

**THE NORTH WEST FEDERATION OF
FOLK CLUBS**



**Pete Coe
talks..
p.6**

APRIL - MAY '88

35p

NEWSLETTER

Page 2 Comment:

WELCOME - to a bumper 32-page issue crammed with articles and information. All being well you should receive this before Easter, as I'm typing this on 20th March.

I HOPE you like our new format for dates this month; this will enable us to keep you as up to date as possible, providing the clubs return their date sheets promptly; after all 18 of them have done so this time, so why can't the others!

IN A PACKED issue, I'll pick out just a few of the highlights: Starting on page 6 is Derek Gifford's marathon interview with PETE COE; it would have filled the whole magazine, had we not persuaded Derek & Pete to cut it down just a little.

SIMON Jones concludes his article on Rare Records, and has included some contact addresses and phone numbers. There's an article about Leyland Morris abroad and of course all our regular features such as Broadfolk, etc.

AS YOU will see there's a photo on the cover, and this will be our new image every month from now on.

I HOPE that the Newsletter Working Party set up at the last AGM will meet soon, so we can consider other ideas for a better & brighter magazine.

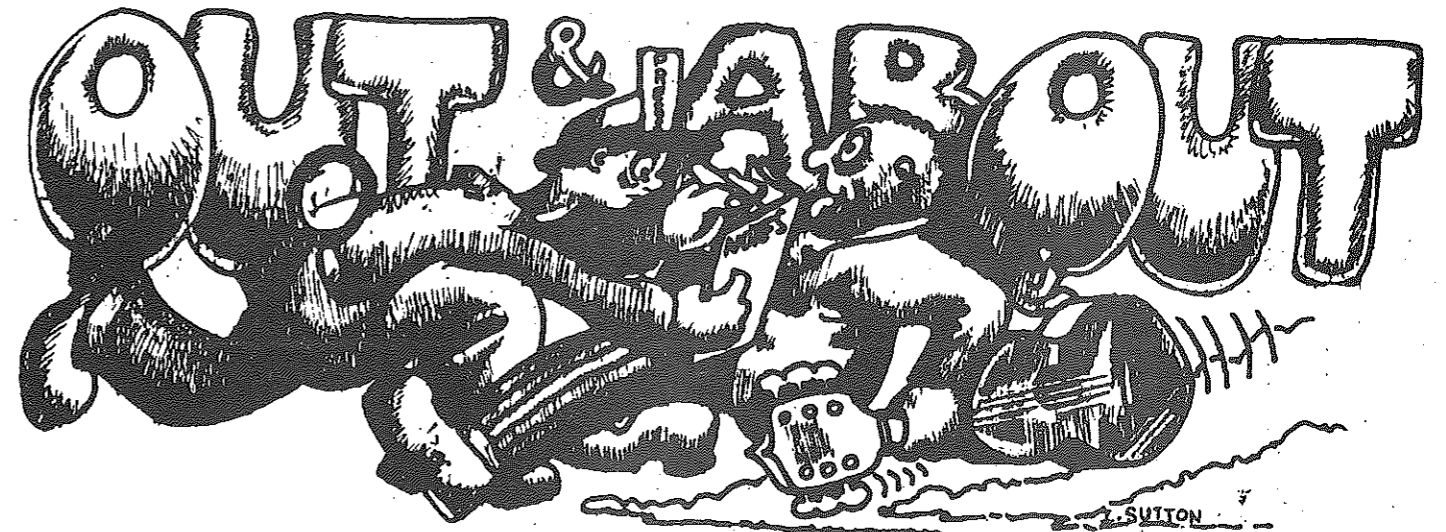
IN THE MEANWHILE, help is always wanted, especially at present in the typing department. Ideally I could do with at least one more typist on a regular basis, to spread the workload more evenly.

I WOULD also like your ideas for page headings and layout, all the ideas you can come up with, and the working party will consider them all.

I WAS hoping we could announce the date of next AGM at this juncture, but it now looks like being early June. More details as soon as its finalised.

DON'T FORGET to remind your club organiser to return his date sheet in time for next issue. Those not returned will NOT be included; no more will I ring round for dates.

FINALLY, many thanks to all those, without whom:.... etc: Janet & Diane for typing, Ian & Kath for distribution, Paul for advertising and STEVE ROSTRON for Out & About (& some Club News)



"Folk On Two"	BBC Radio 2	330m (90.2 VHF)	Wednesday	7.00-8.30 p.m.
"Lancashire Drift" (2nd Sunday monthly)	BBC R/Lancs	351m (96.4 VHF)	Sunday	11.05-1.35a.m.
			Repeat Tues	6.35-7.05 p.m.
"Folkscene"	BBC Radio Merseyside	202m (95.8 VHF)	Tuesday	6.30-7.00 p.m.
			Repeat Sunday	8.30-9.00 p.m.
"Folk Like Us"	BBC Radio Manchester	206m (95.1 VHF)	Sunday	5.15-6.15 p.m.
			Repeat Monday	7.00-8.00 p.m.

"OUT AND ABOUT" this issue has a new writer. Please send all your materials for inclusion in this column to STEVE ROSTRON at 22 REDCAR ROAD, SMITHILLS, BOLTON, or call him on Bolton (0204) 41892.

THE EFDSS "Day of Dance" this year is on APRIL 16th in the Ashton Hall, Lancaster, from 10.30 a.m. to 1.00 p.m. and from 2.30 p.m. to 5.00 p.m. The programme includes Country, Morris and Sword, including "Old Dances For New People". There will be expert instructors, music will be by the West Kirby Band and there will be a dance in the evening from 7.30 to 11.30 p.m. Prices are £1.50 per session, £2.25 for the dance (EFDSS members) and £1.75 per session, £2.75 the dance (non-members). Write to Mrs H Ratcliffe, 73 Crawford Ave., Leyland PR5 2JP for tickets and enclose an s.a.e.

FOLK ENTERTAINER Brian Preston informs us that he has changed address and phone number. He is now at 39 Azalea Road, Blackburn BB2 6JU. Phone him on 0254 -677184. You may get his ansaphone, but you will be in contact!

FOLK-SONG, VERSE AND PROSE composing competitions seem to be on the increase. Hindley folk club started it all (don't forget that entries for Hindley's song-writing comp. have to be in by April 17th) but we have news of MAGHULL folk-club's new competition and of one sponsored by OXFAM. MAGHULL first: there are big prizes (£100 for 1st prize) and a series of heats to be held monthly at the club, the "Hare and Hounds", Liverpool Road, Maghull, Mersey-side. Contact DAVE DAY on 051-526-6661 to enter and to book your spot. Entry is free.

THE OXFAM comp. is for either song or poetry or prose. You need an official entry-form for this which you can get from: OXFAM "Only-one-of" Song Competition c/o Edward Spalek 63 Whitney Road, Leyton, London E10 7HG. But hurry, as entries close on 23rd April.

ANYONE living at the Southern end of the Federation's sphere of influence may be interested to hear that folk entertainer DOUG PORTER has just opened a recording studio in Derby. He specialises in folk and roots material, but will cater for schools, poets, etc. and can handle facilities for sound cassettes and records of all types. Contact Doug on Derby (0332) 556705

FARNHAM FOLK DAY, always one of the first occasions of the season, falls this year on Sunday, April 24th. It is, as usual, at The Maltings, Farnham, Surrey and will have the usual programme of concerts, informal sessions and barn dance. Featured artistes will include MICHELLE SHOCKED, MARTIN CARTHY, KATHRYN TICKELL and ROGER WILSON. Home-grown groups will be SILEAS from Scot-land, THE OLD HAT CONCERT PARTY from Suffolk, R&B group HOWLIE WILF & THE VEE JAYS, Maggie Holland's MAGGIE'S FARM, Paul James and Nigel Eaton from BLOWZABELLA, dance band GAS MARK 5, the new trio of RALPH JORDAN, FI & JO FRASER, and new-wave band MALCOLM'S INTERVIEW.

From abroad, performers will include ALI FARKA TOURE from Mali, JALI NUSA JAVARA from Guinea, Italian band CALICANTO. Events at Farnham start at mid-day

(doors open 11.30 a.m.) Tickets: available from F.M.S., P.O. Box 73, Farnham, Surrey GU9 7UN Day ticket costs £10; make cheques payable to F.M.S and enclose s.a.e.

NOTHING IN LIFE is ever simple: anyone who has ever been in a group knows how hard it is to come up with a good name which radio producers and club secretaries will remember without prompting. It seems that MAURICE AND THE MINORS have come up against an extra problem and wish it to be known that they have nothing whatsoever to do with the group known as Morris Minor and The Majors.

BEVERLEY FOLK FESTIVAL takes place during June between Friday 17th and Sunday 19th in and around the town of Beverley. As usual there's an extensive guest list which includes THE WATERSONS, ALISTAIR ANDERSON, ROY BAILEY, KEITH HANCOCK, JUNE TABOR, BERNARD WRIGLEY, THE DEIGHTON FAMILY, ELECTROPATHICS, GREEN GINGER CLOG to name but a few. More information about this small & friendly festival from Chris Wade, 2, North Star Row, Driffield, YO25 9UR. Tel 037781 662

FIRST HEARING in association with TOPIC Records are presenting a "Now We Are Ten" Concert in aid of the Greater Manchester Play Resources Unit. Special Guests are JUNE TABOR & ANDREW CRONSHAW with MALCOLM'S INTERVIEW and PANIC BROS. It is being held on Tuesday, April 5th at the Band on the Wall, 25, Swan St., Manchester 4. Tickets are £3.50 or £3 (concession) in advance. Information Simon Jones, 07816-3211

Cover: Pete Coe (Peter Hollings)



Nigel Firth
EDITOR

DON'T FORGET CLOSING DATE FOR NEXT ISSUE IS APRIL 25th

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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

CLUB OF THE MONTH: THE MAGAZINE



THE BREWERY & SOUTHPORT Arts Centres run guests on such diverse set of nights, we can't fit them into our grid. Here therefore are the dates for these two:

BREWERY:	SOUTHPORT:
April Dates:	April Dates
Saturday 9 - Somo Somo	Friday 15 - Roy Harper
Friday 15 - Adrian Legg	Friday 29 - Titanic Disaster Band
Thursday 21 - Makvirag	May Dates:
Sat 23 - Balham Alligators	Friday 20 - Charlie Musselewhite Band
May Dates:	Friday 27 - Ralph McTell
Thursday 5 Albion Dance Band	
Tuesday 12 - Ali Farka Toure	
Thursday 14 - You Slosh	
Thursday 26 - Breandan Croker & 5 o'clock Shadows	

ADVANCE DATES FOR JUNE: (in no particular order)

10 Isaac Gullory	Forkies
12 Artisan	Rave On
26 Six Hands in Tempo	Rave On
19 Sara Grey & Ellie Ellis	Llandudno
8 The House Band	Whitehaven
1 Real Sounds of Africa	Southport A/C
9 Nick Dow	Darwen
5 Leon Rosselson	Bothy
19 Roger Wilson	Bothy
24 Celidh	Bothy
12 Geoff Higginbottom	King's Head
21 Mark T. (of Brickbats)	Hindley
1 Allan Taylor	White Swan
15 John James	White Swan
5 Full House	Eagle & Child
7 Mal Waite	Yarrow Valley

The Magazine Hotel isn't the easiest place to find, hidden away in the darkest depths of New Brighton looking out over the prom and across the Mersey. Small it may be, humble it's not, with many claims to fame including Camra award winning draught Bass, a venerable championship bowling team, regular charity fundraisers mounted by the staff and customers ... and a cracking little folk club now in its fourth year.

It was started by Liverpool harmony trio Black Dog who have recently returned to active service after a period of extended hibernation. The back room had long been known as an ideal potential venue but it took the discreet charm of Arthur Garnett to persuade the genial and forbearing landlord (hi Phil) to risk lending it to a bunch of folkies.

This was about the time when the nearby Kingsway Folk Club was being kicked out of their home so there was a gap in the local scene to be filled. Refugees Arthur Marshall, Mary Ann Wise and Dave Lock joined up to complete the founding residency with a policy of welcoming all kinds of folk music and song and aiming to provide for 'floor' performers rather than superstar guests.

Over the years there have been the usual arrivals and departures of residents. Brass Tacks and Joan Pugh have come and gone while the Ranting Sleazos and Helen and Frank McCall are now the current home team with remaining old timers Dave and me. The central strength of the club, however, is as we hoped the contributions of those who just come to give us a few tunes or songs. In that category honourable mention is due to Pete Booth, Phil Hare and Gill Burns who have been stalwart supporters.

On the guest front we have booked more local performers than nationally known names, often finding that for sheer enjoyment and musical quality we get better quality and value for our modest money. It's hard to single out individual artists from so many excellent nights but a few have lodged in my memory as utterly magical, Johnny Collins, Faith Petric, Enoch Kent, Bread and Roses amongst them.

Visiting performers often remark that due to the room's small size (some call it poky, we prefer cosy) they find it great to be able to make real contact with the audience - like whack them on the head with the end of a guitar if they turn round too quickly rather than being stuck out on a stage with a sea of faces in front. We like it that way too.

Above all we aim to enjoy ourselves and generally we succeed rather well. Our Christmas mumming play has probably set back the cause of serious folkloric research a century. Spotting that the interval is usually rapturously greeted as an opportunity for folk-free social intercourse we occasionally devote a whole night to it, punctuated only by a brief interlude for music and song.

Over the past few months the Mags has been asking attenders what they think of the club and its policies and on the whole the responses haven't been obscure. We'll be taking note of suggested improvements but it looks like we've got it about right on most scores.

We're a friendly, fun-loving little crowd who appreciate good folk of all kinds and grab any and every chance to have a sing. Try us out some Thursday, it's well worth the trip.

JACK COUTTS

BLACKBURN FOLK CLUB

If you are going into Blackburn from Darwen, you have to go round a one-way bit just before you get into Blackburn itself, and perched at the top of this one way bit is a pub called the Hare And Hounds.

If you happen to do this on a Friday night at about half-past eight you'll be in fine time to join in with BLACKBURN FOLK CLUB, which has moved from its former home at the Mill Hill and seems firmly and happily established under the resident duo ROCKALL (Ian Horuby and Hilary.)

Blackburn Folk Club is a warm and inviting gathering, with residents Rockall well-supported each week by Graham, Joe, Brian and the rest of the local singers turning up like clockwork to do their bit, and things are going well enough now for the club to be featuring special guests once a fortnight. The beer is cheap and good, the company excellent, the harmonies rich and resonant: all in all a night worth attending. Radio Lancashire has helped to advertise the club, several well-known local singers and bands have helped get the club going again, and Blackburn folksong has now had twenty-odd years of existence which looks set for twenty more. See the club dates page for further details.

HORWICH FOLK CLUB

HORWICH FOLK CLUB is at The Crown Hotel, Horwich, on Monday nights. Joyce Riding and Tom Ferber do their thing every week, two of the best residents anywhere in the Northwest, singing anything and everything in a thoroughly professional

way. There is no charge for singers' nights, and once a month there is a guest of national standing. In other words, a damn good folk club of the old style. Why, then, is the club so poorly supported on ordinary (i.e. singers') nights? I've seen excellent floor singers performing to an audience of four or five on several occasions. Beats me. I'd recommend this club to anyone interested in hearing a wide range of folksong without the interruption of juke-box or uninvited noisy persons and for a friendly and harmonious evening.

THE RAVE-ON'S Tenth birthday celebration is a concert with Ric Saunders & Simon Nicol, support Full House. Takes place on Saturday April 23rd.

A NUMBER of items that have come to my attention since last issue, some of which we have missed before:

WIGAN FOLK CLUB has a new venue, namely the Millstone Hotel in Wigan Lane, Wigan. They still meet on Thursdays at 8.30pm, and the organiser is Joan Blackburn, Wigan 321223.

WHITEHAVEN Folk Club have no resident band any more since Knotted Cord split.

BREWERY ARTS CENTRE have a new music officer, John Smyth.

FEMINE FOLK CLUB in Oldham have closed, but the organiser, Phil Robinson tells me he hopes to have a regular monthly concert starting soon. Watch this space for details.

CELEBRATIONS DURING APRIL:

- 2 Riot Band Derby Hall, Bury (BURY)
- 9 Caught on the Hop (POYNTON)
- 3 Gorton Tank St. John's Hall, Wright St. Southport (BOHY)
- 12 Band TBA (BREWERY)

The organising club is in brackets at the end, contact them for details.

MACHULL Folk Club are running a monthly 'Celebration' at Melling Tithebarne, each starts at 7.30pm & tickets are £2.50.

April 16: Black Diamonds, Allan Taylor, Martin Carthy & John Kirkpatrick
May 6: Tom Paley & Good Old Persons supported by Sefton Cultural Fund
Details - Dave Day 051 526 6661

Interview or...

Pete Coe

Talks Derek Gifford to Death!

Pete Coe started his musical career in a school rock band in the early 60's but his conversion to traditional folk music didn't happen until he saw Louis Killen at Cheltenham folk club. He told me:

"Funny enough I've just done a concert with him in California and I said to the audience - 'he was the first person I ever saw doing a complete evening of traditional songs and I remember asking the organiser at the end of the evening 'They were really lovely tunes ... but what language was he singing in?' - " and that's what I was struck by; the melodies and within 2 or 3 months I was converted to mainly the British stuff really.... it felt like the hat that fitted."

Shortly afterwards, Pete moved to Birmingham and very quickly found his niche at the Friday night traditional club there. Here he met Christine Richards, later to become Mrs. Coe, and with whom he formed a musical partnership. It was at this time he started writing:

"The first ever song I wrote was 'The Wizard of Alderley Edge' in 1968. That was written because I'd been to this workshop that Johnny Handle was running at Halsway Manor on looking round your own area for your own songs".

Pete originally hails from Northwich in Cheshire, but in 1976 he moved to Yorkshire and he now lives near Halifax with his second wife Sue, after his break up with Chris. How long ago was it since he went solo:

"Since 1984. Myself and Chris packed up and the 'New Victory Band' had run its course. I went back to teaching for a couple of years actually because I'd never worked solo and I didn't really know whether I could stand doing all the travelling on my own and being aware also that the solo male singer is a very much over-subscribed sort of act. However, I decided in the end that I wasn't too happy with the changes

in teaching, and I'd try and work out the solo thing. Fortunately a lot of clubs were willing to take me, as it were, untried I think I've had most satisfaction from going solo and having to fight I mean a lot of people have said 'Well it was alright for you because you were established and so on' in fact you still have to fight to make a crust and a lot of club organisers are still cautious and, it has to be said, quite rightly."

"So, I lined up a lot of work for myself and then approached several record companies and got turned down by them all! I then thought 'what the hell am I going to do now?' because here I am with a prospective solo career, I need an album and nobody will do it."

"I'd got some good songs; I'd set about learning a lot of new songs; ditched all the ones that me and Chris used to sing because I didn't want to go out with people saying 'Oh it's just like half of Pete and Chris Coe'."

"I'd started writing again too, with songs like 'It's a mean old scene', 'The Alimony Run' and 'The Jackdaw' .. which in fact I haven't recorded yet. But no record label!"

"I thought, 'Well I'm just going to have to do it myself' so I talked to a few people and eventually that's exactly what I did ... and it's the best thing I ever did and I wish I'd done it a lot earlier."

So now he'd got his own record label what did he call it?:

"Backshift Music. I got a great deal of satisfaction from being in charge of the whole thing and when the album came out and the review copies and publicity came out I knew I was on my own right from the very beginning I ended up doing it more efficiently than a lot of the record companies I'd recorded with previously had done."

I suggested that perhaps that was because, to them, he was just another artiste: >

> "Yes that's right I even got a review copy to The Guardian which gave me a great review that was really nice. All in all I'd got on my hands a very successful record which established me as a solo singer. Now, looking back over the last 3 or 4 years it seems to me that I've had far more success as a solo singer than with any of the other things, purely because I did it myself, without an agent, (except in America of course,) and with my own record label."

The reference to America got on to his American tours of which he had one last year and the year before. He is planning a third tour for this year. How much did the American scene differ from ours?:

"Well, I mean, how would people who are reading this interview now respond if you or someone else set up a folk club in Lancashire that was dry and that was no smoking? Because a lot of them were! You see they haven't got the 'Pub' like us they have to be a bit more inventive about venues last year I think the best gig was a little Unitarian Church on Cape Cod, but again dry; no smoking I spent an awful lot of time as a smoker on people's porches!"

"One of the things that bothers me about the English scene is that by having your club in licensed premises to start with is that you exclude under 18's basically."

This led us on to taking about the teenage element, or lack of it, in the folk scene in general and I asked Pete about his work in schools:

"As an ex-teacher I always did use songs and music and dances and things and I was asked earlier on this year to go and sing to some kids in a school ... I'd forgotten how much I'd enjoyed it!"

What was he going to offer the schools:

"Well, I don't do children's songs as such I do a selection of my songs with choruses and I'll do one or two songs that I don't feel I can do round clubs because they've been a bit hammered to death but they're still good songs."

Was it mostly Secondary schools that he worked in?

"Oh, no! It's been mainly junior schools. I think you have to look at the middle to top end of junior schools and 1st and 2nd years in secondary schools because by the time the kids get to 14 and 15 all they want to know about is 'Motor-head' and 'Meatloaf' that's when they've switched off really."

"By the time they get to the sixth form they become aware that there are other forms of music. Again at that age they quite enjoy a bit of getting into the rigours of ceillidh dancing nothing too exacting but they've discovered it's a lot of fun. I've started writing dances now ... so beware!!"

The mention of ceillids reminded me of his past work with the 'New Victory Band' and more recently 'Hooke's Law' and the talk naturally led on to his setting up of 'Red Shift'. "How had things gone on that scene?" I asked:

"Well, the album's gone very well. It's sold out of its first pressing already. The funny thing was because we knew it was going to be more expensive we didn't think we could handle it financially ... so we started approaching the record companies and nobody was interested again! so really that's their problem now. It's done the job that we wanted it to do which was to let people know what we sound like and it's created a lot of interest for next year's festivals."

So 'Red Shift' is going to continue:

"Oh, yes, we've set up this show called 'Northern Echoes' where we do a concert of about an hour and then we go into a dance specialising in northern songs, tunes and dances. More recently we've evolved a 12 hour session with 'Red Shift' which is an afternoon of well thought out workshops on an individual basis then in the evening the concert followed by the dance. We've been putting this out to the Arts Centres and there's a lot of interest for next year. Hopefully that's going to be the majority of 'Red Shift's' work."

The fact that Arts Centres are so interested is not by pure coincidence but partly due to the fact that Pete has recently written a report to the Yorkshire Arts Association called 'Funding for Folk Music'. I asked him to elucidate: >

"I did it because I was hearing just odd stories over the last 2 or 3 years that certain events were being funded by the regional arts associations or the local leisure services were running folk concerts or whatever ... like over at Bury Arts for instance and I started finding out via Jim Lloyd and Alex Atterson what was going on because they'd done quite a lot of work on this sort of thing."

"I found that the picture was very patchy but there were things going on such as at Northern Arts with Eddue Upton and Lincs. and Humberside who'd got Rosie Cross from Pyewackett and so on. in the Yorkshire Arts panel little was known about folk music. So I formulated some ideas and spent a lot of time talking on the 'phone especially to Ian Wells "(I know the feeling!)" who gave me a lot of help and advice on how I should tackle things and I thought well what I should do maybe then is a report where I got the figures for funding for Folk Music over the last few years. There were some big differences in the figures over the country .. basically in Yorkshire what I was after was raising the quality and increasing the quantity and the frequency of folk events."

He did a lot more than this though by asking 'awkward' questions:

"A lot of these regional arts have an 'approved list' for different kinds of music why shouldn't we have some folk musicians? because there aren't any well, why not? and they couldn't really give me a good answer to that, so I just pushed it at least now I've got 'Red Shift' on it"

It was 'Pete the promotor' coming across again and there is no doubt that Pete Coe is a forthright and very independent professional folk singer who is doing a lot to promote the music as well as himself and his band.

Finally, I asked him what his immediate plans were:

"More solo recording and more 'Red Shift' gigs and developing 'Northern Echoes' .. and more solo bookings, of course."

Pete doesn't come cheap of course, and neither should he, after all he's a full time professional with a favourable review from the Guardian - which can't be said of very many singers! For those club organisers who feel they can't afford him though, Pete came up with the following suggestions:

"What I'm saying to clubs in this connection is if I'm doing the club at night, to get me a school in the afternoon - through personal contact rather than going through the local authorities music officers who've usually got their own pet things anyway this means that my fee can then be apportioned between the club and the school."

The other alternative, of course, is to have lots of singers' nights and save up or even better try getting an Arts grant after all he's trying hard for our music why not try for him?

Derek Gifford.

20th Redcar Folk Festival 8th, 9th & 10th JULY 1988

Guests booked so far include

Hugh Rippon, Nyla, Portway Pedler's, Tom McConville, The Wilson Family,
South Bank Granters, Pete Bette, Dave Wilson, Rosie Hardman,
Marie Little, Kathryn Tickell, Derek Elliott, Beating Steeles, Artisan,
Cocheredale, Jim Cozza, Alastair Anderson, Fred Jordan, Dave Jolly,
Richard Gratager, Pete Morton, Joe Hutton, Will Taylor & Will Athinson,
Holme Valley Tradition, Geoff Higginbotham, Bread & Bacon,
Booker & Padgett, Terra Nova, Black Eyed Biddy, Derek Gifford,
Mrs Ackroyd, Rythem Slaters, Corn Bread Bough, Cuala, Hayes Sisters,
Vin Garbutt, House Band, Isaac Guillory, Sheena, Lia Tocker,
Becky Taylor, & Amanda Lewis, Caught on the Hop, Peeping Tom,
Redcar Sword Dancers, Feabrooks, Percophone, Cleveland Bays,
Westmerland Step and Garland Dancers, Ciara Na Geol, Witchmen & Others.

**Ceilidhs, Concerts, Singarounds,
Chance to Meet, Dance Displays,
Workshops, Children's Entertainment,
Craft & Record Stalls, Superb Camp Site.**

The Campsite will again be patrolled by a Scout Troop, with Coffee, Tea etc., Bacon, Egg, & Sausage bottles for sale. A section of the Campsite will be reserved for the people who wish to get some sleep during the night, so when you arrive make sure you are in the right place.

Open Shanty Competition, eng. Tel: 0947-840928 - Open Northumbrian Piping Competition, eng. Tel: 0429-60216 Cash Prizes & Trophies for both events.

RED CAR FOLK FESTIVAL OFFICE,
FERN COTTAGE, DALE HOUSE, SALTBURN, CLEVELAND.
Tel. 0847-840928 or 0287-50833 prof. after 8 p.m.

If we would like to attend the RED CAR FOLK FESTIVAL please indicate number of tickets required.
SEASON TICKET @ £13.00, AFTER June 1st £18.00, SATURDAY TICKETS £10.00, SUNDAY TICKETS £7.00
Reductions for O.A.P.s, unpaired and groups of 10 or more, Children 8-14 half price.

Limited Individual Event Tickets available. Ceilidh's on Friday, Saturday & Sunday Evenings.
Seasonal Festival Magazine & Programmes of Events 50p. WEEKEND CAMPING £1.00 PER PERSON
I enclose cheque/P.O. for £ made payable to the RED CAR FOLK FESTIVAL OFFICE.
Please enclose a S.A.S. for reply.

Name Address

The Festival Organisers reserve the right to refuse admission

Burnley MECHANICS Arts and Entertainments Centre

FOLK CLUB PRESENTS

Friday April 8th Mechanics Tudor Room
BERNARD WRIGLEY
8 p.m. Admission £2.25/£1.50

Friday April 15th Padiham Town Hall
DICK GAUGHAN
8 p.m. Admission £3.00/£2

Sunday April 25th Mechanics Tudor Room
VIN GARBUTT
8 p.m. Admission £3.00/£2

Friday May 6th Padiham Town Hall
GRAND CEILIDH with
JACK AT A PINCH
8 p.m. Admission £2.25/£1.50

Friday May 13th Mechanics Tudor Room
PAT KILBRIDE (ex Albion Band)
8 p.m. Admission £2.25/£1.50

Friday May 20th Mechanics Theatre
GARY & VERA ASPEY
8 p.m. Admission £2.50/£2.00

Sunday May 29th

Mechanics Theatre

CLIVE GREGSON AND CHRISTINE COLLISTER
PLUS
KATHRYN TICKELL

8 p.m.

Admission £4.00/£3.00

Monday May 30th

Mechanics Theatre

JUNE TABOR
supported
by
JINSKY

8 p.m.

Admission £4.00/£3.00

* Special two day ticket for both concerts £7.00/£5.00

All tickets available from the Burnley Mechanics Box Office
Open daily Tel: (0282) 30055 or by post to Burnley Mechanics,
Manchester Road, Burnley BB11 1JA. Access & Visa welcome for personal
and telephone bookings

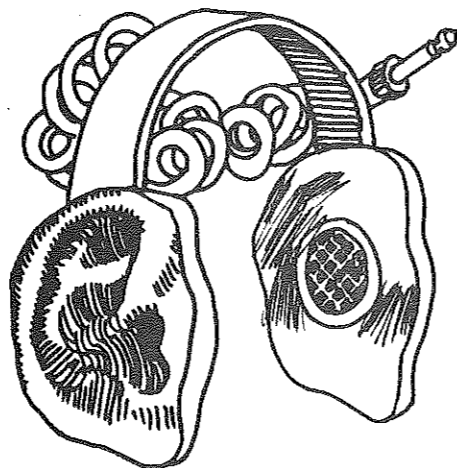
BROADFOLK

A minor breakthrough and two straws in the wind: are we actually beginning to find unlocked doors to push at instead of battering our heads against brick walls? The Radio 3 Traditional Music slot has had some interesting stuff in it - pity it's up against Merseyside's Folk Scene, but then you can use your tape system to time-shift one of them or listen to Geoff/Stan on the Saturday repeat. This first series was put together rather quickly, so it depends on existing records and Celtic region programmes - I would have thought they could have tossed in an archive 'As I Roved Out' to represent England, but no. Do send suggestions for English traditional music to the editor, William Robson, Room 218, 16 Langham Street, LONDON W1A 1AA.

BBC TV: Denis Marks is now second in command of the TV Music and Arts Unit, with overall responsibility for music. He intends to call a meeting to lay down some ground rules for folk music: we might get something in the Arena slot - someday.

Now, do you remember the 1987 Fylde Festival workshop on Folk and TV? Do you remember passing some motions at the end of it? One of these was to the BBC governors about the lack of people on the central music advisory panel with any knowledge of folk music. Several letters have passed between our Chairman and the Governors' secretariat - and they've appointed someone! It's not anyone from this area but Ian Russell, the expert on Sheffield and South Yorkshire traditional song, including the pub carols. Don't expect too much from this, but it's a small symbolic victory.

There are no really big events to report on screen or on air, unless you count Joan Baez plugging her book all over the place, but there were several incidental pleasures. In the new style Down Your Way, Bolton steeplejack Fred Dibnah visited a mining museum. G & V's version of 'The Coal & Albert



Berry' cropped up several times and there was a brass band version of the Gresford Colliery Disaster song. Granada put on Ralph McTell in concert at midnight and I forgot to set the video. A burst of the Chieftains emerged from Gemma Craven's Desert Island Disks. Radio 4's Saturday 'Second Edition' did a session on Folklore and included some song by Doug and Sue Hudson. Kaleidoscope reviewed Coppersongs and talked to Carthy about the Coppers.

Radical Scots were the TV flavour of the month. One of the most successful of the BBC Scotland drama series was the ironically titled Dunroaming. This chronicled the old age of a red Clydesider, still fomenting revolution in his old peoples' home, with music by Dick Gaughan. Dick was not only credited, but mentioned favourably by the Observer's TV critic. If you asked me which serious topic, to be treated in ITV's This Week, was most likely to feature Hamish Imlach, the answer would alas be alcoholism. Not so: it was the Economic League and their blacklists of left wing agitators. Hamish performed part of a song on the League: one suspects other parts of it might not have been suitable for family viewing. Incidentally, the Economic League believes in guilt by association, so look out any of you who've booked Hamish, Dick, MacColl, Rosselson, most Irish groups Mike Harding appeared before the cameras in a farflung version of his rambler's persona and was also credited with the music that went with him and the piles of toilet tissue along 'The Kleenex Trail' to Everest in C4's 'What on Earth Is

Leyland Morris Men Abroad

Two years ago someone handed me a cutting from a Wigan evening newspaper: "Kes Queniaux d'Anjou from Angers in France are hoping to hear from local societies, with a view to exchange trips".

We replied; the letter was passed on to Angers; initial moves were made for an exchange - then nothing. Our Angers contact had moved house, it seemed, and I think the postman was depositing our letters down the nearest drain.

Next thing we learnt: LQd'A were to appear at Poynton's Easter Folk Festival ('86), guests of Poynton Jemmers.

Letter to original contact: "Dear Mr. Mather, we're brassed off avec such chevalier treatment. Ou est l'entente cordiale?" Reply: "Pas de worry. Je will pass vous on to un autre dance team à Angers". "Bon". And he did: and it came to pass that Len had beaucoup de 'phone calls avec Michelle.

"Hands up all those out to reverse the Norman conquest - 'cept we're going a bit further south: Angevins and Plantagenets and all that". "Yeah (= Oui)". "Advertise to fill up the bus with other interested locals, shall we?"

Well, the other interested locals - whole families of them - wanted a complete Cosmos-type package-type tour, so in the end only Margaret Molloy and young Katy would risk their necks with assorted LMM members, families and friends who would only find out where they were going when they got there!

The bus was on time; the Channel was kindness itself; nothern France provided a boring landscape; the Paris peripherique was no bother; then a change to landscape much like our own, and at the end of it all? - an inquisitive, perhaps apprehensive, reception party of Groupe Félix Landreau. Into the Foyer Laique Socio-Culturel (La FOL), to be welcomed (the French DO like speeches; lots of 'em) and to be introduced to

to our hosts. Within five minutes the younger element had arranged to go to a dance, and tiredness was something only the old stagers felt. There was an excellent buffet laid on, and the bar was littered with bottles and two barrels of Anjou wines. "You must drink all that before you go home (indicating the barrels)" "No time like the present for making a start", someone remarked, and we began.

In fact, the whole week seemed to be accompanied by a rosé (and rouge, and blanc) mist. Chateaux (Samur and Angers); tapestries; boules de fort; a slate museum; the cathedral; museums of the mushroom and the horse; wine tasting; the Cointreau distillery; a village festival; a boat trip (who could forget that?!); excellent buffets and picnics; a civic reception; Fontevraude Abbey. Whew!

We danced in roasting heat at Fontevraude; to assorted Brits and a refugee Cuban at Angers Chateau (can we have an English version of your carefully-prepared hand-out please?); to a most appreciative audience at the village festival of Pont de Cé for M. le Maire d'Angers, and at various social events.

"Are you German/Austrian/Yugoslavian/Dutch?" was the commonest question. Certainly some thought us mad, and both teams - in a long crocodile, and to 'Nellie the Elephant' and 'The Runaway Train' - emptied the bars and stopped the traffic as we marched back from Angers City Hall to La FOL.

The people of Groupe Félix Landreau? Like our own party, a real mixture of ages; whole families involved in one way or another, and absolute kindness itself. Their hospitality was quite overwhelming. They had gone to a great deal of trouble over the arrangements, and had very astutely matched up hosts and guests - a big PLUS to them on that score.

Their timekeeping is, well, ... different!, but we learned to cope with it, just as we coped with many other situations. Our hosts certainly appreciated the trouble we had taken

BROADFOLK (cont'd)

Going On?'. Wilkies Weekly (R4) on the press looked at The Leeds Other Paper and included their folk correspondent (along with their jazz and rock columnists he does gigs to raise money to keep the paper going!). Back on C4, the compulsively relaxed 'Rivers' four part series placed a fragment of the Waters of Tyne over that eerily empty industrial scene.

Womans' Hour followed up another Australian 'First Voyage' contact, a female Bellamy (no connection). Just as I snarled at the set 'What about some appropriate music?', up came the Shanty from Transports!

Folkear

LEYLAND MORRIS ABROAD....

in preparing for the visit (not only music & dance, but speeches, presents and mementoes as well), and leaving for home was a very emotional episode.

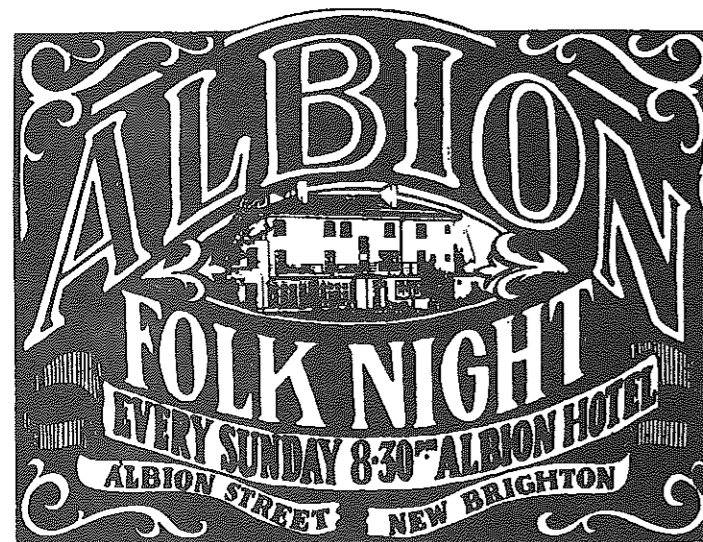
The farewell meal at a restaurant on the Friday evening put the whole week into a nut shell: seventy of us sat down (at various times) being 33 from Leyland, the rest from Group Félix - and we had a marvellous time. Some were still finishing off the event with onion soup and coffee at a farmhouse at 5am the next morning!

What with last minute photos, numerous farewells, and young Angevin ladies stowing away on the bus, we didn't leave on time! "We are coming next year!" rang in our ears. I hope they meant it! Not "May we.." or "Would you mind..", but "WE ARE..." just like that; and we were over the moon to hear it.

We shall be delighted to welcome them, even though we'll have a hard job to match their hospitality. We made real friends on that trip, and it is surprising how many of our people are already at work on learning or improving their French. Letters and photos have already been exchanged by many - and how we wish we were back there now! What more could we have asked?

Thank you Mr. Mather, for the initial contact. Thank you, Fishwicks (our local bus & coach firm) for excellent arrangements, and a superb modern conveyance. Thank you Group Félix Landreau - and bring some sunshine when you come over!

Roy Smith,
Leader, Leyland Morris Men



FORTHCOMING GUESTS

April 3rd SINGERS
April 10th SINGERS
April 17th TANNAHILL WEAVERS £3*
May 1st, 8th and 15th SINGERS
May 22nd ALAN HULL (LINDISFARNE) £3*
May 29th SINGERS
June 5th SINGERS
June 12th ISAAC GUILLORY £2*

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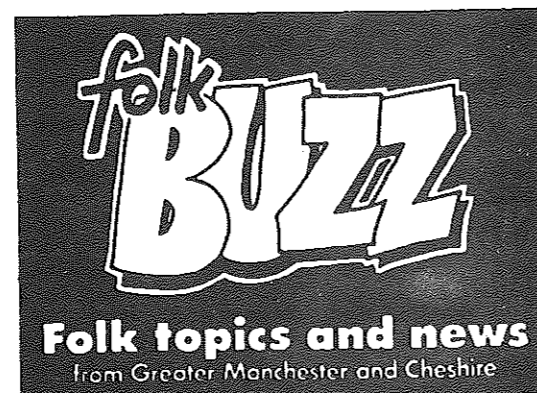
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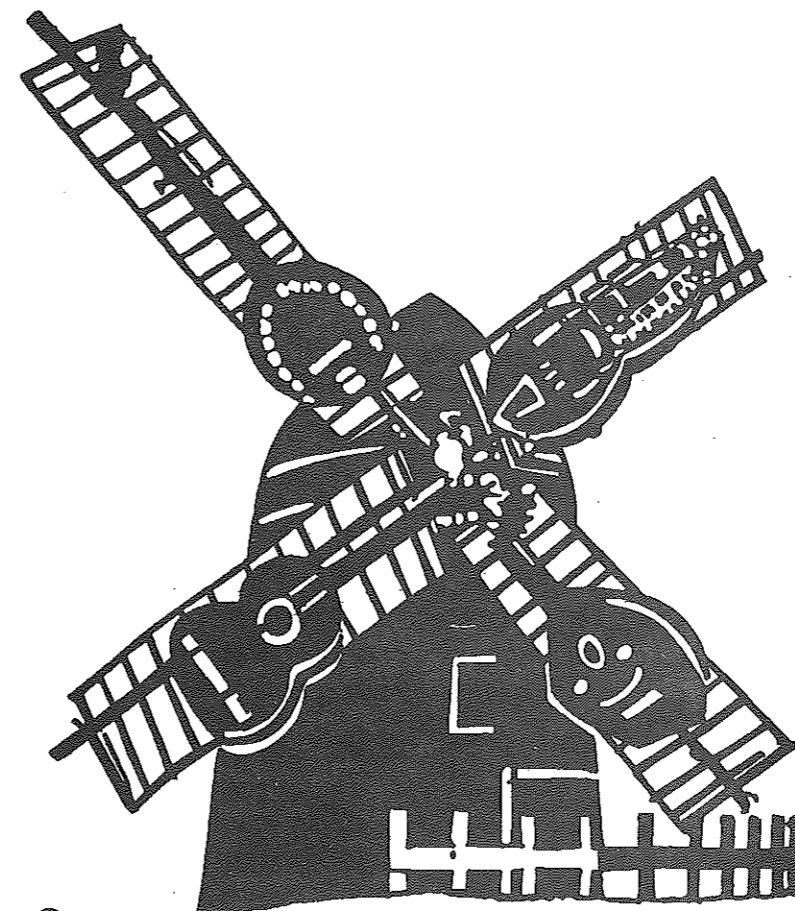
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Guests appearing so far: • Phil Cunningham • John Kirkpatrick & Martin Carthy • June Tabor • Capercaillie • Kathryn Tickell • Tiger Moth • Máire Ní Chathasaigh & Chris Newman • Clive Gregson & Christine Collister • Red Shift • Swan Arcade • Taxi Pata Pata (Zaire/Zimbabwe/U.K.) • Collaboration • Anonyma • Bread & Roses • Johnny Coppin • Les Barker & Mrs Ackroyd • Nick Dow • Hilary James & Simon Mayor • Strawhead • Paul Metsers • The Hollybush Hoboes • Fintan • Innominata • The Hard Times String Band • Orion • Ticklish Allsorts • Kashmir • Brian Peters • The Roaring Hundreds • Tossport Theatre • Aunt Fortesque's Bluesrockers • Pigfoot • Annie Williamson • The Popular Wobblers • Raindance • Shep Woolley • Merrie England Mummers • Southsea Belles • Taeppa's Tump • Bourne Bumpers • King John's Morris • Mad Jack's Morris • South Downs Morris • plus many more

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CHAIRMAN'S RANT by Ian Wells

Do you enjoy Folk Like Us, Folk Scene, or Lancashire Drift? You do? How would you feel if two of them were swept away and the third imposed on you wherever you live? Or if all three were abolished and an anodyne Folk NW substituted? One of these is likely if the current BBC NW region plans go through. 'Specialist music' on Local Radio (that's a catchall title for all the real music programmes) is marked down as an area to save money. Some BBC NW local radio output is to be regionalised (that is, one programme on all four local stations) and all specialist music is currently included. Lobby now if you want to save your local folk programme: write to Steve Ireland, Head of Local Programmes, New Broadcasting House, Oxford Road, Manchester M60 1SJ.

However, be constructive, not just rude: Steve is also responsible for starting the monthly 'Arts File' on NW Tonight. Send them details of all your folk activities - the more we send, the more likely they are to use some folk music events. Write directly to Arts File at New Broadcasting House.

For your bigger events, try the listings pages of the Guardian and the Independent, both of which now include 'folk' in their headings and list London events separately from ours out here in the real world. For the Guardian, write to Listings Ltd, IBC House, 1-3 Mortimer St, LONDON W1N 7RH (01-637-5277). For the Independent, write to the paper at 40 City Road, LONDON EC1Y 2DB, and mark it for the attention of Steven Pope, Listings. The more out of town folk they get, the more likely they are to use some.

Beverley Folk Festival 17th-19th June 1988

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THE WHITE HORSE CEILIDH BAND
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7.30 p.m.

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Tickets: £2.50/£1.50

4th June

LEON ROSSELSON

7.30 p.m.

In Concert

An established singer-songwriter with a style that defies categorisation. He has written and performed songs about many contemporary issues and has toured a wide variety of venues from folk clubs to theatres. He is probably best known for the songs he wrote for the stage production of "They Shoot Horses Don't They".

Tickets: £2.50/£1.50

There will be afternoon workshops to accompany both of these performances. Contact DAVE PRICE at the Theatre for details.



CRESCENT ROAD, CRUMPSALL, MANCHESTER M8 6UF TEL: 061 740 1491

APRIL DATES

FRIDAY	1ST	8TH	15TH	22ND	29TH
BEE	singers' night	singers' night	singers' night	singers' night	singers' night
POTTERIES	FESTIVAL OF FOOLS	SULLIVAN'S P/S (a)	R CAJUN (b)	ROY HARRIS	singers' night
NORTHWICH	CLOSED	singers' night	singers' night	EDDIE WALKER	KNOWE O'DEIL
PORKIES	PETE GOODE	CLOSED	GUEST TBA	CLOSED	MELANIE HARROLD (c)
BLACKBURN	singers' night	singers' night	singers' night	singers' night	singers' night
HAMBLETON	singers' night	singers' night	singers' night	singers' night	singers' night
SATURDAY	2ND	9TH	16TH	23RD	30TH
BURY	CEILIDH RIOT BAND	CHESHIRE WRITES	REDMAYNE	CATH/CHRIS ORMSTON	IAN WALKER
BREWERY *		SOMO SOMO	ADRIAN LEGG (15)	BALHAM ALLIGATORS	CLOSED
SOUTHPORT *			ROY HARPER (15)		TITANIC DIS. BAND (29)
POYNTON	FESTIVAL	CAUGHT ON THE HOP	MAGHULL CELEBRATION (d)	RAVE ON 10TH BIRTHDAY (e)	
MISCELLANEOUS		BOTHY CEILIDH (e)			
SUNDAY	3RD	10TH	17TH	24TH	
BOTHY	PETE MORTON	singers' night	PETE COE	singers' night	
EAGLE & CHILD	CLOSED	MAXI & MITCH	singers' night	ISAAC GUILLORY	
LEIGH	CLOSED	ROSIE HARDMAN	JOHN HOWARTH	ORION	
POYNTON	FESTIVAL	SILERS	ANNE ALBIN	MAKVIRAG	
RAVE ON	singers' night	PETE COE	singers' night	10TH BIRTHDAY	
LLANDUDNO	HIMSELF & BROTHER	singers' night	singers' night	GUEST TBA	
ROCHDALE	singers' night	FUDGE	singers' night	NIGHTSHIFT	
KING'S HEAD	ROGER WESTBROOK	ME & 'IM	BRAM TAYLOR	DAVE GALBRAITH	
BLACKPOOL	singers' night	singers' night	singers' night	singers' night	
MONDAY	4TH	11TH	18TH	25TH	
HORWICH	singers' night	BRIAN OSBORN	singers' night	singers' night	
PRESTON					
POYNTON	singers' night	singers' night	singers' night	singers' night	
TRITON	CLOSED	singers' night	singers' night	singers' night	
TUESDAY	5TH	12TH	19TH	26TH	
YARROW VALLEY	BRAM TAYLOR	CLOSED	CLOSED	CLOSED	
HINDLEY	singers' night	BRAM TAYLOR	singers' night	RICHARD ORAINGER	
MAGHULL	NO DATES	NO DATES	NO DATES	NO DATES	
BREWERY CEILIDHS		BAND TBA			
WEDNESDAY	6TH	13TH	20TH	27TH	
WHITEHAVEN	ANDY CAVEN	singers' night	MAKVIRAG	MAYOR & JAMES (f)	
FOLK AT THE TUTE	singers' night	CAUGHT ON THE HOP	MARIE LITTLE	MAKVIRAG	
WHITE SWAN	JOHNNY COLLINS	singers' night	MAXI & MITCH	JEZ LOWE	
FOLK AT THE NEST	singers' night	singers' night	singers' night	singers' night	
THURSDAY	7TH	14TH	21ST	28TH	
DARWEN	CLOSED	JANINE WELLS	CLOSED	singers' night	
WIGAN	singers' night	singers' night	singers' night	singers' night	
MAGAZINE	singers' night	singers' night	singers' night	singers' night	
BURNLEY	singers' night	singers' night	singers' night	JOLLY JACK	

RESIDENTS:

BOTHY - Clive Pounceby, Pete Rimmer, Paul Reid
 EAGLE & CHILD - Caught on the Hop, Quartz, Bric-a-Brac
 LEIGH - Influx, Calico
 RAVE ON - Full House
 LLANDUDNO - The Rambling Boys
 HORWICH - Joyce Riding, Tom Ferber
 POYNTON (Mon.) - Pete Hughes & friends
 TRITON - Ages Apart
 HINDLEY - Pocheen
 BLACKBURN - Pendlem, Ian Hornby
 FOLK AT THE NEST - Northern Comfort, Phil Clayton
 MAGHULL - Hundred's of 'em!

NOTES FOR APRIL:

* Full details of Brewery/Southport Arts Centres, see Club News
 (a) Sullivans' Private Stock
 (b) R. Cajun and the Zydeco Brothers
 (c) with bassist Ollie Blancheflower
 (d) Celebration at Melling Tithebarn with Allan Taylor, Martin Carthy & John Kirkpatrick etc.
 (e) Ric Saunders & Simon Nicol
 (f) Simon Mayor & Hilary James

MAY DATES

SUNDAY	1ST	8TH	15TH	22ND	29TH
BOTHY	DUCK BAKER	singers' night	PETE RIMMER	JOHNNY HANDLE	CLOSED
EAGLE & CHILD	singers' night	ARTISAN	singers' night	GUEST TBA	singers' night
LEIGH	IAN WALKER	BENNS & ZORN (a)	singers' night	JOLLY JACK	BRAM TAYLOR
POYNTON	ISAAC GUILLORY	ALLAN HULL	CAUGHT ON THE HOP	BULLOCK SMITHY	DICK GAUGHAN
RAVE ON	MELANIE HARROLD (b)	singers' night	singers' night	CAUGHT ON THE HOP	CLOSED
LLANDUDNO	singers' night	singers' night	GUEST TBA	singers' night	singers' night
ROCHDALE HERITAGE	singers' night	GEOFF HIGGINBOTTOM	singers' night	CLAIRE MOONEY	singers' night
KING'S HEAD	LAST RESORT	STAFF FOLK	THE BLACKHEADS	NORTHERN COMFORT	KEN PEARSON
BLACKPOOL	singers' night	singers' night	singers' night	singers' night	singers' night
MONDAY	2ND	9TH	16TH	23RD	30TH
HORWICH	singers' night	ZORN & BENNS (a)	singers' night	singers' night	singers' night
PRESTON					
POYNTON	singers' night	singers' night	singers' night	singers' night	singers' night
TRITON	CLOSED	singers' night	singers' night	singers' night	CLOSED
TUESDAY	3RD	10TH	17TH	24TH	31ST
YARROW VALLEY	singers' night				
HINDLEY	singers' night	JACKIE FINNEY	5TH SONG CONTEST	singers' night	JEZ LOWE
MAGHULL	2ND HEAT SONG CONTEST	singers' night	singers' night	SIX HANDS IN TEMPO	singers' night
BREWERY CEILIDHS		BAND TBA			
WEDNESDAY	4TH	11TH	18TH	25TH	
WHITEHAVEN	ALLAN HULL	RORY MCLEOD	singers' night	EDDIE WALKER	
FOLK AT THE TUTE	JOHN JAMES	MARTIN CARTHY	KATHRYN TICKELL	ALLAN HULL	
WHITE SWAN	HARVEY ANDREWS	KIPPER FAMILY	JAKE THACKRAY	VIN GARBUIT	
FOLK AT THE NEST	singers' night	singers' night	singers' night	singers' night	
THURSDAY	5TH	12TH	19TH	26TH	
DARWEN	CLOSED	singers' night	CLOSED	singers' night	
WIGAN	singers' night	singers' night	singers' night	singers' night	
MAGAZINE	singers' night	singers' night	singers' night	singers' night	
BURNLEY	singers' night	singers' night	singers' night	JOLLY JACK	
FRIDAY	6TH	13TH	20TH	27TH	
BEE	singers' night	singers' night	singers' night	singers' night	
POTTERIES	KEITH HANCOCK	NICK DOW	POTTERIES FOLK (f)	MERRY MONTH OF MAY	
NORTHWICH	singers' night	JANET RUSSELL	singers' night	GUEST TBA	
PORKIES	CLOSED	DAVE GUALLEY	CLOSED	EDDIE WALKER	
BLACKBURN	singers' night	singers' night	singers' night	singers' night	
HAMBLETON	singers' night	singers' night	singers' night	singers' night	
SATURDAY	7TH	14TH	21ST	28TH	
BURY	singers' night	WASSAILERS	singers' night	STEWART & JAMES (c)	
BREWERY *	ALBION BAND (5)	YOU SLOSH	CLOSED	CROKER/SHADOWS (2e)	
SOUTHPORT ARTS *			CHARLIE MUSSLEWHITE (e)	RALPH MCTELL (27)	
POYNTON		BILBO BAGGINS CB			
MISCELLANEOUS	MAGHULL CELEBRATION (d)		POTTERIES FOLK (f)		

RESIDENTS (continued)

YARROW VALLEY - Derek Gifford, Phil Hartley, Nothing Yet, John McCallister
 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, Tony Howard, Sara Burden & Ian Sherwood, Jamie Anderson
 DARWEN - Joan & Dave Molloy, Ian Hornby

NOTES FOR MAY:

* Full details of Brewery/Southport Arts Centres, see Club News
 (a) Jon Benns & Bill Zorn
 (b) with bassist Ollie Blancheflower
 (c) Wendy Stewart & Alan James
 (d) Celebration at Melling Barn with Tom Paley & Good Old Persons
 (e) Charlie Musslewhite Band
 (f) Potteries Folk Festival

RARE RECORDS: Simon Jones reports

Part Two—

"Why doesn't somebody re-issue the old Michael Chapman albums?" wonders Nick Swift of Decoy records, the new central Manchester folk and jazz shop.

"I think that those old Blondel albums should be put out again," muses Mike Billington, Radio Manchester's folk show host.

"I wish they'd re-issue the Trees albums," laments Jones. This conversation took place a while ago over one of Decoy's famous cups of coffee, and wasn't just a bunch of dead heads reminiscing about their favourite albums of yesteryear, but rather some genuine observations on the spate of old vinyl that was being stuck out again. Someone somewhere had the good idea of sticking out new copies of records that had been long unavailable. I don't know exactly who started it, but Steeleye albums have been available in re-issued form, much to Maddy Prior's chagrin, since the mid 70s, and Righteous, (a sub-branch of Collets) issued the old Shirley Collins Davey Graham collaboration, "Folk Roots, New Routes," back in the early 1980s. Topic re-packaged all Martin Carthy's output some years back, and of course companies like Ace, Edsel and Demon have always re-issued rock material.

On the question of re-issuing, obviously a lot depends on agreement of artists and record companies that material should gather dust no longer. Often it depends on label bosses being fans or in some way connected with the acts. Take Roy Harper re-issues on Awareness with a smattering of Robin Williamson, in both cases Andy Ware loves the music, while Joe Boyd at Hannibal presided over a whole stable of Witchseason artists as producer, so has a ready interest in seeing that material, by the likes of Richard Thompson, Ashley Hutchings, Fairport and the late great Sandy Denny available again. In fact Hannibal's 'Heyday' a re-jigged version of a Convention tape bootleg has to be one of the most complete reasons for re-issued records, it filled a gap very neatly and presented a pile of long, lost classic songs. Yankee

folk like The Byrds, Hearts And Flowers and Bruce Cockburn have all had old vinyl exhumed by more rock orientated labels in 1987, and Cockburn's double release in particular was a joy, tracing his development from acoustic folk to full blooded rock. There are still many examples to be re-packaged and sprung on an eager public, the market must be there, the Italians in particular seem to devour old folk records. Can you believe that Pentangle are still very big in Italy? Personally I can't picture it The three pundits swilling Decoy coffee, proved accurate with their wishes in one case out of three at least, both the Trees albums have been rescued from oblivion by Decal and have been released in their original sleeves. But Nick and Mike will have to wait for Michael Chapman and Amazing Blondel, but probably not too long.

The scarcity of albums is bad enough, but singles and tapes are almost impossible to trace. It took me a long time to find Jack the Lads 45s, and they had a habit of issuing material on 7 inch vinyl only, but after much hair tearing I've got them, a Horslips EP of Irish origin finally came via the States, but many more still elude. Fortunately the 45 seems to be dying out as a folk format. Tapes however are cheap, and easily produced, they flood out and provide an act with something quick to sell to fans at gigs. The number of cassettes now available is mind boggling and some are very badly produced, but amongst all that rubbish is some good music, that may get overlooked or assigned to limbo, if not brought to attention. A case in point being Calum Martin a gaelic writer from the Western Isles, following a similar though not as lofty a path as RunRig, he can only afford to put out tapes, but the music's wonderful, full blooded and passionate. He gets sales from small shops that can bring the music to attention, but I doubt he'll ever be available in the folk racks of the likes of HMV or Virgin.

The rise of CDs threatens to frustrate things more, Pyewackett have already put out material exclusive to CD and the Pogues followed suit with a CE single of the excellent "Fairytale Of New York," it's enough to make some people rip out their beards and wave their pewter tankards. And since I have no intention

at present of delving into folk CDs or the exclusive angle of tapes, the situation looks more and more complex.

But there are some albums that plain disappear without trace, that you never ever get so much as a whiff of. One album I never expected to see was Pentangle's "Solomon's Seal," on Reprise recorded just before they split up, and as good as invisible ever since. But, the fates were on my side this very day, out of nowhere, in a grotty cardboard box at a record fair a bonzer mint condition copy turned up for peanuts. Taken by many to be one of their worst because it's rocky, I reckon it's quite a decent enough platter. But should any of you have hanging around a copy of Steeleye's "Rocket Cottage Radio Show" disc on Chrysalis, or "Horslips presents Horslips," on DJM

let me know, they're two vinyl examples that are good at this vanishing business.

One man's meat is another man's poison and that some people do like the darnedest music and will pay for it too is a fact of life. Me? I think I'll just slip on my Folque albums, a buzzing Norwegian bank who play their tradition like they're Thin Lizzy, songs of trolls reindeer and snowstorms with a heavy metal punch. You go and put on your Harvey Andrews or whatever

Contacts (and Do.) Michael Young, Hergest Records, Orchard House, Lower Hergest, Kington, Herefordshire. 0544 231081. (Thanks for the help.) Horst Pohle, Folk Record Source Book, Goethestr. 7A, 1000 Berlin 37, West Germany.



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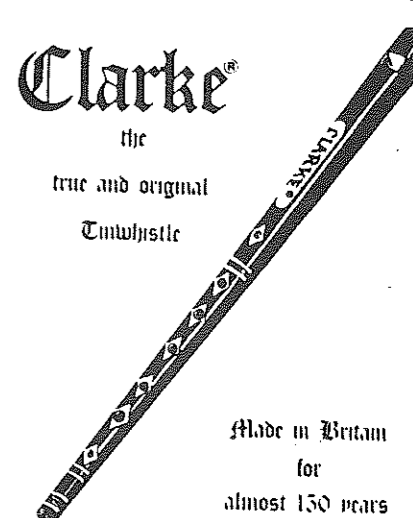
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Letters to The Editor...

A REVIEWER REVILED

I used to subscribe to your magazine, but more often than not I didn't receive my copy, and on the rare occasion that I did it was so late that the news was out of date and not worth reading.

Last year I received an apology for the distribution problems, and an invitation to renew my subscription, so once more I sent off my money and awaited the arrival of my next Newsletter. Once again it has been noticeable by its absence, and enquiries at my bank lead me to discover that my cheque has not been cashed!

(EDITOR'S NOTE- We have no record of this ever having arrived)

Amazingly, one of my friends seems to receive the N.W.F.F.C Newsletter fairly regularly, and recently I was able to read their copy of the Dec '87/Jan '88 issue. On reading the review of "One Step Closer" by the Tom Topping Band my first reaction was to write to the Editor of the magazine and ask what qualifications you require someone to have to give their opinions of other people's records, but then I realised it was actually written by the Editor, so I suppose that explains it- you can say what you like when it's your own magazine- not much chance of anyone editing your article out is there?

I found your comment that the tape is a "so-called 'live' recording" highly offensive, since I was present at the recordings, and I can assure you that there was a good deal of audience participation, more than "desultory applause". However, I hardly think that anyone purchasing an album wishes to hear the artists drowned out by their audience, and in my opinion the balance of sound has been professionally mixed to achieve a good blend of music.

The need for introductions to the songs is unnecessary, and would have meant that fewer tracks could be included- as you know the tape runs for seventy minutes, so it could hardly have been extended further.

The Tom Topping Band are not a 'folk group', they are entertainers in a much wider sense, playing to varied audiences,

many of whom prefer a pleasant melody and a chorus they can join in, to a 16 verse lament with no tune, no chorus and seemingly no end. When the Tom Topping Band are booked to play at a PTA evening or a folk club, they are often playing to people who have never been to a folk club, and who have no idea what sort of music they would find there, so the group break them in with a few familiar standards ("Last thing on my mind", "Sweet Sixteen" etc) and some of their own songs, plus a couple of traditional songs (as seen on the cassette).

Having had a thoroughly entertaining evening, many of these people then decide to visit the Black Horse Folk Club which is run by the Tom Topping Band, and then become regular visitors to other folk clubs. In my opinion, the Tom Topping Band (TTB for the rest of this letter- EDITOR) are great ambassadors for the folk scene, introducing folk music to many people who would otherwise never have ventured near a folk club. Their popularity is reflected by a capacity audience whenever they have a residents night at the Black Horse- these nights are much better attended than the guest nights, even with guests of the calibre of Harvey Andrews, Allan Taylor, Jake Thackray, Gregson & Collister.

In a recent interview on Radio Merseyside Harvey Andrews said that, in his opinion, Colin Henderson of the TTB writes songs on a par with those of Lennon and McCartney, and you can't get higher praise than that, particularly from one of the counties leading singer songwriters.

All of the tracks on the cassette were requested by the group's audiences, from the folk clubs and beyond, and if some of them are not to your taste that doesn't mean they are a "meaningless string of words"; to many people the songs you are quick to condemn have a great deal of meaning. I appreciate that you are entitled to your own opinions, but surely personal taste should not cloud your judgement of others, particularly when you are in a position to voice your opinions, while others are not.

LETTERS (continued)

I'm not really sure why you decided to review "One Step Closer", you admit that you have never seen TTB live, which may explain why you feel the need for introductions to the songs. You are quite right about one thing- they are very good live, and they do have a good line in banter, but much of their humour is visual and would not be appropriate for inclusion on record. I find live recordings which have included an element of background noise and banter become extremely irritating after 2 or 3 plays- a comment that is witty on the spur of the moment grows less amusing when heard for the fifth time, and positively annoying after the twentieth!! All too often live albums are left to gather dust at the back of the cupboard for that reason, and I for one am most grateful to be able to listen to this cassette without having to grit my teeth between songs.

I have not heard anyone else make any complaints about "One Step Closer", and I know many people who bought it, so I know I am not the only one to disagree with your views.

Incidentally, I also read your review of the latest Harvey Andrews album "P.G.", which I think is one of the worst albums I have heard for years, and I am a Harvey Andrews fan. The whole album is totally over-orchestrated, the background music detracting from the lyrics, and I was disappointed at the arrangements he's given to some brilliant songs. "Cheeky Young Lad" in particular is one of his finest songs but the live version is so much better than the up tempo album track. As for "Room Service"- can this sickly, sentimental slush really have come from the man who wrote "Margarita", "Lot 204" and so many more? I would have thought that your comment of "meaningless string of words" would be more appropriate for that song. As a record reviewer I think you should stick to being an editor in future.

Yours faithfully,
Shelagh Doyle (Miss)

THE EDITOR REPLIES: I'll try to be briefer than Miss Doyle has been in her criticism of my review. There are a number of points of relevance here:

Any review is, of necessity, the personal view of the person doing that review. I try always to get as unbiased a view as I can of every record sent to me; thus I wouldn't send The Pogues to Ian Wells or Martin Carthy to Simon Jones. Beyond that I ask all reviewers to be honest about the LP; I don't want pages of platitudes just because an artist may be popular or famous. If it is bad, we say so, and I hope you wouldn't expect any less of us.

The other side of the coin is that I have a very limited number of people to call upon for reviews, so I have to do some myself from time to time. If I had sufficient reviewers I would rarely have to do one myself.

If more people were as quick to help as they are to criticise the least little thing, the magazine would be consistently out on time and we could continue to improve the quality.

EDITOR'S NOTE:

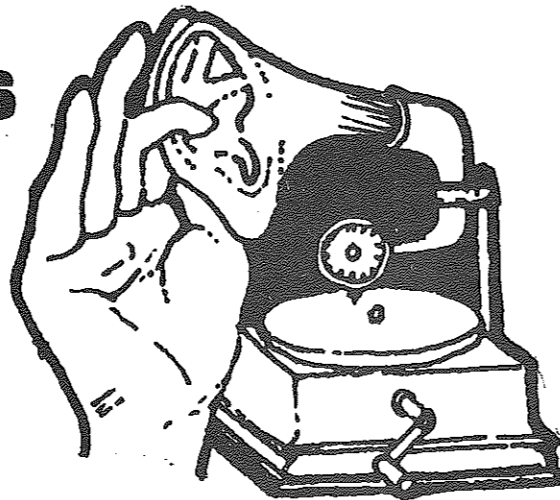
Every issue we endeavour to publish as wide a selection from our postbag as space will permit. We do of course reserve the right to shorten or print extracts from long or multi-topic letters where this can be done without altering the writer's meaning.

Have you a point of view on the letter we've printed above, or indeed on any relevant topic to the Newsletter? If so, why don't you write in?

Write to:

The Editor,
N.W.F.F.C. Newsletter,
118, Bolton Road,
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RECORD REVIEWS



RAINDANCE 'Same'
 Raindance Records XIS 121 (Cassette XIS 121C)

When I come across a name like 'Raindance' and a publicity handout that states the band is "at the forefront of the resurgence of rock bands influenced by their roots" a cold fear grips my stomach and I think back to all those turgid early 70's progressive bands on the Harvest and Vertigo labels. Wait a minute though, this is halfway decent. Raindance may use lead-free petrol and probably own a wholefood grocers in Oxford, but like food, like music.... this stuff pulses!

We have here a six-piece band with flute and violin (not fiddle you'll understand) predominant, but with a solid rhythm section and a healthy percussive feel. This makes for a cool, classy jazz-rock with folk undertones - a sort of Santana/East Of Eden/Renaissance hybrid, but it works! Formed in 1985, Raindance have waited until now to release this, their debut L.P. with nine tracks, all self-written. I prefer the instrumentals which comprise 80% of the album anyway, finding the lyrics much too hippy-dippy for my taste. There's no denying however that the songs are well-crafted and one man's twee-ness is another's "contemporary relevance acknowledging timeless inspirations."

There are reggae influences and snatches of familiar Celtic tunes all adding to an eloquent pot-pourri which I should imagine is a joy to experience live and where, I wonder can we catch this outfit? Theirs is a new name to me although I'm told they have numerous appearances on radio & T.V. and successful tours to their credit, so why haven't they played my local wine bar?

A well-designed sleeve, excellent production by Richard Haines and a bright, airy mix make this the ideal album to backdrop your pre-dinner drinks this Spring. Yes, my turntable will be seeing more of Raindance. I wouldn't pigeon-hole their music under 'Folk' 'Folk-Rock' 'World Music' or any category which would imply stereotyped disciplines. Moods for moderns indeed!

CLIVE POMCEBY

FAIRPORT CONVENTION
 "In Real Time" Island ILPS 9883

So who wasn't there? Cropredy that is. The deputy editor was, I was, so was about half the folk scene. You've seen the concert, heard it on the radio, now buy the album... coming soon, the video. It may be a familiar story, but therein lies a lot of Fairport's appeal

Past their glory years most certainly, but still chugging along nicely. This is without doubt the best live album they've produced, and is in some ways a nostalgic reunion with the past, the label and the band that were once synonymous. Dave Mattacks has done a sympathetic job for his old mates, and if you sit back, close your eyes and concentrate you can almost hear Bernie trying to find Simon Nicol.

Simon Jones

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OFF THE CUFF 'What Difference Does It Make?'
DEAD Records Cassette 002

Picture the scene. It's Sunday afternoon at a weekend festival. The bars have closed and a sleepy, arms folded, contented feeling prevails. Heading up to the final First Division guest spot are middling club singers, usually local acts and bands like Off The Cuff who suddenly make you sit up a bit. Why? Well it's not because they're astoundingly good or innovative in their approach, nor are they radically different in style or material to many outfits in the folk world... it's because they give the impression that something is happening. In the cold light of an everyday it's a different sound and fury. Signifying? erm-mm, not very much actually.

What Off The Cuff do is very competent traditional and traditional-based material with all manner of fretted instruments, concertina, Northumbrian small-pipes and a heavy keyboard presence. Don't get me wrong, it's perfectly acceptable music but I don't find it particularly absorbing and the adrenalin is not pumping in any real sense.

There's plenty going on, sweeping cascades of synth. busy arrangements, extremely earnest vocals but at the end of an item such as "Gentleman Soldier" or "Merlin" (part written by Andrew Crothers of the keyboards, concertina and small-pipes) you're left wondering So What!?

A thing which I find lacking throughout is any sense of humour - even my old favourite "Crockery Ware" is done in a relentlessly complex fashion with needless refrains, stop/start instrumentation and an adenoidal folk voice that for some reason makes my lips purse. It's an approach that's consistent throughout and with song titles such as "The Poor Man Pays For All" "The Press-Ganged Man" and "A Mining Man" it's hardly surprising that Off The Cuff's reputation is founded on their material being firmly based on the traditions of working life. Accordingly Dave Duke who handles most of the lead vocals adopts a serious tone that I find terminally depressing when coupled with the grandiose style of some of the compositions here.

Mind you, doom and gloom is fashionable in Thatcher's late-80's Britain, but if this cassette is targetted at finding a wider audience for the band it'll miss the mark, - well-produced, chromed and Dolbied though it be. There isn't enough content, not enough of a lasting impression, once you've stripped away its style. As a gig-seller, a tape for the converted it'll do very well on its own level but if any investment has been sunk into this recording, unit trusts would've proved a better bet. The title track is good, a strong melody, succinct lyric and not over-fussy instrumentation but for an object lesson in how to make a political/post-industrial popular song in 3 mins 57 secs without the po-faced trappings, listen to Billy Joel's "Allentown" from the 'Nylon Curtain' album. It was top ten too in the States - now that's Folk Song with an impact!

CLIVE FOWNCEBY

The Decca Skiffle Sessions
1954/7
Ken Colyer: LAKE LA5007

LAKE is the flipside of Fellside, and specialises in jazz re-issues. Skiffle started within English bands playing in the New Orleans jazz style, and Colyer, though not very successful commercially, is an important link. This record of 19(!) tracks features four different Colyer skiffle line-ups, two including the legendary Alexis Korner, and is all Colyer made for Decca.

I'm actually old enough to remember skiffle but my hopes of happy nostalgia were dashed. Considering that skiffle was a seedbed out of which grew British blues, bits of the folk revival, and ultimately 60s rock, these tracks are curiously unexciting. Most of them sound like funeral songs before the interment - worthy musical archaeology rather than exciting roots music. The nearest comparison is of 60s EFDSS dance records. Lonnie Donegan never made the mistake of an over-reverential approach to simple, strong songs!

Ian Wells

ANDREW CRONSHAW Topic
"Till the Beasts' returning" 12TS447

The timely return of the founder of experimental folk finds him still firmly on the left side of the revival. He's in fine company, with all of Pyewackett, Ric Saunders, June Tabor and Rick Kemp among a cast of thousands. Its almost sacrilege to pick out any tracks from as complete a collection as this, but if you're going to put the finger on me then I'll opt for the achingly understated glory of "Wasps in the Woodpile" He was once quoted as saying that Folk Music should be dangerous, scream at you a bit. This has so much volume that it will shake your windows and rattle your doors. An epic return. Don't you dare miss him and June Tabor together at the Band on the Wall.

Simon Jones

Beloved Lewis: Ishbel Macaskill
LAPWING LAP 117

Ishbel Macaskill comes from Lewis and all we might expect from the Isles is here. Pure Gaelic, mostly unaccompanied pure voice, clear diction, fine spacious interpretations... pure magic. It is in the cool Gaelic tradition of laments, of stories of hard lives and personal loss. There are neither dance tunes nor political songs on this record, just the personal feelings of a sensitive people set out in their own language.

Here we have the performance of a mature artist who shapes the spaces between the notes as subtly as the sparing ornaments to the tune. The insert sheet gives full lyrics in the original Gaelic and in English translation. The occasional guitar accompaniment is subtly provided by Duncan Findlay, production excelled by being unnoticeable.

While the Scottish electric bands galvanise the body into dance, this record expands the mind and soothes the soul. I'd be writing a good old fashioned rave if I weren't so relaxed - I've never before been so reluctant to move from the hi-fi to the word processor. On no account play it if you've anything urgent to do - it abolishes time.

Ian Wells

THE POGUESS Poguemahone NYR1
"If I should fall from grace with God"

Either you love or hate them; I've known normally sane people froth at the mouth with obscenities when the Pogues are mentioned. Me, I reckon they're the best thing to happen to folk music in ages. What you may not realise if you have been ignoring them is just what a fine, mature band they've become. Shane MacGowan has turned out to be a keen songsmith, a kind of Irish Cockney Tom Waits, gloomy subjects with great melodies. Wasn't "Fairytale of New York" a great single that captured the mood of the expatriate Irish perfectly? "Thousands Are Sailing" is a killer with a roving dance tune breaking out at just the right moment, They're turning out to be a potent force and have the good taste to include Terry Woods among their number. A gin-sodden, glorious soak of a record. Viva Pogues, and bad luck to anyone who can't or won't appreciate them.

Simon Jones

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Tannahill weavers: Dancin' Feet:
Green Linnet SIF 1081

Manus Lunny/Andy M. Stewart: Dublin Lady:
Green Linnet SIF 1083

Two more gems from the label which specialises in nothing but. God alone knows why I've always written off the Tannahills before....subliminally influenced by the word "Weavers" perhaps? Any way lent is a season for confession and I was wrong.

Instrumentally they are in no respect inferior to Battlefield, Run Rig or any other Caledonian outfit you care to mention. The four sets of tunas

lavish abundant proof on this ..kick started by some potent piping ably supported with fiddle, mandolin, guitar, bozouki and other cheese graters (as Simon Jones would say), it's a strong and heady mix. Vocally they're not sae bad either, even if another version of "Will Ye Go, Lassie, Go" is something I could have lived without. There's a very nice version of Archie Fisher's "Final Trawl" to finish the programme and I wouldn't mind betting that, in concert, they provide an evening to be warmly remembered. Altogether, an album worth latching on to.

In altogether mellower vein is the quiet virtuosity of Messrs: Lunny; and Stewart. As Irish as the head on a pint of Guinness, they coast their uncomplicated way through several very pleasant songs of their own, with Stewarts "Freedom is like Gold" a particular standout and various trad offerings with the old Bothy ballad "Bogies Bonnie Bell" leading the field in that category. High class guesting from Ally Bain and Silly Wizard's Phil Cunningham adds fuel to the proceedings.

Bernie Forkin.

Marta Sebastyen/...kas: Same:
Hannibal HNBL 1330

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Hannibal HNBL 1326

A wide range of musics on these two indicative of the depth and variety of the Hannibal catalogue.

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Immaculately played and produced emptiness sounding like the projected

26 soundtrack for an imaginary movie about Wiemar Germany.

The Grauniad critic, who obviously understands some subliminally deep message contained therein, went OTT for it: I won't...it's too close to aural wallpaper for my taste with only "Lovely Joan" ('cos I already know It) and "Lament for Alex Campbell" rising above the miasma into my consciousness. To counterbalance the effect of my cloth ears you might like to know that the majority of the nations critics (National Dailies, Melody Maker, Folk Roots) thought it was A1 and it apparently sells like hot whatsits.

Which leaves Muzsikas, whom I saw, briefly, during the Cropready chaos last year. They sounded good then and they've been sounding good at regular intervals on my turntable ever since this little beauty popped thru' the door. The impish Ms. Sebastyen grins out of the cover at you, inviting you to forget Mr. Lawson; Ulster; The mortgage and Wigan's variable form and dive into the maelstrom of Magyar music. Something like that anyway.

No, of course I don't know what she's singing about. It could be a remarkably sensitive lyric about love and death: Equally, it could be the team sheet from last weeks Ferencvaros v Ujpest Doscza clash. All this reviewer knows is it sounds pretty darn good. Why not grab a copy and see if you agree?

Bernie Forkin.

Jregson/Collister: I wouldn't treat a Dog: 12" Single: SPET 12003

"Dog" was the lead track on 'Mischief', but fret not, that's the only one fo the four to have seen the light of day previously. The other three are all well up to standard with "This Tender Trap" a realconveration stopper. Since folk isn't normally given to purchasing 12" singles and such like, one can only conclude that it was issued to crack a more commercial coconut. I hope it succeeds and that they take folk with them into the mainstream. Why not write to Mike Smith, Simon Bates and Steve Wright In The Afternoon requesting to hear same? You might broaden some horizons. The cover photo of Clive as urban guerilla with beret and Wolfie Smith shades and Chris as an underfed bare foot street urchin gets bad picture of the year award.

Bernie Forkin.



RORY McLEOD

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BRAIDING Steve Turner
Fellside FE 058

Although this record was made over eighteen months ago it appears to have been missed by the Newsletter reviewers. I was fortunate enough to be sent a copy by Paul Adams while I was recording at Fellside myself last year so here is a quick review for those folks who may not yet own one.

Steve Turner is a complicated and unique musician and singer who brings a refreshing look at some well known and not so well known songs and tunes.

On this album he indulges himself in singing three of American Stephen Foster's songs; 'Glendy Burk' (which blends nicely into Jackie Daley's arrangement of 'Swanee River Hornpipe'), 'Nelly Was A Lady' - a bluesy and atmospheric number but not as fine as 'Hard Times' which will always be one of my favourites. Steve's slower arrangement of this, completely unabridged (yes - we've been singing a shortened version all these years!) version, gives it a refreshing air about it.

'The Lorry Ride' is effectively sung with just Steve's excellent concertina accompaniment bringing out the traditional Irish tune to which the song is set. Arthur Wakefield's 'Emily Jane' is equally well executed although I find Steve's pseudo-American accent on this one unnecessary and irritating.

Tunes include three reels with Steve on mandolin and George Faux (of Red Shift) on fiddle.

The real 'cameo' of this album though is '1812' which is a celebration of Napoleon's career through tunes and songs beginning with the melancholy song 'Napoleon's Dream'. The tune 'Bonaparte Crossing The Rhine' is probably better known as that to the song 'The Hot Asphalt'. The use of keyboards by Bill Martin enhances the work and provides some effective 'connecting' sequences. This is a must for all 'Napoleonophiles' - if there is such a word!

All in all a varied and listenable album from one of the folk scene's stalwarts.
Derek Gifford

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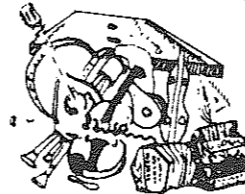
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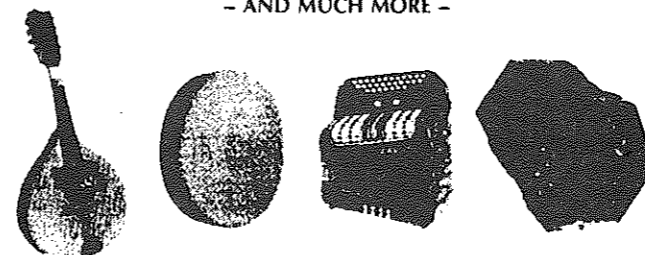
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RECORDREVIEWSRECORDREVIEWSRECOR

PATTI REID Fellside FE 061

If you enjoy uncomplicated and clearly sung traditional folk songs then read on. If you prefer noisy horrible pop/electric/rock folk then skip this review, you'll be wasting time reading it.

Patti Reid, from Leicester way, you see, is one of the "old school" of revivalists, singing mainly unaccompanied traditional ballads (although she has enlisted, rather shrewdly I feel, the help of Gordon Tyrrell who plays excellent guitar and flute accompaniments on a few tracks) with a clear, concise style that has enough decoration to enhance the songs without distracting the listener.

Her range is quite broad with a fine tonal accuracy and phrasing that is the hallmark of an accomplished singer. One very minor criticism is that her singing is a little lacking in expression which is needed to give the songs the variability required to distinguish one type of story or sentiment from another.

The result is a rather uniform but not by any means monotonous sound. This may also, of course, be due to the rather narrow range of material and the restrictions of the recording format. Tracks that do stand out for me are "The Snows", "Rambling Boys of Pleasure" and "Where the Moorcock Crows" on which Gordon plays a lovely haunting flute melody.

Paul Adams at Fellside has once again triumphed in the technical department by avoiding any electronic tricks such as noise reduction or digital mastering so that the sound reproduced is as true to the original voice as possible. And what a fine voice it is; look out for Patti Reid.

Derek Gifford

BY REQUEST

Mal Waite
Mal Waite Music MALM 001

This cassette recorded last year at Chris Pollington's Dragontail Studios has been long awaited by that merry band of us that like to call ourselves singers of folk songs; for Mal Waite is a "singer's singer". This first effort is a very well made production which illustrates concisely her clear and rounded voice.

Not only does the lady sing well but her choice of material, requested by many of her friends on the folk scene, is as varied as you could wish. Ranging from the amusing 'Aunt Clara' and 'Lady Policeman' both sung with a wicked relish, to the haunting 'Wild Geese' set to O'Carolan's Planxty Irwin and the pointed and meaningful 'Daughters of the Revolution'.

Mal displays her songwriting talents with her own compositions 'Lucy', the aforementioned 'Wild Geese' and the 'Singers Farewell'. This latter song is I am sure going to be in many a singer's 'finishing songs' repertoire.

Mal has enlisted the help of Dave Russell who is a fine guitar and mandolin player and provides some harmony vocals as does ex-Bryony's Alison Younger. Chris Pollington has added synthesiser to a couple of tracks being especially effective on 'Mary Parker's Lament'. Finally, 'Valentine's Day Song' is a beautifully rendered love song written by Monni Aldous (who?) which has a delightful chorus and made me want to play it again.

There are 13 tracks altogether but to find out how good the others are you'll have to buy the cassette from Mal won't you?

Derek Gifford



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LLANDUDNO	8.30 pm	The London Hotel, Upper Mostyn Street, Llandudno	Arthur Bowman	0492 622049
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KINGS HEAD	8.30 pm	King's Head, Junction Road, Deane, Bolton	Chris Caldwell	0204 653464
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