

**THE NORTH WEST FEDERATION OF
FOLK CLUBS**



**NEW
SOUTH
WEST**

35p

FEBRUARY-MARCH

Page 2 Comment:

ONCE AGAIN, I'm afraid I must start with an apology for the lateness of this issue. Historically, this is the one issue that is always late, due to Christmas. As always we were waiting for articles and for dates and it takes time to get everything typed as well. More help, in all departments would be most welcome.

ON QUICKLY to the contents of this issue and you will see we've a wide-ranging and interesting magazine for you.

SIMON JONES puts aside his tape recorder and instead offers us a glimpse at rare folk records. Perhaps you've a fortune up in the loft with your old Transatlantic and Leader records! ROY Smith has supplied me with a dancing article, and there will once again be a regular article on dance in every magazine. This one is courtesy of Lancashire Wakes, Roy's own magazine, covering Dance (& song) in Lancashire.

IN ADDITION, there are all our usual regular features of Broadfolk, Club of the Month (this time its the TRITON in Liverpool), Bernie's 'Rise up old Horse' as well as Club News, Calendar etc.

THE FEDERATION's AGM will be held in April or early May, and we would welcome suggestions as to what form that should take. If there are any topics you feel should be discussed at that meeting, please get in touch with our Chairman, Ian Wells on 0772 813267.

CAN YOU Help in any way with the magazine? I'd be glad to hear from anyone who thinks they can help in any way, whether it is by typing, artwork, writing articles, distribution or in any way at all. I'd particularly like to hear from any Graphic Designer who could suggest a change of image for the magazine and would be prepared to do the necessary artwork. This would be ideal for a student, who could then use the artwork in their portfolio. My thanks to those who have already sent ideas in. Contact me, Nigel Firth on Wigan 833293.

Thanks are due finally as always to all those without whom there would be no magazine - to Janet and Diane for typing, to Steve and Phil for dates, to Bernie for solid support as always, and to anyone else who has contributed in any way to this issue.

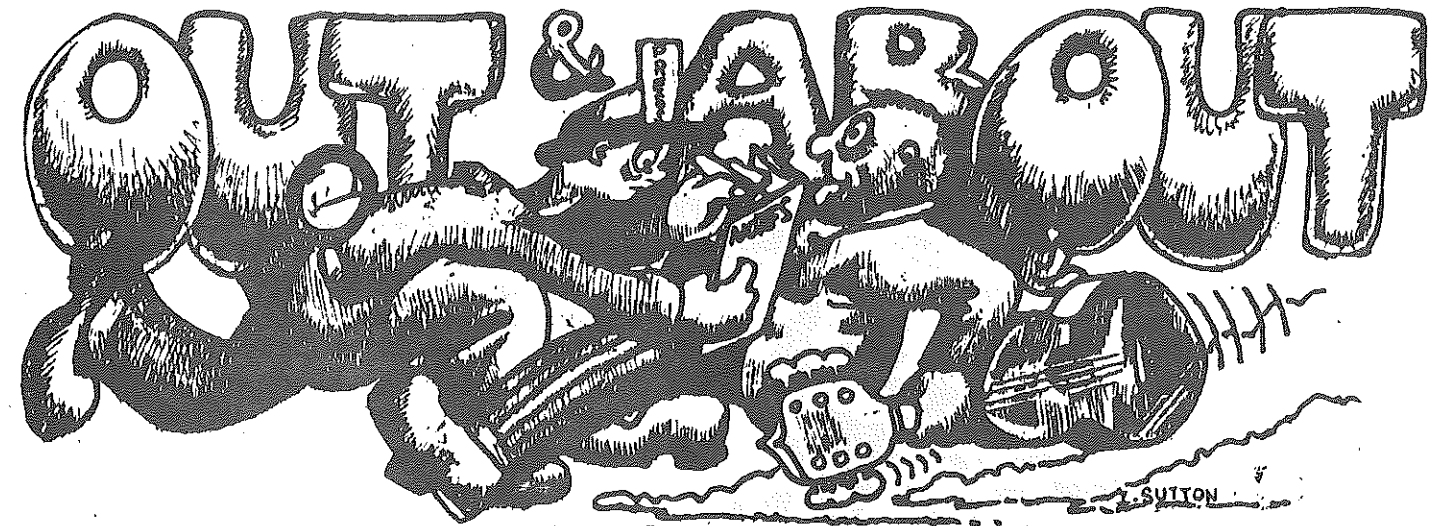
CLOSING DATE FOR THE NEXT ISSUE (APRIL-MAY) IS FEBRUARY 25th



See you in April !

Nigel Firth
EDITOR

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So, like, what's happening, man?

Quite a bit if you're around Crewe, apparently. DABBIERS is a loose conglomeration of events in and around the Crewe area, organised by JOAN JONES of "World Roots Records". Happenings include a ceilidh on Feb 17th with MADCAP and guests at Wistason Memorial Hall, a concert starring JUNE TABOR & HUGH WARREN on Feb 22nd at Crowsfoot Community Centre and a concertina workshop courtesy of DICK MILES at the Red Cow, Nantwich on March 20th, in the afternoon. Later that evening Dick will support that charming fellow and lethal bowler, STANLEY ACCRINGTON in concert again at Crowsfoot Centre. Contact Joan on Crewe 666481 for further info.

ST. HELENS is also be-stirring itself with welcome news of a new venue, namely The St. Helens Citadel, one-time Music Hall, latterly Salvation Army Refuge and now converted into a very tasty 200 seat Arts and Media Centre. Folk events here will be monthly and organised by that wily collector of events, BERNIE FORKIN. April 26th is the first show with the irrepressible RORY McLEOD doing the honours. Do you need me to tell you that CAUGHT ON THE HOP are doing the support? I thought not. Details from Bernie on St. H. 53058 if he ever gets off the phone!

WHO'S TOURING? Well...Hungarian ensemble MAKVIRAG will be on at Royton Assembly Hall on April 7th and Poynton on April 24th while HAMISH IMLACH visits Poynton on March 6th and FAIRPORT meet on the ledge again at Southport Arts Centre on 6th March.

And now for something completely different. In 1773, John Harrison, a noted horologist wrote two books about the mathematics of musick. The second volume "A true and full account of the Foundation of Musick" hasn't been seen since 1921 but Charles Lacy, musician and systems analyst, has been searching for a new tuning system, and, after perusing Harrison's volumes, has

concluded that the ideas therein were revolutionary, unique and able to explain paradoxes which still baffle science. He has distilled this knowledge into mathematical formulae where harmony and scales are related to π (pi), and is currently flogging this discovery at £50 a throw on hard copy and computer disc. It's called "Pitch Pi and other musical paradoxes" and rabbits on about three dimensions and other stuff. All of which reminds me of the equation where x = the author's gall, y = punter's gullibility and xy = the number of his Swiss bank account. You can obtain copies from Lucy Scale Developments at 969A Fulham Road, London, SW6 5JJ. Tel 01-736-5017.

Toodle-pip, I'm off to put the finishing touches to my blockbuster "Martin Carthy is a mushroom" due out in credulous paperback, shortly.

STOP PRESS: ABLO GUTHRIE will be appearing at Southport Arts Centre on March 4th as part of the "Alice's Restaurant" tour. On stage at 8 p.m., tickets £5.50.

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

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SINCE last issue, there have, as far as I know been no new clubs joining or any changes of venue or organiser. If any of the names or addresses are incorrect, please let me know and I will have them corrected.

A SHORT Club News this time, partly because I've very little information, and also to try and save some time.

ONE NEW venue for Folk Music that I have been informed about is the GREEN ROOM in Manchester. It is situated at 54-56 Whitworth Street, Manchester 1, and has no specific regular folk night. Dates I have to hand are:

Tuesday 9 Feb. O'ER THE HILLS
(Story of Jamie Allen, Northumbrian Piper)

Thursday 25 Feb. THE KIPPER FAMILY
(The Ever Decreasing Circle)

Friday 18 Mar. KAVANAGH OF INISHKEEN
(Patrick Kavanagh, a music & prose portrait)

Sat. 19 Mar. JACKET POTATOES
(London Irish Band, soon to support Fureys)

If you require further information, please contact their Liaison Officer, Adrian Mealing, on 061 236 1676

I HAVE only a few advance dates this time, since I haven't been sent any others.

Dates in April :

Thursday 14th Gregson & Collister
in Concert at Scarisbrick Hotel,
Lord St., Southport (Bothy event)
Sunday 17th A Day with Pete Coe
at the Blundell's Arms, Southport
Lunchtime - Music Session
Afternoon - Workshops
Evening - Concert (Bothy FC)

Dates in May :

Friday 6th Keith Hancock (Potteries)
13th Nick Dow (Potteries)
Tuesday 22nd Song Contest
(Hindley FC - see advert)
Friday 20th to Sunday 22nd May
POTTERIES FOLK FESTIVAL
Queens Theatre & Town Hall, Burslem
Gregson & Collister, Wilson Family,
Electropathics, McCalmans, Kipper
Family, Dr. Sunshine, Fred Jordan
and many others. More details in
next issue. Phone Jason Hill for
more information, 0782 813401

HINDLEY Folk Club have a special night on February 16th when they have a Charity Singer's Night in aid of Wigan Metro Youth Brass Band. They are going to Brisbane in Australia for the bicentenary celebrations.

STILL WITH HINDLEY Folk Club, don't forget their 5th Songwriting Contest will be held on 17th May 1988. All types of songs are welcome, and remember that it is a songwriting contest and not a singing contest. If you have written a poem and maybe some music to go with it, but can't sing, please get in touch anyway, and someone will be found to sing your song. Don't be afraid to ask someone else to sing it for you, if you don't have confidence. More details from Kath Holden, 0942 54459.

THE BOTHY folk club have a Ceilidh on Friday 19th February at St. John's Hall, Wright St., Southport with Band WD40. (No that isn't a misprint for UB40!). More details/tickets from Clive Powceby, 051 924 5078.

CLUB OF THE MONTH: Triton Folk Club

The Triton Folk Club has been going for nine years under that name, before that it had been known for 21 years as 'The Spinners' Club. We have been trying during the past few years to break down the image we have of only being the Spinners Fan Club. (Don't get me wrong, I for one will always be a Spinners fan, because it was the Spinners who brought me to love folk music). We still wanted to have more National Guests, and you name it, in the last nine years our Guest List has been impressive, and has included Tony Rose, Roy Harris, Johnny Collins, Cosmotheika, Katherine Tickell, Bran Taylor, Alan Bell, Alastair Anderson, Derek Gifford (who?) and Quartz; just to name a few. In the future we hope to see Vin Garbutt, Alan Taylor & Cosmotheika, as well as the return of Katherine Tickell, Derek Gifford (who?) Quartz and many others - so you see we are trying to broaden our sphere of the Folk Scene.

We have had various residents over the years, the main ones being Black Dog and Jenny Wright, who gave us sterling service and kept the club going in our dark days. We owe Jenny a great debt; and at the present we have "Ages Apart". We seem to be the springboard for our residents to gain a reputation (they already have the talent or they wouldn't be at the Triton). Ages Apart have already had a full Radio Merseyside Folk Scene programme done about them since coming to the Triton, and were invited to take part in the Folk Week at the Liverpool Spring Festival.

As a club we have a reputation for being a friendly club, and we try our best to encourage newcomers to the Folk scene, we are always willing to hear both new and old performers.

Last year (October) we had a Chairmans' Choice evening, where the main Guest was Katherine Tickell with Derek Gifford & Quartz in support, and our own Residents running the show. Derek & Quartz had to

call off because of 'Flu, but I would like to offer my thanks to Peter Gleeve who took the trouble to come personally to let us know, and to help out solo if it was needed. Many thanks Peter, it is thoughtfulness that helps make the Folk Scene so enjoyable. The evening turned out to be a great success, and we look forward to 1988 with some optimism.

We have some young people coming along these days to sing and perform with growing confidence. It is good to see this happening, it gives us hope that Folk Music will not die out, change, yes, but still going strong into the future, and we at the Triton want to be part of that future.

So come and support us Monday nights, 8.15p.m. We will be glad to see you; or perhaps you would like a Club Swap? Our telephone no. is in this magazine. (051-2273911 x448 - Doreen Rickart).

We look forward to 1988 with the confidence that we are going to be a part of the North-West Federation & Folk Scene for some time to come.

Jim Thomson.

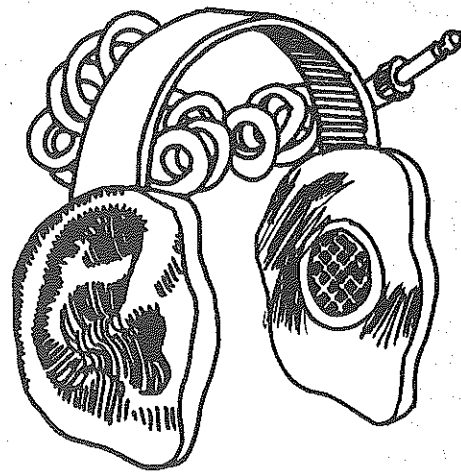
BROADFOLK

Suddenly we're becoming, if not as fashionable as other peoples' traditional music, at least no longer totally invisible. Or rather, not so much visible as audible, as it's on radio that progress is being made rather than on TV. Even here, we're penetrating general programmes rather than getting much for ourselves.

On Radio 4, Womans' Hour has been joined by Midweek, Start the Week, and (at last!) Kaleidoscope in talking to folk musicians. Womans' Hour had Rosie Cross talking about her new post as a development worker for both music and dance in Goole, and a newish mixed morris team in Birmingham who dance NW Clog style. Midweek had one Andrew Cronshaw, complete with electric zither and complimentary remarks about June Tabor's voice. They also featured Cyril Tawney, and let him sing one of the (cleaner) songs from his new book of seamen's songs.

Mike Harding appeared on Start the Week, to publicize his book of his serious lyrics, and both talked about and sang Bombers' Moon. Peta Webb was recycled (with her Sisters in Song tapes) on Second Edition. Kathryn Tickell managed to be on two days on the trot: once in a short piece on Northumbrian pipers and once by courtesy of R1's Andy Kershaw. Andy had somehow got hold of two full Kaleidoscopes on successive Fridays to pursue Traditional Heirs (pun presumably quite intentional). He turned up in Shetland, in Northumbria, in Sussex, talking to people who know about folk music and playing fair chunks of music. R4 even trailed the series fairly extensively, and got proper Radio Times billing. I'm referring all those ignorant television people to these two programmes.

Meanwhile, over on television, the only escape from Africa was Romsey Marsh or Holmfirth. Romsey? Yes, a very C4 documentary had St Mugg tottering from church to church around the marsh accompanied by Sydney Carter. Some children sang



'Lord of the Dance', Sydney himself sang 'I Come Like a Beggar' and spoke 'Bird of Heaven'. Meanwhile, Africa took over BBC2's Review and LWT's South Bank Show (Bhundi Boys) on the very same night, and of course there was Graceland: The African Concert.

Even if you ignored the political arguments about the correct way to fight apartheid, there are two views of the whole Graceland exercise. One was expressed by the Simon fan who left the London concert complaining that he hadn't paid good money to hear black instrumentalists: the other, most often expressed by reviewers, was that Paul had done the Africans a good turn by getting them exposure. I incline to the latter, and the C4 film showed African virtuosity marred by the presence of an overweight white lyric writer who's forgotten how to write memorable tunes. I wanted much more of Hugh Masekela, Miriam Makeba and the backing singers, and the incredible Ladysmith Black Mambazo. Of the Simon efforts, only Graceland itself lingered more than five seconds.

Looking forward, there is no good news from TV. However Radio 3 is now scheduling Traditional music 6.30pm to 7.00pm on Tuesdays. The first programme series includes five of Scots & Irish music, two Afro-American, and something from Ecuador, Yugoslavia, Bali, Turkey, Greece ... but not England. It was this sort of tunnel vision that featured in our Chairman's harangue on C4's Comment. Finally, folk on BBC1? Well, Bill Owen in character as Compo singing a snatch of Prattie Flowers!

Folkear

Letters to The Editor...

HELP WANTED

I am in the process of putting together an album of folk songs and poetry depicting the convict colonization of Australia. I have been promised the use of the 'Gateway' record label and since I can link the theme with documentary evidence from the Archive Education Unit in Leigh, the project will be of educational as well as entertainment value, so Gateway (which is the Wigan Metro's Label) have promised 'some' financial help.

I propose to use local artists on the album because I wish to emphasise the North-West link with Australia. One song which will figure prominently on the record will be the beautiful "Fields of Athenry". I have heard many recordings of this song, but to my mind the best, and most moving version is that by Bram Taylor. Bram has consented to contribute this to the record and indeed has allowed me to use his recording from the "Bide a while" album as part of a demo-track I am putting together to play to erstwhile sponsors.

I would appreciate the help of people in the folk world in several areas. Firstly, on the technical side, i.e. advice and assistance in how to put a recording together. Secondly, on the funding side either with fulthy lucre (naturally) or with advice on who to contact regarding sponsorship - obviously the greater the amount of cash available

the better will be the quality of the finished article. Thirdly, on the historical/research side, although Mr. Fred Holcroft at the Archive Education Unit should be able to furnish me with enough historical data, information from elsewhere would always be useful. Lastly, but most importantly I would welcome contributions from anyone who can supply me with material, i.e. songs and poems. One point here involves the type of material. I am anxious to avoid the album being full of 'doom and gloom' so I am particularly interested in anything on the lighter side.

Some of the evidence unearthed so far is particularly fascinating. For instance, we have a copy of the magistrates note which ordered Seven Years Transportation across the seas for Mary Smith for stealing a black satin cloak from a Wigan shopkeeper by the name of Nanny Hallam. Mary was the first Wiganer to be transported, this being in 1790. We also have copies of the letters written by Thomas Holden in 1812 - 16 after he had wrongfully been transported for "issuing an unlawful oath." I wonder if this gentleman is any relation of our own Paul Holden and if so, would it explain his hunted look?

Would anyone who can help in any way please contact me at 34 Walkden Avenue, Wigan, WN1 2JH (0942) 492149.

Lawrence Hoy.

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RARE RECORDS: Simon Jones reports

Part One -

Still burrowing SIMON JONES continues his trek for obscure and extinct folk vinyl.

I never thought that Macclesfield would bequeath me a copy of an untraceable album as Ralph Metell's "You Well Meaning Brought Me Here." Made long ago when Ralph was still wet behind the ears, even the label it was recorded for has long since been committed to that great warehouse in the sky. But there was this platter staring at me from the rack and how much did they want for it? Mere pennies, so I picked it up. Now Ralph I'll admit is a bit wearing at times, too much soap and not enough lather, if I hear "Streets of London" again I'll throw up, but the lad's made at least three worthwhile records of which "You" is one. Of course, he's writing even better now, see "The Hiring Fair" for proof. On returning to chateau Jones I dug out a battered copy of Folk News, (remember that?) and sure enough, in 1978 their 'Guide' to the folk revival listed "You" as deleted but worthwhile. So where had the platter been hiding, virtually unplayed until it fell into my dubious hands?

"You basically look anywhere and everywhere, they can be in peoples lofts, cellars and cupboards," a guy in Rock On, Camden Town's vinyl obscurists once told me. I'll never forget when our local dustbin man found over a hundred mint condition records in a bin and was told on enquiry that a mother had thrown them out because her son had gone to University. I still picture that poor wretch returning from his studies to find his entire collection vanished. From it I salvaged Gryphon and Fairport platters, and gave them a good home. So records can be anywhere and sooner or later, by one method or another, find their way into circulation.

Horst Pohle is German and a fascinating bloke to exchange letters with, he has just edited the second edition of "The Folk Record Source Book" a hefty tome that lists virtually every folk album

ever made in Europe. Horst is a lover of obscure and awfully hard to find records, and has in his clutches a record called "Early One Morning" by an unassuming Irish folk band named Mushroom. This Month (January), Record Collector featured a copy for sale at a cool £150. Mandy Morton and Spriguns were a significant scream against the death throes of folk rock, they lost a battle for survival and Mandy was last heard of singing rock covers in 1983. Before signing to Decca they issued a private album called "Jack With A Feather", which probably sold its run and did the job well enough. A recent record sale saw a pressing surface and the dealer wouldn't put a price on it, preferring instead to auction the offending article. That way he got more. Horst would have dearly loved a copy. You should see his 'wants' list, it reads like a roll call of the dead, and is just about as long.

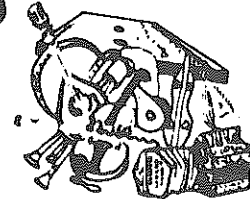
All of which got me to thinking, (aha, you cry, 'so Jones does think!'), so I picked up the phone and dialled Michael Young in Herefordshire, who you may recall runs the excellent and heavily recommended Hergest Records. "Hello," I said. "Hello," he said, "What can I do for you?" "Well, Michael I was wondering if you had a list of rare folk vinyl." No problem apparently, and he reels off a whole long list of albums, some of which I'd never heard and others which were more familiar. Now I don't feel in the least ashamed giving Michael a plug, because he's found me some pretty obscure albums and hasn't charged me the prices others would. So here goes with a roll call of some of the most sought after platters in the folk bracket. There seems to be no trend to any particular brand of folk, traditional, contemporary, instrumentalists, folk rock, even post Pogues are represented, some of these albums are stiffs, some sold well enough to be on major labels, some of the music is awful, some is great. The list is by no means complete, but Michael took only one criteria in his search, that being that he'd received lots of requests for the record. So, in no particular order, here are the extinct.....

RARE RECORDS

Anne Briggs. "The Time Has Come," CBS 1971.
The Druids. "Burnt Offering." Argo 1970
Roy & Val Bailey. "Oats, Beans & Kangaroos." Fontanna 1969.
Carthy & Swarbrick, "Prince Heathen." Fontanna 1969.
Carthy & Swarbrick, "Byker Hill." Fontanna. 1967.
Shirley Collins. "Sweet England." Argo. 1959.
Shirley Collins & Davey Graham "Folk Roots, New Routes." Decca 1964.
Trees. "The Garden of Jane Delawney." CBS 1970.
Trees. "On the Shore." CBS 1970.
Dr. Strangely Strange. "Lip of the Serenes." Island 1969.
Fairport Convention. "Live at the LA Troubador." Help 1976.
Fotheringay. Island. 1970.
Bert Jansch. "Poormouth." Exlibris. 1976. (Norwegian release only.)
Spriguns. "Jack with A Feather." Private pressing. 1975.
The Johnstones. Transatlantic. 1963.
The Johnstones. "Bitter Green." Transatlantic. 1970.
Sweeney's Men. Transatlantic. 1968.
The Woods Band. Greenwich 1971.
Albion Dance Band "The Prospect Before Us." Harvest 1977.
John Martin "Live at Leeds" Island 1976 (Only 1000 pressed)
Gay & Terry Woods "Backwoods" Polydor . 1976.
Mr. Fox. Transatlantic. 1970.
Mr. Fox. "The Gypsy" Transatlantic. 1971.
Mellow Candle . "Swaddling Songs" Decca. 1969.
Poguesmahone. "Dark Streets of London". Poguesmahone. 1984. (Now of course known to everyone as the Pogues)
Mushroom "Early one Morning". Halpax 1973

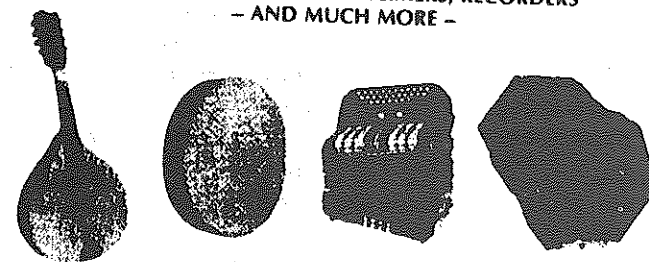
There's more on this topic from Simon Jones in next month's issue.

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THE FIRST YEARS

Just over six years ago a group of 'cloggies' got together to learn a rather unique social clog dance: Bill Gibbon's 'Irish Jig'. The 'cloggies' were to become known as the 'Lancashire Wallopers'.

Our first 'booking' was to represent BFDSS Lancashire District at the National Gathering in London, and after a marvellous reception we knew the 'Lancashire Wallopers' were here to stay.

All the Wallopers were originally taught by the clog supremo, Sam Sherry; so when it came to extending our display material from one to two dances, a Sam Sherry routine was the obvious choice; the result - a choreographed clog waltz. Since our formation we have also added choreographed routines by the aforementioned Sam Sherry and Bert Bowden. Our present repertoire consists of no fewer than fourteen routines and all from Lancashire.

As the time has passed by we've not been idle individually, and the team is host to both past and present winners of the Lancashire and Cheshire Belt, and the Saddleworth Belt for Clog Dancing. But what has the team done?

Over the past six years we have attended many events; some spectacular, some we have put down to experience! but at each we've given of our best.

After our original display in London we stayed 'home based' for a couple of years - attending Area Gatherings, entertaining U.S. students, and making a visit to Kendal's Craft and Folk Day, to name a few. This was to prove to our advantage as in 1983 we were invited to Whitby Folk Week to display and teach our fine art - and we've been going there ever since.

Our highest accolade, or so we think, was being invited to perform at the last of the Royal Albert Hall Folk Spectaculars. The 'Irish Jig' had really helped us to the 'big time'. We were so proud, and Bill came along too - to take care of our newest member - Wallop - the clog dancing horse! It was a marvellous experience

which I am sure none of us will forget - as for putting it into words - impossible.

Other events we have attended include Bromyard Folk Festival - a really good weekend: the only difficulty we seemed to encounter was trying to change into kit on a very muddy car park without getting covered in!! Crook Folk Dance Club's 10th Birthday Party at Kendal Town Hall was another memorable occasion; we were dancing on the stage which was decorated with potted plants and conifers - which also started to dance, due to the vibration, even trying to obscure us from view of the audience.

Being a Walloper isn't all fun in attending events organised by others. We are now in the process of organising our 5th Weekend of Clog at Leyland's Wellfield High School. The weekend consists of workshops, displays, films lectures and a ceilidh, and a lot of hard work for the Wallopers and their families.

If you would like the Lancashire Wallopers to appear at your event please contact Alan Whittaker on Preston (0772) 431640 or Melanie Barber on (0772) 742690.

Who are the Lancashire Wallopers? The present lineup is: Melanie Barber, Evelyn Cowell, Harry Cowgill, Chris Daniels, Chas Fraser, Ann Parkinson, George Rowe, David Smith and Alan Whittaker. Our musician Nigel Whittaker has left us to join the West Yorkshire Constabulary and we wish him every success in his new career - we are now looking for someone to fill his clogs!

CHAIRMAN'S RANT by Ian Wells

Previously I have tried to give you fairly unbiased reports of DEAFASS proceedings. This year the preliminary meetings about arts funding and the library were helpful and could have been longer.


The reverse was true of the AGM. Derek Schofield had booked Derek Gifford to run the song session and we quite enjoyed that. The following fragment of not particularly traditional verse will do to sum up.

Last train to C Sharp House

Oh, Mr Schofield, what can I do,
I wanted to heckle in the House,
but you made me come to Crewe.
Take me back to Hampstead, as quickly as you can,
Oh, Mr Schofield, I'm an litigious dancing fan.

Oh, Madame Chairman, point of order, please,
I can't accept the annual report,
though I'm on the NEC.
I'd like to move rejection, to cause some more delay,
Oh, Madame Chairman, problems always go away.

Oh, Mr Treasurer, what a horrid mess,
Although the House is earning more,
our grants will soon be less,
With a quarter of our members already OAPs,
Oh, Mr Treasurer, just wait for legacies.


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Steeleye became, arguably, the most popular of the electric musers, knocking off a couple of top tenners and a string of chart albums. After this, that was, when they'd added the drums of Nigel Pegram and founding father, Ashley Hutchings had walked away from his excursion.


So...on this, their second effort (their first "Hark the Village Wair" featured the non-performing line up of Hutchings, Prior and Hart plus Gay and Terry Woods). In April 1970, out went the Woodses, in came Martin Carthy and Peter Knight and suddenly the band were firing on all cylinders.

Carthy's switch to electric guitar was a revelation and he single-handedly took care of almost all the rythm section duties allowing Knight and Hart freedom to swirl about the arrangements.

And what arrangements they were. "Bedlam B Boys" and "False Knight on the Road" quickly became standards while Carthy's wailing guitar fuelled a terrific "Prince Charlie Stuart" with his imaginative 'drone' effects setting up a constant background (as the pipes may have done) behind Maddy's singing and Knight's mournful fiddle. Contrast this track with "Lovely on the Water" with the echoing ripple of the guitar answering the vocals, and Maddy displaying a starker quality altogether. Thrilling.

Altogether a great album. Like all good things, it couldn't last, they hung together for just one more album - the patchy "Ten Man Mop" before Ashley commenced his Albion Journey and Carthy resumed solo services. Despite the hits, Steeleye were never quite this good again.

Bernie Forkin



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- 9th * TONY NYLAND
- 16th * GENTLEMAN SOLDIER
- 23rd * JIM COUZA
- 30th * STEVE TILSTON
- April 6th * Free Singaround
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CLUB DATES - FEBRUARY

Monday	1st	8th	15th	22nd	29th
HORWICH PRESTON POYNTON TRITON	t.b.a. STRAWHEAD singaround singers' night	singers' night singers' night singaround singers' night	TUMM PLATT singers' night singaround singers' night	singers' night KEITH HANCOCK singaround ALL HANDS	singers' night singers' night singaround singers' night
Tuesday	2nd	9th	16th	23rd	
YARROW VALLEY HINDLEY MAGHULL BREWERY CEILIDHS	t.b.a. singers' night singers' night	closed OFF THE CUFF singers' night	closed Charity Night HORUM HOTSHOTS	closed singers' night singers' night	
Wednesday	3rd	10th	17th	24th	
WHITEHAVEN FOLK AT THE TUTE WHITE SWAN FOLK AT THE NEST	GREGSON/COLLISTER JEZ LOWE ROGER WILSON singers' night	singers' night free singaround DAVE BURLAND singers' night	HOUSE BAND BILL & BENNS PETER BELLAMY singers' night	PAUL METSERS JOHNNY COPPIN singers' night singers' night	
Thursday	4th	11th	18th	25th	
DARWEN POYNTON WIGAN MAGAZINE BURNLEY PENNINE	closed singaround singers' night singers' night singaround	singers' night singaround singers' night singers' night singaround	closed singaround singers' night singers' night singaround	singers' night singaround singers' night singers' night singaround	
Friday	5th	12th	19th	26th	
BEE POTTERIES NORTHWICH PORKIES BLACKBURN HAMBLETON	singers' night BISIKER/ROMANOV ROGER WILSON JOHNNY COPPIN singers' night	singers' night SEEDS OF LOVE singers' night closed	singers' night BILL CADDICK singers' night S. GREY/P. DOWNES	singers' night singers' night guest t.b.a. closed	
Saturday	6th	13th	20th	27th	
BURY BREWERY SOUTHPORT ARTS POYNTON Miscellaneous					
		19th, Bothy Ceilidh	TONIGHT AT NOON		
Sunday	7th	14th	21st	28th	
BOTHY EAGLE & CHILD LEIGH PONTON RAVE ON WIDNES LLANDUDNO ROCHDALE KINGS HEAD BLACKPOOL	JOHN PEARSON GREGSON/COLLISTER GEOFF HIGGINBOTTOM singers' night guest t.b.a. singaround	singers' night singers' night ALAN BELL BAND singers' night singers' night singaround	TOM MCCOWVILLE RANTING SLEAZOS singers' night singers' night singaround	singers' night singers' night JIM COUZA singers' night singers' night singaround	

RESIDENTS

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 - The Rambling Boys HORWICH - Joyce Riding, Tom Ferber POYNTON (Mon.) - Joe Beard & friends POYNTON (Thurs.) - Vic Hassal & friends TRITON - Ages Apart HINDLEY - Pennygate, Pocheen BLACKBURN - Pendlem, Ian Hornby FOLK AT THE NEST - Northern Comfort, Phil Clayton MAGHULL - hundreds of 'em!	YARROW VALLEY - Derek Gifford, Phil Hartley, Nothing Yet WHITEHAVEN - Knotted Cord FOLK AT THE TUTE - Phil Capper, Mike Evans, Nothing Yet WHITE SWAN - Hollerin' Pot, John O'Hagan, Pete Morton Geoff Higginbottom, Dave & Helen Howard, Andy & Alison Whittaker WIGAN - Joan Blackburn MAGAZINE - Dave Locke, Ranting Sleazos, Jack Coutts, Frank & Helen McCall NORTHWICH - Sean & Sandy Boyle, Graham Sowerby, Sara Burden & Ian Sherwood, Tony Howard, Jamie Anderson
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CLUB DATES - MARCH

Tuesday	1st	8th	15th	22nd	29th
YARROW VALLEY HINDLEY MAGHULL BREWERY CEILIDHS	t.b.a. PHIL HARE singers' night	closed singers' night singers' night	closed LES BARKER singers' night	closed singers' night JOHNNY COLLINS	closed ME 'N' IH singers' night
Wednesday	2nd	9th	16th	23rd	30th
WHITEHAVEN FOLK AT THE TUTE WHITE SWAN FOLK AT THE NEST	JANSCH & CLEMENTS DAVE WALTERS 6th Birthday singers' night	JIM COUZA TONY NYLAND guest t.b.a. singers' night	singers' night GENTLEMAN SOLDIER NINE SILVER singers' night	JOHNNY COPPIN JIM COUZA OYSTER BAND (tbc) singers' night	SMITH/DINNING STEVE TILSTON LES BARKER singers' night
Thursday	3rd	10th	17th	24th	31st
DARWEN POYNTON WIGAN MAGAZINE BURNLEY PENNINE	closed singaround singers' night singers' night singaround	singers' night singaround singers' night singers' night singaround	closed singaround singers' night singers' night singaround	singers' night singaround singers' night singers' night singaround	closed singaround singers' night singers' night singaround
Friday	4th	11th	18th	25th	
BEE POTTERIES NORTHWICH PORKIES BLACKBURN HAMBLETON	singers' night guest t.b.a. singers' night BILL & BENNS singers' night	singers' night guest t.b.a. JOLLY JACK closed singers' night	singers' night singers' night singers' night WATERFALL singers' night	singers' night HOBSON & LEES DEIGHTON FAMILY closed singers' night	
Saturday	5th	12th	19th	26th	
BURY BREWERY SOUTHPORT ARTS POYNTON Miscellaneous					
Sunday	6th	13th	20th	27th	
BOTHY EAGLE & CHILD LEIGH PONTON RAVE ON WIDNES LLANDUDNO ROCHDALE KINGS HEAD BLACKPOOL	KEITH HANCOCK KATHRYN TICKELL STEVE TURNER singers' night singers' night singaround	singers' night singers' night guest t.b.a. singers' night singers' night singaround	STRAWHEAD GIBBONS & KELLY TONY NYLAND singers' night singers' night singaround	singers' night CHATHASAIGH/NEWMAN Dialect Verse singers' night singers' night singaround	
Monday	7th	14th	21st	28th	
HORWICH PRESTON POYNTON TRITON	singers' night singers' night singaround singers' night	STEVE STOKES E.S.P. singaround singers' night	singers' night singers' night singaround guest t.b.a.	singers' night singers' night singaround singers' night	

NOTES - FEBRUARY

3rd - Whitehaven - CLIVE GREGSON & CHRISTINE COLLISTER
5th - Potteries - MICK BISIKER & AL ROMANOV
7th - Eagle & Child - CLIVE GREGSON & CHRISTINE COLLISTER
17th - Tute - BILL ZORN & JON BENNS
19th - Porkies - SARA GREY & PAUL DOWNES
19th - Bothy - Ceili at St. John's Hall with MD 40
20th - Tute - TONIGHT AT NOON

NOTES - MARCH

2nd - Whitehaven - BERT JANSCH & ROD CLEMENTS
4th - Porkies - BILL ZORN & JON BENNS
20th - Eagle & Child - TONY GIBBONS & CHRIS KELLY
27th - Eagle & Child - MAIRE NI CHATHASAIGH & CHRIS NEWMAN
27th - Leigh - Dialect Verse Competition
30th - Whitehaven - DAVE SMITH & JUDY DINNING

PLEASE SEND YOUR APRIL/MAY DATES IN BEFORE MARCH 1ST OR MISS PUBLICATION

FESTIVAL REVIEWS

FROM THE ENDS OF THE EARTH
Derby Assembly Rooms
January 16th, 1988

Due to circumstances beyond Phil Heaton's control, namely the Assembly Rooms' reluctance to confirm the booking, this festival didn't receive the amount of publicity it deserved and needed.

Replacing "Dancing England", Phil chose to take a radically different approach and "From the Ends of the Earth" gave us an evening concert of international talent. Not everyone appreciated it, though; the chap sitting next to me kept saying that it was very noisy and all the numbers sounded the same to him, but I noticed his feet tapping, and he applauded louder than anyone at the table at the end of each set.

The evening kicked off a couple of minutes late with Nigel Eaton (on hurdy gurdy) and Paul James (french bagpipes) from Blowzabella playing a wonderful set of tunes for...hurdy gurdy and french bagpipes. After their relatively short set, but with the promise of more when Blowzabella took to the stage for the ceillidh at the end, Great Western Morris took over the floor, literally.

Great Western (from Exeter) were actually offered a summer season at a British resort which shall remain nameless. Billed as "great entertainment, as always", they lived up to the billing in the first set which included a particularly energetic Glorishears and their own Nine Men's Morris. The sight of them leapfrogging their way around the floor is not one which will be easily forgotten. When they took the floor again, later, they didn't live up to the promise of their first lively set and performed a very average mummer's play - on stilts. The funniest moment was the Prince of Paradise's belly flop to the floor (all the men in the audience wincing for him) and Gt. Western bringing on their sub. This was followed by an amusing take off of rapper (again on stilts) and a mad morris-man in pursuit with a chainsaw.

But enough of the dance, the evening concentrated on music from the ends of the earth and the manic 3 Mustaphas 3 produced some amazing Balkan rapping including, amongst others, the classic folk line "Ruby, don't take your love to town". Although they claim to have performed a selection of sad songs and happy songs, I had to agree with my neighbour, they all sounded happy.

The set featured less comedy and more music than usual, but after inciting us to dance for most of their set, they finally got the audience on the floor with "Voulez Vous..." and into the right frame of mind for the rest of the evening.

Following Gt. Western's "stilted" set (ouch!) was dancing of a different type from Clann na Gael from Tyneside, a "breathtaking team of Irish dancers" - and their band were pretty good, too. Young, pretty, talented and untouchable, with the practiced smile and wave I associate with synchronised swimmers.

Taxi Pata Pata played an extended dance oriented set which left the floor crowded and the chairs (and bar) nearly empty. For fans of African music, this is the band to see, but I found myself suffering from deja ecoute after a few numbers; like disco music, T.P.P. are more fun to dance to than to sit and listen to.

At this point I retired to the bar for Burton's bitter and left the Blowzabella ceillidh to the more energetic (and less inebriated), it sounded good, though.

Phil says there will definitely be a festival next year, because the Assembly Rooms say so, and although it won't be a return to "Dancing England", it will be closer to it than this year's event - "similar, but different" as Phil puts it. Whatever it's called, it'll be January 14th or 21st, so make a note in your diaries now, there's very little to do in January and this festival deserves all the support it can get, from those who want to sit through dance competitions and from those who just want to dance, or listen, or watch (and don't forget the Burton's bitter).

Janet Hale

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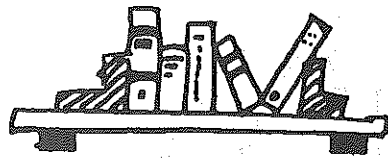
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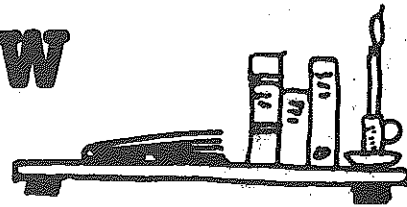
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Book Review



Poems from Lancashire Life - Jonty Throp.

Published by Dalesman Books ...£2.95

Lancashire Life, the magazine you left on the coffee table if you wanted to impress visitors, has for many years published a page of dialect poems and many excellent contemporary dialect writers have first had their work published in this magazine. The title of this new book suggests a compilation of the best poems published by Lancashire Life during this time. But in fact the whole book was written by one man.

Joe Thorpe was born in Leigh in 1914 and was employed in the Customs and Excise Department of the Civil Service for most of his working life. In leaving Leigh he also left his accent behind and only after he retired did he discover the hobby of dialect writing. This late start did not deter him, in fact he became quite prolific and had so many accepted poems waiting on the Editor's desk at Lancashire Life, he was warned some may only receive posthumous publication.

The 75 poems in this book are a mixture, both in content and style. Some are quite heavy dialect, which had me pondering for the correct pronunciation while others are quite readable even by people South of Watford Gap. The art is in telling the story without it being too long in the telling. Joe Thorpe achieves this; none of the poems are overlong and some are little four and eight line gems.

The poems are varied in style which can be accounted for by the fact they have been written over a period of time. It is interesting to see how his writing has developed over the years, and this variation helps to keep the reader's interest. Any poetry book and especially a dialect poetry one should not be read from cover to cover at first go, but dipped into whenever the mood is right. You can dip into this one and always find something to please you. I felt that some of the rhyming was a

little contrived at times and a number of the poems are built round well known anecdotes, but told in dialect rhyme they still have an appeal even if you know the punchline.

The book contains many of the original illustrations which accompanied the poems when they were published in Lancashire Life and some new ones specially drawn for this publication and these add a nice touch to the general presentation.

Limited print runs for a publisher means the price of £2.95 for a paperback is fairly high, but if you have an interest in Lancashire dialect then get hold of this book for your collection.

Dalesman are to be congratulated in publishing a minority interest book and I hope it is a success and will encourage them to give other dialect writers the chance to get into print.

STEVE ECKERSLEY

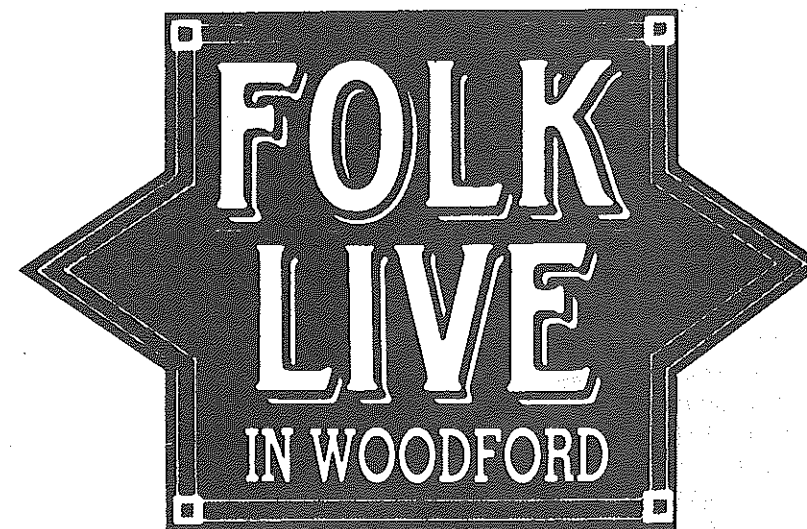
PADDY MOLONEY & THE CHIEFTAINS
Sidgwick & Jackson

A comprehensive, uncritical, account of the rise and rise of Paddy's lads to international fame, as seen largely through the eyes of Mr. Moloney himself.

Profusely illustrated, with snaps of the boys consorting with famous musicians (Jagger, McCartney, Clapton) famous non-musicians (Nixon, Peter Sellers, The Pope) and posing in front of famous buildings, and well-written in an easy anecdotal style complete with fully detailed discography. It's well worth a look and deserves a slot on the old bookshelf. Its only serious shortcoming is that it makes no attempt to place its subject in the context of the history of the Irish Tradition. That, of course, would have entailed a good deal more research but the result would have been well worth it, surely?

Anyroad up, what is here is quite palatable and informative and the author, Bill Meek, is so obviously in love with the band's music that you can't help but warm to it. It's published by Sidgwick & Jackson and costs £6.95: It also misses one very crucial question - Does Derek Bell EVER take his tie off?

Bernie Fortin



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Mike Hirst - Folk Roots

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19

RECORD REVIEWS

The Albion Band - 'The Wild Side of Town'. Celtic Music CMO42

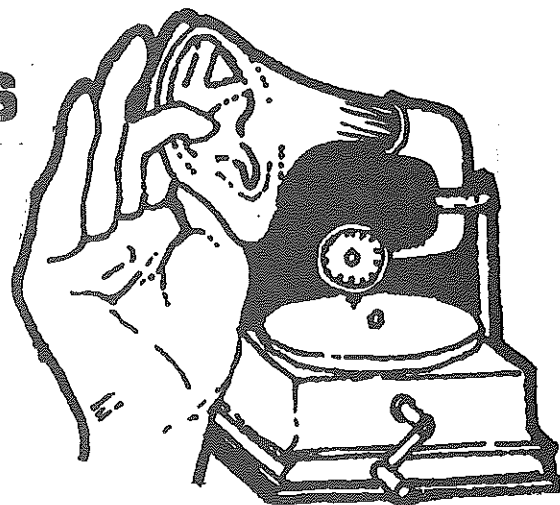
Say what you like about Ashley Hutchings and side kicks, but they keep rattling out the albums and seem to have found a niche with the Celtic organisation. After 'Stella Maris' improved their lot considerably, the Albions have turned their hand to musical ecology, and produced a record that reminds me of a long hot summer's afternoon, the essence of England, being mourned as it passes into extinction with ballads and tunes. I'm not sure it's correct to take this as an Albion record in it's own right, since Chris Baines the television naturalist gets a lions share of the credit, and rightly so, not a bad musician for a wildlife boffin. Conservation is close to my heart, it should be close to everyone's, but if this vinyl brings it all a little more into focus, so be it and let's have more.

Simon Jones.

The Bullenbush Band - 'Walthamstow Market'.

In September 1987, the Bullenbush Band undertook a week-long tour of the North West of England, and having seen them previously on a visit to Hertfordshire I went along to a couple of their gigs at The White Lion in Swinton and The Nags Head at Macclesfield. After seeing two thoroughly entertaining live performances I was delighted to be asked to review their new L.P. which has been released on both cassette and disc.

The Bullenbush Band comprise of Ian Bembridge (vocals, acoustic, electric and bass guitars), Sue Bembridge (vocals, recorders, synthesizer and guitar), John Bullen (accordian, piano and synthesizer) and Steve Deeks (Bodhrans and snare drum). Their live set is a good mixture of songs and tunes (they also play as a ceillidh band) and their album is an excellent reflection of it. It opens with a lively set of traditional tunes, Looking for a Partner and John of Paris. It makes a pleasant change



to hear a set of tunes which has been mixed with sufficient skill so as to make all the instruments audible. Indeed, the good mixing and production are a feature of the whole L.P.

The first song of the album is 'The Clown', which is a lovely song about the differences between the public and private faces of a clown. The song was written and sung by Sue whose singing here and throughout the album is beautifully clear. Another feature of this track, which is carried right through the album, is the precise and imaginative guitar accompaniment by Ian.

The Clown is one of several self-penned pieces and two others worthy of mention are 'When Civilisation Comes' and 'The Walking Tune'. The first of these two a song about the plight of the North American Indian, is in my opinion the best song on the album. It asks the question "Are we really progressing?" The Walking Tune, written jointly by Ian and Sue, is a delightful bit of escapism into the English countryside and also a message of warning for the future. Questions about the folly of progress are once again aired.

The other self-penned song, Ian's 'Lady of Mystery' sadly does nothing for me and despite some good guitar accompaniment it is not quite up to the standard of his other songs. The only other song which I wasn't too impressed with was the Band's version of Joni Mitchell's 'Edith and the Kingpin'. Again the song did nothing for me, although this is probably due in part to my lack of enthusiasm for Joni Mitchell. 'Yes, I know I'm in a minority of one.'

RECORDREVIEWSRECORDREVIEWSRECOR

Two songs which I did enjoy were the Band's version of the traditional standard 'The Blackbird' and the P.G. Wodehouse/J. Kern song 'My Bill' which, as the last track, rounded off the L.P. nicely.

Overall, I really enjoyed this L.P. and found it very pleasant to listen to. I've already mentioned Ian's guitar playing and Sue's singing but what mustn't be forgotten is the contributions of the other members of the Band. John Bullen's keyboard accompaniment was tasteful throughout and Steve Deeks managed to introduce a good deal of variety into his percussion playing. In addition, the album is a well balanced mix of songs and tunes which demonstrates well the Band's versatility. There are a couple of tracks about which I have expressed reservations but this is hardly surprising I have yet to find an L.P. where I like all the tracks. In short, go and see the Band if you get the opportunity, and make up your own mind. I'm certain you'll find yourself tempted to buy the record.

Geoff Higginbottom.

FRANKIE KENNEDY & MAIREAD NI MHAONAIGH: ALTAN
Green Linnet SIF 1078

Under Wendy Newton's guidance the Green Linnet label has acquired a reputation for "integrity and taste" - that sums up this L.P.. Frankie and Mairead are joined by Ciaran Curran, Mark Kelly, Anna Ni Mhaonaigh and Donal Lunny (who also did the production and engineering) to produce a superb album of jigs, reels and highlands interspersed with songs.

The songs - Maireads pure, clear voice conveys the message of the songs so well you'll almost believe you can understand what she's singing about, even if you don't speak gaelic. Mairead sings almost exclusively in gaelic on this album, dropping in a verse in English here and there.

On the whole, a lively album, good for the car stereo, with some beautiful songs - I just wish I knew what they meant...english sub-titles next time?

Janet Hale

LICK THE TINS:
BLIND MAN ON A FLYING HORSE.
Sedition SED 900I.

THE DOONICANS:
THE DRUNKEN PRETENDER.
Probe Plus PP23T.

A couple that escaped the Cooking Vinyl 'Cutting Edge' and a pair that show just what can be achieved with traditional influences and a modern sensibility. Lick The Tins, obscure name but follicking sound, charmed the radio waves earlier with a breakneck Irish rendering of 'Can't Help Falling In Love' the old Andy Williams ballad, it kicks things off here and leads into an enjoyable rag bag of Irish ideas tried on numbers as diverse as 'Hey Joe' and their own songs as well as a couple of traditionals. Their vocalist Ronan Heenan sounds like Horslips Barry Devlin and Alison Marr is as distinctive as you could get, an Eartha Kitt purr, but delicate with it. They're no slouches at writing either, 'In The Middle Of The Night' took me quite by surprise. Definitely one for the Christmas stocking this.

The Doonicans on the other hand sound like they're high on something, wish I knew what. They collide strident rock bank approaches with Scottish folk and refer to jigs as 'songs'. Fronted by two lassies who wouldn't be out of place in a tinker's caravan they pile through this vinyl in no uncertain manner. Delicate it isn't, beside them the Pogues sound complicated flying wild electric guitars mix with yells and what are quite excellent harmonies. None of your lilly white maidens and fol de riddle with this lot. Thrash folk rock or hardcore ethnics, well why not? Just wear a hard hat when playing. Wonderful stuff.

Simon Jones

Across the borders

KETAMA, Ketama, (Hannibal Records, HNBL1336) and **The First Month of Summer**, Buttons & Bows, Green Linnet SIF1079

Two records with markedly different approaches to national and musical boundaries, but both starting from technical mastery of their own tradition. **KETAMA** is firmly based in fluent flamenco, complete with credits for handclapping. The musicians involved are young but very proficient. Influences quoted include Jimi Hendrix, Miles Davis, and salsa music, and the overwhelming impression is of vigour, especially in the instrumentals. My Spanish isn't up to judging the self-penned lyrics. Hannibal Records have picked this up from their Andalusian distributors - a practical example of cross-border influences. It's a first record, and nobody on it is going to starve, whether or not Ketama makes it as a group.

Buttons & Bows are Seamus and Manus McGuire and Jacky Daly (who took that name from their first record), and this second one, **The First Month of Summer**, is nothing but quiet virtuosity. It's wholly instrumental, the choice of tunes is from several countries, and the playing is little short of ravishing. This is not a collection of super fast undanceable thrashes but a set of relatively gentle examples of high quality playing, with superb tone. My only quibble is that the sleeve notes name tunesmiths while the track listing reads 'trad, arr Buttons & Bows'. My thanks to Simon Jones and First Hearing for these records.

Ian Wells

Konte & Kutateh. - "Simbomba". Rogue FMSL 2011.

Mark T, & The Brickbats. - "From Middle East to Mid West." Waterfront. WFO34.

There are those blinkered souls who can't see that World Music is a healthy thing, they carp about the loss of anglo/celtic folk, not thinking for one moment that inspiration and enthusiasm come from change. New sources should be welcomed

with open arms, and what is wrong with appreciating other traditional forms outside our own narrow 'western' model. If you want a starting point, then grab yourself a copy of Mark T.'s cosmopolitan offering. A latter day mix of String Band, Carthy and Marc Bolan, Mr. Turisakis and mates anticipated the global roots boom a couple of years back. Their previous Fellside album was wide enough, this one has blown the lid off with French, Chinese, Greek, Turkish, Irish, English all encompassed and all pulled off with aplomb. Once you've eased yourself into that, then try the enchanting 'Simbomba' which continues the serial begun last year with the opening chapter of Rogue's kora saga, "Tanante." Gambia is where these two bush men hail from and where their music is deeply rooted in echoes of tribal folk lore. They write as well as interpret their tradition and are doing so with startling results. Recorded at the end of their successful tour last year, both of them sound confident and bouyant. The energy has worked it's way throughout the grooves, and I have to say that this is the best World Music album I've heard yet. Deep music from the dark continent.

Simon Jones.

TORCULL KENNEDY: NOT BEFORE TIME Cairngorm.

Torcull who? Aha, all those Edinburgh ex patriots will remember St. Clements Wells of whom this lad was leader. This is his latest offering and it seems to have been overlooked. Straight down the line Scots folk rock which suits this hack just fine, reminded me a bit of the JSD Band. Our Torcull really should be out there fronting a band again on the evidence, about time and not before time if you ask me. All enquiries (a let's have lots) to Burnside, St. Catherine's Cottages, Forres, Scotland, IV3. OLS.

Simon Jones

CHRIS HICKEY: LOOKING FOR ANYTHING CNC. CHI374-2.

Yet another offering from Mr. Hickey who last issue took my attention with his debut. Well as you might have guessed on this one the arrangements have a bit more depth and are a little more complex, but still retain that naivete which charmed. His sources are now coming from places a little more left of field, 'Dark, Cold Day' draws on Auden's poetry while if anything getting a bit patriotic with 'This is my land'. Chris Hickey however represents the fighting, independent face of American roots music and as such should be huge on his home circuit. The best example of a singing supply teacher I know of. Invest. CNC inhabit PO Box I374, Venice, California, 90294, USA.

SIMON JONES

Trees. - "On the Shore". Decal. LIK12.
"The Garden Of Jane Delawney". Decal LIK 15.

Trees, probably the most sought after and expensive folk L.P.'s until some bright spark at Decal got the idea of reissuing both their CBS albums from the early 1970's. I'm glad that somebody had the sense, the originals were commanding lunatic prices, and now we can all see what the fuss was about for less than a tenner (or thereabouts.) So what are they about; very Fairport/Pentangle, the early eastern guitar sound of electrified folk pervades. Though unlike their contemporaries, Trees never jugged, rather they extemporised in the best jazz tradition. Take Cyril Tawney's 'Sally Free And Easy,' from 'On The Shore' as an example, stretched out to a breaking ten minutes. Half the members left after 'Garden' and Trees became somewhat of a super group with the arrival of Lyons/Eden from Mr. Fox and Chuck Fleming on his way to the JSD Band, it's a pity that particular line up did nothing more than tour. They passed on ages since, but it's an interesting and long overdue revival of vinyl.

Simon Jones.

"SUMMERS HERE" Dave Summers (Cassette)

There is always one basic problem with live recordings, especially humorous ones - you really need to be there to catch each gem of wit being cast out as bait by a hard-working performer, whose presentation of the song is as vital as the content. At times during this recording, a noisy audience, which quite obviously consists of a good number of friends and other acquaintances, tends to detract from what is happening.

However, in Dave Summers, we find, not only a performer who can win over an audience (friends or not), but a very clever humorist, who writes with an easy style and a sharpened sense of the ridiculous. As the recording takes you through his performance, you find yourself drawn into a world seldom seen; the slightly off-the-wall world of a man who sees things as they might really be.

Some half-baked pundit described him as "A young Jake Thackray, perhaps?", but the two styles are as dissimilar as Gifford and Gregson, whilst both having the same ability to catch you on the funny bone.

It would do the reader no service if I were to go into the many and varied laughs to be obtained from this tape, but ponder, if you will, the raptures of being in love with a lollipop lady from Luton, the delights of a shampoo, the grace of the self-admiring body-builder and his occasional inverted problems etc. and you may just be tempted into buying a copy of "Summers Here" when next you get the chance. I feel sure, that you will find, as I did, a host of songs to raise more than a chuckle. And, as a final point, you will go a long way before you find a cassette with quite so much material on it. This is no 5 track per side tape - this is value for money as well!

Phil Capper

SWEET HONEY IN THE ROCK: 'Breaths the best of'

What a record! Absolutely the best I have heard since 'Shaka Zulu'.

Just in case the artistes are new to you allow me to enlighten you. Sweet Honey in the Rock are an all-women black quintet formed in 1973, in Washington DC, by Bernice Reagon and now, arguably, the finest acappella ensemble the USA has ever produced. A trully 'professional' amateur group.

And so to the music.

The first track 'Breaths' firmly established the quality; superb diction, excellent tempi, and truly tremendous use of the vocal chords. A great opener and just precursor of even better things to come - and they do! 'Waters of Babylon', 'More than a Paycheck', 'Ella's Song'; every one a gem.

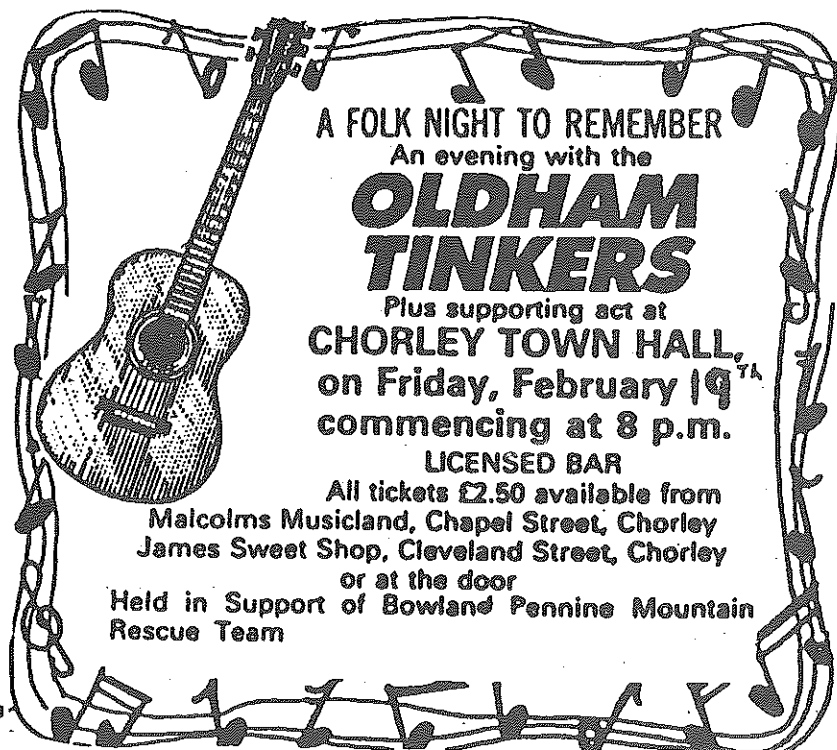
'Stranger Blues' seems rough and raw at first but on a second hearing it hits you.

This is Blues singing at its very best, loads of counterpoint, inventive phrasing, and more harmonies than any 5 people should even contemplate.

I could go on ad nauseam about each track but space will not allow. Each track is a masterpiece, or mistress - piece, of unaccompanied harmony singing, each song is approached with feeling for mood and the whole album is extremely well balanced but one item stands head and shoulders above the excellence of the rest. The Everest of 'Breaths' will always be, for me, 'Mandiacappella'. This is perfection - the wordless vocals encapsulate every documentary about West Africa that has ever been made. The sounds of the Jungle and Plain, the birds and animals even the sunrise and the African moon are here - Its Magic!

A word of warning to any male readers who may have a fancy to sing bass. There is a young woman on this LP, by the name of Ysaye Barnwell, who's bass line would have Paul Robeson thinking about his future.

Pete Gleave



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RECORDREVIEWSRECORDREVIEWSRECOR

BOYS OF THE LOUGH: FAREWELL AND REMEMBER ME
Lough 002

Well, the sleeve gets nought for starters. It's adorned by a drab photo of the chaps on, what looks to be, a particularly unwelcoming stretch of sand. Aly playing fiddle to ward off frostbite, Dave looking as if he wished he'd stayed in the bar and Christy giving the camera the kind of look usually followed by the phrase "See yew...Whit are yew lewkin at Jimmy?"

I'll give the music Ten though!

From the opening bars of "Lucky can du link out" powered by Aly's fierce fiddling, this album simply bursts with verve, power and dazzling musicianship. There's six tune sets, covering all the bases - reels, waltzes, jigs, polkas, slides and airs, with this last set "Valentia Harbour" being my favourite here, the four songs - all quite superb- are split 3-1 in favour of Cathal McConnell with his excellent rendition of the title track coming out a narrow winner over "Lovely Ann" for highlight of the album.

Christy O'Leary, whose piping is potent throughout, gives his voice an airing on "An Spailpin Fanach", a Connemara song sung in his native tongue, lovely.

So, members of the jury, there we have it... get your copy now. It's a bit early to start thinking about albums of 1988 but I've a feeling this one will be in contention when the voting starts.

Bernie Forkin

Various Artists - 'Woody Lives'. (A tribute to Woody Guthrie.) Black Crow. CRO 217.

How many people over here still sing Woody Guthrie songs in their clubs? A cornerstone of American folk development Guthrie chronicled the trials and tribulations of the working man and labour movement in the so called Land Of The Free. He was taken at only forty by Huntington's Chorea, a dreadful disease that sends muscles and nervous system into chaos. His dust bowl ballads inspired many of the 70's generation of folkies gathered here to pay homage. Ray Jackson from Lindisfarne renders a gritty "Hard Travellin'." While Bert Jansch seemed a bit resigned over Guthrie's finest anthem "This Land is Your Land". With a royalty from each record going to fight Huntington's Chorea then the disc is hard to resist. Twenty years since he passed away Woody Guthrie lives on through tributes like this.

Simon Jones.

Kevin Dempsey - "Cry of Love".
Spray. S 1002

No need to go too deeply into this one, save to say that Whippersnapper guitarist Kevin Dempsey has finally got his tape only release out on plastic. Only one problem though, the label's Austrian, though somebody will ship in copies no doubt. I seem to recall a certain deputy editor going somewhat overboard about this last year. It is a rather super collection.

Simon Jones.

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3. The general support of the member clubs.
4. Joint organisation of concerts and ceilidhs in the area.
5. The support of festival organisers within the area.
6. The organisation of events to attract the "under-18s".

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EAGLE & CHILD	8.30 pm	Eagle & Child, Main St., Billinge, nr. Wigan	Bernie Forkin 0744 53058
LEIGH	8.00 pm	Oddfellows Arms, Twiss Lane, Leigh	Steve Eckersley 0942 677955
POYNTON	8.00 pm	Poynton Folk Centre, Park Lane, Poynton	David Brock 061 483 6521
RAVE ON	8.30 pm	Grosvenor Rowing Club, The Groves, Chester	Nick Mitchell 0244 315094
WIDNES	8.30 pm	St. Maries Am. R.L. Club, Brentfields, Widnes	Patrick Lindley 051 423 3775
LLANDUDNO	8.30 pm	The London Hotel, Upper Mostyn Street, Llandudno	Arthur Bowman 0492 622049
ROCHDALE HERITAGE	8.00 pm	Spread Eagle Hotel, Cheetham Street, Rochdale	Christie Waldren 0706 57090
KINGS HEAD	8.30 pm	King's Head, Junction Road, Deane, Bolton	Chris Caldwell 0204 653464
BLACKPOOL	8.30 pm	Kings Arms, Talbot Road, Blackpool	Mick Read no phone no.
<u>Monday</u>			
HORWICH	8.15 pm	Crown Hotel, Horwich	Joyce Riding 0257 792304
PRESTON	8.15 pm	Lamb Hotel, Church Street, Preston	Hugh O'Donnell 0772 745498
POYNTON	8.00 pm	Poynton Folk Centre, Park Lane, Poynton	David Brock 061 483 6521
TRITON	8.00 pm	The Triton, Paradise Street, Liverpool	Maisie Potts 051 920 4129
<u>Tuesday</u>			
YARROW VALLEY	8.30 pm	Grapes Hotel, Croston, Preston	Derek Gifford 0704 822574
HINDLEY	8.15 pm	Worthington Arms, Market Street, Hindley	Kath Holden 0942 58459
MAGHULL	8.30 pm	Hare And Hounds, Maghull	Dave Day 051 526 6661
BREWERY CEILIDHS	vars	Brewery Arts Centre, 122a, Highgate, Kendal	c/o management 0539 25133
<u>Wednesday</u>			
WHITEHAVEN	8.15 pm	Rosehill Theatre Bar, Moresby, Whitehaven	Jim Melvin 0946 2422
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WHITE SWAN	8.00 pm	White Swan, Green Street, Fallowfield, Manchester	Anne Morris 061 881 8294
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