

*James L. Hale*  
**FOLK** North  
West

Winter 1989 75p

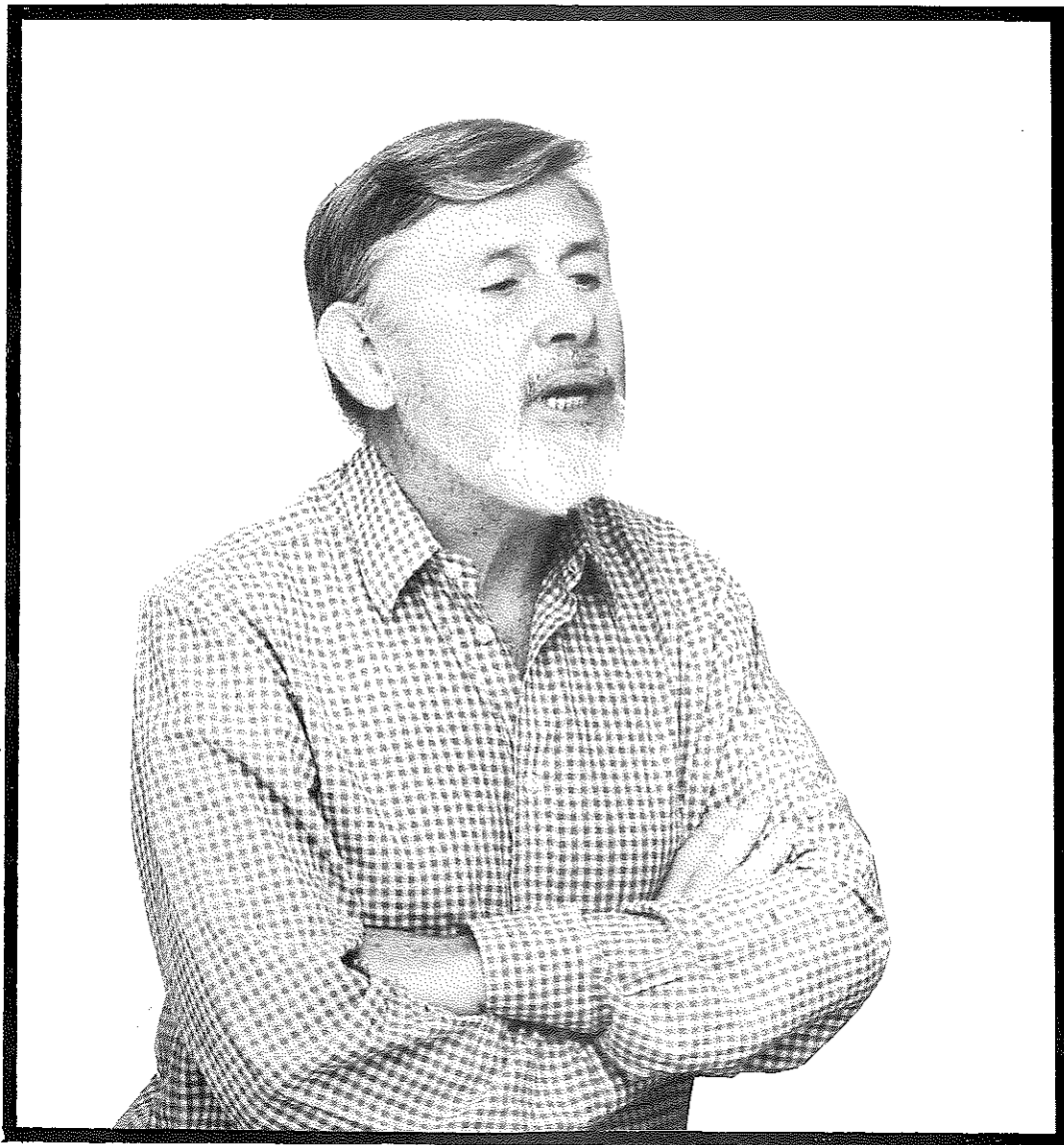


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## EDITORIAL

WELCOME to another Folk North West. It doesn't seem like three months since I was writing the last one, but I know it is.

I'm sorry if you got a poor copy of the last issue, but this was I'm afraid due largely to teething problems with our new toy. The copy we supplied to the printer wasn't as black as it should have been, so consequently the results were not as good as we hoped they would be. This wasn't helped by the fact that the printer had an ink problem when printing the cover, and due to the tight timescales we impose on him, there was no time to check it before it was distributed at Fylde. We can, and will do a lot better.

The computer is of course available to club organisers for laying out adverts or for printing mailing lists of people or sending letters out. The main restriction is of course that that Folk North West has priority over all other work. Please note however that we cannot undertake this work for you, we simply make the computer available.

PLEASE, PLEASE remind your club organisers to send their dates in to me on time. I had to do a lot of ringing round this time, but I won't do it again, so if I don't include your dates next time, it will be because I haven't been sent them.

That is all for this issue, see you all next time.

*Nigel Firth*  
EDITOR.

CLOSING DATE our next issue which covers MARCH/APRIL/MAY is JANUARY 25th

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The views expressed in this magazine are not necessarily those of either the Editor or of the Federation.

The Editor accepts no responsibility for contributions claimed to be original or for any inaccuracies therein.



DERBY HALL, MARKET STREET, BURY  
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THE  
KIPPER  
FAMILY

Wednesday  
13th December  
1989

CATHAL  
McCONNELL  
& TOM  
GILFELLON

Wed 17th  
January 1990

**Bury Metro Arts**

# OUT & ABOUT with Nat Clare

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## WAIT FOR IT ....

Brilliant and exciting news continues to arrive on my desk; hot on the heels of the cabinet's near disintegration comes - oh joy of joys - news of "Foster and Allen's Tour 1989". Dressed like the Houghton Weaver's fathers-in-law, these two totally inoffensive and mind numbingly boring ex-"Opportunity Knocks" winners continue to rampage round the country telling us all what to do if we had a Sprig of Thyme. If you happen to be near Ashton-under-Lyne's Thameside Theatre - the nearest these Jason Donovans of the folk world dare to come to folk's real North-West roots - on November 27th and have a penny banger left, then place it where they should have placed their "Sprig of Thyme", light the blue touch paper and retire ... like they should have done years ago!

## DOG-DIRT DANCERS .. ???

Gone alas are the days of the folk-protest movement of the sixties when people sang about changing the world rather than about how good the old one was. It also follows, I suppose, that "The Buttermountain Boys" will not turn out to be a new breed of super-green folkies bent on a better distribution of EEC surpluses, but just another folk group with a catchy name. According to their press release, if you like "S\*\*t Kicking Cajun Music", then these are the boys for you. I'm not too convinced that kicking around other people's waste is my idea of the ideal Ceilidh. Perhaps it is some strange American custom. (For the uninitiated, Cajun music is a sort of hypnotic, manic, accordion-based music ... a bit like the Wassailers at an Acid House party!). You can catch them at Manchester's Green Room on December 13th; or at the BUZZ, Southern Hotel, Chorlton on the 14th.

## MALT SHOVELS GOES UNDER

After two full years of top folk acts, Agraman's fine club in Altrincham is set to close at Christmas. Although the room at t' Shovels was remarkably unsuitable

as a venue - along with about eighty-five percent of all pub rooms - it is a tribute to both John's own enthusiasm and the audience's loyalty that the club has lasted this long. (although I suspect the excellent draught beer might have helped a little!) Agraman's other more alternative Folk/rock/roots venue "The Buzz" goes from strength to strength. It is not strictly a folk venue, but nevertheless well worth a visit.

## GRAB A FOLKIE

Around about this time half a rain-forest's worth of what I shall politely call promotional literature plonks on to my mat; and whilst much of it no doubt makes fascinating reading for folk club organisers as they await dental treatment, it hardly makes exciting reading for those of interested in the 'other end' of the folk spectrum. Nevertheless, as your humble servant in all matters folk, I will attempt to keep you fully informed as regards the 'doings' of struggling folkies as they struggle to earn a crust to top up their Enterprise Allowances. Brian Preston (he used to be Dewhurst) but who wants to be named after a sausage?) who with typical modesty, refers to himself as 'The Entertainer' has established 'A.M.P.S.' an agency concerned with providing folk artists for a variety of venues. If you want to book Brian (and I'm the proud owner of a HORDERN RAIKES L.P. myself) or any of the Morris, Sword and Mummers teams, traditional, contemporary and comedy artists, solos, duos, trios and bands that Brian represents, then you can speak to his 24 hour answering machine on 02254 677184. Adastra - who rather pompously title themselves 'Agents and Promotions Consultants' have some rather good news for those interested in the button accordion (those of you, that is who have never had the misfortune of living next door to the owner of one).

For the first time Europe's top three button accordion players John Kirkpatrick (England), Mark

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Perrone (France) and Ricardo Tesi (guess where) will be undertaking a short tour in this country at the end of this year from November 27 to December 8.

If you miss that one then fear not, for, lo, between Friday 2 Maech and Sunday 11, Martin O'Connor is on tour with Gary O'Brien. These two fine Irish musicians will provide exciting and moving music on button accordion, melodeon and mandocello.

## ALL MOUTH AND OTHER BITS

Why not do something incredibly avant garde at your club and invite an storyteller down? Our rich folk culture is sadly devoid of this particular folk art form whereas in the States, the West Indies and Ireland, storytelling is a respected and fascinating part of the heritage. There are several looking for work including the exotic-sounding Kevin K. Kidderminster, unfortunately, he forgot to include a contact address (it's the way he tells 'em).

## FOLK AT THE FIGHTING COCKS

What a grotesque name for a pub. Isn't it a pity that many of our best hosteleries have names that reflect the worst, most savage and barbaric aspects of folk life? O.K. so 'The Passionate Lovemaking Cocks' may draw the attention of Mr Anderton but wouldn't it be nice to see the occasional 'Fox and Liberationist' or 'The Hound and Saboteur'? Steve Black informs me that despite the name, the club based at the Fighting Cocks Hotel, Arnside, has been incredibly successful in attracting grass-roots singers and musicians sometimes as many as 28 in one go; though Steve hastens to add that more are always welcome. The club meets irregular Sundays and potential visitors, performers should ring Steve first on 0524 761823.

## COME ALL YE SICK SINGERS....

Have you ever heard of "The Original Holloway Society"? It is a non-profit making organisation who pay a weekly sickness benefit to member musicians. In addition a lump sum is payable on retirement.

Full terms and conditions of membership are available from the society at Holloway House, Eastgate Street, Gloucester, GL1 1PW. (Folk musicians who only make the audience sick are NOT eligible)

**ANYONE FOR JERSEY? (...PERHAPS NOT)**  
Jersey Tourism have kindly sent me their "Host of Festivals" list for the 1990 season; just one little point - out of 24 festivals, not one has any mention of "Folk".

## MECHANICS RULE O.K.?

Burnley Mechanics are offering some big names over the next few months including Stravaig, The Albion Band, June Tabor, Alan Taylor, Mairie Ni Chatasthaigh and Chris Newman, Maddy Prior and the Carnival Band. Ring the box office on 0282 30055 for more details.

## G.M. ROOTLESS SHOCK HORROR!

I am indeed saddened by the loss of our local radio folk programme and although Monsieieur Billington came in for some light-hearted barbs in these columns, the air-waves of the region can't afford any reduction in the amount of time given over to programmes that reflect a vital and important part of our local culture and heritage. No doubt Stock, Aitken and Waterman will be rubbing their hands at yet another move towards the mass consumption of mindless antipodean pap that will by now have replaced it. (Reminds me of a joke - Why is Stock, Aitken & Waterman's office called "The Hit Factory"? Because Kylie slammed the door too hard and the "S" fell off!)

See you soon.... Nat Clare

## WAXING LYRICAL - ROOTS RECORDS RELEASES

Anyone out there who is old enough to remember "Decameron", may be interested to know that ex-member Johnny Coppin has a new record out. Even the new school-leavers might remember the haystack and bottle of cider scene from that infamous GCSE Literature text "Cider with Rosie", and the aim of this album is to "celebrate Laurie Lee's poems". Personally I've not too keen on people setting other

people's poems to music; it smacks of a poor lyricist or an attempt to give credence to an mediocre set of tunes. Prove me wrong; get a copy and write and tell me what a cynical philistine I am. Available on **Red Sky Records RSK 108**

**COOKING VINYL** has just released "loads records". They include: "The Cowboy Junkies", Gregson & Collister (the Esther & Abi Ofarim of Folk), God's Little Monkeys (I liked their previous name Malcolm's Interview better), The Four Brothers (who aren't), The Oyster Band, The Barley Works and "Ancient Beatbox" who are "A Brit/Euro hi-tech dance sound with Black & Latin touches". Well it beats working for a living.

If you fancy a bit of **Fieldwork**, not the "As-I-roved-out-and-bonked-myself-silly" type, but a young percussive, original folk band, you can obtain their album from Dave Walker, 13, Chard Street, New Basford, Nottingham, NG7 7GU. Or better still, book them for your club.

Whilst the merry band over at **THE BROMBROUGH** Folk Club have been **Fellside** have a couple of new releases. Ian Walker, who has had the good fortune to have had his songs recorded by the likes of Dick Gaughan and Cilla & Artie, and whose last album won the Music Retailers Award for excellence has a new album out. "Shadows in Time" is the newie and Fellside promise "a much bigger production all round" which I hope will not spoil the folk sound; a fate that has sadly befallen many a well-intentioned producer before now. We shall see. Also on Fellside is Gerry Hallom's new album "Old Australian Ways" which features among a host of guest artists, Nic Jones and worth buying just for that.

#### **STOP PRESS: BLACK HORSE JOINS!**

Just too late for inclusion in the list of clubs, the Black Horse Folk Club run by **Tom Topping Band** have joined the Federation. The club is situated in West Kirby on the Wirral, and more details from Hilary Catherall, 051 677 7473

#### **CLUB NEWS:**

Since last issue, we have 4 new clubs to give details of:

The **BACKYARD FOLK CLUB** meet at The Excelsior Hotel on Dale Street in Liverpool on Friday nights. Among the residents are Shay Black, Gill Burns, Geoff Payne, Stormalong John and the organisers Frank & Helen McColl. A national guest a month is usually booked and you can get more details from Frank & Helen on 051 630 2893.

**FOLK AT THE DEE** only started in the middle of October, but already has a good list of residents. There is Brasstacks, Topsy Spindle, Mike O'Brien, Geoff Hurst and Tom Canoop; between them they offer a wide range of styles from traditional to singer/songwriter. Anyone is welcome to come along and sing, just turn up you'll be most welcome. It all began out of Geoff Dormand's Folk in the Park concerts. The club is situated just opposite West Kirby Station, and you can get more information from "Buddy" on 051 678 6713.

going many years at many different venues, but now hope they've found a permanent home. (Readers of this magazine will probably recognise the Met. Folk Club.) The new venue is The RAFA Club, Bromborough Road, Bebbington, Wirral; I'm told it is to the rear of Port Sunlight Station in the village of the same name. Residents include Riff-Raff, Derek Green. They intend to run mostly singers' nights alternating with a local guest; a main guest will appear every eight weeks or so. Watch local press for details or telephone John Coleman on 051 334 8513.

**THE ALBION** Folk Club meet at the Albion Hotel, Albion Street, New Brighton every Sunday at 8.30pm. I've no other information as at the time of going to press, except that the pub's phone number is 051 639 1832, so I guess you could ring on a Sunday to find out more information. The organiser is Mrs. A Sims, but I've no home number.

This quarter is noted for omissions. First, the "resting" of **GM Roots**. Let's be fair to GMR (I typed that with my teeth gritted) - they do have a schedule and budget problems. Since regionalisation, the folk programme has been fighting for limited space with several "ethnic" programmes. Both the Afro-Caribbean and Irish shows have been rested in turn and reappeared, but they had vociferous support. If you do not continue to lobby, GMR will not bother to recycle any folk show. So write to the boss, Managing Editor, Martin Henfield, and to the second in line, Senior Producer, Colin Sykes. Be positive, say the programme was doing its job - so why was it removed? If you are in during the day, use the phone-ins - or the Friday night regional phone-in. Let them know that they cannot simply dismiss your interests without a second thought. Keep it up: When you get a reply read it carefully - if it gives no real reason, write back and ask for a proper answer. If it gives assurances without dates, write back to ask for the first date at which the decision will be reconsidered. Put that in your diary and write a little earlier than that to ask for a folk programme to be reinstated. Keep the pressure on.

The 11th October was "let's knock heritage industry" day on TV. Both BBC2's **Chronicle** and C4's **Signals** ran interesting pieces examining the false history that is being foisted on us by the safari park end of the Heritage Experience racket. Now, what's the most obvious omission from these exhibitions? And what did not the programme even mention? That's right - folksong. This could give a more realistic experience of past times. As the critics pointed out, Heritage has become a reassuring, do not rock the boat, how marvellous it all was, experience - or else the customers might not buy enough mugs and tea towels. But the critics themselves appear to be ignorant of the very existence of folksong.

The Friday night series **Under African Skies** has been excellent for several reasons. But is it not ironic? BBC2 has now shown us more about the music of more than one provincial region of Mali than of any province of England. And a Zimbabwean musician complained "There's more West Indian than indigenous music on the airwaves".

**The Late Show** has still used no English folkies but its Edinburgh Festival special included a fragment of Hamish Moore and Dick Lee. The daytime railway series **Awayday** featured Mike Harding on the Settle and Carlisle. Mike used - and named - Dave Goulder's "I'd like to sit awhile" and a song by the late Mike Donald.

Alan Bell hit the national network with **Bread and Fishes** on **Songs of Praise** from Fleetwood and the NW optout with a one off concert celebrating his "all the fives" year. The trail for Fylde in the curious summer **NOW** used a clip of last years Fylde coverage - which led to the unkind combination of a caption reading "Including the Worst Singer In The World Contest" over a Hobson and Lees .....

Irish music popped up on **Country File** (BBC1) and in a repeat from 1982 of Gaelic Weekend, Scottish only on Medicine Now (R4). Folk fiddle was heard - uncredited - behind a TV documentary and a radio play.

Sidmouth got coverage on **Folk** on 2, the Radio 2 Friday night show with Alan Titchmarsh (June Tabor and Sileas) and on **Woman's Hour**. They featured **Sisters Unlimited**, who, asked if they saw their songs as subversive chorused "Yes"! That's why they are not on TV. Radio 2 gave Judy Collins a Saturday evening concert.

Kaleidoscope is improving its strike rate. Andy Kershaw interviewed the Waterasons and did a "whither English country dance music" piece with the Oysters and a blip of Edward II and his posers. **Woman's Hour** also had

# Committeespeak?

Several important topics have been discussed by the Committee since the AGM in June.

The most radical of these is the possibility of restructuring the Federation into regions. The Fed now covers such a wide area that it is very difficult for clubs on the outer fringes to attend centrally-held meetings, or indeed to feel part of the Fed, other than having club dates and details printed in the magazine. The Fed was conceived originally as a self-help group for club organisers who felt they would be able to do more for their clubs by banding together and helping one another. This is still the spirit behind the aims as stated on the back inside cover, but it is far more difficult than it was originally, to achieve the sense of togetherness partly because of the vast distances now involved.

In one sense, the wider the area covered, the better - with forty five member clubs, each of which probably has up to 200 members on its books. The Federation can be said to indirectly represent the Folk music interests of around 10,000 people throughout the North West of England and North Wales. This does give us a certain amount of clout when approaching local radio stations and other bodies to ask for publicity for local folk music.

But if some club organisers find it difficult if not impossible to attend meetings, then although we can still be said to represent general folk interest, we feel less and less able to represent the individual needs of each member club, or indeed to make use of individual input and ideas from club organisers.

In an attempt to get back to basics, it is felt that regional sub-committees each covering a manageable area, may be of more use to individual clubs. Over the next few months, therefore, we will be attempting to get a regional restructure underway.

Also of interest to any club organiser or individual club member will be an open meeting on Wednesday 6 December at 8 pm in the Dowling Lounge, Wigan Conservative Club, Upper Dicconson Street. By the time this magazine is out, each club organiser should have received publicity about this meeting. It is important that as many people as possible attend. Topics for discussion will include the proposed restructure, the idea of inviting morris sides and folk dance clubs to join our membership, fund raising, Fed organised events such as concerts/ceilidhs and any other topic which people wish to raise or discuss. If you wish to have an influence on where the Federation goes from here, please make an effort to come.

JOAN BLACKBURN  
Minutes Secretary

## BROADFOLK (continued)

Frankie Armstrong talking about voice workshops and, in a Dublin special, Altan.

Most improbable items? A splendid piece by Steve Race on the tune to the Red Flag: It should of course be the White Cockade - The tune to which Hamish Imlach sang "The Wind Blew The Plaidie O'er". Then there was Lucinda Lambton on Desert Island Discs: "I wondered about taking Blaydon Races but I can sing that and Cushie Butterfield!".

Folkear

# TOURS NEWS

## TOURS NEWS

Hello again!

Well, after my article appeared in the last magazine, asking club organisers for information on their own clubs as regards tours, dates, etc. the response has been astounding - one reply so far! Thanks to Dave Ryan from Fleetwood Folk Club who, within a week of the article appearing, sent me a superb letter setting out all I had asked for. Once again - thanks Dave. The rest of you - I'll just have to visit your clubs and threaten to get up and sing or play! Seriously though, I do need the information to be able to try to arrange tours and club swops in the future. As you may appreciate I am receiving a lot of publicity material from various artists/agencies looking for work in the north west. Most are well known to most of you, eg. Pete Morton, Roy Harris, Steve Tilston and Maggie Boyle (Steve solo or with Maggie), Roger Wilson and Simon Edwards, Liam O'Flynn, Dab Hand, The Kipper Family and George Faux etc. Others include Geoff Kirk, Steven Quick (both from Scotland), Hand on Heart, John Pearson, excellent artists all, and practically every one prepared to drop their normal club fee in the event of a few dates booked.

### Availability - 1990

Pete Morton mid March/mid April  
Geoff Kirk early next year  
John Pearson 17,18,19,May  
Roy Harris 16-23 Feb, 6-14 March  
3-9 Apr, 11-19 June  
9-15 July, 3-12 Sept  
1-9 Oct

George Faux January onwards

Anyone interested? Contact me on  
051 526 6522

TONY GIBBONS

## CLUB SWOPS

Maghull Folk Club had a smashing night at the Castle, Halton, on 11 October. About sixteen of us went along travelling by minibus and cars. A great night was had by all concerned. We were made most welcome by everyone at the host club. It only reaffirmed my belief that club swops are an ideal way of having a good night out, getting to know others, costing little money, and broadening ones outlook. I am still trying to encourage more clubs to take part. Any ideas are always welcome. Taking this a bit further, it would be nice to try and arrange a coachload from the north west clubs to visit a club in Yorkshire or Staffordshire. It shouldn't be too difficult to arrange - all it takes is organisation and cooperation (that word again!). Most of all it takes enthusiasm - there must be some out there!! Please keep your idead rolling in.

TONY GIBBONS  
P.S. Merry Christmas.

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OLD PECULIAR

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TICKLED PINK

Friday 20th April  
SYZEWELL GAP

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DANCE BAND

For Details ring Roger on 0704 29118

TICKETS £3.00 (inadvance £2.50).

# CHAIRMAN'S RAMBLINGS

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Hello again! First an apology. Murphy's Law ensured that the edition when we increased prices had to be the one where the printing quality was poor. Sorry if you got a bad one!

We were in a "Chicken and Egg" situation where we had to buy a Word Processor to improve the quality and then to raise the money to pay for it!! Please bear with us if you can while we battle to get things better and remember that everyone connected with the "Fed" and the magazine does it on a purely voluntary basis - no-one gets paid. The money raised by sales of Folk North West is currently going to pay off the word processor, but remember also that the machine belongs to all the member clubs and is an asset we didn't have before.

We also need to mount a major fund raising campaign over the next few months so we have money to put back into the clubs in various ways via various initiatives that will be decided by the clubs when we have raised the money. We really are having to pull ourselves up by the boot straps but we will do it and will end up the best Folk Organisation in the country. That cannot be done by a few "Committee Persons" - only you can achieve it.

Welcome to the new clubs and, on a personal note, a special welcome to the "Black Horse" who after many years of successful isolation have agreed to join with the rest of us to improve matters on the Folk Scene. Good luck to the "Dee" and the "R.A.F.A." brand new clubs with good residents, and the "Back Yard" with a residents list that reads like a "Who's Who" of some of Merseysides best performers. We have only one left to enrol on Merseyside - How are you doing in Manchester??

Welcome also to Sarah Grey who has become our Youth Liason Officer. Like all of us, she needs your help, but at last we have someone who has volunteered because of an interest in youth matters. DAVE DAY

## LEYLAND MORRIS MEN'S CENTENARY - PART III - MODERN TIMES

The reappearance in 1967 of a local team on the streets of Leyland brought a new surge of interest. Prospective new members arrived almost weekly and later the highly successful Leyland Folk Club proved a useful recruiting ground.

From attending the revived Leyland Festival and a few local fetes and processions, the programme grew and grew; so too did the repertoire of dances. We went through a phase when Cotswold morris dances played a considerable part in our displays and - thanks to the efforts of Mike Booth of St. Helens Morris Men - we attained a respectable standard of performance. Then clog morris was introduced, and that eventually ousted the Cotswold element.

We began to attend events run by other teams; we organised our own tours and days of dance; the occasional visit to a Morris Ring Meeting and to a Folk Festival crept in; and so it went on. Nowadays we travel far and wide; we have exchanged visits with a French dance team; do a regular "swop" with Mendip Morris Men every two years; and we have to turn down about three bookings for every one we are able to accept.

As members have moved away some have joined other teams whilst others have founded new teams, as at Clitheroe and Conway. Others helped to set up the Preston Royal Morris Dancers. In the mid 1970's we had news of a proposed revival of the Horwich team: this prompted us to offer help and advice, and the combined efforts of Houghton Rapper Sword Team and ourselves raised over £0 to help the finances of the new team.

How have we got on? Well, there are now so many teams drawing members from the Preston/Leyland/-Chorley area that it's sometimes a wonder that we all survive! Gone are the heady days when we could

P.11

## FEATURED CLUBS:

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### SWORDS GET THE KEY OF THE DOOR



Southport Swords are Twenty-one years old this year. In the early days, they used to practice at Eric Jones' Dairy at Formby as Eric was one of the founder members. On Winter evenings, steam often used to rise visibly from the dancers as they practiced. Ever since then, the dance "Constant Billy" has been introduced as "Columns of Steam". For the last 13 years, the Swords have practiced at The Blundell Arms, Birkdale. The Swords were elected to membership of the Morris Ring as far back as 1974, when the rest of us were still bopping to the "music" of the Sweet.

Over twenty-one members have come & gone, but the Swords still keep as many old members as possible on their register. For further information please contact the squire: Dave Lamb, 9, Yewdale Darive, South Wirral L66 2UP. Telephone 051 356 3750.

boast around three dozen members, - but we keep plugging away and - like everyone else - are always keen to have new members. Young and young-at-heart are equally welcome.

Verdict? For a team initially raised only for a one week event, we have not done too badly!!

ROY SMITH  
TEAM LEADER

### BLACK HORSE - 25TH BIRTHDAY PARTY GLADSTONE THEATRE - PORT SUNLIGHT

There's just nothing better than one of those magical Folk evenings when everything goes right. This was one of those. The Black Horse had invited people from all over the country to join the celebrations and what a response they got. The entertainment started with the club residents and local heroes The Tom Topping Band. Then the "friends" who accepted their invitations took over.

First up was "Big" Jack Hudson, then Maxi and Mitch (talking French and distributing bread to the needy); then Harvey Andrews (joined on stage for the first time in 14 years by Graham Cooper); then Allan Taylor (being serious !!) and then Jasper Carrot trying to remember his Folk Club act and bringing the house down in the process. Then the Tom Topping Band finished the fun with comic antics from the "friends" (I saw Allan Taylor actually LAUGH!!).

A deserved tribute to Tom Topping who has been actively involved in the club for the last 21 years and to Messrs Jones and Henderson who have been the Tom Topping Band for several years.

A great tribute also to the friends who gave so freely of their time and talent and showed that, if circumstances are right, the old "Folk Family" ethic does still exist. Nice one Black Horse. Did I mention - it was all absolutely FREE!!

DAVE DAY

## YOUTH PAGE

12

### THE CROSS HALL PROJECT

Several years ago in the Southern Appalachian Mountains, the Fox Fire Project led to the publication of a four volume work of reference on local Folklore and the Oral Tradition.

I always felt that what would work in the USA would work just as well over here so I was delighted to be invited to co-ordinate a similar exercise based on the Bluecoat School in Hereford which culminated in a marvellous presentation of many aspects of the project last July. This include a Folk Drama utilising a large model of a sailing ship and an authentically reconstructed interior of a local cottage where much of the action took place. There were also concerts, Folk dances and Exhibitions to round off a very successful project.

There were certain things I felt I could have co-ordinated even better had I been "on site" for the duration of the project, so imagine how pleased I was to be asked to repeat the exercise right here in Ormskirk where I live.

This project is to be based on the Cross Hall School and already our early meetings have demonstrated the enthusiasm felt by the Head Master, Mr Shemilt, the Head of Arts, Phil Withersby, and the Head of Drama Adrienne Burnett. There will be around 200 young people directly involved and the project will culminate in a full week of activities, exhibitions and presentations next July.

What will the project cover? Well anything connected with Folklore, and the two previous projects have included such items as Folk Cookery and Medicine, Quilting, Folk Architecture, Planting by Signs and Stars, Farm Implements and Tools, Preparation of Stills and Illegal Liquor, Making Traditional Instruments, Flax Making, Story Telling, Traditional Music and Rhymes, Folk Art, Street Cries, Jokes, Proverbs, Myths,

Superstitions, Legends, Chance, Customs and Photographs etc, etc.

Pretty wide, Huh! Now the appeal. Can any of you readers put us in contact with anyone with a knowledge of such matters? It's like a detective story, and we need the clues to tell us where to go seek out the material to collect. Anywhere in Lancashire will be of interest. You will read many items in the magazine but this is one where we REALLY need you to respond. Please, please give us those clues.

The Cross Hall Project has the potential to become one of the most important pieces of folk research in the region, and Lancashire is rich in source material if only we can dig it out. We hope to get support from the media; the BBC gave good coverage down in Hereford and we are even trying to interest Granada.

We have little time before we start so your help is urgently needed. I'll be giving an update in the next issue and hopefully, I'll be able to mention many of you who have assisted by then.

Ring me on 0695 577818 if you have anything we can follow up.

### THE YOUTH CONCERT

We hope to present a youth concert in February or March next year at the Melling Tithebarn, with some of the UK's best young musicians. Do you have anyone associated with your club who might be suitable for a "spot"? If you have, contact Dave Day whose number is inside the back cover. It's many years since the Fed had a youth initiative so lets all see if we can support it this time round.

If you have any news of youth activities, young artists etc, or just something you want to say, let me know via the Editor of Folk North West and we'll do our best to include it in the next (or future) issues.

Sara Grey

## OBITUARY: Ewan MacColl 1915-1989

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"It's legal to sing on the telly" wrote Ewan MacColl in a hard nosed song, going on to add "but they'll make bloody sure that you won't, if you sing about racists and fascists and creeps... the twist-ers, the takers, the con-men, the fakers, the whole bloody gang of exploiters". That is MacColl just pre Thatcher, unashamedly as political as when he got together with Bert Lloyd to "promote British folk songs" and ended up inventing the Folk Song Revival.

Yes, you might consider (as I have been known to say) that too many of MacColl's songs of the past twenty years have been unmemorable political squibs. You may think (as I do not) that his singing is mannered and old fashioned.

But if Ewan MacColl had not lived, or had stayed in socialist theatre, there would not be a post revival folk scene for us to enjoy. As even Dave Harker, carping critic of the entire folk concept, had to admit, otherwise "there was only the English Folk Dance and Song Society". In the North West or anywhere else very few of us would have the attitudes to music that got us into folk clubs and keep us there.

MacColl invaded the Skiffle and Jazz clubs with Bert Lloyd and English folk song, starting with shanties as the nearest easy form to the cotton picking Cumberland Gap commercially successful U.S. songs. With Peggy Seeger, the London club and the Critics Group, what they did set the pattern for revival. They inspired, they enthused, they cajoled - and to a great extent dictated - and the folk revival had begun and soon picked up its own momentum.

Then came the Radio Ballads: a peak of radio technique that some see as the jewel of the golden age of radio. The technique that Ewan used then is a model for anyone thinking of writing in the folk style. He soaked himself in the idiom of the people, then the phrases that became the song

sounded entirely natural. The songs that came out of those programmes have been as influential as anything else Ewan has done.

Ewan did as much in one lifetime as some whole academic departments. Among his other lasting accomplishments must be the work with the Stewarts of Blairgowrie, culminating in the book "Till Domesday in the Afternoon", published by an academic press but splendidly readable.

I do not think MacColl would want a formal monument - but he's already got an informal one, the legacy of the folk revival. To parody a famous inscription, "If you seek a monument just listen ...". Listen especially to the great songs from the Radio Ballads. Of the latter songs, "My Old Man" will survive alongside earlier ones, like the almost perfect "Sweet Thames Flow Softly". Typically, when the Late Show did an obit on the day the news of his death came through, they used a carefully innocuous clip of Ewan and Peggy singing "The Alewife" but that should remind us of his brilliant singing of traditional material alongside the stuff they would not let you sing on the telly.

But it is not in folk clubs that I will remember Ewan most often, not even in the study with his superb research to hand - it will be on the hills. Every time I slog through peat and mud I start humming "Manchester Rambler" and in my mind Ewan appears. He's astride a chair, one hand cupped to his ear singing with passion and purity, with accuracy and power. Singing the Jacobite Ballads, singing the fishing, singing about power and its absence, singing those songs that will last "Till Domesday in the afternoon".

IAN WELLS

## CORRECTIONS.....

I read with interest your review of the Joan and Dave Molloy tape "Eye Upon the Scale" - OHC109.

The original multi track recordings for this album were recorded at this studio [Volume One Recordings] - unless later completely rerecorded - and we wondered if this fact was inadvertently omitted from the details supplied to you.

We did not carry out the final mastering as Mally Dow advised she and Joan were unable to travel to Derby because of illness, consequently Nick purchased the multi tracks for completion elsewhere at a time convenient to them.

If there is a chance of a short note covering the above in your next column, we would be most grateful, providing of course the album was mastered from our recordings. If this is so, then, in effect, your kind remarks about capturing the natural acoustic sound, should reflect on us (we are glad to say!).

DOUG PORTER

## CAN YOU HELP...?

I am working with a charity called Feed The Minds which works with Christians in Africa, Asia, South America and Eastern Europe, to help them in projects concerned with literacy, literature and publishing.

In chatting to people at festivals, I find there are more Christian folkies around than you might guess from first appearances. Are there any of you who might be interested in involving yourself in activities to raise money for this sort of work?

Yes I know that it is ironic to suggest that enthusiasts for the oral tradition might like to help increase reading and writing, but it could be fun.

Ring me and my answerphone on 0772 813267 for further details.

IAN WELLS

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## No Longer a Pipe Dream...

The human world has many facets. There are things which are promised, but which never happen—like the concept album about the Tolpuddle Martyrs which Fairport were going to record. There are things which will just never happen, full stop. Like the human race turning round and saying what a rotten idea it is devoting so much time to shooting each other. There are things which have never been proved to exist, but on the other hand no one has ever proved they don't, like the Loch Ness Monster. Drifting in and out of all these concepts was the Clarkes Whistle in the key of D.

It has been long promised and spent many years as a parental trick for unsuspecting offspring: "Daddy, can I have a new bike!" "You can have one as soon as Clarkes bring out their D whistle, son." "Mum, wanna ice cream!" "As soon as the D Clarkes hits the shops, my daughter."

But now the mythical beast itself (herein referred to as the CDW) has arrived, and all black with gold trim. Gosharotie! I've had the C version for years and love it dearly, despite fiddlers and squeezers playing in D and G. My Clarkes is scratched, has a little kink from being sat on, and the bit of wood in the mouthpiece looks like it could restart the Black Plague all by itself. And it sounds bloody great, all breathy and flute-like, and not so harsh as the more normal parallel bore whistles.

So the arrival of the CDW had me in paroxysms of joy; more joy than you can imagine available for the price. That smooth tone and that conical bore are there from the C and the size is of course, a little less. The first thing you notice on playing is the ease of breath compared to a Generation or Feadog D, which means that you run out of breath in unexpected places, but it takes minutes to adjust and it's not a problem. Also, it's a little more harsh than the C, though less so than its rivals, and I suspect it will soften as the wood bit gets used to spit and swells a little. I've played it for some time since I bought it and I can recommend this product with all my heart. And Clarkes haven't bribed me to say that, but I'm not beyond being bribed by a Clarkes low G, if they'd care to produce one. Till then, this is like making love near to heaven. Now, let's find the Loch Ness Monster.

Tim Moon © Tim-Life 1989.

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# December Dates

FRIDAY	1ST	8TH	15TH	22ND	29TH
BACK YARD BEE BLACKBURN EDGAR'S EIGHT NORTHWICH POTTERIES RED LION	Singers' Night STEVE TILSTON (g)	Singers' Night Singers' Night BRAM TAYLOR Singers' Night TOM McCONVILLE	Singers' Night Singers' Night Singers' Night BEGGARS' VELVET Singers' Night	Singers' Night Christmas Party Singers' Night Singers' Night Singers' Night	Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night
SATURDAY	2ND	9TH	16TH	23RD	30TH
BREWERY ARTS BURY POYNTON SOUTHPORT ARTS THE PARLOUR	PETE CASTLE PANTOMIME - Ju (m)	LIAM O'FLYNN & (h) DEREK GIFFORD CEILIDH with J (n)	R. CAJUN DAVE SUMMERS STRAWHEAD plus (o) BATTLEFIELD BA (y) (CLUB) MICK GR (k)	CEILIDH AT DER (i) XMAS CEILIDH w (p) CEILIDH with C (l)	AGM & CHRISTMA (j) CLOSED
SUNDAY	3RD	10TH	17TH	24TH	31ST
BOTHY CHORLEY/ADLINGTON EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO THE ALBION RAVE ON	ALAN TAYLOR Singers' Night	DAVE BURLAND Singers' Night JACQUIE FINNEY ROY HARRIS Singers' Night Singers' Night CAROLINA'S SHO (r)	Christmas Party Singers' Night ME & 'IM Christmas Party BEES KNEEZ Singers' Night CLOSED	CLOSED CLOSED CLOSED CLOSED CLOSED CLOSED	CLOSED CLOSED CLOSED CLOSED CLOSED
MONDAY	4TH	11TH	18TH	25TH	
HORWICH POYNTON PRESTON TRITON	THE McCALMANS Singaround Singers' Night Singers' Night	Singers' Night Singaround Singers' Night Singers' Night	Singers' Night Singaround Singers' Night DEREK GIFFORD	CLOSED Singaround CLOSED CLOSED	
TUESDAY	5TH	12TH	19TH	26TH	
BLACKPOOL MAGHULL MALT SHOVELS YARROW VALLEY	No Dates CHRIS LOCK MELANIE HARROL (c) ARTISAN(tbc)	CAROLINA SHOUT (a) STEVE TILSTON (d)	MARIE LITTLE X (b) STEVE TURNER & (e)	Guest TBA CLOSED	
WEDNESDAY	6TH	13TH	20TH	27TH	
CROSS KEYS NEW SEVEN STARS BROMBROUGH RUNCORN WHITE SWAN	BRAM TAYLOR Singers' Night Singers' Night Guest TBA MARTIN CARTHY	BLACK DOG Singers' Night Singers' Night Singers' Night BEGGARS VELVET	FIONA SIMPSON Singers' Night Singers' Night Guest TBA CHRISTMAS PART (s)	BLACK 'EDDS CLOSED Singers' Night CLOSED Singers' Night	
THURSDAY	7TH	14TH	21ST	28TH	
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD GREGSON'S LANE FOLK AT THE DEE MAGAZINE ORMSKIRK RAINHILL	Singers' Night No Dates Singers' Night Singers' Night Singers' Night CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night	Singers' Night Guest TBA CLOSED Singers' Night CATS IN THE VI (q) Singers' Night Singers' Night Singers' Night GRAHAM DUNN	Singers' Night Christmas Party Christmas Party Singers' Night Singers' Night CLOSED CHRISTMAS NIGHT(x) Singers' Night Singers' Night Christmas Party	Singers' Night CLOSED CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night	
THE BODDIE SHOP WIGAN THE BUZZ	Singers' Night Singers' Night ATTILA THE STO (w)	Singers' Night Singers' Night THE BUTTERMOUN (x)	CHRISTMAS NIGHT(t) Singers' Night CLOSED	Singers' Night Singers' Night CLOSED	

### NOTES FOR DECEMBER

- a. CAROLINA SHOUT (Eddie Walker & John James)
- b. MARIE LITTLE XMAS PARTY
- c. MELANIE HARROL 7 OLLIE BLANCHEFLOWER
- d. STEVE TILSTON & MAGGIE BOYLE
- e. STEVE TURNER & GEORGE FAUX
- f. CATS IN THE VILLAGE
- g. STEVE TILSTON & MAGGIE BOYLE
- h. LIAM O'FLYNN & SILEAS (8th)
- i. CEILIDH AT DERBY HALL WITH RIOT BAND
- j. AGM & CHRISTMAS PARTY
- k. (CLUB) MICK GROVES (ex-SPINNERS)
- l. CEILIDH WITH CAUGHT ON THE HOP at MONACO BALLROOM
- m. PANTOMIME - Junior Drama Production
- n. CEILIDH WITH JACK AT A PINCH
- o. STRAWHEAD plus CHESHIRE WAITES
- p. XMAS CEILIDH WITH BILBO BAGGINS
- q. CATS IN THE VILLAGE
- r. CHRISTMAS PARTY with BOB PEGG & JULIE FULLERTON

- BEE - The Beez Knees
- BOTHY - Clive Pownceby, Pete Rimmer, Paul Reid, Bev Saunders, Neville Grundy, Keith Mandle
- CROSS KEYS - Phil Chadwick & Alison Dean
- DARWEN - Annie, Bernadette & Graham Dixon
- EAGLE & CHILD - Caught on the Hop, Quartz, Colin & Jean
- FOLK AT THE NEST - The New Seven Stars Band
- FLEETWOOD - Spitting on a Roast
- HORWICH - Joyce Riding, Tom Ferber
- LEIGH - Influx, Calico, Pennygate, One Two Many
- LLANDUDNO - The Rambling Boys
- t. CHRISTMAS NIGHT WITH TONY GIBBONS & BAND
- u. ATTILA THE STOCKBROKER
- v. THE BUTTERMOUNTAIN BOYS & LES BARKER
- w. ATTILA THE STOCKBROKER
- x. CHRISTMAS NIGHT with MAGS MUMMERS

# January Dates

MONDAY	1ST	8TH	15TH	22ND	29TH
HORWICH POYNTON PRESTON TRITON	CLOSED Singers' Night	Singers' Night Singers' Night	Singers' Night Singers' Night	Singers' Night Singers' Night	Singers' Night Singers' Night
TUESDAY	2ND	9TH	16TH	23RD	30TH
BLACKPOOL MAGHULL MALT SHOVELS YARROW VALLEY	DEMURE CLOSED ARTHUR KNEVETT (a)	TERRY MURPHY CLOSED	TONY HUGHES CLOSED	SUE HOWARD CLOSED	IAN BRUCE CLOSED
WEDNESDAY	3RD	10TH	17TH	24TH	31ST
CROSS KEYS NEW SEVEN STARS BROMBROUGH RUNCORN WHITE SWAN	PAT RYAN Singers' Night Singers' Night CLOSED ARTISAN	ALAN SELLARS Singers' Night Singers' Night Singers' Night RICHARD GRAINGER	MAL WAITE Singers' Night Singers' Night Guest TBA CHRIS COE & JO (j)	HOLME VALLEY T (b) Singers' Night Singers' Night Singers' Night JIM ELDON	GEOFF HIGGINBO (c) Singers' Night Singers' Night Guest TBA SARA GREY'S RE (k)
THURSDAY	4TH	11TH	18TH	25TH	
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD GREGSON'S LANE FOLK AT THE DEE MAGAZINE ORMSKIRK RAINHILL THE BODDIE SHOP WIGAN THE BUZZ	Singers' Night No Dates THRICE BREWED Singers' Night Singers' Night CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night THE OLD ROPE S (n)	Singers' Night PAUL WILSON CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA	PAUL METSERS Singers' Night Singers' Night CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA	DAVE SUMMERS CLOSED Singers' Night STANLEY ACCRIN (d) Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA	
FRIDAY	5TH	12TH	19TH	26TH	
BACK YARD BEE BLACKBURN EDGAR'S EIGHT NORTHWICH POTTERIES RED LION	Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night No Dates ARTISAN	Singers' Night Guest TBA Singers' Night Singers' Night BLACK DOG No Dates ARTISAN	Singers' Night Guest TBA Singers' Night Singers' Night Singers' Night ROY BAILEY	Singers' Night Guest TBA Singers' Night Singers' Night Singers' Night Guest TBA	Singers' Night BRIAN PETERS STEVE & COMPANY Singers' Night Singers' Night MAXI & MITCH
SATURDAY	6TH	13TH	20TH	27TH	
BREWERY ARTS BURY POYNTON SOUTHPORT ARTS THE PARLOUR	JIM COUZA WHIPPERSNAPPER	JOHNNY COLLINS CEILIDH with ' (g)	THE BUTTERMOUN (e) JOLLY JACK THE WATERSONS (Club) STEVE T (h)	TONY McPHEE (F) (f) BRIAN PETERS CEILIDH FAIRPORT CONVE (o)	
SUNDAY	7TH	14TH	21ST	28TH	
BOTHY ADLINGTON EAGLE & CHILD KING'S HEAD LEIGH	Singers' Night Singers' Night Singers' Night Singers' Night BISIKER & ROMANOV	MIKE LENNON & (p) Singers' Night Singers' Night JOHNNY COLLINS	Singers' Night Singers' Night PETE COE	KEITH HANCOCK Singers' Night HRVEY ANDREWS (i)	
LLANDUDNO THE ALBION RAVE ON	CLOSED Singers' Night Singers' Night	CLOSED Singers' Night JUNGR & PARKER	REOPENS with G (l) Singers' Night STEVE TURNER & (m)	Singers' Night Singers' Night Singers' Night	

### NOTES FOR JANUARY

- a. ARTHUR KNEVETT (tbc)
- b. HOLME VALLEY TRADITION
- c. GEOFF HIGGINBOTTOM
- d. STANLEY ACCRINGTON
- e. THE BUTTERMOUNTAIN BOYS
- f. TONY McPHEE (Friday 26)
- g. CEILIDH with 'Igbo's HEROS
- h. (Club) STEVE TURNER
- i. HRVEY ANDREWS (All Ticket)
- j. CHRIS COE & JOHN ADAMS
- k. SARA GREY'S RECORD RELEASE DEBUT
- l. REOPENS with GUEST
- m. STEVE TURNER & GEORGE FAUX
- n. THE OLD ROPE STRING BAND
- o. FAIRPORT CONVENTION
- p. MIKE LENNON & STEVE HIGHAM

- MAGAZINE - Dave Locke, Ranting Sleazos, Jack Coutts, Frank & Helen McCall, Gill Burns, Adrienne Coutts
- MAGHULL - See Advert
- NORTHWICH - Sandy & Sean Boyle, Tony Howard, Sarah Burdon, Ian Sherwood, Jamie Anderson, Graham Sowerby
- POYNTON (Mon.) - Pete Goode & friends
- RAINHILL - Colin & Jean
- RAVE ON - Full House
- ROCHDALE - Chrissy Waldren
- 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
- WIGAN - Joan Blackburn



## 17TH FYLDE FESTIVAL

You can always tell the rambler folkies at Fylde. Most years, they are the ones dressed in Gortex grinning smugly at the bedraggled plastic macs. This year, they could be seen lined up along the promenade gazing at the incredibly clear vista of the Lakes and the Dales - yes, the sun was shining. But no-one gazed for long - the 96 events called. Where do you start to report on Fylde? Take for granted that all the headliners pleased their fans. Take for granted that everything started on time - with one glaring exception this year, when The Rub took longer to sound check than to perform in the Catholic Club (Earlier, they had to be talked out of using mikes in the small Vantini Room. If Fred Jordan did not need amplification, they certainly should not as an acoustic group). PA also reared its ugly head at Cave Canem's Saturday afternoon Marine Hall set: the balance was rather Albionist - support louder than the singers, which is disappointing when you can't hear Paul's words and ludicrous to bury a voice of the quality of Lesley Davies.

The cool, grey brick Methodist Hall was just right for June Tabor's cool, intense singing of songs written within the feel of the tradition - by Bill Caddick, Dave Goulder, Peter Bond and the superb "King of Rome", which alone was worth the visit, but frowned on her excursions into cabaret.

Artisan should certainly be caught on every possible occasion: a crisp and gusty sound and a refreshing new look at some old songs and some effective reworkings like "Going Nowhere". Look out for sharp writing from Annie Williamson: I like her "Boys Barge In" and "The Flower Song". And I will just rave once more about Fred Jordan.

I finally caught up with Marie Little - well worth the effort - and with Brian Peters in duo with

Jamie Knowles. They are as good live as on record. I also caught up with Mrs Ackroyd's Band. Here the delightful Ms Davies gets a chance to sing everything from Lemming to Sondheim (Send in the Cones). The line-up that unexpectedly opened the final concert was Mrs Ackroyd's Principles; Chris Pollington showed just how well he can play in different styles.

Problems? Some of the newer venues need signposting, the singaround venues were a bit remote, and the poetry session could have run much longer.

But when the (all weekend tickets sold) sign goes up on Friday evening when many events sport (House Full) notices, when BBC NW TV make a return visit, when the Marine Hall Cafe serves quality food, and, above all, it was not just Dr Sunshine who shone, what more is there to say? I shall be back next year.

IAN WELLS

## KENDAL

The thirteenth Kendal Folk Festival was full of families and fraught with choices. I can understand that with its small rooms, the organisers have to issue separate tickets for the evening; the diligent festival goer could catch the evening acts in the afternoon. Dick Gaughan's afternoon set was good, but the evening one was magnificent. Blowzabella had feet tapping regardless of the time of day.

There seemed to be a lot of loud bands, some with more musicianship than others, and all very popular. With my interest in words, I naturally migrated to acoustic acts. The duo of Richard Grainger and Dick Miles were as good together as they can be solo, whilst Bram Taylor did a cracking opening set for one of the Sunday evening concerts.

Newcomers worth watching are two duos: locals Strange Folk (well, they said it !) and Scotch Bloos.

## GUERNSEY INTERNATIONAL FOLK FESTIVAL AUGUST 1989

The first sign that the Guernsey International Folk Festival was not all that it seemed was when the local tourist office didn't know it was happening. Four of us went to Guernsey for a holiday with a festival thrown in; it is just as well that the sun shone!

There were only six events spread over four days, with no fringe events so there was no chance of missing anything. All the guest artists appeared in various combinations at all the events and several songs got more than one airing. It was definitely not a festival for traditionalists, but folk/rock/blues fans were well catered for.

The informal lunchtime sessions on Saturday and Sunday were a big disappointment for us, the guitars stayed firmly locked in the car, despite promises of floor spots from the organisers. The Sunday poolside session felt more like a private garden party but at least I learned to swim!

Bill Zorn was unable to appear due to illness and Maxie and Mitch didn't turn up, but the remaining artists were good. Arizona Smoke Revue were great - a definite for fulfilling aim 1 of the Federation, and Sally Barker's amazing voice should also be heard in the North West. Jake Thackray, Jon Sharp and Tim Walker, Show of Hands and John Benz were all thoroughly enjoyable and thanks must go to Johnny Coppin for making us feel welcome, as nobody else bothered.

The organisers had apparently suffered problems in getting it together, so let us hope they have sorted themselves out by next year and when they advertise the event in the mainland folk magazines, they should not be surprised that people actually turn up from the mainland!

JULIE ROBINSON-SOUTHWARD

However, newcomers to be caught as soon as possible are Vivien Ellis and Dirk Campbell. Dirk is one of those irritating people who can play anything, and Vivien has a superb voice. They do an improbable sounding but completely successful mix of Balkan and Irish music: Vivien's open-throated singing is magnificent while her Irish ballads will be equally effective when she allows the ornamentation to rise more naturally from the words. She also ran a Balkan voice workshop which was crammed to the door.

The World Music act, Awatinas, were far from token but generated tremendous interest whether in concert or dance spots. Their revival and continuation of two Bolivian Indian styles - the cold Andean and the humid tropical forest - is carried through with enthusiasm and vigour. I shall cherish the sight of the Westmorland step dancers joining in along with the children.

Children were well catered for at the festival - not merely Argosie Folk Theatre in the afternoons but creches in the evening. However, the Brewery Arts Centre, with all its steps is quite unsuitable for the physically disabled; only the Malt Room has ground level access.

I saw quite a few small sessions, but several people were dissatisfied by the lack of informal sessions.

In effect, Kendal is a festival primarily in the afternoons and a connected series of concerts in the evening. But its working well on this basis: Saturday saw two of five evening events sold out in advance as were all three on Sunday evening.

IAN WELLS

**BURNLEY: ESTABLISHED IN ITS SECOND YEAR**

In an interview that appeared on the day he and Christine performed at the Burnley Traditional Song and Dance Festival, Clive Gregson said "What we are anxious to do is to break away from being labelled a folk group." He wants to do that because "We think it puts off a wider audience". He might also have said "because we don't play folk music" and that was almost the keynote for Sunday at Burnley.

The Saturday - which I missed for family reasons - was crammed with purveyors of good traditional material. Sunday was equally crammed with a high quality but electric mix. The intended high-light, Swarbrick and Carthy, was disappointing, with Martin's voice less tuneful than usual and a selection of his most elaborately mannered interpretations, culminating in a "Balkan 9/8" version of "Byker Hill".

Three performers featured very slick guitar styles. Michael Chapman, back from hibernation since the 60s, played fluently but sang inconsequential songs. Canadian Stephen Fearing, played even faster and more aggressively, but sang in a mike-bound rock snarl. Clive and Christine did their own thing as well as ever - all three of these acts played to full and enthusiastic audiences.

**KEITH HANCOCK**

I still have not found a Clive Gregson song where a line stays in the mind after the set is over, something that happens every time I hear Keith Hancock. Having drawn the short straw of the opening set of the afternoon concert, he certainly woke up the audience as he took on an evil wherever it lurks: heroin, Porton Down, the Sun .... but the line that stayed with me was from his opening song, a simple story of a life from marriage through widowhood to "the vicar muttered a verse, and they hurried up the hearse, for the builder's skip to move in right away".

The least predictable act of the day was the versatile occasional duo of multi-instrumentalists Andrew Cronshaw and Jim Sutherland. In contrast to the guitar machismo, most of their sets faded into an eerie silence. Half way through their Gaelic/Scots tune set, I thought if this were played in the Festival Hall by solemn faced men in penguin suits, it would be hailed as brilliant new post-classical music. But then Jim let loose with his bodhran solo, and any critic would finally make the connection with traditional music.

I'd heard Marilyn Middleton-Pollock on radio and thought "yes, well"; but live, the reaction was "wow"! A bundle of energy, a powerful but controlled voice, an interesting repertoire - and musicianship. She sang one Stan Rogers' song with such musical and emotional control that the packed house was absolutely still as she dropped to an unaccompanied pianissimo.

Burnley must now be established as an essential part of the August circuit. Its even accessible for wheelchairs - once you know how to approach the lift via a ramp in the car park, not attempt the front door. Some fine tuning is needed in the crossovers of concerts and food and drink, but the basics are solidly there. I have taken away three superb sets of memories: Keith for the mind, Andy and Jim for the spirit and Marilyn for the gut response.

IAN WELLS

**BOOKSHELF****NORTHERN FRISK**

A treasury of tunes from north west England. The north west has been the home of many great Irish musicians for many years and the Irish influence seeps through in many of these tunes.

This book contains a compilation of tunes from an area of the country that traditionally had many Folk Dance Clubs and groups who can only benefit from the many years of research and dedication that the compilers have shown in bringing to print so many tunes from "their" area.

The tunes themselves vary in playability depending largely on who is playing them and how good the player's technique.

The tunes are simply arranged (that is not to say they are simple tunes) with few frills which gives musicians of varying instruments access to them.

So guitarists a great opportunity to improve your technique. It is nice to see additional tunes by composers still alive and kicking.

REVIEWER

**RED AND GREEN SONGS :NO 3**

This songbook is an offshoot from the Political Song Network. For .50 you get sixteen songs, three articles and a discography. From the title, and an editorial board including Leon Rosselson, Sandra Kerr and Janet Russell, you would rightly expect no songs extolling popular capitalism, in praise of BNFL, or opposing South African sanctions. But if this issue has a theme it is women's issues. (Does that make it purple and green?).

The most accessible of these is Annie Williamson's witty but pointed "Boys Barge In". Others include Peggy Seeger's "Women on Wheels", Sonya Christie's "They fail to mention", handling

"domestic violence" and a splendid squib by Nancy Nicolson, "Do not call Maggie a Cat".

Male political attitudes are covered in Ian Walker's "Hawks and Eagles", and Martin Carthy's powerful "Company Policy". I liked "Steamhammer" by Graham Clingan, an attack on the Heritage Industry. Other powerful songs handle topics such as South Africa, several sexual orientations, including "Macho Man", protest as a cultural state, and, inevitably, Social Security. The Green element is represented by John Drury's recasting of the words of Chief Seattle "This we know" as a hymn for ecology.

Leon Rosselson contributes a thoughtful review piece on Jacques Brel. We have no equivalent commercial space to that Brel occupied, a metropolitan troubadour whose lyrics were rated as truly poetic. The nearest are some of the transatlantic female singer/songwriters - and the fact that we need to specify that the same person is both writer and performer, while to Brel that was instinctive, shows what we lack. Other articles cover The Wobblies and a set of Scots anti-nuclear buskers parodies. I especially like the words set to the venerable tune of William Brown:- "We've got nuclear weapons (3\*), to keep the elephants out".

It is very professionally produced, and, quite rightly for a socially aware group, printed in a Sheltered Workshop for the Disabled. If you cannot find a copy at a red, green, or rainbow writers gig, write to 44 Roseneath Rd, London SW11 6AQ, with 25p extra for postage.

IAN WELLS

## IN RETROSPECT - NICK DOW

I was feeling rather down and when the postman called I didn't rush to collect the brown envelopes. Then I noticed that one of them was rather large. It proved to contain this attractively packaged double cassette gleaned from Nick Dow's previous output. Even if you've already got "A Branch Of May", "A Poor Man's Gift" and "A Mark Upon The Earth", it's worth considering for the three tracks previously not available, taken from a Radio Lancashire recording of a concert at Burnley Mechanics.

Those live tracks include his introductions - apparently casual chat that amuses the audience but doesn't devalue the song. Since I first saw Nick it's his presentation that has improved the most. He's always had a way with a song and guitar style that was deceptively good in accompaniment. The tunes show just how good he is - but he is never flash, so suffers in comparison with less creative but more upfront types.

As you'd expect with a compilation, there are no duds. My favourites are "The Hills Of Isle au Haut" (Gordon Bok) for interpretation, "Writing on the Ground / The World's Police" (Bargery / Rosselson) for commitment, and "The Death of Bill Brown" (trad) for interpretation; Dave Goulder's "Ivor the Driver" for fun.

Thirteen years of singing, nine years of recording, summarised in eighteen songs: well worth his effort, well worth your buying. Available on Nick and Mally's own Old House Music label at 107 Carr Rd, Fleetwood FY7 6QQ.

IAN WELLS

## KEEP SMILING THROUGH (The hit songs of World War 2) - COSMOTHEKA

This cassette, taken from the recent series "Smiling Through" on BBC Radio 2 demonstrates fully Al and Dave Sealey's ability to communicate with an audience and

involve them with the songs. All the old World War 2 favourites are here - "Wish me luck as you wave me Goodbye", "White Christmas", "White Cliffs of Dover", "Lili Marlene", "Roll me over", "We'll meet again", etc., plus lesser known songs just as enjoyable.

At first listen, it took me some time to get used to the band accompaniment instead of the more familiar lone guitar, but the more I played the tape the less I thought about it. It's obvious, listening to this tape, that both the audience and Cosmotheke were thoroughly enjoying themselves.

It makes me jealous in a way that I was too young to be around when these songs were being sung by ordinary people to keep their spirits up in those dark days - and me a pacifist! An ideal Christmas present for someone who would appreciate a good sing-along with a touch of nostalgia. My mum recommends it, and I can't say better than that.

TONY GIBBONS

## BATTLEFIELD BAND "Home Ground" (Live from Scotland)

An album eagerly awaited by Battlefield fans as a special addition to their record collection, is "Homeground", a live set recorded on the band's own home-ground of Aberdeen. The album is well produced with a live feel which develops greater intensity as the record progresses.

The album opens with the Home-ground medley which introduces the members of the band one by one proving their high standard of musicianship in a performance you would be hard-pressed to criticize. Although the opening pace is slow the album soon gathers momentum, moving slowly from the expressiveness and fine vocal harmony of "The Yew Tree" to the bawdy merriment of "After Hours". There are traditional Scottish reels jostling with more modern pieces. They are not afraid to show their

as in their rousing rendition of "Let's twist again" delivered in skittish rap style or the Beatles classic "With a little help from my friends".

The last track starts with the jaunty "land of 1000 dances" showing band and audience obviously enjoying a non-too-serious rapport. The mixture of old & new, funny and sad songs shows off the extent and subtlety of the Band's repertoire which culminates in the high spirited rendition of "The Atholl Highlanders" with crowd whooping delightedly to the fiery fiddling. Even without a bottle of best Scotch Whisky, this is an album to bring a glow to the cheek and a sparkle to the eye.

Mike Lennon

## CONCRETE ROUTES, SACRED COWS - Cock and Bull Band

I think it was Vaughan Williams who said that the only thing you can do with a traditional tune is to keep playing it over again - obviously he'd not listened to many French rounds!

However in spite of the fact that some of the melodies linger on a little too much I liked this latest album from Messrs Lockwood, Martin and Rasle. They have the knack of treating a traditional tune in a respectful way at the same time bringing it into a more modern style - even if it does sound distinctly Eastern Mediterranean at times.

The Band do tend to lean rather heavily on Pete Lockwood's synthesizer and saxophone on some tracks although the opening track would have had me fooled if the sleeve notes weren't so honest; that synthesizer really does sound like a hammer dulcimer.

Not all the tunes are traditional with all three members of the band contributing original material. J. P. Rasle's french influence is undeniably present in the arrangements of one or two tunes and his mastery of the French and English

bagpipes never fails to impress me. There is no doubt that if Cock and Bull Band keep producing this sort of music I'll remain an avid listener. On the sleeve it says file under folk/rock/roots - it should have another category - good music.

DEREK GIFFORD

## STEELEYE SPAN "Tempted and Tried" Dover ADD9

While Fairport were undergoing a service with the arrival of Sanders and Allcock, poor old Steeleye were lost; they had tours and a glut of poor compilations and little else. Maddy Prior confesses they had problems. It comes as a great pleasure to see the light at the end of the tunnel! Recently the replacement of Pegrum - present on this album by rock veteran Liam Genocky and new jazz raised bassist Tim Harries has given Span the biggest kick up the proverbial for years, and the old guard have become fired with enthusiasm all over again.

The returning excitement is present here recorded before the live shows crystallised into their best for years. Make no mistake ye cynics **TEMPTED AND TRIED** is exactly what its subtitle claims "a twenty year celebration". Moreover you will find Maddy and Bob Johnson in better voice, Knight's fiddle dancing hither and thither and generally far more guts than they've had since **Live at Last**. While **Padstow** is a bit too jolly and **Shaking of the Sheets** a mite too tame for the dance of death, **Two Butchers** is nicely gory, **Jack Hall** will rock your wig off, **Cruel Mother** is positively excellent and **The Fox** puts Reynardine in a whirling, urban context. Stout stuff and on a label distributed by their old oppos at Chrysalis.

A return to winning ways and no mistake. Better than I could have hoped.

Simon Jones

JON POOLE "The World is watching"  
Turtle TRC 004

A curious schizophrenic tape of Jon Poole, mixing his best and worst excesses. "vision of You" is a tender ballad skilfully touched with clarinet, but is followed by "High Germany", a traditional song mercilessly executed in his "punk" style.

The pattern continues with good juxtaposed with bad, but this is a disappointing effort lacking direction after his first release. It is as though he lacks the conviction of his own songs and feels he ought to do cover versions (which seldom work). Where did the angry young man go?

Agraman

GERRY HALLOM "Old Australian  
Ways" Fellside FE074

Have you ever failed to find a one word description when only twenty words will do? I have no trouble summarizing this enjoyable album with the one word: "disturbing".

Our routine receives a jolt whenever we are reminded of the destructive reality of British colonisation. Cheap and plentiful supplies of food and other commodities enjoyed by Britons in pre-EEC days were obtained at terrible cost to the distant colonies.

"Old Australian Ways" evokes images of the aggressive and frenzied rape of that country's flora, fauna and native people. Collections of poetry held by libraries and private individuals were researched by Gerry who also set to music the twelve poems chosen. They tell stories of Sheep shearing, tree-felling, railway construction, Aborigine "emancipation", and wheat cultivation during the hey-day of Aussie "development", and of the subsequent dust-bowl, "townie" culture, human deprivation and dependence we see today.

It is impossible not to be stimulated by the imaginative use of words and rhyme, coupled with

Gerry's excellent tunes and musicianship, and the stout support of renowned singers Nic Jones and Jez Lowe. To the rhythm of a steam train in "The lights of Cobb & Co" and "the First Surveyor" the humanity and humour of the nineteenth century Australians come through - yet also the isolation they felt. In songs like "Clancy of the Overflow" and "Song of the Wheat", you are aware of their self reliance, determination and companionship when opening up the scrubland of the interior. These also contain fine choruses.

"No more Boomerang" with words written by an Aborigine poet captures the humiliation and despair enforced on second class citizens everywhere. Examples of Gerry's more haunting melodies painting beautiful and subtle pictures are found in "Where the dead men lie" and "The Grey Gulf Water".

This is a well-crafted album and a reminder that no-one has to settle for the bland, all-pervasive musical offerings of the modern mass media. It is still possible to combine musicianship, poetry, composition, nostalgia and protest. If a picture paints a thousand words, this album's one-word message is "Disturbing" - a thousand times over. What is really disturbing is that such a powerful challenge to the conscience can be so enjoyable to the ear.

Geoff Payne

CLAIRE MOONEY "Rocking the Boat"  
Big World BWLP1

Astute and eloquent comment on the side-effects of Britain's uncaring capitalism sung with that voice with its distinctive deep clarity. Arrangements are subtle and supportive, melodies are instantly appealing but remain memorable long after the needle's arc.

When it no longer seems fashionable to protest and swim against the tide, I'd go overboard on "Rocking the Boat". Quite simply, a stunning debut.

Agraman

TAPEWORMING (ACROSS THE UNIVERSE)

The Autumn winds shake the old Sycamore and gust under the eaves here at Pownceby Gables while diagonal rain cuts earthwards. The cat is on the hearth, we are at home and it's the perfect night for slipping tapes into the cassette player, so slippers warming, Graham's late bottled in hand, the first is "FLOWERS AMONG THE RUINS" (Green Label GL001C) by RAGGED ROBIN. Not Steve Ashley's old outfit but an excellent duo from Luton - Maureen McGuinness and Martin Banks, whose music is a combination of traditional and original songs. You may have seen them locally at Poynton. Their own songs, exclusively featured here are mainly Maureen's and are perceptive, and often witty, relevant commentaries on "the way we live" (sic). Well that covers the subject matter of 99% of anybody's material but here more often than not, the woman's perspective is to the fore. "The Mermaid" for example which features suitably ethereal flute tells the story from a half fish point of view, while the independent fisher in "The Lad I do adore" gives not one jot for male society as she ploughs her particular briny furrow!

As you would perhaps imagine, there is a fair quota of folksy tweekiness evident at times but at others, quite contrastingly striking is the power of cuts such as "Sister in Spirit" and "Lilla Abi". Offset this with the gentle lyricism of "The Time it is Winter" and this tape presents a nicely balanced programme. Both Maureen and Martin handle the vocal chores (as NME singles reviews used to say) and featured instruments are guitar, bouzouki and synthesizer, with occasional flute by Greg Lindsay. I'd say this release is unlikely to knock Kate Bush out of the Top 60 Tape Chart but it's certainly worth checking out and you should ring 0582-429254 or write to 38, Woodgreen Rd, Luton for a copy if wistful sepia with a hint of purpose is your favourite colour.

WHITE WATER is a Manchester based six piece playing acoustically mostly Irish/Scots tunes with a dash of English every now and again. Theirs is a precise sound not unlike The Chieftains to these ears on "UISCE GEAL", a superbly engineered and mastered chrome tape running at album length. I am surprised I have not heard of this instrumental band before as I see from the accompanying paperwork, that they have played extensively in the area including several fund-raising events for Greenpeace and Friends of the Earth and via this tape, hope to reach a wider audience. I'm sure they will too. I can't fault their performance for one minute - it's simply immaculately played with material well chosen to reflect the varied styles in which WHITE WATER excels.

If I were to be ultra critical I'd say that perhaps tunes such as "Dingles Regatta" and "The Star of Munster" are maybe too well known to warrant yet another outing? In addition the White Water sound and their arrangements are generally too clinical and appeal more to the brain than to the soul. They don't raise the small hairs on the back of my neck as say, De Danann, Capercaillie or the more gusty combos do, but this is purely subjective. The recording was done in the Philharmonic Hall, Liverpool to ensure a live sound and in this they have succeeded - studio production would have cleaned up the act even more. Reservations apart I liked this and would recommend shelling out for a copy at Manchester outlets such as Decoy Records or ringing Rob Lea on 061-438-8847 asking him to pop a jiffy bag in the Post and sending him .40.

The slow airs by the way are particularly wonderful and organisers of local festivals would do well to think White Water for their 1990 line-ups

Finally this time, the release with I suppose the highest profile of the bunch is "ONE TO ONE" by

**GORDON GILTRAP AND RIC SANDERS-** (Nico Polo NP 002 also on CD) and as such is as one would suspect, an artful fusion of folk, jazz and classical music. It's too avant-garde in places to warrant the tag "New Age" but it will appeal to that market and of course to Fairport completists. Listening to this makes me realise just how much the sound of that band in the past 4/5 years has been the sound of Ric Sanders with his swooping arpeggios and flamboyant styling - much akin to Giltrap's guitar pyrotechnics. (You would never call him a picker would you?).

Theirs is a pairing which is so right, but it's the stuff of Arts Centres, not folk clubs, and whilst the material here has its occasional folk roots (arghh-hhh) it's flowering is anaesthetic, fine art bloom. Very skilful, very pleasant, a delightful backdrop, but analogous to A Book at Bedtime -15 minutes at a stretch is fine just before the yawns set in! This one should of course be readily available at retail units nationwide.

The fire burning low, the bottle drained and me with it, it's time for Carly's kitti-bits and the day is ended. G'night, tapespoolers everywhere, till tomorrow.

CLIVE POWNCEBY

**TOM PIROZZOLI "Eyes & Footprints"**

Well I was given the choice of reviewing the new Battlefield Band album, or this one. As an already committed fan of Brian McNeill and company, I thought it would be more constructive to plump for this one. So I listened and listened in the hope that I might hear something to make me sit up - something that would stay in the memory. I'm sorry to report, but there is nothing on this album I could honestly say was outstanding. The songs, all self-penned, are pleasant enough and would be ideal for background music in a Cavalier Steak House. Even the musicianship is nothing to write home about. After reading all the

"hype" that came with the album, and being quietly impressed with the cover, I was expecting a lot more. Not one I'd take on "Desert Island Discs".

Tony Gibbons

**MARK GERMINO "Caught in the Act of being ourselves" RCA PL 86608**

With a name to put the squeeze on teenage acne, Mark (my word!) has pitted this platter with gems, knocking spots off the like of Bob Dylan.

Mark is an American Singer-songwriter with a strong individual voice, original lyrics and anthemic tunes. There's a fully-produced mid-Atlantic feel here, challenging the best of Richard Thompson; indeed the band includes Simon Nicol, Martin Allcock and Christine Collister.

This album contains some of the most memorable songs this decade, with classics such as "Rex Bob Lowenstein", the true story of a D.J. who wrecked his studio after being fired for being too original. Thoroughly recommended.

Agraman

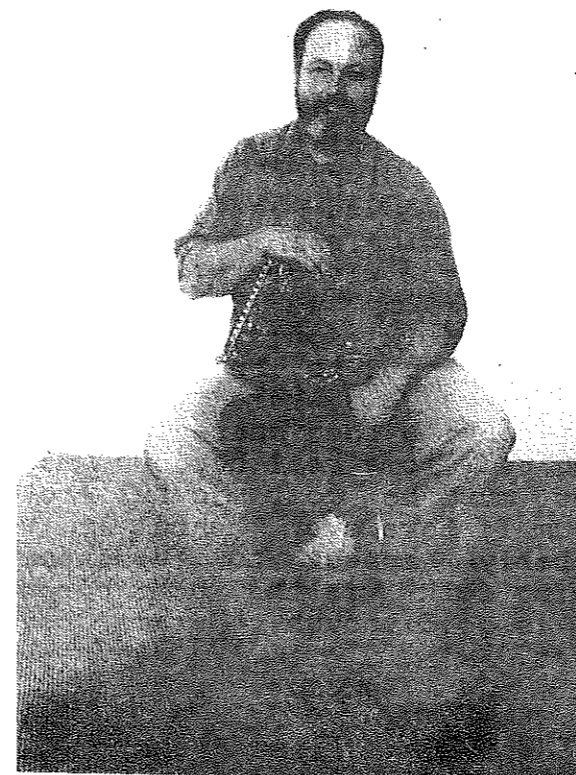
**THE FOUR BROTHERS "BROS"**  
Cooking Vinyl COOK 023

Stop you teenage daughters screaming, these are not their blonde idols, but pop stars from Zimbabwe!

They may not be Brothers, but a good unit musically, playing the Ngorimba (new music) of their country. Following the Bhundu Boys and the Real Sounds, this is essentially lightweight dancing fodder. The sound throughout is monotonous with burping pulsing bass and dreary drum thud, decorated with burbling riffing guitars. Given the exciting range of music available from the African continent, this is tedious fare. I was aching to hear the indigenous sounds of Mbira or Marimba, but I couldn't find them here.

Agraman

## GEOFF KIRK



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**North West Federation  
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## OPEN MEETING

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**Wednesday 6th December  
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**in the Dowling Lounge  
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COME ALONG AND AIR YOUR VIEWS.  
TELL THE FEDERATION WHAT YOU THINK IT SHOULD BE  
DOING.  
IS YOUR CLUB GETTING SATISFACTORY SERVICE FOR  
ITS SUBSCRIPTIONS?

CINDY LEE BERRYHILL  
"Naked Movie Star" AWL 1016

What can I write about Cindy Lee Berryhill and this record that won't be contradicted by the pop pundits? Nothing, probably. The LP arrived accompanied by five pages of hype which I set aside until I had listened to the album.

The general "feel" of the music is dated and derivative, from the Dylanesque harmonica sound of the sixties to the seventies punk of Siouxsie and the Banshees on a bad night. If you have not listened to popular music for at least twenty years you may find this album original.

It is a curate's egg of an LP. I did find some tracks interesting and relevant, but they were few. "Old trombone routine" was suitably atmospheric, while "Twelve dollar Motel" was as sleazy and down-market as the title suggests. Cindy Lee seems most at ease when describing pseudo-burlesque low-life. Less successful, and the cause of much current consternation is "Baby", which debates birth control and abortion and succeeds only in trivialising the whole contentious issue.

Some of Cindy Lee's Lyrics are beautiful, some are clever, especially "Trump", a modern anthem to the US Millionaire of the same name, which parodies him through The Battle Hymn of the Republic and other great American traditions. Finally, this is an unsatisfactory record because Cindy Lee's "anti-folk" voice grates and jars; it is not so much anti-folk as anti-music.

Perhaps I'm just old and out-of-touch (30 is dangerous age) and you should disregard this review in favour of the press release which considers her "scruffy, scrappy, giddily unbridled trash acoustic style" to be "thoroughly delightful". I don't.

Anyone want a raffle prize?

Janet Hale

GOD'S LITTLE MONKEYS "New Maps of Hell" Cooking Vinyl COOK022

intriguing release and almost impossible to classify! God's Little Monkeys have produced an album of political rockabilly folk! The lyrics are inspired throughout, such as "The chinless and the spineless grow more callous by the wineglass". On the cut "Sea never Dry" we have an instant standard folk song with a classic refrain, bound to be picked up in the clubs. Elsewhere the pace is hectic with the snare drum snapping and some real hoedown magic. This must be most joyful protest album I have ever heard! It will probably appeal to those approaching folk via the rock circuit, but is good enough to cross boundaries.

Agraman

ELAINE MORGAN "First Blush" ALB002

This is a superb debut cassette album by an excellent singer (and songwriter too to judge from some of the songs). I have however some reservations about the choice of material; there is rather too much Ashley Hutchings, most of which is rather samey and inconsequential.

There is one notable exception to this rule which is "Elements Lament", which was written for a radio play about the English Civil War and is an extremely powerful song very well sung. My other favourites are two of Elaine's own songs "Keep me Warm" and "Wallflower Dance" which is a very clever and witty song with a very catchy chorus. The other track that I like particularly is a brilliant arrangement of "Dark Eyed Sailor", worthy of Steeleye or Fairport at their peak.

My conclusion: a worthy debut, but I would have preferred a more careful selection of songs. More arrangements of traditional songs and the choice of some more meaningful contemporary material. Still worth buying for the voice and the few excellent tracks.

NIGEL FIRTH

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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>				
ADLINGTON	8.00 pm	Clayton Arms; Adlington (on A6); b	Terry Seeds	c/o pub
BOTHY	8.00 pm	Blundell Arms; Upper Aughton St.; Birkdale	Clive Pownceby	051 924 5078
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	8.00 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
THE ALBION	8.30 pm	Albion Hotel; Albion Street; New Brighton	A. Sims	no phone
<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	0695 625097
<b>WEDNESDAY</b>				
BROMBROUGH	8.30 pm	R.A.F.A Club; Bromborough Road; Bebbington; Wirral	John Coleman	051 334 8513
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	0254 771435
FLEETWOOD	8.30 pm	Mount Hotel; Fleetwood; b	Dave Ryan	03917 6351
FOLK AT THE DEE	8.30 pm	Dee Hotel; west Kirby; Wirral	Buddy	051 678 6713
GREGSON'S LANE	8.30 pm	Castle Hotel; Gregson Lane; Hoghton	Graham Dixon	0254 853929
MAGAZINE	8.30 pm	Magazine Hotel; Magazine Lane; Wallasey	Jack Coutts	051 220 0152
ORMSKIRK	8.30 pm	Ormskirk Cricket Club; Alty's Lane; Ormskirk	Mike Lennon	0695 78994
RAINHILL	8.30 pm	Rainhill Labour Club; Warburton Hey; Rainhill	Colin & Jean	051 424 1878
THE BODDIE SHOP	8.30 pm	Railway Hotel; Heatley; Lymm	Graham Sowerby	0925 65503
THE BUZZ	8.30 pm	The Southern Hotel; Mauldeth Road West; Manchester 21	Agraman	061 431 5374
WIGAN	8.30 pm	Wigan Conservative Club; Upper Dicconson Street; Wigan	Joan Blackburn	0942 321223
<b>FRIDAY</b>				
BACK YARD	8.30 pm	Excelsior Hotel; Dale Street; Liverpool	Frank McColl	051 630 2893
BEE	8.30 pm	Bee Hotel; Bodfer Street; Rhyl	Dave Costello	0745 332488
BLACKBURN	8.30 pm	Fox & Hounds; Livesey Branch Rd.; Blackburn	Brian Kirkham	0254 201930
EDGAR'S EIGHT	8.30 pm	The Liver Hotel; Brook Street; Chester	Mal Waite	0244 319426
NORTHWICH	8.30 pm	Harlequin Theatre; Queen Street; Northwich	Sarah Burdon	0606 48577
POTTERIES	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



# FIFTH WIGAN/BILLINGE FOLK FESTIVAL

15/16/17 June 1990

at LOWTON CIVIC HALL and grounds

Artists Confirmed so far:

Maddy Prior & Rick Kemp    Aly Bain & Phil Cunningham  
Maxi & Mitch                      Strawhead                      Cosmetheka

Johnny Collins              Hand on Heart              Caught on the Hop  
Sisters Unlimited (Peta Webb, Janet Russell, Rosie Kerr)  
Derek Gifford \* Owen Lewis \* More to be Confirmed

Weekend Tickets before 1st June - Adult £15.50, Concession £7.50  
After 1st June - Adult £17.50, Concession £9.50

(Under 12's Free ; Concession is UB40, OAP, Student 12-18)

Details from :

Bernie Forkin,  
28, Bramcote Avenue  
St. Helens

Telephone 0902 45458

*Supported by Wigan Metropolitan Borough Council*

## POYNTON



## CENTRE

### FOLK

## 18TH EASTER FOLK FESTIVAL

APRIL 13,14,15 1990 - GOOD FRIDAY, EASTER SAT & SUN

ARTISTS INCLUDE

TOSS THE FEATHER : KATHRYN TICKELL : JOHNNY SILVO : JOE BEARD  
CAUGHT ON THE HOP : CORNBREAD ROUGH : JOHNNY COLLINS  
RAGGED ROBIN : I TWO MANY : COLIN & JEAN : LES LAPINS  
PLUS MANY, MANY MORE

TICKETS	ADVANCE	ON THE DOOR
SEASON	£13.00	£15.00
FRIDAY	£4.00	£4.50
SATURDAY	£7.00	£8.00
SUNDAY	£8.00	£9.00

FOR FURTHER INFORMATION PLEASE CONTACT :-  
FESTIVAL ORGANISER, POYNTON FOLK CENTRE,  
PARK LANE, POYNTON, NR STOCKPORT  
CHESHIRE SK12 1RB

TELEPHONE :- (0625)87555 OR (061) 483 6521

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REAL MUSIC

REAL PEOPLE