

**THE NORTH WEST FEDERATION OF FOLK CLUBS**



**JUNE - AUGUST '88**

**35p**

**NEWSLETTER**

Page 2 Comment:

THIS ISSUE will I hope get to you in good time, although perhaps not as good as last month's did. I've been very, very short handed for typists this time - one of the two regular typists has moved to Birmingham, and the other was too busy with organising a Folk Festival to be able to offer any help.

I'LL START then with a plea for more help, especially in the typing department; if you have an electric typewriter, or a word processor, so much the better, but even if you've only a portable I'd be glad of your help, even if its only needed from time to time. Many thanks to those who've stepped into the breach at the last minute to help out, especially Steve Rostron and also Maureen. Without these there would be no magazine at all this time.

LET ME also apologise to those of you who were to be on the magazine subcommittee, which hasn't yet met and this is entirely my fault, but there doesn't seem to be any time between each issue. It will meet soon, I promise.

Anyway that's enough waffle for now, let me tell you what this issue contains. There's a most interesting article by Chris Bailey on Folk Music in North Wales, whilst Roy Smith has been looking back in the archives to find out what we would have been doing in May 100 years ago. Our cover shows a more recent version of some such events. Simon Jones, tape recorder in hand has meanwhile been talking to Red Jasper; find this on page 6.

IN ADDITION there are all our usual features of Broadfolk, Club of the Month (Porkies) as well as Club News, Calendar etc.

FINALLY, thanks again to all those without whom there would be no magazine, to Steve for Out & About as well as typing, Maureen for typing, Bernie for invaluable assistance and to Ian & Kath for distribution. If there's anyone I've missed out, well thank you to them as well, you know who you are.

See you in September!

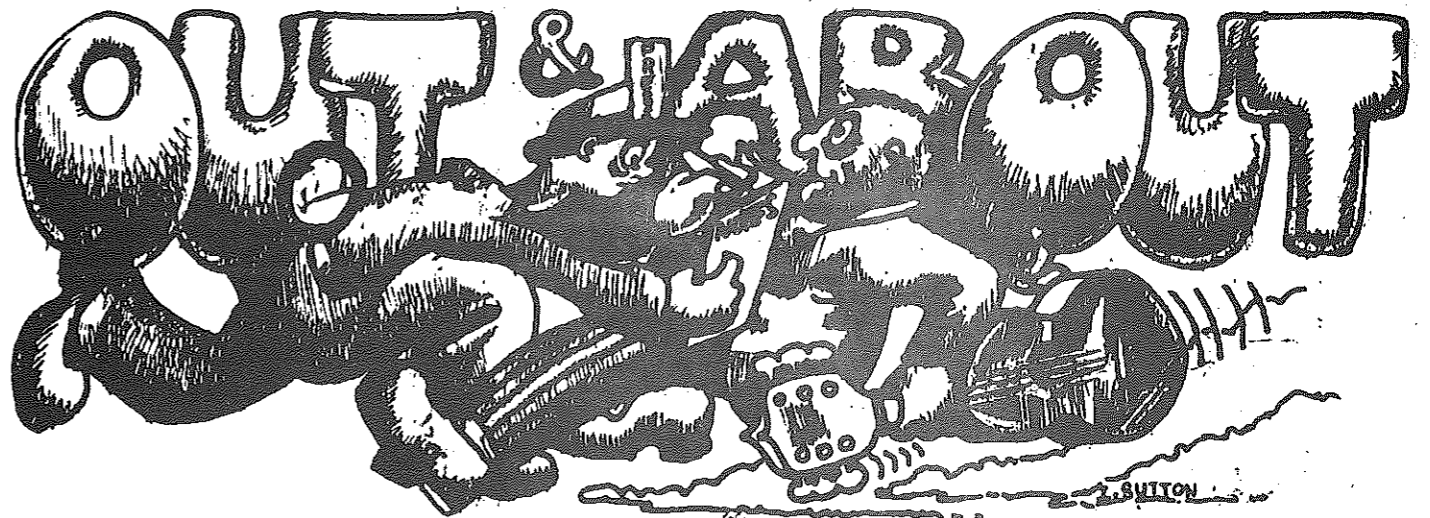
*Nigel Firth*  
EDITOR

CLOSING DATE FOR THE NEXT ISSUE (SEPT-NOV.) IS JULY 25th



Cover Photo: Leyland Morris (Roy Smith)

Club of the Month (Porkies) .....	5	Club Dates (June/August) .....	14/16
Interview: Red Jasper .....	6	Song of the Month .....	17
Broadfolk by Folkear .....	8	Song Contest Winners .....	18
Merry Month of May by Roy Smith ..	10	Poynton Review, Simon Jones .....	19
Wales - a land of Song? .....	11	Video Review .....	20
Chairman's Rant, Ian Wells .....	12	Record Reviews .....	21 on



FOLK PROGRAMMES ON NATIONAL AND LOCAL RADIO

"Folk On Two"	BBC Radio 2	330m (90.2 VHF)	Wednesday	7.00-8.30 p.m.
"Folk On Monday"	BBC Radio Wales	340m	Monday	10.00-11.00 p.m.
"Lancashire Drift"	BBC R/Lance	351m (96.4 VHF)	Sunday	11.05-1.35a.m.
(2nd Sunday monthly)			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.

IT'S SPRING again and the news of summer festivals comes pouring in as it always does at this time of year. Here are the facts about the ones we've heard of so far:  
**BEVERLEY FOLK FESTIVAL** is from Fri. 17th June to Sun. 19th June and will feature THE WATERSONS and friends, ALISTAIR ANDERSON, TOM MCCOVILLE, ROY BAILEY, KEITH HANCOCK AND THE ELECTROPATHICS, JUNE TABOR, BERNARD WRIGLEY, THE DEIGHTON FAMILY, MALCOLM'S INTERVIEW and THE BUTTER MOUNTAIN BOYS. From foreign parts come JALI NUSA JARAVA and Italian group LA CIAPA RUSA.  
 Anyone particularly loving the sound of the harp will have a special treat at Beverley on the Saturday, when there will be a Harp Convention with a workshop run by famous Irish harpist Maire Ní Chathasaigh.  
**TICKETS** and further information for Beverley available from Chris Wade, 2 Star Row, North Dalton, Driffield, Yorks YO25 9UR or phone 037781-662.

**BRACKNELL FOLK FESTIVAL** is 8th-10th July at South Hill Park and will feature JUNE TABOR and MADDY PRIOR (THE SILLY SISTERS), THE DAVY SPILLANE BAND, THE MEKONS, BLOWZABELLA, ANDREW CROWNSHAW, JOHN KIRKPATRICK and SUE HARRIS and last, but definitely not least, THE COPPER FAMILY.  
 For tickets and further info. contact Jessamy Hadley on 0344 427272 or 0344 48119.

**BRACKNELL'S "WORLD OF MUSIC ARTS AND DANCE" (WOMAD)** festival is the following weekend, from 15th to 17th July. The emphasis will be on African music and the venue the same as for the Folk Festival.

**FRANCOPHILES** may be interested in the current "Images de France" Festival at The Barbican Centre in London (12th May to 17th July.) Highlights include Stephan Grapelli on 16th June and the great troubadour Charles Trenet on 5th July.

**DUMFRIES Folk weekend** is 3rd to 5th June (hope you get your copy of this before it's over!) in Dumfries town. You can be in Dumfries in about two and a half hours from Manchester - straight up the M6 - and the weekend looks like a good one. There's THE WATERSONS and SWAN ARCADE together as "BLUE MURDER", DESPERATE BANZ BAND and a programme of activities, concerts, workshops and ceilidhs which is non-stop. There's free camping or very cheap bed and breakfast available, too.  
 A weekend ticket is a giveaway at £12 and entitles you to ten events, providing you can be at two places at once, needless to say.

Lancashire's best, of course, is the good old FYLDE FOLK Festival, once more at the Marine Hall, Fleetwood, from 2nd to 4th September this year. The guest list is far too long to contemplate in this column, but is made up of all that is best in folk song, dance, craft, poetry and sheer pleasure. Don't miss it - tickets for the weekend are £14.50 before 10th July and £16.50 thereafter, so order them now from Festival Director Alan Bell, 55 The Strand, Rosell, Fleetwood or phone 03917 2317 for full info.

**GLASGOW Festival** runs the full week 4th-10th July at the Briggait Centre, so you can make a holiday of it and see some of the best scenery in the world within an hour's drive, too. Invited guests include THE ALBION BAND, DICK GAUGHAN, SARA GREY and ELLIE BELLIS and lots of musicians from home and abroad. Tickets and info. from Rhona McLeod (wonder if she's Scots?) 109, Redgagor Road, Cumbernauld, G67 1JH or phone 041 564 1895 ext. 192.

**LANCASHIRE ROSS LADIES MORRIS** have sent in a plea for new members and for musicians. No sexual equality here - they want women dancers, though they're prepared to take on a

male musician or two if necessary. They do a wide selection of dance including shoe and clog routines and have bookings in the diary for this year, so anyone in the Ginger Rogers mould is advised to get in touch with Rachel Calderbank at 58, Dearfield, Astley Village, Chorley, or on Chorley 69397.

Yorkshire singer and all-round gent **DAVE BURLAND** has notified us of a new address: 27, Longman Road, Barnsley, South Yorks. S70 2LD. Phone 0226 296985

**THE EUROPEAN CENTRE FOR FOLK STUDIES** is looking to make exchanges between British Dance teams (or other similar groups) and those abroad. Such exchanges mean that the visitors pay for their own travel and other expenses but receive free hospitality in the country they visit. Any group interested should contact the European Centre for Traditional and Regional Cultures (ECTARC) at Parade Street, Llangollen, Clwyd, LL20 8RB.

**NHSOS!** (A Song for Health in Britain) is a nationwide Song Competition where anyone can have a go at writing a song about the plight of the National Health Service. Most of the sponsors for this are Trades Union and among the judges are EVAN MACCOLL and PEGGY SERGER. Get your song in straightaway as judging takes place on June 29th. Write to COMPETITION, 35, Stanley Avenue, Beckenham, Kent BR3 2PU. You must send words and music (a tape will do.)

The recording studio we informed you of last issue is now officially called **VOLUME ONE RECORDINGS** and is based at Unit 16 Darley Abbey Mills, Derby. Keith Kendrick (remember The Druids?) is one of the gang running it and other people involved include some of the best music-makers around. So if you have need of recording facilities ring Doug Porter on 0332 556705 or 0332 290934.

**JIM LLOYD** has written to tell me about Summerscope Folk, a special event running at the South Bank Centre in London. It features among other items, THE COPPER FAMILY, BLOWZABELLA, THE MELLSTOCK BAND, KATHRYN TICKRELL & YOUNG NORTHUMBRIA to name but a small fraction of the artists featured in a wide variety of events. It runs from 22-28 August in the Purcell Rooms, Queen Elizabeth Hall. More from Jim Lloyd on 01 654 0743.

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

EDITORIAL ADDRESS:  
118, Bolton Road  
Aspull,  
WIGAN WN2 1XF

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THE BREWERY & SOUTHPORT ARTS CENTRES run events on such a diverse set of nights, we can't fit all their dates into our Club Calendar. Here therefore are their dates for June, July & August:

**BREWERY :**

**June Dates-**

Thursday 2 - Ralph McTell  
Saturday 11 - Jake Thackray  
Saturday 18 - June Tabor  
Thursday 30 - The Amazing Mr. Smith

**July Dates-**

Friday 15 - Gary & Vera Aspey  
Saturday 30 - Paul Metsers Band

**August Dates -**

Friday 5 - Howlin' Wilf & Vee Jays  
Thursday 11 - Eric Bogle  
Friday 12 - Steve Phillips  
26/27/28 - Folk Festival

SUCH ADVANCE DATES as I have to hand for September: (in no particular order)

- |                        |               |
|------------------------|---------------|
| 7 Anne Lennox-Martin   | White Swan    |
| 14 Sean Cannon         | White Swan    |
| 7 Spirit of the West   | Whitehaven    |
| 30 Eric Bogle          | Whitehaven    |
| 3 Ceilidh, Derby Hall  | Bury          |
| 11 Robin Dransfield    | Bothy         |
| 25 Johnny Coppin       | Bothy         |
| 6 Dick Miles           | Yarrow Valley |
| 20 Grand Charity Night | Hindley       |

**SOUTHPORT:**

**June Dates-**

Wednesday 1 - Real Sounds of Africa  
Saturday 4 - Ashley Hutchings All Stars  
Friday 10 - Quimantu

Closed for refurbishment until September

# CLUB OF THE MONTH: PORKIES Folk Club

Porkies Folk Club has been running successfully for the past six years. It opened at the Robin Hood on High Lane, but after three years we had to move due to below standard fire regulations. After a pub crawl one Tuesday evening we found the Ladybrook at Bramhall, which has everything a folk club could ask for. The room itself is away from the noise of the juke boxes with our own bar out of the club room and great bar staff who have a personal interest in music. We have had a few landlords during our three years at the Ladybrook, but we have a great couple now, who put on hot food at half time at a very reasonable price. So if you have a long way to travel, don't worry about your evening meal, we can provide this.

The club runs throughout the year and doesn't close for the summer. We find that we still keep up a good attendance all year round. Like most other clubs, we've had our ups & downs, but we've never got to the point where the guests outnumber the audience, so until that happens we will keep going. The club is opened each session by the resident group, Sad Pig, which consists of Dave Hughes, guitar & vocals and Judy Aucutt, vocals. They sing mainly contemporary material, but it is due to their enthusiasm that the club is so successful. The group along with their other helpers have organised numerous events including the major one, "Porkies on the Lawn", which is held in July of each year and is a three day folk festival. We have played competitive cricket against Tom Topping's club, both home and away, and it is due to the fitness of all our players and encouragement from the cheerleaders that has brought us to the top of the league. If there is any club organiser wanting a Sunday game of cricket, we are always happy to play. We've also organised weekends away, snooker competitions, barge trips and many other events, so the club has a social feel to it.

Looking back on the club calendar, we were one of the first clubs to introduce back to the north many forgotten names. We are always willing to take a chance and bring some new blood into the clubs. We still rely on the old professionals to bring in the large audiences, and it is to those people like Allan Taylor, Mike Silver, Rosie Harman, Fiona Simpson, Tom Topping Band and many others to whom we will always be grateful.

At this point we must not forget our local singers, they still keep helping us out and giving excellent performances. Some we book, others come along and do a floor spot, whilst others just come to swell the audience. The club would like to take this opportunity to thank them for their support.

Finally, I would like to jog your memories, look Porkies up in the Club Calendar under Friday nights; come along and see us and we'll always make you welcome.

Dave Hancock

SINCE LAST ISSUE, there have been some changes of venue, and in addition we have one new member club.

COCKERMOUTH FOLK CLUB have written a beautifully-typed letter to us pointing out that they are open throughout the year at the Tithe Barn Hotel, Cockermouth and look forward to seeing the thousands of us who go to the Lake District in the summer when all the other clubs are shut. So on Thursday nights after you've enjoyed your day on the fells or the water, trot along and see what's on. They have singers' nights once a month, though visiting singers are always welcome, and guest artistes on all other nights. Once again, see our diary for details.

BLACKBURN FOLK CLUB have both a new venue and a new organiser. They now meet at the Fox and Hounds, Livesey Branch Road, Blackburn, which I'm told is near the football ground. The new organiser is Ian Hornby, tel. 0254 773050; full details will be found on our diary pages of guests.

DON'T FORGET to check the details listed there before going to a club; there may have been a change I've recorded there, but not drawn your attention to in this column.

DAVE DAY tells me he still has a few vacant spots in the songwriting contest being run by Maghull Folk Club. There are a couple of spots in July and some in August/September. Response has been very good so far, with entries from all over Lancashire, Cheshire & Yorkshire even one from Essex! More details from Dave Day 051 526 6661

THE HINDLEY Song Contest was another highly successful event, with some 45 entries having to be reduced to 26 to be performed on the night. Full details of the winners will be found in the special article elsewhere in the magazine.

On June 25th POYNTON FOLK CENTRE celebrate the 150th anniversary of their building with a Midsummer Masked Ball with "Jack At A Pinch" doing the honours. Poynton will be closed in July and August and when they reopen in September will change their concert nights from Sunday to Saturday, having ceilidhs on the 2nd and 4th Saturdays of each month and singers' concerts on the others. Watch our diary for details.

I HEAR that Fleetwood Folk Club has been revived and now meet every Thursday at the Mount Hotel in Fleetwood. More details from Mike Read, 0253 884224.

MAGHULL FOLK CLUB residents have always been referred to in the past by names such as "Hundreds of 'em" and it's about time, concedes organiser Dave Day, that they were acknowledged for the fine job they do. So from now on each resident will be named for the evenings they're on duty at the club, and Dave sends his thanks to each and every one of them. (Guess what? - see our diary page for details!)

ONE VERY LATE piece of news, which arrived too late to be included in the list of clubs is a change of venue for BLACKPOOL Folk Club. They now meet at Deans, Cooker Sq., Blackpool every Tuesday (previously Sunday). More details from Mike Read, 0253 884224.

<b>HOTEL VICTORIA</b>	
Albion Street, New Brighton, Mirral	
Sunday August 28th	8pm
<b>SIMON NICOL &amp; RIC SAUNDERS</b>	
(From Fairport Convention) + support	
Sunday September 4th	8pm
<b>ERIC BOGLE &amp; BAND</b>	
+ Caught on the Hop	
Doors Open 7pm      Admission £3 each night Advance tickets 051 691 1309	
Organised in conjunction with 'Folk at the Dee' Dee Hotel, West Kirby, Mirral (Wednesday nights) The Mirral Singers' Club	
COMING SOON to the Vic. in the Autumn Oyster Band, Andy M. Stewart, Manus Lunny, Caperclie (subject to contract)	

# Simon Jones talks to Red Jasper

## DOWN AMONG THE ARMCHAIR RURAL ANARCHISTS

Simon Jones shares coffee, biscuits and revolutionary ideas with Red Jasper.

"Don't tell me about Jethro Tull," says Dave Dodds forcefully enough for me to know he's fed up with the comparison. Dodds is the flamboyant leader of a Wiltshire based crew named Red Jasper. Red Jasper after a red setter called Jasper and I suppose you could say that they're named after the semi-precious stone. Nothing either precious or stone like about this bunch though. Dave meanwhile is still chewing over the Tull comparison. "It's so obvious that it becomes boring, even insulting. We're not a scrap like Ian Anderson and his mates."

But how did the similarity come about? "We once said that we played rural rock music, so all the hacks immediately went for "Songs From The Wood." Pretty short sighted huh?"

Well yes, but then you consider that Dave Dodds plays whistle, is fond of a briar pipe and is likely to be seen striding out in country squire type gear. But his music's pretty different from boring old Jethro Tull.

"Red Jasper want to play good melodic rock music with a feel of Englishness to it". So do lots of others, but Red Jasper are no mugs, they take things from a relatively unexplored angle in that they're mixing English folk influences in a hard rock context. Three of the four members come straight from the rock circuit and know as much about folk as I do about rock climbing (i.e. very little). Horslips get heavyish towards the latter end of their career, and Avalon are beavering away up in Scotland, but in England? Not many have tried that particular path.

"We've had interest from a couple of hard rock labels, who want us to record an album and to support it with gigs," Dave proffers, "but what we want to do really is consider our long term development and put some thought and time into a deal. What ever happened to the time when a label invested in groups and didn't expect a quick profit?"

I told him I thought those days were gone, even for the cosy folk scene which sells somewhat fewer albums than the pop business when you're talking about best sellers.

To that end Dave Dodds, (whistle vocals,) Tony Heath, (Bass,) Robin Harrison, (Guitar) and Mark Ollard (Drums,) put out their own first mini album "England's Green and Pleasant Land?" on the Vixen label (Very rural that.)

"It's not bad for a first stab, but we've progressed beyond that in terms of writing and performing. The things that the band as a whole has learnt about stage craft, the music and each other since we did that was quite tremendous."

I thought that parts of it would be hard to reproduce on stage and maybe they ought to add another instrumentalist to fill out the sound. Dave looks at me thoughtfully over his coffee and the M6 whizzes by just beside us.

"I think we can get away with it," he concludes. Then adds, "Red Jasper are using more keyboards and guitar on stage."

All this we presume as a result of their new found energy on stage. What kind of a crowd do Red Jasper pull?

"At the moment we're attracting very much the dandruff brigade, not the folkies. I mean if an odd one wanders in then that's great, but we're all for bringing our music to a wider audience and it's working. When Kerrang are interested in doing a gig review, as they are then something is moving in the right direction." But aren't you going to find yourselves in the same old problem of too rocky for the folk circuit and too folky for the rockists?

You should hear our PA. If you'd been to a gig like the one we did at Kirkham then you'd have no worries about where we want to play.

## RED JASPER (from p.6)

Really I don't see us as a folk club type band. We get bookings mostly in pubs, colleges and arts centres, that kind of venue. The audience generally goes wild, either shaking their hair, dancing or just jumping about. It's not so much that audiences don't go for what we do, though inevitably some people won't like it, but promoters don't seem too keen. I think it's crazy, don't you? It certainly sounds silly, a band people enjoy, but concert organisers don't. Well I suppose stranger things have been known.

Mr. Dodds has been quite loud in the letter columns of Folk Roots of late attacking the folk clubs as out dated and musty places, (which in his defence some are.) and the ensuing letters of rebuke were something to behold, one even going as far to accuse him of dressing like a typical traddy and singing Johnny Collins songs. Dodds grins ...

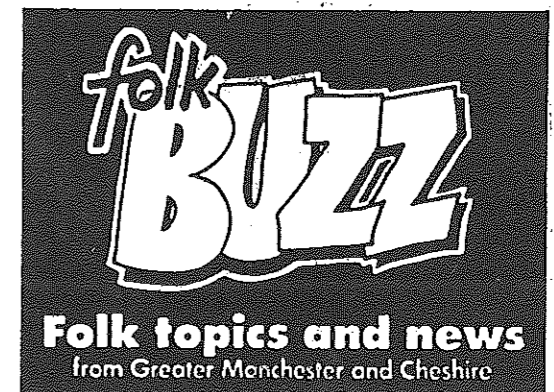
"I remember that one, and it couldn't be more wrong. What actually happened is what you said in your Folk Roots review of Red Jasper, that I'm a folky with a reborn rock'n 'roll soul, not a traddy who has somehow strayed off the rails. I still love folk music, it influences my writing. That Johnny Collins comparison was such a laugh, because he was the singer doing some of my songs, so I'm then accused of nicking his material. I tell you is it any wonder I harbour reservations about certain aspects of the folk world?"

No comment. Instead let's talk about this rural anarchist angle that comes into your press release. Come again, rural anarchists?

"We are anti establishment in that we believe in common ownership and want to move things back very much to a rural axis. Politically we support groups like Hunt Saboteurs and animal rights campaigners. Just think how the heart is being ripped out of the countryside by mechanisation and increasingly chemical farming. Modern trends destroy the feeling of community, and that's something that we all benefit from."

Can music ever change social conditions though?

"Maybe not, but it makes people think and if they have a good time while listening to another point of view then the point sticks much better than any rhetoric." More coffee .....



EDITOR: Nilly Chadband  
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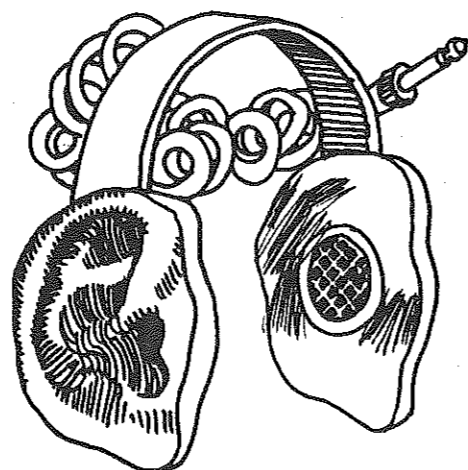
# BROADFOLK

It's been an interesting couple of months. We've had critical comment, pro and con, on Folk on 2, the Bulgarian influence on rock, a mad morris man on Punters, the Hardanger fiddle on C4, and the long awaited BBC NW coverage of last year's Merseyside Sea Song sessions.

Let's start with that: it only went out in the NW Region opt-out slot but should be getting a further outing in the Daytime schedules. Two excellent half hours, shot with sympathy by producer/director Terry Wheeler, with many single camera set-ups that precluded 'Directors Twitch' and let us see the performers and listen to the songs. Slightly longer sequences featured Stan Hugill in fine explanatory flow in the first programme, and a US group in the second who talked about The Alabama without singing Roll, Alabama, Roll. I understand reaction has been very positive, not least for the Dutch fisherman's choir singing an Alan Bell song. There is a 25% chance of another NW festival getting similar coverage this year. Did you write or ring? I hope every member of Stormalong John did - they got very good exposure.

The period round St Patrick's day was very interesting. Insomniacs had a chance to see The Chieftains teamed with Van Morrison(!) on BBC1 while Granada bought in from Ulster A Toast to St Patrick which included the old firm of Tabor and Simpson and Isla St Clair. Michael Grosvenor Meyer ('writer and critic') took British Traditional Folksong on Mastermind and showed just why his Guardian reviews of Cambridge were always so grudging: he simply doesn't know enough. Lowest score on specialist topic was compounded by a low one on general knowledge to leave him well last. Also round this time the 'computer vs IRA' BBC1 thriller Crossfire had some nice Irish music under the credits - uncredited, of course.

8



Woman's Hour, going boldly where no male dominated arts show ever goes, gave us an interview with Brenda Wootton. Brenda confirmed many of our feelings by saying 'I don't think of myself as a folk singer - I'm an entertainer' but the interviewer had found the splendid headline 'West Country Granny in Japanese Top Ten'! What next: stargazy pie instead of sushi? Also on R4, the blockbusting documentary Australia got round to the attempted unionisation of sheep clippers and illustrated this with song: 'Folk music by Warren Fahey and members of Skewiff'.

The Radio Programme had a look at Folk on 2. It was a poor edition, but a R1 producer liked it, while June Tabor hammered it. 'Too much soft centred Celtic twiddling' in this edition for her, though she did think it was normally much better, and the Andy Kershaw show got a comparative mention. The special Sandy Denny memorial edition fared much better, with a rave (rightly) from the radio critic of The Daily Telegraph.

Also on R4, Billy Bragg appeared with Dr Sam Hutt (Hank Wangford to you) on the yuppies own radio show, Loose Ends, discussing the South Bank cross-border festival. Kaleidoscope included a Frankie Armstrong voice workshop and a feature on Joe Boyd/ Hannibal records' Bulgarian connection. Punters featured a West Country morris enthusiast moaning about our lack of attention to St George's Day (he's been reading my scripts!).

Back on t'box, C4 reran the Easter Mysteries at Easter, and a Hardanger fiddle appeared in the Norwegian phase of a Lakes/ Norway documentary while singing beaglers represented Wasdale.

C4 also did an adequate feature on WOMAD at Glastonbury: no more than adequate, as it featured a rent-a-pundit waffling over the music and spent too much time looking at aging hippies who'd wandered in from the rock stages.

Finally, did any of you catch 'The Only Pretty Ring Time' on R4, a tongue in cheek story about the re-introduction of May rituals to a gentrified SE village? The middle class enthusiasts just couldn't understand why the original villagers were drifting back to their council houses and closing the curtains in the middle of a Saturday afternoon. Was it some arcane indoor ritual not in their reference books? Well yes and no: it was Cup Final day!

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9

# The MERRY MONTH of MAY

Pick up many a folk magazine, especially at this time of year, and you're likely to come across some esoteric discourse on May customs and such like. You know, the "Hey Nonny No" and "Merrie England" type of thing. So ... .. picking up the telescope, and putting the wrong end to my eye, I decided to examine some of the local newspapers around 100 years ago to find out what the people were up to in this neck of the woods, come May-time.

True, there were various 'rolky happenings' mentioned: "the historical 29th May" at Leyland, when the friendly societies processed. This later gave way to "a brighter luminary" - the Leyland May Festival (complete with "Genuine Morris Dancers" and "Ye Old Village Scene"). There was a May Festival at Lytham too, with Maypole and Morris dancing, and a May Day Song was sung.

In accordance with custom, a breakfast was provided at the Congregational School in Old Vicarage, Preston; the Lancaster Cheese Fair was held in the Covered Market there, and there were horse and cattle fairs at both Rufford and Clitheroe. There were numerous outings - some of them on the grand scale: "The United Wesleyan Schools' Trip". What pictures those conjure up! The Southport, Preston & Blackpool Steam Packet Co. would take you off to the Isle of Man and Llandudno, and one year the steamer "Great Western" arrived at Preston Quay for all to marvel at her.

There was the traditional Whit Fair in Preston "... Market place... filled with hobby horses and other ... roundabouts ... clamour... organ music... swings... hot pea saloons... 'Aliker'... gingerbread... extracting the kudos from the well-filled purses of the holiday crowd."

Elsewhere there were athletic sports. and Preston North End defeated Middlesborough Ironopolis 5-2 Bolton met '16 of the District' in a cricket match- I wonder what ever happened

to that idea of one team pitting its cricketing skills against superior numbers? Certainly it was quite common in days gone by. The Colonists' cricket team was visiting our shires too - I wonder what Messrs Benaud, Johnson, West et al would have made of that? ! ! Preston Garrison, Rossall School, Church Total Abstinence and Blackburn Railway Clerks were some of the local teams which featured prominently.

In fact the Temperance Movement claimed a fair bit of publicity, and the Lancashire Daily Post carried a regular advert for "Wild's Temperance Hotel, 38-40 Ludgate Hill". Other prominent adverts were for Lipton's Tea (and Ham) Pear's soap; Beecham's Pills; Elliman's Universal Embrocation; Jenson's Pale Rose Soap; Wenham Lake Ice; Nixey's Black Lead and the Aspall Coal & Cannel Co.

There was a masons' and bricksetters' strike in East Lancashire - one way of celebrating in May, I suppose - and threatened strikes in various cotton mills. Other headlines blared "Dastardly outrage"; "Shocking Discovery" or "Singular Discovery". There were shipwrecks and mutinies; a challenge to a duel; suicides and murders; accidents in the mills and on the railways. Fires and scaldings were a common occurrence. There was smallpox; there was a leper at Liverpool; a man was bitten by a horse; there was a call for "The muzzling of Dogs", and there was a mouse on some telegraph wires. There was a "Begging Nuisance at Leyland"; there were "Volunteers in Camp" - and soldiers on one camp at Altcar stole a 36 gallon barrel of beer. The authorities only found it possible to arrest them after they'd consumed the contents! What fun!! Just a normal sort of May!

And finally, for those who tell us that today's soccer players are committed to far too many matches in a season: how's this for a parting thought (and remember that the soccer season really was seasonal, and not all-the-year-round): "Preston North End Club Review"

1887 - 88	Played 70
1888 - 89	Played 61
1889 - 90	Played 69

Happy May-time everyone!

Roy Smith

# WALES; a land of song?

When you think of Welsh music what comes to mind? Male voice choirs? Eisteddfadau? Cerdd Dant (Soloist and harp)? Aled Jones? or a disco on Rhyl Promenade?

There actually is a very healthy music scene in North Wales with a wide spectrum of tastes satisfied. Amongst these - folk (naturally). With over a third (approx 200,000) of the population using Welsh as their everyday language there are two main folk scenes in North Wales. Firstly there is the mainly Welsh language scene consisting of impromptu pub singalongs in the rural communities, and charity events attended by such performers as Meic Stephens, Clochan, Dafydd Iwan, Ar Log, Mabsant, Plethyn and many others (who all regularly outsell English language musicians in local shops) covering traditional tunes and songs, as well as twentieth century protest songs.

Secondly there is an organised folk club circuit. There is just one Welsh language folk club which is held fortnightly (on Thursdays) in the intimate atmosphere of the Albert Public House in Caernarfon, but there are a great number of clubs welcoming music from all traditions.

You can hear live folk music every night of the week in North Wales apart from Monday night when Radio Wales broadcasts "Folk on Monday" at 10.00pm. Taking it in diary form. On Sunday, both English language clubs in Gwynedd meet.

Beaumaris, a very popular club meets every Sunday at the Bulkeley Arms. A good standard of residents prepare the appreciative audience of locals, immigrants and tourists for the regularly booked top performers.

Also meeting on Sunday is the Llandudno Folk Club. This Club meets in the London Hotel but this is the only Club that I am still to visit (although I have heard good reports).

On Tuesday night Mold is the place to be - Tim Mainwaring from Clochan runs a weekly singaround in the New Inn, Pontblydyn. On the first Tuesday of every month Theatr Clwyd presents an evening with a well-known folk artist.

Recent guests have included The Battlefield Band, The Albion Band Ar Log, and Tannahill Weavers - certainly a venue worth keeping an eye on.

On Wednesday there is just the one regular venue - Overton Folk Club in The Cross Foxes near Wrexham. This is a very informal club which favours singarounds of a hunting nature and rarely books guests.

On Thursdays in addition to the Welsh language Folk Club at The Albert, Caernarfon; the Wrexham Folk Club is hosted by Goff Jones and Ken Prydderch of the very popular "Yardarm" group. The club has had its venue problems in the past year but has now settled down in The Kings Arms in the town. Despite P.A. difficulties caused by a local taxi operator I have enjoyed many a night at this club with a high standard of floor singers and recent guests including Meg Davis (catch this American gem when she returns to Britain this summer), Geoff Higginbottam, John McCormick, Huw and Tony Williams, Clochan, Kipper Family, Tom Topping Band and the excellent South Wales band "The Chartists".

On Fridays, one should make for Rhyl. In the Bee & Station (opposite the Railway Station) Wales' oldest folk club The Bee is now in its twenty-fifth year. This is a club run around residents Dave Costello and "Bees Knees" but which also welcomes a good standard of guest artists on the last Friday of the month. And then - Saturday. What else but going to see North Wales only football league club Wrexham F.C. ? For in the "Turf" Public House in the side of the ground my favourite club "The Shamrock Folk Club" makes its home. This is a very friendly informal club run by Maria Fitzgerald and attended by probably the widest variety of floor singers in the area.

In addition to the regular weekly clubs many of us in North Wales attend the televised Celtic folk concerts in a Caernarfon night club every March and visit festivals in the South. The three most popular festivals in Wales are Llantrisant (organised by Mick Tems and Pat Smith of "GLENNIG") Gwyl Werin y Cnapan (a mainly Welsh language festival

-p. 12

# CHAIRMAN'S RANT by Ian Wells

Two things that might interest you. First, at this year's Fylde Festival, I'm running a workshop on Arts Funding. We will have a representative of ACGB, someone will come from an RAA (not NWA, as Tim Joss will be on holiday), and we hope to include a district arts person. The slight trend to include folk in national newspaper listings, noted last time, has continued with The Independent printing a list of folk festivals. It's very much a yuppie, SE, Q magazine view of folk/roots. Cambridge was called 'more traditional' (in comparison with WOMAD) and Whitby got left out entirely. Ah well, keep on sending them your listings and maybe a more balanced view will prevail.

Ian Wells

## WALES - A land of song (cont'd)

but with Breton and Irish guest artists such as DeDannan) held on 8/9 July, and the Pontardame International Folk Festival held on 19-21 August. With this activity supplemented by the easily accessible folk clubs of Wirral and Chester and the great number of traditional Welsh Folk Dance Groups there is never a dull moment on the local folk scene. So remember if you happen to live within easy travelling distance of Clwyd or plan visiting North Wales pay a visit to one of our excellent clubs. There certainly will "Be a welcome in the Hillsides".

Chris Bailey

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**DATES FOR JUNE**

WEDNESDAY	1ST	8TH	15TH	22ND	29TH
WHITE SWAN WHITEHAVEN FOLK AT THE TUTE FOLK AT THE NEST	ALLAN TAYLOR CUMBRIA BLEND NO DATES singers' night	singers' night THE HOUSE BAND singers' night	JOHN JAMES ALLAN TAYLOR singers' night	KATHRYN TICKELL singers' night singers' night	DOUGIE MACLEAN AMAZING MR. SMITH singers' night
THURSDAY	2ND	9TH	16TH	23RD	30TH
DARWEN COCKERMOUTH WIGAN MAGAZINE BURNLEY	CLOSED JOHNNY HANDLE singers' night SINGERS' THEME (b) singers' night	NIC DOW singers' night singers' night singers' night	CLOSED DAVE WALTERS singers' night singers' night singers' night	singers' night STEVE TURNER singers' night MARK T. singers' night	CLOSED REID/TYRALL (d) singers' night DAVE LOCK (c) MARK T.
FRIDAY	3RD	10TH	17TH	24TH	
BLACKBURN POTTERIES BEE NORTHWICH HAMBLETON PORKIES	JUST CHRIS singers' night singers' night singers' night NO DATES CLOSED	singers' night ORION singers' night STEVE TURNER ISAAC GUILLORY	singers' night IVAN DREVER singers' night singers' night CLOSED	MARK T. YE MARINERS ALL (d) singers' night AMAZING MR. SMITH SHAW/MATTHEWS (h)	
SATURDAY	4TH	11TH	18TH	25TH	
BURY BREWERY SOUTHPORT ARTS CLUB CEILIDHS	JOHNNY HANDLE RALPH MCTELL (2ND) ASLHLEY HUTCHINGS	GORDON TYRALL JAKE THACKRAY GUIMANTU (10TH) GORTON TANK (POYNT)	NICK DOW JUNE TABOR	AMAZING MR. SMITH AMAZING MR. SMITH BOTHY (e)	
SUNDAY	5TH	12TH	19TH	26TH	
BOTHY EAGLE & CHILD LEIGH POYNTON LLANDUDNO RAVE ON WIDNES ROCHDALE KING'S HEAD BLACKPOOL	LEON ROSSELSON FULL HOUSE CLOSED BOB WILLIAMSON singers' night singers' night NO DATES NO DATES IAN & PHIL singers' night	singers' night singers' night ALL SUMMER MCCOLL/SEEGER (f) singers' night ARTISAN	ROGER WILSON KEN NICOL MAMISH IMLACH GREY/ELLIS (g) singers' night	singers' night singers' night OLDHAM TINKERS singers' night SIX HANDS IN TEMPO	
MONDAY	6TH	13TH	20TH	27TH	
HORWICH PRESTON TRITON POYNTON	singers' night singers' night singers' night singers' night	STEVE ROSTRON singers' night singers' night singers' night	singers' night KEN NICOL singers' night singers' night	singers' night singers' night ALLAN TAYLOR singers' night	
TUESDAY	7TH	14TH	21ST	28TH	
YARROW VALLEY HINDLEY MAGHULL	MAL WAITE singers' night SONG CONTEST (j)	singers' night singers' night	singers' night DEREK BRIMSTONE	singers' night SONGS OF SIXTIES	

**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  
 HORWICH (Mon.) - Peter Hughes & friends  
 TRITON - Ages Apart  
 HINDLEY - Pennygate  
 BLACKBURN - Pendlem  
 FOLK AT THE NEST - Northern Comfort, Phil Clayton

**NOTES FOR JUNE:**

- a) Patti Reid & Gordon Tyrall
- b) Theme: "Birds & Flowers"
- c) Extended floorspot
- d) Sea Songs Theme Night
- e) Ceilidh at St. John's Hall, Wright St., Southport (with Mr. Blundells Alms)
- f) Ewan McColl & Peggy Seeger
- g) Sara Grey & Ellie Ellis
- h) Pat Shaw & Julie Matthews
- j) Songwriting contest with Gordon Matthews
- k) Poynton Ceilidh with Gorton Tank

**DATES FOR JULY**

FRIDAY	1ST	8TH	15TH	22ND	29TH
POTTERIES BLACKBURN NORTHWICH BEE HAMBLETON PORKIES	singers' night singers' night singers' night singers' night NO DATES CLOSED	singers' night JIM COUZA TOM BROWN singers' night	GUEST TBA NICK DOW singers' night singers' night	THEME NIGHT singers' night HAYES SISTERS singers' night	MINI-CEILIDH STEVE TURNER singers' night singers' night
SATURDAY	2ND	9TH	16TH	23RD	30TH
BURY BREWERY SOUTHPORT ARTS CLUB CEILIDHS	MARK T. CLOSED	CLOSED REOPENS SEPTEMBER	UNTIL SEPT. 3 GARY & VERA (15)		PAUL METSERS BAND
SUNDAY	3RD	10TH	17TH	24TH	31ST
EAGLE & CHILD LEIGH POYNTON LLANDUDNO RAVE ON WIDNES ROCHDALE KING'S HEAD BLACKPOOL BOTHY	MARK T. CLOSED CLOSED singers' night NO DATES NO DATES NO DATES singers' night STEVE TURNER	SINGERS' NIGHT UNTIL 25 SEPT. UNTIL SEPTEMBER singers' night	COSMOTHEKA singers' night	singeraround BRAM TAYLOR	singeraround singers' night singers' night
MONDAY	4TH	11TH	18TH	25TH	
HORWICH PRESTON TRITON POYNTON	singers' night singers' night singers' night CLOSED	singers' night singers' night singers' night UNTIL SEPTEMBER	singers' night singers' night singers' night	singers' night singers' night COSMOTHEKA	
TUESDAY	5TH	12TH	19TH	26TH	
YARROW VALLEY HINDLEY MAGHULL	SINGERS' (d) CLOSED SONG CONTEST (b)	UNTIL SEPTEMBER KASHMIR	singers' night	singers' night	
WEDNESDAY	6TH	13TH	20TH	27TH	
WHITE SWAN WHITEHAVEN FOLK AT THE NEST FOLK AT THE TUTE	PEGG/FULLERTON (c) singers' night singeraround NO DATES	RORY MCLEOD CLOSED singeraround	JOLLY JACK UNTIL 7TH SEPT. singeraround	DR. SUNSHINE singeraround	
THURSDAY	7TH	14TH	21ST	28TH	
DARWEN COCKERMOUTH MAGAZINE WIGAN BURNLEY	singers' night BRIAN PETERS SINGERS' THEME (e) singers' night singers' night	CLOSED singers' night JIM COUZA singers' night singers' night	singers' night BERNARD WRIGLEY singers' night singers' night singers' night	CLOSED PETE MORTON singers' night singers' night singers' night	

**Residents**

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, Gill Burns, Adrienne Coutts  
 NORTHWICH - Sandy & Sean Boyle, Tony Howard, Sarah Burdon, Ian Sherwood, Jamie Anderson, Graham Sowerby  
 DARWEN - Joan & Dave Molloy  
 MAGHULL - Gordon Mackenzie, Harry Forsythe, Dave Day, Tony Hughes, Mike Lennon, Len Nolan, Neal Higgins, Pete Jackson & Cathy Alan & Steve, Phil Boardman & Harry Hayes, Chris Kelly

**NOTES FOR JULY:**

- a) Special Singers' Night with Leyland Morris Men
- b) Songwriting Competition, Tony Hughes
- c) Bob Pegg & Julie Fullerton
- d) John Adams & Chris Coe
- e) Theme: "American Songs"



# SONG of the MONTH

SONG OF THE MONTH

NANNY HALLAM by Laurence J. Roy

## DATES FOR AUGUST

MONDAY	1ST	8TH	15TH	22ND	29TH
HORWICH PRESTON TRITON POYNTON	singers' night singers' night CLOSED CLOSED	singers' night singers' night REOPENS 5 SEPT REOPENS SEPT	singers' night singers' night	singers' night singers' night	singers' night singers' night
TUESDAY	2ND	9TH	16TH	23RD	30TH
YARROW VALLEY HINDLEY MAGHULL	CLOSED CLOSED KEN NICHOLL	REOPENS SEPT. 6 REOPENS SEPTEMBER SONG CONTEST (a)	singers' night	singers' night	singers' night
WEDNESDAY	3RD	10TH	17TH	24TH	31ST
WHITE SWAN WHITEHAVEN FOLK AT THE NEST FOLK AT THE TUTE	singers' night CLOSED singaround NO DATES	WATSON/MCLACHIE(b) REOPEN 7TH SEPT singaround	singers' night singaround	singers' night singaround	CHESHIRE FOLK singaround
THURSDAY	4TH	11TH	18TH	25TH	
DARWEN WIGAN COCKERMOUTH MAGAZINE BURNLEY	singers' night singers' night singers' night THEME NIGHT (c) singers' night	CLOSED singers' night ARTISAN singers' night singers' night	GUEST TBA singers' night ROGER WILSON singers' night singers' night	CLOSED singers' night RICHARD GRAINGER singers' night singers' night	
FRIDAY	5TH	12TH	19TH	26TH	
POTTERIES BEE BLACKBURN NORTHWICH PORKIES HAMBLETON	singers' night singers' night singers' night FAUX/GARSDIE (d) MARY ASQUITH NO DATES	GUEST TBA singers' night singers' night singers' night CLOSED	THEME NIGHT singers' night singers' night DEREK GIFFORD PETE HUGHES	GUEST TBA singers' night singers' night singers' night CLOSED	
SATURDAY	6TH	13TH	20TH	27TH	
BURY BREWERY SOUTHPORT ARTS CLUB CEILINGS	CLOSED WILF & V-JS (5TH) CLOSED	REOPEN SEPT 3 ERIC BOGLE (11TH)		FOLK FESTIVAL	
SUNDAY	7TH	14TH	21ST	28TH	
OTHY AGLE & CHILD EIGH OYNTON LANDUDNO AVE ON IDNES OCHDALE INGS' HEAD LACKPOOL	CLOSED singers' night CLOSED CLOSED singers' night NO DATES NO DATES NO DATES singers' night	UNTIL SEPT 11TH singers' night UNTIL SEPT 25 UNTIL SEPTEMBER MEG DAVIES	singers' night singers' night	singers' night DEREK GIFFORD	

### NOTES FOR AUGUST:

- a) Songwriting Competition with Alan & Steve
- b) Roger Watson & Debbie McClatchie
- c) Theme: "the Weather"
- d) George Faux & Robin Garside

May you rot in Hell Nanny Hallam  
May you take your Seven Year Note  
May your ten pence cloak  
Keep the Devil from your throat  
May you rot in Hell Nanny Hallam

Oh Mary my love are you cold, are you cold ?  
With your shoulders so white and so bare  
In the cold night air  
There's no shelter anywhere  
Oh Mary my love are you cold ?

A black satin cloak for my love for my love  
I will beg or I'll borrow or I'll steal  
T'would be fit for a queen  
And the cold ye will not feel  
A black satin cloak for my love.

Oh Mary my love 'tis the end 'tis the end.  
As I sit in this prison so dark  
The Magistrate's clerk  
Has made his cruel mark  
Oh Mary my love 'tis the end.

Oh Mary my love fare thee well fare thee well  
Seven long years from today  
They are taking me away  
To far Botany Bay  
Oh Mary my love fare thee well.

This song, by Laurence Roy, was inspired by some research he did into the effect in this area of the Transportation to Australia. It is based on actual recorded incident from 1790, when Mary Smith became the first Wiganer to be transported to Australia for seven years for stealing a black satin cloak from a Wigan shop-keeper called Nanny Hallam.

Do you write songs or poems? If you do, why don't you submit it for the Song of the Month contest. The best in each month will receive a free subscription and a chance to be entered in our Song of the Year contest where you could win a book or record token. Send your entries to:

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# SONG CONTEST - The Winners

STOP PRESS : The recent Song Contest held at the Hindley Folk Club produced a tie for first place - the first time this has happened in the five years the contest has been running.

First place was shared between "Alice" written by H. Andy Davies, and "ghosts of the Street" written by Tony Hewitt.

We will be publishing all the winners over the next two issues, but in the meanwhile here is the first of those two joint winners, "ALICE"

## ALICE by H. Andy Davies

- |  |   |
|--|---|
| <p>1) Alice was a young girl,<br/>Only seventeen,<br/>When she left her family<br/>For the city life; but,<br/>Made some bad companions<br/>Who only lived to score.<br/>They all were hooked - and<br/>Alice soon got caught</p>                                | <p>4) Inner city bedsits<br/>Or some hospital ward<br/>Didn't really matter<br/>'Cause Alice Knew them all.<br/>Three long years of street life,<br/>You could see it in her face:<br/>Was she fifty ? Was she twenty ?<br/>You would never guess.</p>                |
| <p>2) Alice was a hooker;<br/>You'd see her every night<br/>On the streets of Soho<br/>Beneath the city lights<br/>Standing proud and vulgar,<br/>The way you might expect<br/>And selling all she'd got<br/>And giving more</p>                                 | <p>5) Then, lying in some doorway,<br/>I saw her one cold night,<br/>People striding over her,<br/>Not a pretty sight.<br/>I moved towards her slowly<br/>To tell her someone cared, but<br/>Death had come.<br/>I stood still and stared.<br/>(Repeat 1st verse)</p> |
| <p>3) Alice was a junkie;<br/>She fed herself on snow<br/>And what she earned<br/>Went in the pushers' hands.<br/>Her arms like a pinboard,<br/>Her talk was rough and straight,<br/>Her body moved, but<br/>Death carressed her soul<br/>(Repeat 1st verse)</p> | <p>6) So I sing to all you kids out there,<br/>If to London you must go,<br/>It ain't no Paradise that's<br/>Paved with Gold.<br/>So be careful all you kids out there,<br/>If to London you must go.<br/>It ain't no Wonderland when<br/>You're alone.</p>           |

The Runners-up were :

~~Serious~~, The Walling Song by Keith Scoweroft & Russell Hood (sung by Derek Gifford)

Humorous, Exasperated Lullaby, written and sung by Dave Summers.

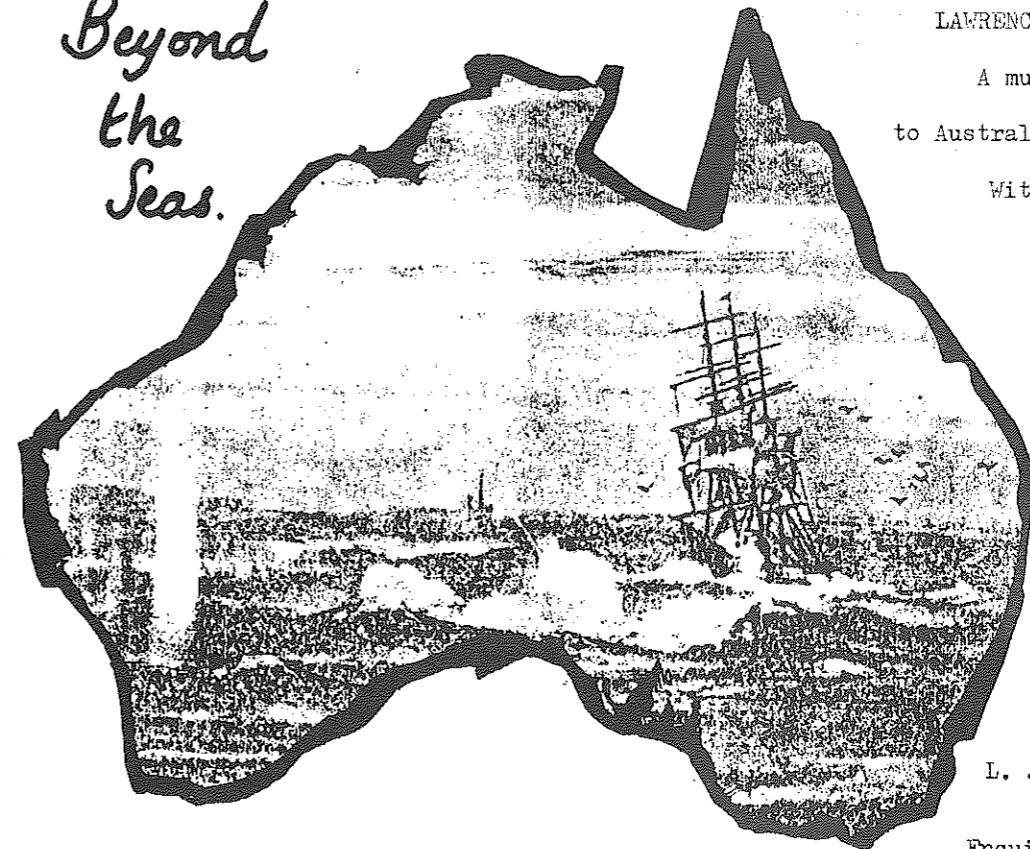
# LIVE REVIEW:

POYNTON EASTER FESTIVAL 1988  
Poynton Centre.

Well, what else do all South Manchester folkies do over the Easter break but at some stage head for the Centre? The venue hasn't changed much since...er... maybe the Dark Ages, but times have not been kind of late and there can be no doubt that they need some changes. However, signs are that the worst may be behind. This year's event may have seemed to have been 'family entertainment', very much what you'd expect, but that's what this gathering is about. "Meet old friends at the Centre" used to be its catchword, or something similar. You can't cut off your nose to spite your face, and though enough of the region's folk hacks have paraded through various pages urging Poynton to recognise the Eighties, perhaps we should accept it for its

merits at the present level. The soothsayers should note that several hundred do enjoy Poynton for what it is. I don't suppose it is at the cut-and-thrust of folk music, but the likes of Sally Barker did play the place for the first time this year; Caught On The Hop drove people from the room with a great raucous set on the Sunday, though their dances were very popular. (They swore they were, anyway.) Six Hands In Tempo, with ragtime and blues, opened up the field for the professionals. And Strawhead...? Well, sorry, not my cup of tea, so I'd gone to find some liquid refreshment down the road. No doubt Empire Loyalists loved them. Thus it was that yet another Poynton came and went. And next year...? Watch this space.  
Simon Jones.

Beyond  
the  
Seas.



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# VIDEO REVIEW

## VIDEO REVIEW

"It All Comes Round Again"  
Island Arts Video

Finding 40 minutes to review an album is easy. Tying up the family entertainment module for two hours isn't: perforce we watched this action replay en bloc and a point which may have been missed, vis-a-vis FAIRPORT's universality, was safely netted.

A scant quarter-hour had elapsed before a classic Fairport line-up was on view: Thompson, Hutchings, Mattocks, Denny, Swarbrick and Nicol...the "Liege & Lief" team. Half an hour later it was Angela's turn to go gooey over the first "Conventional" conversion of Swarbrick, Denny, Mattocks, Pegg, Lucas and Donohue. Ninety minutes rolled round as last year's Cropredy filled the screen. Bang on cue our daughter, April, who only knows Swarbrick as a Whippersnapper, Thompson as a solo and Hutchings as Cecil Sharp, opined that she'd seen nothing to top the current crew. Accompanied as it was by a cataclysmic "Rutland Reel/Jack The Juggler" with Sanders dancing like a Ralgeded dervish, her view went unchallenged.

As the over-solicitous commentary says, they began by pleasing the Flower Children and still appeal to those just weaning themselves of AHA. Timeless appeal. Interviewed separately, (good move) the band tell their own tales, often giving widely disparate views of persons and events.

Thompson thought Sandy "Great fun....could really lift you"; Dave Swarbrick, au contraire, saw "Basically a sad person, terribly insecure and introspective." Somewhere between those two statements the true Alexandra Denny lies

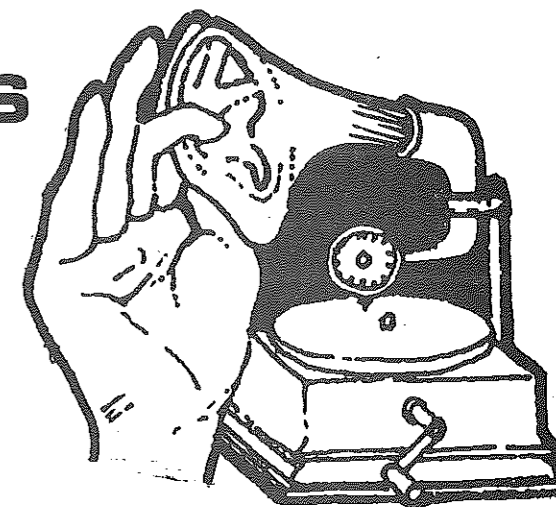
The music does the rest of the talking quite capably. All clips are full-length and must have entailed much research - especially finding that clip of the first

line-up complete with Judy Doyle, Ian Matthews and Martin Lamble doing "Time Will Show The Wiser" on some long-defunct Dutch t.v. show. Later clips are no less fascinating. An Island promo video of the Lucas/Donohue axis performing a splendid "Polly on the Shore" served notice of how good a singer Trevor really was. There's a festival clip of "Walk Awhile" with Swarbrick, Thompson and Nicol making short work of the harmonies and compelling amateur footage of Sandy singing a beautiful "solo" on the '74 tour. Large slabs of last year's Cropredy fill all the gaps with "Matty Groves", "Hiring Fair", "Rosie" - all the golden stuff - and a special mention in dispatches for Richard's killer version of "Hand of Kindness". The much-discussed "Sailor's Life" featuring June Tabor appears in full, which is just fine by this reviewer.

Then the credits go up over "Meet on the Ledge" and, once you've got rid of the lump in your throat, you can reflect that you never spent two hours and £14.99 better in your life and begin putting pen to paper to ask Island if they might like to consider performing a similar service for Richard Thompson.

Bernie Forkin.

# RECORD REVIEWS



SILEAS

"Beating Harps"  
Green Linnet SIF 1089

This record is a beauty. If ever anyone asks me what I think will make good music at a great occasion, like a state banquet or a Royal Wedding, this is it. Never mind your brass bands, operas and choral works, this is the business. Patsy Seddon and Mary MacMaster are such complete musicians it's frightening. From the opening strains of "The Pipers" to the finale "Beating Harps", this album sways you, convinces you and wins you over. If you thought harps meant Mary O'Hara or Wales, think again reader and buy this: Gaelic harps with power and oomph. Mature and mesmerising. This deserves to sweep right to the top of the rootsy Top 20. Sublime, girls, sublime!

Simon Jones

DAVY SPILLANE

"Atlantic Bridge"  
Cooking Vinyl COOK009

This bridges the Atlantic nicely, blending Irish and Nashville, but then the Irish always did go barmy over Country and Western. 'Moving Hearts' piper Spillane has gone one better by importing the finest bluegrass pickers while retaining the nucleus of Moving Hearts to play alongside him. Thus Bela Flack, Jerry Douglas and Albert Lee jig and swing beside Eoghan O'Neill and Christy Moore. Ever heard a down-home bodhran? It's on here; it's whacky, weird and definitely wonderful. Yet another barrier crumbles and is captured by Cooking Vinyl. This is becoming a habit. Recommended? But of course. Yeehaw, Paddy! Get on down, Seamus.

Simon Jones

THE ELECTROPATHICS 'Batteries Not Included'  
The Sticky Label GUM 001

\*\*\*\*\*

Heavens! An item for review by someone I've actually heard of. I must be acquiring 'mag.cred' in the editor's filofax - it'll be Sinitta 12"ers next! I've watched the Electropathics' development with interest for some time - they've often played for dances in Southport, and it's a real pleasure to give this, their vinyl debut the thumbs-up. From a relatively workmanlike Ceilidh band which wore Victorian clothes in publicity pics to accent the quirky 'Battery Band' suffix (now dropped), they have matured into a tight and inventive outfit that can easily hold its own with other rootsters.

Nicely mixed by Keith Hancock who plays melodeons here and has done on and off with the band since 1984, and expertly engineered by Ronnie Stone (ex-China Crisis) all manner of instrumentation is featured in never less than satisfying permutations. I particularly like Alan Rawlinson's brass contributions throughout and Pierce Butler is a non-fussy, but effective drummer. Because it's the first record there must inevitably be a temptation to give a definitive cross-section of the full gamut of their talent and repertoire, and if I have any criticism, it's that this tries too hard to be all things to all persons. We get rumpy-tumpy dance tunes, Sacred Harp hymns, earnest 80's comment songs from Keith Hancock and Clive Gregson and the Old Bazaar In Cairo!

Bake in a hot oven for three hours and presto! It's a mixture that I know and love them for, but how do you rack such a quiche in the record shop? After a live gig, this'll sell by the container-load, but I wonder about its cross-over appeal to the casual browser. Hmm.mmm. Discuss in not more than 500 words and see me after prep. No matter, it's a good 'un and the Electropathics are destined sometime for great things. We shall look back on this album with the same affection that the Oyster Band's "Jacks Alive" is now regarded. The seeds of success are in that album though it wasn't quite the one to do the trick at the time. I have the same feeling about this collection (and the same reservations about the style of sleeve illustration!). Batteries may no longer be included but this stuff is positively charged. Set the controls for the heart of somewhere or other!

CLIVE POMNCEBY

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# RECORDREVIEWSRECORDREVIEWSRECOR

Maire Ni Chathasaigh/Chris Newman:  
 "The Living Wood": Green Linnet  
 SIF 1090  
 Sileas: "Beating Harps": Green  
 Linnet 1089

When and I was but a little tiny boy (with a hey-ho, a complete collection of Curved Air albums), I would have just stared at you if you'd suggested that one day I'd be playing albums of harp musick and deriving great pleasure therefrom.

A complete ignorance of how the harp could sound (other than when employed by Grouch as a trampoline in "Monkey Business") helped. And yet, here I am, older, greyer, and playing these two back-toback over and over. I suppose you'd like some details now?

From the top then. Maire Ni Chathasaigh (pronounced Moira Knae Ca-Has-See) and Chris Newman (pronounced Chris Newman) represent a fierce combination. She is widely regarded as the foremost classical harper of her generation and he, having collected a silver disc for arranging, playing and producing Fred Wedlock's "Oldest Swinger In Town", eventually became an accomplished jazz guitarist and popped out with Dis Dingley on a European Tour. Not bad, eh?

The record more than supports the general impression that this pair can play a bit. As you would expect, the Irish Tradition from O'Carolan to O'Neill supply's the lion's share of the material, though experimentation is there, with tunes from Poland, America and the Basque Region, all stunningly rendered. Maire was definately not behind the door when talent was handed out; quite apart from being a brilliant harper she is also gifted with a beautiful contralto voice, shown to delicious effect on "Cuach Mo Londubh Bui". Altogether a real treat for the ears.

No more so than Sileas (pronounced Sheelis) however. Patsy Seddon and Mary McMaster, once 77ths of the late lamented Sprangeen, seem to be on the verge of a break-through which will take them beyond the parochial boundaries of Folk. Good thing, too. I thrill for all the people who will be so pleasantly surprised when they burst on to the unsuspecting T.V. public.

Patsy plays the traditional Scottish harp, the gut stringed clarsach, and has done since the age of 11, while Mary employs the metal strung harp

which she plays with her finger-nails, the better to illustrate it's brilliant tone. The pair met while studying for their honours degrees in Celtic Studies and Scottish History respectively, and since turning professional in 1981, have been steadily exploring the full range and capabilities of their instruments and voices, while building up an enviable repertoire of Scottish music and song.

So, to business. A dizzying race through sets of reels, jigs, marches, schottishes and airs; some trad., some recently written by the likes of Easy Club's Jim Sutherland and the ladies themselves. I particularly liked the "Shore Of Gruinard" set, though the title track itself takes some beating.

And just to show that there's more to them than twenty clever digits, there's a totally astonishing bout of 'mouth music' - "Puirt A Beul" - concerning the sheep with udders as big as a cows, and Finlay who won't go to Eigg. Sounds better in Gaelic, believe me. Convinced? You should be. Go get 'em, Floyd.

Bernie Forkin.

Terry Allen: Lubbock On Everything:  
 SPT 1007/8  
 Lonesome Strangers: Lonesome Pine:  
 SPD 1012

Ain't it funny how thw same folk who get all riled up when someone dismisses Folk as 'finger-in-the-ear-music', are only too ready to rubbish Country on account of the 'Sweet-Jesus-my-Granny's-dog's-got-cancer' hogwash purveyed by the Rhinestone Cowboys and Tammy Wincyette brigade?

This pair owe nothing to the popular image while remaining stone country all the way.

It's taken thirty years for Lubbock to produce a second star and while I don't think that Terry Allen is likely to influence a generation as his fellow Lubbockite (Lubbocker?) Buddy Holly did,

he's certainly capable of producing some very laid-back country crooning as this double album shows. In places it's so country you begin to wonder whether Mr. Allen hasn't got his tongue in his good old cheek. Quite why I enjoyed this collection so much I'm unsure.....probably the subject matter and the sentiments which are hardly your standard ranch stash, maybe even because I now realise that the country vocals I used to call mannered and affected are as nought compared to some of the abstruse stylings found in folk. I did enjoy it though.

# RECORDREVIEWSRECORDREVIEWSRECOR

I am, on the other hand, quite sure about why I liked the Lonesome Strangers, for this is none other than our old mate Rockabilly: clean, crisp, reckless and bursting with bonnomie. It fairly hums along propelled by some crackling lead guitar à la Albert Lee & Co., and a darn good 4-square drums and bass undertone, plus cracking Everly/Louvin Brothers harmonies. Raunchy might be the word I want. Self written, mostly, with two superb cover versions to hang your hat on 'till the new ones take root in your head: Van the Man's 'Here Comes The Night' gets the treatment as does 'Modern Don Juan', the old, all-too-rarely-heard beauty from Buddy Holly.....which leads us straight back to Lubbock again. Howzat for a link? I should get a job on Look NorthWest.

Bernie Forkin.

Rod Paterson: Two Mats: Greentrax  
 604  
 Heather Heywood: Some Kind Of Love:  
 Greentrax 010  
 Adam McNaughton: Words, words, words  
 Greentrax 013  
 Iain Mackintosh: Gentle Persuasion:  
 Greentrax 014

A foursome from Scotland's newest folk label.

Rod Paterson, following Easy Club's sad demise, presses on with his solo career, underlining his reputation as one of Scotland's foremost trad. singers with the opening track, a beautiful version of 'Bleacher Lass Of Kelvinhaugh'. Other trad. efforts include two Burns' adaptations, 'Willie Wastle' and 'My Nannie', and 'The Steggie'. Less interesting, are the attempted swing and jazz songs: 'Funny Valentine' was never meant to be this slow and Cole Porter's 'Every Time We Say Goodbye' sounds rather maudlin and self-pitying in this version: Good version of Rab Noakes 'Wrong Joke Again', though.

Adam McNaughton's album is a real curiosity. Unrelentingly Accapella renderings, in a voice which a kind critic would say had 'character', of humourous songs of his own devising. Very clever lyrically - you may be familiar with Carthy's version of 'Oor Hamlet', wherin Shakespeare collides with 'The Mason's Apron' to devastating effect

Can't say I'm wild about Iain Mackintosh's album, either. He's obviously agood singer and, presumably, a fine concert performer who knows his way around his banjo and concertina. Enjoyable versions of Sydney Carter's 'Run The Film Backwards', Enoch Kents' 'Farm Auction' and Phil Ochs' "When I'm Gone", help mitigate the dullness of Harvey Andrews' "First You Lose The Rhyming" and an awful attack on Dave Goulders' "January Man", which I'm afraid no-one but Billy Mitchell can sing proper. Finally, Iain, I know you meant well with "Wheelchair Talking Blues", but.....

Which leaves Heather Heywood, by far the pick of the bunch for me. A dynamic voice, real prescence, real timing and a judicious choice of material to show it to the best advantage. Not a bad track in sight - rattling good version's of "Song For Ireland" (well up to Mary Black/De Danna's rendering), "Sally Gardens" and "Let No Man Steal Your Thyme". Plus a spine chilling "Lord Lovat", sung unaccompanied and, as Martin Carthy says in his sleeve-notes, 'Fit to make you quake in your boots'. Star turn:- The glorious tour de force on "Cruel Mother" which closes the album. Battlefield's Brian McNeill helps out on fiddle, viola and mandolin and other contibutors include Wattie Lees on some verry nice uilleann pipes and tasty keyboards courtesy of Jimmy MacMillan. Something tells me we'll be hearing a lot more of Ms. Heywood.

Bernie Forkin.

EAGLE and CHILD FOLK CLUB	
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VARIOUS  
"Hot Cookies"  
Cooking Vinyl GRILL002

Cheap and cheerful trot thru the archives courtesy of the most eclectic of the Indie labels. As usual with Cookin' the good outweighs the naff: hot stuff from THE OYSTERS ("Oxford Girl" and the extended 12" disco-mix of "Hal-an-Tow"), RORY McLEOD ("Farewell Welfare") and GREGSON/COLLISTER ("When My Ship Comes In"). So much for the great and famous. Three cheers also for THE HAPPY END who turn in a good version of "The Ballad of John Henry".

Cold cuts: Edward 2nd and The Stone Cold Plonkers flogging their one original idea to the point of expiry; Michelle Shocked, folk's answer to Brinsley Schwartz...if the talent was as big as the hype...and THE HORSEFLIES who get the thanks-for-the-new-album-but-you-really-shouldn't-have-bothered cup for 1988.

And just when you thought it was safe to put the album back on, along come THE MEKONS. Painfully limp and self-obsessed, predictable, polemical and as about as attractive as an enema.

Back to the good stuff which mostly comes now from other shores. Cop S.E.ROGIE whose "Koneh Pelelande" says much in 3½ minutes, or THE REAL SOUNDS with the edited-down title track from "Wende Zako". Very, very good indeed.

Which leaves the best 'til last in the shapes of the simply glorious SWEET HONEY IN THE ROCK whose "Chile, Your Waters Run Red Through Soweto" says everything that the politico-politroons like The Mekons would like to be able to say, and with such economy of movement that it's positively electrifying. It's taken from "Breaths: Thje Best of Sweet Honey in the Rock" raved about in these pages two issues ago and available on COOK 008. If you don't own one, your collection is incomplete.

Bernie Forkin

MIKE HERON  
"THE Glenrow Tapes"  
Fast Forward MHLP001

Long has he been gone, and a hearty welcome back to Mike Heron, once a half of The Incredible String Band. These roughs are from a stack of cassettes that make up a body of material dating back to the late Seventies, when Heron put out a Stateside-only album (wittily titled "Mike Heron".) Some hold the theory that demos sound more lively and gratifyingly rough-edged than a properly-produced album and while I agree that may be true in some cases it isn't here. I prefer the finished article, thanks. But, since you may well have a hell of a job finding the album they're issued on, these'll do, I suppose. Cheap and cheerful, it's comforting to see Mike Heron's name on a sleeve again. I look forward to a full-blown disc, though; the guy always was too talented a writer to waste.

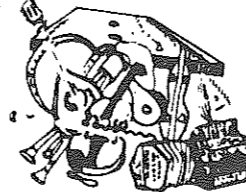
Simon Jones.

VARIOUS.  
"Thunder Before Dawn"  
Earthworks EWW1

One of the first showings from the new alliance of Earthworks and Virgin is this second volume to "Indestructible Beat". Every bit as stirring as the first, this volume opens with the same spanking beat and this time a volley of brass. Those of you who enjoyed the jolly tribal bop of the first compilation will be rewarded with another series of South African gems. If you haven't heard either issue yet, take 1,000 lines and get along to a decent shop which'll stock the burgeoning series. Township music, "mbaqanga" to give it a proper term, is by turns uplifting, saddening and, above all, superb dancing music which transcends all barriers yet remains true to its roots. Long may the series run.

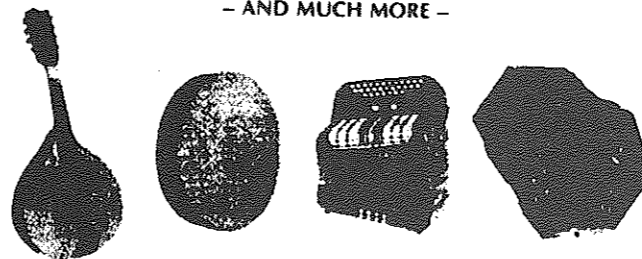
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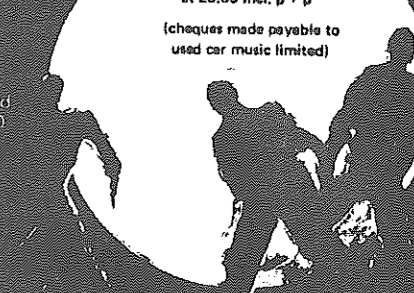
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Simon Jones.

NANCI GRIFFITH  
"Little Love Affairs"  
MCA MCF3413

The rise of New Country cannot be overlooked as a major contribution to the roots revival on our shores. Nanci Griffith, the plaintive and willowy-voiced lady of Texas, looks as frail as a rose but packs as much clout as a wronged Sue-Ellen. Take notice all you scoffing J.R.'s who ask why the Newsletter should review a country disc. Miss Griffith has roots in folk as much as she does in rhinestones. Not for her the glitter and trash of Nashville, no sirree! Rather, she offers simple back-porch music, dominated by acoustic guitars and dobros, tales of hot lusty Texas nights and dusty highways. She plays with the Blue Moon Orchestra, but when purchased it'll be once in a blue moon that you remove this lady from the turntable. Play it again, Nanci.

Simon Jones.

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<b>TUESDAY</b>				
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VARROW VALLEY	8.30 pm	Grapes Hotel; Croston; nr. Preston	Derek Gifford	0704 822574
<b>WEDNESDAY</b>				
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New Events and Venues for 1988**

**— Simply the most —**

**Book Early with  
Festival Director Alan Bell  
55 The Strand, Rossall  
Fleetwood FY7 8NF  
Tel: (03917) 2317**

*Artists Booked so far:*

**Battlefield Band/Eric Bogle/Oyster Band  
Allan Taylor/Kipper Family/Cosmotheke  
Chequered Roots with/Roger Watson  
& Debbie McClatchy/Wilson Family  
Strawhead/Bernard Wrigley  
Kathryn Tickell/Jez Lowe&Jake Walton  
Isaac Guillory/Dave Goulder  
Johnny Handle with/Chuck Fleming &  
Peter Wood/Dave Burland/Tich Frier  
Pat Ryan/Hobson & Lees  
Corn Bread Rough/Nick Dow  
Jim & Lynette Eldon/Ran Tan Band  
Dr Sunshine/Loose Chippings  
Howard Bond/Roger Westbrook  
Brian Preston/Scolds Bridle  
Alan Bell Band/Tom Walsh/Sullivan  
Hugh O'Donnell/Nashville Cats  
Distressed Gentlefolk/Brian Osborne  
'Big' Pete Rodger/Wyre Levee Stompers  
Tallyman/Three in a Row/Bev Whelan  
Dave Summers/Orion  
Bispham Barnstormers  
Malcolm Shellard/Amazing Dick  
Garstang Morris Dancers  
Preston Guildsmen/Fosbrook Dancers**

**Comperes: Derek Gifford, Derek Elliott,  
Ken Howard, Phil Capper**

**Lancashire & Cheshire Clog Dancing Contests  
Lancashire Dialect Competition  
Young Person Talent Competition  
Worst Singer in the World Contest  
Special Events**

**At great value for money**

**Weekend Tickets from only £14.50  
(before 10th July 1988) £16.50 after.  
Session Tickets from only £3.00  
Children 12 - 14 years half price.  
Up to 12 years Free.  
Plus free camping and caravan site.  
Free entry to Craft Fair - Free bus service.**