

FOLK

North West

Autumn 1988

35p

Harbourtown

Live Reviews



Darwen

Janet Russell

Page 2 Comment:

WELCOME to another Newsletter ; except as you might notice, we have a new title & logo . Welcome to FOLK NORTHWEST!

We're trying to improve the quality both of the presentation and the contents. This is the only item typed on my own portable typewriter, all the rest has been word-processed specially for you! We also aim to be much sooner; this one should at least be on time for a change.

SO WHAT is inside this new improved magazine? Simon Jones starts a new series, In your own Backyard, in which he will be featuring up & coming bands who may be tomorrow's Oyster Band.

We've done live reviews for you this time, which will be a regular feature from now on, as well as some festival reviews. Ian Wells has been looking at the new record label, Harbourtown, and this month's featured club is DARWEN.

WE'VE also combined Out & About and Club News into a single, more readable article. In addition there are all our regular features , dates etc.

CLOSING DATE FOR THE NEXT ISSUE
(DEC-FEB) IS OCTOBER 25th

Cover Design:
Hilary Hornby-York

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I HOPE you like our new format, which we hope to be able to improve on even more next issue. You can expect more live reviews, more photos, clearer printing and hopefully a wider range of articles from a wider range of authors. The last part is of course up to you!

If you have any comments on our new look, please let us know, after all, its YOUR magazine.

AN AGM will be held soon.

FINALLY, I'd like to thank those without whom there would be no magazine at all: Steve for Out & About; Yvonne for typing; Dave Day for some running around; Bernie, Ian & Kath for distribution and general assistance.

I FORGOT to mention that we also intend to be quarterly from now on, so the next issue is December to February. See you then!

Nigel Firth
EDITOR

OUT & ABOUT...

ACCEPTANCE AT LAST?

Are the culture-vultures starting to take the folk arts seriously at last? It seems to have stemmed from when we started to call folk music 'Roots' and escaped from the homely image of the sixties. Now we folkies are being headhunted by Radios Three and Four, by television's Omnibus and other arts programmes, by places like The Royal Festival Hall and by people like those at the Department of Education and Science. Our skills are needed for projects such as the Wigan Pier development and all the other 'living museums' appearing around the country.

Take, for example, what is being done by Susie Stockton-Link down in Worcestershire. She is the England contact (there are others for Scotland, Wales, etc.) for the National movement to create working parties inside every Local Education Authority in Great Britain. Now I know that there are lots of teachers involved in folk arts and who read this Newsletter; they will be interested in the work that Susie is doing. She needs to hear from possible working-party members from the North-west for all folk crafts and skills and can be contacted at 44 Sebright Rd, Wolverley, Worcs. DY11 5UA (0562-851067)



Another such is Rosie Cross, who is the Folk Development Worker for Humberside, a temporary but full-time worker (until Sept '88) appointed to bring the masses to folk dance, music and craft and a former member of "Pyewackett". Humberside's regional Leisure Services and other cultural groups seem to have realised the importance of the folk arts and have done something creative with them.

A typical move by Humberside was to have a song-writing competition. Now I know we have our own such competitions at Hindley and at Maghull, but apart from a little helpful sponsorship these worthy causes go unnoticed: they certainly do not turn the heads of the local Councils involved, they receive minimal publicity - Radio Manchester plays only bits of the final entries, and one of the winning songs this year was cut off half-way through in the "Folk Like Us" programme! To cap this, I have even heard a rumour that Hindley Folk Club is to close. I hope it isn't true, as Kath and Paul have done a lot for Folk in this area, and their Song competition has produced some cracking stuff in previous years.

If we are at last being taken seriously we want more than the odd corner in the local newspaper and the occasional mention in the "What's On" leaflets along with the car boot sales, tea-parties and Bring-and-Buys. The Folk correspondent in the Bolton Evening News, for example, has never, to my knowledge, actually introduced himself in a folk dance or song club. Has he ever been to one?

I can remember when the folk-clubs in the North-west were not only the most numerous in the country but were the best in the country, too, and I reckon that folk arts in this area deserve the recognition and rewards that at long last seem to be coming to them.

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

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" (2nd Sunday monthly)	BBC R/Lances	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

ERIC BOGLE'S 1988 tour includes Redcar (Sept 1st) Fylde Festival (Sept 3rd) New Brighton (Sept 4th). All the above are with his band. Solo gigs locally include West Houghton's Red Lion F.C. on Sept 30th.

ANYONE really interested in all forms of popular music will want a copy of the new edition of the DIRECTORY OF POPULAR MUSIC. Covering all references from 1900 to the 1980's, it is 1440 pages long and costs £25 + p&p from Peterson publishing, Berryhill industrial Estate, Droitwich, Worcs. WR9 9BL

The writer of this column spent many happy evenings in that most famous of all folk clubs, The Troubadour down in Earl's Court, immortalised in Tom Paxton's "Leaving London." It was there that Paul Simon first performed in England, ditto Bob Dylan. Martin Carthy was a resident there in the late fifties and early sixties. We have recently received information from The Troubadour that the club is again going strong, with a policy of encouraging acoustic/roots music. Astonishingly for London, admission is only £2 on Wednesday nights and it must be worth a visit if you're in Big L. Contact "Chris" on 0865 721918 for who's on, floor spots, etc. Also the club has an L.P. out called "In The Beginning Tommy Steele" which features all that is best in new acoustic music, available from Secret Heart, 34 Stockmore St. Oxford, for £6 inc. postage.

WHAT MUST BE the last Festival news of the year is for the Barnsley Folk Festival 21st-23rd October. This is likely to be a really friendly 'do' and is only just up the M61. You can camp indoors at this one! Contacts are 0226-733272 for tickets and 0226-284927 for camping and any other queries.

IF YOU HAVE an Autumn holiday due and you are into international folklore you may want to nip over to France for the 9th Oct. Esquelbecq Traditional Music Festival. We don't know the cost, but there will be music and dance from France, Belgium, Holland, Greece, etc. Details from: Comite pour la Savegarde du Patrimoine d'Esquelbecq, Mairie d'Esquelbecq, 59470 ESQUELBECQ FRANCE
PRESTON GUILD HALL has got into the folk scene. Watch these pages for further details, but their Press Release gives the following gigs:
Sept. 22nd TILSTON & BOYLE
Oct. 27th CEILIDH (RAN TAN BAND)
Jan. 12th WHIPPERSNAPPER
Feb. 9th ROGER WILSON + KAREN TWEED
Prices vary for these events (tho' supper is included for the ceilidh) but seem to hover around the £2-£3 mark. Contact ANDREW AUGHTON or GAYLE PARSONS on 0772 203456

SWINTON FOLK FESTIVAL is a good day out; a real local-folkies meet and drink day. Saturday 29th Oct. is the date and the venues, as usual, are the White Lion (where Swinton Folk Club meets on Mon. evenings) and the Lancastrian Hall in Swinton centre. Guests this year include ROGUES GALLERY, JUNE TABOR, THE WILSON FAMILY, STANLEY ACCRINGTON and a whole host of others. It's cheaper to get your ticket in advance: ring Dave Polishaw on 061-737-5069 or Ged Todd on 0942-811527. See you there.

ARE YOU A FAN? Is there one god (or goddess) in your music world? DEREK WYNNE at Manchester Poly is looking for any fans of James Taylor who would be prepared to be interviewed to help Derek in his research. Contact Dept. of Social Sciences, Manchester Polytechnic. 061-228-6171

CLUB NEWS

WELCOME to the new members of the Federation listed below. It's wonderful to see folk-song going so well in the area. Long life and prosperity to you all!

Firstly the "GILLIBRAND ARMS", Collingwood Road, Chorley. It runs on the second Sunday of each month and the format is a singers' night one month alternating with a workshop the next. Starting time is 8.00 p.m. and all are welcome. The club has been going for three months and has had a goodly-sized audience each time. (They have a 100-seater room, so it's just as well!) Residents include Pete Moorcroft, Andy Finlay, Kath Bonney, our correspondent Terry Seeds and a surname-less John on the banjo.

ALSO NEW to the Federation is the GREGSON LANE POLK CLUB which meets every other Thursday at 8.30 p.m. in The Castle Hotel, Gregson Lane, Hoghton, near Preston. The Residents are the six-piece band LAMMERGEIER (which really is spelled like that the name is some kind of bird of prey). All styles of music are played and appreciated and further information is available from GRAHAM DIXON on Hoghton (0254 85) 3929.

THE THIRD NEWCOMER to the Federation is the Cross Keys Folk Club which meets at the Cross Keys Inn, Running Mill Gate, Church Lane, Uppermill, Oldham every Wednesday at 9 p.m. The emphasis here is on good old-fashioned folk and roots, with contemporary, blues, etc. thrown in for spice. Local and national guests are featured and, as always, floor singers are welcome. If you wish to know more, contact PHIL CHADWICK and ALISON DEAN on 04575 4000. Once again we offer our welcome to the Federation.

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OUT AND ABOUT



PETE COE is offering a RED SHIFT album to the first five people arriving at their Manchester gig who can name all the groups that Pete Coe, John Adams and George Faux have been in prior to Red Shift. The Manchester gig is Thurs. Oct 13th at the Irish Centre, Cheetham Hill. Other gigs are: Fri 14th Oct. Queen Elizabeth School, Blackburn; Sat 16th. Victoria Centre, Crewe; Sun. 17th. The Gregson, Lancaster.

FOR THE SECOND year running FELLSIDE RECORDINGS of Cumbria have won a top award. The Music Retailers' Association have chosen IAN WALKER'S debut album "FLYING HIGH" as the outright winner in the Folk and Country category. Fellside's "CLUB SESSION WITH COLYER" took the jazz category prize, too.

STILL with record company news, ROGUE RECORDS tell us that they have re-released the original 1960's recordings of various blues artistes such as Ian Anderson, Prager & Rye, Wizz Jones, etc. Digitally re-mastered, the 14-track selection will be available from Sept. 16th under the title "MATCHBOX DAYS" on Rogue *FMSL 2016*

Club of the Month

DARWEN FOLK CLUB

Compared to some Folk Clubs, Darwen is only a baby. It was started on a dark and drizzly night in January 1986, and the first song was sung by its founder, Jan Foster. The original venue was at the Kiosk deep in the heart of Sunnyhurst Wood, and despite the wisecracks, (How many people can you fit in? Is it painted red? What happens when someone wants to use the 'phone?) the club spent most of its first year in the beautiful mock tudor splendour of the Kiosk and built the reputation of a successful club - bursting with local talent.

When Jan left the area in May 1986, she handed over the running of the Club to Joan and Dave Molloy, who were taking their first tentative (and very nervous) steps into singing IN FRONT OF OTHERS, after 14 years of regaling two bored kids and a dog!

Although the past two and a half years have seen an impressive Guest List, including Sara and Ellie, Steve Turner, Redmayne, Nick Dow, Derek Gifford, Jolly Jack and Janine Wells, Darwen continues to be FREE - NO DOOR CHARGE! We like to feel that anyone can come and hear live music - even if they have no money! We pay our Guests by saving-up from the raffle and sending round the pot.

The Club meets fortnightly and the local talent has to be seen to be believed. Every taste is catered for - blues from The Reverend Blind Ken Daniels - politics from Jim (Karl Marx) Plowman - Singalongs from our very own Brian Kirkham - to name just three. We have received overwhelming support from Blackburn Folk Club and Coppull Folk Club. Sadly, the resident group at Blackburn, Pendlem, have now disbanded but our heartfelt thanks go out to them.

Shortly after moving to the Crown, which is more central than the Kiosk, the pub was taken over by Pete and Eva, who immediately scrapped the hire charge for the room and opened up the bar upstairs. Now the club regularly attracts audiences of up to 70, very rarely less than 50 even on the coldest wettest nights! Our regular members are our strength - warmhearted and loyal. Some have never missed a single night, and others bring a sick note if they can't attend!

Visitors are always welcomed at Darwen - we ALWAYS have floor singers even on guest nights - and anyone walking into the club with an instrument of any kind is usually accosted at the door and their name noted in THE BOOK. However, if you are the shy and retiring type and nervous about going to a Club alone for the first time, just ring Joan or Dave on 0706 220611 for a chat and you will be 'watched out for' and welcomed.

When Darwen Folk Club began, very few of its regular singers had ever performed in public before, but the warmth of the members and the gentle encouragement given, has built confidence where there was none, and more and more of our local talent reaches out and supports other clubs in the area - and that's what it's all about, isn't it?

CHRIS YOUNG

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Chairman's Rant

New, improved! shout the adverts for washing powder and toothpaste - and when you buy some, it's the same old stuff in new packaging, usually at greater cost. Well, the fedmag is undergoing what marketing jargon calls a relaunch. We're redesigning the packaging (cover and page heads), we're aiming at a more consistent appearance by using one typist on one machine for the editorial content, and there's a simpler name on the cover. We do want to improve - or at least diversify - the contents, and that's why there's a small competition for new reviewers.

This has come about because enough people were prepared to offer positive advice and actual help. Thanks especially to Dave Day for producing a typist with both time and an available word processor. Thanks to everyone else on the working party for positive input.

This is an experimental/interim edition using the new keyboarding arrangements, some graphic changes, a new printer, and the new frequency. Yes, as well as pushing the most cumbersome name in the business on to the inside pages, we're dropping the five times a year pattern. No-one but the editorial team (what, even them?) ever knew whether it was a two or three month issue next, so we've gone quarterly. This is the Autumn edition (Sep/Nov), the Winter one will cover Dec/Feb, Spring Mar/May, and Summer (as now) June/August.

OK: tape running: cue voiceover: "New, improved Folk North West: in glorious monochrome with all grey forced out: at no extra cost during 1988: at a folk club near you - now".

IAN WELLS



SWINTON FOLK FESTIVAL

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- BUNTING AND FROLICS
- RUN FOR THE ROSES
- CHAS CHAN
- HANDS IN POCKETS
- PHIL HARE
- DAVE AND HELEN HOWARD

- ROGUES GALLERY
- JUNE TABOR AND HUW WARREN
- THE WILSON FAMILY
- STANLEY ACCRINGTON
- IVAN DREVER
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- JOLLY JACK
- THE MOSSLEY DUKES

- GEOFF HUGHES
- DAVE AND JOAN MOLLOY
- PRESTON ROYALS
- RIVINGTON MORRIS
- STAFF FOLK
- TRILOGY
- and others

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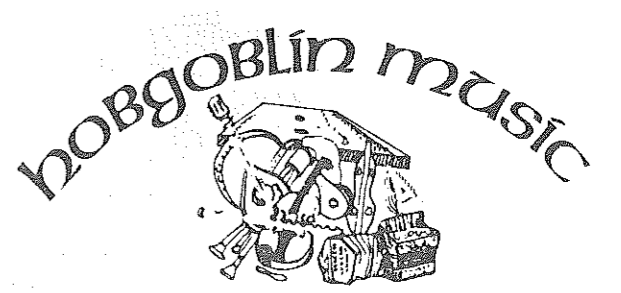
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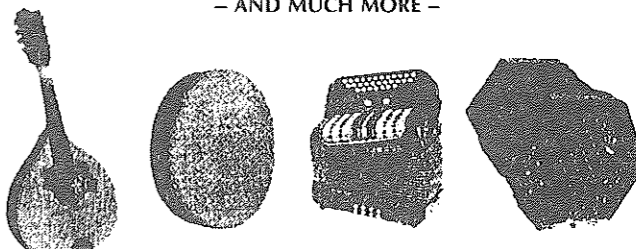
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In your own Backyard

A series in which SIMON JONES, ferrets out the north west's 'most likely to' types.

RANSOM DEMAND

With a new cassette of 'The Edge' out and selling, KING'S RANSOM ponder if they should become Cheshire's Oyster Band.



About eighteen months ago the Oysters played a local folk club gig, and there was a particularly vocal bunch, who whooped, hollered and generally had a hell of an evening, well we all did, but this crowd were in seventh heaven.

"Aha", says Steve Sheard, "that was us.." Us, is King's Ransom, Stockport's own electric band with one tape and one folk club to their name. It's still early days, but as we all get fairly newted over generous lashings of beer in a Macclesfield hostel they impart their philosophy into the Jones Sony.

"We all admire the Oysters", continues Steve, the bass player, "they've done so much to move electric music forward".

"I'd like to think that we could capture some of that energy", relays guitarist Dave Cowdry. "But you really have to be something special to capture the folk rock market these days", chips in rhythm guitar player Tony Sykes, the quiet one.

They tell me, just as the second round arrives, of one Manchester gig where they got hold of a massive PA and felt the surge of power and the kick they got from it.

"That was certainly a highlight gig" ponders Rosa, vocals (Steve's wife) "It comes down to a lack of places to play", murmurs drummer Martin Jones.

"Folk clubs, say we're too rocky and rock places say we're folky", muses Steve.

The old cleft stick . . . there are always more questions than answers when you've only been going a few months, but they had the good fortune to be asked by Purple Ganger Joe Beard to supply the music for

his radio broadcast of "The Edge", his melodic interpretation of Cheshire Legends.

"That went out at the New Year", Dave imparts. They loved it and to prove the fact issued a tape of the highlights. 'The Wizard's Well' being the particularly shifting and bouncy cut. It shows them at a transitional stage, coming to terms with their acoustic and electrical influences.

I ask if they'd ever thought of doing full time electric Cheshire music, after all there are enough legends and folk tales to fuel a whole catalogue of ballads.

"That's not a bad idea, but we still need to be out and gigging to hone our material beyond the normal covers", Dave thinks.

That problem's just been solved since they've opened their own club at the Cricket Club in Didsbury, where they can be found performing folksy things with electricity each and every first Tuesday in the month.

"My round", says Tony, grabbing the hacks glass.

Why is it all folk rock bands have this boozy image? Mine's a lager the . . .

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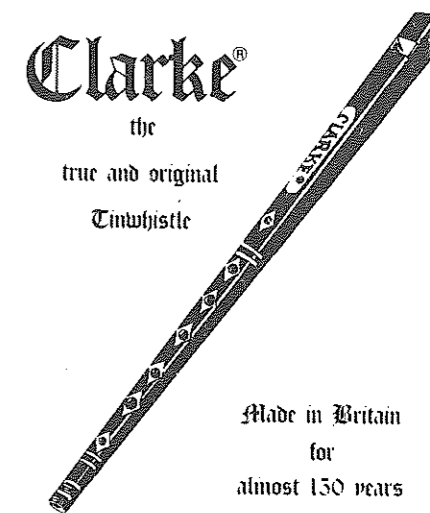


Folk topics and news
 from Greater Manchester and Cheshire

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BROADFOLK

When the first PR for the Mandela concert appeared in the press, it mentioned a few 'headline' (i.e. aging) rock bands but completely ignored the existence of music from Africa. Fortunately, the actual concert didn't, with some African artists promoted to the main stage and Radio Times billing. They could hardly ignore Miriam Makebe and Hugh Masekela, or Aswad, Youssou N'Dour, and Saliefa Keita. The posh papers' reviewers were very interested in the second stage artists, even the incomprehensible Arnhem land aboriginal chant. Radio 1 took the same attitude as the man I overheard in my local off-licence 'funny lot on the second stage', and simply ignored them, preferring 'star interviews'. So bad luck if you wanted them, World Music in stereo rather than self-seeking monomaniacs.

Thursday evenings on Radio Lancashire are (until regionalisation at least) featuring concert format programmes for a wide range of styles of music. The folk ones rather sneaked out in June-July, but included Rosselson, a play with music about a Northumbrian piper with Kathryn Tickell, Boys of the Lough, and Silly Sisters. The superb sound of Silly Sisters ushered in one edition of Woman's Hour, with bits of three songs and a double interview. We heard a chunk of Lal Waterson's 'Wild Horseman', and the following exchange. Interviewer "Do you think the music can still move people?" June (firmly, but with thinly disguised impatience) "That's why I sing it!". Woman's Hour also had a long piece about a dramatic version of the Bryant and May match girl strike - a key issue in the history of womens' rights.

This included music by, and an interview with, Melanie Harrold. Some of you may remember her as a singer round the clubs under another name, and her period as a wisely anonymous member of the Hank Wangford band.

R4's Kaleidoscope has discovered world music and did a long feature with Flaco Jimenez and another on Hungarian music with Marta Sebestyn. C4 is re-running 'Held in Trust' which has three scrumptious elements: the Scottish scenery, Diana Rigg as presenter, and music by Battlefield and Alison Kinnaird. Granada's prize and export winning anthropo-documentary series "Disappearing

World" set one episode alongside a modern electric railway in Hungary. Across the tracks live the Vlach gypsies, trying to remain true to their Rom tradition. The bleak visuals were perfectly complemented by gypsy music: not the cafe-band mazurkas of the official folkdance troupes, but a keening sound that raised the hairs on the back of the neck. It was as near to affect of authentic negro blues as anything I've heard: the voice of the persecuted hanging on to what they know. One shot summed it up perfectly: a group, singing together round a fire, with drums improvised from 2 litre polybottles.

C4's 'People to People' had a programme by and about Leithers accompanied by some excellent guitar. Now, who do we know from Leith? Right: 'music composed and played by Dick Gaughan'.

FOLKEAR

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8 P.M.
DOORS OPEN 7.30
Advance Tickets from Probe, Reaction & Tempo Record Shops, Hotel Victoria & Dee Folk Club (Weds.) Tel: 051 691 1309

LETTERS

RETTORT TO A ROTTEN REVIEWER

The so-called 'review' of Poynton's Easter Folk Festival in the last issue was grossly unfair, ill-considered, inaccurate, biased, sloppy, and unimaginative. It was quite without any redeeming feature whatsoever. Such junk journalism should never have been printed.

So, let's set the record straight.

As has been much publicised, Poynton Folk Centre is celebrating its 150th anniversary this year. This does not mean that the Centre dates back to 'the dark ages' - doesn't Simon Jones, consider that old things have any value? Does it not occur to him that our history is alive all around us or are things with any age just to be mocked and rejected by his modern mind?

He once wrote some dismissive nonsense about Fairport convention being toothless has-beens because the period of their great popularity had past. On one infamous occasion - he referred to the genius behind Poynton Folk Centre as 'old man Brock'. That piece of consummate bad-manners was penned just days before my ailing father died.

He patronisingly suggests that the festival should be accepted on its merits at its present level. Well, I, for one, am not prepared to accept his merits at their present dismal level.

Let's get it straight. The Easter Festival was a triumphant success - so much so that there has been a call to revive the Autumn back-ender festival. Jones' weary account of things gives little indication of the many acts and activities which made up the weekend. Amazingly enough, three months before the festival was due to take place it didn't even have an organiser. In a tremendous act of faith a small team of volunteers managed to get the show on the road and their efforts were handsomely rewarded (Jones apart) with an unanimously acclaimed success, both financially and in terms of the entertainment provided. People flocked along to have fun, and not just from South Manchester but from South London too, and even overseas.

The Centre is a registered charity run entirely by unpaid volunteers. It is uniquely different from all other folk clubs and while its overheads are colossal (e.g. £17,000 re-roofing bill now outstanding) its grant aid is minimal - N.W. Arts don't contribute a penny.

The Centre is not just a folk club in the back room of a pub, it is a community centre hosting a multitude of activities and clubs from Art to Badminton and from Chess to Weightlifting. He also makes some statements which require clear refutation. He comments that at least Sally Barker was playing there for the first time. Rubbish! Poynton was the first club in the area ever to book Sally Barker, something we're, naturally, proud of. He goes on to suggest that Caught On The Hop emptied the room. Untrue! Their sets were as well attended and received as any, then you dismiss Strawhead as not your 'cup of tea'. So what! They are immensely popular and an enjoyable band.

So shunning Strawhead he went down the road for some 'liquid refreshment'. (I've always thought that a silly euphemism for 'alcohol') but what was so amiss with the 'liquid refreshment' available at the Centre? After all, it has a bar overflowing with all manner of drink obviously Thwaites, Marstons Pedigree, Boddingtons etc aren't your cup of tea either.

Visitors complimented organisers repeatedly on the warm, friendly, informal atmosphere of the festival, and subsequently, reviewers have been flattering to the point of embarrassment. 'Lendaneer' magazine contains three pages of unstinting praise. The only dissenting voice to be heard is that of Simon Jones. I happened to overhear him on the Sunday whinging and whining about the paucity of our line-up and made him listen while I explained to him that the festival fees of some of the artists we would have liked to book have become ludicrously high. Maddy Prior, for instance, wanted £1,500, although that was through Acorn, who are not renowned for their low fees.

My most serious objection to his so called review is that it seems to contravene the stated aims of the Federation. What he has written is in no way 'supporting folk music in the area' - it is a deliberate attempt to denigrate it. Furthermore, it provides no 'assistance for festival organisers.

CONTINUED . . .

BOOKSHELF

IONA AND PETER OPIE, "The Singing Game", Oxford Paperbacks - £5.95

Since the publication in the mid-fifties of that indispensable volume, 'The Love & Language of Schoolchildren', Iona Opie and her late husband, Peter, have remained unchallenged as Britains premier monitors of those arch-conservationists, our children.

As the authors declare in their preface, so much material was garnered during the years researching 'Love & Language' that it was impossible to collate it into one volume. Therefore the games were sub-divided into, first, games involving no singing (published as 'Childrens Games in Street and Playground' in 1969) and, secondly, this marvellous dissertation on the singing and clapping games.

This really is a superbly rich account of the continuities and gradual changes of folk memory covering over 150 separate games divided into various sections with headings like 'Chains & Captives', 'Eccentric Circles' and 'Longways For As Many As Will'. Every game you, your parents or your children played is here in some form or another - Oranges & Lemons (A Captive Game), six virgins Match Making), The Bonny Bunch of Roses, 3 Jolly Fishermen and so on, all the way up to Popeye, the Sailor Man and The Tennessee Wig-Walk.

It's impossible to read it without a couple of rueful grins crossing your face when you come across your favourites and remember the days when the most important thing in your life was being picked first for 'Friends & Enemies' and a major disaster was when the ice-cream van was late. Almost every game is accompanied by the relevant tune and much of the text is devoted to the opinions of the young participants.

My youngest daughter, Gwen, is 7 and much given to a clapping game called 'When Susie Was A Baby', which tracks the career of Susie through various ages. Upon becoming a teenager, Susie goes 'OO! Ah! IV'E LOST MY BRA AND LEFT MY KNICKERS IN MY BOYFRIEND'S CAR' before, not surprisingly, becoming a mother (she then goes: SLAP SLAP), a pensioner (CREAK CREAK, OH MY BACK) and a corpse (STAND STILL AND SAY NOTHING). Grinning over the 'teenager' verse I checked the book to see if the Opies had picked up that variation.

Indeed they had, but with the group they'd monitored the Bra was branded a Playtex and there was a verse between that and motherhood when Susie was pregnant involving mimicking a imminent birth plus an extra verse after death when Susie was a ghost and went Boo! Boo!

When I asked her about these omissions Gwen's comment was that they didn't like them so they'd left out pregnancy and given Susie a happier ending by letting her become an Angel: demonstrated by praying hands. Down the road, apparently, she becomes a Zombie and stomps about with a wild look. I checked the index and, yes, the Opies had picked up on that one too plus several other regional variations. Thorough? I should say so. Thoroughly fascinating? Is the Pope Polish?

BERNIE FORKIN

LETTERS (cont'd)

He has incurred the well - merited wrath and contempt of many people for a thoughtless exercise in reviewing which I hope he now regrets.

DAVE BROCK

The Editor replies:

As I have pointed out before, any review is of necessity the personal view of that reviewer. It would I'm sure be a very boring magazine if every record and festival reviewed was the best thing since sliced bread.

Simon Jones' review was the only review I received of Poynton Easter Festival. Had someone else been bothered to do a review, I could have considered that instead of Simon's.

Safe in Harbourtown?

First there was Pete Morton, now there's Roger Wilson and Janet Russell: who are Harbourtown, and why have they launched yet another folk label?

'Produced by Bob Thomas and Gordon Jones' says the label, and if that makes you think 'Silly Wizard', you're right. So it was I found myself talking to Gordon in his house in the shadow of Manchester City's stadium. Why a record label, and what were their aims?

As with most things in life, that wasn't exactly what they'd started out to do. With time to spare between Wizard tours (they haven't split up - it just gets more difficult to find a block of time that suits all the band) Gordon had done some production work for local artists. He saw people he liked, would have liked to do some production for them, and also advise on some of the contractual hassles that record deals can land you in. Over the years, Wizard have learnt the hard way about the small print and about how some organisations have a curiously one sided view about the relationship between them and their artists. One, small but non-libellous, example: if you never ask about royalties, they somehow forget to forward them: once you've pointed out what the due date is, they usually remember.

What Gordon had hoped to do is act as a production company, to craft high quality demo tapes to get the record labels interested, and do a certain amount of hand holding at the negotiation stage. First snag: what record companies? About the only national folk label is Topic, and at that time they weren't taking on contemporary artists. Many of the smaller folk labels were essentially producing records as event souvenirs, taking their lump sum for the initial pressing, and leaving the artist to do all their own promotion. (A lot of established folkies are into 'own label' labels, but this is a chancy approach for a newcomer). Those labels proclaiming themselves independent were only after certain types of act, and many were behaving as small clones of the major labels: artist as product, discard if not rapidly profitable, and sign away your publishing rights.

That last point was the clincher for Gordon when he became involved with Pete Morton - long term royalties are of supreme importance for songwriters, particularly as their songs get picked up by other artists. So Harbourtown was launched: not a record company looking for product, but the vinyl arm of artist promotion. Pete's and Roger's records have benefitted from Gordon's experience in studio with Wizard, and Bob's professional skills. Each recording is used as a promotional tool for the artist. Pete's have been licensed on into the States to support his US tour. Every artist is offered a three record contract: no quick in and out for Harbourtown.

Since interviewing Gordon I've received a pre-release tape of Janet Russell's disc. I'm not reviewing 'Gathering the Fragments' here, but alerting you to yet another first class performer. A superb voice - heard best on the traditional track 'Land O'The Leal', a witty and concerned contemporary writer ('The Secretary's Song', 'Choices'). Catch her live on her north west tour this autumn (See Out & About for tour details) and judge her quality for yourself. But it looks to me as if Harbourtown is becoming a synonym for quality. So who will be on 004? That's still under wraps but it could be a north west artist. Whoever it is, we shall know that they are not only good performers, but are serious about wanting to succeed. We shall know that they are not merely talented but capable of further artistic development. We shall know that because those are among the things Gordon and Bob look for when they screen hopefuls.

And yes, they will listen to your demo tape or DIY record, will catch your act live, will consider if you would benefit from their approach. And if you would, you'll get instant experience and help. I remember Gordon talking to me about the label when he was launching Pete's record, and how they were having difficulty in finding a good name. Perhaps they should have called it TLC, for tender, loving, care is precisely what it offers to people with talent who're growing artistically.

IAN WELLS

Live Review

EDALE BLUEGRASS FESTIVAL 3 - 5 JUNE 1988

Would you pay a return visit to a Festival that specialised in music that is not your main choice if you had been last year when the mud was everywhere and other misfortunes abounded?? I did - and that set me wondering why I'd so looked forward to this year's event.

The facilities are somewhat basic. The toilets, though few, actually flush and remain in reasonable condition all weekend; there are outside wash-basins open to the weather, but clean; there's an indoor cafe (in a barn) with reasonable food at reasonable prices; a specialist record shop and two music shops; two bars selling drinks at not too excessive prices; the main concert venue, a barn, with bales of hay or room for your own folding chairs. Part of the attraction must be the site, set high up in the Derbyshire hills with spectacular scenery, but the real 'magic ingredients' are the devotees enthusiasm for, and commitment to, THEIR music.

Twenty British bands performed from as far afield as Bournemouth, and Edinburgh etc, and the amazing thing is that they all perform without fee - just so they can have a Festival. Once the British side is assured, a top American group is booked, and ticket selling begins.

That's the commitment - the British bands are really good with fine individual players and many have 'residencies' with followers who join them at Edale for the weekend. The enthusiasm spreads from that commitment and everywhere you go on the site there's a session going on -under canopies when it rains, in the open when its dry. The overall standard of musicianship is very high and the instruments expensive - I've never seen so many Martin guitars, Stelling Banjo's and Gibson madolins, generally just slung around a neck as their owners cruised around deciding which session to join next. Another appealing thing is that everyone, including the performers, are so friendly, especially when they find out that you're new to the music.

What happens 'officially'?

Friday evening: Concert with some British bands (half an hour each) and then 'Top of the Bill' - 'Doyle Lawson and Quicksilver' - what an outfit.

Terrific musicians and 4 part acappela harmonies to shame any 'Folk' band.

Saturday : Morning contests to find the best individual players on each instrument. Afternoon concert with British Bands. Evening concert with British Bands plus one hour of 'Quicksilver'.

Sunday : Morning Gospel and Bluegrass Show, again British Bands and 'Quicksilver'.

All 20 bands just had one half hour spot, and yes, it was a bit 'samey' but they seem to have a 'traditional' and 'progressive' split, just like 'Folk' music so there were variations. Add in the harmony singing and Gospel-songs and its wider in scope. This year there was even a bit of Cajun crept in, was clapped, and crept out again. I'd always thought of Bluegrass as chauvanistic music, but this time there seemed to be a rash of female 'Bull Fiddle' players. In addition there were workshops on guitar, fiddle, mandolin, dobro and banjo, and even American clogging and "Flatfootin".

Picture the scene - the Gospel show has just finished on Sunday morning, the sun is almost shining and steam is rising from the mud. Rosie Palmer is on a big piece of wood in a courtyard, surrounded by earnest beginners, anoraked and be-wellied.

Dave and Josie Deighton with some of the Family and a Two Litre bottle of 'vino collapse' arrive direct from Exeter Folk Festival and come over for a chat. Ex-members of the 'Armadillos' strike up the music and they're away -Flatfootin' with Rosie. Cor -there's one young lady with all sorts bobbing up an down. The wine mellows, the 'crack' is grand, the sun shines on, the ale is in good fettle -Ah!! God's in his Heaven and all's right with the world. Here's to next year!!

P.S. Does this Doc Watson do house calls??

DAVE DAY

GUILD HALL
PRESTON

FOLK

in the Foyer
1988/89

Grand Hall Foyer, Thursdays at 8.00pm

A varied menu of folk evenings, from a Ceilidh night to African based rock music, featuring both well established and up and coming names on the British folk/roots scene.

22 September 1988

STEVE TILSTON AND MAGGIE BOYLE

A unique, varied and exciting blend of song, flute and guitar playing.

Tickets: £2.00, discounts 50p off

27 October 1988

Ceilidh night with the
RAN TAN BAND

Innovative music drawn from many cultures, for an exceptional dancing experience.

Tickets: £3.75 includes hot-pot supper, discounts 50p off

12 January 1989

Dave Swarbrick's
WHIPPERSNAPPER

Biting rhythms, fiery tunes and powerful songs.

Tickets: £3.00, discounts 50p off

9 February 1989

ROGER WILSON
and KAREN TWEED

Traditional acoustic guitarist, fiddle player and vocalist Roger Wilson, is joined by all Ireland accordian champion, Karen Tweed.

Tickets: £2.00, discounts 50p off

13 April 1989

Artists to be announced

25 May 1989

KUDUM

An original dance band with a unique style based on the danciest rhythms of African pop. Bring your jazz shoes and sweat it out!

Tickets: £2.00, discounts 50p off

(Discounts available for OAPs, UB40s, students, children and groups.)

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Tel: (0772) 58858



DATES FOR SEPTEMBER

THURSDAY	1ST	8TH	15TH	22ND	29TH
BURNLEY COCKERMOUTH DARWEN GREGSON LANE MAGAZINE ORMSKIRK WIGAN	singers' night singers' night singers' night NO DATES singers' night singaround	singers' night HAMISH IMLACH CLOSED singers' night singers' night singaround	singers' night TERRY DOCHERTY singers' night singers' night singaround	singers' night DAVE BURLAND CLOSED singers' night singers' night singaround	singers' night singers' night singers' night singers' night singaround
FRIDAY	2ND	9TH	15TH	23RD	30TH
BEE BLACKBURN NORTHWICH PORKIES POTTERIES	ARTISAN singers' night PAUL METSERS NO DATES AMAZING MR. SMITH	singers' night singers' night DICK MILES singers' night	singers' night LENDANEAR singers' night TICH FRIER GRAND IRISH NIGHT	singers' night singers' night TICH FRIER MARK T. & TIM HILL	singers' night JANET RUSSELL singers' night JAMES & MAYOR(j)
SATURDAY	3RD	10TH	17TH	24TH	
BURY BREWERY SOUTHPORT CLUB CEILIDHS POYNTON	GORTON TANK (a) (1) NORTHWICH FOLK DAY ARTISAN/Sally Barker (m)	JOLLY JACK SILLY SISTERS (b) CEILIDH: JACK-A-PANCH	DAVE TOWNSEND CALLISH (c) LINDISFARNE (12)(d) MARK T. & TIM HILL	JANET RUSSELL (k) TAJ MAHAL (h) POTTERIES CONCERT CEILIDH	
SUNDAY	4TH	11TH	18TH	25TH	
BOTHY CHORLEY EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO POYNTON RAVE ON ROCHDALE	CLOSED FOLKSONG WORKSHOP singaround CLOSED singers' night BRAM TAYLOR CLOSED	ROBIN DRANSFIELD singers' night singaround CLOSED singers' night singers' night PETE COE	singers' night FOLKSONG WORKSHOP THE DOONAN FAMILY ONE TWO MANY MEMBERS' SOCIAL (f) GUEST TBA JUNGR & PARKER (e) JOHN POOLE	JOHNNY COPPIN FOLKSONG WORKSHOP JANET RUSSELL ROGER WESTBROOK FALSE PRETENCES singers' night singers' night singers' night	
MONDAY	5TH	12TH	19TH	26TH	
HORWICH POYNTON PRESTON TRITON	singers' night singers' night PAUL METSERS singers' night	singers' night singers' night singers' night singers' night	singers' night singers' night singers' night MAL WHITE	singers' night singers' night singers' night ANNUAL GENERAL (i)	
TUESDAY	6TH	13TH	20TH	27TH	
HINDLEY MAGHULL YARROW VALLEY BLACKPOOL	SONGWRITING CONTEST DICK MILES singers' night	MUSIC HALL NIGHT singers' night	REDMAYNE singers' night	JANET RUSSELL singers' night	
WEDNESDAY	7TH	14TH	21ST	28TH	
CROSS KEYS FOLK AT THE NEST FOLK AT THE TUTE WHITEHAVEN WHITE SWAN	STANLEY ACCRINGTON singaround NO DATES SPIRIT OF THE WEST ANNE LENNOX-MARTIN	BLACK DOG singaround KEITH HANCOCK SEAN CANNON	HOMETOWNERS singaround MAIRE NI CHATHAS(g) PHIL HARE	BUNTING & FROLICS singaround ERIC BOGLE singers' night	

NOTES FOR SEPTEMBER

- a) 3rd BURY Gorton Tank Ceilidh Derby Hall
- b) 10th Silly Sisters Southport Arts Centre
- c) 17th Callish Brwery Arts Centre
- d) 12th Lindisfarne Southport Arts Centre
- e) 18th Jungr & Parker Rave On
- f) 18th Leigh Members' Social Evening
- g) 21st WHITEHAVEN Maire Na Chathasaigh & Chris Newman
- h) 24th BREWERY Taj Mahal
- i) 26th TRITON Annual General Meeting
- j) 30th POTTERIES Hilary James & Simon Mayer
- k) 23rd BURY Watsons Concert at Derby Hall
- l) 3rd NORTHWICH Folk Event @ Verdin Park
Afternoon - Club Concert
Evening - Gregson & Collister, Hobson & Lees,
(Bernard Wrigley
- m) 3rd POYNTON Open Day & 50 year reunion for former
(school pupils
- 3rd POYNTON Artisan/Sally Barker/Jacque Finney
- n) 24th POTTERIES Benefit Concert & Ceilidh
Knutton Community Centre, Newcastle

RESIDENTS

- BOTHY - Clive Pounceby, Pete Rimmer,
Paul Reid, Bev Saunders,
Neville Grundy, Keith Mandle
- CROSS KEYS - Phil Chadwick & Alison Dean
- BLACKBURN - Ian & Hilary Hornby
- DARWEN - Joan & Dave Molloy
- EAGLE & CHILD - Caught on the Hop, Quartz,
Bric-a-Brac
- FOLK AT THE TUTE - Phil Capper, Mike Evans,
Nothing Yet
- FOLK AT THE NEST - Northern Comfort, Phil Clayton
- HORWICH - Joyce Riding, Tom Ferber
- HINDLEY - Pennygate
- LEIGH - Influx, Calico
- LLANDUDNO - The Rambling Boys
- MAGAZINE - Dave Locke, Ranting Sleazos,
Jack Coutts, Frank & Helen McCall,
Gill Burns, Adrienne Coutts

DATES FOR OCTOBER

SATURDAY	1ST	8TH	15TH	22ND	29TH
BURY BREWERY POYNTON SOUTHPORT ARTS CLUB CEILIDHS	G & E PRATT (a) PETE MORTON/Night Shift	GILL BURNS OYSTER BAND (6)(d) BILBO BARKINS CEILIDH FIONA SIMPSON (j) JOHN BARLEYCORN (e)	BRAM TAYLOR FIONA SIMPSON (j) GILTRAP & SAUNDERS JOHN MARTYN SWAN ARCADE (21)(h)	KEVIN LOUGHRAN CEILIDH JOHN MARTYN SWAN ARCADE (21)(h)	PHIL HARE JOHNNY SILVO
SUNDAY	2ND	9TH	16TH	23RD	30TH
BOTHY CHORLEY EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO POYNTON RAVE ON ROCHDALE	singers' night SONG WORKSHOP singers' night ME & 'IM RICHARD GRAINGER singers' night OFF THE CUFF BRIGANTES	singaround singers' night JIM COUZA HEYES SISTERS singers' night JOHN MCCORMICK THE DOONAN FAMILY ANDY CAVEN singers' night	WORLD MUSIC (g) SONG WORKSHOP singers' night PEGLEG JOE STEAD singers' night singers' night JOHN MCCORMICK	BILL PRINCE SONG WORKSHOP DOGLOGARUM GEOFF HIGGINBOTTOM MARIE LITTLE singers' night JAKE THACKRAY (j) BILL & BENNS DAVE & JOAN MOLLOY	singers' night SONG WORKSHOP singers' night THE BLACKHEADS L & B HARDMAN(l) singers' night singers' night BOB HOLDEN (m)
MONDAY	3RD	10TH	17TH	24TH	31ST
HORWICH POYNTON PRESTON TRITON	singers' night singaround DICK MILES singers' night	singers' night singaround singers' night singaround	KASHMIR singaround singers' night singers' night	singers' night singaround singers' night singaround	singers' night singaround singers' night SPINNERS (n)
TUESDAY	4TH	11TH	18TH	25TH	
HINDLEY MAGHULL YARROW VALLEY BLACKPOOL	FINAL OF CONTEST(b) QUARTZ singers' night	MIKE LENNON singers' night	ARTISAN singers' night	singers' night singers' night	
WEDNESDAY	5TH	12TH	19TH	26TH	
CROSS KEYS FOLK AT THE NEST FOLK AT THE TUTE WHITEHAVEN WHITE SWAN	BRAM TAYLOR singaround NO DATES singers' night BONNIE SHALJEAN	HOLME VALLEY TRAD. singaround HANS THEESINK LEON ROSSELOSON	DAVE RICHIE singaround SHEP WOOLLEY GORDON TYRELL	PHIL HARE singaround ZORN & BENNS (k) TOM & BARBARA BROWN	
THURSDAY	6TH	13TH	20TH	27TH	
BURNLEY COCKERMOUTH DARWEN MAGAZINE WIGAN GREGSON LANE ORMSKIRK	singers' night PAUL MILNS CLOSED NO DATES singaround singers' night singers' night	JIM COUZA BECKY TAYLOR STANLEY ACCRINGTON singaround singers' night	singers' night ANDY CAVEN CLOSED singaround singers' night singers' night	singers' night BEDLAM singers' night singaround singers' night singers' night	
FRIDAY	7TH	14TH	21ST	28TH	
BEE BLACKBURN NORTHWICH PORKIES POTTERIES	ANDY CAVEN singers' night singers' night NO DATES SPENCER & TAYLOR (c)	singers' night singers' night GERRY HALLOM PAUL METSERS	AMAZING MR. SMITH singers' night singers' night singers' night	singers' night BRIAN PETERS RICHARD GRAINGER GUEST TBA	

NOTES FOR OCTOBER

- a) 1st BURY Graham & Eileen Pratt
- b) 4th MAGHULL Final of Songwriting Contest
- c) 7th POTTERIES John Spencer & Graeme Taylor
- d) 6th BREWERY Oyster Band
- e) 8th BOTHY The Tale of Ale in Msic & Song with
Ray Fisher, Peter Wood & others
- f) 15th SOUTHPORT arts Centre Gordon Giltrap & Ric Saunders
- g) 16th BOTHY World Music - concert featuring Indian Dancers
Andean Musicians etc (for Amnesty International)
- h) 21st Swan Arcade
- k) 26th WHITEHAVEN Bill Zorn & jon Benns
- l) 30th LEIGH Lynn & Barry Hardman
- m) 30th ROCHDALE Bob Holden & Zehra Peermahamed (Want)
- n) 31st TRITON Spinners Final Club Night (proceeds to War on
j) 23rd POYNTON Jake Thackray (eric Brock Memorial Concert)

BREWERY DATES

- September: 17 Callish
- 20 Grand Chain
(alastair Anderson)
- 23 Barbara Thompson's
Paraphenalia
- 24 Taj Mahal
- 26 Patrick Street
- October: 6 Oyster Band
- SOUTHPORT ARTS CENTRE DATES
- September: 10 Silly Sisters (Maddy Prior
& Hune Tabor)
- 12 Lindisfarne
- 30 Patrick Street
- October: 14 Giltrap & Saunders
- 22 John Martyn

TUESDAY	1ST	8TH	15TH	22ND	29TH
HINDLEY MAGHULL YARROW VALLEY BLACKPOOL	singers' night singers' night singers' night	GUEST TBA singers' night	singers' night singers' night	singers' night singers' night	singers' night singers' night
WEDNESDAY	2ND	9TH	16TH	23RD	30TH
CROSS KEYS FOLK AT THE NEST FOLK AT THE TUTE WHITEHAVE WHITE SWAN	JACQUI FINNEY singaround NO DATES singers' night TOM MCCONVILLE	GEOFF HIGGINBOTTOM singaround TOM GILLFELLAN MARIE LITTLE	QUARTZ singaround SILEAS K.C. JONES	SCALLYWAG singaround TOM MCCONVILLE singers' night	NIGHTSHIFT singaround singers' night BEGGARS VELVET ^(g)
THURSDAY	3RD	10TH	17TH	24TH	
BURNLEY COCKERMOUTH DARWEN MAGAZINE WIGAN CREGSON LANE ORMSKIRK	singers' night singers' night CLOSED NO DATES singaround singers' night singers' night	singers' night ROGER WESTBROOK singers' night singaround singers' night	singers' night PAUL METSERS CLOSED singaround singers' night singers' night	singers' night singers' night singers' night singaround singers' night	
FRIDAY	4TH	11TH	18TH	25TH	
BEE BLACKBURN NORTHWICH PORKIES POTTERIES	MELANIE HARROLD ^(a) singers' night singers' night NO DATES BILL LONG	singers' night singers' night TONY NYLAND MARIE LITTLE	JOHN MCCORMICK DICK MILES M. MIDDLETON-POL ^(b) R. CAJUN ^(c)	singers' night singers' night singers' night AMERICAN EVENING ^(d)	
SATURDAY	5TH	12TH	19TH	26TH	
BURY BREWERY ARTS SOUTHPORT ARTS POYNTON CLUB CEILIDHS	STANLEY ACCRINGTON JUNGR & PARKER	ARTISAN CEILIDH: RAMJAMCB.	DICK MILES DICK GAUGHAN	DEREK GIFFORD VILLAGE CONCERT ^(e) WHIPPERSNAPPER ⁽²⁵⁾	
SUNDAY	6TH	13TH	20TH	27TH	
BOTHY CHORLEY EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO RAVE ON ROCHDALE POYNTON	BRIAN PETERS singers' night FIGGY DUFF KEN PEARSON FULL HOUSE singers' night KEITH HANCOCK singers' night	singers' night singers' night singers' night CAUGHT ON THE HOP MATT CLAIRE STEVE TURNER singers' night BRAM TAYLOR	MIKE SILVER SONG WORKSHOP HANDS IN POCKETS GALBRAITH & NIXON singers' night singers' night STRAWHEAD DEREK GIFFORD	singaround SONG WORKSHOP singers' night ONE TWO MANY STEVE STOKES singers' night singers' night singers' night	
MONDAY	7TH	14TH	21ST	28TH	
HORNWICH POYNTON PRESTON TRITON	REDMAYNE Singaround DAVE SUMMERS MARIE LITTLE	singers' night singaround singers' night singers' night	singers' night singaround singers' night singaround	singers' night singaround singers' night singers' night	

NOTES FOR NOVEMBER	
a) 4th BEE Melanie Harrold & Ollie Blanchflower	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
b) 18th NORTHWICH Marilyn Middleton-Pollock	NORTHWICH - Sandy & Sean Boyle, Tony Howard, Sarah Burdon, Ian Sherwood, Jamie Anderson, Graham Sowerby
c) POTTERIES R. Cajun & The Lydeco Brothers	POYNTON (Mon.) - Pete Hughes & friends
d) 25th POTTERIES American 'Play it again, Uncle Sam'	RAVE ON - Full House
e) 26th POYNTON Village Concert with Joe Beard	ROCHDALE - Chrissy Waldren
f) 25th BURY Whippersnapper at Derby Hall	TRITON - Ages Apart, Chris Lock, Neil Higgins
g) 30th WHITE SWAN Beggars Velvet (Cathy & Charley Yarwood, Annie Mageean, Dave Webber)	YARROW VALLEY - Derek Gifford, Phil Hartley, Nothing Yet, John McCallister
h) MAGHULL residents - Pete Jackson(1), Dave Bresnen(8) Clover(15), Phil Boardman(22), Steve Higham(29)	WHITE SWAN - Hollerin' Pot, John O' Hagan, Geoff Higginbottom, Dave & Helen Howard Andy & Alison Whittaker, Pete Morton
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REFLECTIONS...

One of the organisers reflects on the first Potteries Folk Festival

After months of preparation and several weeks of pure unadulterated worry, the day arrived. Friday 20th May 1988, the first night of the FIRST POTTERIES FOLK FESTIVAL.

The opening concert and ceilidh did much to allay our fears, people seemed to pour in and the atmosphere at both events was friendly. The concert featured Touchwood, Gillie Nicholls, Phil & June Colclough and Paul Metsers. The show was stolen, however, by Steve Stokes. His fund of humorous songs kept a packed room entertained for all too brief a half-hour. The ceilidh, meanwhile was in full swing upstairs, with the Electropathic Battery Band, and at times we thought the ceiling would come down on the concert! When I looked in, there was hardly room to move, far less to dance, I think people were taking it in turns to breathe!

The weather throughout the weekend was very kind, blue skies and glorious sunshine, the outdoor events all went ahead as planned. The singarounds, musicians sessions and workshops were popular and left many people wishing to be in several places at once. The whole event was centred in Burslem, the 'Mother Town' of Stoke on Trent. Various venues were used, the main one being the Town Hall/Queen's Theatre complex, which seemed to impress many of the artists and festival goers.

The Saturday afternoon concert featured Shaskeen from Ireland, the Wilson Family, the Kipper Family, Steve Stokes and Gillie Nicholls.

The evening concert had Gas Mark 5 adequately filling the auditorium with sound (they brought people in from the street!) before rushing off to play for the ceilidh. The Wilson Family, Dr Sunshine and the ever popular Gregson & Collister completed the line up of the concert.

20

Sunday saw a guided walk of the historical parts of Burslem, and the finals of the Songwriting Competition. The competition was judged by Paul Metsers and Phil & June Colclough and was won by Chris Algar, the winning song is entitled 'Where The Trent Starts It's Journey To The Sea'.

The finale of the festival was another concert, this time featuring the McCalmans, the Kipper Family, who had people almost falling off their seats with laughter and Paul Metsers with his new band Cave Canem (Latin for beware of the dog!) who left people shouting for more - a wonderful note on which to end a festival!

The reaction from many people was that it was a great festival and that they intend to be back next year, the reaction from the committee, however, was sheer exhaustion. And the worry? . . . well we'll probably worry just as much next year - after all it's part and parcel of the organisation of a festival!

MRS L. DAVIES

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Live Reviews

VICTORY!
Onward Community Theatre

From the moment the MC announced "The King" and we leapt to attention, we were all plunged into the atmosphere of a VE dance in Fleetwood - and where better than the ballroom of the North Euston? The first couples took the floor for the St Barnard's Waltz, then we were suddenly overhearing a conversation about the problems of the men coming home. The audience - seated round the floor among the cast - really appreciated the little girl who said 'Mummy, if Daddy's coming home, will Uncle George have to move out of your bedroom?' This was oral history made flesh, and every scene had it's basis in the memories of someone in Fleetwood - only the names were changed to protect innocent and guilty alike.

Some scenes stand out in the memory: a carefully crafted snatch of dialogue about the 8th Army leading to an impassioned performance of D-Day Dodgers; Brian Osborne singing an authentic piece of German Jewish song about the persecutions; and Dame Sue Bousfield singing 'There'll be Bluebirds over the White Cliffs of Dover' intercut with a new set of verses for a grieving widow. The final touch in this sequence was the dress the widow was wearing. It was established she'd been married for three weeks before he went back to be killed; her evening dress for the dance was obviously her wedding dress.

All the cast and musicians deserve credit, but there's no room. I must mention Ron Baxter who conceived the show, turned memories into dialogue and lyrics, and directed. But the chief begetters of this show were the people who were enjoying it most - the ordinary folk of Fleetwood. Onward indeed.

IAN WELLS

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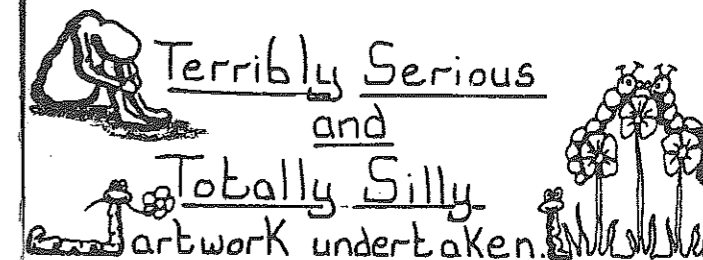
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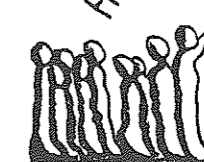


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LIVE!

SWEET HONEY IN THE ROCK IN CONCERT.
APOLLO MANCHESTER 2ND JUNE 1988.

On one of the few beautiful hot summer evenings of this year Judith and I sat in a one third empty theatre and had an 'experience'. Five American ladies sat and sang and produced some of the finest harmonically complete music that the human voice could hope to produce.

Sweet Honey were in town and sounding every bit as good as their records. I could list each of their songs and analyze in depth the form and content but all you would have would be a list of superlatives and I don't believe that the Thesaurus has enough words to do this quintet justice. (In fact they sang 12 songs in the first half and even more after the interval).

Their diction was superb their tone absolutely enchanting and their use of counterpoint was truly unbelievable. They were polished, they were rehearsed and they were magic!

Songs that stick in the mind included 'If I Had My Way', 'Echo' and 'You Are The Gift Of Love'. For the lovers of the Golden Oldies Sweet Honey's arrangement of 'Midnight Special' was memorable especially the Bass line!

I cannot finish this review of a first class concert without a mention of the sound-man who did a magnificent balancing act with what I am sure are less than perfect acoustics.

If you missed their concerts, there's a record just out on Cooking Vinyl entitled 'Live At Carnegie Hall' (Cook 012), which gives a wide selection of their songs.

PETE GLEEVE

MIKE LENNON & STEVE HIGHAM AT THE SNIGS FOOT ON FRIDAY 15TH JULY 1988 in aid of S.A.D.O.L. (Sons And Daughters Of Liverpool) which facilitates the involvement of young people in the arts i.e. music, drama, video etc.

Mike and Steve captivated a large audience with two 45 minute plus spots. Their performance was slick and professional throughout the evening.

Included in their repertoire was a wide range of music from Mike's self penned material of a delicate and sensitive nature

to classic 60's numbers. Steve contributed immensely to the nights performance by adding some powerful harmonies to Mike's songs and singing some beautiful contemporary songs like 'Home Is Where The Heart Is'. They both accompanied their considerable talents with some powerful and delicate guitar work.

Mike and Steve are both residents of the 'Maghull Folk Club' (Hare & Hounds, Liverpool Road North) on Tuesday nights. They also appear regularly at the Snigs Foot Folk Club (Ormskirk) on Thursdays which has a lovely atmosphere but needs some more patrons to add to the audience. Both above mentioned clubs run guitar workshops prior to each evenings proceedings.

CHRIS KELLY

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Record Reviews

JUNE TABOR, "Aqa'aba"

There's this dreadful old Hollywood Deanna Durbin movie wherein our heroine, dressed as a mediaeval scullery drudge, breaks into song and, wherever the dulcet tones penetrate, everything both animate and otherwise stops what it's doing and cocks an appreciative ear. June's voice has the same effect on your correspondent. By now, the erudite among you will have realised that you're going to get nothing in the way of criticism from me so you are at liberty to press on to other columns.

Are we alone? Right, fellow Taborites, we can talk. We can gloat together over her peerless voice; her uncanny ability to take a song - almost any song - and crystallise every last ounce of emotion from it. We can celebrate the care with which she selects her repertoire and her ability to find the perfect people to work with, to fully complement her are, while giving them enough rein to stamp their own personalities on the songs. Take a bow Andrew Cronshaw and Ric Sanders!

Almost every track is a winner. My favourites are 'Searching for Lambs' and 'Aqa'aba' itself. 'King of Rome' is however a problem since the melody is slight enough to have been written by McCartney but even then, she manages to make something out of it.

So, fans, there it is. A real beauty of a record, a sure-fine Rootsy chart-topper and, for me 1988's best album so far. And, if all that wasn't enough, there's the new Silly Sisters album due any day now. Ain't life grand?

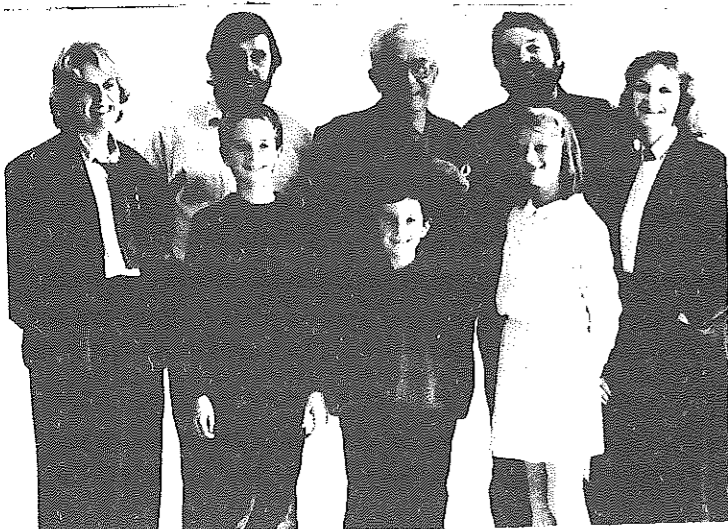
BERNIE FORKIN

FIGGY DUFF, "After The Tempest",
Boot. 5BOS 7243. (Canadian import)

Actually this album was recorded way back in the dark and misty days of 1983, so why is it only now being perused in the pages of Folk Northwest? Figgy duff, a hybrid Newfoundland folk rock combo are going shortly to be concentrating their attentions on England and hence sent out offerings in advance. Their only other locatable vinyl was a rather lack lustre late 70s thing wittily dubbed "Figgy Duff" with a cover shot that looks as if they're all frozen through. But things have warmed up by the time we get 'After The Tempest' which is a suitably Shakesperian title since the opening cut was used to under pin a rendering of Will's play of that name. The rest is garnered from the four corners of Newfoundland, a place that it appears is wrongfully neglected, as much of the material here is merry enough though a little over long on jigs and I remember a few years back going through a patch of avoiding electric reels, which thankfully these days don't seem to be as much of a fall back for folk rock bands as they used to. No doubt five years on from this Figgy Duff are as different again, but should you stumble across them at a show and they wave 'After The Tempest' under your nose then at least you'll know it's a jolly enough object.

SIMON JONES

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THE COPPER FAMILY, "Coppersongs", EFDSS Record No. VWML 004 (Cassette)

Subtitled 'A Living Tradition' and published by the English Folk Dance and Song Society, this is the first new Copper Family album for 15 years, produced with the aid of a subsidy from the Arts Council. Bob Copper and his son and daughter John and Jill are joined here by their partners, Lynne Copper and Jon Dudley and on 'Thousands or More' - the closing track, a new generation of the family marked it's recording debut. John and Lynne's children, Ben, Lucy and Thomas first sang in public with the others in 1986 and here they are captured for posterity - the seventh (at least) consecutive generation to have sung together.

For 200 years or so the family has been renowned in and around Rottingdean, a village on the Sussex coast near Brighton as country singers and they were often called upon to sing at shearing and harvest suppers, family parties and in local pubs. In 1898 their songs reached a wider public when Kate Lee - a pioneer collector noted down the words and music of a number of these and took her exciting finds back to the inaugural meeting of the Folk Song Society. ('Claudy Banks' incidentally being held to be the first song ever collected for the Society). Hence the Coppers' links with that august body and it's current incarnation are especially strong. James 'Brasser' Copper and his brother Tom - Mrs Lee's informants, were made honorary

founder members of the Folk Song Society in recognition of their contributions.

Well that's a very potted overview of a little of the history, without even touching on Jim Copper's famous book, Bob's literary achievements and collecting work for the BBC just to put this recording in perspective.

If you think I'd have the temerity to find fault with it, even if I could, I'd be kissing all hopes of my Gold Badge goodbye wouldn't I!? As it falls out I enjoyed this record tremendously. There's a sense of warm familiarity throughout, hardly surprising when all the songs are old favourites whether as sung by the Coppers themselves or in the repertoires of revivalists. Some recordings here are so like the originals -for instance John's bass lines are strikingly similar to Ron Copper (Bob's cousin) on 'Two Young Bretheren', yet there's more of a relaxed family feel to the harmonies than ever before.

Other tracks include 'Sweep Chimney Sweep', 'Adieu Sweet Lovely Nancy' and a nice 'Battle of Alma' sung by John and Jon. Throughout there are different permutations of the family featured on various songs.

Look, I could go on and on for ever here. Suffice it to say, that if you've a love for the English tradition, despite what its detractors may say about misplaced romanticism, you'll want this record whether as an introduction (and it's a good one) to the Copper Family or to follow on from your 'Song For Every Season' box-set. It's well recorded, with a good sleeve and lyric insert and quite apart from the Arts Council, I suspect we also have Ian A Anderson and Malcolm Taylor, the go-ahead librarian at the Vaughan Williams Memorial Library to thank as prime movers behind this release.

It's one to cherish.

CLIVE POWNCEBY

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ARTISAN, "Searching For Yorladale", Festival 1

The phenomenal rise in popularity of Artisan is easy to understand when listening to this their first venture onto vinyl. Brian Bedford has triumphed in setting the poems of Dorothy Una Ratcliffe to music, a project which understandably has taken over a year to complete.

Dorothy Una Ratcliffe died in 1967 at the ripe old age of 80 and although born in the south became an adopted Yorkshire woman. Her poems are about her life and loves (she had three husbands) and especially about the Dales where she lived (Yorladale is a corruption of Uredale better known as Wensleydale) and her passionate interest in gypsies and Romany folklore.

Artisan came to know her work through an old copy of Dorothy's book of 'Yorkshire Lyrics' and, to use their own phrase, 'there was music implicit in her words'. There certainly was and Brian has written some powerful and sensitive melodies to her words. I especially liked 'Mad Old Mike' and 'Croodle Beck' which are not only well set to music but also sensitively arranged. On the other hand I would have preferred to hear 'Yorkshire Gypsy', which is a conversation between the local squire and a gypsy girl, performed in a straight male/female voices split which would have given Brian more of a chance to bring his fine bass voice to the fore. Hilary Spencer sings solo on one track giving a delicate rendition of the 'Daisy Song'.

This brings me to my one and probably only criticism of Artisan as a harmony group in that because Hilary has such a strong and rich voice she tends to dominate leaving the listener straining to hear the delicate harmonies beautifully but softly sung by Jacey and Brian. I suppose I could level the criticism for lack of balance at John Adams who did the recording but this would be unfair as he has in fact reproduced the true sound of Artisan in terms of their live performance.

Having said that however, I know that very few people will be disappointed with this record, certainly not Artisan fans, and judging by the number of people I've seen carrying the LP around at the many festivals they have appeared at this year it is already selling very well. Better get your copy before they run out!

DEREK GIFFORD

THE MEN THEY COULDN'T HANG, "Waiting For Bonaparte", Magnet MAGL 5075

The pub roots generation which began four or so years ago, like new wave before it has flung many to the winds and kept the most adaptable. These days the Pogues write acceptable rousing Irish melodies and number Terry Woods among them, and The Men They Couldn't Hang have made in-roads into the mind of folk song writing for all the world as if they'd come from generations of source singers. None of it, the Men have roots in the class of 76, barrel house rough and hinged on a new wave edge, Cush, Swill, Paul Simmonds and Troop are still an outfit with most promise, a promise that is being fulfilled with exceptional craftsmanship. "Waiting For Bonaparte" is indeed an immense work. You have to realise that these lads didn't hear Steeleye or Fairport, but grew with the Clash and have taken on a balladic form to their writing entirely naturally. Paul Simmonds told me in a recent phone call that if he thought all his songs on here were as good as "Smugglers" which they found on an old MacCalmans album, he's going to be happy. In my opinion, most of your songs on here are better than that Traditional arrangement. The album is full of stirring anthems about a new republic, (waiting for Boney . . .) and how plundering on the high seas is a good life. They're taking the essence of folk image and writing balads in a modern way. Relying on a mostly acoustic tumbling approach, the way in which folksy instruments blend through the rock hardware is masterly. But to think that each and every song is about jolly old England is wrong. "Father's Wrong", tackles child abuse in no uncertain terms while the jangling, "Island In The Rain" is an English love song for a wet night and it should have been a massive hit.

The Men They Couldn't hang, are not just another good time party outfit. They deserve more as the modern face of English balladry. They will endure.

SIMON JONES

ROGER WILSON, "The Palm of Your Hand", Harbourtown HAR002

The first record from Harbourtown was Pete Morton's debut effort - and how do you follow that? With Roger Wilson's first record, that's how. Roger is attracting 'up and coming' references and The Palm of Your Hand shows why.

The fiddle playing is what strikes you at first, but listen carefully to the guitar. His accompanying style is remarkably good, but easily overlooked. Like Martin Simpson or Nick Dow, he plays his most complex and subtle material under the song, but unlike Martin he doesn't rip off easier but flashy breaks to show how good he is.

The material is a careful mixture of songs and tunes, of traditional and modern. A version of John Henry I'm not familiar with, and a variant of Ramble Away (contrast with Pete Morton's Mother's Day and Martyn's Don't You Go). His lead vocals seem remarkably laid back.

The backing musicians and arrangements are well chosen and the engineering sympathetic. Roger was originally trained as a graphic artist and designed his own cover in black and white, to varying comment. Bob and Gordon has another strong contender on their hands. (See the feature on Harbourtown in this issue).

JAN WELLS

PATRICK STREET, "No. 2 Patrick Street", SIF 1088 G/LINNET

When news of Patrick Street's birth was announced some 2 years ago, my first thought was that a combination of the talents of Messrs Burke, Daly, Irvine & McGlinn would sound pretty fine. On leaving their vinyl debut, excellent though it was, another thought altogether surfaced, wondering just how many ploughings this particular furrow could take. On the evidence of this album, it's all holding up pretty well.

Having tremendous instrumental talents is not, regrettably, a passport to making great music - a point upon which the now defunct Brass Monkey lavished abundant proof. There must also be material worthy of the talent or our finely tuned ensemble will come to nothing Patrick Street succeed some 80% of the time which is a very high ratio for a band not equipped with a major songwriter.

The programme starts with John McKenna's Jigs: exhilaratingly played, precisely executed and delivering just about everything that a tune set can. It's the first of several medleys (Benton's Jig/Benton's Dream is another) all performed to a very high standard. The centre piece of side one and, for me, the whole album is Tom Joad, a stunning revisitation to Woody Guthrie's meisterwerk. Probably the finest song in the Guthrie repertoire, it would be difficult to make a mess of it but, equally, it takes terrific talent to make it yours. The band accomplish this feat with almost frightening ease. I also commend 'Facing The Chair' on side 2 to your attention, at which point I'll close before I use up my ration of superlatives. I'd buy this album if I were you.

BERNIE FORKIN

VARIOUS ARTISTS, "Tap Roots", FROOT 002 (Cassette FROOT C002)

It would be a brave person indeed who slated this second compilation record by FOLK ROOTS magazine. The first was 'Square Roots' new and old music with roots from around the world. 'Tap Roots' takes a more specific theme - the history of what is sometimes known as the new wave of English Country Music, and quite simply the collection can't be faulted.

The anthem of the Movement - 'Speed The Plough' is here featured on a 1933 Columbia 78 recording by the Morris Motors Band and the 1988 end of the spectrum is represented by Tiger Moth's 'Sloe Benga'. This is a very good selection of all that was, and is best in the genre, taking in Oak (one of my all-time favourites) Old Swan Band, Flowers & Frolics, New Victory Band, Oysters, Cock & Bull Band, Umps and Dumps, Edward II, Albion Dance Band and Gas Mark V and as such it is utterly irresistible.

Its value to completists like myself may be limited as I can't spot any out-takes from previous releases, but this is a minor point - it's not aimed at us. The intention is to convey the enormous, energetic social fun of renegade English dance music and the hit-rate is 100%! Full and informative notes and a very reasonable price tag (you can have it for just £3.99 if you take out a subscription to FOLK ROOTS at the same time) all add up to a very attractive package. This is infectious music - it was never meant to be listened to from an armchair.

27 CLIVE POWNCEBY

MARILYN MIDDLETON-POLLOCK, "Nobody Knows You", Fellside

It's always difficult to review an album like this - I mean who exactly is it aimed at? Mrs Middleton-Pollock sings in tune, plays competently and certainly possess a fine voice, but then so do many other aspiring chanteuses.

To be frank this platter is very ordinary. It no doubt represents a faithful account of her live club performances and that's fine, but why not just record it on a C60 and sell it to the punters who attend the gigs, instead of giving it a fully fledged release?

Considering Marilyn hails from Chicago -home of the blues - it's all so lamentably tame. My antenna started to twitch whilst reading in the press blurb that: "Marilyn's repertoire consists of Blues and quite a bit of Zany Comedy". In my experience the two are not compatible bedfellows.

The choice of material whilst exemplary is none the less totally predictable. There's absolutely nothing wrong in choosing Perry Bradford's 'Ain't Gonna Play No Second Fiddle' or Ida Cox's 'Wild Women . .' if the artist interprets the material with a fresh perspective or at least wrings every last drop of emotion out of their performance. Unfortunately we get neither, due to the extremely pedestrian arrangements and lack-lustre production work.

Marilyn is actually at her best when she avoids the Blues! Her sensitive treatment of Mike 'Dutchman' Smith's 'Vampire' is one of the highlights here, as is the following track 'Man In The Moon'. Both feature just her and an acoustic guitar and suggest that she might be better suited to covering folk/country tunes in the future.

Given the right material and with a little more imagination we may yet see her true potential realised, until then save your hard earned ackers for the next Tracy Chapman album.

LYNDON NOON

28

ALISTAIR ANDERSON, "The Grand Chain", Black Crow

Yer man is joined by the 'Steel Skies Band' and a number of stalwarts in this mixture of Trad. and 'Trad. Style' tunes and instrumentals.

A whole record based around the tone quality of the concertina could so easily be boring, but interludes of Northumbrian piping and constantly varied ensembles nicely side step this danger, framing Alistair Anderson's fluent musicianship to good advantage. Side 1 is a collection of tunes, while Side 2 has two longer pieces; 'On Windy Gyle' is distinguished by excellent rhythmic playing and very good tunes which sprout branches of harmony and counterpoint effortlessly.

Extended folk pieces tend to be episodic collections of loosely connected tunes. Here it works well, careful arrangement gives a nice balance.

'The Devil Among The Tailors' is a set of ornamental variations played with tremendous verve. It is exuberantly musical and inventive throughout. **STEVE JACKMAN**

ORION, "Jack Orion", Gypsy Records GYP001

Orion also feature fiddle and have a black and white cover (the payphone from which they hassle organisers), but the comparisons stop there. A male/female duo, they are technically proficient but curiously unengaging. Nothing moved me - but why? When I check the track listing, only two are traditional tunes - the majority of the others being homebaked by the vocalist (Dee Jarlett) with occasional help from fiddling Martin Hanstead. I also noted the vast number of instruments credited to Martin and the absence of support musicians. Has the technically good sound been created, with the aid of Andy Greig's excellent engineering, at the expense of real feel for the music? The virtue of folk material is the selection and polishing of the content by transmission from person to person, and the variability of live performance. Reverse this, with technically good but rhythmically invariant performance of newly written tunes and is it still folk? I've already said I was unengaged, but don't rely on my impression of this record, ask someone who caught their live act at Leigh.

IAN WELLS

QUIZ!

Lawrence Hoy of "Beyond the Seas"

would like to present a quiz for Australia's Bi-Centenary:-

The first three all-correct entries

opened on the closing date will receive

EITHER The newly published JEZ LOWE

SONGBOOK, containing your old favourites

such as "Black Diamonds", "Cursed be the

Caller", etc (words and music including

notation and guitar chords) OR a copy of

my album, "Beyond the Seas", that is, if

you are able to answer the questions

without already having purchased one.

(By the way, it is possible - just!)

1. Australia was not the first convict

colony. To where had Britain previously

transported its law-breakers?

2. Captain James Cook 'discovered'

Australia. What was the name of his

ship?

3. Where did Cook hoist the British flag?

4. The First Fleet landed in Australia

in January 1788. What month in 1787 did

it set sail from England?

5. Where in England did the Fleet sail

from?

6. What was the name of its flagship?

7. What was the name of its commander?

8. The first convicts did not land at

Botany Bay. It was found to be a swamp

area so they sailed to.....where?

9. After whom was the town of Sydney

named? (And he wasn't a Gas man!)

10. What was the original name of Tasmania?

Please send your entries to

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to arrive no later than 10th October.

Please indicate which prize you would like.

NEW REVIEWERS IN VIEW?

Ever been annoyed by a crass review of your favourite performer?

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Ever wondered why that magnificent record on your shelves hasn't even been mentioned in the mag?

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Here's a sort of competition for new writing talent. Try any or all of the three categories:-

(1) Current record

(2) Old record revisited

(3) Live event

Just three rules: (a) You musn't review yourself or your loved ones (b) Entries must be legible, no more than 250 words, and in by the first of December (c) Anyone who's contributed two or more pieces in 1987/88 is excluded.

The prize? The winner in each class gets printed, a year's subscription to North West Folk, and almost certainly gets asked to review in future. The overall winner will get a £5 voucher (record or book). The editor may also use any entry at his discretion and offer reviewing to anyone whose work takes his fancy. Hint: we're looking for informed, well written, helpful criticism and comment (so take care which current contributor you model your style on!)

Judging: the Chairman will winnow entries down to a short list, then the winners will emerge from a conclave (in a pub) of him, the Editor and Assistant Editor. Results in the Spring Edition.

Entries to: Reviewer Comp, NWF c/o 62 Sidney Avenue, Hesketh Bank, PRESTON PR4 6PD.

29

VARIOUS ARTISTS, "Beyond The Seas", Gateway Cassette 004/C, Record 004

It's been done before, of course, by Peter Bellamy with his 'Transports' but this is very different, indeed Lawrence Hoy, the author of this work on transportation, (mainly of Wiganers) to Van Diemen's Land, made a special point of telling me that he has deliberately avoided listening to Bellamy's work and even now this excellent production is finished he still chooses, rightly I think, not to.

The majority of the songs have been very well written by Lawrence basing them on a vast amount of research carried out with the help of Hilda Airey and her assistant Fred Holcroft who are teacher archivists and Alastair Gillies, Leigh's archivist, all employed by Wigan Metro.

The songs are competently performed by local folk groups Calico and Pennygate as well as by Lawrence himself and 'professionals' Bram Taylor and Bernard Wrigley. The latter two gentlemen (I use the term loosely!) also add variety by performing from their own repertoires; Bram with Pete St John's 'Fields of Athenry' and Harvey Andrews' 'Golden Pennies' and Bernard gravelling away in his own inimitable style with two traditional songs 'Ten Thousand Miles Away' and 'Van Diemen's Land'.

Another traditional song is 'Jim Jones in Botany Bay' with music by Mick Slocum which I don't recall hearing before, but is well sung by Joe Roberts who leads Calico on vocals.

Lawrence is also aided in the instrumental section by local virtuoso Dave Howard and by Martin Ryan who is a superb mandolin player from the Midlands.

It is something of a compliment that Wigan M.B. have offered the use of their Gateway label (and you all thought it was a supermarket didn't you?) through which to release the record because being employed by them myself I know that they do not lightly undertake to support projects of this nature.

The whole production has been extremely well recorded by my old friend Paul Adams up at the Fellside studios and comes complete (whether you buy the record or the cassette) with a wealth of information on the songs and the research that went into them in the form of a large insert!

I know that this monumental work will appear to those interested in the history of transportation and I have no reservations whatsoever in recommending it to my colleagues in the teaching profession. (there's a good term's work at least here folks!) who spend a great deal of time in looking for new ideas with which to stimulate the little monsters we have the pleasure to educate!

As for you non-teaching folkies (there are a few I know!) I think you'll not be disappointed with this package and it wouldn't surprise me if we don't hear some of Lawrence Hoy's stronger songs from the album being sung in the clubs in their own right.

DEREK GIFFORD

NIGHTWATCH, "Same", 12" E.P. Poke Records

Nightwatch are a six-piece outfit based in St Albans, out of the Cluster Of Nuts Band, whose uninspiring 'Fridge In The Fast Lane' can often be found in the deletion bins. This 4 track debut scores much higher, and with an emphasis on instrumentals, Nightwatch are primarily an electro-Ceilidh band using Renaissance, Celtic and French dance tunes.

It's designer dance music; Chromed and clinical, there isn't a raw nerve in the house as keyboards reverb, and rhythm synthesisers sequence.

Nevertheless this makes for exciting listening, and doubly so I should imagine if one cares to do the Boogaloo or the Funky Broadway on a regular basis. The occasional vocal lets them down I feel, as it did, I remember in Cluster Of Nuts days. Here it's 'Yellow Hose' sung in a sub-Carthy manner flat in tone and texture, so that when this segues into 'Nonesuch' there's a great sense of release.

Three Breton tunes included are a delight though overall the impression is a good one, with effective sleeve design and logo - just keep the vocals to a minimum gang, O.K.? Available at £3.75 from Poke Records on 0707 336724 and they'll take your Access card.

We are talking marketing here, as much as music.

CLIVE POWNCEBY



OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Ian Wells	62; Sydney Ave; Hesketh Bank; Preston	0772 813267
Treasurer	Kath Holden	7; Sunleigh Road; Hindley; Wigan	0942 58459
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THE AIMS OF THE FEDERATION SHALL BE

the promotion of Folk Music in the North-West by:-

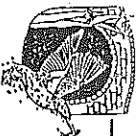
1. The "block-booking" of artists for tours.
2. Joint publicity of the member clubs.
3. The general support of the member clubs.
4. Joint organisation of concerts and ceilidhs in the area.
5. The support of festival organisers within the area.
6. The organisation of events to attract the "under 18s".

The Member Clubs

SUNDAY			
BOTHY	8.00 pm Blundell Arms; Upper Aughton St.; Birkdale; Southport	Clive Pownceby	051 924 5078
CHORLEY	8.00pm Gillibrand Arms; Collingwood Road; Chorley	Terry Seeds	c/o pub
EAGLE & CHILD	8.30 pm Eagle & Child; Main St.; Billinge; nr. Wigan	Bernie Forkin	0744 53058
KING'S HEAD	8.30 pm King's Head; Junction Rd.; Deane; Bolton	Chris Caldwell	0204 653464
LEIGH	8.00 pm Oddfellows Arms; Twiss Lane; Leigh	Theresa Tooley	0942 892226
LLANDUDNO	8.30 pm The London Hotel; Upper Mostyn Street; Llandudno	Arthur Bowman	0492 622049
POYNTON	8.00 pm Poynton Folk Centre; Park Lane; Poynton	David Brock	061 483 6521
RAVE ON	8.30 pm Grosvenor Rowing Club; The Groves; Chester	Nick Mitchell	0244 315094
ROCHDALE HERITAGE	8.00 pm Spread Eagle Hotel; Cheetham Street; Rochdale	Chrissie Waldren	0706 527090
MONDAY			
HORWICH	8.15 pm Crown Hotel; Horwich	Joyce Riding	0257 792304
POYNTON	8.00 pm Poynton Folk Centre; Park Lane; Poynton	David Brock	061 483 6521
PRESTON	8.15 pm Lamb Hotel; Church Street; Preston	Hugh O'Donnell	0772 745498
TRITON	8.00 pm The Triton; Paradise Street; Liverpool	Doreen Rickart	051 227 3911
TUESDAY			
BLACKPOOL	8.30pm Deans; Cocker Square; Blackpool	Mike Read	0253 884224
HINDLEY	8.15 pm Venue to be decided	Kath Holden	0942 58459
MAGHULL	8.30 pm Hare and Hounds; Maghull	Dave Day	051 526 6661
YARROW VALLEY	8.30 pm Grapes Hotel; Croston; nr. Preston	Derek Gifford	0704 822574
WEDNESDAY			
FOLK AT THE NEST	8.30 pm The Allison Arms; Coppull; nr. Wigan	Steve Chatterley	02572 67654
FOLK AT THE TUTE	9.00 pm Wrea Green Institute; Station Rd.; Wrea Green; Kirkham	Phil Capper	0772 684537
WHITEHAVEN	8.15 pm Rosehill Theatre Bar; Moresby; Whitehaven	Jim Melvin	0946 2422
WHITE SWAN	8.00 pm White Swan; Green Street; Fallowfield; Manchester	Anne Morris	061 881 8294
CROSS KEYS	9.00 pm Cross Keys Inn; Running Hill Gate; Uppermill; Oldham	Phil Chadwick	0457 54000
THURSDAY			
BURNLEY	8.30 pm Talbot Hotel; Church Street; Burnley	Joan McEvoy	0282 38199
COCKERMOUTH	8.30 pm Tithe Barn Hotel; Station Street; Cockermouth	Terry Haworth	0900 4765
DARWEN	8.30 pm The Crown; Redearth Rd.; Darwen	Joan Molloy	0706 220611
GREGSON LANE	8.30 pm Castle Hotel; Gregson Lane; Hoghton; nr. Preston	Graham Dixon	0254 853929
MAGAZINE	8.30 pm Magazine Hotel; Magazine Lane; Wallasey	Jack Courtts	051 220 0152
ORMSKIRK	8.30 pm Snig's Foot Hotel; Church Street; Ormskirk	Mike Lennon	0695 73994
WIGAN	8.30 pm Millstone Hotel; Wigan Lane; Wigan	Joan Blackburn	0942 321223
FRIDAY			
BEE	8.30 pm Bee Hotel; Bodfer Street; Rhyl	Dave Costello	0745 32488
BLACKBURN	8.30 pm Fox & Hounds; Livesey Branch Rd.; Blackburn	Ian Hornby	0254 773050
NORTHWICH	8.30 pm Harlequin Theatre; Queen Street; Northwich	Sarah Burdon	0606 48577
PORKIES	8.30 pm Lady Brooke Hotel; Fir Road; Bramhall; Cheshire	Judy Aucutt	02605 2633
POTTERIES	8.00pm Crown & Anchor; Tower Sq.; Tunstall; Stoke-on-Trent	Jason Hill	0782 813401
SATURDAY			
BURY	8.00 pm The Napier; Bolton Street; Bury	Jean Seymour	061 761 1544
BREWERY ARTS	8.30 pm Brewery Arts Centre; 122a; Highgate; Kendal	John Smyth	0539 25133
POYNTON	8.30 pm Poynton Folk Centre; Park Lane; Poynton	David Brock	061 483 6521
SOUTHPORT ARTS	vars. Southport Arts Centre; Lord Street; Southport	Neil Johnstone	0704 40004



Lancashire Trust for Nature Conservation
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DANCE *presents* Wildlife WEEK

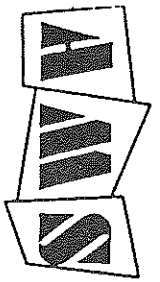
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PROGRAMME

Folk Events in Lancashire	
Sun 18th Sept	12 - 2 pm The Ilthebarn, Farmers Arms and The Crown, Garstang Guests : Garstang Morris Men
All pm	Wildfowl Trust, Martin Mere, Ormskirk Guests : Royal Lancashire Morris
Mon 19th Sept	7.30 pm Dunkirk Hall, Leyland 8.30 pm Seven Stars, Leyland 9.15 pm The Crofters, Leyland Guests : Leyland Morris Men
8.45 pm	The Lamb, Church Street, Preston Guests : Preston Guildsmen (Rapper)
Tues 20th Sept	8.30 pm Bay Horse, Formby Guests : Southport Swords
8.30 pm	The Freshfield, Formby Guests : Argyrnacles Ladies Morris
9.30 pm	The Pinewoods, Formby Guests : Southport Swords and Argyrnacles Ladies Morris
Wed 21st Sept	7.00 pm Asda Stores, Fulwood 8.00 pm Golden Ball, Broughton Guests : Preston Royal Morris Men
7.30 pm	Smith Hills Coaching House, Bolton 8.30 pm Hope and Anchor, Doffcocker, Bolton Guests : Horwich Morris Men
8.00 pm	The Bridgewater, Worsley Guests : Rivington Ladies Morris (and possibly Rochdale Morris)
9.15 pm	The Institute, Wrea Green, nr Kirkham Guests : Preston Guildsmen
Thurs 22nd Sept	8.00 pm The Dolphin, Marsh Lane, Longton Guests : Houghton Rapper Sword Dancers
8.30 pm	Farmers Arms, Eccleston 9.30 pm The Blue Anchor, Eccleston Guests : Lancashire Rose Ladies Morris
Sat 24th Sept	11-3.30 pm Bury Shopping Precinct Guests : Rumworth Morris Men

All proceeds towards Lancashire's Wildlife through the Lancashire Wildlife Appeal



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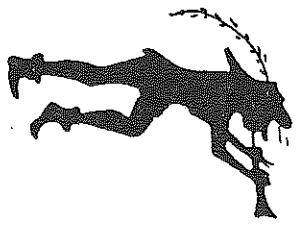
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