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**BLACK FAMILY INTERVIEW
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EDITORIAL

WELCOME to the latest issue of Folk North-West. We can start for once with some good news: the price has been reduced! Due to increased demand for the higher quality magazine, and savings from having everything computerised, we have been able to reduce the cover price from 75p to 60p.

The only thing I must say is that the reduction does mean we must get our income back in quickly from sales, so club organisers, please send the money from sales back to us as quickly as possible. You may also notice a few gaps in the club dates, which as usual is due to clubs not send information to us. Make sure YOUR club sends their dates in on time.

Don't forget our AGM and the regular meetings we hold; they are all open meetings for anyone to attend to air their views.

In this issue, we are trying to widen the scope of the magazine by including articles of interest on other related music and dance. The first of these appears this month on Bluegrass music. Also in this issue we've part one of an interview with the Black family (most of you will have heard of Mary Black, even if you don't know the rest of the family. The Bothy Folk Club is twenty-five years old this year, and we've a special feature on them inside.

Finally, there is a caption competition with fabulous prizes to be found on page 14!

That's all for now, see you all again in three months time.

Nigel Firth
EDITOR

CLOSING DATE for our next issue which covers JUNE/JULY/AUGUST is APRIL 20th

Editorial Address:
118, Bolton Road,
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Wigan
WN2 1XF

CONTENTS

VOLUME 12 Number 4
Spring 1990

Out And About (includes Club News)	... 4
Bothy Silver Jubilee	... 7
INTERVIEW - Black Family	... 8
Broadfolk (by Folkear)	... 10
Sara Grey's Youth Page	... 11
Chairman's Ramblings	... 12
Letters to the Editor	... 13
Caption Competition	... 14
Mini Market	... 15
Club Calendar (March to May)	... 16
Bookshelf (latest Folk books)	... 20
Bluegrass News	... 20
Live Reviews (Gregson Lane Song Contest, Lancaster Maritime)	... 22
Record Reviews	... 24
Tours News by Tony Gibbons	... 30

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.

OUT & ABOUT with Nat Clare

4

Gales blown your chimney off?
 Hail damaged your Robin Reliant?
 Feel like super-glueing that stone hot water bottle back together and digging out the leatherette balaclava you used to wear at Primary School?
 Never fear let ozone-friendly "Folk North West" refresh the parts that other adverse climatic conditions can't reach.

W.W.F.

No, these aren't the initials of one of those smelly charity shops, where blue rinsed old ladies try to sell you flared jeans, shirts with long round collars and platform shoes (Yes I know the Stone Roses always dress like that!!) - but the initials of the "World Wildlife Fund". This might seem out of place in a Folk Mag but i'm sure that all of you green types out there just can't wait to join. Here's the address:-
 World Wildlife Fund for Nature,
 Dept M13,
 Moulton House,
 Pondwood Close,
 Northants NN3 1BR.
 Recycled money will do and it is only 5. Hurry and save some trees for us to print the magazine on.

LEEK ARTS

"What can this be?" I hear you gasp. A bunch of Welsh vegetables not dissimilar to Max Boyce's backing group? No...it's a feast of 'cultural amusement for all'. There's an international poetry competition, traditional folk, blues, cajun and even bell ringing!
 Including for folkies - Kathryn Tickell (I'll not make any phonetically sexist comments about 'squeezing pipes' - even though she does hail from the land of 'VIZ' comic!), and R Cajun and the Zydeco Brothers - from Yorkshire I believe! Festival chairperson Pete Smail tells me "We intend to start this new decade of the nineties with a cultural bang". Well whatever turns you on Pete! Mind

your leeks don't bend.

FELLSIDES LATEST

The Cumbrian label, whose releases glow in the dark, have just brought out Ian Walker's new album "Shadows in Time. I hope the 'bigger production' doesn't spoil it.

BOTHY BOTHER

The Bothy Folk Club celebrates it's Silver Jubilee from the 19-25 April. That's 25 years in the same pub (which almost beats my record) the Blundell Arms in Birkdale, Southport. There's a great weekend planned with concerts featuring names like Jez Lowe, Straehead, Les Barker, Hughie Jones of the Spinners and loads more. Also there'll be Ceilidhs and usual folk events. This is a great opportunity to get along to one of the longest running clubs in the country and find out why. So come all ye failed folk club organisers whose clubs folded after the first 15 mins. when the guest didn't turn up, the poor floor singer sang a 42 verse Maori war chant, the beer went off, the Landlady told you to get out as she'd booked a wedding reception, get down and take a few tips from Clive Pownceby on 051 924 5078 from whom further details are available.

STONEYPOR

Careful with this one. Remember last year's mega controversy? If you want to book a top calibre folk act (and can afford it) then ring Stoneypor Agency in Edinburgh 031 346 8237. If you can't or don't then book someone else! I'm saving up to have Robin Williamson play at my retirement party.

NORTH WEST ARTS

Need a few bob to mend the gaping hole in your bodhran that you bushed through trying to play along with that 'Planxty' track you had mistakenly played at 45

rpm. after 10 pints of Guinness? Then why not ring Derek Schofield for an informal chat about arts funding? He's recently been appointed to the Music Panel of North West Arts. Alternatively you can contact the Music Officer, Gail Dudson, or the Dance Officer, Valerie Smith. Derek promises to do his best to offer specialist advice on Folk and Roots music - good on yer!

K.F.M.

Not another furniture store that recycles old Kellogs boxes and tries to sell them to the feeble minded as DIY three piece suites - but just what the world needs...a new independant radio station. Remember when our old chum Mike Billington was given the old heave-ho by those thankless rascals at the Beeb, after a five year run - well, not being one to let the grass grow under his clogs, Mike rises Phoenix like and is back with a vengeance and a new programme on a new station. Mega good news what? However it seems that the station only broadcasts to south Manchester. Nevertheless equip your 2CV with a satellite dish and tune in to our Mike's "World Music Unlimited" on Mondays, Tuesdays and Thursdays from 9pm to 11pm. Well done Mike - it's on FM 104.9.

ST ALBANS FOLK CLUB

A new member of the Federation - welcome. Try to support Steve Eyre's new club (no relation to Jane I trust) by getting along to St Albans Parish Hall, St Alban's Rd, Liscard, Wirral, Merseyside on Saturday 7 April, or better still go and give him a rendition of your favourite Peter, Paul and Mary number as it's a Singer's Night.

NATIONAL YOUTH FOLKLORE TROUPE

Finally if any of your sprogs below thirteen wants to take part in a residential training weekend in folk dance held by the EFDSS'S

'Hobby Horse Club' or if you want to help as a teacher (country or clog), musician, housemother or driver then contact: Peter Mayes, 246 Bedford Grove, Eastbourne, BN21 2DU enclosing a S.A.E. P.S. Look out for 'Celebration 15-25', Granada TV are planning an acoustic showcase venue in late July for uyp and coming musicians. I'll keep you informed. And really finally, just to cheer you up in the face of this atrocious weather, by the time you read this issue, you'll have missed Max Boyce at the Tameside Theatre. There...don't you feel better already?



WIGAN FOLK CLUB RE-MOVED

The Parlour Folk Club is no more; Wigan Folk Club is no more; Long live Wigan Folk Club! I hope that doesn't sound too odd, but Joan Blackburn & Lawrence Hoy have closed their existing clubs to set up a new weekly club at THE SNOOKER CLUB, Wigan.

They seem to have been able to find that rare breed, the helpful manager, who wants to give folk music a real chance to succeed. The new club is to be run with Guest Artists almost every week and Joan or Lawrence will be your resident and host.

I'm told it has a very wide selection of beers, probably the best in Lancashire. All this and music too? Can't be bad can it? The full address is : Stanley's True Free House (Wigan Snooker Club), Powell Street, Wigan (near the Rugby ground). More details from Lawrence Hoy, 0942 492149 or Joan Blackburn, 0942 321223.

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RAINHILL -
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RAVE ON -
Full House
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ROCHDALE -
Chrissy Waldren
ST. ALBANS -
Heirloom
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, Lawrence Hoy

FEATURED CLUB - BOTHY Silver Jubilee



Southport's Bothy Folk Club which this year celebrates its Silver Jubilee with a mini festival (see separate ad.) first started life in Liverpool in late 1964 at the Cattle Market pub in Prescott Road.

Original residents Tony Wilson, Dave Boardman, Stan Ambrose and Chris Jones (wife of Spinner Hughie) were asked to set up a Southport Bothy following a Spinners concert at the Cambridge Hall and began looking around for a suitable venue. The now-demolished "Railway Hotel" in Chapel Street was Bothy Mark II's first home and for a few months both branches ran concurrently - Liverpool on a Monday, changing to Wednesdays in mid-1965 and Southport on Sundays. Soon, however, the original ceased operations (Liverpool at this time had such a wealth of Folk Clubs that it was felt one less would not be missed!) with the founders concentrating all their efforts on the seaside outlet!

In the early summer of 1965 a move was made to the "Blundell Arms" in Upper Aughton Road where the Bothy remains to this day in upstairs rooms with superb acoustics, officially and amusingly termed 'the Birkdale Suite'. None of the initial 4 residents is on the team today although over two dozen of us have either passed through or stayed around since.

Major figures in British Folk music have appeared at the Club over the years - in the early days important source singers such as Jeannie Robertson, Davy Stewart and Jimmy McBeath (real Bothy singers!) as well as revivalists like A.L. Lloyd, Lou Killen and Shirley Collins. Christy Moore did a gig in 1968 - Paul Simon did not. One of the apocryphal stories of the bothy (but I know it is true!) concerns Simon being turned down as being none too special and rather pricey at £6


Barbara Dickson's last fee was £20 in March 1974 - attempts to get her back at any price have proved unsuccessful and Mike Harding, another stalwart of early 70's guest lists seems to be doing all right for himself.

Just as important as big names, small names or any "names" though are Singers Nights and it has always been club policy to accord these comparable status, so that they alternate equally with guest nights throughout the year - maybe this has something to do with the Bothy's longevity? It has certainly everything to do with that indefinable atmosphere at the "Blundell" - why not sample it/re-sample it for yourself either over the Birthday weekend or at some time over the next 25 years?

(Arghhh-hh, I have just realised how old I will be in 2015!)

Clive Pownceby

When
All Men
Sing



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INTERVIEW: BLACK FAMILY

The Black Family (Shay, Michael, Mary, Martin and Frances) from Dublin, have just released their second album "Time for Touching home". I thought this would be the ideal excuse to talk to Shay Black about the album, and also learn more about the history of the group. We met up in a Pub at lunchtime. I just switched on the tape and let Shay talk (and talk, and talk....)

TG You've been commuting between Liverpool and Dublin quite regularly over the past few months - was this all to do with the new album?

SHAY Basically- yes we were putting finishing touches to the album and there also were live performances and promotional events. However there was also a very special reason to keep going over. Our Dad, Kevin, has been unwell for quite a while. We, the kids, decided to take him back to visit his home on Rathlin Island, off the Antrim coast. It was a very nostalgic visit for all of us - that is basically where it all began.

TG Would you like to elaborate on that?

SHAY Well Dad came from Rathlin island, one of five brothers and two sisters. Four of the brothers were musicians. Dad played bagpipes, fiddle and mandoline. As you can imagine there was always lots of music and song in the house. Not surprisingly, as the Island is only 12 miles from the Mull of Kintyre, there was a bit of Scottish influence in there, mainly from the migrant workers on their way back from potato picking in Scotland - they would play or lilt tunes and sing songs they'd picked up in Scotland. In those days there was no radio or TV. (Rathlin didn't get any electricity until 1970) so people made their own entertainment either by playing in each others houses or at the weekly Ceilidh. Dad and his brothers would provide the music for these. He left the island to

serve his apprenticeship as a plasterer in the Glens of Antrim. He carried on playing with a ceilidh band - just local events. One night however, the band ended the night by playing "The Soldier's Song" (the Irish National Anthem). The RUC who were observing, noted the names of all the musicians. After this Dad was on a black list (no pun intended). His apprenticeship was stopped - he couldn't get work on any building sites. In view of this he decided to move south to Dublin where he got work as a plasterer.

TG And no doubt met your Mum

SHAY Yes. Mum, Patti, came from the Liberties area of Dublin. She was always interested in Irish dancing, picking up the steps from other kids in the streets - lessons were too expensive! She was (and still is) a great singer - she used to sing at dances in the local ballrooms singing popular songs of the day eg. Jeanette McDonald and Nelson Eddie plus Irish standards. There was a great tradition of singing in her family. When she worked in Rowntrees chocolate factory the other workers on the production line would write requests on the corner of a chocolate box and pass it down to her. She would begin the song and by the end of it the whole production line would be singing their heads off.

TG A bit of "Black Magic"??!

SHAY I'll ignore that! Anyway you can see where we got our inspiration from. As for us I'm the eldest followed by Michael, Mary, Martin and Frances. I started learning guitar when I was about 12 or 13. Me and Michael would sing a few songs together. However our voices began to break. Mary was about 10 and we got her interested in singing with us - we couldn't reach the high notes! Then there was a bit of a fallow period when we didn't do very much - Mary joined a choir. Then when she was about 16 we formed a group (me, Michael, Mary and two

friends) called Terras. We were doing Planxty type stuff Sweeney's Men, Pentangle you know the kind of thing. We used to play at places like the Coffee Kitchen, the Universal, the Swamp etc. Not long after, Michael decided to see a bit of the world and set off to travel Europe - Denmark, Sweden, Germany etc. So I decided to go looking for adventure and after a couple of months on the continent found myself in England. I got myself a job as a porter in a hospital in Canterbury. That was my first "taste" of the NHS. and influenced my later decision to go into nursing which is what I'm doing now. Anyway I moved to Liverpool which was really a new beginning for me. Meanwhile, Michael was back in Dublin and Mary was singing with a band called "Zozimus" (named after an old Dublin street singer from many years before). Mary then met up with some lads from Castlebar, County Mayo - a group of lads I'd met some time before. They formed a group called "General Humbert" (named after a pub in Castlebar). They made a couple of albums both critically (well) received. The other members of the family were into varying things around this time which it would take all day to tell you about.

TG Can you give the readers a bit of background into your own situation - when you decided to settle in Liverpool?

SHAY Well, I decided to go into nursing as a career, and the chance came to do my training at Rainhill Hospital. This was around 1977/78 I think. Before I go further on that, I must tell you how I got involved in the Liverpool folk scene. When I came over with Mary, we were waiting on the Dock Road for a bus, thinking about going into the city centre for a drink. No bus came, so we decided to go into this small pub called the "Victoria" - most people will know it as "Oiley Joe's" (it was on the corner of Oil Street). Anyway in the back room of the pub a singaround was in progress. People like Frank McColl, Alan McMahon, Tony Rosney etc. We couldn't believe our luck! This was really my first taste of the Liverpool scene - especially

shanties - and I became a regular visitor to the club. There were also musicians like Michael Coyne, Mick and Elaine Johnson, Dave Brennan plus others. It was a very exciting time - the whole scene seemed to be a lot more vibrant in those days. Anyway, I became part of a band with Mick & Elaine, Michael and Dave Brennan. We called ourselves "Seoda Ceol" (Musical Gems?) That was a good band, we played most of the local folk clubs.

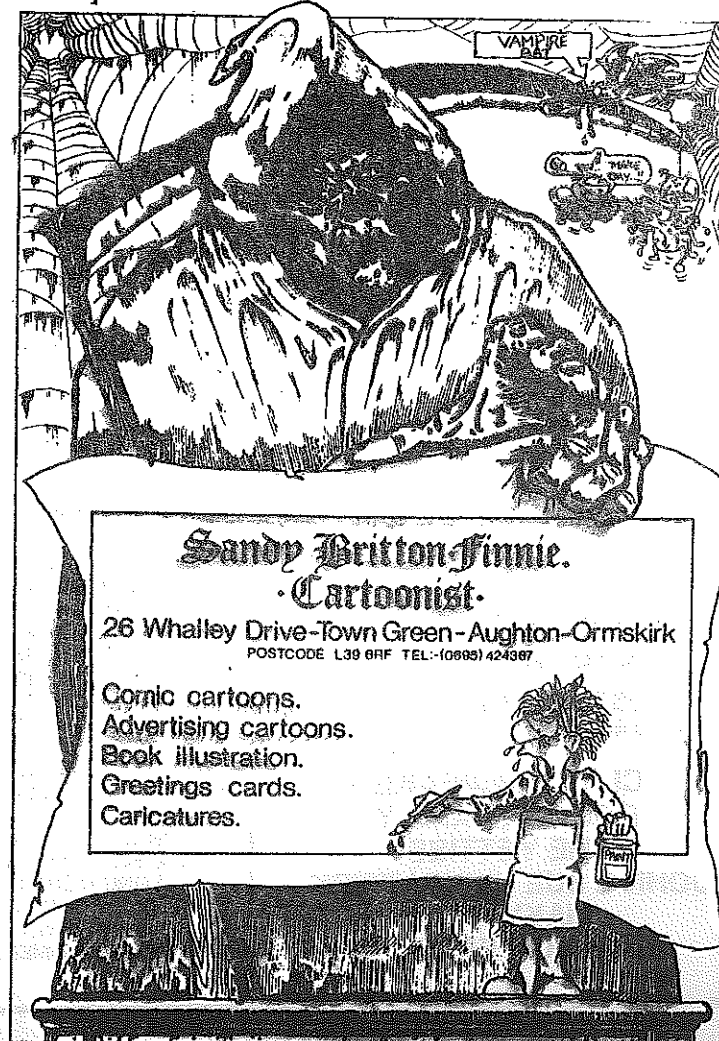
TG Since then of course you've been involved with a lot of groups in this area including "Stormalong John" the shanty group.

SHAY Well yes. They've all been good groups - each one had its own style and also had something to offer. I've gained tremendous pleasure from all of them - still am in fact!

TG Listen Shay, I've only got a C120 tape with me so I think we'll skip a few years!

To be continued next issue.

Tony Gibbons



Ewan McColl's death occurred just about the deadline for the last magazine and radio and TV response staggered in over several weeks. In immediate response, BBC Radio news featured him and TV did not. The Late Show managed about 90 seconds and Signals did nothing. Granada ran an extract of David Boulton's profile of Ewan - but very late at night. Folk on 2 dumped their scheduled programme and produced an excellent sequence. Later, Kaleidoscope exhumed a two year old Radio Scotland piece, and RTE ran three short specials. Neither BBC television nor Channel 4 has seen fit to re-run any of the excellent programmes Ewan and Peggy made, yet only days after Terry-Thomas's death, the schedules are crowded with very ordinary films that he happened to be in. Moral: be born upper class and send it up, not working class and celebrate it.

Kaleidoscope on Radio 4 has shown how folk can be covered in an arts programme - Late Show please note! Blowzabella's Nigel Eaton appeared on a hurdy gurdy feature; Jean Pierre Rasle in a Breton pipes item; Ian Russell and the Sheffield pub carol tradition; and an extended interview with Leon Rosselson with generous extracts from RosselSongs.

Radio 4's political feature on Transylvania was called "Dancing in the Dark" and included some Balkan music - then under threat from Ceausescu's policies. They also did a Thirty Minute theatre version of the Second Shepherds Pageant from the Wakefield Mystery

Plays, with traditional music arranged and played by John Kirkpatrick and Sue Harris. "Down the Tweed" included Twa Corbies, Seamus Heaney on Desert Island Discs included Yellow Bittern, and Woman's Hour featured Sileas.

BBC2 gave us Billy Bragg in Bolivia singing Union Miners (Great Journeys); BBC1 Maddy Prior and the Carnival Band with Carols in Warwick Castle (Songs of Praise); Channel 4's tale telling by Word of Mouth included Jim Eldon.

C4's A-Z of TV had some moments; a baffled Cliff Michelmore on Tonight introducing Dylan "With God On Our Side" from 1964; Sid James costumed as a buccaneer singing "Rio Grande"; and a 1967 mini-skirted Anna Ford singing "Masters of War". Shortsighted viewers may have blinked and missed our former chair and current PRO unusually reduced to silence and used as a bookend on See For Yourself. He was not allowed to ask the BBC Chairman and Director General about regional coverage of the arts - not surprising in view of the proposals in the Phillips Review Group. This recommends yet another attack on regional broadcasting: combination of Manchester, Leeds and Newcastle centres: combining opt-out programmes: saving million from regional broadcasting and looking for another million from local radio. All these can only be bad for potential folk broadcasting. They also recommend "considering re-location of activities away from the high cost south east". Anyone for consistency? Folkear

Hello again everyone. The Crosshall Project is still in its infancy, but already I have been approached to do another four in various parts of the country. Such interest in the folk tradition is really exciting, but for this issue I have decided to tell you all about the N.W.F.F.C.'s Youth Concert at Melling Tithebarn, so here we go:

It is not very often that we get to see a showcase of the finest young talent on the folkscene, but "Carrying It On" at Melling Tithebarn on Saturday, 3rd February, 1990 organised by Maghull Folk Club on behalf of the North West Federation of Folk Clubs did just that.

The concert opened with Becky Taylor from Bingley, who played with great control and maturity. She did not try to dazzle with flashy playing but her performance was impressive for its tastefulness and competence. Not enough people play slow airs because they would be shown up by them. Becky was in control all the way through and included a nice change of tempo at the end.

Pota Por Tac, no it is not a typing error. I'm told it means Pot of Tunes and consists of Anita on box, Christian on bodhran, Nora on concertina, Sinead on whistle and Jenny on fiddle. They are five young musicians in the Irish tradition from the North West. They related well to each other, watched each other and communicated well in the group through their music. While it would be possible to pick holes in their performance it would be unfair as they took risks that many older players shy away from. Both the whistle and fiddle players started slow airs on their own very effectively. Christian is a very tasteful player when providing percussion backup for other players and his ability really shone through in his own bodhran solo; his unaffected style was a joy to listen to. Simon Thoumire from Edinburgh is obviously a very

fine musician and was very innovative in his combination of various styles of music including jazz, blues and folk. His arrangements were very clever, but at times they became more important than the music itself. His performance lacked a bit of soul and I felt that he should try and enjoy it more rather than try to dazzle. I did think that his Gershwin and Brubeck tunes were well played and of his own compositions I really enjoyed "Mrs Brown Has Hairy Legs."

Richard Woods from Wirral is a fine singer and guitar player. He has obviously drawn a lot of his style from people like Alan Taylor and does a very good copy of Alan's "New York", but I wish he would work out more of an arrangement of his own. Richard sang and played with great sensitivity, especially on a song about a Jewish man in a concentration camp. I hope he branches out and comes into his own more with songs and arrangements. His "Rose of Allendale" had a beautiful arrangement and accompaniment. As someone said behind me, "I could listen to him all night."

Lynn Tocker from Gateshead is an extreme virtuoso on the accordion. She has obviously had much experience in performing and so was relaxed in her talking and in her playing. She does not try for innovation, but just plays well and is a joy to listen to.

In all, the concert was a great success and should convince anyone who had doubts that traditional music is in safe hands for the next generation. All the young musicians showed a greater range and maturity than many older performers would do under similar circumstances.

SARA GREY

WARWICK

FOLK FESTIVAL

AUGUST 3-5 1990

Booked to Date



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CHAIRMAN'S RAMBLINGS

Do you ever get the feeling that you are trying to make water flow uphill? You do - welcome to the club!! But then, when you stop and look back over your shoulder you realise that you are part way up the slope already.

For instance - we have our Youth Page established, and our first Bluegrass article in this issue (Bluegrass? Yes - the folk music of the Appalachian mountains, who says only "Folk Roots" is into World Music?)

We have also had our first N.W. Federation "Youth Concert" and Sara Grey reviews it elsewhere in the magazine. That was a great success, and I spotted people there from Maghull, Ormskirk, The Bothy, Rainhill, the "Eagle and Child", the "Seven Stars", the Triton, the Magazine, Bromborough and Rainhill. Not bad for a first effort, eh?? And those of you who were not there missed a cracker in

which our own local representatives were by no means out-classed. Well done "POTAPORTAC" and Richard Woods. Come on organisers - how about a booking for youth? On a personal note - many thanks to Colin (of Colin and Jean) for his help on the night.

On the re-organisation front, Geoff Payne has agreed to be our Merseyside co-ordinator - more of that in the next issue.

Details of our next two OPEN meetings are given in the magazine. "Open" means open to YOU. If you are interested then come along. If you want to help, there will be open arms all round the room! We are always looking for workers, contributors, supporters, etc.

Congratulations to Ian Wells on his new job with Burnley Mechanics, and "farewell" to the Backyard F.C. in Liverpool, another example of what a disinterested licensee can do to a Folk Club!

DAVE DAY

LETTERS to the EDITOR

MacColl revived...

I read with great interest the obituary to Ewan MacColl by Ian Wells in the last issue. Whilst I would be a fool to question the talents of the man - he was indeed a fine songwriter - I find it difficult to accept that the Folk Revival as we know it today is due to MacColl.

Readers with long memories will remember that I have been active on the folk scene since the mid to late '50s. MacColl was always certainly a leading light, but the inspiration for the folk revival came not from MacColl. His attitude, especially in the early days, was if anything restrictive; British people should only sing British songs etc. It was alright for an American to sing a British song, but for us Brits to sing an American song was demeaning. MacColl, whilst a great talent in himself did little to bring talent out in other people. He could, if the mood took him, be extremely rude and he tended to keep himself aloof from the masses.

He was an inspiration to those who followed traditional music from afar certainly. But people who sing only traditional music from their own region and ignore the music of others tend to be blinkered away.

By the early 1960's Ewan MacColl's brother in law (EDITOR'S Note: Pete Seeger) was filling the Albert Hall with 5000 people. This man's fame had spread across the nation to all homes - he even topped the bill at the London Palladium, whilst MacColl's name was known only to enthusiasts. The folk revival started at this time and MacColl had a leading part in it, he helped to fashion the folk revival as we know it. But it would have happened anyway without him. Too many people (me included) had already been inspired by Ewan's Brother-in-law.

JOE STEAD

A Change of Role ...

Many of you will have heard that I am now working for Burnley Mechanics in a publicity role. Although I am giving up some of my voluntary activities, I shall continue to act as the Federation's Publicity Officer at least until the AGM - and carry on after that if no-one else wants to take over.

I'm still writing a column for the northern editions of the Daily Telegraph (three weekly again) so go on keeping me informed of what you're doing.

Best wishes

Ian Wells



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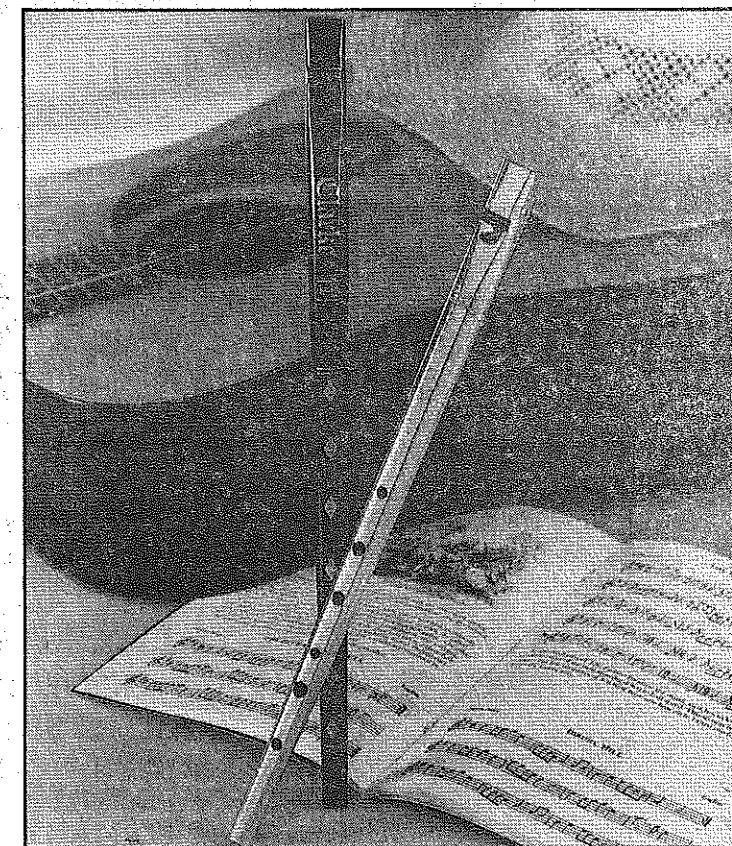
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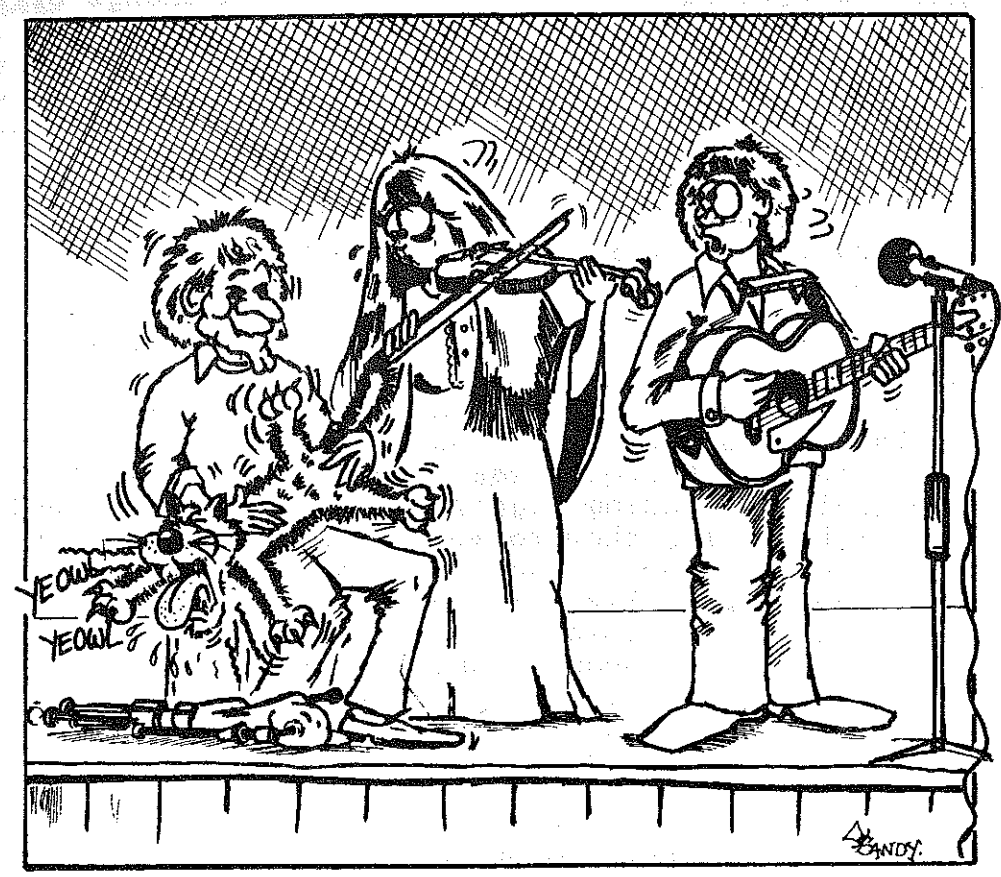
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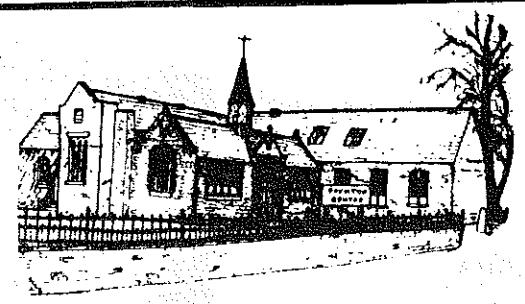
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WEDNESDAY	2ND	9TH	16TH	23RD	30TH
BROMBOROUGH CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	Singers' Night MARIE LITTLE Singers' Night Singers' Night Singers' Night GEORGE FAUX	Singers' Night STANLEY ACCRIN (c) Singers' Night Guest TBA LES BARKER wit (d)	Singers' Night CHRIS WOOD Singers' Night Singers' Night THE AMZING MR. (e)	Singers' Night Guest TBA Singers' Night Guest TBA Singers' Night	Singers' Night MARTIN MOYLAN Singers' Night Singers' Night FIRST PRINCIPLES
THURSDAY	3RD	10TH	17TH	24TH	31ST
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK AT THE DEE GREGSON'S LANE MAGAZINE ORMSKIRK RAINHILL THE BODDIE SHOP THE BUZZ	JOHN McCORMACK No Dates Singers' Night CLOSED MARIE LITTLE Singers' Night Singers' Night Marilyn Middle (g) Singers' Night Singers' Night Singers' Night Singers' Night No Dates	Singers' Night Guest TBA Singers' Night Singaround Singers' Night CLOSED Singers' Night Singers' Night Singers' Night PYRAMID	Singers' Night THE AMAZING MR (f) CLOSED Guest TBA Singers' Night TOM WALSH Singers' Night Singers' Night STEVE TURNER Singers' Night	Singers' Night STEVE TURNER Singers' Night Singaround Singers' Night CLOSED Singers' Night Singers' Night Singers' Night Guest TBA	Singers' Night KENNY BRILL CLOSED Singaround Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night
FRIDAY	4TH	11TH	18TH	25TH	
BEE BLACKBURN EDGAR'S EIGHT NORTHWICH POTTERIES RED LION	Singers' Night Singers' Night Singers' Night No Dates Guest TBA DOUGIE MACLEAN	Singers' Night Singers' Night Singers' Night THE AMAZING MR (h) IAN WALKER	Singers' Night JOAN BLACKBURN Singers' Night POTTERIES FOLK (i) STEPHEN FEARING	Singers' Night Singers' Night Singers' Night Singers' Night ALLAN TAYLOR (j)	
SATURDAY	5TH	12TH	19TH	26TH	
BREWERY ARTS BURY POYNTON SOUTHPORT ARTS ST. ALBANS	CHRIS COE & JO (l) GONE TO EARTH (n) Singers' Night	JOHN MARTIN (A) (k) PETE LEWIS & E (m) CEILIDH DANCE CLOSED	ARABESQUE (17th) JOHN O' HAGAN THE YETTIES CLOSED	BOOTFARE LOL LYNCH CEILIDH with S (o) CLOSED	
SUNDAY	6TH	13TH	20TH	27TH	
ADLINGTON BOTHY EAGLE & CHILD KING'S HEAD LEIGH LLANDUDNO RAVE ON THE ALBION	Singers' Night Singers' Night RICHARD GRAINGER No Dates Guest TBA AGES APART Singers' Night Singers' Night	Singers' Night CHRIS WOOD Singers' Night IAN WALKER Singers' Night MRS. ACKROYD BAND Singers' Night	Singers' Night JOHN PEARSON KEITH HANCOCK BRAM TAYLOR Singers' Night Singers' Night Singers' Night	Singers' Night CLOSED Singers' Night CLOSED FOR SUMMER Singers' Night ELECTROPATHICS Singers' Night	
MONDAY	7TH	14TH	21ST	28TH	
HORWICH POYNTON PRESTON TRITON FOLK AT THE VIC	Singers' Night Singers' Night (a) Guest TBA Singers' Night ANDY IRVINE pl (q)	Singers' Night Singers' Night Guest TBA Singers' Night	Singers' Night Singers' Night Guest TBA Singers' Night	Singers' Night Singers' Night Guest TBA Singers' Night	

NOTES FOR MAY

- a. Singers' Night with PETE GOODE
- b. Dave Bresnen Plus Guest EWEN CARRUTHERS
- c. STANLEY ACCRINGTON
- d. LES BARKER with LESLEY DAVIES
- e. THE AMZING MR. SMITH
- f. THE AMAZING MR. SMITH
- g. MARILYN MIDDLETON-POLLOCK
- h. THE AMAZING MR. SMITH
- i. POTTERIES FOLK FESTIVAL (See details elsewhere)
- j. ALLAN TAYLOR (Tickets ONLY) Closing Night
- k. JOHN MARTIN (Also on 11th May)
- l. CHRIS COE & JOHN ADAMS
- m. PETE LEWIS & EDDIE MCGURK
- n. GONE TO EARTH with Geoff Higginbottom
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BLUEGRASS NEWS

Welcome to the first of many articles on the Bluegrass scene here in the North West. This year we can look forward to hearing and seeing some of America's finest Bluegrass bands and musicians starting with the Edale Bluegrass Festival on June 1st - 3rd with the Nashville Bluegrass Band and Hot Stuff plus top English bands. Later on in June there is the Ironbridge Bluegrass and Roots Festival on June 22nd - 24th. The Friday will be given to Cajun and country blues then Saturday and Sunday will be all Bluegrass with a top American band.

July 20th - 22nd is the North Wales Festival at Abergele. This festival caters for the old time players and hosts a mixture of Bluegrass and old time.

In October the Sawtooth Mountain Boys will be making a welcome return to this country and will play some dates in the North West.

Contacts for the festivals:

Edale Tom Travis 04574 61789
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BOOKSHELF

THE OXFORD DICTIONARY OF SUPERSTITIONS (7.50)
Ed: Iona Opie & Moira Tatum

Opinion divides pretty equally over superstition. You either find it fascinating and relish every snippet you can find or the entire subject is complete moonshine and unworthy of any attention.

If your opinion inclines towards the former, then at least you are in good company: Shakespeare; Chaucer; Dr. Johnson; Galileo.. the list, long and distinguished, goes on. All those named were not only interested in superstition, but the desire to write, catalogue and sell it to a populace gasping for such folklore.

Our gallant co-editors are to be congratulated on producing the volume that proved so elusive to Sponser, - St. Thomas Aquinas and

Erasmus. Comprehensive, charming and downright contradictory, it is a book for savouring by firelight, with a glass of mulled claret and a little Tallis on the CD player. Don't open it at random though, or the first words you read may affect your future (page 35) Always assuming that you are superstitious: me, I'm sceptical... like all Aries!

Bernie Forkin

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LIVE REVIEWS

GREGSON LANE SONG CONTEST

Now I have been both competitor and judge in song competitions, I can sympathise with both sides.

First, full marks to the Gregson Lane team for doing it at all and getting sponsorship support. Then let me register a slight disappointment at the overall level. At least one group were desperately under-rehearsed - it is difficult to concentrate on the song if the ensemble is all over the place and I note that all but one of the winners and runners-up were solo performances. Unlike some competitions, no single song was obviously the winner, so the judges' choice could and did differ from my subjective impression. Kath Holden, Dave Summers, Brian Preston, and Alan Bell were using a marking scheme while I was just making notes.

One writer I noted, though he was unplaced, is Bob Holden - look out for him as he develops. I had marked up Joan Blackburn's "Lady of the Night", and Rob Malaney's "Rolling Sea", the latter being the only one to produce any audience participation. They, along with Michael Fairclough's "Speedbird Four One Seven" were runners-up in the serious songs. The serious song winner was Keith Mitchell with "Sunday Parents" - a topical problem. Meanwhile, back at the Lancashire Song Section, Lawrence Hoy won with his tribute to Harvey Kershaw. This neatly escaped from the problem of how you write a new Lancashire song without tripping over Victoria Woods' "You've gotta be northern". Incidentally, Lawrence had by far the best introductions, measured, rhythmic, well timed, that held the audience better than the actual songs: should he consider switching to performance poetry?

The overall winner was Tony Hewitt for his "Oh The Day". It is a reworking of the "woman waiting on the shore theme" that was well crafted but lacked a strong melody.

Overall, not much rose above well crafted - but then not every song competition can turn up a "Lady of Beauty" or a "King of Rome". Inspiration does not come at call, and as one of the competitors said to me afterwards, "songs aren't written for competitions".

I feel we should acknowledge the contributions of Eric and Pauline of the Castle Hotel, British Aerospace, Bamber Bridge Sports, and Thompson Photographic as well as the P.A. (Steve Parkinson) and Nick Dow MCing as well as representing Radio Lancashire.

I do hope there is another year.

Ian Wells

LANCASTER MARITIME FESTIVAL

St. George's Quay is once again a thriving area. Although life is no longer dependent on shipping, Lancaster City Council is keen to maintain the maritime connections. The Old Custom House has become the Maritime Museum and at Easter weekend 1989 it was the centre of the first Lancaster Maritime Festival. This proved very popular and a similar event is to be held this Easter, from April 13 to 16.

A varied programme was presented last year. There were guided walks of Lancaster, events on the river and a troupe from Rossendale performed a pace-egg play. Best of all, music was not forgotten. Local musicians were represented by Charlie Gillow and friends, whilst from London came The Shanty Crew. The performances of The Shanty Crew were hugely enjoyable whilst remaining true to the origins of the songs as work songs.

Details of this year's festival are available from Lancaster Museum, tel. 0524 64637. Last year there was a charge for admission to the museum.

SILVER



JUBILEE

CELEBRATIONS

Thursday
19th April
8.00 pm

Friday
20th April
8.00 pm
Tickets £2.50

Saturday
21st April
8.00 pm
to Midnight
Ticket £3.00
In advance
Bar Extension

Sunday
22nd April
7.30 pm
to 11.00pm
Ticket £3.00
In advance
Bar Extension

Pre-Festival BUFFET/SOIREE

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JEZ LOWE and the BAD PENNIES
HUGHIE JONES of the Spinners
CHRIS WHILE
STRAWHEAD

Lunchtime music & song session

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RECORD REVIEWS

JUNE TABOR "Some Other Time"
Hannibal 1347

On my list of highly unlikely things to happen, June making a dull album was coming in third behind the Berlin Wall opening and The Stones touring again. The kindest thing I can say about this project is that it must have seemed a good idea at the time.

It is about as jazzy as a news-reader's tie on Remembrance Sunday - after three tracks, the C.D. readout read "Aw c'mon boss, gimme a break."

Basically, it is a collection of the finest torch songs ever written (Night and Day, The Man I Love, Body and Soul etc.) all of which have been done many times before and often by artistes who have made their reputations in other musical fields. Talents as diverse as Jessye Norman, Linda Ronstadt and Placido Domingo. People just love to sing this stuff. June has tried to instal her own brand of vocal magic into these standards rather than emulate Julie London or Billie Holliday, but the voice which so sensitively handles "Scarecrow" or "King of Rome" cannot get to grips with these songs at all. And on the odd occasion when a little of the joie de vivre of swing starts to assert itself, it is ruthlessly battened down by some of the most insensitive playing I have ever heard. Duke Ellington would not recognise "Sophisticated Lady" thanks to Warren's leaden fingered piano, and what they have done to poor old Mingus's "Pork Pie Hat" leads me to think they have a personal grudge against him.

That's enough. I could play and sport a while longer but I have not the heart. In a year or so, it will be regarded in the same light as the Stones' terrible "Satanic Majesties" - i.e. the one lapse in an otherwise impeccable career. Many happy returns to the studio, June.

Bernie Forkin



TONI BUNNELL "You of the Dark Night" Cassette No. C002

Several people whose opinions I value rate Toni Bunnell - she is well regarded in her York base and wider afield as a thoroughly decent human being. On the strength of this offering, her second cassette release, I'd say that while her heart is in the right place, her lyrics are rooted firmly in the fourth form and her breathy, limited vocal style is reminiscent of the school concert.

The programme consists mainly in her own songs interspersed mainly with French instrumentals which are actually quite good featuring Toni's undoubted talents on hurdy gurdy, dulcimer, guitar and harmonium, but whilst the sentiments contained in the songs are most worthy, their presentation is unlikely to inspire much empathy.

Toni's concerns embrace acid rain, human rights and the futility of war, but she is no Peter Gabriel. Hers is a wistful world, occasionally magical, sometimes mystical where earnest nodding of heads is the order of the day when such issues are discussed over decaffeinated coffee. Everything is important and valued, so much so that the definite article is often present in song titles - "The Forests of the Past"; "The Leaving of St. Kilda" and "The Snow is Falling" - it is well-meaning, but oh-so-precious and

just what would anyone outside our insular folk scene make of it? I find also that there is a similarity of melody and chord progression that would make for a limited attention span in live performance, unless Toni's stage manner more than compensates for the diffidence which is implied to me through my speakers.

"And the lights of Keighley shone round about us,
Like the stars in the heavens touching you and me."

That snatch of lyric from "The Lights of Keighley" will give you a fair idea of where Toni Bunnell is, ahem er-rr, coming from. Coming soon perhaps to a Womens' Institute near you?

I'm sorry, but it is not for me. You might very well go ape-crazy over this tape for the reasons I'm unmoved and in that case you should contact York 791124 or write to 5, Beech Avenue, Holgate, York YO2 4JJ for your copy.

Clive Pownceby

What connects a retrospective by a radical songwriter with new records by a Yorkshire acapella trio and a virtuoso hammer dulcimer player? And what links them to local radio presenters and one of MIKRON's writers? Commitment and guts are the threads that run through all five.

Of course, commitment can be a handicap if you just want to maximise your audience, but this has never bothered Leon Rosselson. RosselSongs contain 18 songs culled from over 25 years writing, starting with the sweet sounding but subversive "Tim MacGuire" and including most of his best known songs. All his usual targets are well lambasted; the abuse of influence in "Palaces of Gold", written after Aberfan but still pertinent; commercial greed in "We Sell Everything"; political deviousness in "No-one Is Responsible". His best known song must be "The World Turned Upside Down". Not recommended for Strawhead fans

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NB: change from Sally Barker advertised elsewhere

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Christians need to turn the other cheek to "Stand Up for Judas"

One track of Artisan's Driving Home might also trouble some because of its hypnotic chorus "Isis, Astarte, Hecate..." but do listen to the words of the verses of Charlie Murphy's "Burning Times" before taking offence: it's against the abuse of religion and power by conformist careerists. Artisan bounce through the record with all the fire that characterises their live performances. Just three voices (Hilary Spencer and Jacey and Brian Bedford) but with a refreshing approach to the unaccompanied repertoire. Try their up-tempo version of the traditional "I Live Not Where I Love", or an arrangement of Bill Caddick's "Unicorns" that stand comparison with June Tabor's classic interpretation. Brian Bedford's own songs sound well in strong company, especially the ultimate Monday morning song "Going Nowhere". Pick of the bunch is "Mary Ellen Carter" by the late Stan Rogers: play this and you'll be singing "Rise Again, Rise Again" for the next two hours.

Jubilee from Jim Couza contains a strong moral thread as well as some of the most committed hammer dulcimer playing you have ever heard. Jim is joined by other players (either Maclaine Colston or Jessica Burri) on some tracks so the incredible showers of notes do come from more than two hammers. Eclectic is precisely the right word for the material on this record: Back Invention Number 13 vies with gospel numbers and modern songs. Jim can do things with a hammer dulcimer that sound as if they are produced by electronic wizardry but as his live performances show, he really does them with hammer and string. The speed and vigour of playing could mask the subtle nature of his arrangements, but his ability to "bend" notes stands out. On this record, it shows best on Fred Small's "Cranes over Hiroshima", a poignant true story about a ten year old with radiation sickness. Also outstanding is "St Paul's Song": Corinthians 13 set by Pierce Pettis and sung with

understanding to the guitar. Jim sang this first in the concert for Lockerbie, some of which was televised, and it has a special meaning for him. If I have a criticism of this record, it doesn't quite capture the atmosphere of Jim's live act. It does display his brilliant playing, but misses the manic energy with which he addresses his dulcimer, the songs, and the audience.

Rogue's Gallery is the vigorous offering of the band of the same name that includes Radio Derby's Barry Coope and Mick Peat along with Barry Renshaw, Lester Simpson, and John Squire. This should suit lovers of words and of good thrashes. Strong songs - including Stan Rogers and traditional - supported by driving rhythms with more than a taste of "roots". Unlike some cross border efforts, this one works.

Who can follow Rosselson? Well, one very strong candidate is Jim Woodland. Who? Well, Jim has been around with street theatre, written songs for MIKRON, featured strongly in the political song network magazines but doesn't work the clubs. You are most likely to have heard his songs on Janet Russell's record - but the strong "This is the Outside" was written long before they had their baby. This collection of songs doesn't have a single bad track - the fruits of many years writing and selection. Political or religious fundamentalists and MCPs won't like it - but thoughtful singers will start learning immediately. One guitar, one voice, and one committed mind. Many thanks to Gordon Jones for persuading him to record the Miracles cassette.

Leon Rosselson: RosselSongs CFC001

Artistan: Driving Home Festival 4

Jim Couza: Jubilee FSLP6

Rogue Gallery: Roques Gallery Festival C3

Jim Woodland: Miracles Harbourn town HARC008

Ian Wells

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NANCI GRIFFITHS "Storms" MCA 6066

Onward and upwards for the very lovely Ms. G. The nervously diffident girl of "Last of the True Believers" was replaced by the charming chanteuse of "Little Love Affairs", which was in turn, superseded by the confident lady trading licks with Jerry Donohue and pitching her voice against Phil Everly's on this album.

This is a country meets rock collection which stays just the right side of the tracks. It is chockful of good songs with "You Made This Love a Teardrop", her duet with Mr. Everly sounding as likely an off-the-wall chartmaker as ever I have heard. The style and the material suit her and it remains her album at all times. Comparisons are invidious but I could not help being reminded of Emmylou Harris whom I thought to be easily the best of the lady country-rockers. My guess is that 1990 will see Nanci with a Grammy nomination and, if it does, can duetting with Willie Nelson be too far behind? Let's hope not.

Bernie Forkin

DEREK GIFFORD "When All Men Sing"

This is Derek Gifford's second cassette release. It consists entirely of songs in a traditional style co-written by Derek and Keith Scowcroft. The recording is of good quality, courtesy of Paul Adams of Fellside. It captures the attractive timbre of Derek's voice very well. A number of fine musicians provide support, notably Quartz and Chris Pollington.

Anyone familiar with Derek's live performances will have heard some of these songs. The recordings are similarly natural and convincing, often sounding remarkably close to traditional songs without ever imitating a particular song.

The programme is well arranged and varied without leaving the rather patchy impression of his first cassette. The supporting musicians are used intelligently to provide a different accompanying texture for each song.

"Easy listening" is a pejorative term in some circles, but in a more positive spirit it is a fair description of the musical style here which is often reflective in character, lyrically the songs are frequently pastoral in subject. "Are You Proud Brother?" is typical - good singing and playing from all of the participants and a strong idea behind the song. If the lyrics are occasionally a little infelicitous, Derek carries them off with enough style to let us enjoy the virtues. "When All Men Sing" represents an advance of Derek's previous release and I recommend it.

Steve Jackman

THE BLACK FAMILY "Time For Touching Home" DARA 035

This, the second Black Family album is quite simply a joy. A superb choice of songs, great arrangements, a fine production job by Declan Sinnott (assisted by Mary Black) and engineered by Philip Begley. Apart from two rousing shanties, sung in great style, the rest of the album contains a fine choice of Contemporary material well known to most folkies such as "Old Bones", "Farewell to the Gold", "Song of the Diggers" etc. Each song is sung by a different member in turn, with more than able support from the others. My only criticism is that it is not 10 hours long! Definitely one to buy - anyone who wouldn't enjoy this must be very hard to please!!

Tony Gibbons

the 19th
DURHAM CITY FOLK FESTIVAL
3rd, 4th & 5th AUGUST 1990

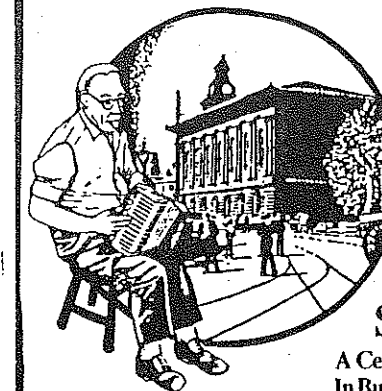
Liam O'Flynn Nollaig Casey Arty McGlynn
Neil Martin Jez Lowe and the Bad Pennies
Eileen McGann Three Straw Men Peter Bellamy
The Amazing Mr. Smith Steve Turner & George Faux
Sisters Unlimited-Peta Webb, Janet Russell, Rosie Kerr
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SEASON TICKETS: £12.50 before Easter, £15 after (concessions £10) send cheque/PO
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CONTACT
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TOURS NEWS

You may not believe this but I've actually fixed up a tour! Who for I hear you ask. The answer is ME. Confused? Let me explain. I sent out 45 letters to club organisers in the Federation asking for information on their situation regarding tours and club swops. I said in the letter that if I didn't get a response I would visit their club and do a floor spot! This appears to have backfired. I've had 10 replies (not bad) giving me either a positive or negative response but each one said I would be welcome to carry out my threat. I can only assume that the other 35 clubs would rather have 10 mins of me tuning up than take the risk of booking acts they haven't heard of. As everybody knows, Martin Carthy, Dick Gaughan, Vin Garbutt, Alan Taylor et al were all immediate superstars when they first played the folk clubs - everyone had heard of them, people turned up in their millions to watch their first bookings, bought their records, CDs, videos, Tee shirts etc. Yes I am being sarcastic! Is there really any club out there that might, just might, give an act a chance to show what they're made of? I remember Paul Simon played at the Cross Keys in Liverpool for 2 (or was it). Pity he never made Fylde or Chester - he would be really big now! Still there's always hope that the folk scene might revert to the days when clubs took risks and people would turn up at no matter who was on simply because they liked to be a part of the night, as opposed to sitting and just being entertained. Anyway, I always looked at it this way - a guest takes up about 2/5 of a night even if they're not absolutely super duper Folk Roots standard, there must be enough else on the night to keep people interested. If there isn't clubs should start looking at themselves more closely!

Anyway enough moaning. Thanks to all those clubs who did take the trouble to reply - it is appreciated. In case you are

interested there are a few up and coming and lesser known acts looking for the odd booking in our area: WITCHAM TOLL (Cambridgeshire), MAL BROWN (Shrewesbury), JOHN WARD (Lowestoft), ROBIN LAING (Edinburgh), GEOFF KIRK (Cumberland), JOAN McEVOY (Burnley), COLIN AND JEAN (Widnes), MARK T (Berkshire) plus a few more. I have either demo tapes or info on all of these so if anyone wants to know more please let me know. To close let me just warn you that the "TONY GIBBONS FLOOR SPOT TOUR IN RESPONSE TO NON RESPONSE FROM ORGANISERS 1990" will be hitting the road soon. Look out!!!!

CLUB SWOPS

The general concensus seems to be that most clubs would welcome swaps from other clubs. To be honest it's something that you can organise yourselves - just pick up the phone and do it! There are the odd clubs who have the "LUTON TOWN" mentality ie. no away supporters please - we're a parochial club! And there are those clubs who only book big national guests and wouldn't like the standard being endangered by visits from gangs of marauding floor singers! However they can be fun nights so think about it. I'll even drive the minibus if you're stuck! Mal Brown from Shrewesbury Folk Club (a cracking place) is interested in club swops - he can be contacted on 0743 874623. So go to it - it's a big scene out there. Let's keep it alive!

TONY GIBBONS

**North-West Federation
of Folk Clubs**
**ANNUAL
GENERAL
MEETING**
Wednesday 21st March
Wigan Conservative Club
Upper Dicconson Street
Wigan

8 P.M. PROMPT

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Dave Day	170; Liverpool Road South; Maghull; Liverpool	051 526 6661
Treasurer	Kath Holden	7; Sunleigh Road; Hindley; Wigan	0942 58459
Editor	Nigel Firth	118; Bolton Road; Aspall; Wigan	0942 833293
Assistant Editor	Bernie Forkin	38; Bramcote Ave.; Islands Brow; St. Helens	0744 53058
Publicity	Ian Wells	62; Sydney Ave; Hesketh Bank; Preston	0772 813267
Advertising	Paul Holden	7; Sunleigh Road; Hindley; Wigan	0942 58459
Tours Organiser	Tony Gibbons	2a; Moss Lane; Maghull; Liverpool	051 526 6522
Membership Secy.	Kath Holden	7; Sunleigh Road; Hindley; Wigan	0942 58459
Minutes Secretary	Joan Blackburn	66; Ince Green Lane; Ince; Wigan	0942 321223
Youth Coordinator	Sara Grey	21; Knowsley Road; Ormskirk	0695 77818

THE AIMS OF THE FEDERATION SHALL BE

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

1. The 'block booking of artists for tours.
2. Joint publicity of the Member Clubs
3. The general support of the Member Clubs
4. Joint organisation of Concerts & 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.
SUNDAY				
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
MONDAY				
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	The Unicorn; North Road; Preston	Hugh O'Donnell	0772 745498
TRITON	8.00 pm	The Liverpool; James Street; Liverpool	Doreen Rickart	051 227 3911
FOLK AT THE VIC	8.00pm	Hotel Victoria; Albion Street; New Brighton	Geoff Dormand	051 639 7928
TUESDAY				
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
WIGAN	8.30 pm	Wigan Snooker Club; (near Wigan R.L. ground); Wigan	Joan Blackburn	0942 321223
YARROW VALLEY	8.30 pm	Grapes Hotel; Croston; r. Preston	Derek Gifford	0695 625097
BLACK HORSE	8.30 pm	Black Horse; Grange Rd. West; West Kirby; Wirral	Tom Topping	051 342 5836
WEDNESDAY				
BROMBOROUGH	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
THURSDAY				
BEAUMARIS	8.00 pm	Bull's Head Hotel; Beaumaris; Anglesey	John Harley	no phone
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	Steamer Hotel; Queens Terrace; Fleetwood	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	Southern Hotel; Mauldeth Rd. West; Manchester 21	Agraman	061 431 5374
FRIDAY				
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	Marquis of Granby; Market Place; Burslem; Stoke-on-Trent	Jason Hill	0782 813401
RED LION	8.15 pm	Red Lion Hotel; Wigan Road; Westhoughton	Pat Batty	0942 812301
SATURDAY				
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
ST. ALBANS	8.30 pm	St. Alban's Parish Hall; St. Alban's Road; Liscard; Wirral	Steve Eyre	051 677 1430



LOWTON CIVIC HALL

15/16/17 June

1990

INFO:
ST. HELENS
53058

GUESTS
APPEARING

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, Sandra Kerr, Rosie Palmer, Janet Russell)

Derek Gifford * Owen Lewis * Jez Lowe * Phil Hare
GARVA (Shay Black, Tony Gibbons, Terry Kennedy, John Murphy)

QUARTZ * Colin & Jean * Ragged Robin * Bric a Brac

Cogger's Brew Dance Band * Judy Dunlop & Steve Marsh

Dave Summers * Bryony O' Sullivan * Gavelkind

Lennon & Higham * Glorishears * Hands in Pockets

Heather Gough * Brass Tacks * Keith Scowcroft

Rivington Morris * Rumnorth Morris

Comhaltas Dancers & Musicians * Members of Feet First

Supported by Wigan Metropolitan Borough Council

THE FIFTH WIGAN FOLK FESTIVAL
BOOKING FORM

Please complete and return this form with cheque/PO
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WIGAN FESTIVAL
38, Bramcote Ave, St Helens, WA11 9JQ

LAST YEAR'S PRICES HELD!!

WEEKEND	BEFORE 1/6/90	AFTER
ADULT	15.50 <input type="checkbox"/>	17.50
CONCESSIONS (DAP, UB40, 13-18)	9.50 <input type="checkbox"/>	11.50
FAMILY (2 adults, 2 children)	40.00 <input type="checkbox"/>	45.00

DAY/SESSION	FULL PRICE	CONCESSIONS
Friday Eve	4.00 <input type="checkbox"/>	3.00 <input type="checkbox"/>
Friday Dance	3.00 <input type="checkbox"/>	2.00 <input type="checkbox"/>
Saturday (All day)	9.50 <input type="checkbox"/>	7.50 <input type="checkbox"/>
Saturday ('til 6pm)	5.50 <input type="checkbox"/>	4.50 <input type="checkbox"/>
Saturday (Evening)	6.00 <input type="checkbox"/>	5.00 <input type="checkbox"/>
Sat (Maxie & Mitch)	3.50 <input type="checkbox"/>	3.00 <input type="checkbox"/>
Sat/Sun combined	15.00 <input type="checkbox"/>	13.50 <input type="checkbox"/>
Sunday only	7.50 <input type="checkbox"/>	6.50 <input type="checkbox"/>
Sunday ('til 5pm)	4.00 <input type="checkbox"/>	3.00 <input type="checkbox"/>
Sunday (Evening)	5.50 <input type="checkbox"/>	4.50 <input type="checkbox"/>
FREE CAMPING	Tent. <input type="checkbox"/>	Caravan <input type="checkbox"/>

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