

# *FOLK* *North West*

*Autumn 1989 75p*



**EXCLUSIVE:**  
*Alan Bell Interview*  
*Fleetwood Folk Club*  
*Festival Reviews*

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## Comment:

Welcome to our fifth issue under our new title of Folk North West, which I hope you will be reading at Fylde Folk Festival. At long last, we have been able to invest in the future with our own Word Processing equipment. The text and headings should now all be consistent and I hope you'll agree it's better all round. We now don't depend on people being able to access works computers in their own time.

To improve things even more, we need to invest in a proper Desktop Publishing Package, so if anyone knows of a good inexpensive package or can get any discount off such a package, please get in touch. Similarly, if there are any other programs you can obtain cheaply that you think may be of use to us, again please get in touch (on Wigan 833293). (For reference, the computer we have is an AMSTRAD PC1512DD with a STAR LC10 printer.)

I'm afraid that the cover price rise was inevitable since despite increasing sales the magazine was no longer covering the ever-increasing cost of printing. I hope you'll agree that it still represents excellent value for money. In future issues we will be expanding the number of pages as well as offering a wider coverage of all aspects of Folk throughout the region. Next issue watch out for articles on Social Dance and Morris Dancing as well as our usual extensive coverage of Folk Song.

That's all for now, see you all at the end of November with an even better Folk North West!

CLOSING DATE FOR OUR NEXT ISSUE WHICH COVERS DECEMBER/ JANUARY/ FEBRUARY IS OCTOBER 25th

Editorial Address:

118, Bolton Road,  
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WN2 1XF

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# OUT & ABOUT with Nat Clare

## FUN AT THE FESTIVALS?

To begin on a serious note - don't worry it won't last long! - an information sheet arrived from The Samaritans along with this month's vital collection of interesting info. It reminds us that loneliness and depression are sadly only too common at Music Festivals after the initial high expectations fade.

The Samaritans Festival Branch Director, Wendy, said "Some people will come to festivals hoping to forget their day-to-day problems and pressures, and to then find themselves out of step with the prevailing happy mood can affect them badly".

So if you feel like just another face in the crowd, contact the Samaritans, who are there simply to listen and to offer support to anyone who needs to talk in complete confidence. Contact your local branch (in the 'phone book under 'S') and ask to be put in touch with the director if you want further information or to volunteer your services. Next time you are at a festival, why not try talking to the person sitting next to you?

## Save the rain forests!

I hope that Sting knows 'what's happening in the small intrepid world of Rogue Records' (as the publicity handout modestly states), because the amount of printed 'bumpf' that they circulate is rather ecologically unsound for those of a green hue.

Still, despite these re-cycled reservations, they continue to bring the best of World Music to a sometimes musically and culturally hidebound audience and anything that promotes mutual cooperation and understanding gets my vote.

Probably the best taster of 'where they're at' is to listen to their 74-minute CD or cassette compilation (around ) titled Jali House Rock.

This compilation includes every artist that has appeared on Rogue to date whose names are both too numerous to mention and too

difficult to spell! Also available from Rogue are the new Deighton Family album (a sort of roots Dooleys?) and Cock and Bull Band's Concrete Routes/ Sacred Cows.

And more records....

Cosmetheka's 'Tonic for the Troops' is a BBC record release featuring 'The Hit Songs of World War 2'. It promises to bring us "... some of the lighter moments of the war"! Lighter moments - do they mean conscription, separation, rationing, the Blitz, all these sorts of things?

Only really for the nostalgia freaks, those of us who've drunk too much tap water, or frustrated Dictators who want to capture the young minds Bros have missed. You might even find out why the music hall died a death after the war.

## Fellside Frolics

'I've got "Middleton Pollocks" I hear you say. 'I thought it was just the way you walked' I laughingly reply. Ignoring these pathetic puns, listen instead to Marilyn Middleton-Pollocks debut album on Fellside 'Nobody Knows You' (FE064). If her publicity is to be believed, you're in for 'Great Music, great crack'. It sounds interesting.

Also on Fellside you can find Bisiker and Romanov; Ian Walker; Gerry Hallom; and good ol' Bramwell Taylor's third album is currently being recorded.

## The World turned Right Side Up!

"His heart's in the right place - pity about the rest of him" commented some cynic at the last Leon Rosselson concert I attended. Here I must confess that I use the term 'concert' in its loosest sense, since the audience consisted of six assorted members of the 'loony left' and the venue was a freezing cold attic room in a Victorian socialist club. This is Rosselson's attraction for me, this man is sincere, as well as being satirical, humorous, contemporary and controversial.

Leon can be contacted for bookings on 01-902-0655.

There's no business....

For those with GCSE's in 'Rick Astley Studies', news of an interesting and seemingly unique course in Music Industry Management and Music Industry Studies being offered by Newark Technical College, Nottinghamshire. The courses are designed to answer the industry's need for performers with management skills and managers who understand music. Thus you can make music a career and not just a hobby. Successful Students should be qualified to work in Record companies, recording studios and music publishers, with orchestras and groups, for radio & television, etc.etc. Work experience is an important part of both courses.

The two-year M.I.S. course is open to school leavers and mature students, whilst the one-year M.I.M. course is designed for graduates or those over twenty with professional experience. Ring: Newark-on-trent 705921 for more details.

## QUIZ TEAM OF THE CENTURY

Westhoughton's Red Lion Folk Club are presenting Battlefield Band together with Auld Triangle (still going jingle-jangle by all accounts) at Bolton's prestigious and born-again Octagon Theatre. The date - Oct. 29th; the time - 7.30pm. Bookings can be made at the box office now, price & .50. Ring 0204 20661.

## AND YET MORE RECORDS.....

A press release tells me that Luton based Life & Times have just released their second album Shropshire Ironon Fellside (FE071). An ordinary tale of everyday iron-industry folk in 18th Century Shropshire. (A bit like Neighbours, but with more sweat & smoke) Also on Fellside - who are rivalling Rogue in the 'Waste-a-Rain-Forest' stakes - is Doin' the Manch (FE072) from Cockersdale. We are promised songs "... about people, places and events", rather than the usual ones about Greek Philosophy & dog mange, I suppose?

And finally, this month's special request for Mike Billington - so we can laugh at his pronunciation - Pascal Diatta & Sona Mane's new release Siminade; I'm told it's really good.

## The Golden Cock:

No, not another macho double-entendre chorus song, or even an award for the loudest heckler in your audience, but the home base of the Darlington Folk Workshop, which is about to celebrate its Silver Jubilee (25 years without a break).

Any ex-patriots interested in the Jubilee celebrations, which take place over the weekend of 20th-22nd October, should 'phone Brian or Su Childs on 0325 467070 or write to 25, Bracken Road, Darlington, DL3 9LY

## MUTANT MUSIC HALL

Anyone out there with a ten-minute act of original, funny, provocative, satirical words or music can book themselves a spot at Bolton Octagon Theatre's Legendary Live Friday events on Sept. 8th, Oct. 6th., Nov. 3rd or Dec. 1st by ringing Nat Clare on 0204 393463.

## MALT SHOVELS & ANAGRAMS:

Agraman - the human anagram - who is valiantly trying to broaden the base of the traditional folk club set up at this anarchic Altricham folk club, is all set for another manic season and has now set up two other venues in the Manchester area.

On Thursdays, DOUBLE-DECKER BUZZ meets at the Southern Hotel, Maulden Road West in Chorlton and features fast-rising acoustic bands plus top comedians. Some dates:

September  
14: To Hell with Burgundy/Crisis Twin  
21: Kevin Seisay/Little Big Band  
28: Melanie Harrold/Henry Normal  
October  
5: Bind Lemon T/Stanley Accrington  
12: Sally Barker/Bob Dillinger

On Occasional Wednesdays, ROOTS AND SHOOTS meet at the Green Room, Whitworth St. West.

Sept. 27: Keith Hancock  
Oct. 18: Miro  
Nov. 15: The Barely Works

More information on all of these from Agraman, 061 973 9119

## Going up in the world?

Wigan folk club have moved to Wigan Conservative Club on Upper Dicconson Street in Wigan. I hope they don't ever want to book Leon Rosselson or Dick Gaughan! Further information from 0942 321223.

# CLUB NEWS:

WELCOME TO THE FOLLOWING NEW CLUBS:

THE RED LION FOLK CLUB is probably one of the best-known folk clubs in Lancashire and has been running for the past fourteen years. It runs from June to September and residents Auld Triangle are also well-known locally and despite a number of personnel changes still retain much the same familiar line-up. Some of the finest singers, musicians and folk comedians can be seen there every week as you will see from their guest list. More information from Pat Batty 0942 812301.

RUNCORN FOLK CLUB meet every Wednesday at the Castle Hotel in Halton Village, Runcorn. The Hotel is perched on top of Halton Hill with scenic views for 30 miles around. They have a comfortable room with a separate bar in part of the old court house building and excellent acoustics. Local guests are booked alternate weeks, but usually at fairly short notice, hence the lack of names in the Clalendar listings. Anyone is welcome to come & sing, even on a guest night, when the residents, Irish Rover (no resemblance to the Canadian group of the same name), will stand aside for floor singers. More details from Bob O'Callaghan on 051 424 5367.

LYMM FOLK CLUB meet every Thursday at the Railway Hotel, Heatley, Near Lymm. Mostly they run very successful singers' nights when floor singers are always welcome. Once a month they have a big name guest, and details of these are in the Club Calendar. More information from Graham Sowerby on 0925 65503.

EDGAR'S EIGHT FOLK CLUB meet at the Liver Hotel, Brook Street Chester every Friday at 8.30pm. The club does have a traditional bias, but anything goes and floor singers are always welcome. On singers' nights, they frequently have 20 or more singers, so its best to ring first if you are travelling a distance.

The residents will always take a back seat when there are others wanting to sing. More details from Mal Waite 0244 319246.

THE BEAUMARIS FOLK & BLUES CLUB meet at Ye Olde Bulls Head in Castle Street, Beaumaris every Thursday from 8.30pm. A very wide range of music on offer, from the floor singers, residents and the monthly guest. Music styles range from Blues and Jazz through contemporary folk to traditional folk. Singers nights are free, although a charge is made on guest nights. Write to John Harley, Bro Dawel, Llanfaes, Beaumaris, Anglesey for more details.

NOT EXACTLY a new club, the Parlour Folk Club has changed both its venue and format for the Autumn season. It now meets twice monthly, the first date being at the Monaco Ballroom in Hindley, where a big name guest will be presented. The second date in the month is at the Folk Club, which is now at Bethel Community Centre in Hindley Green near Wigan. Most of the nights are Saturday, but a few have had to be Friday due to advance bookings of the Monaco Ballroom. The programme is (all dates are Saturday unless otherwise noted):

Sept. 8: Isla St. Clair, MONACO FOLK CLUB  
Sept. 30: Marilyn Middleton-Pollock FOLK CLUB

Oct. 13: Stormaloug John, MONACO FOLK CLUB  
Oct. 21: Jim Couza FOLK CLUB  
Nov. 11: Oldham Tinkers, MONACO FOLK CLUB  
Nov. 25: Lennon & Higham, FOLK CLUB  
More details from Lawrence Hoy

THE KING'S HEAD FOLK CLUB is alive and well after a few problems with a new landlord and some last-minute guest cancellations. The club now meet fortnightly and has a friendly and relaxed atmosphere and a strong guest programme. More details on the dates pages.

# LETTERS TO THE EDITOR

FROM THE EX CHAIRMAN

Yes, folks, relief is at hand - I'm now your ex chairman, and the vigorous form of Dave Day is at the helm.

I became chairman almost by mistake - by arriving late at the AGM in 1983 expecting the elections to be over. I should have known better - when did any folk event start on time? (Answers please on a postcard...). The former chairman simply wasn't present, we had no treasurer, and no-one was prepared to take on youth events or to be tours organiser. I rather reluctantly agreed to be chairman, with the warning that I couldn't do all the things no-one else was prepared to do, and that I'd concentrate on external publicity.

Now I'm not claiming very much credit for the improved fortunes of the Fed., particularly as I adopted a King Log rather than King Stork style. That credit goes to the other people who've put in large amounts of time and effort over my 6 years. I just want to thank them and then point out the things that have changed and the things that haven't.

The disappointment is that this year's AGM was little better attended than the one which lumbered you with me as chairman. The good aspects are that we now have a chairman bubbling with enthusiasm and ideas, that we filled more officer posts than for many years, and that the retiring chairman is still on the committee and supporting the new chairman.

Supporting the new chairman, supporting the Fed. - that is simple self-interest for clubs.

So, think about Dave's ideas, let his enthusiasm awake your energies. Or to revise an old slogan, stop whinging into your beer and let's all get on with it.

Ian Wells

FACILITIES FOR THE DISABLED...

Can I make a plea through your pages to ALL Folk Club and Festival organisers/committees?

How about giving out information to the un-able bodied amongst us as regards access to venues and facilities therein?

I am myself disabled and although I am not in a wheelchair (yet) I find it well nigh impossible to get into some venues because of all the stairs and other obstacles in my path, so how would someone who was Blind or wheelchair bound manage?

If I do manage to get into the venue the normal course of events is a visit to the bar, DOWN STAIRS, and later to the toilet, again DOWN STAIRS, or UPSTAIRS as the case may be. Suffice it to say it is not easy! This makes me wonder if this is the reason why we see so few un-able bodied "Folkies" around, because ABLE BODIED Organisers/Committees decide where the venues should be. Now before you all start screaming "We've got to be grateful for whatever rooms we can get" believe me, having run a couple of Folk Clubs in my time I do understand your problem. I also appreciate the fact that the majority of Pub Landlords want us tucked away in some little used room. However, would it take more than a few minutes to assess your availability for the disabled and then, for God's sake, PUBLISH IT!

The number of festivals I personally have been to, and then having paid up to 0 for my weekend ticket, find that most of the venues are physically impossible for me to get to, I've lost count of. Why are we included out? We are ALL folk... not a race apart and I for one want to be treated the same way as everyone else, and after 7 years of it I'm getting angry..... not just for myself, but for everyone

# CLUB OF THE MONTH FLEETWOOD Folk Club

In October 1969 in an upstairs room at the Queens Hotel a fireside gathering of enthusiasts formed Fleetwood Folk Club. Very soon the club had grown to one with audiences, particularly during the summer, in excess of a 100! The first residents were 'Bonded Boots' (Howard Bond, Dave Walters and the late Dick Boswell) followed by Ian Gartside joined by Dave Walters in the first incarnation of 'Sullivan', whose last manifestation was as a rock and roll band at the club in 1988. These were the halcyon days of the club which had its own rapper side and the Cod End Mummers who actually appeared on TV. Around this time Ron Baxter became organiser, a prolific songwriter and playwright and winner of the Fylde Folk Festival's first worst singer of the year contest.

Some of the guests around this time were Nic Jones, The McAlmans, Tony Capstick, Mike Harding and Barbara Dickson long before they gained their present fame.

My first memory of the club was around 1976 when the club was going through a down turn. I was impressed both by the friendly atmosphere and the residents Scolds Bridle and Ross Campbell. It was here I sang my first folk song impressed by the good acoustics of the room resplendent with buffalo horns on the wall.

In 1982 the club was forced to leave the Queens because of redevelopment and move to the plusher surroundings of the North Euston Hotel. Here the clubs fortunes waxed and waned, the quality of its residents and regular singers seeing it through many of the bad times. Alas in 1986 the club saw its temporary demise.

Throughout its years of existence the club has been actively involved in the community, benefit nights and concerts have raised many hundreds

of pounds for local charities. When Fleetwood was devastated by floods in 1977 the club organised a fund raising concert for the victims.

Apart from practical help, the awakening of interest in the history of the town by many locals is the direct result of members interest. The saga of Fleetwood's fishing industry 'The Final Trawl' was widely acclaimed and repeatedly performed in the town and elsewhere.

In 1984 club members produced a creative foray into conventional theatre with 'Fleetwood to Frisco' written by Ron Baxter. A tale of a voyage complete with all the horrors and joys of the life of the sailor during the 1880's with flash backs to events in Fleetwood. Performed in the round with some innovative use of back projection this was a major achievement for the club. Together with the show 'Onward' as a celebration of 150 years of Fleetwood they laid the foundation of the Onward Community Theatre Group which arose from the ashes of the old folk club. The theatre group produces 2 shows a year with club regulars providing musical and backstage support.

Fleetwood was not without a folk club for long. Less than a year later Mike and Elena Reid, organisers of Blackpool Folk Club, revived the club at first on a monthly basis at the Mount Hotel. Demand ensured that within three months weekly gatherings were the order of the day. A programme of singarounds interspersed with the occasional guest nights was the policy which attracted a small but faithful audience.

In September 1988 Mike France and Dave Ryan who had been the club residents for 4 or 5 months took over the reins. They continued the singaround policy but with more emphasis on encouraging and developing local talent assisted by Howard Bond and Ian Gartside, some of the club's founder members.

During the past year the club has produced a weekly column in the local press and seen some performers take the step from a tentative first performance towards holding down 20 minute spots. Notable in this are 'Travelling Men', 'Chameleon', Helen Ashford, 'Bright and Breezy' and 'Traditional Edge'.

Guest nights are now a regular feature at the club. Not only locally nourished talent but The Alan Bell Band and Nick Dow have appeared. From further afield have come Ken Pearson from Bolton, Stravaigh from Scotland and Gary and Vera Aspey for the pre-festival concert.

The club's music policy is very broad, the sounds of rock and roll, skiffle and blues have joined together with jigs and reels and unaccompanied traditional songs. We are still encouraging local acts, providing music for any taste at a reasonable price and are hoping to attract acts from outside the area on an occasional basis. Whatever the night everyone is promised a warm and friendly welcome at Fleetwood's 'small but perfectly formed' Folk Club.

Dave Ryan

LETTERS

If anyone reading this has similar stories to tell then please write to me and let me know, because I'm going to go on and on and on for as long as it takes to

get consideration and plenty of information so that we know BEFOREHAND whether to go through all the palaver of getting ready, going out, only to find that yet another door is barred to us. Why not put the Disabled Logo in the corner of the Advertisement, or maybe a line or two letting us know BEFORE we hand over our money whether or not we will be able to have access to the venues and thereby enjoy the Songs, Music and Dance that I and many others like me, love so much.

The BBC have been kind enough to allow my hubby, Nick Dow, devote a full programme on Lancashire Drift to this problem. We're going along to Folk Clubs and Festivals with the microphone and you will be hearing honest reports as to the suitability of venues. So come on, let me know what's stopped YOU from going to any folk event, I need to know how many I'm speaking for, and all you Organisers/Committees will you please try to include us in.... not out?

Yours sincerely,  
Mrs. Mally Dow

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# BROADFOLK

This quarter's survey of TV confirms that it's the regions, not the centre, that are interested in folk music. The lack of good new material on network equally confirms that the decisions are still made at the uncaring centre.

The one possible exception to this rule was the most interesting of the many programmes pegged onto that French little local difficulty about 200 years ago. 'Ireland's Opportunity' looked at the last time Catholic and Protestant Irish united against England. The Radio Times introduction read "There is a wealth of songs and stories about the failed Irish revolution of 1798, and the French invasion to support it." For the benefit of English ignoramuses like me, that is the rebellion of Wolfe Tone and the Croppy Boys - and, naturally, the Wolfetones were among the artists who sang parts of 11 songs. This programme got universal critical acclaim in the serious papers - but not one mentioned the music. The programme was produced in Elstree - which in the new, convoluted BBC regional structure, is in SE region, not one of the central units!

Our own NW micro-series from Fylde passed off very well, except for the reference to Fleetwood as a village. However, informed sources tell me that there wasn't enough response so anything next year is in doubt. The actual programme makers know when they've done a good job, so why are TV bosses so insecure as to need their egos massaged every time? Also in that slot was a stodgy documentary on the Rochdale Rush Bearing.

NE region have sneaked some old arts shorts onto daytime TV, and one superb one was with Joe Hutton. C4 were also in repeat mode, with re-runs of 'The Blood is Strong' (Capercaillie on the sound track). Also repeated on daytime C4 was the TVS-made

'Country Ways'. This found Hopping Down in Kent, a Morris team, and Tim Laycock with a local group in Shaftesbury.

BBC Wales visited the Llangollen International Festival for daytime TV: as usual, the only English folk was a Morris team in the background. Curiously placed in what is normally the hymn slot on BBC1, Val Doonican not only sang but involved good Irish performers: Dubliners, Mary Black, Davy Spillane. C4 screened 'The Drove', a reconstruction of the cattle drives from Scotland to London. One of the real drovers sang an Irish comic song, in Norfolk they found a Morris team, and the sound track music was by Chuck Fleming, Alistair Anderson, and Martin Dunn. Insomniacs may have caught the midnight screening of the Bragg/Shocked concert tour. Has Tom Paxton loaned Michelle his caps?

Over on radio, Kaleidoscope keeps improving. Their 'Mark on Morris' reappeared as a summer special, Rosie Cross talked about her North Kesteven folk residency in a series about arts in rural areas, and they previewed the Great Northern Song contest at proper length, though they failed to follow through with the results. That was left to one of the sponsors, Folk on 2.

A new R4 series 'Take a place like...' started in Alnwick and managed to include both the pipes and a decent band. The lightweight 'Stilgoe's Around' is dignified by the regular use of Kathryn Tickell - magic moments.

Finally, a repeat from a regional centre. Barrie Gavin and Bert Lloyd's 'Marvelous Circumstances' appeared as part of a Bartok season. They visited the "Bela Bartok Folklore Society" to find it was a sort of old peoples club. Now what does that remind me of...? FOLKEAR

## Twenty-Five years of Songwriting!

### Kath Holden talks to ALAN BELL

In June this year Alan Bell celebrated his 55th birthday and 25 years of songwriting. In spite of being in the middle of programming this year's Fylde Folk Festival, working on a huge Masterplan to end all masterplans, he found the time to speak to me at his home.

K.H. How did it all start?

A.B. In Nov 1949 at the age of 13, as a member of a cycling club staying at Patterdale YH. I discovered people singing American, Scouting and Old Mountain Songs. I was dumbfounded. This led to an interest in the work of Woodie Guthrie and Leadbelly etc. Staying in Fylde Mountaineering Club's Cottage regularly in Little Langdale, and hearing the traditional songs of our country sung in The Three Shires Pub, and having the opportunity to sing in front of people, everything took off. This was in the 60's Revival.

K.H. Did you develop this at home?

A.B. I was singing with a fellow climber Brian Osborne, and we formed a skiffle group called 'The Marauders'. I recall we played on gig and had to leave half way through the performance.

K.H. But undaunted...?

A.B. Two years later Brian and I met Pete Rogers, and went down to the Talbot Arms where a folk club in its infancy was being run by a group called The Taverners Three. We became regulars and then The Taverners Five folk club was born. The first guest we ever booked was Alex Campbell - for 5. I also have a magical tape of the Ian Campbell folk group's visit in 1963. You can even hear the buses outside!

K.H. Had you started writing at this time?

A.B. Well the Taverners evolved in the early 60's - Big Pete Rodger, Stu Robinson, Brian and myself. We were touring throughout the U.K. making records and numerous radio and TV appearances, constantly asked to do songs from the North West and finding very little traditional material. I began with songs such as 'The Packman' and 'Windmills'. I also put together a radio ballad of The Settle and Carlisle railway for the BBC. It took about a year and then I was told the whole programme concept had gone away. The only remaining song today is 'Alice White'.

K.H. So that was the end of that?

A.B. Far from it. Out of the original concept came a series of ten programmes called Ballads of the North West. A few years later the band met Douglas Boyd from BBC TV. I dug out the radio scripts and ended up doing 7 or 8 programmes for him, writing songs all the time.

K.H. And the Taverners?

A.B. We had continued working throughout this time, made 6 records etc and after the 1981 Royal Command Performance in Blackpool decided to call it a day. Brian and Pete had both made solo records. Stu came with me and we formed The Alan Bell Band to sing my songs.

K.H. Do you write exclusively for the band?

A.B. Oh no. 'The Band in the Park' suite, which started off as one song about my Uncle Jack Brown developed as a result of some persuasion and scoring from local music teacher Ged Higson and arrangement for Poulton

Silver Band by Chris Pollington. Uncle Jack was a droll character. In the last verse of the song he's dead, and after the first performance in his presence he said "Listen you old Bugger, I'm not bloody well dead yet!". He did pass away quietly. The suite won the International Radio Award for regional radio in Europe for Radio Lancashire in 1983. It's lodged in the American Archives of Regional Life which is rather nice.

K.H. Do you enjoy hearing others perform your work?

A.B. Johnny Collins sings 'Key above the door' which is just pure nostalgia for me. 'Fair stood the wind' is now sung on the East coast of America down to Cape Cod. The greatest satisfaction is to walk into a club and hear someone singing your song.

K.H. Did you find 'Wind, Sail, Sky and Sea' a particular challenge?

A.B. Very much so. Writing for a choral society is very different. But I enjoyed it and I hope 'Lakeland Suite' which is not fully scored yet will be performed by the local Choral Society during the next year.

K.H. And now the Song Book - what took you so long?

A.B. Purely finance. Although Christine and I founded Tamlyn Music, and copyright all to the same, it never made money. It was simply there for our protection. We managed to get things together to celebrate my 25 years of songwriting and after this years festival we'll go for the big push.

K.H. Talking of the festival, how did it get underway?

A.B. Well actually it started with fellow drinkers at the Catford in Little Eccleston deciding to have a daft weekend walking the length of the River Wyre, and ending with a concert in the North

Euston Hotel, Fleetwood. The annual 'Wyre Walk' became famous and marriages and unmarriages were consummated on the walk. One year we booked Mike Harding in the Marine Hall and thanks to 100's of non folkies we made a financial gain. From then it's gone on and on - like Topsy it just keeps growing.

K.H. And what does the future hold?

A.B. The Alan Bell Band in its current form, Stu, Kevin Whelan, Bernie Brewin, and myself have spent the last year working on arrangements and producing now what we think is a nice tight sound. We hope next year to do more club and concert gigs and are working on a new album. I am going through another writing phase, but we hope to include unrecorded songs like 'Key above the door' and 'Song for Mardale'. Producing that myself is very exciting. It's just one of those things you have to do to keep going in your old age!

I had a thoroughly enjoyable and entertaining evening with Alan and this interview is just the bare bones. Space does not permit more. I for one wish him all the best for the next 25 years.

Kath Holden

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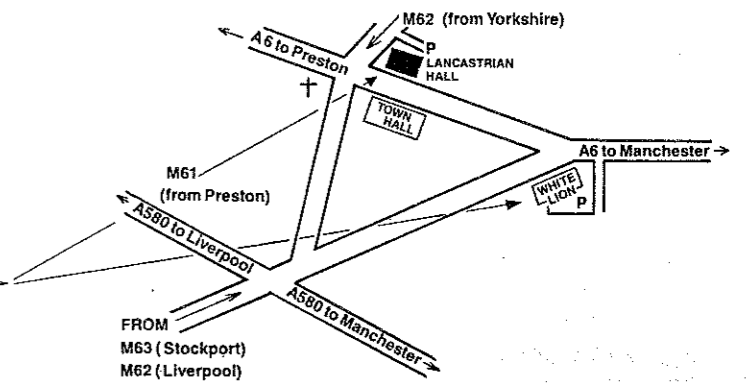
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# Chairman's Ramblings

Hello - thanks for buying the magazine and donating your p to the Federation. Yes - YOU the grass roots Folkie!!

Firstly thanks to Ian and the previous Committee who kept the Fed. going when no-one else was willing to do anything constructive. and secondly, welcome to the new Committee which retains the strength of the old but now includes 4 people actively engaged in running weekly folk clubs.

Me? Well, I've been involved in the running of folk clubs since 1974, and have been one of the Disorganisers of the 'Hare & Hounds' for the last 7 years. My musical taste is catholic but basically middle of the road. My approach could be summed up by a banner which was displayed at the 'Peoples Folk Club' in Ormskirk about 17 years ago. The exact wording of the Behan quotation has dimmed with time but it reads something like:

"Folk music is not the exclusive preserve of the few but the inalienable right of the many"

So - how about getting off your bum and helping to achieve this years aims:

1. Raise .000 for funds to spend on Folk initiatives.
2. Enlarge the membership.
3. Restructure to make the Fed. more 'local'.

Anything from baking a cake to raffle; to a parachute jump; to a sponsored weight loss; to a jumble sale, book sale etc etc, that will raise money will be welcomed, advertised in the magazine and then reported on in the next issue.

Either give your suggestion to your organiser or give me a ring direct.

This Federation is going places - help us get there. Yes - YOU it's time you made your voice heard.

Dave Day

## LONESOME DOVE COMPETITION

### COMPETITION ANSWERS:

1. Which instrument does Peter Bellamy say is more appropriate to accompany cowboy songs than the guitar?

ANSWER: Concertina

2. The tune to 'Young man cut down in his prime' crossed the Atlantic to become both a cowboy song and a jazz standard: both names please.

ANSWER: Streets of Laredo; St. James Infirmary Air.

3. Which song connects 'gringo' with the musical Oklahoma?

ANSWER: (either acceptable) Green grow the Laurels/ Lilacs. The Irish-American troops who invaded Mexico in 1846 sang the Laurels version so much that the Mexicans nicknamed 'greengroes/gringos': the latter was the inspiration for Oklahoma.

4. Who was the US Folk Song collector who helped launch the English folk revival?

ANSWER: Alan Lomax.

5. Who wrote 'Chisholm trail' along with Cisco Houston?

ANSWER: Woody Guthrie.

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**SEPTEMBER DATES**

**OCTOBER DATES**

FRIDAY	1ST	8TH	15TH	22ND	29TH
BEE BLACKBURN EDGAR'S EIGHT NORTHWICH POTTERIES RED LION	No Dates Singers' Night Singers' Night Singers' Night PETERS/KNOWLES (a) CLOSED	Singers' Night Singers' Night DAVE TOWNSEND PLOUGHMAIDS ETC (c) CLOSED	SCOLD'S BRIDLE Singers' Night Singers' Night Singers' Night TOM TOPPING BAND	Singers' Night Singers' Night Singers' Night CHRIS NEWMAN (j) ROD PATTERSON	Singers' Night FIRST PRINCIPLES BECKY TAYLOR DICK MILES VIN GARBUIT
SATURDAY	2ND	9TH	16TH	23RD	30TH
BREWERY ARTS (l) BURY POYNTON SOUTHPORT ARTS (m) THE PARLOUR	Singers' Night PRELUDE	PATRICK STREET (11) DAVE TOWNSEND CEILIDH  ISLA St. CLAIR (8)	BAIN/GILFELLON (11) PETER BELLAMY DREVER/CLARK (e) DEMBO KONTE (m)	LESLIE/DEMPSEY (1) SARA GREY CEILIDH	ELISHA BLUE GORDON TYRELL GEORGE BOROUSKI RALPH McTELL (29) MARILYN M-POLLOCK (k)
SUNDAY	3RD	10TH	17TH	24TH	
BOTHY CHORLEY/ADLINGTON EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO RAVE ON	CLOSED Singaround Singaround NIXON/GALBRAITH CLOSED Singers' Night MANTICORE	MELANIE HARROLD (d) Singaround HAND ON HEART CLOSED QUARTZ Singers' Night	Singers' Night Singaround Singers' Night LENNON/HIGHAM (f) GARY & VERA Singers' Night DAVE WOOD	PAUL METSERS Singaround HARVEY ANDREWS CLOSED Guest TBA Singers' Night Singers' Night	
MONDAY	4TH	11TH	18TH	25TH	
HORWICH POYNTON PRESTON TRITON	Singers' Night Singaround GEORGE FAUX Singers' Night	Singers' Night Singaround Singers' Night Singers' Night	Singers' Night Singaround CAUGHT ON THE HOP Singers' Night Singers' Night	Singers' Night Singaround Singers' Night Singers' Night	
TUESDAY	5TH	12TH	19TH	26TH	
BLACKPOOL MAGHULL MALT SHOVELS YARROW VALLEY	No Dates GRAHAM SAGGERS DEREK BRIMSTONE ROY HARRIS	VIN GARBUIT STRANGEFOLK	GIBBONS/KELLY (g) BOSWELL/GILMORE (h) THE SISTERS DAVIES/BARKER (j)		
WEDNESDAY	6TH	13TH	20TH	27TH	
CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	GEOFF HIGGINBOTTOM Singaround Guest TBA No Dates	JACKIE FINNEY Singaround Singers' Night	DAVIES/BARKER (j) Singaround Singers' Night	MOSSLEY DUKES Singaround Singers' Night	
THURSDAY	7TH	14TH	21ST	28TH	
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK AT THE CASTLE LYMM MAGAZINE ORMSKIRK RAINHILL WIGAN	Singers' Night Singers' Night JEZ LOWE No Dates Singers' Night BRIAN PRESTON CARTHY/SWARBRICK (b) Singers' Night Singers' Night Singers' Night Singers' Night	Singers' Night Singers' Night Singers' Night Guest TBA CLOSED Singers' Night Singers' Night Singers' Night Singers' Night	Singers' Night Singers' Night Guest TBA Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night	Singers' Night Singers' Night Guest TBA CLOSED Singers' Night Singers' Night Singers' Night Singers' Night	

SUNDAY	1ST	8TH	15TH	22ND	29TH
BOTHY CHORLEY/ADLINGTON EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO RAVE ON	KIPPER FAMILY Singaround Singers' Night ONE TWO MANY OLDHAM TINKERS (tbc) Singers' Night MELANIE HARROLD	Singers' Night Singaround OFF THE CUFF CLOSED JACQUI FINNEY JOHN McCORMACK Singers' Night	COLD IRON Singaround Singers' Night ME & 'IM Singers' Night Singers' Night HUW & TONY WILLIAM	MAGGIE HOLLAND Singaround ARTISAN CLOSED BERNARD WRIGLEY Singers' Night Singers' Night	Singers' Night Singaround Singers' Night Singers' Night Singers' Night MIRO
MONDAY	2ND	9TH	16TH	23RD	30TH
HORWICH POYNTON PRESTON TRITON	Singers' Night Singaround STRAWHEAD	Singers' Night Singaround Singers' Night	Singers' Night Singaround Singers' Night	Singers' Night Singaround TH' ANTIQUE ROADSH	Singers' Night Singaround Singers' Night
TUESDAY	3RD	10TH	17TH	24TH	31ST
BLACKPOOL MAGHULL MALT SHOVELS YARROW VALLEY	No Dates MIKE LENNON MARILYN M-POLLOCK Singers' Night	PANIC BAND THREE STAW MEN	LINDA WRIGHT MIRO	BERNIE DAVIES JEZ LOWE	'LARRY' ONE TWO MANY
WEDNESDAY	4TH	11TH	18TH	25TH	
CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	NIGHTSHIFT Singaround Guest TBA No Dates	HOLME VALLEY TRAD Singaround Singers' Night	HIGHLY STRUNG Singaround Guest TBA	TED EDWARDS Singaround Singers' Night	
THURSDAY	5TH	12TH	19TH	26TH	
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK AT THE CASTLE LYMM MAGAZINE ORMSKIRK RAINHILL WIGAN	Singers' Night No Dates Guest TBA No Dates Singaround PACKET OF THREE Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singaround	Singers' Night Singers' Night Singers' Night Guest TBA CLOSED KIPPER FAMILY Singers' Night Singers' Night Singers' Night Singers' Night Singaround	Singers' Night Singers' Night THE DINNER LADIES Singaround Singers' Night Singers' Night LOWE/SAUNDERS (e) Singers' Night CEILIDH Singaround	Singers' Night Singers' Night BEDLAM Guest TBA CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singaround	
FRIDAY	6TH	13TH	20TH	27TH	
BEE BLACKBURN EDGAR'S EIGHT NORTHWICH POTTERIES RED LION	No Dates Singers' Night KEITH HANCOCK Singers' Night PETE COE LEONARD/SQUIRE (b)	Singers' Night Singers' Night Singers' Night ALAN TAYLOR HARVEY ANDREWS	L&B HARDMAN Singers' Night LES BARKER Singers' Night MARIE LITTLE	Singers' Night Singers' Night Singers' Night TILSON/BOYLE (f) CLOSED	
SATURDAY	7TH	14TH	21ST	28TH	
BREWERY ARTS (1) BURY POYNTON SOUTHPORT ARTS (m) THE PARLOUR	GILTRAP/SAUNDERS G & E PRATT (g) JULIE FELIX CLOSED	PARTY + CEILIDH (h) CEILIDH KATHRYN TICKELL (i) STORMALONG JOHN	OTIS GRANDE (d) JIM & LYNETTE ELDO RALPH McTELL JUNE TABOR (20) JIM COUZA	DANNY THOMPSON (27) IAN WOODS CEILIDH SILEAS (27) CLOSED	

Notes for September:

- a) Brian Peters & Jamie Knowles
- b) Martin Carthy & Dave Swarbrick
- c) Ploughmaids & Milkboys
- d) Melanie Harrold & Ollie Blancheflower
- e) Ivan Drever & Dick Clarke
- f) Mike Lennon & Steve Higham
- g) Tony Gibbons & Chris Kelly
- h) Gary Boswell & Graham Gilmore
- i) Lesley Davies & Les Barker
- j) Chris Newman & Marie Ni Chatashaigh
- k) Marilyn Middleton-Pollock
- l) Brewery Dates: 11 Patrick Street  
12 Family Ceilidh  
18 Aly Bain & Tom Gilfellon  
23 Kevin Dempsey & Chris Leslie
- m) Southport Dates: 15 S.E. Rogie  
16 Dembo Konte & Kausu Kuyateh  
29 Ralph McTell

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- EAGLE & CHILD - Caught on the Hop, Quartz, Colin Wilson & Jean Wrigley, Emminently Forgettable
- EDGAR'S EIGHT - Dave Hytch, Graham, Dave & Kath Pete & Noelle
- FOLK AT THE CASTLE - The New Seven Stars Band
- FLEETWOOD - Spitting on a Roast
- HORWICH - Joyce Riding, Tom Ferber
- LEIGH - Influx, Calico, One Two Many
- LLANDUDNO - The Rambling Boys
- MAGAZINE - Dave Locke, Ranting Sleazos, Jack Coutts, Frank & Helen McCall

Notes for October:

- a) Marilyn Middleton-Pollock
- b) John Leonard & John Squire
- c) Holme Valley Tradition
- d) Jim & Lynette Eldon
- e) Jez Lowe & Bev Saunders
- f) Steve Tilston & Maggie Boyle
- g) Graham & Eilenn Pratt
- l) Brewery Dates: 3 Martin Carthy & Dave Swarbrick  
6 Gordon Giltrap & Ric Saunders  
10 Family Ceilidh  
21 Otis Grande & Dance Kings  
27 Danny Tompson's Whatever
- m) Southport Dates: 11 Kathryn Tickell  
12 Loudon Wainwright  
20 June Tabor  
24 Gordon Giltrap & Ric Saunders  
25 Dharambirsingh  
27 Sileas

b) BURY  
13/14/15 Anniversary/Festival  
-see advert for details

- 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
- NORTHWICH - Sandy & Sean Boyle, Tony Howard, Sarah Burdon, Ian Sherwood, Jamie Anderson, Graham Sowerby
- POYNTON (Mon.) - Pete Goode & friends
- RAINHILL - Colin Wilson & Jean Wrigley
- RAVE ON - Full House
- ROCHDALE - Chrissy Waldren
- RUNCORN - Irish Rover
- TRITON - Ages Apart, Chris Lock, Neil Higgins
- YARROW VALLEY - Derek Gifford, Phil Hartley, Nothing Yet
- WHITE SWAN - Hollerin' Pot, John O' Hagan, Geoff Higginbottom, Dave & Helen Howard, Andy & Alison Whittaker, Pete Morton

**NOVEMBER DATES**

WEDNESDAY	1ST	8TH	15TH	22ND	29TH
CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	IAN WOODS Singaround Guest TBA No Dates	RICK CHRISTIAN Singaround Singers' Night	GEORGE CLARK Singaround Guest TBA	PLAN B Singaround Singers' Night	DAVE & HELEN HOWAR Singaround Guest TBA
THURSDAY	2ND	9TH	16TH	23RD	30TH
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK AT THE CASTLE LYMM MAGAZINE ORMSKIRK RAINHILL WIGAN	Singers' Night Singers' Night MARILYN M-POLLOCK No Dates NICK DOW KEITH MITCHELL Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singaround	Singers' Night Singers' Night TOM GILFELLON Singers' Night CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singaround	Singers' Night Singers' Night Singers' Night Guest TBA Singers' Night Singers' Night JANET RUSSELL Singers' Night DAVE SUMMERS Singaround	Singers' Night Singers' Night KATHE GALLAGHER Singaround CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singaround	Singers' Night Singers' Night TOM McCONVILLE Guest TBA DEREK GIFFORD PAUL METSERS (C) Singers' Night Singers' Night Singers' Night Singaround
FRIDAY	3RD	10TH	17TH	24TH	
BEE BLACKBURN EDGAR'S EIGHT NORTHWICH POTTERIES RED LION	Singers' Night Singers' Night DICK MILES JAMES/WALKER (b) SARAH GREY (f) ROSIE HARDMAN	Singers' Night Singers' Night DEBBIE McCLATCHY Singers' Night DAB HAND Guest TBA	Singers' Night ROB MALANEY Singers' Night ROY HARRIS Singers' Night DOUGIE MACLEAN	Singers' Night Singers' Night Singers' Night PAUL METSERS (c) Guest TBA Guest TBA	
SATURDAY	4TH	11TH	18TH	25TH	
BREWERY ARTS (g) BURY POYNTON SOUTHPORT ARTS THE PARLOUR	BATTLEFIELD BAND DICK MILES CHRIS NEWMAN (a) CLOSED	FAMILY CEILIDH (14) NICK DOW CEILIDH OLDHAM TINKERS	ANDY CRONSHAW (17) PETE COE HAMISH IMLACH CLOSED	LIAM O' FLYNN ( ) CEILIDH LENNON / HIGHAM (d)	
SUNDAY	5TH	12TH	19TH	26TH	
BOTHY CHORLEY/ADLINGTON EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO RAVE ON	CND Benefit Night Singaround DEREK GIFFORD CLOSED Singers' Night Guest TBA Singers' Night	Singers' Night Singaround DAVE SWARBRICK ROGER WESTBROOK Guest TBA Singers' Night BOB FOX	ROY HARRIS Singaround Singers' Night CLOSED PLAN B PETE COE Singers' Night	Singers' Night Singaround CROWLEY/TWOMEY (e) PLAN B PAUL METSERS Singers' Night DICK GAUGHAN	
MONDAY	6TH	13TH	20TH	27TH	
NORTHWICH POYNTON PRESTON TRITON	Singers' Night Singaround DICK MILES	Singers' Night Singaround Singers' Night	Singers' Night Singaround Singers' Night	Singers' Night Singaround Singers' Night	
TUESDAY	7TH	14TH	21ST	28TH	
BLACKPOOL MAGHULL MALT SHOVELS YARROW VALLEY	No Dates STEVE HIGHAM RICK CHRISTIAN Singers' Night	CLOVER IAIN MacDONALD	COCKERSDALE LEE COLLINSON	CHRIS WILSON PETE COE	

**Notes for November:**

- a) Chris Newman & Marie Ni Chatashaigh
- b) John James & Eddie Walker
- c) Paul Mesters & Lesley Davies
- d) Mike Lennon & Steve Higham
- e) Jimmy Crowley & Christie Twomey

f) Sarah Grey & Tony Gibbons

- g) Brewery Dates: 4 Battlefield Band
- 14 Family Ceilidh
- 17 Andy Cronshaw
- 30 Kathryn Tickell

**ADVANCE DATES FOR DECEMBER:**

- 1 Keith Hancock
- 5 Melanie Harrold & Ollie Blancheflower
- 6 Bram Taylor
- 8 Tom McConville
- 8 Strawhead
- 9 Ceilidh with Jack at a Pinch
- 10 Clive Gregson & Christine Collister
- 10 Jacquie Finney
- 10 Roy Harris
- 12 Steve Tilston & Maggie Boyle
- 13 Kippers Christmas Show (Derby Hall)

- RED LION
- MALT SHOVELS
- CROSS KEYS
- NORTHWICH
- RED LION
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- EAGLE & CHILD
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## VIDEO REVIEW:

### UNDER MENWITH HILL

It seems strange to be previewing a video of a show which, in all probability, you will never see. This video was put together by a team of TV/media workers sharing a common love of folk music and a dedication to having more of that music on the small screen.

Unashamedly, this programme preaches to the converted. The main guest is the magnificent Mr. Garbutt, ably supported by Marie Ni Chathasaigh and Chris Newman, among others. The production, mercifully bereft of a grinning idiot M.C., concentrates entirely on the music with few frills and none of strange lighting and smart-alec camera angles so prevalent among music directors these days.

Garbutt is encouraged to do his full quota of complex introductions and manages to convey a little of the immediacy of a live performance. So far, so good. Complaints? Well, as I said it's for the converted. If I was uncommitted but open-minded; say I'd read my music rags and watched Big World Cafe and had a vague awareness that down among the haystacks something was stirring. Perhaps I knew who Michelle Shocked and The Oyster Band were, and tuned into this, I'd fairly soon tune out again. That's my main beef. That apart I totally agree with the aims and most of the methods employed in this video to promote folk music. As a first effort it's a very good one. Well done all concerned.

Bernie Forkin

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# LIVE REVIEWS

BILLINGE 4, WIGAN 4 (aet)

The Billinge Wanderers festival - three venues in four years - rested it's new, improved three day caravan in Lowton Civic Hall. Where? Well, Lowton is technically in Wigan, but in the southern fringe, and the Civic Hall seems to have escaped from an army camp to squat near to housing but far from anything that looks like the centre of a community.

But what a building - absolutely ideal for a festival: large hall, small hall, lots of little rooms, a lobby for stalls, all on one level, and superbly friendly and helpful staff. We could only make the Saturday, but the camp site looked excellent, the bill was incredible, and food was by the singing chef. What more could a discerning festival goer want?

Well, maybe a few more fellow festival goers. Wigan's own folkies seem to have boycotted it, which seems daft when their rates (or, next year, poll tax) were helping to support it. But enough of carping - what of the acts?

Saturday afternoon show-cased a variable collection of acts old and new. I was struck by the continued strength of Derek Gifford, the incredible mixture of daftness and serious song from Stanley Accrington, and yet again by the total lunacy of Steve Stokes. Jim Couza needs no praise from me - but how does he bend the dulcimer notes in The Song of the Whale? Honourable mention for newcomer John Harvison - still a little stiff and solemn. Pipe and Harp workshops from Ms Tickell and Sileas were rightly supported strongly.

Saturday evening's concert was almost too strong. First Principles opened, with a very smooth but eclectic set that left me wondering where they can go from here. Mal's strong lower register is underused, and while they are clearly enjoying

themselves, just what are their guiding principles?

Katherine Tickell enchanted us all, not only with superb piping and fiddling, but also with her chat between tunes. Quartz seem to go from strength to strength - we were struck by Peatbog Army, newly added. Cought on the Hop (as they were listed in the programme) ensured nobody slept with as tight a set as I've heard from them.

Then Sileas: This duo of female harpists is the greatest undiscovered instrumental act of the moment - why aren't they on the Late Show instead of glitzy new country acts? But I must say I prefer them in a club setting without the hassle of PA.

The evening wound up - it certainly didn't wind down! - with Whippersnapper then the Tannahill Weavers. Whippersnapper were as technically slick and exciting as ever, but if I hadn't made notes I wouldn't have remembered the name of a single thing they played. The new, improved, Tannahill Weavers - with added George Faux - did what they are famous for doing - exciting playing with no false modesty, and no concessions to tiredness in late night audiences.

Bernie undoubtedly achieved an artistic success with this festival - let's hope Wigan MBC will support it for another year or two to let it grow its audiences.

Ian Wells

### BLACKBURN MIDSUMMER'S DAY

This event took place on 24th June, which unfortunately meant that it clashed with the festival at Lowton. However, despite this, and despite the lack of advance publicity, it was a very enjoyable day.

It was organised by Alan Jones, the landlord of the Fox & Hounds, where all the action took place. The afternoon consisted of a singaround cum musicians session, and the evening a concert of local



and the evening a concert of local artistes. Due credit must be given to Brian Kirkham, the organiser of Blackburn Folk Club, for running these. Both afternoon and evening sessions were hilariously interrupted by a mumming play brightly performed by a group of the pub's regulars.

Next year's event promises to be even more enjoyable, and plans include named folk artistes and morris sides and, we hope, more publicity.

Joan Blackburn

#### RISE AND FALL

It was a quiet Tuesday in a canalside pub - well, it had been a quiet Tuesday until MIKRON Theatre Group launched into 'Boats in the Sky' and quickly had the audience laughing, clapping and peering upwards with the cast. Peering upwards? Yes, for this play was about boat lifts, and as anyone who has been near the Anderton Boatlift on the Weaver will agree, nothing that tall can simply be glanced at.

Boatlifts? Obsolete Victorian engineering? MIKRON are known for their dedication to canals, but can so unpromising a subject be turned into entertainment? In a word, yes. Over the years I've recommended folk music enthusiasts to catch MIKRON because their style and approach are closely related to folk music, but this time there's an even closer link. Many of the songs were written by Jim Woodland, a Fabulous Salami, and writer of such songs as 'Sanctuary' and 'Accidents never happen', sung by Janet Russell.


Jim's Salami experience comes through in the knockabout descriptions of engineering feats and problems, delivered with lipsmacking vigour by Clive Lucas, complete with the sardonic chorus of 'It's a joy, It's a miracle...'. His subtler style is displayed in a nightmare of technology out of control, 'Millions of people' and an ironic look at stuffed heritage, 'Bird in a Cage', and only MIKRON would do that as torch song! The excuse for this is that it was a French boatlift that was being frozen as a dead exhibit after being by-

passed. Indeed, boatlifts are an international endangered species: The English prototype rusty and unworking, the Belgium one to be replaced by a motorway, only the Canadian one sensitively restored to working order without spoiling its period looks. This international view lets MIKRON do what they do best, quick changes of character with small shifts of costume and props. The actors Gillian Baskeyfield, Juliet Heacock and John Spooner, all first time tourers, join experienced Clive Lucas in a feast of close-up characterisation varying from extreme subtlety to, well, extremes. Nothing throws a MIKRON cast: a phone ringing on the bar? "Hang on mother, there's someone on the other line!"

All the cast sing and play as well, and the whole experience is summed up in a line from the closing song 'Tomorrow is a journey that we started yesterday'.

You've missed this year's performances - catch them next year.

Ian Wells



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#### REDCAR FESTIVAL

Where? I didn't know either - It's right up on the North East Coast not far from Middlesborough - about a three hour drive from Merseyside. What do you need to know?

#### PLUSES

1. Seaside town so plenty of accommodation (B & B. Hotels etc).
2. Campsite was clean, secure and flat, and the changing rooms in the shower block doubled as impromptu concert rooms till dawn!! Food was cheap and cheerful on the site. Hot showers.
3. Venues were very good and the sound systems gave no trouble all weekend.
4. People were very friendly.
5. Artist line up was terrific - something for everyone.
6. The Stockport Traditional Morris - what seemed to be lots of pretty young ladies dancing in the main street to a large band - great stuff - that's really keeping the tradition alive.
7. Superb weather - no use for my red flannel nightshirt!
8. Alan Bell's definition of a Yorkshireman: "A Scot with all the generosity squeezed out of him".

#### MINUSES

1. One single W.C. for us chaps on the campsite.
2. No hose to fill water containers from a small sink - a small point that caused much inconvenience needlessly.
3. 20 mins walk from campsite to nearest venue.
4. The "extras" (Well it is in Yorkshire!)
  - a) Raffle tickets arrived with the weekend ticket. I suppose most people buy them.
  - b) to camp.
  - c) Shuttle bus from campsite to town (There was also a service bus nearby)
  - d) Saturday craft (goods fair - all pay!).

Well worth a visit - especially if they get the "extras" sorted out next year.

Dave Day

#### ALL THE FIVES

Nostalgia reigned unabashed at the North Euston Hotel on June 25 at Alan Bell's 55th Birthday celebration. The standing room only audience enjoyed the MCing of Bernard Wrigley, sang along with the Alan Bell Band, but reserved their wildest enthusiasm for the one night only reunion of the Taverners.

Anyone who caught Nick Dow's interviews in Lancashire Drift in the first week of July will have heard both the enthusiasm for the early days and the reservations that led to the ultimate disbanding of the Taverners. The session in the hot, sticky ballroom showed both why they were so successful in their day and why they were right to stop.

The Taverners were not merely an archetypal revival folk act - they had strength in depth in a way other acts lacked. Brian Osborne's voice was far superior (and still is) to many performers, and allowed them to vary the pace and volume with subtle songs needing good singing. Big Pete's forte has always been, well, forte - energy and attack. Stuart's musicianship has tended to be overlooked, but was certainly important. And then there was the modest, retiring concertina player, who gradually emerged as a major songwriter. Even then, they included songs of social concern as well as jolly singalong stuff, and at the reunion they sang both an Ian Campbell and a Rosselson song. But time changes all things, and the folk scene has fissioned and specialised. We now expect instrumental virtuosity from certain groups, social concern from specialists, and entertainment from folk comics. The all round act survives only in the memory, and in 5th carbon copies running certain folk clubs. But what memories! Martin said to his Man, Four Drunken Maidens, Bonnie Lassie, Glencoe, Pendle.... nostalgia is still what it used to be.

Ian Wells

# BOOKSHELF

THE ALAN BELL SONG BOOK.  
PUBLISHED BY TAMLYN MUSIC LTD

With a very distinctive and truthful photograph by Stephen Forward on the front cover I entered the song writing world of Alan Bell.

First came an informative and concise biography and the reason for the book...to celebrate 25 years of song writing... the contents... 25 songs complete with music, chords and lyrics.

Many of Alan's songs reflect his love of the sea and the mountains; this can be seen in the lyrics of 'THE ISLE OF IONA' and the sad story of the Lakeland valley of Mardale - now a reservoir called Haweswater.

His pride in his home on the Fylde Coast comes across best in songs such as 'TRADE WINDS' that tells the story of a Fleetwood fisherman sailing away and finding happiness; or mourning the loss of the majestic windmills that once dominated the Fylde coastline in 'WINDMILLS'. Songs with a social conscience like 'THE WEAVERS SONG, THE BALLAD OF THE WORKING MAN' are all clearly presented in the book. THE MINSTREL, THE BAND IN THE PARK, FAIR STOOD THE WIN' all carry Alan Bell's special kind of magic, believable stories, good choruses and tunes that stay in your mind forever. 'BREAD AND FISHES' has been adopted as a hymn by children all over the world and is featured on Songs of Praise (BBC1 September 10th) when Alan accompanies the Fleetwood Children's Choir, and very well they sang his song.

For all you musicians the chords are clearly set out, and for all you singers the words are easily learned. For myself as an Alan Bell fan this book is a lovely keepsake and it revives some very happy memories for me..... It's a very good publication and well worth buying from ALAN BELL, 55 THE STRAND, FLEETWOOD.

Mally Dow

'WILLIE' - an Autobiography.  
Willie Nelson with Bud Shrake  
published by Macmillan ISBN 0-333-49253-6 2.95

I suspect that Country Music isn't a major part of the musical input of most readers of this magazine but of course it's roots (that word again!) are firmly, though now almost imperceptibly, in the soil of these isles. If Willie Nelson had done nothing other than write 'Crazy' which suited the late, truly great Patsy Cline so well, the world of country would be eternally grateful. In point of fact, Nelson's career, which spans 30 years, has been an influential one on many levels.

One of the early 70's musical outlaws with Waylon Jennings, Tompall Glaser and David Alan Coe, it is arguable that the wider acceptance of Country Music by young people, paving the way for Nanci Griffith, Lyle Lovatt, Dwight Yoakam and what, this year anyway is called 'New Country' just wouldn't have been possible without Willie Nelson.

He'd like you to believe it that way in any case. One thing that comes through strongly in this book is Nelson's sense of his own self-importance and rags to riches, did-it-my-way struggle. Actually despite the outlaw tag, he's now as much a part of the Nashville old guard as Tammy Wynette or Porter Wagoner - an attitude and ethic that such true renegades as Gram Parsons would never have gone with, but that's not to decry his undoubted contribution to post-war American music.

It's all here in this book - nothing if not an entertaining and informative read; his childhood in the Depression, picking cotton barefoot in the fields, his stormy marriages, his impoverished early

## BOOKSHELF:

years as a songwriter, his doping, boozing and womanising and life on the road as a Country Music singer. Nelson's long rise to 80's superstardom and his search for spiritual wisdom are related frankly and it's an extraordinary, at times fantastical tale.

A pinch of salt is needed though and a realisation that larger than life characters have egos to match. As I say, maybe not of immediate appeal at the price to the general Folk North West readership but those who do venture between these pages will find much of interest and indeed value in the story of Willie Nelson. Me, I'm just indebted to him for 'Crazy'.

Clive Pownceby

### THE 1989 BURNLEY MULTI-CULTURAL ARTS FESTIVAL.

ONE WORLD WEEK  
OCTOBER 23rd - 28th.

Wed-25th: ALIAS RON KAVANA  
+ Pat Ryan (Storyteller).  
Irish Democratic League Club, Oxford Rd. Bly.  
8.00 pm. Tickets £3.50 Unwaged £2.00.

Thurs-26th: TAFFY THOMAS.  
+ Rob Thompson.  
Talbot Hotel, Ormerod rd. Bly.  
8.00pm. Tickets - £1.50 Unwaged 75p.

Fri-27th: VESELKA  
- Ukrainian Music & Dance.  
Burnley College, Ormerod rd. Bly.  
7.30pm. Tickets - £2.00 Unwaged £1.00.

Sat-28th: WORLD MUSIC  
DANCE NIGHT.  
with SUREBLA SHINGAAR.  
(Bangra Band)  
& The BARELY WORKS.  
+ 'ROOTS' DISCO. DJ Pete Lawrence  
(Cooking vinyl records)  
William Thompson Recreation Centre.  
(Opp. Burnley Bus Station)  
7.45pm Tickets. £3.50 Unwaged £2.00.

### The Parlour Folk Club.

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Fri 8th Sept. ISIA ST CLAIR  
support Bram Taylor  
Fri 13th Oct. STORMALONG JOHN  
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Sat 11th Nov. THE OLDHAN TINKERS  
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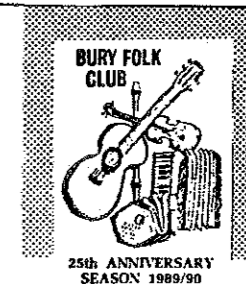
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# TOURS: What Now?

Hello everyone - your new Tours Organiser speaking. I thought it would be a good idea to give you a bit of background regarding my job, and what can hopefully be achieved by myself and the member clubs.

The block booking of artistes is one of the original aims of the Fed. For one reason or another this has never really taken off. I don't want to apportion blame or dwell on the past - I'd rather look positively to the future. The concept of block booking is a good one for various reasons:-

1. It makes it worthwhile for the 'act' to undertake a short tour in the area and to be kept busy every night.
2. The 'act' would be more liable to keep the fee to a minimum due to the fact that 6 or 7 successive pay nights are guaranteed and expenses will be at a minimum.
3. It could mean being able to book acts not normally seen in the area due to financial travelling restrictions.

There must be other good reasons - no doubt someone will tell me.

All this however, depends on co-operation from the member clubs. One of my own criticisms of some clubs is that they're often booked up 6 even 9 months ahead with no flexibility. Obviously I can't dictate to clubs the policy they should operate - indeed most of the said clubs are amongst the most successful. However, I do feel that it's a shame sometimes when an act becomes available for certain dates and only 2 or 3 clubs are able to fit them in. Maybe club organisers have their own views on this - if so I'd be glad to hear them. I assume that for the most part I will be contacted by acts looking for bookings in our area. I would therefore need to know

from all the member clubs the limit they could pay, accommodation available, whether a P.A. is acceptable in your club, and also whether your club could put on a 'special night' ie. a different night from your normal club night. Maghull Folk Club has done this on various occasions when an act has become available eg. Mary Black, Vin Garbutt etc and it's proved very successful.

Alternatively if any club organiser wants to recommend an act with a view to me arranging a tour please get in touch.

The other part of my job (no it's not a job - it's a labour of love) is to try and encourage more club swaps. From all the ones I've been on (and that's a lot) I've enjoyed them all. It's great to go to another club, especially one you've never been to before, with a dozen or so others from the same club, and socialise with members of the 'home club', sampling the atmosphere (or creating one) and generally enjoying oneself.

The same feeling goes for when another club visits your own. Sometimes you see old friends that you've not seen for quite a while - you can also sit back and relax while the other club takes over the night.

There are other good reasons for having club swaps - It would be nice for one of the more successful clubs to go along en masse to another club that might be struggling a bit. We're all in the same business, and we should all try to support each other. Sometimes I think we're all a little too parochial - It would be nice to be proved wrong!

If you've got any views or suggestions please don't hesitate to contact me. Thanks for bearing with me.

Tony Gibbons

# RECORD REVIEWS

VARIOUS ARTISTS. "3.06 - A ROOTS ALBUM FOR LIVERPOOL." Hillsboro' 306.

The folk cause of the year that this country will experience must be the footballing tragedy that marred an otherwise peaceful Saturday afternoon. The shock waves have been resounding ever since and a lot of good people are striving to heal hurt that in many cases will never go away. How could something as innocent as a football match end with such a loss of life?

To honour the memory and to raise some readies Gordon (Harbourtown) Jones and Bernie (Deputy Editor) Forkin have coughed up this splendid album, a selection of just about everyone who's worth hearing on the folk scene right now. Old warhorses and bright young things mix it all together rubbing shoulders and thank God, not one has turned in "Ferry Cross The Mersey" surely the most tacky and most obvious tune anyone could have picked. The electric end of things always gets the thumbs up from me, so welcome are Fairport, Oysters, Battlefield and Gregson & Collister, though the African edges that Bernie's own Caught On The Hop seem to have garnered are a welcome touch to "The Ashton Famine". Acoustics work to, the splendid Capercaillie ramble through a gaelic mouth piece, while Dick Gaughan sent in a selection from his live album, that perhaps one day just might see the light. Michelle Shocked donated an alternative take of "Black Widow" and the contrast with other folk new waver Pete Morton couldn't be greater. She hollow and horrifying, he forceful and fuming on "First Day". And to add a fitting finale Kathy Tickell echoes the winds of her native Northumbria with a doleful pipe piece.

A timeless collection that honours the memory of those unfortunates crumpled and crushed

in an insane moment. A pat on the back all round, and an album you should most certainly buy. Next time you see a soccer match spare a thought.

Simon Jones  
BILL PRINCE 'BELIEVE IT IS SO'  
Bills 1 Cassette

Contrary to the way it appears on occasion, this wide wonderful world of music to which we are all party, it is not peopled exclusively with pushy individuals, intent on career development at all costs. BILL PRINCE, a Bedford-based singer and guitarist is a superb performer of carefully chosen traditional songs and selected gems of his own, and others making. You'd be forgiven though for thinking that he suffers from a fear of being famous - such is his modestly low profile.

I've seen him now on a number of gigs, and have never been less than impressed, so it's a real pleasure to give this first recording an unqualified five stars. It's no exaggeration either to say its hardly been out of my walkman since arriving and I've already 'absorbed' two songs onto my portfolio.

On Martin Carthy's live performances you'll hear the Joseph Taylor song 'Once I Courted a Damsel' with Bill credited as the source - here is his own version and it's a terrific one, giving full reign to the quite magnificent melody. Yet it's restrained and perfectly controlled so that the full impact of the lyric hits home. There's a lovely version too of 'The Golden Glove', here called 'The Young Squire Of Denes' to which he has added a tune that fits perfectly.

Bill's own writing style is both politically and ecologically aware best represented here by 'Hungry For Change', a post-Live Aid item whose title comes from Oxfam's campaign for a more common sense approach to the food chain and 'No



Cause For Alarm' which encapsulates into six sardonic verses, the Governments transparent double standards on the nuclear industry. These are true contemporary folk songs, eminently singable with lyrics articulating broader concerns than 'my baby's gone, I'm blue.' They deserve to be disseminated beyond the parochial atmosphere of the folk club.

Bill also draws on the work

of that other kindred spirit, Pete Bond (come back Pete, the world needs you!) for 'The Baron And The Busker' and there's a stand-out version of Sandra Kerr's 'The Cheviot Hills' which the writer herself has described as "genuinely moving." It's a feeling I share - Bill's rich voice with its subtle shadings and inflections is a rewarding experience throughout and never more so than on this unaccompanied reading.

The package is complemented by a crisp production from John Adams at Festival Sound, and chrome tape duplication, and is available from Bill at 7 St. Augustines Road, Bedford, MK40 2NP.

Clive Pownceby

#### FRAGMENTS OF SONG

Harbourtown continues to live up to its reputation for good quality performers. Janet Russell's Gathering the Fragments (HAR003) confirms her reputation as a live performer. With her superb lower register, and width of repertoire, I don't think the runaway success of 'The Secretary's Song' will become a millstone to her as Streets of London was to McTell. Success it certainly is: it's joined D-Day Dodgers and Nic Jones' Canadee-i-o as certain to pull shoals of mail to Folk on 2, and punctuated a Woman's Hour feature on changing office practice. It's certainly the most memorable of the four of her own songs on this record, but they are all worth careful attention.

Janet's singing of traditional songs shows the depth of her musicality - I especially

liked her singing of the 'Band of Shearers' and of the Burns' 'Blude Red Rose' and Lady Nairn's 'Land of the Neal'. This carries through to other contemporary songs, especially 'Old Woman is Watching' (Anne Cameron/ Mary Troup) with its varying refrain based on 'weave and mend, weave and mend'. Do catch her version of Roy Williamson's 'The Hills of Ardmon'.

Production is more than adequate, and the restrained use of excellent musicians on some tracks works very well. These include Mary Macmaster on electro-harp, Tom McConville on fiddle, Sally Barker as backing vocalist. This record leaves you feeling like the end of a good evening, as expressed in Ewan McVicar's 'All of the Tunes in the World' sung superbly by Janet: "All of the tunes in the world/ Are dancing around in your head/ But the clock on the gantry says play time is o'er/ You'll just have to sing them instead."

George Faux's Time for a Laugh and a Song (HAR006) reveals a master-fiddler. George seems to be getting about rather a lot: as well as working with Red Shift, he's currently turned into a Tannahill Weaver. He also performs as a soloist, and this record is of him in that mode, as a solo fiddler and singer, more than adequately supported by Patrick Walker, Dave Shaw, and Gordon Tyrrell.

Gordon also sings, and his voice and delivery are better than the average singing musician. Of the songs, a setting of Banjo Patterson's 'Artesian Water' is quite interesting, as is what George thinks is a Liverpool version of the venerable 'pull the string' song, 'Do Me Amma'. All the tune tracks are interesting and extremely well played.

If you get a chance to hear George, don't miss it. I suspect his long term future is in bands, rather than as a solo performer, but he's certainly got a future.

Ian Wells

#### MISCELLERAMA

Hello, are your heads correctly aligned and tracking weights accurate? Your signal screen connections up to scratch? Good, then we'll start work on this edition's wonderous world of odds and sods.

JOHN PEARSON'S name will, I hope will be familiar to a fair few of you out there. For many years a Merseyside resident and member of the excellent blues-based semi-acoustic bands 'Breakdown' and 'About Time', John has been living on the south coast now since 1985. 'DRIVE MY BLUES AWAY' (Last Days Recording LDR 89) is his second solo tape and a technical improvement on 1987's 'Can't Afford The Blues'.

John's Blues are rooted firmly in the southern rural traditions of the late 20's through to the early 40's and as such focus on a body of music often now overlooked in favour of the more urgent post-war stylings. The wistfully, lonesome piano - guitar duets of Leroy Carr and Scrapper Blackwell recording between 1928/35 typify the genre and it's no surprise to find their classic 'Blues Before Sunrise' included among the eight tracks here. John's light sensitive voice suits this material to a tee and his well structured guitar accompaniments, which are nothing short of superb, ideally complement the vocals. We are talking total integration here!

One of the first albums I ever bought was Robert Johnson's 'King Of The Delta Blues Singers' on CBS and included here is Johnson's 'Kind Hearted Woman' to which John does more than justice with some nice inflections and strong rhythmic guitar - in fact both these qualities are consistent everywhere in the programme, holding the attention throughout old favourites such as 'Alberta' and proving quiet stunning on the 'Muddy Waters' (pre-Chicago) title track. My only small reservation, and it could be a plus for the rest of the world anyway, would be the inclusion of 'Hesitation Blues' - surely just too hackneyed for a musician of Pearson's calibre to

cover?

Don't let this stop you writing though to Box 128, Dover, Kent. CT16 2SX for your copy - if you like your blues thoughtful and introspective, and at is a must. Someone should organise some local dates for the boy before too long as well. Why should we lose out yet again to the South East?

Lewisham band TRAITORS GAIT offer a cassette single in 'THOUSANDS ARE SAILING' (Splash 6) - a quite good slice of electric Trad. Arr. featuring the halfway decent vocals of Duane Thompson. The stop/start rhythm-heavy arrangements that Steeleye Mark 2 pioneered in the early 70's are alive and well and living in South London. City Limits describes them as 'roots rockers' throwing out Celtic sounds' (Well they would wouldn't they!) and I guess that's pretty accurate. "A six-piece, they reminded me a little of good old Jumpleads in their approach, and yes, I sought of liked this - I bet they're great on a live pub gig. There's a nice instrumental on the reverse side - 'Goin' Loco'. Good luck to 'em, ring 01 690 1291 for your copy and let's see more rootsy cassettes!"

If this next item had been in the same format instead of black vinyl, at least I could've sellotaped over the square holes and re-cycled the tape to useful advantage. As it is I'm stuck with 'THE SERPENT & THE BEARDED KING' by OPHIUCHUS (now what the hell does that mean?) - a 7" single (Ophiuchus Records OPH 001A) and a serious contender for the 20p bargain box in record stores nationwide. Lyrically pretentious, instrumentally tedious, it's a relief when the stylus hits the run-out grooves. Things pick up somewhat on the B-side 'Song for Pym' with a nice booting sax but even by roots/rock standards where critical horizons are often hazy, it's an under achiever. Still the band is big in Bath and with a bass player revelling in the name of Xavier Tutein, who am I to say they have no merit? After all, Kaleidoscope had Fenrus Epp and that was a brilliant band! Maybe in ten years time, copies of this 'hard-

to-get-classic' will be changing hands for three figures and a major re-evaluation of Ophiuchus will be under way but for now .... why not write to Servington Farm, Chippenham, Wilts. for your copy and we'll compare notes?

Keep this stuff coming Mr Editor, it keeps me off the streets dontcha know!?

CLIVE POWNCEBY

THE POGUES. "PEACE AND LOVE." Poguemahone. WX247 2460681.

The ranting, reflecting and reeling that characterised the grooves of "If I Should Fall From Grace With God." the Celtic cockneys ultimate statement is somewhat lost here. Perhaps because others, mainly Phil Chevron and Terry Woods have risen to challenge the position of lead songsmith so ably filled for three albums by Shane MacGowan has lead to the plethora of styles and shades that make up "Peace And Love." The cynics will say they can't agree on direction, but could never follow as cohesive a work as "God" what we have here at least points at many fascinating possibilities.

The Pogues will always have their feet in Irish traditional music no matter how high their eyes may look. The presence of whistle, accordion, Terry Woods and an experience of the London pub circuit ensures that, and meantime they can branch out into jazz, calypso, ska or what ever else surfaces here among their more regular punk folk.

Admittedly I thought that "Gridlock" the big band instrumental that opens up was at best misguided, but "White City" and "Young Ned Of The Hill" which immediately follow more than made up, and the recycling of "Rainy Night In Soho" fails with "Misty Morning Albert Bridge" but succeeds wonderfully on "London You're A Lady." Probably the pop comics read too much into the Pogues and their music, all they want to do is kick ass and make sure that we all have a bloody good time. Bless their cotton socks for such intentions. Every dog has its day.

Simon Jones

## MIXED BAG

First, the record: Shropshire Iron: Life and Times (Fellside FE071) is a special interest issue from the pen of Graeme Meek. Graeme, as well as being a prolific writer of folk-like songs, is a member of the Friends of the Ironbridge Gorge Museum. He wrote the songs on this record for a Radio Shropshire documentary on Britain's first industrial area. The sleeve insert gives us the rest of the commentary, but not the songs. I have to say that I think the songs probably worked better in context and tend to a similarity of sound when heard end to end. Likely to appeal to the enthusiast for Industrial Archaeology rather than lovers of folk song.

Also self-penned are many of the songs on Phil Hare's Maidenhead Revisited (MILN1). Phil is clearly influenced by the Thomson/Gregson writing style, and in the title song has achieved something Clive has never done: produced an image that sticks in my mind. He compares starting a forbidden relationship with re-discovering lost innocence. When you add to that song his Looking for my True Love, and Going Down the Random Road, and the choice of the traditional Sorry the Day I Was Married and Wish I was Single Again, it suggests a performer you might be safer not to introduce to your partner. And I do hope he doesn't play Living on Credit or The Spiv Song either to his bank manager or the inland revenue. The arrangements - guitar with drums and percussion only - are bright and clean in the Thomson mode. Where Phil Hare is bright and breezy, Anthony Griffiths is laid back. Llynnoedd (SAIN C695) is an entirely Welsh cassette totally comprehensible to us simple English - it's completely instrumental. Totally relaxed, just a solo guitar, and with as many tunes per set as Battlefield. Most of the titles are in Welsh, but you'll certainly recognise many of the Welsh and Celtic Airs and the Hymn tunes: even I can translate Ar Hyd Y Nos. Ideal for establishing a relaxed atmosphere, perhaps even for meditation.

Ian Wells

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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 & Ceilidhs in the area.
5. The support of Festival Organisers in the area.
6. The organisation of events to attract the 'under 18s'.

## The Federation Clubs



DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	PHONE NO.
<b>SUNDAY</b>				
BOTHY	8.00 pm	Blundell Arms; Upper Aughton St.; Birkdale	Clive Pownceby	051 924 5078
CHORLEY/ADLINGTON	8.00 pm	Clayton Arms; Adlington (on A6); b	Terry Seeds	c/o pub
EAGLE & CHILD	8.30 pm	Eagle & Child; Main St.; Billinge	Bernie Forkin	0744 53058
KING'S HEAD	8.30 pm	King's Head; Junction Rd.; Deane	Chris Caldwell	0204 653464
LEIGH	8.30 pm	Boundary Hotel; Manchester Road; Leigh	Theresa Tooley	0942 892226
LLANDUDNO	8.30 pm	The London Hotel; Upper Mostyn Street; Llandudno	Arthur Bowman	0492 622049
RAVE ON	8.30 pm	Grosvenor Rowing Club; The Groves; Chester	Nick Mitchell	0244 315094
<b>MONDAY</b>				
HORWICH	8.30 pm	Crown Hotel; Horwich; b	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 Liverpool; James Street; Liverpool	Doreen Rickart	051 227 3911
<b>TUESDAY</b>				
BLACKPOOL	8.30 pm	Deans; Cocker Square; Blackpool	Mike Read	0253 884224
MAGHULL	8.30 pm	Hare & Hounds; Maghull; b	Dave Day	051 526 6661
MALT SHOVELS	9.00 pm	Malt Shovels; Stamford Street; Altrincham	John Marshall	061 973 9119
YARROW VALLEY	8.30 pm	Grapes Hotel; Croston; Nr. Preston	Derek Gifford	b
<b>WEDNESDAY</b>				
CROSS KEYS	9.00 pm	Cross Keys Inn; Running Hill Gate; Uppermill	Phil Chadwick	0457 54000
NEW SEVEN STARS	8.30 pm	The New Seven Stars; Standish; Nr. Wigan	Steve Chatterley	02572 67654
RUNCORN	8.30 pm	Castle Hotel; Halton Village; Runcorn	Bob O' Callaghan	051 424 5367
WHITE SWAN	8.00 pm	White Swan; Green Street; Fallowfield	Anne Morris	061 881 8294
<b>THURSDAY</b>				
BEAUMARIS	8.00 pm	Bull's Head Hotel; Beaumaris; Anglesey	John Hartley	
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 604765
DARWEN	8.30 pm	The Borough Hotel; Grimshaw Street; Darwen	Annie Walton	0706 771435
FLEETWOOD	8.30 pm	Mount Hotel; Fleetwood; b	Dave Ryan	03917 6351
FOLK AT THE CASTLE	8.30 pm	Castle Hotel; Gregson Lane; Hoghton	Graham Dixon	0254 853929
LYMM	8.30 pm	Railway Hotel; Heatley; Lymm	Graham Sowerby	0925 65503
MAGAZINE	8.30 pm	Magazine Hotel; Magazine Lane; Wallasey	Jack Coutts	051 220 0152
ORMSKIRK	8.30 pm	Snig's Foot Hotel; Church Street; Ormskirk	Mike Lennon	0695 78994
RAINHILL	8.30 pm	Rainhill Labour Club; Warburton Hey; Rainhill	Colin & Jean	051 424 1878
WIGAN	8.30 pm	Wigan Conservative Club; Upper Dicconson Street; Wigan	Joan Blackburn	0942 321223
<b>FRIDAY</b>				
BEE	8.30 pm	Bee Hotel; Bodfer Street; Rhyl	Dave Costello	0745 332488
BLACKBURN	8.30 pm	Fox & Hounds; Livesey Branch Rd.; Blackburn	Colin Clayton	0254 21930
EDGAR'S EIGHT	8.30 pm	The Liver hotel; Brook Street; Liverpool	Mal Waite	0244 319426
NORTHWICH	8.30 pm	Harlequin Theatre; Queen Street; Northwich	Sarah Burdon	0606 48577
POITERRIES	8.00 pm	Crown & Anchor; Tower Sq.; Tunstall	Jason Hill	0782 813401
RED LION	8.15 pm	Red Lion Hotel; Wigan Road; Westhoughton	Pat Batty	0942 812301
<b>SATURDAY</b>				
BREWERY ARTS	8.30 pm	Brewery Arts Centre; 122a; Highgate	John Smyth	0539 25133
BURY	8.00 pm	The Napier; Bolton Street; Bury	Jean Seymour	061 761 1544
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
THE PARLOUR	8.30 pm	Bethel Community Centre; Hindley Green; Wigan	Lawrence Hoy	0942 492149

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