PAT RYAN 26th DE DANAAN Maghull special *	HARE & WISE * TAJ MAHAL	
Sunday	7th	14th	21st	28th	
CROWN BOTHY EAGLE & CHILD LEIGH POYNTON RAVE ON WIDNES LLANDUDNO ROCHDALE ASHTON KING'S HEAD	singers' night singers' night closed DOONAN FAMILY * DOUG PORTER singers' night singaround singaround singaround NORTHERN COMFORT	BRIAN PETERS GEOFF HIGGINBOTTOM closed Mc.COLL & SEEGER * singers' night JEZ LOWE/JAKE WALTON WATCHERS	singers' night THE KIPPER FAMILY closed SARABANDE KEITH HANCOCK RICHARD CRAINGER singaround singaround ME 'N 'IH	RUSSELL & KYDD * singers' night closed MAIRE ni CHATHASAIGH singers' night singers' night singaround singaround DAVE GALBRAITH	

RESIDENTS

BURY - various
BOTHY - Clive Pownceby, Pete Rimmer, Paul Reid
EAGLE & CHILD - Caught On The Hop, Quartz, Bric-a-Brac
LEIGH - Trevor & Joan Hunt, Calico
RAVE ON - Volunteers
LLANDUDNO - Stuart King, The Rambling Boys
HORWICH - Joyce Riding, Tom Ferber
POYNTON (Mon.) - Rick Harrop and friends
(Tues.) - Vic Hassal and friends
TRITON - Jenny Wright, Ages Apart
BREWERY (Mon.) - Mountain Road
HINDLEY - Pennygate, Pocheen

MAGHULL - hundreds of 'em
WHITEHAVEN - Knotted Cord
FOLK AT THE TUTE - Phil Capper, Ian Brandwood, Mike Evans, Lemon & McCarthy
WHITE SWAN - Geoff Higginbottom, John O'Hagan, Dave & Helen Howard, Pete Morton, Andy & Alison Whittaker, Hollerin' Pot
FOLK AT THE NEST - Northern Comfort, Phil Clayton
MAWDESLEY - Derek Gifford
WIGAN - Joan Blackburn
MAGAZINE - Dave Locke, Ranting Sleazos, Frank & Helen McCall, Jack Couatts, Mary-Ann Wise, Arthur Garnett
BEE - various
NORTHWICH - Sean & Sandy Boyle, Graham Sowerby, Tony Howard, Sara Burden & Ian Sherwood, Jamie Anderson
BLACKBURN - Pendlem, Ian Hornby

CLUB DATES - JULY

Wednesday	1st	8th	15th	22nd	29th
WHITEHAVEN FOLK AT THE TUTE WHITE SWAN FOLK AT THE WEST	NOISE OF MISTRELS ADAMS & FAUX * singers' night	J & K SINGLETON * BOBY McCLEOD singers' night	guest t.b.a BILL CADDICK singers' night	MIKE SILVER TOWY ROSE singers' night	JOBBY HANDLE GENTLEMAN SOLDIER singers' night
Thursday	2nd	9th	16th	23rd	30th
DARVEN POYNTON WIGAN MAGAZINE BURNLEY	closed singaround singaround singers' night singaround	singers' night singaround singaround J & K SINGLETON * singaround	closed singaround singaround singers' night singaround	singers' night singaround singaround singers' night singaround	closed singaround singaround singers' night singaround
Friday	3rd	10th	17th	24th	31st
BEE POTTERIES NORTHWICH FORKIES CUT ABOVE BLACKBURN	singers' night singers' night singers' night DOUG PORTER MIKE KARAVAN	singers' night singers' night closed THE KNOWE O'DEIL	singers' night IAN WOODS FIONA SIMPSON singers' night	singers' night singers' night closed singers' night	singers' night guest t.b.a BULLOCK SMITHY singers' night
Saturday	4th	11th	18th	25th	
BURY BREWERY SOUTHPORT POYNTON Miscellaneous	JOHN O'HAGAN 1st & 4th * Ceili 3rd - Bothy Ceili *	TREFOIL SORD SORD Ceili	closed 17TH C. MUSSELWHITE 21st CUMMINGS * 21st CUMMINGS *	closed	
Sunday	5th	12th	19th	26th	
CROWN BOTHY EAGLE & CHILD LEIGH POYNTON RAVE ON WIDNES LLANDUDNO ROCHDALE ASHTON KING'S HEAD	singers' night LES BARKER closed ROY HARPER singers' night STEVE TURNER singaround ONE TWO MANY	TIM LAYCOCK singers' night closed singers' night TOM Mc.CORVILLE PERRYGATE singaround NORTHERN COMFORT	singers' night HARE & WISE * closed singers' night singers' night singers' night singaround singaround ME 'N 'IH	KIRKPATRICK/HARRIS * singaround closed singers' night singers' night BRAN TAYLOR singaround singaround PAT RYAN	
Monday	6th	13th	20th	27th	
HORWICH PRESTON POYNTON BREWERY TRITON	singers' night singaround singaround singers' night	singers' night singaround singaround BILL CADDICK (tbc)	singers' night singaround singaround singers' night	singers' night singaround singaround singers' night	
Tuesday	7th	14th	21st	28th	
MAWDESLEY HINDLEY MAGHULL BLACKPOOL	LEYLAND MORRIS closed singers' night guest t.b.a	club closed closed singers' night t.b.a.	club closed closed singers' night t.b.a.	club closed closed singers' night GENTLEMAN SOLDIER	

NOTES

June 7th - POYNTON - The Doonan Family plus The Doonettes
12th - BREWERY - Beau Temps Sur La Provence (France)
14th - POYNTON - Ewan McColl & Peggy Seeger
17th - THE TUTE - Jolly Jack plus Dave Summers
20th - MAGHULL - Whippersnapper and Allan Taylor
27th - BURY - Phil Hare & Mary-Ann Wise
28th - BOTHY - Janet Russell & Christina Kydd
July 1st - WHITE SWAN - John Adams & George Faux
1st - BREWERY - TAJ Mahal
3rd - MISC. - Bothy Ceili at St. Johns Hall - Titanic Disaster Band
4th - BREWERY - Roy Bailey and Leon Rosselson

July 8th - THE TUTE) John & Karen Singleton (N. Carolina)
9th - MAGAZINE)
17th - BREWERY - Charlie Musselwhite
19th - EAGLE & CHILD - Phil Hare & Mary-Ann Wise
21st - MISC. - Phil & John Cunningham at WHITE SWAN
26th - BOTHY - John Kirkpatrick & Sue Harris
August 12th - WHITE SWAN - Phil & June Colclough
28th/29th/30th - BREWERY - Kendal Folk Festival
September 3rd/4th/5th - MISC. - Fylde Folk Festival

CLUB DATES - AUGUST

Saturday	1st	8th	15th	22nd	29th
BURY BREWER SOUTHPORT POYNTON Miscellaneous	closed	closed	closed 18th LE RUE	closed 19th MUZSIKAS 19th BARALAN	closed Kendal Folk Festival * 20th MUZSIKAS Sept. 3rd - Fylde *
Sunday	2nd	9th	16th	23rd	30th
CROWN BOTHY EAGLE & CHILD LEIGH POYNTON HAVE ON WIDNES LLANDUDNO ROCHDALE ASHTON KING'S HEAD	closed singaround closed singers' night singers' night singers' night singers' night singaround singaround	closed singaround closed singers' night singers' night singers' night singers' night singaround singaround	closed singaround closed singers' night singers' night singers' night singers' night singaround singaround	closed singaround closed singers' night singers' night singers' night singers' night singaround singaround	closed singaround closed singers' night singers' night singers' night singers' night DEREK GIFFORD singaround singaround
Monday	3rd	10th	17th	24th	31st
BORWICH PRESTON POYNTON BREWER TRITON	singers' night singaround closed	singers' night singaround closed	singers' night singaround closed	singers' night singaround closed	singers' night singaround closed
Tuesday	4th	11th	18th	25th	September 1st
MAWDESLEY HINDLEY HAGHULL BLACKPOOL	club closed closed singers' night guest t.b.a.	club closed closed MARK T & BRICKBATS guest t.b.a.	club closed closed singers' night guest t.b.a.	club closed singers' night singers' night guest t.b.a.	PORTWAY PEDLARS singers' night t.b.a guest t.b.a
Wednesday	5th	12th	19th	26th	September 2nd
WHITEHAVEN FOLK AT THE TUTE WHITE SWAN FOLK AT THE BEST	STANLEY ACCRINGTON singers' night singers' night	MARK T & BRICKBATS P & J COLCLOUGH * singers' night	singers' night singers' night singers' night	TONY NYLAND BRAM TAYLOR singers' night	PORTWAY PEDLARS WILSON FAMILY singers' night
Thursday	6th	13th	20th	27th	September 3rd
DARWEN POYNTON WIGAN MAGAZINE BURNLEY	singers' night singaround singaround guest t.b.a singaround	closed singaround singaround singers' night singaround	singers' night singaround singaround singers' night singaround	closed singaround singaround singers' night singaround	singers' night singaround singaround singers' night singaround
Friday	7th	14th	21st	28th	September 4th
BEE POTTERIES NORTHWICH PORKIES CUT ABOVE BLACKBURN	singers' night singers' night closed	singers' night singers' night guest t.b.a	singers' night guest t.b.a closed	singers' night singers' night MARY ASQUITH	singers' night t.b.a closed
	BERNARD WRIGLEY	singers' night	GINNEY RUN	singers' night	STEVE WOMACK

Are your club's dates missing?

September, October and November

must be in by October 21st!!

16



15th
**FYLDE
FOLK
FESTIVAL**

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Fleetwood Lancs**

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September 87**

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Artists booked so far:
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Clive Gregson & Christine Collister
Easy Club/Stanley Accrington
Strawhead/Fred Jordan
R. Cajun/Tich Frier
Aberjaber/Maggie Holland
Electropathic Battery Band
Jim Couza/The Watsons
Holme Valley Tradition
Mrs Ackroyd/Ellie Ellis &
Sarah Grey/Eddie Upton
Johnny Collins/Sam Stephens &
Anne Lennox Martin/Mark 'T'
Cockersdale/Keith Hancock
Derek Gifford/Scolds Bridle
Tom Walsh/Alan Bell Band
Nic Dow/Sullivan
'Big' Pete Rodger
Tallyman/Brian Osborne
Quartz/Kevin Downham
Distressed Gentlefolk
Lancashire Wallopers
Plus Woodbine Lizzie/Dr. Sunshine
Ran'Tan Band/Loose Chippings
Wyre Levee Stompers/Nashville Cats

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Plus free camping and caravan site
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17

Poynton folk festival

EASTER



One week to magazine deadline, and I get a phone call from Bernie - can I do a review of the Easter festival at Poynton, pronto? (Please!). Filled with false optimism and home-made blackcurrant wine, I immediately agree. Now, faced with a sheet of paper and my trusty type-writer (which I reckon was my main journalistic qualification in this instance), I have to try and remember enough about the festival to write a reasonable review.

Now, in common with many other people over the years, I have always enjoyed the Poynton Festival. It seems to bring-out the extrovert in folkies - as if we aren't extrovert enough normally. Think about it - Easter...Poynton...time to dress-up like some sort of medieval journeyman, time to strap the leather pouch and tankard to the belt, time to sing about travelling, getting drunk, womanising (or man-ising - let's not be sexist), time to stick-on the false beard, and so on. Enjoy the easter living-out ballad fantasies...then back to the office, factory or dole queue next week. Nothing wrong with a bit of escapism, is there, your Honour?

And sure enough, there were beards and tankards, songs and tunes a-plenty, as usual... but I felt there was something missing this year.

One obvious thing which was missing was people. This was the quietest Easter festival I can remember. Normally, the various concert-rooms are packed - standing room only in the games room on many occasions, the sing-arounds are flourishing, and that extra-special Poynton ingredient, the main room choc-a-bloc with snooker tables displays, stalls, beards and tankards and impromptu sessions munning in competition with the sessions in the bar. Not this year, though. For me, the crowds and atmosphere of Poynton are what make it special; this year, punters were as rare as gentle acoustic airs in a Caught On The Hop set, and I felt that the atmosphere suffered accordingly. The problem is, trying to explain where all the folkies had gone.

Another obvious thing which was missing, sadly, was Eric Brock. However, whilst Eric's death leaves a large gap in the set-up at Poynton, it cannot be said that there was any evidence of a collapse in the standards of organisation at the Festival.

The stewards and catering/bar staff were as pleasant and efficient as ever, Peta on the sound-desk in the main hall was, as usual, obliging and more than competent, and speaking for the performers, I felt the Festival ran smoothly.

The weather was a little mixed; but no more so than other Easters, and I personally doubt that the weather has as much impact on a festival like Poynton as is sometimes claimed.

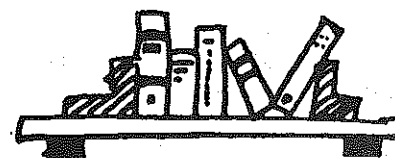
So we are left with the guest-list as a possible explanation of the lack of punters and atmosphere. Looking down the list, it is packed with the tried-and-tested local favourites, spiced with a few national names; Owen and Wendy Lewis, Richard Grainger, Geoff Higginbottom, Jill and Bernard Blackwell, Caught On The Hop, the inevitable Johnny Collins, Quartz and so on. I got to see many of these acts over the week-end, and I wouldn't dream of faulting any (well, many) of them. As far as I'm concerned, Quartz are the most-improved group in the North-West, Geoff Higginbottom is still the kind of bloke to whip-up an atmosphere anywhere, Johnny C. is...well, just Johnny C., and Owen Lewis is coming-up fast on the rails. As for the head-liners, Gary and Vera Aspey (Sunday) pleased their own followers with their more folk-oriented set, Rosie Hardman was as popular as ever, and Strawhead (Saturday) got the blood rushing amongst their faithful following with their faithful set.

And there, I venture to suggest, is the problem. Far be it from me to suggest that Poynton Festival gives the sack to loyal local performers and regular guests and friends - not least because I want to be back there next Easter with Caught On The Hop! - but what about booking some new blood as head-liners?

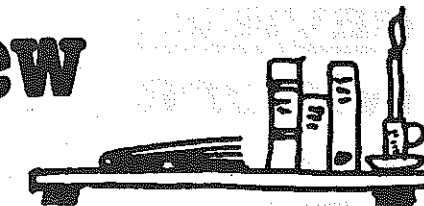
How about the likes of Rory McLeod, or the Easy Club, or the Doonans, or Whipper-snapper, or June Tabor and Martin Simpson - many of whom are, of course, not "new" or untried in any sense of the word, but would at least be new to Poynton Festival. With a couple of acts like these, plus the regular local acts for whom Easter without Poynton would be unthinkable, to keep the friendly and informal atmosphere, perhaps some of the excitement could be recaptured.

I'm trying to be positive here, since I don't want to knock Poynton - the North-West needs it - but that's what I feel

MICK BURROWS



Book Review



SINGER, SONG and SCHOLAR
Edited by Ian Russell
Sheffield Academic Press, 1986

This paperback is a compilation of papers given at a series of conferences organised by EFDSS. Perhaps the hackneyed cliché 'There's more to this than meets the eye' would aptly sum up this work, especially for those who might dismiss it as a purely academic treatise.

This factor was brought home to me when I heard Ian Russell's talk at the National Folk Festival, Sutton Bonnington on the singing traditions around She Sheffield entitled 'We could sing you old songs for a week'. In this talk Ian spent some time illustrating the singing of the late Arthur Howard.

Arthur is the subject of Ian's paper in this book and from the sheer volume of his repertoire of 250 songs (all listed here) and bearing in mind that this was only a part of Ian's talk gives the reader some idea of the potential of this book to lead to other areas of the tradition.

Two other chapters on song refer to the repertoire of Michael McCarthy, an Irish traveller and to songs from the Orkney and Shetland Isles.

For the more academic musicologist there are papers on the objectiveness of field workers when collecting traditional material (Georgina Boyes); traditional music in Suffolk investigated from within an ethnomusicological paradigm (! - ED) (Carole Pegg); Song & History (Dave Harker) and Songs in the Social Context (Michael Pickering). The latter chapter I found both stimulating and informative and I would suggest that all singers of traditional songs might benefit from reading it.

The last four chapters are all devoted to that doyen of folk song, A.L. (Bert) Lloyd - the 'Scholar' in the book's title. Leslie Shepherd gives a 'Personal View', while Roy Palmer concentrates on his industrial songs. Vic Gammon has a paper on some of Bert's writings, especially his seminal work, 'Folk Song in England'. Finally Dave Arthur provides

us with an 'Interim Bibliography' of his works. Thus the Singers, Songs and Scholar are dealt with throughout in the context of a living tradition.

While this book is primarily aimed at an academic readership, it would also appeal to singers and collectors of traditional material, especially the former who may not realise that 'folk music' is not just performed within the confines of folk clubs, festivals and the like as if in a vacuum, but is still a living entity and a part of the lives of those who carry it on.

Next time someone says 'Oh! There's no folk singing in the pubs around here!' - ignore and search; Ian Russell did and unearthed and continues to unearth a wealth of traditional material.

Derek Gifford

Gatherer's Musical Museum: Selection Of Choice Scottish Melodies by Nigel Gatherer.

Nearly all of the tunes herein are already available in other volumes and these sources are listed on two supplementary sheets, so what's the point of this particular volume then?

Well anyone who has played through 50 or 60 jigs in one of the big collections, searching for that special tune that really stands out, will know how hard it is to make a quality judgement. They blur into an anonymous meag-jig after a while.

So I'm quite happy to have Nigel Gatherer search through 40 odd volumes of Scots music to pick out some nuggets.

How Choice is the Selection?

There are 23 reels, 26 jigs, 16 airs, 16 strathspeys, 9 hornpipes and 5 marches.

These tunes have plenty of character and they are carefully arranged to avoid monotony as you play through each section. There are a few new compositions in the trad. manner and these are a bit blander but O.K.

REVIEW: Moore Village Folk Day

What is the best way of spreading folk appreciation? Is it Ian A Anderson arguing with officials on behalf of kora consciousness? Is it Ian Wells wittering on at broadcasters? Or is it Ian Woods involving his community?

The fourth Moore day of folk took over his local pub and village hall and a mixture of villagers and fully fledged folkies had lots of fun. The Iron Men and Gilders made certain that no-one thought folk dance was for wimps, and Les Barker wowed the locals. Song was well catered for by Ray Fisher, Jez Lowe and Brian Peters, with the Electropathic band controlling the ceilidh. Ian always includes some local talent on the way up, and this year it was Mal Waite (splendid) and Kashmir (worth watching). This is a short report because I was enjoying myself too much to take many notes, but I shall long remember a late night combination of Brian, Jez, Ray, Ian and Mal really pushing out 'Jesus on the Mainline'. The audience response was a good deal louder than the hall would be hearing next day when it turned back into a church. Roll on next year!

Ian Wells

Book Review (from P.19)

The book is presented a bit like an upmarket copy of 'Buzz' with paper covers. The printing is clear and with three minor exceptions notational quirks and errors are avoided. As in most such volumes the two usual conventions for notating Hornpipe rhythm are mixed indiscriminately. But then everyone knows what a hornpipe sounds like, don't they?

This selection is a very good introduction for the novice in Scots music and the source sheets make it easy to explore broader horizons later. Beginners be warned 'though, Scottish music favours difficult flat keys rather more often than the Irish!

Available for £3.75 (inc. Post) from:- The Pig Pipe Press, Nigel Gatherer, 44 Liberton Drive, Edinburgh, E 16 6NN.

Steve Jackman.

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RECORD REVIEWS

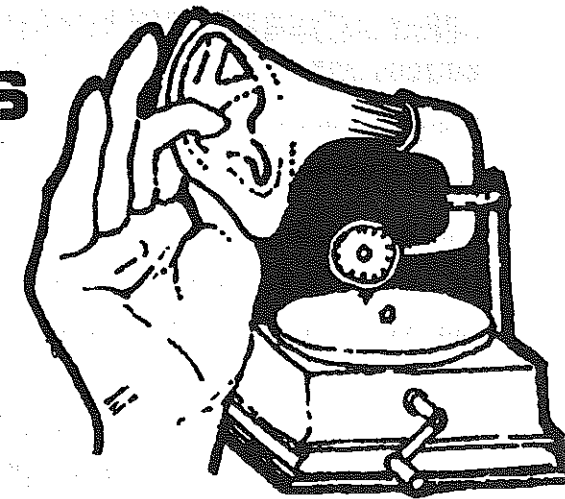
Frivolous Love: Pete Morton

Those of you who have been asking when Pete Morton would get a record out need wait no longer. Gordon Jones, best known for his work with Silly Wizard but now residing in Rusholme, is launching his new label with this LP. The label is so new that this review is based on a white label tape which has the record name but no number or company name.

Gordon engineered the record using only Pete's voice and guitar. Just as Pete's live act, it stands or falls by Pete's delivery of his own songs. The one traditional song is Tamlyn, which finishes side 1.

This is an excellent source of the songs that have brought Pete such glowing notices. The ultimate irony for the ultimate event, Armageddon as Mother's Day, the social comment in the Sloth & the Greed, Babe of the World, and the Last God of England, all are there. We also get the tangential look at love, Frivolous or Without Thinking, the nursery rhyme as political parable in The Backward King. The one song new to me, Rachel, is an another characteristically straight look at a real problem, the unwanted pregnancy. Side two ends with the nearest thing to an optimistic song Pete has written, Just Like John Barleycorn.

So what is the verdict? Since most of the songs are not novel to me, and there are no arrangement gimmicks, I listened more critically than usually to the vocal quality. If I have a criticism, it is that it somehow doesn't seem as raw as Pete live, a tiny bit of the electricity is absent. This comment seems unfair, so I'm going to turn off and replay a track or two.



OK, tape off, WP back on, slight revision of view: it's not anything in Pete's performance, just a slight edge lost somewhere in recording or reproduction. If you like Pete already, you'll be buying it anyway. If you want to know what the fuss is about, buy it. It should be out - complete with proper label - by the time you're reading this, and will obviously be available at his gigs.

Ian Wells

GABRIEL YACOB.
'Trañ Arr'

Green Linnet STF3038

The latest in a fascinating back catalogue issuing spree by Green Linnet. If the name's familiar that's because I went addle-headed over Yacoub's rock folk band, Malicorne last issue. This was first recorded back in the seventies and is the total opposite to the bluster of Malicorne, what we've got is an acoustic album of songs from the French tradition. Still paramount are the vocals, haunting is the word which springs to mind to describe them. I love it, and I admit it takes alot for me to like a traditional record. Take that as a thumbs up if you will. It's good to have this at last available in this country. For me, Yacoub is the most important singer that the French revival has produced. Une more temps garcon s'il vous plate.

SIMON JONES.

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VARIOUS ARTISTS

"Square Roots"

Froot 1

Difficult little beggars to review, complications. Doomed by their very nature to inconsistency though this brainchild of Ian Anderson's makes a virtue of eclecticism. Couple of turkeys to dispose of first - Brendan Croker's "I-got-dem-ole-Surrey-Delta-blues-again-Mama" version of "Oh! that naggin' wife of mine" and Ted Hawkins' dire version of Otis' "Dock of the Bay". You have to be more than old and black skinned to sing the blues. All the rest is various shades of brilliant. Folk/Rock/Contemporary from The Oysters (Liberty Hall); Tiger Moth (Nail that Stroat); and Martin Simpson's Flash Company (Judy G.). Unaccompanied in all its shades from The Coppers (By the Green Grove); Swan Arcade (A terrific version of Sting's "Children's Crusade"); Billy Bragg (Hold the Fort) and, best of all, an 1972 unreleased June Tabor beauty (Bird in a Cage). Apart from all that Rory McLeod and Kathryn Tickell get together on "Song for Busking Ronnie/Farewell Hornpipe"; 3 Mustaphas 3 do things to "Spede the Plough" that would turn the friends of C*House into a raving wedge of geriatric maenads and there are ethnic contributions from Senegal (Kora playing from Konte and Kutayeh) and Bulgaria. Finally, there is possibly the most interesting track - a Gambian rowing song, recorded in situ by the enterprising Dave Muddyman. If you find that less than mind-boggling, imagine if someone had had a panasonic, in the 1800's, aboard a 98, and recorded a capstan shanty sung for the purpose for which it was intended. You should OWN this album.

Bernie Forkin

WHIPPERSNAPPER

"Tsubo"

WP5 001

This, I must say at the start, is not the album with which, I hope, Whipper-snapper will, one day, astound us: Having said that, it'll do nicely until that one arrives. It's certainly a great improvement on its lacklustre predecessor "Promises". It starts with a revamped "Farewell, lovely Nancy", and the band are in top gear straightaway. Good arrangement, different but not self conscious with some nice vocals from Swarb and delicate harmonies from the chaps. Kevin sings lead on "Pride of Kildare", and supplies a new tune into the bargain and "I wandered by a brookside" completes a fair triumvirate of ballads on side one, which finishes with "The 7 Keys", last year's concert show stopper. Never likely to carry the same impact on vinyl as in person. I found it outstayed its welcome by about 2 keys, though Kevin's Carthy-esque guitar-as-a-percussion-instrument parts had me gnashing my teeth in impotent envy. Side 2 kicks off with "Romantiza", one of Martin's pieces and one of the best cuts on the album before sliding via Denez-sous-Domé (on the wall) into the best thing on the set, the perfectly lovely "Frank Dempsey's Lament and Joys", written by Kevin for his late father. At 52 mins 47secs running time (Lo! It can be done) this album is excellent value, soothes traumas, eases headaches and will probably be in the top three when next year's polls are published. Just one thing, lads, what the Hell is Tsubo an acronym of?

Bernie Forkin

RECORDREVIEWSRECORDREVIEWSRECOR

Will's Barn

c215 words
VWML002

The most enjoyable thing I did at the EFDSS EGM was to buy a copy of Will's Barn. Accurately subtitled 'An evening out with the Holme Valley Tradition, the Copper Family, Bob Davenport and the Rakes, Martin Carthy and Norma Waterson', this is pure pleasure. It says something about the RVW Memorial library that it publishes live event recordings and not just scholarly treatises and content lists. Ian Russell recorded the whole evening and then agreed with the participants which songs, tunes and monologues to include. Somehow he got it down to 24 separate tracks, and with an informative tape insert and a full set of words with notes, it's incredible value at £5 (all profits to the Library). The list of those taking part tells you what to expect - it's what we would all love to think English entertainment was like before broadcasting. I shall certainly use selected tracks in my efforts to persuade arts bureaucrats and broadcasters that English folk music really does exist. Selected tracks, because, to classically trained musicians, the Coppers may well sound out of tune, and Bob Davenport seems to share my problem of occasionally pitching just too high for comfort. From the opening hornpipes to the closing 'Shepherds' Arise' this tape is a splendid celebration of English folk music.


Ian Wells

CHRIS HICKEY. 'Frames of Mind, Boundries of Time' CNC Records. CH001

It wasn't until the likes of Suzanne Vega and Michelle Shocked that the sickly lot of the American folk singer began to look up. They were never original lot, most taking their cues from Dylan and a handful of others or aping styles imported by wandering Euro folkies. But with the rediscovery of small town values and roots not only in folk but rock, at last there's a new generation of singer writers thankfully not influenced by the sickly likes of James Taylor or any 'head in the clouds' types. Chris Hickey is one of the new breed, his music is, simple straightforward and full of basic folk

arrangements. He plays and sings about what he sees, feels and is around him, which as I've always understood it is one of the major factors in being a folk singer of some description. In atmosphere it reminds me very much of Springsteen's 'Nebraska' and that's no light weight comparison. Yes this is a true singer/songwriter album and I'm recommending it highly, because it's a prime example of what the minority music scene is throwing up in the States, which has it's roots in the proper values. Seek the guy out by writing to, 13535, Ventura Blvd, 201 Sherman Oaks, California, 91423, United States.

Simon Jones.



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THE FELLSIDE SONG SAMPLER Vol 1 FSC 2
 FELLSIDE INSTRUMENTAL SAMPLER Vol.1 FSC3
 FELLSIDE'S FOLK FAVOURITES FSC 4
 (All available as cassettes only)

These cassettes have been compiled by Paul Adams of Fellside records, partly as a response to sampler-type albums and partly as a celebratory look back over the past 10 years of Fellside's existence.

The song sampler features not only classic songs, but a bewildering array of top folk performers. One name falls under the 'where are they now' category; Colin Thompson with 'Bonnie Lass among the Heather'. He displays a good voice and guitar style (and also plays 'Farewell to Whisky' on the instrumental sampler), but I must confess I've not heard of him, although I gather he made his debut album at the same time as Jez Lowe, who sings 'Sedgefield Fair' on this cassette.

Among my favourites are 'Roll the Woodpile Down' sung by the Wassailers and Richard Grainger's 'From a Princess to a Beggarman'. There is an early Dave Walters track - 'Rob Roy' and its nice to hear my old mate Roy Harris singing 'Chelsea Quarters'.

Among the other possibly never to be repeated gems is Gerry Hallom singing the 'Bushman's Song' accompanied by Nic Jones, John Bowden and Jez Lowe.

These represent barely half of the 16 tracks on what for me at least is a smashing selection of songs and singers past and present.

The instrumental sampler is equally as varied and entertaining. Remember Greg Stephens? He is featured here with Crookfinger Jack playing 'Cantsfield Polka'. Another golden oldie is Martin Jenkins playing mandocello in a 'Roger de Coverley Medley'. Sara Grey does some intricate banjo work accompanied by her regular partner Ellie Ellis on 'Sally in the Garden' and 'Frosty Morning'. These are again but a few of the 18 tracks altogether (good value, eh? Nigel?), the sound quality being retained from the original master tapes. Pride of place for the most apt title on this cassette, however, must be 'Galloping Trots' which is exactly the effect Rhiannon have on me!

The 'Folk Favourites' cassette is not necessarily those of the listener but there is nothing here to offend the ear and a lot to commend it. Steve Turner and Nic Jones perform 'Johnny Laddie' to near perfection and Jolly Jack present a polished version of 'Shallow Brown'. Many of the other songs are as well known and no doubt liked as the latter. They include 'Pace Egging' by Dave Walters, 'Clear away the Morning Dew' by Roy Harris and 'Dives and Lazarus' by Swan Arcade. Less well-known is Nick Caffrey's unaccompanied version of 'Demon Lover' - yet another name that seems to have dissolved into oblivion.

Again 14 tracks allow for a wide range of material to covered without devaluing the sound quality.

The 3 tapes can be purchased for £9 en bloc and represent good value for 3 hours of listening, or they can be bought separately for £3.50 each.

There are references to the original Fellside albums which Paul Adams will put on to tape if requested, even though they are deleted as records.

The fact that these samplers are entitled Volume 1 indicates that there are more where these came from - and a good thing too!

Derek Gifford

Tanania: Dembo Konte & Kausu Kuyateh

This is a live recording featuring two of Gambia's leading Kora players. They were together for the first time during this session, producing spontaneous and imaginative music. The Kora is a large lute-like instrument, with elements of the harp and mandolin in it's sound. It's the highly decorative and rhythmic playing rather than the singing which makes the record appealing. The slightly nasal chant-like vocal style is not unattractive, intergrated as it is with the constantly moving instrumental parts, supporting rather than leading. The musical style is decorative and harmonically static with drones and short, circular chord progressions reminiscent of sitar music. The Kora has an earthier and less ethereal sound than it's Indian counterpart though. An enjoyable record of sociable music making.

Steve Jackman.

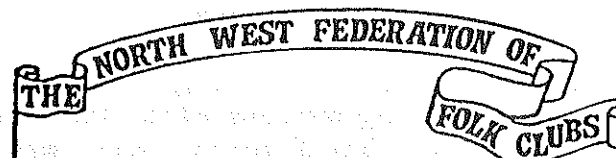
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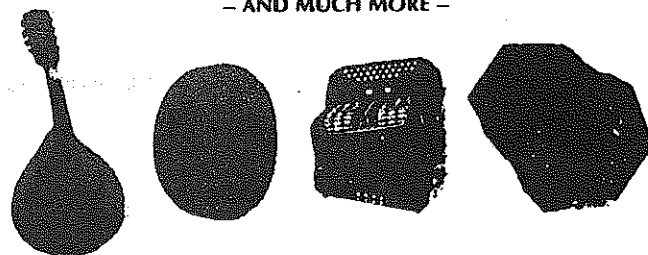
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CILLA FISHER & ARTIE TREZISE.

'Reaching Out'

A great many people are going to like, nay love this long overdue offering from Cilla and Artie, but I can't count myself amongst them. I do like music to seize me by the scruff of the neck and after repeated listenings this album is barely snapping around my ankles!

I'm not sure what it is, but there's some -thing lacking here and I think it could be a certain rawness. The production, the arrangements and Gary Coupland's keyboard playing have all rounded off the edges, there's no edge to the songs here in spite of their being an electric, well-chosen bunch. I'd heard many of them 'live' at last years Whitby Festival, for example 'The Tinker Man's Daughter' and 'Some Hae Meat' when I'd come across the 3-piece-Cilla, Artie and Gary for the first time and thought ho,hum. That view is reinforced here.

Although I love Cilla Fisher's voice I don't want instrumentation wrapped around it, but with a full supporting cast of musicians on this L.P., I suppose it was inevitable and probably intentional. We have Brian McNeil, Archie Fisher and Cathal McConnell as well as Gary C. here and it all adds up to a bright richness of sound that for me often detracts from, but for others may well enhance, the material. Exceptions to this sweeping statement are 'John Anderson' with simple electric piano and guitar lines and 'The Old Simplicity' - like title, like sound. Am I though, I wonder, the only one who thinks 'The Fisher Lass' just too breezy and jolly to be true?

Their version of the 'Tale of '81' is weak compared to Pete Coe's angry reading To end with bars from 'Land of Hope and Glory' is such obvious cliché that thought they'd avoid it and it adds nothing to the forceful lyric.

No overall this isn't for me but the very things that put me off, I can quite see would be plus points for others on this extremely well-crafted record. Me, I just hanker for the uncluttered power of Cilla's performance on such old songs as 'Blue Bleezin' Blind Drunk.' It isn't here and I miss it.

Clive Pownceby.

STOCKTON'S WING.

'Full Flight'

Polydor. 8311831

Is there such a hybrid as folk pop? And why is it we critics are obsessed with genres? I don't know, but I do know that Stockton's Wing write cringingly bad pop songs and fuel up the proceedings with reels. What else can you call track like 'So Many Miles' which has fiddle and pipes supporting tedious lyrics, 'I walk down the street, anger in my eyes, so many goodbyes,' Gripping stuff isn't it? Still, there's a certain something about this as a big a pile of potential rubbish as it is. Catchy and of no consequence whatsoever. Sounds just like the formula for pop music.

SIMON JONES.

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62, Sidney Ave,

Hesketh Bank,

Merseyside.

THE EAGLE AND CHILD FOLK CLUB
AND GREENALL WHITLEY plc

3 Eggs, whipped
33 J. Sugar
10g S. Baking
equilized marble
6g cream

PRESENTS The 2ND ^{freeze for 2 hrs.}

SINGAROUNDS

WORKSHOPS

GRAND
CEILIDH

IRISH SESSIONS

Billinge

CRAFT
FAIR

DANCE
DISPLAYS

Folk Festival

SATURDAY 22ND AUGUST

KIDS
EVENTS

AFTERNOON
+
EVENING
CONCERTS

FEATURING !!
★ THE DOONAN FAMILY
+ THE DOONETTES

★ MAXIE AND MITCH ★

PLUS

BERNARD WRIGLEY . CAUGHT ON THE HOP .
GENTLEMAN SOLDIER . QUARTZ . TONY GIBBONS
WITH CHRIS KELLY + TONY COYNE . THE RANTING SLEAZOS .
DEREK GIFFORD . GEOFF HIGGINBOTTOM . ARTHUR MARSHALL .
BRIC-A-BRAC . RICK HARRUP'S MAGIC SHOW .
PROFESSOR CODMAN'S PUNCH + JUDY .
MAGOG MORRIS

FULL DAY TICKET £3.50 (CONCESSIONS £2.50)

EVENING TICKET £2.50 (CONCESSIONS £1.50)

UNDERTS ADMITTED FREE