

# FOLK North West

Autumn 1990 60p



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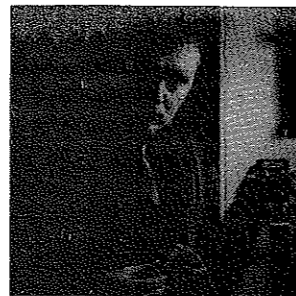


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## EDITORIAL

WELCOME to the latest issue of Folk North-West. I hope you will be reading this at Fylde Folk Festival, where we will have copies of this issue on sale.

This issue we continue with our new features introduced in the Summer issue. These include CLUBSCENE, where we will be featuring your local club in due course, since we can now feature three or four clubs in each issue, rather than the single one we could with our Club of the Month feature.

There is DANCEABOUT as well of course with news on Social, Morris, Sword and Clog Dance throughout the region. You'll find that on page 10.

Also in this issue, Jenny Shotliffe of Pota Portac offers us a "Youthful Perspective" on the folk scene - who knows it may change some entrenched attitudes. You'll find this on page 13. We hope this will become a regular feature if we can persuade enough young people to contribute an article.

Can you help us? We are always on the lookout for new contributors. Remember always that this magazine is not MY magazine, nor is it the Federation's, it is YOUR magazine. If we don't feature the kinds of articles you would like to see, why not write one yourself? If you don't think you are up to that, then why not just write a letter and tell us what you would like to see and we'll try & oblige.

That's all for this issue, we'll see you all again in December.

*Nigel Fyfe (EDITOR)*

CLOSING DATE for our next issue which covers DECEMBER/JANUARY/FEBRUARY is OCTOBER 25th

Editorial Address:  
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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.

# OUT & ABOUT with Nat Clare

## "CAUTION LEPRECHAUNS CROSSING"

Believe it or not - A real road sign near Molk's Gap, County Kerry, Ireland, because this issue, Out and About is really out and about, as I write from the sunny climbs of South West Cork. Sitting quaffing Guinness - that takes 20 minutes to pull - in the Bally de hob Inn, is a veritable folksters paradise. Tonight the music is provided - for free - by Barc Lavengood of the duo "Tullomore Dew" from Michigan, U.S.A.; and of course, by three quarters of the appreciative audience, who also sing and play as the instruments are passed around. Barc's repertoire was vast and interesting and the whole evening hugely entertaining. Try it sometime. (The lights are dimmed after midnight in an attempt to convince the Gardai that everyone has gone home. Difficult with about 60 loud voices and frequent gales of laughter.)

Also spotted on a flying visit to the celebrated Puck Fair, was fellow Bolton man Steve Ashton, half of duo "Stuff N' Nonsense" who had a mighty residency in the Old Forge Inn, which proved very popular. No mean feat in a village boasting free concerts by De Dannan and Stocktons Wing.

## "SUMMERDAYS"

Student games, in my time, anyway, meant:-

1. Doing vile things with pints of lager, and
2. Trying to avoid getting a faceful of the rucker - clubs - spotty - white - botties, as they cavorted pathetically in an attempt to assert their concept of masculinity, and
3. Trying to capture the sod who nicked your milk from the fridge while you were racking your brains for the third sentence of a four thousand word overdue essay in your squalid bed-sit; Well no more. In Sheffield in 1991 the World Student Games are due to be held and running

parallel to this event will be a Summerdays Folk Festival! Barn Dances, concerts, folk-music and dance workshops; will start on the edges of the city, and, and when the games begin, converge on the city centre:- an ideal forum for world music.

Sarah Eykyn, co-ordinator of folk events, is looking for people to help make this event the success it deserves to be, and anyone with an idea for a folk event, between May and the end of July, 1991, that they can organise can contact her on Sheffield (0742) 750730. She is particularly interested in hearing from ethnic community groups, who can perform traditional music and dance.

## THE MAGICAL MUSICAL TOUR 90.

Forget Benidorm, - warm beer, silly shorts, sunburned nipples and seas of sewage- how about this for the guitarists dream holiday? Departing on the 17th of October you'll be in Nashville for four nights, Los Angeles for five nights and Dallas for three nights. Included in the trip are visits to the plants of Gibson, Fender and Rickenbecker. Also, included is a visit to the two day guitar fair in Arlington, Texas, where vintage rare instruments are bought, sold and exchanged. Just in case I can't quite raise the 97 - bring me a Martin back and I will swap you my Yamaha FG140 and a broken super vampers o.k.? More details from "Travelin" on 081 980 7172.

## CELTIC MAGIC

If you are fortunate enough to possess a television set that can pick up HTV Wales or RTE, then there's a cracking series going out featuring classic Celtic folk cuts starting on Friday 14th September at 10.40pm on RTE. If you do possess such a set, then why not video the series for your friends or perhaps one of the obnoxious tabloids will be giving away a free satellite system? (as no-one with both oars in the water

will pay money for these things!) If all else fails consult a recent "Blue Peter Annual" (Oxfam shops are full of them) and turn to the section on how to make a fab multi channel TV antennae out of a fairy liquid bottle"

## "I SEE NO SHIPS"

Well it is about time that you did! Running from (sailing from...?) September 15th to October 27th the music for this spectacular dramatic epic - which features "...an ocean going passenger liner which is built and launches every night..." - is performed by seven of Scotland's finest musicians. "The Ship" has been specially commissioned by the City Of Glasgow to mark Glasgow's title as Cultural Capital Or Europe 1990. (I wonder how many votes Ramsbottom got?) The former Harland and Wolf engine shed in Govan furnishes the atmospheric setting. Don't give this ship a wide berth (ow!) further info from the ticket centre 041 227 5511.

## "TALKIN" GREGSON LANE FOLK CLUB PRESS RELEASE BLUES.

This is the title of my entry for Gregson Lane Folk Clubs second "Great Northern Songwriting Competition" It goes like this:-

*"This November use your brain,  
Get your songs down to Gregson Lane,  
The judges are all wise and gallant,  
It's a pity that I've got no talent."*

The second verse is even worse - but that never stopped Neil Diamond. The finals will be held on the 17.11.90 at an Autumn folk extravaganza: there will be cash prizes and the event is being covered by the BBC Radio Lancashire. If you would like to enter and can endure the stiff competition from my 114 verse Talkin Blues then contact, Graham Dixon on 0254 85 3929, Good Luck!

## BURY GUMBO?

Seen the swamps of Bury? (and I don't mean the gents at Derby

Hall) Well, there are plans to organise a Cajun weekend in Bury on the third weekend in October. The event should begin on Friday night at Derby Street and continue from 12-12 on Saturday. Featured artists are likely to be Eddie Le Jevn and D.L. Manard. So if you like your black pudding with grits, get out your triangle and we'll see ya' all down at the Bury Bayou.

## FYLDE FOLK.

Have you got festival burn out? Do you dream of queuing on bladder-bursting agony for the toilet to wake up and find that you actually still are! Did you mistakenly pitch your tent next to 94 strong Bulgarian unaccompanied screaming knicker-snappers? Did you drink too much on the first day? Tear a ligament in a mad mutant-morris? Give your address to a family of chain saw jugglers who will actually turn up? Fear not and steel yourself for one of the last great festivals of the summer.

Drill at the fancy footwork of the Lancashire and Cheshire Clog Dancing Championships! Gawk open gobbled at the Lancashire Dialect competition! Gurgle with patronising pleasure and the Young Persons singing and Playing competition! Gasp with incredulity when Jason Donovan fails to enter the worst singer in the world contest!

The list of artistes is massive and has a strong international flavour, using up to 16 venues, employing over 60 acts, and involving more than 200 people in over 70 events. So let us see what you are made of? Grab a ticket for the 18th Fylde Folk Festival.

## SHOP EARLY FOR CHRISTMAS.

At this very minute there will be a buzz of activity in Stock, Aitken and Waterman's "Hit Factory" as they attempt to create the definitive Christmas hit record for Kylie, Jason, Sonia or for an as yet undiscovered soap-opera clone. If you have more taste than to buy Slade singing "Merry Christmas

'cos its Christmas time!" or some other such dross by Bros then what better pressie than Artisan's Christmas Album? Entitled "The Season Of Holly and Ivy" (o.k.so it is not as devastatingly original as "I should be so lucky"), it contains 18 carols and wassails, covering a rich variety of subjects, moods and melodies. Artisans unaccompanied harmonies re-create the vigorous tradition of christmas singing (imagine kylie without 48 backing tracks.) The album is available on Brewhouse Records (BH9011) Artisans christmas show will be at the Padiham Town Hall, Burnley on December 12th.

#### FOLKWORKS.

If you have been to the National Garden Festival at Gateshead and are feeling a bit upset as all you have got is a leggy old geranium, twisting its miserable way out of an old vimto bottle, nailed precariously to the outdoor lavatory wall. Cheer yourself up by enjoying some exciting music provided by "Folkworks" the Folk Development Agency for the North of England. You might just be able to catch the end of an interesting season by seeing "Sileas" (pronounced "She - Liss") a fine harp and song duo and Tich Frier on 11th September or John Kirkpatrick, Marc Perrone and Ricardo Tessi on the 22nd. All concerts start at 8pm and are held in the Newcastle Arts Centre Theatre. Closer to home you can see the squeeze box maniacs at the Southport Arts Centre on the 26th of September.

Why not also try La Ciapa Rusa - mentioned before on these columns - at Southport on the 30th September. And just to be awkward, La Musgana, winners of the Spanish National Folk Festival Award, are in Southport on the 28th.

#### BRADFORD FESTIVAL

If you are in Bradford from any time between the 7th and 23rd of September - then please accept my condolences! No, but seriously, you are likely to witness one of Britains Major Arts Festivals,

which includes a significant folk input. The Guardian called the last one "A Festival of Cabaret, music, art and theatre" which is informative if not very interesting. The Yorkshire post called it an... "awesome, all-purpose, multi ethnic, multi culture festival without parallel". Now That is more like it!

Hope you had a nice summer I was right about the drought! See you after the gales!

Cheers, Nat Clare.

#### CLUB NEWS:

**LEIGH Folk Club** celebrates their 25th Anniversary this year. They are holding a special barbecue on Sunday September 16th from 1.30pm which continues into the evening at the Folk Club.

**FLEETWOOD Folk Club** is 21 years old in October. They are trying to arrange a special night for ex-club residents for December. Please contact Dave Ryan on Fleetwood 6351 for more info.

**WIGAN Folk Club** are moving back to Tuesdays after September 9th. They also have a special charity night on October 2nd in aid of Wigan Hospice. Featured acts include Lammergeir and th' Antique Roadshow. All other dates on the centre pages will be wrong; please check with: Lawrence 0942 492149 or Joan 0942 321223.

**BURNLEY FOLK CLUB** have moved to a venue. They are now at the DUGDALE ARMS, Dugdale Road, Off Padiham Road, Burnley.

**THERE IS** a new club recently opened at the FOX & HOUNDS, Tilston, South Cheshire on Tuesday nights. The only dates I have to hand are:

September 4 Bram Taylor  
18 Pete Coe  
October 9 Phil Hare

(rest are Singers' Nights). Details from A.Green, OLD Filling Station, Shocklach, Nr. Malpas.

**TOM PAXTON** is on tour in October and is doing a few smaller venues. Catch him at:

POYNTON on Sunday Oct. 7th  
FOLK at the VIC on Monday Oct. 8th

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# 8 CLUBSCENE with Tony Gibbons

## HORWICH, Mondays

Surely the shortest external "transfer" of a folk club to new premises took place earlier this year when the Horwich Folk Club moved literally over the road from the "Crown" to the "Toll Bar" and what a good move it was? A perfect sized room, with good acoustics, probably holding about 40 to 50 people in comfort. The bar is downstairs, so there are no distractions on that score.

The residents - Joyce Riding and Tom Ferber - run a well organised club. They themselves always sing a good cross-section of material, both traditional and contemporary. I was impressed by the number of singers and musicians who turned up to perform and, most of all, the enthusiasm of the audience - joining in on songs they knew and not afraid to try those they were hearing for the first time.

As with many other folk clubs, there is a trek up and down stairs to the bar. However, I could not find anything else to criticize. If you decide to pay them a visit, I'm sure you'll receive a warm welcome. Very easy to get to by car, bus or train. I'm sure Joyce (0257-792304) would be delighted to give you directions. Highly recommended.

Tony Gibbons.

## BODDIE SHOP, Thursdays

The Boddie Shop is held at the Railway Hotel, Heatley - near Lymm. Another club whose move to new premises was for the better. A smashing pub, with a proper bar, snug, darts room etc. A landlord and a landlady who are sympathetic to the ideals of folk club. The room itself is upstairs and can accommodate about 60 in comfort. Excellent acoustics. There is a bar in the club room - cash tills do make a bit of a noise at times, though the staff behind the bar do try their best and in fact always seem to appreciate whatever is on.

Run by Graham Sowerby (superb self-penned songs and others) and Jack Froggatt (ex-Mynah Birds) with regular support from the likes of Sarah Burden, Hudson Swan (ex-Tannahill Weavers) and his wife Sue, there is never a shortage of good singers and musicians, poets etc. There are no set rules on the kind of music or song anyone wishes to perform. Always a good welcome is assured to visitors, wether performers or not. A smashing club.

Not the easiest of places to find on a first visit, though it is quite handy for motorways and main roads. Graham Sowerby (0925) 65503 would be only too delighted to give you directions. I only have one criticism - as it is on a Thursday night, when I play a residency somewhere else, I don't get enough opportunity to pay them a visit. Still, that makes it more attractive to yourselves to give it a try! Guests and singers nights.

Tony Gibbons.

## RAINHILL, Thursdays

Another club I would personally like to visit more but cannot, due to other commitments. Held at the Labour Club, Warburton Hey, Rainhill, the room is well away from any noise or distractions of the main club. Again, lots of stairs to climb. There is a small bar in the club room, but this is only used occasionally. The room itself is quite small, at a guess I would say 25 to 30 people would near enough fill it. One advantage of this is that it always creates a good atmosphere.

Colin and Jean are the residents, always performing confidently and transferring their enthusiasm to the audience. Nice to see people from surrounding clubs there - why I even saw a couple from Maghull!

As with most clubs, there is no set policy on what people want to sing or play, though the room would not lend itself to Status Quo! I do know that Colin and Jean like to try and put good guests on whenever possible - in the past they have had Allan Taylor, The Wilsons, etc. It's the kind of club where the guests can enjoy themselves as well as the audience (as it should be!).

Not too difficult to find - phone Colin or Jean on (051) 424 1878. They would be delighted to see you. A club like this deserves your support - go to it! Don't worry - there's a good chance I won't be there!

Tony Gibbons.

## CLUB RESIDENTS:

BEE -  
The Beez Knees  
BLACKBURN -  
Flatbroke  
BOTHY -  
Clive Pownceby, Pete Rimmer, Ray Rooney, Bev Saunders, Neville Grundy, Keith Mandle  
CROSS KEYS -  
Phil Chadwick & Alison Dean  
DARWEN -  
Chris, Paul & Gren, Dave Molloy.  
EAGLE & CHILD -  
Caught on the Hop, Quartz, Andy Anderson, Pota Portac  
FOLK AT THE NEST -  
The New Seven Stars Band  
FLEETWOOD -  
Spitting on a Roast  
HORWICH -  
Joyce Riding, Tom Ferber  
LEIGH -  
Calico, Pennygate, Influx  
LLANDUDNO -  
The Rambling Boys  
MAGAZINE -  
Dave Locke, Ranting Sleazos, Jack Coutts, Frank & Helen McCall, Gill Burns, Adrienne Coutts  
MAGHULL -  
Gordon Mackenzie, Harry Forsythe, Dave Day, Tony Hughes, Mike Lennon, Len Nolan, Pete Jackson & Cathy, Phil Boardman & Harry Hayes, Chris Kelly, Neal Higgins, Alan & Steve.  
NORTHWICH -  
Sandy & Sean Boyle, Tony Howard, Sarah Burdon, Ian Sherwood, Jamie Anderson, Graham Sowerby  
RAINHILL -  
Colin & Jean  
RAVE ON -  
Full House  
RED LION -  
Auld Triangle  
ROCHDALE -  
Chrissy Waldren  
ST. ALBANS -  
Heirloom  
TRITON -  
Ages Apart, Chris Lock, Neil Higgins  
YARROW VALLEY -  
Derek Gifford, Mark Dowding, Nothing Yet  
WHITE SWAN -  
Dave & Helen Howard, Plan B, Maggie Billington, Graham Shaw, Dave Vaughan, Maureen Hotham  
WIGAN -  
Joan Blackburn, Lawrence Hoy

# DANCEABOUT

## News on Social, Morris, Sword & Clog Dance

"And here is a latest score: Editorials 1, Readers 2 (articles and responses)" Thanks to those two people and other odd bits of bumf which I've scrounged, we sail merrily on into our second effort.

If clog dancing is your forte then there are several events looming: on the weekend of 12 - 14th October the tenth Newcastle weekend of dance will be held at Gateshead. There's an overwhelming list of workshops to choose from, including one by Bert Bowden of Liverpool. Full details from Ed Wilson on (091) 4134633).

That's followed shortly after by the Reading Traditional Skip Dance Group's 12th annual festival which offers a step dance tour of the British Isles and beyond! The date is Saturday 10th November, and numbers to try are: 0734 832662 and 081 897 1700.

Meanwhile it is not too early to think about our own Lancashire Wallowers' Dance Weekend from 8th to 10th February, 1991. Why not? Because it gets booked up 3-4 months in advance! Based on Wellfield High School, Leyland, it offers the best in instruction on the various forms of Lancashire stepping. At all these events you will find something to suit your ability - from rank beginner to "advanced" (whatever that means) - and a variety of other activities.

On then to an event scheduled for Sat 20th October at Crewe and Alsager College of H.E., with the erudite title of "The Evolving Morris - a one day conference on aspects of contemporary morris dancing". A sort of Daughter of Traditional Dance conferences, for those wishing to reflect upon the evolution of the Morris Ring and Morris Federation; the development of style and repertoire; research into a team's history. Sally Wearing 0203 712548 or Tony Ashley 0455 239690 can tell you more.

That same weekend - Sun 21st October, in fact - if you still have the energy to travel to the

Civic Hall, Lichfield, there is a feast of good music to be heard. Organised by Chris and Julie Dewhurst it will feature many high class dance musicians, including Sue Stapledon of Wirral and Kevin Downham of Lancaster. Proceeds to Halsway Manor, and more details from Gwen Burke on (0543) 263478.

Now to appeal: the National Youth Folklore Troupe is already under way - Easter, at Wantage they come together - and they are LOOKING FOR BODIES! Garland and North-West style dances have been tackled; Longsword and "Cotswold" morris. public shows were staged at Didcot and Littlecote. Any interested youngster aged 10 to 14 on 31st July 1991 - with previous experience of performing in a group (schools, hobby, horse club etc.) can send their names now to Peter Mayes 24B Bedford Grove, EASTBURN, BN21 2DU. Details and application forms will be returned. Decisions as to who is to be accepted will be made in early November. This will enable families to make their holiday and festival arrangements for the summer of 1991. As well as the Easter rehearsal week, they would be expected to perform at one of the major summer festivals.

IF any organisation wished to contribute to the work, I'm sure that would be acceptable too!!

Meanwhile, the dance clubs will be into their winter programmes, and the display teams (morris, sword, mummers etc) will be wanting to attract new members for the start of their winter practice sessions. Full details in the "Folk In Lancashire" leaflet, obtainable from your local library or Tourist Information Office. If they say they don't have any, ask them why! and please let me know.

P.S. How many saw the article re; Leyland MM in the August issue of Lancashire Life"? A two page article (free advert!) in such a "glossy" was quite a coup.

# PERSONAL VIEW:

## Sometimes, we are our own worst enemies...

The inspiration (if that is the right word) for this particular article came from a club I visited a couple of years ago. I am glad to say it was not a club in this area, but was in fact down in the Midlands. I was away from home on course on a wet Monday evening with nothing to do. Consulting my EFDSS directory I rang the local Magazine Editor and asked if there was a club that night in the area. He told me to try one held at a nearby Rugby Club; it was usually a singaround, but I was told I should have a good evening.

I duly arrived down a dark and narrow lane where I found a rickety single storey wooden building in a playing field; there were no outside lights. There were no posters advertising the club, and no notices saying "Welcome!" or "This Way In".

The clubroom itself was scruffy & cold; the chairs were hard and uncomfortable. There was a bar at the back of the room and a small stage at the front. There was no-one taking money and welcoming people at the door, so I just walked in, bought a drink and sat down. Usually I introduce myself to the organiser as Editor of Folk North-West, but I decided for once to be just an ordinary punter.

By the interval, no-one had asked me for any money; I discovered someone sitting in the middle of the room with a tin in front of them. This was where I should pay; no notice on the table telling me the price or what was on that night. No-one said "Haven't seen you here before" or took any interest in my presence at all.

The organisation was something else again - the ten-minute interval meandered to nearly half an hour. There seemed to be no compere, although it was run as a formal "club night" rather than a singaround, with everyone singing and playing from the stage and using the PA system. No-one bothered to ask if anyone else wanted to sing.

The musical content of the evening was wide-ranging to say the very least, although it rarely touched anything I would call folk music - it would not even be covered by the wider "Roots Music" label! There were a couple of blues numbers during the evening, but there was little I would class as Contemporary Folk, and the only traditional song was "Bobby Shaftoe". I am as broad minded as anyone about my folk music, and can accept Beatles songs alongside those of Ewan McColl and traditional songs, but I do draw the line at the commercialised pop music that made up the evening.

After about three-quarters of an hour of the second half, as they say in the tabloid press, our reporter made an excuse and left. Wild horses would not drag me back again!

As I said at the start of this article, sometimes we are our own worst enemies....

Nigel Firth

**Next FEDERATION  
MEETING**

**Monday 15th October**

**MAGAZINE FOLK CLUB  
(Wirral)**

**All Welcome**

**ENTER THE FUN  
FOLK QUIZ!**

**Only 50p to enter  
CASH PRIZES**

**Entry forms from  
your Club Organiser**

# CHAIRMAN'S RAMBLINGS

Hello again. First - a major success. We have a volunteer Fundraiser for the Federation- Geoff Dormand, who organises the "big name" concerts at the Hotel Victoria in New Brighton. He is not even a pressed volunteer. Now, one thing about Geoff, if he says he is going to do something, it gets done.

You may recall Colin and Jean queried why the Federation needs funds. My own belief is that you cannot have an effective organisation without a bit of brass somewhere around. The Federation does not want funds for itself, it needs funds to plough back into the Clubs, to promote activity and interest, to get maximum publicity, to subsidise club events - oh, a 101 ways of spending it- if only we had it. Once we get funds available for spending perhaps we may need to form a sub-committee of club organisers to decide where it should go.

This edition should also contain the first "Youth Page" by a young musician Jenny Shotliff of "Pota Portac". If any other young ones out there would like to try their hand in a future edition, why not contact our venerable Editor, he is almost human you know!

I went to the Concert and Exhibition which rounded off Sara Grays "Crosshall Project" in Ormskirk and a wonderful effort it was. The youngsters has put a lot of work into their exhibits and have even formed a Morris Side and massed chorus of singers, but why do they have to look so sheepish about it? It was almost as if they were wary of showing their enjoyment. (Never happens at the acid house parties I go to). A good night by all concerned and Sara certainly must have burned a bit of midnight oil.

I have been to as many folk clubs in the North East this first couple of months as in the North West and very good they were too. There was one we went to with free admission, guest (Pete Castle) and

a free feast (yes loads of it) in an old baronial hall. All you had to do was buy raffle tickets - and that beats even Maghull's frugal pricing policy.

Anyone who missed Wigan's festival missed a "reet good do". Perversely (as is my wont) I enjoyed some of the support acts better than the headliners. Bernie always gives local acts good exposure and more power to his elbow for that. Here's to next year.

Somehow Chester festival didn't seem to have it's usual magic, perhaps because of the rebuilding work or just having one marquee, or less craft stalls, or no food tent. Still, watch what they do next year on their new site!

See you all at Fleetwood for the Fylde festival. If you can't find something to enjoy in the multitude of events there you must be even more cantankerous than me.

I have decided to try and join in Tony Gibbons' "unpaid floorspot tour" over the next six months, so watch out for two strange chaps in your club who bear a more than slight resemblance to Laurel & Hardy. If you see us, come and say hello!

|  |   |
|--|---|
| <b>FEDERATION<br/>FUNDRAISERS</b><br><br><b>WIGAN Folk Club</b><br><br><b>Tuesday Sept. 11th</b><br><br><b>MAGHULL Folk Club</b><br><br><b>Tuesday Sept. 18th</b><br><br><i>Proceeds ploughed back<br/>to help the clubs</i> | <b>2nd ANNUAL<br/>YOUTH CONCERT</b><br><br><b>at Melling Tithebarn</b><br><b>February or March</b><br><br><b>Past Winners of</b><br><br><b>Young Tradition Awards</b><br><br><b>plus local acts</b><br><br><b>Contact Dave Day</b><br><br><b>051 526 6661</b> |
|--|---|

# A YOUTHFUL PERSPECTIVE

## by Jenny Shotliffe

Dave Day has asked me to write about "the folk scene and breaking into it" from my point of view as a young musician. Through my parents I have grown up in clubs, festivals and morris weekends. Originally I trailed after them, now they try to keep up with me! When I wanted to play an instrument my mum and dad were keen for me to be able to learn.

At the time there was nothing in the English tradition to give anyone that chance. While things are improving, (eg. Maghull's weekly guitar workshop) adequate provisions are not made, especially for children. When I found no lessons a friend suggested Comhaltas Ceoltoiri Eireann, the Irish traditional music society. For nine years I have been surrounded once a week, by running, screaming, playing children enveloped in music. They start on whistle at five and progress to other instruments, most of them being competent before their teens. It is clear that this method of ensuring their heritage continues to the next generation is successful. There is no English equivalent.

This is a shame because it is wonderful to see young musicians on the folk scene. My own branch of Comhaltas (Liverpool) played at Wigan Folk Festival, unfortunately only our 15-18 band could go, which is another shame as our 12s-15s would have amazed people, let alone our band of under 12s.

The Young Tradition Awards, a fairly new addition to the folk scene, gives well deserved publicity and encouragement to young musicians. Although clubs are now booking performers from these awards, it would be nice to see more musicians and singers on the circuit. This does happen on a small scale and is encouraging to other youngsters both growing up in the tradition and coming into it from the "outside".

I think a 10 year old would be far more impressed with folk music

played or sung by a teenager than by someone they regard as "old". However even if children are interested there is very little to generate something out of this interest. If it was not for Comhaltas I doubt I would be playing at all.

Several years ago Liverpool folk festival ran a childrens ceilidh with a band made up of children, provided by Comhaltas, which was popular - Whitby runs a couple of music workshops, one for beginners, and recently one for young musicians with Ian Carter. Attendance is good so the interest must be there. Of course there are always individual instrument workshops but these can be infrequent and are of little use if you want to start from scratch.

Over the years my friends have come to accept I am a little crazy, making excuses where necessary. It is however difficult to convince someone whose only experience of folk music is "singing together" and country dancing in P.E. that I actually enjoy going to folk festivals and clubs, more so that I am prepared to put on a North West clog kit and clogs. This is one of the reasons why projects like that at Cross Hall are great, but I am going to complain again that there is no system providing traditional English music lessons to interested adults or children. Perhaps the Fed could start up a register of people in this area prepared to teach? (Any other positive suggestions?) I am curious what reaction schools would have to such a service and whether they would be interested in a traditional singer/musician free during the daytime, perhaps aiding history or music lessons.

You owe Pota Portac to Dave (we have agreed on a spelling but not how to pronounce it!) who suggested I organize some of my friends to play at the "Carrying It On" concert way back in February. Since then with the help of goods friends we have kept

This is a short sharp edition, as Folkear's job is now erratically day and night, and summer is the time for repeats- and you cannot repeat what you have not shown once!

I missed the R4 play gently sending up a Folk On 2 style programme, but Folk On 2 itself has benefitted by the tighter slot and by concert performances going into the earlier slot. The Friday night regional versions of the new Radio 2 Arts show do include folk elements. But you now need VHF/FM to get anything on Radio 2 - damn, have to change the car. (Putting a new sound system into my car is like buying a diamond tiepin for a Sally Army hostel resident).

Locally it looks as if shortly after this appears, GMR will be producing a new folk show. However, KFM aren't encouraging about the folk/roots show returning, though blues and jazz may. Picadilly/Key 103 have yet another new management team, have dropped real music (even Harry Ogden) for the summer and don't return phone calls. Carry on supporting Lancashire Drift and Folkscene!

Local radio sequence still don't play folk but do let you on to talk about festivals at least. Nic Dow is giving excellent support to local organisers and artistes in Lancashire Drift - even allowing the Federation's PR man to sound off about PR. World music (the "world minus England" version) is getting post midnight showings on Channel 4. No sign of anything else at present.

Central TV's late night rock music show **BEDROCK** recently featured seventies folk-rockers **THE STRAWBS** who reformed specially for a one-off concert and look likely to tour next year. Another late night show worth watching out for is **NIGHT BEAT** (the New Sessions), although it is often difficult to find out who is on the show. Irish band "Toss The Fetters" were on about three weeks ago.

Everyone in TV, music and arts has swanned off to the Edinburgh Festival as I write this and hence no-one is available for comment. Get in practice for writing letters this autumn!

Folkear.

(from P.13)

going. Of the six of us myself and Anita have played together for about 8 years and with Sinead and Christian for nearly 7. Helena is classically trained from 5 but has been playing "proper music" with us for a good 2 years. Our other member, Leanne has been singing for as long as she can remember, her 1st solo performance was at 4. We are all between 14 and 19, we have been playing for more than half our lives.

Being able to play an instrument is a wonderful gift which gives me a lot of pleasure and has led to me making a lot of friends of all ages from all over the country, its the kind of thing everyone should have the chance to do. I had this chance, there could be the same opportunities within the English movement to give others the chance I had.

Jenny. xxxx

p.s. Dave told me not to use a sentence more complicated than "the fat cat sat on the mat" and no more syllables per word than superman so I hope you understand this.

### 'POPULAR' MUSIC PROJECT...

Popular music in its broadest sense, has played a crucially important role in Liverpool's cultural history, but apart from the efforts of individual enthusiasts, no one has attempted to document it. The Institute of Popular Music and the National Museums and Galleries on Merseyside recognise the need to document the popular music life of the city and both organisations are about to collaborate on a research project broadly entitled "Popular Music in 20th Century Liverpool Life".

The project will involve a detailed audit of existing sources of material on popular music in 20th Century Liverpool life - in printed, recorded and visual form. It will also involve one or two case studies aimed at testing the availability and type of evidence and the appropriate methods of collecting and archiving it.

The first case study will be on Kinship and Populat music in 20th Century Liverpool Life. We hope to focus upon families involved in different types of music (Irish, rock/pop, folk etc) throughout recent generations. This could include those involved with music on a professional basis, but we particularly hope to highlight the musical experiences of "ordinary families", performing and listening to music in informal and non-professional contexts.

This will involve interviewing family members, documenting family trees and gathering photographs, artefacts etc connected with the families. The project will result in an exhibition and publication.

I hope you will regard this as a worthwhile project and would be very grateful for any information or suggestions you may have. I would also be grateful if you could put me in touch with any suitable families who may be willing to participate in the project.

I look forward to hearing from you.

Yours sincerely

Kevin McManus  
(Research Assistant)

#### EDITOR'S NOTE:

If you can help, please write to:

Kevin McManus,  
Department of Music,  
University of Liverpool,  
80/82, Bedford Street South,  
P.O. Box 147,  
Liverpool,  
L69 3BX

Have you any views on issues raised in this magazine? Are there any features you would like to see in the magazine? Have you any views on the state of the folk scene in the North-West (or indeed in England?). If you have, why not write to FOLK NORTH-WEST and tell all of us about it?

#### WRITE TO:

The Editor,  
Folk North West,  
118, Bolton Road,  
Aspull,  
Wigan,  
WN2 1XF,  
Lancashire



| SATURDAY  | 1ST   | 8TH   | 15TH   | 22ND   | 29TH   |
|---|---|---|--|--|--|
| BREWERY ARTS BURY<br>POYNTON<br>SOUTHPORT ARTS ST. ALBANS   | Singers' Night<br>SONJA CHRISTIN (d)<br>SAITH RHYFEDDO (h)  | GEOFF HIGGINBO (b)<br>CEILIDH with A (e)  | CEILIDH at DER (c)<br>ISAAC GUILLORY (f)   | Otis Grand & t (a)<br>ROBIN LAING<br>CEILIDH with OLIO<br>ALBION BAND '90 (j)  | TERRY WHEELAN<br>THE McCALMANS (g)<br>JOHN KIRKPATRI (j)                     |
| SUNDAY  | 2ND   | 9TH   | 16TH   | 23RD   | 30TH   |
| BOTHY<br>EAGLE & CHILD<br>LEIGH<br>LLANDUDNO<br>RAVE ON<br>THE ALBION<br>WIGAN  | CLOSED<br>Singeraround<br>No Dates<br>No Dates<br>No Dates<br>Singers' Night<br>CATS IN THE VI (t)  | CLOSED<br>Singers' Night  | STEVE TURNER & (q)<br>LESLEY DAVIES  | Singers' Night<br>Singers' Night   | BARB JUNGR & M (r)<br>MARTIN CARTHY (s)<br><br>Singers' Night<br>THE FLUENCE |
| MONDAY  | 3RD   | 10TH  | 17TH   | 24TH   |  |
| HORWICH<br>POYNTON<br>PRESTON<br>TRITON<br>FOLK AT THE VIC<br>PUNCH BOWL  | Singers' Night<br>Singeraround<br>Singers' Night<br>No Dates<br>Singers' Night  | Singers' Night<br>Singeraround<br>CAUGHT ON THE HOP   | Singers' Night<br>Singeraround<br>Singers' Night   | Singers' Night<br>Singeraround<br>STEVE TILSTON (k)<br>MARTIN CARTHY (l)<br>Singers' Night   |  |
| TUESDAY   | 4TH   | 11TH  | 18TH   | 25TH   |  |
| BLACKPOOL<br>MAGHULL<br>YARROW VALLEY<br>BLACK HORSE  | Singeraround<br>The SISTERS & (v)<br>RICHARD GRAINGER<br>CLOSED   | Singeraround<br>CHRIS KELLY & (w)<br>TOM TOPPING BAND   | TICH FRIER<br>CHRIS LOCKE TO (x)<br>JAKE THACKRAY  | Singeraround<br>PETER MELLY & (y)<br>Guest TBA   |  |
| WEDNESDAY   | 5TH   | 12TH  | 19TH   | 26TH   |  |
| BROMBOROUGH<br>CROSS KEYS<br>NEW SEVEN STARS<br>RUNCORN<br>WHITE SWAN   | Singers' Night<br>KEITH HANCOCK<br>Singeraround<br>Guest TBA<br>RAY FISHER  | Singers' Night<br>RICK CHRISTIAN<br>Singeraround<br>Singers' Night<br>CHRIS WOOD & A (m)  | Singers' Night<br>SARAH GREY<br>Singeraround<br>Guest TBA<br>MARTIN CARTHY (n)                                       | Singers' Night<br>Mrs ACKROYD BAND<br>Singeraround<br>Singers' Night<br>Singers' Night   |  |
| THURSDAY  | 6TH   | 13TH  | 20TH   | 27TH   |  |
| BEAUMARIS<br>BURNLEY<br>COCKERMOUTH<br>DARWEN<br>FLEETWOOD<br>GREGSON'S LANE<br>MAGAZINE<br>ORMSKIRK<br>RAINHILL<br>THE BODDIE SHOP<br>THE BUZZ | Singers' Night<br>Singers' Night<br>RICHARD GRAINGER<br>CLOSED<br>Singeraround<br>KEN NICOL<br>No Dates<br>Singers' Night<br>GEOFF HIGGINBO (o)<br>Singers' | Singers' Night<br>Singers' Night<br>ROGER WILSON<br>Singers' Night<br>ROUGH MIX<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers' | Singers' Night<br>Singers' Night<br>JAY BIRDS<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers'              | Singers' Night<br>Singers' Night<br>Singers'<br>Singers' Night<br>TONI BUNNELL<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers' |  |
| FRIDAY  | 7TH   | 14TH  | 21ST   | 28TH   |  |
| BEE<br>BLACKBURN<br>EDGAR'S EIGHT<br>NORTHWICH<br>POTTERIES<br>RED LION   | Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>ROGER WILSON<br>DESPERATE MEN<br>CLOSED   | Singers' Night<br>Singers' Night<br>Singers' Night<br>SAD PIG<br>IRISH NIGHT (F (p))<br>TOM TOPPING BAND                                  | DOUG BIRCH<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers'<br>Singers'<br>ARTISAN<br>KEITH HANCOCK | Singers' Night<br>ROUGH MIX<br>Singers' Night<br>JIM COOZA<br>ALISTAIR ANDERSON<br>Mrs. ACKROYD BAND                                     |  |

NOTES FOR SEPTEMBER

- a. Otis Grand & the Dance Kings
- b. GEOFF HIGGINBOTTOM
- c. CEILIDH at DERBY HALL with RIOT BAND & Jean Seymour
- d. SONJA CHRISTINA (ex- CURVED AIR) with TY-LOR
- e. CEILIDH with ALL BLACKED UP (CALLER Dave Hurst)
- f. ISAAC GUILLORY plus GEOFF HIGGINBOTTOM plus BLACK-EYED BIDDY
- g. THE McCALMANS plus TONI BUNNELL
- h. SAITH RHYFEDDO (Seven Wonders)
- i. ALBION BAND '90 (FRIDAY 21st)
- j. JOHN KIRKPATRICK; MARCK PERRONE & RICCARDO TESI (WEDNESDAY 26th)
- k. STEVE TILSTON & MAGGIE BOYLE
- l. MARTIN CARTHY & DAVE SWARBRICK plus BRASS TACKS (MONDAY 23rd)
- m. CHRIS WOOD & ANDY CUTTING
- n. MARTIN CARTHY & DAVE SWARBRICK (Tickets in advance ONLY)
- o. GEOFF HIGGINBOTTOM

- p. IRISH NIGHT (FOR CHARITY)
- q. STEVE TURNER & GEORGE FAUX
- r. BARB JUNGR & MICHAEL PARKER
- s. MARTIN CARTHY & DAVE SWARBRICK (Tickets ONLY)
- t. CATS IN THE VILLAGE
- u. UNCLE JOE'S MINT BALLS
- v. The SISTERS & HARRY FORSYTHE
- w. CHRIS KELLY & JOE RYAN
- x. CHRIS LOCKE TONY GIBBONS DAVE DAY
- y. PETER MELLY & GORDON MCKENZIE

| MONDAY  | 1ST   | 8TH  | 15TH   | 22ND   | 29TH  |
|---|---|--|--|--|---|
| HORWICH<br>POYNTON<br>PRESTON<br>TRITON<br>FOLK AT THE VIC<br>PUNCH BOWL  | Singers' Night<br>Singeraround<br>Singers' Night<br>No Dates<br>CLOSED<br>Singers' Night  | Singers' Night<br>Singeraround<br>COLD IRON<br>TOM PAXTON wit (a)<br>Singers' Night  | Singers' Night<br>Singeraround<br>Singers' Night   | Singers' Night<br>Singeraround<br>GARVA  | Singers' Night<br>Singeraround<br>DICK MILES<br><br>Singers' Night            |
| TUESDAY   | 2ND   | 9TH  | 16TH   | 23RD   | 30TH  |
| BLACKPOOL<br>MAGHULL<br>YARROW VALLEY<br>BLACK HORSE  | Singeraround<br>OLD BONES<br>Singers' Night<br>VIN GARBUTT  | Singeraround<br>NEAL HIGGINS<br>ALLAN TAYLOR   | SADIE GREEN SA (b)<br>TONY HUGHES<br>Guest TBA   | Singeraround<br>SUE HOWARD<br>DETAILS FROM D (n)   | Singeraround<br>TERRY MURPHY  |
| WEDNESDAY   | 3RD   | 10TH   | 17TH   | 24TH   | 31ST  |
| BROMBOROUGH<br>CROSS KEYS<br>NEW SEVEN STARS<br>RUNCORN<br>WHITE SWAN   | Singers' Night<br>ANDY SPEECHLEY<br>Singeraround<br>Guest TBA<br>FIONA SIMPSON  | Singers' Night<br>GEOFF HIGGINBO (c)<br>Singeraround<br>Singers' Night<br>Guest TBA  | Singers' Night<br>COCKERSDALE<br>Singeraround<br>Guest TBA<br>Singers' Night   | Singers' Night<br>Guest TBA<br>Singeraround<br>Singers' Night<br>JOHN HARVISON   | Singers' Night<br>Guest TBA<br>Singeraround<br>Guest TBA<br>ALISTAIR ANDERSON |
| THURSDAY  | 4TH   | 11TH   | 18TH   | 25TH   |   |
| BEAUMARIS<br>BURNLEY<br>COCKERMOUTH<br>DARWEN<br>FLEETWOOD<br>GREGSON'S LANE<br>MAGAZINE<br>ORMSKIRK<br>RAINHILL<br>THE BODDIE SHOP<br>THE BUZZ | Singers' Night<br>Singers' Night<br>KEITH HANCOCK<br>CLOSED<br>Singeraround<br>TONY HEWITT<br>No Dates<br>Singers' Night<br>ANDY ANDERSON<br>Singers'<br>No Dates | Singers' Night<br>Singers' Night<br>Guest TBA<br>PHIL HARE<br>Singers' Night<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers' | Singers' Night<br>JOHN CAREY & M (d)<br>PHIL HARE<br>CLOSED<br>STRAVAIGH (tbc)<br>DAVE SUMMERS<br>Singers' Night<br>Singers' Night<br>Singers' | Singers' Night<br>Singers' Night<br>Singers'<br>Singers' Night<br>ROBB JOHNSON (e)<br>CLOSED<br>Singers' Night<br>Singers' Night<br>DICK MILES |   |
| FRIDAY  | 5TH   | 12TH   | 19TH   | 26TH   |   |
| BEE<br>BLACKBURN<br>EDGAR'S EIGHT<br>NORTHWICH<br>POTTERIES<br>RED LION   | Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>VIN GARBUTT (T (f))   | Singers' Night<br>Singers' Night<br>Singers' Night<br>DAB HAND<br>ROY HARRIS<br>JOHN LEONARD & (g)                                     | Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>RED SHIFT<br>PRELUDE   | PHIL HARE<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>JOHNNY HANDLE<br>MARIE LITTLE<br>DAVE SUMMERS                               |   |
| SATURDAY  | 6TH   | 13TH   | 20TH   | 27TH   |   |
| BREWERY ARTS BURY<br>POYNTON<br>SOUTHPORT ARTS ST. ALBANS   | ELAINE MORGAN (h)<br>ANTIQUA ROAD SHOW<br>TOSS the FEATH (i)  | PHIL HARE<br>CEILIDH with B (j)<br>Guest TBA   | LEE COLLINSON<br>LLIAM O' FLYNN (k)  | ROD SHEARMAN<br>CEILIDH with S (l)   |   |
| SUNDAY  | 7TH   | 14TH   | 21ST   | 28TH   |   |
| BOTHY<br>EAGLE & CHILD<br>LEIGH<br>LLANDUDNO<br>RAVE ON<br>THE ALBION<br>WIGAN  | Singers' Night<br>Singers' Night<br>No Dates<br>No Dates<br>No Dates<br>Singers' Night<br>Guest TBA   | Guest TBA<br>COCKERSDALE   | Singers' Night<br>THE DEIGHTON F (m)   | ROD SHEARMAN<br>Singers' Night<br><br>Singers' Night<br>Singers' Night<br>Guest TBA  |   |

NOTES FOR OCTOBER

- a. TOM PAXTON with MICK GROVES
- b. SADIE GREEN SALES (JUG BAND)
- c. GEOFF HIGGINBOTTOM
- d. JOHN CAREY & MAIREAD O' DONNELL
- e. ROBB JOHNSON (tbc)
- f. VIN GARBUTT (Ticket ONLY)
- g. JOHN LEONARD & JOHN SQUIRE
- h. ELAINE MORGAN (FRIDAY 5th)
- i. TOSS the FEATHERS (tbc)
- j. CEILIDH with BILBO BAGGINS
- k. LLIAM O' FLYNN plus SWAN ARCADE
- l. CEILIDH with SHAKE THE DICE
- m. THE DEIGHTON FAMILY
- n. DETAILS FROM DINA 051 641 4032

| THURSDAY  | 1ST   | 8TH   | 15TH   | 22ND   | 29TH   |
|---|---|---|--|--|--|
| BEAUMARIS<br>BURNLEY<br>COCKERMOUTH<br>DARWEN<br>FLEETWOOD<br>GREGSON'S LANE<br>MAGAZINE<br>ORMSKIRK<br>RAINHILL<br>THE BODDIE SHOP<br>THE BUZZ | Singers' Night<br>Singers' Night<br><b>CHRIS NEWMAN</b><br>CLOSED<br>Singers' Night<br>Singers' Night<br>No Dates<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>No Dates | Singers' Night<br>Singers' Night<br>Singers'<br>Singers' Night<br>Guest TBA<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' | Singers' Night<br>Singers' Night<br><b>Alan Taylor</b><br>CLOSED<br>Singaround<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' | Singers' Night<br>Singers' Night<br><b>DICK MILES</b><br>Singers' Night<br>Guest TBA<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' | Singers' Night<br>Singers' Night<br>Singers'<br>CLOSED<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br><b>PETER BELLAMY</b> |
| FRIDAY  | 2ND   | 9TH   | 16TH   | 23RD   | 30TH   |
| BEE<br>BLACKBURN<br>EDGAR'S EIGHT<br>NORTHWICH<br>POTTERIES<br>RED LION   | Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night  | Singers' Night<br>BRAM TAYLOR<br>Singers' Night<br>Singers' Night<br>DEIGHTON FAMILY<br>BOB FOX & STU (f)   | STEVE TILSTON (d)<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Guest TBA<br>CLOSED   | Singers' Night<br>Singers' Night<br>Singers' Night<br>PETER BELLAMY<br>BLACK EYED BIDDY<br>McCALMANS (Tic (g))   | JEZ LOWE<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>SHOW OF HANDS  |
| SATURDAY  | 3RD   | 10TH  | 17TH   | 24TH   |  |
| BREWERY ARTS<br>BURY<br>POYNTON<br>SOUTHPORT ARTS<br>ST. ALBANS   | REAL TIME (TOM (j))<br>SEAN CANNON  | MABSANT (FRIDA (h))<br>RICHARD GRAINGER<br>CEILIDH with R (k)   | DICK MILES<br>MADDY PRIOR BAND<br>Guest TBA  | BLOWZABELLA (K (i))<br>PETER BELLAMY<br>CEILIDH with Q (l)   |  |
| SUNDAY  | 4TH   | 11TH  | 18TH   | 25TH   |  |
| BOTHY<br>EAGLE & CHILD<br>LEIGH<br>LLANDUDNO<br>RAVE ON<br>THE ALBION<br>WIGAN  | PAUL JAMES & N (n)<br>Singers' Night<br>No Dates<br>No Dates<br>No Dates<br>Singers' Night<br>Guest TBA   | Singers' Night<br>WHIPPERSNAPPER<br>Singers' Night<br>Singers' Night<br>NICK DOW  | ROGER WILSON<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night   | Singers' Night<br>BRIAN PETERS<br>Singers' Night<br>Singers' Night<br>Guest TBA  |  |
| MONDAY  | 5TH   | 12TH  | 19TH   | 26TH   |  |
| HORWICH<br>POYNTON<br>PRESTON<br>TRITON<br>FOLK AT THE VIC<br>PUNCH BOWL  | Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night  | Singers' Night<br>Guest TBA<br>Guest TBA<br>Singers' Night<br>Singers' Night  | Singers' Night<br>PAGE WILSON<br>PAGE WILSON<br>DICK GAUGHAN w (a)<br>Singers' Night<br>Singers' Night   | Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night<br>Singers' Night   |  |
| TUESDAY   | 6TH   | 13TH  | 20TH   | 27TH   |  |
| BLACKPOOL<br>MAGHULL<br>YARROW VALLEY<br>BLACK HORSE  | Singaround<br>LES BLUNDELL<br>DAVE SUMMERS<br>Guest TBA   | DAVE SUMMERS<br>STEVE HIGHAM<br>Guest TBA   | Singaround<br>CLOVER<br>Guest TBA  | Singaround<br>DAVE BRESNEN<br>Guest TBA  |  |
| WEDNESDAY   | 7TH   | 14TH  | 21ST   | 28TH   |  |
| BROMBOROUGH<br>CROSS KEYS<br>NEW SEVEN STARS<br>RUNCORN   | Singers' Night<br>MIKE SILVER<br>Singaround<br>Singers' Night   | Singers' Night<br>Guest TBA<br>Singaround<br>Guest TBA  | Singers' Night<br>JEZ LOWE<br>Singaround<br>Singers' Night   | Singers' Night<br>TOM McCONVILLE<br>Singaround<br>Guest TBA  |  |
| WHITE SWAN  | TAFFY THOMAS & (b)  | Singers' Night  | GEOFF HIGGINBO (c)   | WIZ JONES  |  |

NOTES FOR NOVEMBER

- a. DICK GAUGHAN with SHAY BLACK & TONY GIBBONS
- b. TAFFY THOMAS & TIM LAYCOCK
- c. GEOFF HIGGINBOTTOM
- d. STEVE TILSTON & MAGGIE BOYLE
- e. BILL ZORN & JON BENNS
- f. BOB FOX & STU LUCLEY
- g. McCALMANS (Tickets ONLY)
- h. MABSANT (FRIDAY 9th)
- i. BLOWZABELLA (KENDAL TOWN HALL)
- j. REAL TIME (TOM NAPPER; ROB VAN SANTE & STEVE NOONE)
- k. CEILIDH with RAM JAM CEILIDH BAND
- l. CEILIDH with QUIET MAN
- m. NIGEL EATON & PAUL JAMES
- n. PAUL JAMES & NIGEL EATON

Advance Dates for December

- |                                 |                         |
|---------------------------------|-------------------------|
| 1st Pat Ryan                    | BURY                    |
| 2nd Mike Silver                 | BOTHY                   |
| 4th Xmas Party/7th Birthday     | YARROW VALLEY           |
| 5th Roy Harris                  | WHITE SWAN              |
| 7th Bert Jansch & peter Kirtley | POTTERIES               |
| 8th Christmas Ceilidh           | Jason Hill/Potteries CB |
| 12th Sean Cannon                | POTTERIES               |
| 13th Alan Bell Band             | WHITE SWAN              |
| 14th Harvey Andrews             | GREGSON'S LANE          |
| Jung'r & Parker                 | RED LION                |
| Ceilidh Ran Tan Band            | BEE                     |
| 15th Looose Chippings           | BOTHY                   |
| 16th Strawhead                  | BREWERY ARTS            |
|                                 | BLACKPOOL               |

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As a club organiser, I receive my fair share of unsolicited demo tapes from artistes seeking bookings. I have no particular objections to receiving them, and I always listen to any tape I receive. However, I would like to emphasise a few points from the organiser's point of view, hopefully to the benefit of the artistes making and sending out the demos:

1. Be selective about the material on the tape. Try to show that you are doing something different from other artistes. If you must use well-known songs, then give them a completely original treatment. (Hackneyed versions of such as "Leaving of Liverpool" and "Kilgerry Mountain" do not impress.)
2. Double check the sound quality of the tape. Is it of the quality you listen to on the radio? Or does it sound more as if you're singing down a crackly telephone line? Good demos don't

have to be made in expensive professional recording studios, but access to reasonable recording equipment is essential. If you don't know anyone with a tame portastudio, you may be able to make a reasonable recording on more primitive equipment, but ask yourself if the result really does you justice. If it doesn't, odds on the club organiser on the receiving end won't be impressed either.

3. It has cost you an arm and a leg to have the tapes made. You're now going to spend another arm and a leg posting them out together with printed publicity material and a covering letter. DO YOUR MARKET RESEARCH. Make sure you mail to the correct address, preferably the club organiser's home address. I recently received a forwarded tape addressed to a venue the club had left two years previously. But for having a contact in the Post Office, it would never have reached me at all. Don't waste your money sending

demos to singers-only clubs as they will not book you no matter how good you are. Make sure you send only to clubs which are likely to book you. A look at the calendar details in "Folk North West" or "Folk Buzz", or similar magazines covering other areas, will give you an idea of which clubs do book unknown artistes, and whether they have leanings towards any particular style of music (eg. only traditional). If you cannot glean enough information this way, try writing to the clubs and ask them to send you their guest lists (the clubs would welcome a s.a.e.). This will weed out the clubs which wouldn't book you anyway, and in the long run will be cheaper for you than mailing out demos to all and sundry. After all, you're never going to get the tapes back, so they can't be used again. You've got to get them to where they're going to do you the most good. Do it right first time!

5. At the end of the exercise, do a post-mortem. What sort of success rate did you have? Was the exercise financially worth while? (ie. were the net fees received from the bookings more than the cost of making and sending out the tapes and the cost of telephone follow-ups?) If not, why not? (For the answer to this, you'll have to look more closely and critically at the reasons for not booking you as given by the club organisers approached). Were there any non-monetary benefits, and if so, what value can be placed on them?

6. If this sounds like a lot of hard work, it is. But you didn't expect the musical life to be easy, did you? If you're serious about promoting your own talents, you've got to find some business skills and put them to use, otherwise you'll never know how much money you're actually making (or losing!).

4. Having sent them out, don't just sit back and wait for results. As the tapes are unsolicited the organisers are under no obligation to get back to you. Keep a note of what date you mailed to which clubs. 2 or 3 weeks later, if you've had no response, give the club organiser a ring. Ask if he/she has had time to listen to the demo yet. If the answer is no, not yet, then offer to ring back in, say, a week. And make sure you do! If the tape has been listened to, ask about the possibility of a booking. If the organiser hedges, press him/her (politely) for a reason. It may be that the tape is doing the rounds of the committee members, in which case you'll have to give it more time. It may be that the organiser doesn't think your type of material would suit his audience, or he can't afford your asking fee, or any other of a myriad of reasons. Keep a file on which clubs refused to book you, and for what stated reasons. Keep a file on which clubs booked you as a result of your tape.

7. The market research and follow-up parts of the exercise are equally applicable even if you're only sending out printed publicity material without a demo, or doing floorspots. It is really essential to keep a file of the results of your marketing exercises, as it is the only way you will learn from your mistakes and so be able to do a more fruitful exercise next time round.

Personally, I think that the whole folk scene could benefit (and needs to benefit) from a more professional approach, both from the aspiring artiste and also from the club organisers. I feel that the general unprofessional (albeit well-meaning) approach of many, although by no means all, "Folkies", be they artiste or club organiser, can be blamed for the low opinion of folk music in the minds of the general public and the media. Constructive suggestions on ways to improve professionalism would be welcomed.

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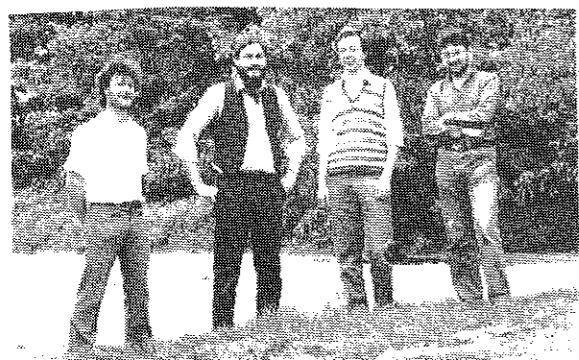
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## 5th WIGAN FOLK FESTIVAL

*EDITOR'S NOTE: This review is a composite of the observations of two reviewers in order to give a better picture of the festival as a whole. Consequently it may be a little disjointed - sorry!*

What can one say about this increasingly excellent festival, except that even FOLK ROOTS prints approving reviews of it?

The festival kicked off on the Friday night with a ceilidh featuring Caught on the Hop with caller Owen Lewis; it was very enjoyable. In parallel was a concert featuring many well-known names, although the highlight was undoubtedly GARVA (Tony Gibbons, Shay Black & John Murphy) who were quite brilliant.



CAUGHT ON THE HOP

On Saturday morning the workshop times were changed around, but someone had the foresight to send a couple of youngsters around the campsite - better than the usual furtive notice.

In the afternoon, I enjoyed the literate wit of Dave Summers, and the "meet" Sisters Unlimited, who ended with a "work in progress" involving the entire audience. Following this was a shanty session hosted in rousing style by Owen Lewis and Johnny Collins (though the programme had him listed as Jackie Collins!).

The evening concert was almost perfect. Jez Lowe began with his excellent light voice displaying his own songs to their full value. Colin & Jean did themselves no favours by using identical smooth, slow arrangements for all their songs: a set, however short, needs variety. Then Sisters Unlimited -

wow! Will other festival organisers please book them next year - this is an act with punch as well as subtlety and musicianship. The first half closed with Maxie and Mitch. They had had their box of props stolen on Friday night (not in Wigan), but performed quite superbly without them. I don't think anyone seeing them for the first time would have realised there was anything missing!

After the interval Strawhead charmed their regular supporters in their usual manner. Ali Bain and Phil Cunningham closed with a set of tunes and the odd song.

Sunday afternoon's concert was a bit sparsely attended, but there were plenty of informal singarounds outside in the sunshine.

By contrast, the evening concert was very well attended. Both Quartz and Caught on the Hop were as good as ever. Cosmetheka performed with their usual polish, but had no new material. The headliners were Maddy Prior & Rick Kemp who were disappointing. They were over-confident of their songwriting ability, and I would have preferred a mix of ex-Steeleye material, well-chosen contemporary songs with a few of their own. In addition, they had a rather unprofessional approach - they didn't seem to know what to do next and it was very obvious.

The campsite was quite literally on the doorstep: there was hard standing for caravans and a large flat field for tents. Portaloos were provided, but the hall opened quite early in the morning for facilities and breakfast c/o the Singing Chef. Can't ask for more than that and good weather too!

This is close to the perfect festival and I do hope that Wigan's Financial problems, with consequent reductions in the Leisure budget, won't affect next year's event.

Ian Wells  
Kath Holden

EWAN MacCOLL & PEGGY SEEGER  
"NAMING OF NAMES" Cooking vinyl  
Cook 036.

This was to be Ewan's last recording session, namely in October 1989, although released after his untimely death, does nothing to dispel the notion that he and Peggy rank among the great left wing polemics of the century.

There is nothing on this album for the squeamish or faint hearted with both Ewan and Peggy rendering hard hitting, no holds barred political lyrics with direct attacks upon our much maligned prime minister brewing up nicely in "Economic Miracle", "Maggie Went Green", and then brought to a head in "The Grocer".

All the songs, bar John O' Connors "Not Going To Give It Back", are written by Ewan and Peggy either individually or jointly. Not all of them attack the government directly, of course, and "Sellafield Child" by Peggy is one such diversion which for me did not get over the message very well at all, perhaps the one weak link in a volume of essentially highly principled songs.

"Bring The Summer House" is reminiscent of the "radio ballad" style of song and is an interesting reflection with modern comparisons on the poll taxes of the 14th century. The CEBG comes under scrutiny in "Nuclear Means Jobs"... and a lot of other things besides which are aptly brought to attention in the song. Other issues "commented" on include housing (or lack of it) in "House Hungry Blues" by Peggy and the worlds political prisoners in "We Remember (Naming Of Names)" which features Irene Scott on lead vocals and which I particularly liked in terms of the African rhythms and style.

The overall problem with this type of album, though, is that protest singing is all very well in awakening our consciousness but, in this album at least, the

message that the world is hard, unfair and run by those who probably have the least aptitude to govern is merely repeated and, incidentally, not as well as others in the field.

Anyone with a social conscience and love for fellow humanity will sympathise, as I do, with the sentiments expressed but I cannot help feeling that the protests are at the childish level of being bewildered and helpless at the situation. I rest my case! - bring back the radio ballads!

DEREK GIFFORD.

MA'KVIRA'G. "BE'KESSE'G"  
Greentrax Records TRAX 5001.

The title of this LP translates as "peacefulness" which is according to the sleeve notes, the traditional greeting in Sze'K, Transylvania. Having listened to this excellent LP I can't help but feel that there is little "peaceful" about it, apart from the last track which is a collection of Christmas tunes. So what of the rest of the recording? Superb musicianship, tuneful three - part vocal arrangements and erudite (and sometimes obscure) sleeve notes from these masters of their craft. As you may have gathered from the preceding collection of superlatives, this is marvellous LP for lovers of eastern european music.

Anyone who was fortunate enough to see and hear Ma'Kvira'g on tour last year will have enduring memories of these three men who, between them, play more than twenty instruments. The LP was recorded at Pier House Studios, Edinburgh, during the tour and it captures the enthusiasm and vitality of their performance. I generally dislike hurdy-gurdy and bagpipes (of whatever nationality) but for some reason this dislike is suspended where Ma'Kvira'g are concerned.

All tracks are excellent, If I had to pick a favourite track then it would be "Az Hegedusokrol" (about

the fiddle players) which is a 16th century song concerning the drunkenness of fiddlers - as relevant today as it was then - complete with drunken "diddley diddley" backing. I just wish I could understand Hungarian..... I don't have any problems with the wine or the music!

JANET HALE.

CLANNAD "FUAIM"  
Cooking Vinyl Cook 035.  
OYSTER BAND "LITTLE ROCK TO LEIPZIG" Cook 032.

The House Of Lawrence keeps plugging them out. Clannad, cunningly reissued to cash in on the fact that it's the only album featuring Enya, and the Oysters trundling out a filler live/alternate takes set before their expected collaboration with June Tabor hits the racks later this year. These days Clannad move among the likes of U2 and Van Morrison, but are nonetheless the same band who recorded "Fuaim" in an atmosphere of gentle experimentation and flared jeans. Marie Ni Bhraonain proved here she was the natural successor to Triona Ni Domhnaill as Princess of the Irish Tradition. There is little to indicate singles and videos to come, be sure "Fuaim" is worth a thousand "Sirins". This was when they had character.

Character is something the Oysters have never lacked, new bassist Chopper lightens the load that Ian Kearey left behind. John Jones' vocals still distinctly English have taken up rock phasing as the band pile in dervish like fashion towards indie credibility. "The Oxford Girl" more airy than the original rings far truer this time round - the gaps in the arrangements allowing the doomy implications to sink in. "Galopede" is a sweaty morris dance breaking traditions and maypoles as it goes forth. Not essential Oysters, but it is a dash comfy and that is not bad for a stop gap.

SIMON JONES



ARTISAN "THE SEASON OF HOLLY AND IVY"  
Brewhouse Music BH9011.

There is something rather incongruous about what is essentially a "Christmas" release when the sun is cracking the flagstones. However, such are the whims of marketing strategies and magazine deadlines that I received this cassette in July and had to "psych" myself into believing it was Christmas and this had just come out of my stocking (well Jan's actually, I don't wear them now!) and ask myself if it would enhance that now over-commercialised season of the year? The overall answer has to be "yes" because Artisan have the professional competence to regularly produce an acappella sound that seldom fails to please. In this recording, available on cassette or CD only (does this confirm my suspicions that vinyl is on its gradual way out?), they tackle a wide range of Christmas hymns and carols. This immediately presents a problem in that some people don't like carols at all (I remember a club organiser asking me not to sing carols at a gig I was doing near to Christmas!) and if you are one of these then skip the rest of this review. I might add that pagans are catered for too with several wassails among the eighteen tracks!

With the latter in mind I found "Here We Come A Wassailing" had some delightful descending harmonies in its short snappy performance and I also found the arrangement of the "Season Of The Holly And Ivy" a refreshing change from the more well known carol by a similar title. The carol I especially liked was "The Little Blakenham Carol" originally from Suffolk, which is really a ballad telling the full Christmas story in less time than it takes to read the gospel accounts and in a more entertaining way.

I have very happy(long) memories of singing the bass line to "Lullay My Liking" in Coventry Cathedral in my school choir days and I wondered with some apprehension if Artisan could evoke the recollection with the same fondness. I need not have worried, of course, their setting is quite delightful.

The "Sans Day" carol (more commonly known as the Holly Bears A Berry) is the "standard" version but fairly rips along (and they're from dragged out choir singing Yorkshire!) and gives a whole new dimension to the song. "Veri Veri Emmanuel" is appropriately reverent in contrast and very pleasant too.

O.K., I hear you ask, come on Gifford, be honest, which one's did you not like? Well, "We Three Kings" for a start, but then I have never liked it. "Patapon" which is another of my least favourite Christmas songs thanks to unpleasant "having to sing it at primary school memories", and "Herod and the Cock" which I do like but not this version which, in my opinion, lacks subtlety. One that I thought I would not like was "While Shepherds Watched" but thanks to the "Ilkley Moor Baht 'At" tune and Artisans enjoyment in singing it, I found unexpected pleasure in this one. The album will be released by October, buy early for Christmas.

DEREK GIFFORD.



ARTISAN

BRAM TAYLOR "Taylor Made"  
Fellside FE075

This is Bram Taylor's fourth LP on Fellside and follows the same successful style as his previous record. There is a good mixture of traditional and contemporary songs, all well performed with excellent arrangements, including some with a brass backing quartet.

The contemporary songs are as always well chosen and cover social comment as well as traditional style writers. They range from Richard Thompson's "Withered and Died" to Lionel McClelland (of Black-eyed Biddy) song "The Earl O' Marches Daughter". My own particular favourites include the two listed before as well as "Albert's pretty Flowers" and the "Flowers of Lancashire". Each song has an arrangement all of its own and yet each one is particular to Bram.

All in all, highly recommended and I'd certainly make sure you get this album at the earliest opportunity.

Nigel Firth

## TWISTING BY THE POOL.

Down at Pownceby Gables, a languid heat-haze shimmers over the sundial and small birds fly in and out of the wisteria as we lazily contemplate the prospect of another sweltering day of chit-chat and cocktails. When we called out for another drink, the waiter brought a tray..... and the morning's post. Ah, another package from our worthy editor, better slap them on the outdoor hifi before the dip of the day.

I've seen DEAN JOHNSON live at the excellent "Magazine" club in Wallasey where he's been a resident now for a year or so, and I was impressed. This cassette "WELCOME TO THE DIVE" is similarly a wowza, and we've been playing it all weekend here at the "Gables" which is a sure sign of cult status! Dean however, has the ability as a musician and also a songwriter to become more than just a critic's delight - sample this snatch of lyric from "Death Has No Mercy";-

*"Death has no mercy,  
it puts every name to a stone.  
and there isn't a price  
that could cut through the ice,  
of the seeds that it's reaper  
has sown."*

This is quality writing, and small wonder that the boy has been endorsed by Richard Thompson for whom he has opened on occasion. If you like comparisons, early Thompson is the benchmark in his style with economic nerve jagged guitar and weary wise vocals just perfect compliments to his words. I would agree with his mentor "keep an eye on Dean, he's very good." If only our insular folk scene could attract more of his like into our midst, I'd be less worried for the future and all credit to the "Mags" for snapping him up for their team. Copies of this excellent tape, where thanks to the wonders of 4-track at Delta Studios Johnson plays bass and drums as well as guitar and vocals, plus contact point for gigs; 051 653 3358.

CHILDE ROLANDE's "LONG LAST" is unquestionably a commercial release (CR101) with professional insert, layout/artwork and a black and white shot of the band which couldn't be out of place advertising a forthcoming production of Macbeth at the Playhouse. I suspect that a misty/mystical celtic twilight is where, er-r Childe Rolande is, um, is coming from with a track listing boasting such titles as "Wraith Of The Borderlands", "Sir Richard", and "Traitors Gate". Certainly there is a feyness about the lead vocals from Alice Thacker and Anne Giles which whilst not unattractive, sometimes veer on the wishy side of washy much in the same that Stevie Nick's can seem after prolonged exposure.

The band is a six piece, London based, semi-electric using inventive arrangements of mainly its own traditional - based material although "Sovay" and "Lagan Love" figure here too. It is all very crisp, perfectly executed and far from unpleasant but without much impact, and it is all down to those vocals. High register female voices just don't captivate this reviewer on what should come across as gutsy songs. My attention is wandering and it is not the heat and the flies. There is something lacking here and I think it is soul. Available from the group at 40 Hurstbourne Road, London SE23 2AB.

Lastly this time the release with the highest profile is ANDY WHITE'S album on Cooking Vinyl (COOK 029 L/P Cass, CD) "HIMSELF" It is his 3rd record and he seems to be getting the big push at last with major interviews in folk roots, on Radio 1s Stereo Sequence and someone, somewhere has decided to sink some money into his career. The first LP back in 1986 attracted my attention but I had lost track of him since - suffice it to say that the 1990 model is more polished, more calculated but without losing that sardonic, cutting edge which truly makes White a contemporary commentator.

JUDY DUNLOP & STEVE MARSH.  
"FRIENDS IN PASSING" Cassette.

Judy and Steve hail from the Worksop area, and this, their second tape, shows why they are so well regarded in that locality.

This is a carefully judged selection of the traditional "Gypsy Davey", the contemporary, Woody Guthrie's "Deportees" and the self composed, a very tuneful guitar piece by Steve, titled "Daisy Bumsteads Caprice."

On the basis of their first collection and a small snatch of performance I caught at Bedworth festival, I invited them up to this years Wigan festival, and they turned in two super concert spots, full of character and professionalism. Everyone who heard thoroughly enjoyed them and repeated listenings to this will show anyone who has not yet had that pleasure what they missed.

Judy has a terrific voice with presence and clarity. Her phrasing is simple and stylish and with no artifice or sophistries to detract from the song at hand. Pure and mellow, she allows the songs to breathe and does not try to gild the lily with uncalled for pyrotechnics. Likewise, Steve's playing is sharp, concise and deceptively complex. Never leaping from the speakers crying "Listen to me", he contents himself with delivering a solid, sympathetic backdrop to Judy's splendid voice.

I am happy to highly recommend this cassette and feel sure that they will be a force to be reckoned with on the folkscene for a long time to come.

Bernie Forkin.

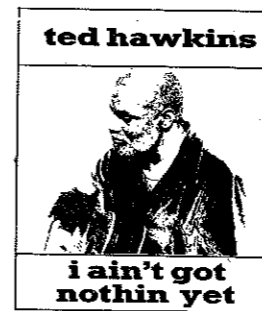
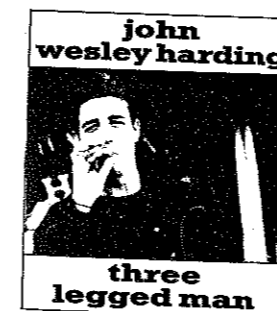
Whether it is Irish issues or World themes (which of course Irish politics is part of anyway) he's bang on target every time. "Six String Street" released as a single from this album back in February should have been a hit, it seemed to get enough air-play, and if the Waterboys can break through there's every chance for Andy White. Whether you regard him as "folk" is up to you and your perceptions. Some would say this is rock music with its keyboards, and rhythm section but that's what they said about Dylan in 1965, and he's well, erm, isn't he? Distributed by Revolver/The Cartel, you should find this release in record shops nationwide.

Right that's it. With the mercury touching the 90s it is time for a long Midori and grapefruit. Where's the ice bucket?

CLIVE POWNCEBY.



P.28



... "if you just tuned in..." the LIVE mean fiddler "acoustic room" compilation. Awareness Records AWL1017.

What an interesting mixture... a selection of live recordings from the legendary Mean Fiddler. I like compilations, they are similar to folk festivals, if you do not like what is playing at the time you can be sure that something different will pop up shortly. This compilation is full of "something different", some good, some indifferent, nothing bad. So where should I begin?

Ted Hawkins tops and tails this LP, so laid back he's virtually horizontal, I'd rate his "Dollar Tree" the best thing on the album, but there are a couple of other tracks which run a fairly close second: The Dinner Ladies are from the Housemartins / Aztec Camera school of easy listening pop folk, and their gentle green statement "Tree to Breathe" with its minimal backing just has the edge over Katell Keinig's ("who?" I hear you chorus) "Partisan". KK has a deep and distinctive voice which triumphs over an inconsequential song. I'd like to hear more of her, in fact, I'd like to meet someone who's heard of her! Most of the tracks on this album are gentle - ish, but also simplistic and not necessarily performed that well, with the exceptions above.

Four non-gentle tracks are worthy of a mention, in order of appearance: Andrew Cunningham's "Love Your Shoes" is a soho song lamenting a lost love, I think! his moderate lunacy is followed by the altogether more outrageous John Wesley Harding's "Three Legged Man:" stealing a uniped's wife is one thing, but stealing his wooden leg as well... the lapse in (good) taste is continued with the Sons Of the Desert (is not that the Laurel & Hardy fan club?) whose gleeful cajun whoops tell the story of "Rover" who was, surrealistically, eaten by an escalator. I know, it does not

make sense to me either. Last, but very far from least, Bonzo Dog etc. Band meets a Heineken advert, The Barley Works. "It is Not That Bad Any More" has a classic schizophrenia about it, I blame it on the trombone and fiddle, myself.

Reading back through this, it seems I enjoyed the LP more than I thought; no mean trick, that.

JANET HALE.

JAMES AND DANNY CURRAN -  
"THE WILD POET"  
Jackdaw JD102.

I suppose that it is inevitable that into a reviewers life a little dross must fall - no wonder Nigel said he could not find anyone (i.e. mug") to review it. This cassette is the epitome of the proverbial "poor show" and it would have helped I suppose if the two gentleman concerned could have sung without the faked atlantic accents and with a little more gusto. Similarly the guitar accompaniments are very basic "chord strumming", the mandolin playing though tuneful at least, lacking tremolo or decoration and therefore character, and the lyrics of the songs "wot they wrote" banal, repetitive and lacking in direction.

Not content with massacring their own work they also slaughter Vince Clarke's "Only You" getting the original lyrics in a twist, and the traditional "House Of The Rising Sun" which sounds more like the evocation of a shed in a snow storm. I am forcefully reminded of something Dorothy Elliot (Remember "Yorkshire Relish"?) said to me some years ago about serving an apprenticeship before attempting to launch oneself onto the folk scene. These lads are still at the passable folk club floor spot stage and this cassette hardly rates an acceptable demo, let alone one for sale onto an unsuspecting public. Sorry chaps - back to the music stand.

DEREK GIFFORD.

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### Phil Hare "Living On Credit" Fellside Recordings FE077

I missed the opportunity to see (and hear!) Phil at the Wigan Folk Festival, an omission I regret more in retrospect having heard this rather good recording. At first sight it appears to be a collection of songs of depression and unremitting social consciousness... this is not too far from the mark, but there is not a bad track in the collection. Due to several numbers being combined on some tracks, the eleven tracks yield eleven songs and three instruments.

Four songs held particular appeal, starting with the first track "Closed For Business". The sleeve notes about a relationship between small businesses and long-term relationships rather passed me by, but it is a strong song with good joining - in chorus. Similarly attractive to chorus - singers, "Ill Wind" catalogues some recent events to produce "a cautionary song". After a slow start I found myself humming along by the beginning of the second verse. For songs of doom and gloom they are immensely singable.

Finishing off the first side is the wonderful "Community Charge Song", a contemporary music hall song bemoaning the unfairness of the poll tax. Whether or not you agree with the lyrics will depend on your own politics but, as with all the songs on third LP, the words do not rely on political approval for their strength. The fourth and last of my favourite is a lament about the effects of the planning and housing professions on communities; a close concern of mine professionally and personally. Yes, I know it has been covered before, Ewan MacColl, Peter Bond, etc. but, "They have Come To Take Our Town Away" is a rousing song, again with a strong and singable chorus. Wonderful stuff.

Those who buy the cassette will miss out on the sleeve notes and

the quite intriguing acknowledgements, it is a long time since I have seen the "Ranting Sleazos, Steely Dan and Bram Taylor mentioned in the same paragraph. Bram and producer Paul Adams are among those providing vocal and instrumental support on this recording, with Alun Rhy Jones (who also contributes one of the songs) Chris Lee and Dave Russell.

If you get the chance to see Phil Hare, do not miss it. In the meantime buy this recording.

Janet Hale.

### CYRIL TAWNEY "Sally Free & Easy" NEP002.

This is Cyril's third maritime cassette, consisting of all his own Royal Navy Songs. This is a brand new solo recording made earlier this year, even though the songs will all be familiar ones to anyone who has seen Cyril Tawney live.

Despite only being on cassette, there is an excellent set of sleeve notes giving background details of the songs. My own particular favourites are the title track, "The Ballad Of Sammys' Bar", "Chicken On A Raft" and "The Oggie Man".

All the songs are given simple but effective arrangements for Cyril's own voice and guitar. All in all, an excellent recording which is highly commended both for anyone new to Cyril Tawney's songs or equally for someone familiar with his songs over many years.

Copies of the tape can be obtained from Rosemary Tawney, 521 Meanwood Road, Leeds. LS6 4AW, Price .50 incl p&p.

Nigel Firth

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2. Joint publicity of the Member Clubs
3. The general support of the Member Clubs
4. Joint organisation of Concerts & Ceilidhs in the area.
5. The support of Festival Organisers in the area.
6. The organisation of events to attract the 'under 18s'.



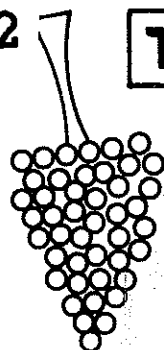
## The Federation Clubs

| DAY/CLUB         | TIME    | CLUB ADDRESS   | ORGANISER        | PHONE NO.    |
|------------------|---------|--|------------------|--------------|
| <b>SUNDAY</b>    |         |  |                  |              |
| BOTHY            | 8.00 pm | Blundell Arms; Upper Aughton St.; Birkdale                 | Clive Pownceby   | 051 924 5078 |
| EAGLE & CHILD    | 8.30 pm | Eagle & Child; Main St.; Billinge                          | Bernie Forkin    | 0744 53058   |
| 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     |
| WIGAN            | 8.30 pm | Stanley's True Free House; near Rugby ground; Wigan        | Joan Blackburn   | 0942 321223  |
| <b>MONDAY</b>    |         |  |                  |              |
| HORWICH          | 8.30 pm | The Toll Bar; 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 |
| PUNCH BOWL       | 8.30 pm | Punch Bowl Hotel; Hoylake; Wirral                          | 'Buddy'          | 051 678 6713 |
| <b>TUESDAY</b>   |         |  |                  |              |
| BLACKPOOL        | 8.30 pm | Deans; Cocker Square; Blackpool                            | Mike Read        | 0253 21153   |
| MAGHULL          | 8.30 pm | Hare & Hounds; Maghull; b                                  | Dave Day         | 051 526 6661 |
| YARROW VALLEY    | 8.30 pm | Grapes Hotel; Croston; r. Preston                          | Mark Dowding     | 0695 576215  |
| BLACK HORSE      | 8.30 pm | Black Horse; Grange Rd. West; West Kirby; Wirral           | Tom Topping      | 051 342 5836 |
| <b>WEDNESDAY</b> |         |  |                  |              |
| 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 870391  |
| 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 Harley      | no phone     |
| BURNLEY          | 8.30 pm | Dugdale Arms; Dugdale Road; off Padiham Road; 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                 | Chris            | 0254 706318  |
| FLEETWOOD        | 8.30 pm | Steamer Hotel; Queens Terrace; Fleetwood                   | Dave Ryan        | 03917 6351   |
| 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 |
| <b>FRIDAY</b>    |         |  |                  |              |
| BEE              | 8.30 pm | Bee Hotel; Bodfer Street; Rhyl                             | Dave Costello    | 0745 332488  |
| BLACKBURN        | 8.30 pm | Fox & Hounds; Livesey Branch Rd; Ewood; 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  |
| <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   |
| ST. ALBANS       | 8.30 pm | St. Alban's Parish Hall; St. Alban's Road; Liscard; Wirral | Steve Eyre       | 051 677 1430 |



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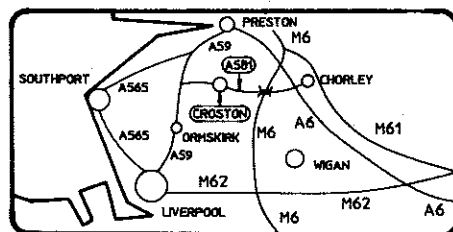
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