

FOLK North West

Summer 1991 60p



DE DANNAN AT WIGAN FESTIVAL
INTERVIEW: FELLSIDE RECORDS (Part2)

LOCAL REPORTS from:
East Lancs North-West Lancs North Wales
LIVE REVIEWS DANCEABOUT
YOUTHFUL PERSPECTIVE by Leann Smithies



The
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Festival**
9 - 11 AUGUST 1991



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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.

EDITORIAL

WELCOME to another issue of Folk North-West! I hope you like our new, more modern, and I hope more legible appearance! We have now invested in our own Desktop Publishing Package (its called **TIMWORKS**) which allows this new format and hopefully eventually will speed up production so the magazine gets to you sooner!

In this issue as well as all our regulars such as **CHAIRMAN'S RAMBLINGS** and **DANCEABOUT**, we have the second issue of our brand new section featuring reports on the local folk scene. We now cover North-West Lancashire as well as East Lancashire & North Wales. If your locality is not covered, why not volunteer yourself!

The main feature is the second part of an interview with **Paul Adams of Fellside Records**, in which he talks about new releases, future projects, Compact Discs and many others.

Yet again there is news of a club being forced to move at short notice - this time it has been ousted by of all things a Karaoke Night! I can't imagine a better opportunity to sing along to well-known songs than a folk club, can you?

That is all we have time for this time, so next issue we will see you all at Fylde!

Nigel Firth
EDITOR

CLOSING DATE for our next issue which covers **SEPTEMBER/OCTOBER/NOVEMBER** is **JULY 25th**

Editorial Address:

118, Bolton Road,
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Wigan
WN2 1XF

OUT and ABOUT with Nat Clare

"OH WHAT AN ATMOSPHERE..."

You know, when you think about it, we have an awful lot to be grateful for; little birdies singing sweetly in the summer boughs, a thriving live music scene right on our doorstep, and most important of all the fact that Russ Abbott never fancied trying his hand at folk singing! Imagine the prospect of our Russ - resplendent in tea-cosy Tam O' Shanter and ludicrous mega-kilt - belting out his hit "Atmosphere" on Northumbrian pipes at a local folk festival! The mind - and several other anatomical parts - boggles!

Nevertheless, "Atmosphere" is what the festival season is all about as droves of us folkies act like Les Barker's Lemmings and prepare to fun, frolic & Festival!

As the rest of our misguided Lancashire peers jet off for the illusory joys of Benidorm Bitter and the uninspiring possibility of losing one's virginity, luggage, wallet, teeth, or indeed all the lot at once on the Costa-del-Packet, simple folk persons like ourselves prepare to savour the delights of the folk festival season and we have at least three absolute crackers to go at!

First of all, within pie-chucking distance, we have the **SIXTH WIGAN FOLK FESTIVAL** on June 14/15/16th at Lowton Civic Hall and grounds. This festival, I have been reliably informed (by a Wiganer) is the best festival in the world, the universe & everything. I am making it my business to attend this year, although you may not recognise me at once, since I will be impersonating an under-twelve year old to claim the generous free admission. Weekend tickets are £10.50 (£11 Concessions) if purchased before June 1st. Further information from 0744 53058, or write to Wigan Folk Festival, 38, Bramcote Avenue, Islands Brow, St. Helens.

For those of you who feel sillypadding off Blackpool beach, because everyone laughs at the wet suit you wear to avoid the sewage, the end of August sees the **19th FYLDE FOLK FESTIVAL**. I love this festival, based in and around Fleetwood's Marine Hall, and have many happy memories of cellodding cheek-to-cheek as the aroma of sweaty dancers mingled with the sea air and smells from the Fisherman's Friend factory; now that is what I call an atmosphere!

This is a classic of a festival and a great introduction if you have never attended one before. I would strongly advise buying a ticket early as it often sells out and then you will have about as much chance of getting in as John Major has of appearing on The Clothes Show!

The Fylde line-up of musicians, singers and folk entertainers is very impressive and includes the outstanding Donegal group Altan, winners of the Daily Telegraph's Folk Album of the Year Award. Why not gaze lethargically around the bar and take in the Lancashire and Cheshire Clog Dancing Competition? (To my mind, anyone who can manage to walk, let alone dance, in a pair of clogs without looking like a deep-sea diver, deserves a prize.)

Maybe you would prefer to try your hand at the Dialect Verse competition?; here is my entry from last year; unfortunately it came last.

"The Festival Go-ers Lament"

or

"Hey up - Mi Bum's Reet Cowd"

Mi mam 'n' Dad towd mi not t' be mard

They flitted t' Wigan so's ad grow up 'ard

But sittin' on t' grass wi' a festival crowd

I started to srike 'cos me bum's reet cowd!

Well, perhaps I would have stood a better chance in Fylde's "Worst Singer in the World Contest"!

Also up our way is the **15th KENDAL FOLK FESTIVAL**, taking place on August 22-24th in and around the Brewery Arts Centre in Kendal. While you engage in the old Lakeland tradition of trying to sing along to gory hunting songs with a mouthful of Kendal Mint Cake, you can soak up the atmosphere as you listen to folk luminaries (no, not "loonies", but no doubt there will plenty of those around as well) such as Dave Swarbrick, Jez Lowe and The Bad Pennies, and local favourites, Jolly Jack. More information from 0539 25133.

Now for the festival whose very name gives me gives me a nervous breakdown-type hangover at the mere memory of three distant days of all-night unaccompanied harmony singing with a lovely group of people. I naively took them to be from Yorkshire because of their broad accents on every Waterson song, but who, I found out several hours later were a group of Danish Folk-freaks. Whilst they knew "Dido, Bendigo" backwards they did not know a single word of English, forwards. Still we spoke the universal language of the Inebriated. Doesn't time fly when you are drunk as a mop!

In case you have not guessed, I refer of course to the father and mother of all folk festivals in the UK, **CAMBRIDGE**. It is, for my money, not only the oldest, bestest international festival, but also the one that guarantees absolutely first class artists and at least one block-busting new discovery every year. The long and worthy history of this festival is the history of folk itself since the heady days of the Revival.

Now named **THE ABBOT ALE CAMBRIDGE FOLK FESTIVAL**, which doesn't have quite the same ring to it, it takes place in the grounds of Cherry Hinton Hall from July 26th to 28th. You really can make friends from all around the world here and as a bonus listen to Clannad, Suzanne Vega, Dick Gaughan and loads of top-rate contemporary and traditional musicians, singers and songwriters including for those who remember the sixties, Gene Clark (founder of The Byrds) and Janis Ian. Telephone 0223 463346 for up to date info.

GUESS WHO..?

"That voice, butt of bleaty jokes and parodies is a formidable instrument, soaring to impossibly high notes with coruscating clarity that sets hairs bristling and bone marrow a-tingling". **FOLK ROOTS**

Go on I'll give you three guesses .. no not Bram Taylor, trying on a shrink-fit denim jockstrap, or even Britain's Europhile, Samantha Janus, nor even your very own Nat Clare. Give in? O.K. then, the quote refers to Peter Bellamy (not to be confused with the hirsute and eccentric botanist!)

I always had a soft spot for Peter Bellamy, partly for his long hair, and also for being a member of "Young Tradition", who I saw many moons ago supporting the excellent American singer Tom Rush. Is it just me, or were folk audiences prepared to be more open-minded in those days?

If you would like a memento of Peter's current folk club repertoire in the cheapest and most accessible form, then you can get his cassette "Songs and Rummy Conjurin' Tricks" on Fellside FCS5. In the true spirit of folk eclecticism, the material ranges from British and American Traditional through to Bob Dylan and of Rudyard Kipling.

That reminds me of two old folk club "literary" jokes:

"Do you like Kipling?", to which the response was "I don't know I've never kippled!"

And: "Do you like Dickens" to which the Hippy replies "I don't know, I've never been to one!". And they say that entertainment's dead!

LIVING FOLKLORE

In Bolton we have a rather quaint folk custom which involves post-pubescent males walking round the town centre on a freezing cold Friday night in shirt sleeves. They then drink enough pints of fizzy keg lager to floor a rhinoceros, and then try to prove their suspect virility by forcing out sexist comments and strangulated farting noises all from the same orifice!

An infinitely more sensible way to explore Britain's folklore, heritage and culture is by reading Roy Palmer's new book "Britains' Living Folklore", published by David & Charles at £13.99. If the price is too high, why not order it from your local library?

LISTEN, LEAP & LAUGH

Every Thursday at 8.30pm in the Southern Hotel, Nell Lane, Chorlton, my old mate Agraman sandwiches top-notch comedy between exciting, unusual, folk, roots and world music bands. The line up offers maximum musical variety and the greatest number of laughs.

Now, due to the runaway success of this far-sighted programming, every Friday in June, the Buzz club wings its way to Werneth for a short, sharp summer season. Advance tickets from 061 678 4072. I'll be there on June 21st for the brilliant The Barely Works and Bolton comic Dave Spikey, but don't let that put you off.

See ya all, Nat Clare

DEAN

DAILY POST

a fine expressive voice, superb instrumental talent
and versatile songs

FOLK BUZZ

if we could attract more of his like into are midst,

I'd be less worried for the future

FOLK NORTH WEST

his songs seem to mean more to him than life itself

LIVERPOOL ECHO

a talent that should be seen

FLEETWOOD FOLK CLUB

one of the best singer/songwriters to emerge for years

JACK COUTTS, DAILY POST

brilliant!

HALIFAX FOLK CLUB

a talented little bugger!

SOUNDS MAGAZINE

gigs: 051 653 3358.

JOHNSON



Eric Bogle is on tour in the area during the summer and can be found at Burnley Traditional Song & Dance Festival on 9th to 11th of August at Burnley Mechanics. He's also in concert at Lowton Civic Hall on July 18th (organised by Eagle & Child Folk Club, Billinge) and at the Octagon Theatre, Bolton on Monday 26th August (organised by Red Lion Folk Club, West-houghton)



Whippersnapper, whose recent concert at Burnley Mechanics is reviewed on Page 22, whilst their recent LP is reviewed on P.24.

NORTH-WEST REPORT

East Lancashire

Sadly, I have to report the demise of Haslingden Folk Club, the only folk club in Rossendale. They were not FED members and did not advertise in the Rossendale papers, and although I live there, did not hear of their existence until just before they folded. There is nothing to say that being a FED member would have altered anything, but there are some Rossendale members of Burnley folk club who could have gone if they had known about it. I am looking into the possibility of starting a new folk club in the autumn, probably in the Bacup/Waterfoot area. If anyone is interested please give me a ring on 0706 877090.

On a more positive note - I hear a new club is opening in Rochdale. More on that in my next report.

Let me apologise to anyone in the East Lancs area who thinks I am ignoring them - as Burnley is my regular folk club, my reports may tend to be biased. I will try to get to other clubs when I can.

I crossed the border at Easter and visited Bradshaw folk club, at "The Ivy House" on Shay Lane in Halifax. I chose a singers' night, although the club has guests most weeks. Typically for a folk club, the access for disabled is bad, as the club is in an upstairs room. A very friendly club it is run at present by Cath Sykes, who can be reached on Halifax 373407. The room unfortunately has a bar at the back, so it can get a little noisy because of new visitors to the folk club. On the night I went, we had a singaround with each person asked to do two songs, and we went round twice. Abilities ranged widely, and for the drinkers amongst you the Ivy House is a Websters pub. I had a great night - met some great people - even if they are from the wrong side of the Pennines - and I recommend that you go and see for yourselves.

Burnley Traditional Song and Dance festival organised by Burnley Mechanics, is on August 9th to the 11th. Guests include Eric Bogle, The McCalmans, Dave Swarbrick, Vin Garbutt, Sileas, Dave Summers, Bill and Bennis, Rory McLeod, Swan Arcade, Maggie Boyle and Steve Tilston.

Burnley Mechanics is the main concert venue for East Lancashire and parts of West Yorkshire. Hopefully by the time this article is published, the Mechanics will have once again joined the Federation. Perhaps then we will be able to find out what is on. Burnley Mechanics can be reached in 20 mins from M6 junction 31 (Preston), so is easily accessible from West Lancashire. Guests booked for the Autumn include, Tom Paxton, Gordon Gilttrap and Martin Taylor, Liam O'Flynn, Simon Nicol and Ric Sanders and the Steve Ashley band. For further details phone

0282 30055.

Burnley folk club has had problems getting their details printed correctly in this magazine - has anyone else had similar difficulties? Let me know (0706 877090) and we will see what can be done.

LINDA WRIGHT.

North-West Lancashire

I suppose I should have known better, than to volunteer. No sooner had I accepted the mantle of area representative, than came the request to do a report for the next issue - by weekend!

Well, the first thing to note is, that Blackpool has moved to the George Social Club, George St.. Fast approaching its 30th anniversary, the club now has a room to grace any artist, as a full house for Isaac Gullory and Ken Nicol proved.

The area's other long-standing club, at Preston, is safely back in its room at the Unicorn after major refurbishment of the pub, which has thankfully left the club room intact. Club residents, "Th' Antique Roadshow" are well worth catching in their own right.

A recent visit to Gregson's Lane to see Jim Couza was well rewarded, although the setting comes as a shock after years of being stuck in separate rooms.

Fleetwood continues to provide regular work for the best of the NW's artists, thanks to the efforts of organisers "Spitting On A Roast", while the music session at Wheelton brings good reports.

Other items worth noting include monthly guests at Wrea Green Institute, which have recently included Bert Jansch, Isaac Gullory and Honey-boy Edwards. The Moor Park in Preston features Tom Walsh (of Tom Tiddler's Ground fame) on Fridays, with occasional other guests, while The Railway in Kirkham hosts a song and music session every Wednesday.

North-West Lancashire is alive and kicking!

Phil Capper

CLUBSCENE

Bury Folk Club, Saturdays

Here in North Wales the weather is improving and everyone is looking forward to the influx of visitors that the summer will bring. All the clubs along the coast are busy in the summer season and this helps towards the booking of guest singers and musicians.

One notable visitor this spring was "Black eyed Biddy" this band hailed from Scotland and have a good blend of traditional songs and tunes interspersed with up tempo pop music. Their gig at Llandudno on Easter Sunday was enjoyed by everyone in the audience.

On the 20th July Llandudno is to be visited, dare I say invaded, by the Maghull Folk Club. The club is organising a charabanc trip to see the bright lights of Llandudno and in the evening will be the guests of Llandudno folk at the London Hotel, anyone interested please contact Dave Day.

The residents of the Rhyl Folk Club the "Bees Knees" are organising a Rhyl folk day, this is to be held on the 14th September at Rhyl Town Hall. This would seem an excellent venue as the Town Hall has recently been renovated and a magnificent Piazza built around it (they must have had an Italian Architect.) The main concert will be held in the Town Hall with various singarounds held in various pubs around the town. There is also to be guitar workshops and morris dancing on the new piazza. The singers and musicians playing the event have not yet been finalised but information can be obtained from Dave Costello on 0745 332488.

Recently several local clubs have had problems contacting singers which could be alleviated I am sure by compiling a directory of singers and musicians in the North West Area, this directory could be circulated to all member clubs, and this would make the organisers task much simpler.

Well I will have to finish here so remember, keep picking and singing and come and see us in North Wales.

For the past twenty years Bury folk club has been organised by Jean Seymour. The child she created has now grown and come of age in the nature of children it developed and changed. Like all good mothers Jean has let go and now others take on the task she did so well for so long.

Bury is one of the few traditional clubs in this area, and we wish to keep this policy as we feel there should be a home where people feel they can perform and hear traditional songs and stories which are at the heart of the folk movement around.

As so often when one leading light lends over the reins it is a group that takes them up and this we have done. Our policy for the future will include more singers nights, and as well as containing the high standard of well known artists, we hope to provide a regular platform for lesser known singers, musicians poets and bands with the hope of expanding the interest in the music we love.

Club swaps were suggested in this magazine a few issues ago and when possible we would like to reach a wider audience by this method.

Our purpose is to keep a lively club retaining the very best standards as Jean has done with some innovations to maintain an exciting venue for our members and guests.

JINGLING IN THE RAIN

Mucky Mountains Morris

Well, April soon came round again, and there we all were, bells, hankies and all, welcoming in the Spring by being snowed on in Macclesfield Town Centre. The illustrious band concerned are The Mucky Mountains Morris of St. Helens, one side out of two coachloads of equally deranged individuals who made up the 10th Handforth weekend of dance. The following day saw a somewhat depleted Mucky Mountains surreptitiously lurking in the bushes at Bramhall Hall trying to get eight up (?) for Ring O' Bells. The folk process eventually triumphed, with stalwart volunteers from two clog sides standing in - even after their experience with the Mucky Mountains in the bushes. Bear in mind here that capering in wet clogs carries an insurance risk similar to hang-gliding in a thunder storm.

All this fun could be yours... this was just one of the many action packed events in the Mucky Mountains calendar. You too can freeze and/or swelter in exotic places such as Wigan to Wolverhampton, wear bizarre clothing in public, and dance on carefully selected surfaces from cobbles to cow pastures.

So if you fancy dancing (or indeed playing) for Cotswold and Border Morris, why not give Mucky Mountains a try? We are a mixed side (both sex and mental stability) affiliated to Open Morris, and would welcome anyone who is interested. While you are about it, why not bring a friend? Lets face it, if a friend of your brothers friend's stick insect turned up wanting to dance because he'd seen Andy Stewart's Hogmonay Hoedown, we'd still have them.

Whether experienced dancer, beginner or rant weary cloggie, we would like to hear from you. We meet on Wednesday evening in St Helens: ring Tim or Jane on 0744 451790 for info.

That's about for as far as sales pitches go, so thanks to Jane for the title, coffee and proud reid@ng.%

Tim Brewster.

CLUB RESIDENTS:

BEE - The Beez Knees

BLACKPOOL - Tadtional Edge

BOTHY - Clive Pownceby, Pete Rimmer, Ray Rooney, Bev Saunders, Neville Grundy, Keith Mandle

BURNLEY - Liz Brown, Dave Cook, Steve Cook, Rod Finlayson, Roy Kelly, Kath Reade, Linda Wright, 'Ginny Run'

BURY - Jean Seymour, Alan Seymour, Sheila Carruthers, Charles Fyson, Malcolm Bowden, Chris Whiting, Chris Nash

CROSS KEYS - Phil Chadwick & Allison Dean

DARWEN - Chris, Paul & Gren, Dave Molloy.

EAGLE & CHILD - Caught on the Hop, Quartz, Andy Anderson, Pota Portac

FOX & HOUNDS - Geof Edwin-Scott & Rose Beasley

FLEECE FOLK - Travel by Steam, Brian Robertson, Parcel of Rogues, John Harper

FOLK AT THE NEST - The New Seven Stars Band

FLEETWOOD - Spitting on a Roast

HORWICH - Joyce Riding, Tom Ferber

LEIGH - Calico, Influx

LLANDUDNO - Geoff Durno, Arthur Bowman, John Les & Gill Williams

MAGAZINE - Dave Locke, Ranting Sleazos, Jack Coutts, Frank & Helen McCall, Adrienne Coutts

MAGHULL - Gordon Mackenzie, Harry Forsythe, Dave Day, Tony Hughes, Mike LennonLen Nolan, Pete Jackson & Cathy, Phil Boardman & Harry Hayes, Chris Kelly, Neal Higgins, Alan & Steve.

NORTHWICH - Sandy & Sean Boyle, Sarah Burdon, Ian Sherwood, Alan Carpenter & Jamie Anderson

RED LION - Auld Triangle

PRESTON - Th' Antiques Roadshow

ST. ALBANS - Hairloom

TRITON - Chris Lock, Sue Howard, Bob Davies, Len Nolan, Demure

YARROW VALLEY - Derek Gifford, Mark Dowding, Nothing Yet

WHITE SWAN - Dave & Helen Howard, Plan B, Maggle Billington, Graham Shaw, Dave Vaughan, Maureen Hotham

WIGAN - Joan Blackburn, Lawrence Hoy

WARWICK

FOLK FESTIVAL



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WE'LL KEEP A WELCOME IN THE FELLOWS..

Nigel Firth talks to Paul Adams of Fellside Records

EDITOR'S NOTE: This interview began last issue, and now Paul Adams goes on to talk about new projects, Compact Discs and other issues.

Nigel Firth: So what is your next project, Paul?

Paul Adams: The next album we will be working on is Hughie Jones, and there will be a duo album with Ian Walker & Ian Bruce for their tour of the States in the Autumn.

NF: Is Hughie Jones' the album of the book?

PA: It is, yes, from the book of the same name. We also have a lot of Jazz items on the go, although our contract for a series of albums with Decca is now completed and we are looking for different things. So it is very varied at present. I sometimes sit, after what fifteen years now, and wonder just what we are going to do next. I begin to wonder "Have I had enough of it?"; there is a lot to do with the company as it gets bigger, and yet it doesn't make enough money to provide me with a full time living, because the unit sales aren't that high. However I think that as long we have something to say we will keep going. If I thought it had ceased to be relevant anymore, then I think that we would ditch it.

If I look back on the catalogue, mistakes have been made, there are some things that we should not have done, and some things that we didn't do and should have done.

NF: I assume you won't tell us your mistakes?

PA: Well I don't know you see, people will have different views of that; certainly some of the best-selling albums we did, were by a Country Dance band called Hoghton Band, who never did the folk scene or anything else. It became almost a standing joke with Folk Roots. But actually, they did subsidise other things, and quite often you can do that. Equally I've done albums I thought were tremendous; one of the albums I had a lot of satisfaction out of recording and doing really was Three Way Street, and yet in terms of sales it was abysmal. So there are ups & downs, but I suppose I've evened that out slightly over more recent years. I suspect it won't prevent us from making mistakes in the future. Sometimes you get a bad review and people can't understand why you've done a certain thing.

I remember I had two "electric" groups come my way, and there was one I wanted and the other I wasn't especially interested in, and it was fairly early days of keyboards and that sort of thing in folk bands. The one I wanted messed me about, and the whole thing was a fiasco, so I took the other one because I wanted experience of record-

ing an "electric" band. I wasn't going to lose money, so it suited both me & the group. People then said "I can't understand why they did that"; sure it was a bit rough round the edges, but it was at a time when they were several groups that were like that. It's a complex problem. People say to me "How do you decide what you are going to do?". The answer is that I don't know what I'm going to do next; you meet people on sessions - I met Ian Bruce through Ian Walker. Marilyn Middleton-Pollock had been working with Ian Bruce, heard of us and sent a tape. It's that sort of thing.

NF: I imagine you get a lot of demo tapes sent to you?

PA: We get a phenomenal amount, yes. I try to listen to them all, and I try to be fair to people, but sometimes we get such a lot that eventually I spend a whole day listening to them. They come from all over, and cover all kinds of music.

We tend to work twelve months in advance; I know what I'm going to be doing up until this time next year. It has been a little dodgy recently, because between the two labels we have done about six CDs, so the outgoings have been a bit frightening. The CD's have put us on a new learning curve as well; there are new mistakes to make and new manufacturers to get use to. It also puts things into a different complexion as well, with regard to who you take on, because with the CD thing I suspect that fewer people will get taken on, unless we start doing Cassette only releases, which some people are perfectly happy with. Having said that, people could do cassette releases and make more money on their own.

NF: And presumably they could still come to you to record them? Because I assume that the original thing you set up only to do is still available as a service?

PA: That's right, we do that for a couple of people certainly, so that's not difficult to arrange at all. Sometimes people want the kudos of being associated with the label, which is fair enough again, but they have to understand that any deal we do, it has to make a profit. It costs around £400 a month to run, so I have to clear that somewhere along the line. I don't think has always been appreciated by some other record companies that set up and disappeared fairly rapidly. There is a limit to how far you can become a charitable organisation. This is why I have a feeling that the CD thing will make it more difficult for people to get deals, because you are looking for someone who is going to shift some of those.

NF: They are presumably going to be more difficult to shift at a gig?

PA: Yes; although I'm not quite sure how it is going in that regard. Jez Lowe is going to be my test really, because he's got three formats.

NF: I must admit I find it difficult to place CD's for review at present. If every new release came to me only on CD, I couldn't place them all.

PA: The specialist, both in Jazz and in Folk Music will hang on as long as possible, because of the type of market. In manufacturing terms, it isn't all that much more expensive to produce a CD, it's just that you're going to sell fewer copies at the moment. What will happen long term it's impossible to say. Three or four years ago, when it was first proposed, it was put to me that we should put all sorts of things out on CD, because at that time you could sell anything on CD, because there was so little available. I don't think that is the case any more. I think CD is going to be with us for a while, I don't think it will be superseded by anything else, but..

NF: There are a lot of other things happening though aren't there, such as the various new tape formats?

PA: Any of the tape formats are actually limited by the tape, because you have tape passing over some sort of head, whereas there is nothing to wear out on a CD. DAT for example hasn't taken off as a consumer product at all, but it has taken off in the studio world, which is where its future lies at the moment. I also think there would be considerable resistance to anything else anyway. Recordable CD's are on their way and was recently demonstrated at a big exhibition last year, actually using Ian Bruce's tape as a demonstration. This first one is just a once-only recording, but the aim is a reusable disc.

NF: The smaller artists are the sort of people who have come to you; what about the bigger names like Roy Harris and Jez Lowe, how did they come to you? Do you go out and "advertise" your services or is it largely by word of mouth?

PA: We've never approached any artist, they have always come to us. It has come really out of conversation sometimes - we had been talking to Roy; there is an element of that people who maybe don't know a lot about you, will get in touch. We've never gone out "scouting" for talent; we've never needed to - we turn so many people away that we've never had that problem.

NF: How many records a year do you do?

PA: I've just been tooting up, in the last year we've done seven on the folk label and four on the Jazz label, which is a bit excessive.

NF: That's more than you would normally do?

PA: Yes,

NF: Presumably the Annie Briggs one was unusual in not requiring any studio recording time?

PA: Fellside has only ever bought in two previous albums, nearly everything has been self generated. Now the Jazz label is different and we licence all kinds of stuff on the Lake. We had a contract with Decca, and reissued a lot of their traditional Jazz Stuff from the 1950's. So we said why not do it on the Folk label as well. I quite like the challenge of remastering old tapes, and Ken Hunt (of Swing '51, the Fanzine) had been pestering me to do the Annie Briggs for some time, and was keen that I should do it and we eventually got round to it. It has been very successful for us.

NF: Any plans to do any others? There is a lot of classic folk that is long out of print

PA: Yes, although I'm not sure that there is a lot I would like to do. There's some Bert Lloyd, Ewan MacColl, Peggy Seeger; I'm thinking of all the old Topic stuff. There's a whole string of stuff. How viable it is I don't know; Annie was different with a cult following. Other people may not be such a cult thing. I'd like to do a Louis Killen one, but I don't think he's that much of a cult in this country, so it could be an enormous disaster. A lot of the early revival folk singers haven't travelled well; the folk scene has developed and methods of presentation have changed over the years.

There aren't many that spring to mind; early Steeleye might have a curiosity value, but there isn't much that falls into that category.

NF: What about the studio itself; what sort of equipment do you have?

PA: WE started with very primitive equipment, and in technical terms I suppose it still is compared with the big studios. We've gone from 2-track right up recently to 16-track to do Jez Lowe & the Bad Pennies. We have always been lucky and always managed to get good sound on bottom of the range equipment. I have always tried to get reasonable quality within that format, and coupled with a good pair of ears we can produce a good result. I've always tried to take other stages of the processing to a high level. We cut the Albums at CBS in London, which is one of the best cutting studios. Our sleeves are manufactured by a printer who services most of the major labels. For CDs we use one of the major plants in Europe (based in the UK). These things we try to get the quality. So although the studio thing has upgraded, good control of the rest of the process makes it of lesser concern.

We started in our back bedroom and no.23 was the last one to be recorded there. WE then had studio premises, although that was difficult, because it took me away from the house a lot. So we decided to get one extremely big house and the business takes up about a third of it (the top floor). And that's the way we do it now.

CHAIRMAN'S RAMBLINGS

by Dave Day

Well since last time I have managed to get to a number of the clubs including Preston (where Th' Antique Roadshow perhaps outshone Andy Irvine!) Fleetwood, Burnley (where our travellers were made most welcome), Runcorn, (we are having a club swap in May) as well as our more local ones. On July 20th we are organising a club trip and folk evening with Llandudno club - now if only I could find out where this place Manchester is....

Seen some great talent as well! The second Federation under 21 concert was tremendous with Ingrid and Alan Henderson coming down from Fort William to headline the event. Our local artists represented the North West exceedingly well, and all would be well worth a booking at your club. Ask your organiser to book "Pota Portac", Ben and Joe Broughton, Kate Rusby, Cerri Ann Huws or Stephen Coom. Everyone a gem who will bring something new to your club.

We celebrated our clubs 9th Birthday with a most amazing concert, just ask Hugh O' Donnell. Again we mixed up musical styles and everyone on the bill was affordable! (for which, many thanks) Next time you want a guitarist, try the sensational Ken Nicol, or some fine unaccompanied singing try "Hands in Pockets", we also had "Gibson and Higham" (an elderly duo of Maghull residents!) "Hand on Heart" Jez Lowe and Dave Summers.

Now all this was only possible because of help from "Merseyside Arts" and "The Sefton Cultural Fund" (run by our local council!)

Over the past few months they have supported us with over £1000.00 which went towards events and equipment (latest £175 towards two top class microphones and £200 towards a powered monitor, plus a very generous donation towards mounting a cajun night.

Money is available if you go about it in the right way, work out what the particular body is willing to support and then operate within these rules. GO FOR IT - you may need some enthusiasm and some perseverance but - IT IS THERE. If your organiser is not doing it, volunteer to do it yourself.

Now the sad part - two local stalwarts have died recently and both will be keenly missed. First was Robin Sherwin a member of the "Black Diamonds" who ran such a successful club in Chester for many years and a thoroughly nice man. The second was Ted Barwise, a member of "Old Rope" a very talented trio who were the first residents of the first Maghull folk club back in

1974. Ted was a very committed man both to his music and his politics.

Our sympathies go to both their wives and families.

See you at the festivals!! I'm already booked for Cleethorps, Edale, Wigan, Fylde and possibly Warwick. It all depends on where "Her indoors" says we can go!!

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YOUTHFUL PERSPECTIVE

by Leanne Smithies

For me getting into folk music happened by chance. When I was 16 my mum brought home a tape from the Eagle and Child folk club which contained various songs recorded by the club's residents. The tape was played continuously and I found myself enjoying the music, so I went along to the folk club with my parents half expecting to see a group of men with long beards and flares, - of course this was not the case apart from Bernie Forkin!!

Eventually my mum managed to drag me up to sing. Since then I have been attending regularly, thanks to several people I am now able to play the mandolin and more recently the Irish keyboard (I'm also having a bash at the bazouka). At present I'm in a group called "Porta Portac" The group was formed before I joined and I became involved later on after meeting Jenny Shotliff at the folk club.

I have been listening to and performing folk music for a few years now but I do sometimes feel frustrated at my lack of knowledge and limited repertoire. Everyone at the Eagle and Child has been friendly and helpful, however, having been to several other clubs I am amazed at the lack of younger members. This is probably due in part to the image folk music has.

One of the Federation's aims is to organise events to encourage younger people to come along to folk clubs. I have only seen one such event, the second annual youth concert in which I took part myself. I also feel there is not enough support for youngsters trying to learn an instrument, perhaps people could volunteer to teach whatever instrument they play to people like myself.

Maybe even a meeting could be arranged once a month for people like me, under 21 and keen to learn; This would enable us to share our knowledge with each other, and hopefully be interesting and formative.

Leanne Smithies.

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A SONG FOR THE MONTH:

"Susannah" by John Cartain

EDITOR'S NOTE:

This song won "The Great Northern Song Contest" recently held at Gregson's Lane Folk Club. The song was submitted for last issue, but had to be held over due to lack of space. Hope you think it was worth waiting for:

SUSANNAH © JOHN CARTAIN

- 1 I first saw her in the park
Her hair was long and dark
And when she smiled her eyes they twinkled
In a mischeivous way
Susannah was her name
And from Salford Town she came
And I first kissed her as we
Strolled along the Crescent Green.
- 2 From then I saw her every day
And sometimes more than once
Until a couple of years they had passed by
Then I asked her for to marry me
And she coyly said she would
And within a year I took her for my wife.
- 3 We lived in wedded bliss
How we cuddled and did kiss
And I swore I'd never leave her in a million years
But then I fancied for to be a sailor
on the sea
So I signed aboard a steamer for America.
- 4 How could you break my heart she said
As my ship got under way
I'll never wait for you these 2 years
I'll find myself another and of you I'll soon forget
Then she blew me a kiss as she wiped away her tears.
- 5 2 years I was away
Waved goodbye to America
I travelled with Bill Cody and his Western Show
As my ship tied on the quay
My wife she showed to me
The son she bore to me no more 18 months before.
- 6 Now my travelling days are done
I will go to sea no more
The time has come for me to stay at home
Susannah is with child again
And my son just grows and grows
I couldn't ask for more
Where e'er I roam.
- 7 So I sit here in the park
As the children play and lark
And I look at my Susannah
And recall the day
That she told to me her name
And from Salford Town she came
And I first kissed her as we
Strolled along the Crescent Green,

Transcribed by Christine Dunford

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in th magazine

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June 27th - Singaround	Aug 15th - Featured singers mt.
July 4th - Dave Molloy	Aug 22nd - Singaround
July 11th - Singers night	Aug 29th - Singers night
July 18th - Featured singers mt. with Cats Whiskers	Sept 5th - Dave Summers

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16 June Dates

SATURDAY	1ST	8TH	15TH	22ND	29TH
BREWERY ARTS BURY POYNTON SOUTHPORT ARTS ST. ALBANS BURNLEY MECHANICS:	Singers' Night No Dates Guest TBA	FAMILY CEILIDH (g) THOMAS LYNCH	THE BUTTERMOUN (h) HEATHER INNES PIERRA BENSUSA (j)	WHIPPERSNAPPER (i) Singers' Night THE CRAYFISH FIVE	THERESA TOOLEY
ADZIDO PAN AFR (k); JEAN PIERRE LL (l); MERRYBELL GOSP (m); FAIMLY CEILIDH (n);					
SUNDAY	2ND	9TH	16TH	23RD	30TH
BOTHY EAGLE & CHILD LEIGH LLANDUDNO THE ALBION WHEELTON FLEECE FOLK	Singers' Night TH' ANTIQUES R (p) CLOSED Singers' Night Singers' Night Music Session DAVE SUMMERS	TOMAS LYNCH Singers' Night BARRY SKINNER Singers' Night Music Session VIV & ANGELINE	Singers' Night FESTIVAL Singers' Night Singers' Night Music Session Guest TBA	GRAHAM & EILEE (o) Guest TBA DEAN JOHNSON Singers' Night Music Session Guest TBA	Singers' Night Singers' Night Singers' Night Singers' Night Music Session Guest TBA
MONDAY	3RD	10TH	17TH	24TH	
HORWICH POYNTON PRESTON TRITON FOLK at the VIC PUNCH BOWL	Singers' Night Singaround No Dates Singaround Singers' Night	Singers' Night Singaround Singaround Singers' Night	Singers' Night Singaround Singaround Singers' Night	Singers' Night Singaround Singaround Singers' Night	
TUESDAY	4TH	11TH	18TH	25TH	
BLACKPOOL MAGHULL YARROW VALLEY BLACK HORSE WIGAN FOX & HOUNDS	Singaround Singers' Night SOUTHPORT SWORDS No Dates BEULNAHAILLE No Dates	Singaround Singers' Night Singers' Night	Singaround Singers' Night Singers' Night COBBLESTONE MO (a)	Singaround Singers' Night Singers' Night Singers' Night	
WEDNESDAY	5TH	12TH	19TH	26TH	
BROMBOROUGH CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	Singers' Night INFLUX Singaround Singers' Night MARTIN CARTHY	Singers' Night PETE COE Singaround Guest TBA Singers' Night	Singers' Night KEITH RYDER Singaround Singers' Night PLAN 'B'	Singers' Night DICK MILES Singaround Guest TBA Singers' Night	
THURSDAY	6TH	13TH	20TH	27TH	
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD GREGSON'S LANE MAGAZINE ORMSKIRK THE BODDIE SHOP THE BUZZ	Guest TBA Singers' Night Singers' Night CLOSED MARIE LITTLE Singers' Night No Dates Singers' Night Singers' Night EDWARD II & TH (c)	Singers' Night Singers' Night BRAIN PETERS CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night THE OUTER ZEDS	NIGEL MAZLYN J (b) Hosted Singers' Singers' Night Singers' Night QUARTZ Singers' Night Singers' Night Singers' Night Singers' Night THE BARELY WORKS	Singers' Night Singaround MARIE LITTLE CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night CINDY STRATTON (d)	
FRIDAY	7TH	14TH	21ST	28TH	
BEE BLACKBURN NORTHWICH POTTERIES RED LION	GEOFF HIGGINBO (e) Singers' Night Singers' Night Singers' Night CLOSED	Singers' Night CHARLES FYSON HUW & TONY WIL (f)	Singers' Night Singers' Night DEREK GIFFORD	Singers' Night Singers' Night Singers' Night	

NOTES FOR JUNE

- a. COBBLESTONE MOUNTAIN BAND
- b. NIGEL MAZLYN JONES at Ballroom; Castle St.
- c. EDWARD II & THE RED HOT POLKAS
- d. CINDY STRATTON & MARIUS FRANK
- e. GEOFF HIGGINBOTTOM
- f. HUW & TONY WILLIAMS
- g. FAMILY CEILIDH (11th)
- h. THE BUTTERMOUNTAIN BOYS
- i. WHIPPERSNAPPER with LOZNITSA (21)
- j. PIERRA BENSUSAN (Friday 14th)
- k. ADZIDO PAN AFRICAN DANCE ENSEMBLE
- l. JEAN PIERRE LLABADOR QUINTET
- m. MERRYBELL GOSPEL CHOIR (23) at Towneley Hall
- n. FAIMLY CEILIDH with frolicking Pete & Fumbling Fingers Concertina Band
- o. GRAHAM & EILEEN PRATT
- p. TH' ANTIQUES ROADSHOW

July Dates 17

MONDAY	1ST	8TH	15TH	22ND	29TH
HORWICH POYNTON PRESTON TRITON FOLK at the VIC PUNCH BOWL	Singers' Night Singers' Night No Dates Singaround Singers' Night	Singers' Night Singers' Night Singaround Singaround Singers' Night	Singers' Night Singers' Night Singaround Singers' Night Singers' Night	Singers' Night Singers' Night Singaround Singers' Night Singers' Night	Singers' Night Singers' Night Singaround Singaround Singers' Night
TUESDAY	2ND	9TH	16TH	23RD	30TH
BLACKPOOL MAGHULL YARROW VALLEY BLACK HORSE WIGAN FOX & HOUNDS	Singaround Singers' Night Singers' Night No Dates NINA SZIFRIS & (b) CLOSED No Dates	Singaround Singers' Night Singers' Night Singers' Night CLOSED	Singaround Singers' Night Singers' Night Singers' Night Singers' Night	Singaround Singers' Night Singers' Night Singers' Night Singers' Night	Singaround Singers' Night Singers' Night Singers' Night Singers' Night
WEDNESDAY	3RD	10TH	17TH	24TH	31ST
BROMBOROUGH CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	Singers' Night LESLEY DAVIES Singaround Singers' Night Singers' Night	Singers' Night PHIL HARE Singaround Guest TBA JEZ LOWE	Singers' Night STRAWHEAD Singaround Singers' Night Singers' Night	Singers' Night MARTIN SIMPSON Singaround Guest TBA STANLEY ACCRIN (c)	Singers' Night Singers' Night Singaround Singers' Night RAY FISHER
THURSDAY	4TH	11TH	18TH	25TH	
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD GREGSON'S LANE MAGAZINE ORMSKIRK THE BODDIE SHOP THE BUZZ	Singers' Night Guest TBA STEVE TILSTON (e) Singers' Night BEN & JOE BROU (g) Singers' Night No Dates Singers' Night Singers' Night Singers' Night BAMBOO BROTHERS	Guest TBA Singers' Night RHYTHM RASCALS CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night THE CROCODILES	Singers' Night Hosted Singers (d) Singers' Night Singers' Night Guest TBA Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night HOT STUFF	Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night THE BOAT BAND (h)	
FRIDAY	5TH	12TH	19TH	26TH	
BEE BLACKBURN NORTHWICH POTTERIES RED LION	Guest TBA JON HARVISON Singers' Night Singers' Night CLOSED	Singers' Night Singers' Night TREVOR HUNTER Singers' Night	Singers' Night Singers' Night JOHN KIRKPATRICK Singers' Night	Singers' Night Singers' Night Singers' Night Singers' Night	
SATURDAY	6TH	13TH	20TH	27TH	
BREWERY ARTS BURY POYNTON SOUTHPORT ARTS ST. ALBANS BURNLEY MECHANICS:	MIGHTY HOUSERO (i) JERRY EPSTEIN No Dates Singers' Night	YOU SLOSH CLOSED	KING MASCO (19)	BOGUS BROTHERS (j)	
SUNDAY	7TH	14TH	21ST	28TH	
BOTHY EAGLE & CHILD LEIGH LLANDUDNO THE ALBION WHEELTON FLEECE FOLK	GORDON TYRALL POTA PORTAC CLOSED HUGHIE JONES Singers' Night Music Session Guest TBA	Singers' Night Singaround Singers' Night Singers' Night Music Session Guest TBA	TOM McCONVILLE (k) Singaround Singers' Night Singers' Night Music Session Guest TBA	CLOSED ST. HELENS FRE (l) RICHARD GRAINGER Singers' Night Music Session Guest TBA	

NOTES FOR JULY

- a. LEYLAND MORRIS & Singaround
- b. NINA SZIFRIS & MIKE SCOTT (From HAND on HEART)
- c. STANLEY ACCRINGTON
- d. Hosted Singers' Night
- e. STEVE TILSTON & MAGGIE BOYLE
- f. BEN & JOE BROUGHTON
- g. BEN & JOE BROUGHTON
- h. THE BOAT BAND & J.C. GALLOW (Louisiana Washboard)
- i. MIGHTY HOUSEROCKERS
- j. BOGUS BROTHERS (26)
- k. TOM McCONVILLE & TIM WOOD
- l. ST. HELENS FREE SHOW

18 August Dates

THURSDAY	1ST	8TH	15TH	22ND	29TH
BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD GREGSON'S LANE MAGAZINE ORMSKIRK THE BODDIE SHOP THE BUZZ	Singers' Night Guest TBA LES BARKER Singers' Night KEN PEARSON Singers' Night No Dates Singers' Night Singers' Night Guest TBA	Singers' Night Singers' Night KNOTTED CORD CLOSED Singaround Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA	Singers' Night Hosted Singers (a) ANNIE BRIGGS Singers' Night Guest TBA Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA	Singers' Night Singaround ARTISAN CLOSED Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA	Singers' Night Singers' Night Singers' Night Singers' Night Pre-FESTIVAL C (b) Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA
FRIDAY	2ND	9TH	16TH	23RD	30TH
BEE BLACKBURN NORTHWICH POTTERIES RED LION	PAUL CHERRINGT (c) Singers' Night Singers' Night Singers' Night CLOSED	Singers' Night Singers' Night Singers' Night Singers' Night REOPENS September	Singers' Night Singers' Night NEW HOKUM BOYS Singers' Night	MARILYN MIDDLE (d) Singers' Night Singers' Night Singers' Night Singers' Night	Singers' Night Singers' Night JOLLY JACK Singers' Night
SATURDAY	3RD	10TH	17TH	24TH	31ST
BREWERY ARTS BURY POYNTON SOUTHPORT ARTS ST. ALBANS BURNLEY MECHANICS	CLOSED No Dates Guest TBA	FAMILY CEILIDH (i) REOPENS Septem (k)		KENDAL FOLK FE (j)	
SUNDAY	4TH	11TH	18TH	25TH	
BOTHY EAGLE & CHILD LEIGH LLANDUDNO THE ALBION WHEELTON FLEECE FOLK	CLOSED Singaround CLOSED Singers' Night Singers' Night Music Session No Dates	REOPENS 15th S (l) Singaround REOPEN Mid-Sep (f) BRAM TAYLOR Singers' Night Music Session	Singaround Singers' Night Singers' Night Music Session	Singaround HARVEY ANDREWS Singers' Night Music Session	
MONDAY	5TH	12TH	19TH	26TH	
HORWICH POYNTON PRESTON TRITON FOLK at the VIC PUNCH BOWL	Singers' Night Singers' Night No Dates CLOSED Singers' Night	Singers' Night Singers' Night REOPENS early (g)	Singers' Night Singers' Night Singers' Night	Singers' Night Singers' Night Singers' Night	
TUESDAY	6TH	13TH	20TH	27TH	
BLACKPOOL MAGHULL YARROW VALLEY BLACK HORSE WIGAN FOX & HOUNDS	Singaround Singers' Night CLOSED No Dates CLOSED No Dates	Singaround Singers' Night REOPENS September	Singaround Singers' Night Singers' Night	Singaround Singers' Night Singers' Night	
WEDNESDAY	7TH	14TH	21ST	28TH	
BROMBOROUGH CROSS KEYS NEW SEVEN STARS RUNCORN WHITE SWAN	Singers' Night No Dates Singaround Singers' Night CLOSED	Singers' Night Singaround Guest TBA REOPENS Septem (h)	Singers' Night Singaround Singers' Night	Singers' Night Singaround Guest TBA	

NOTES FOR AUGUST

- Hosted Singers' Night
- Pre-FESTIVAL CONCERT
- PAUL CHERRINGTON & PAMELA WARD
- MARILYN MIDDLETON-POLLOCK
- REOPEN September 15th RHYTHM RASCALS
- REOPEN Mid-September
- REOPENS early SEPTEMBER
- REOPENS September 4th with SEAN CANNON
- FAMILY CEILIDH (13)
- KENDAL FOLK FESTIVAL
- REOPENS September 7th MAL WAITE
- REOPENS 15th September RHYTHM RASCALS



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POTA PORTAC · GEOFF HIGGINBOTTOM · ANNE WILLIAMSON · COGGLER'S BREW
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Electric trad. Rules O.K.?...

Tony Gibbons' item on the "Bothy" contained some very complimentary comments for which I thank him - It is flattering to be cited as an example of best practice in this fickle discipline called "folk". He also drew attention to a description of us which I've often been challenged with myself over the years - that of being a "traddy" club, a tag, Tony suggests, as ill-founded today as it ever was I'd agree with that - I think it stems basically from our roots in the early sixties revival when quite simply there wasn't much else of British folk clubs to draw on apart from Trad. and Trad. arr but isn't all categorisation counter productive in any case?

An instance I well remember as an ordinary punter was an event that has probably subconsciously reinforced my thinking ever since. The then organiser Tony Wilson (still my role model) had the courage to book Mr Fox into the Bothy - all drums, electrics, Carol Peggs starry T shirt, noise and EXCITEMENT. Quite a few purists that night spent their time downstairs murmuring about pop music, betrayal etc. In much the same manner as elements at Dylan's 1965 Royal Albert audience. The very next week the guest was Tim Lyons who did the entire evening unaccompanied, totally Irish Trad. and thoroughly absorbing. I swear that the very same ostriches spent the night in the bar claiming him as "too boring".

Result Two good evenings of music missed by the cloth eared/ cloth minded. Moral? even partisanship can be inconsistent.

Theme music? (From Rick Nelsons "Garden Party") "I learned my lesson well, you can't please everyone, so you've got to please yourself".

CLIVE POWNCEBY.

Bookings for Local Artists (Part 2)

I recently read the letter by Steve Higham (Winter Edition 90/91 Page 23) about being refused gigs at folk festivals because they are not "known artistes". I once "streaked" around the stage of a well known folk club hoping the resulting publicity would make me a "known artiste". I remember feeling so small when the Lady Magistrate said to me, "Your act will never 'stand up' on stage"; case dismissed".....

...But really though I wish you artistes out there honestly, the best of British luck, and that you ask and receive gigs wherever you go.

Your guitar pickin cousin,

Adelphi Joe.

KARAOKE RULES ... O.K.?

May I please inform the readers that Wigan Folk Club, operating from STANLEYS TRUE FREE HOUSE, has been beaten by the all-conquering Karaoke monster, the new landlord (yes, our third in less than 12 months) wishing to replace us by the equivalent of Fool's Gold. The dates in the mag up to and including TUESDAY JULY 2nd, will not be affected. We were planning to have a short break over the rest of July, now we will probably take all August as well before returning at a new, not yet found, venue. Joan and I will use the time between now and August to find a new home. We have every confidence in so doing and thus we will be able to give bookings to all those very good up-and-coming artists who have given us floor spots over the last few months. Any of you folkies out there who would like to pop along to our last date's at Stanleys will be most welcome and may take delight in showing the landlord just what he is missing. A few full houses may just provoke some red faces. Please feel free to contact Joan (0942 321223) or me (0942 492149) to enquire about our new home - we may even begin some singarounds before September.

Thanks to all who supported us in the past especially to our loyal locals without whom we would have folded earlier and because of whom we are determined not to give up now.

LAWRENCE (How about a Booking) HOY.



new release

PETER BELLAMY

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Poachers & Prospectors, Cowboys & Courtiers, Sailors, Servants & Seducers, rub shoulders with Bob Copper, Bob Dylan, Steve Tilston & Rudyard Kipling - in fact a typical Bellamy gig superbly recorded by FELLSIDE, 1991.
cassette FSCS £5.50 inc. p&p

News on Social, Morris Sword & Clog Dance

Well, come this time of year there is a real pandoras box of events on offer, guaranteed to cater for both the active and the passive tastes. If it is something you are wanting to watch then always have Leyland Festival in your diary. (first Saturday in June) because that features the home team and several other guests, plus children country dancing and a folk tent. Lytham Club Day 22 June regularly features half a dozen teams dancing in and around the town morning and afternoon and in the evening there is an open air Barn dance in Hastings place with Toll Bar Band.

There is lots more teams to watch at the Rochdale Rushbearings (9-11th August) and the Saddleworth Rushcart (23-24th August) and a number of our local teams will be appearing. Houghton Rapper Team (see them on TV on 6th May?) travel to Rippley in Derbyshire for the Morris Ring meeting there on 5th - 7th July.

Should you be looking for something with more to join in then the Lichfield Folk Festival caters for a wide range of tastes (21-23 June) as does the Whitby festival (17 -23 August) Locally there are still the Wiggin Ceillidhs on 7th June (with Mr. Blundells Alms) and on the 12th July (with Dr. youngs music emporium). Clients of the Worden Ceillidhs will have to wait to 14th September (Ran Tan Band). Which reminds me ... Ran Tan are celebrating their 10th Anniversary with a new cassette scheduled to appear in July and that further reminds me that copies of the 3 Houghton Band records are no longer available despite a continuing demand - which seems rather daft to me.

Up at Lancaster there will be a regular Folklore Fiesta (18-22nd August) with foreign teams to see and a barn dance on the Monday night in the Ashto Hall (Town Hall) If competition dancing is your forte, then shine up your footwear, For the Lancashire and Cheshire clog dancing championship at this years Flyde folk festival (30 Aug -1st Sept) And that reminds me too.. that Pat Tracey a regular instructor at the Lancashire Wallowers Clog Weekend each February recently received the gold badge of the EFDSS in recognition of her work in promoting clog dancing both here at home and abroad , especially in the USA, Pat teaches a heel and toe variety from East Lancashire and it is hoped to include a new section at Flyde next year to encompass this style - the Lancs and Cheshire competitions currently specifies steps "completely off the toe".

What else is there? Well something folksy in its own way is the Whit Saturday Brass Bands competition at Saddleworth ; more a number of

competitions really, taking place between 5 and 10pm as the bands dash from village to village within the area. The narrow streets are packed with bands their coaches and visitors. Grotton, between Oldham and Saddleworth is a good vantage point to see all the bands perform. If you missed it this time round then make sure its pencilled into your diary for next year; its a real good do. Bandsmen are as equally renowned for their supping as are morrismen so you won't be in any danger of dehydrating. Another in this category of "vaguely folkie" is the Orangemans Parade at Southport 12th July, when the Liverpool lodges spend a day at the sea side. At tea time the whole lot forms up and processes from Princes park (near Pleasureland) to the railway station. Ignore the brass bands, ignore the accordion and the marchers too but the concertina bands are well worth travelling to hear/see and when you do have the opportunity of hearing/seeing concertina bands at any other time.

One last thought, if your wanting dance entertainment but perhaps not in the way that the TV company the organisers or the participants would desire - then why not watch "Come Dancing" and the ballroom dance championship???

The glassy eyed stares at the plastic clip on smiles of the women should be sufficient for starters as they lean back at incredible angles which must set beavies of physiotherapists, osteopaths and chiropractors and quack doctors chortling with glee at the prospect of all that business soon to come their way. Each chap gazes loftily out over his partners' head alternately goofing and gurning at the cameras, the audience and especially the judges; in fact at everyone but his partner. Social dancing, a sociable activity did someone say?

The tango is about the only dance where they spend much time looking in each others direction and can be relied upon to produce a good crop of grimaces. Can't say I'm impressed with the finish to each dance as the music trails off and the competitors often make no formal finish to their performance- which seems at odds with the rigid formality of the whole event. This years highlight? A previous world champion helping with the commentary and failing to forecast any of the top three places!!!!

DANCE ON EVERYONE.

Roy Smith.

Whippersnapper live at Burnley Mechanics April 21st 1991.

The appearance of Whippersnapper at Burnley Mechanics marked the second concert in a new, month-long tour and the band achieved the impossible. They managed to get the notoriously apathetic mechanics audience to join in!!

Before the start of the evening's entertainment, Kevin Dempsey and Martin Jenkins were in view, but what of Chris Leslie? A studied glance round the tudor room showed a miserable looking specimen sitting huddled at the back. Yes it was Mr. Leslie himself, suffering from tonsillitis and trying to gather his strength for the evening. He succeeded. Once in front of an audience, his professionalism snapped into place and his vocal chords refused to admit defeat. Although in great discomfort Chris still excelled at singing in his gentle, restful style, managing only one note in the whole evening.

Kevin Dempsey broke 2 strings (well there's a surprise) but his guitar was still intact by the end of the evening. One day he will be playing in his normal violent style and his guitar will give way. It will be interesting to see him find a new guitar before the number comes to a close. For those of you who have never seen Whippersnapper, let me explain that Kevin is notorious for snapping guitar strings, and the rest of the band keep playing until he has replaced the string, retuned it and joined in again. Rumour has it that he has been timed at 22 seconds!!

In place of Dave Swarbrick, Whippersnapper have acquired a sophisticated synthesiser link up, enabling Kevin Dempsey to use his guitar to produce echoing musical effects without losing the spontaneity of live music. I cannot be more technical than that, as I do not understand exactly how it was done. When I first heard it, I thought that Whippersnapper had given in under pressure and were resorting to pre-packaged backing music. But the sound was too fluid in its arrangement to be anything other than a live production. It is used a little too much for my liking, but overall it enhances the music and is quite effective.

A Whippersnapper concert is always a joy to attend. Not only do they take great pleasure in their music, but they have the ability to share the pleasure with an increasingly enthusiastic audience. Once you have seen them in concert it is easy to understand why they are often credited with the folk title of "Folk's premier trio". It is a hard act to follow.

Linda Wright

THE THORNABY FOLK WORKSHOP - R.I.P.

I sit alone in this room. It is small, compact and - at a pinch - will hold 20 - 30 people. It is quiet in here but there is the sound of singing coming through from the lounge bar (the site of the original "room") which is packed. This grand "sing" marks the "official" end of the Thornaby Folk Workshop at the Collingwood Arms, known affectionately as the "Colby", where it has been held for over 17 years (except for a short break in 1981) organised by the Wilson Family of Teeside.

I feel this is an event that should not go unrecorded and so this is why, in this the "Kal Colby" room I am writing these words now. The Folk Workshop will continue in new premises but the "Colby" soon will be no more, yet another victim of modern development where factories and new roads will first destroy and then swallow it up in a mass of concrete and tarmac. The songs that have been sung here will echo on through the years in other places true, but the special "magic" of the Colby will be gone forever.

In the other room is a gathering of some of the people who have attended and sung here over the years. The list began with over 150 potential invited guests but with much heart searching and deliberation the Wilson family whittled it down to 80 honoured people. Some of the names are known nationally such as Johnny Collins, Jim Mageean, Geoff Higginbotham, Steve Black, not to mention the Wilsons themselves, and some are locals and "regulars" like Sue and Brian Childs, John Wilson, "Ally" and big "Barry". It matters not particularly who they are but I am very honoured to be among them.

This will indeed be a night to remember as another chapter of our folk singing heritage closes - R.I.P. the "Colby" and long live the singing tradition!

Derek Gifford

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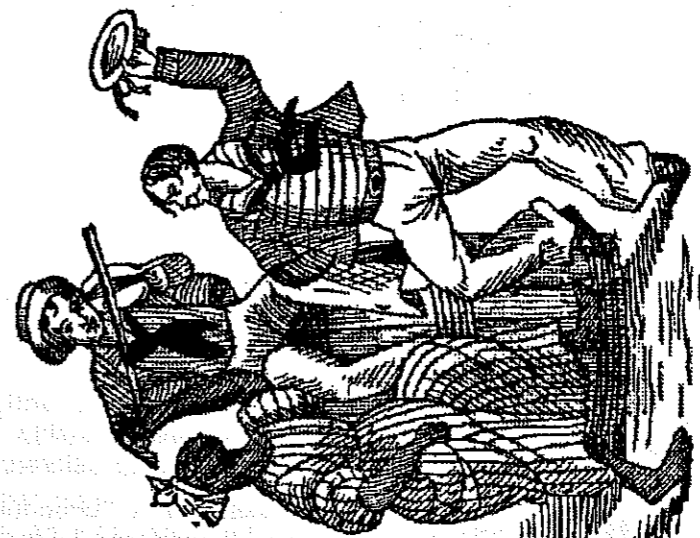
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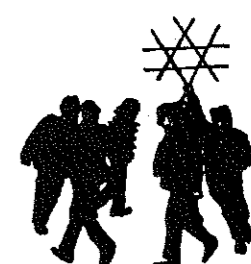
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23rd Redcar Folk Festival



12th, 13th, 14th, JULY 1991

Guests so far booked include:

Hugh Rippon, Peeping Tom, Caught on the Hop, Martyn Harvey, Keith Hancock, Pete Betts, Derek Elliott, Black Eyed Biddy, The Dubliners, Vin Garbutt, Maxie & Mitch, Swan Arcade, The Watersons, The Kipper Family, Isaac Guillary, Pig Sty Hill Light Orcherstra, Carolina Shout, Mrs Ackroyd's Band, The Wilsons, Artisan, Jenny Bashford, Brian Robertson, Fred Jordan, Dick Miles, Steve Turner, Brian Peters, Rodger Wilson, Jim Couza, Heather Golf, The Deighton Family, Cockersdale, Esta Marshall, South Bank Grunter's, Nebula, Hylin, Beggars Velvett, Willard's Leap, Tich Freer, Marie Little, Jez Lowe & The Bad Pennies, Salami Brothers, The Eric Bogle Band, Persephone, Redcar Sword Dancer's, Fosbrooks, The Mary Bell Irish Dancers, Alan Bell, Bernard Wrigley, Flag Crackers of Craven, The Hairy Marys, Black Sheep Morris.

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Souvenir Festival Magazine @ Programme of Events 50p, WEEKEND CAMPING £2.00 PER PERSON.

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ANNE BRIGGS - "Classic Ann Briggs"
Fellside FELD 78.

JUNE TABOR - "Aspects" Con-
lifer CDRR 501.

Two timely compilations enabling us to do a comparison between probably the two finest female singers in the revival's history.

Anne Briggs was the WUNDERKIND of the revival's early days. Under the benign patronage of none other than A.L. Lloyd (though credit for the actual "discovery" belongs to EWAN MACOLL) she became, while still in her mid-teens the touchstone for aspiring singers. While still a school girl she recorded two tracks for Lloyd's tour de force "Iron Muse" and both songs "The recruited collier" and "The Doffing Mistress" still feature in many a repertoire.

The fluidity, grace and power of her singing was a byword and this, combined with her dark good looks and a certain modest diffidence in performance made her a role model eagerly adopted by Maddy Prior, Lal Waterson and Sandy Denny.

She had an aversion to the artificiality of the studio so a career spanning 1962-73 yielded only 1 album and an EP under her own name and several contributions to projects by Lloyd and McColl. All these are lovingly collected here and packaged with copious sleeve notes containing glowing tributes from the ladies mentioned above, and many other besides.

Like June Tabor for example, who has been carrying on from where Anne left off. This compilation covers the Topic albums from 1977's "A CUT ABOVE" with Martin Simpson through "Airs and Graces" "Abyssinians" and "Aqa 'Ba" to The Silly Sisters' "No more to the dance" and 1990's collaboration with The Oyster Band on "Freedom and Rain". Most of the good news is that the material has been carefully sifted and thoroughly programmed to show the full gamut of June's hugely expressive voice whether its a Purcell catch with Maddy Prior, a traditional "Flash Company" propelled by Simpsons masterly guitar or belting out Richard Thompsons "Pain or Paradise" over the Oysters' backing. Chuck in a splendid "While gamekeepers lie sleeping" and classics from the song books of Eric Bogle ("Now I'm Easy") and Bill Caddick ("Aqa' Ba") season with spirited playing from the likes of DAVE SWARBRICK, ANDY CRONSKAN, and DAVE MATTACKS and you have 45 minutes, of pure heaven.

Would I be Churlish to point out that the Ann Briggs CD runs for 72mins, over half as long again? Or that pop and classical CD's top the hour normally and have been known to hit 80

mins? No, I would not.... but do not blame the artiste, direct your ire at the companies and do not accept that hoary old chestnut about sound deterioration.... they are cut and pressed with the same facilities the majors use. If they can do it for Ann Briggs, they can do it for June Tabor. Having said that, I still recommend both reissues very strongly.

Bernie Forkin

PETER BELLAMY

"Songs an' rummy conjurin' tricks" FELL-
SIDE.

There was a time when I did not like Peter Bellamy; nothing personal you understand, but his voice had so much vibrato in it that I found it too distracting. That was a long time ago; the vibrato is still there but less intrusive and since then, I have seen him perform a number of times and got to know him better personally and now admire his showmanship and professionalism as well as his superb delivery of folk song.

This cassette is "choc-full as a bowl" with 17 songs all rendered in the expressive traditional style of the Bellamy mode- he even makes Bob Dylans "Death is not the end" (a cheerful little ditty) sound like something from Walter Pardon's repertoire! Also amongst the "contemporary song" list is Steve Tilston's excellent "The slip jigs and reels".

Peters tunes and arrangements to Rudyard Kipling's poems feature with "Big Steamers" giving you the chance to hear the actual tune as opposed to the Wilson Family elevenpart harmony version in which the melody line does not actually appear(!): "Cholera Camp" which contains the line part of which is used for the cassette's and the "Anchor Song". Peter also wrote the music to Bob Copper's "The old Songs" which is the last track on side one.

Of the traditional songs on the album I especially liked "On board a Ninety -Eight" and "The days of '49" but I also have a liking for his traditional "cowboy" song entitled "The Santa Fe Trail" which is a real diversion from the traditional British song but entirely in keeping with Bellamy's eclectic sensibility where interesting songs are concerned; it also gives everyone a chance to yodel and Bellamy a chance to exhibit his showmanship.

The cassette was recorded live at Cockermonth Folk Club by Paul Adams and edited by Graham Bell. This is the cassette's only failing for me - no disrespect to Cockermonth which is a smashing club, but the fact that it is live adds nothing to the

overall effect and because there are so many songs on here poor Graham Bell has had to edit out Peter's intelligent introductions and the audience applause!

However, there is a minor criticism and no doubt Peter's own performance was given encouragement by having an audience to work to rather than a "dead" studio mike.

No doubt you will appreciate by now that I strongly recommend this cassette and, even if like me a while ago, you are not a Bellamy fan, it is worth giving this one a try.

Derek Gifford.

"FORTUNE" - Whippersnapper

Fortune is the third Whippersnapper album, and the last to include Dave Swarbrick in the lineup. He has now moved to pastures new, and Whippersnapper lives on in the form of Chris Leslie, Kevin Dempsey and Martin Jenkins.

The album follows the format of the previous two albums by Whippersnapper- each member gets the opportunity to sing at least one song, there is a good mix of instrumentals and accompaniments, there are fast tunes and slow ballads, all with the Whippersnapper touch that is so hard to define and has yet to be successfully imitated. Sadly the least of the tracks is "Linden Lea", with Dave Swarbrick on lead vocals. It does not suit his voice at all, and would have been better left for one of the others to sing. The other three members of the band all get their chance to sing in their own inimitable style. Chris Leslie with his strong, smooth, balladic approach in "Love's Embers", Kevin Dempsey's distinctive reverberating style in "No More" and "The Maid From Coolmore". Martin Jenkins gravel voiced tones so suited to the more frenetic "John Here - Jab Hurts".

Whippersnapper has created a style - unique, blood stirring, powerful and unmistakable. This album provides yet another fine example of their tremendous talent and joy in music. RECOMMENDED.

Linda Wright

ROY HARPER "Once"

Awareness (AWL 1018).

Ever since Roy Harper began writing, performing and releasing records somewhere back in the mid 60's he has been renowned for never flinching from expressing his strongly held views and refusing to compromise.

Consequently he became a cult figure in those halcyon days right through to the present day. I

saw him then and also recently and apart from the ravages of time altering his appearance, nothing has changed. The "angry young man" songwriters of today are writing about the same subjects Roy did 25 years ago and indeed he is still writing on the same themes today. The world political situation has constantly been a frustrating theme for Roy's pen and here receives his unique style of lyricism on "It", "Winds of change", "Once", "Ghost Dance" and "Berliners" albeit with newer world events to fit the message. There's also a powerful anti-violence song in "Nowhere to run" and perhaps the most thought provoking song on the album is his savage indictment of the Salman Rushdie affair, "The black cloud of Islam". I imagine numerous songwriters would have liked to have written this song. Harper had the guts to commit it to vinyl, cassette and CD!

As usual, Harper's sleeve notes are honest, though provoking, chilling, angry, tongue in cheek, frustrated, concerned, critical and witty. Indeed all these can be used to describe the songwriting talent that still isRoy Harper.

Mike Billington.

BERT JANSCH "The Ornament Tree"

Run River Records RRA CD 0012

When this CD dropped through my letter-box and I read the line-up (Bert Jansch, Maggie Boyle, Steve Tilston, Paul Boyle etc.), and the songs including "Banks of Sicily", "Tramps and Hawkers", "Rambling Boys of Pleasure", "The January Man", etc., my mouth watered. Every song is a gem, and one cannot fault the musicianship or the production. However, I do feel that not enough respect or passion is given to any of the songs - "Banks of Sicily" for instance just does not contain anything like the emotion of, say, Dick Gaughan's version. I must admit that I have never been a great fan of Bert Jansch - his singing has always seemed out-of-tune and too low-key to me. I know he is a legend in folk circles due mainly to his innovative work with "Pentangle", and I applaud his choice of material on this recording, but the presentation just leaves me cold.

Tony Gibbons

MIKE SILVER "Roadworks" Silver-sound. SRO 190

Mike Silver's two studio albums "Free" (1984) and "No Machine" (1986) contain some of the finest contemporary songs written over the last decade or so and it is one of those travesties of justice so common in the folk world that Mike Silver is not yet a megastar.

"Roadworks" is a collection of five new songs and nine old favourites recorded live at the end of last year and the beginning of this at the Red Lion, King's Heath, the Stirling Folk Club and the Woodman Inn Folk Club, King's Winford.

Among the new songs are "Too Many Lies", "Nothing to do with me" and "Somebody's Angel" a track I commissioned personally, the studio version of which will appear on the forthcoming "Children in Need Album". The song is a chilling reminder that the unfathomable mentality of the likes of those who perpetrated the Moors murders is still with some members of our society. It is a song that affected Mike profoundly whilst writing.

Old favourites such as "Heatwave" are here and the stunning "Old fashioned Saturday night" here with audience participation, and my favourite Silver song "NASA" that ponderous comment on the seeming dispensability of life in the American Space programme.

Get to see this man soon, one of Britain's premier songwriters. Oh yes! And do not go home without a copy of "Roadworks".

Mike Billington

"GORTON 1989 - RUSHCART TENTH ANNIVERSARY"

GM001

I myself have never attended any of them. Nor have I come across the Gorton team since the early days of their revival, so I have no personal axe to grind in reviewing this tape. Yes, there are many similarities with other Rushcart ceremonies, but each of these events is different from the next, and I thoroughly enjoyed the unfolding of the Gorton story. It is well told, and Mike Billington deserves a special mention for all the hard work he has put into it. Good to see the involvement of BBC local radio in this.

There is no doubting the enthusiasm of locals who have become caught up in the revival of this tradition: the tape exudes enthusiasm. The contributions of such people as the landlord of "The Suburban", the owner of the cart, and the Rev. Chris Beeson of St. James' Church are of inestimable value - both here on the tape and year in, year out, to the Gorton Rushcart. Oh that all locals could be so positive, encouraging and good-humoured in other areas!

Those who have been to the Gorton Rushcart will enjoy the memories this tape evokes, and doubtless they will learn things they didn't know about it too. If it is all as new to you as it was to me, then you will enjoy the tape for a whole host of other reasons. (Ash Latham was the star turn so far as one of my family was concerned!) Buy it for its interest value. Buy it as a tribute to a host of unnamed people who make it all happen each year. Buy it because I think you will enjoy it!

Roy Smith

**THE LIZARDS. "PROMISED LAND"
FESTIVAL RECORDS C6.**

At last! a truly innovative cajun band that redefines the boundaries established by the BAL-FAS et al. For one thing - the singers can actually sing, (and mainly in English) and for another there's no version of "Jolie Blon"!

What you get is a finely produced recording with a top class cassette insert - a good professional product - OTHERS PLEASE NOTE.

There's a heady mixture of old favourites like, "Allons A La Fayette"; swinging cajun waltzers for a quicky snuggle; foot tappin' two steps; The driving "Fine, Fine, Fine" for crews; What can only be described as cajun rock on "Promised Land" and (the real innovation) new 90s songs of biting social comment set to Bayon Rhythms ("All night train" and "Scabs Waltz").

Great value with 12 tracks and not a duff one amongst them. If there's any justice this could be The band of the year.

Roll up, Roll up, buy your copy now!! I'm looking out for them at Cleethorpes festival so I can buy their 1988 "Cajun Blues" for a matched pair.

DAVE DAY.



Cornwall Folk Festival 1991

Wadebridge August Bank Holiday
(Friday Evening) 23rd - Monday 26th
THREE DAYS AND FOUR NIGHTS OF MUSIC SONG AND DANCE.

THIS YEAR'S GUESTS

**Andy Irvine & Robin Williamson
Groupa (from Sweden)**

Vermenton Plage (France's Top Cajun Band)

The Old Swan Band & Jo and Fi Fraser

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There's a big lad likes his poetry and does it live in pubs

You've seen him at folk festivals and often round the clubs

As t'heart and soul of party he's the axle and the hubs

Eh, John, John, John.

Your poetry is fun.

Like a cooling drink of water underneath a glowing sun.

Eh, John, John, John.

So he's got himself to thinking - and he's made his big mistake

"If they like me doing poems live, they'll love me on a tape."

But when listening quiet and soberly, it's more than I can take

Oh, John, John, John

You keep on maundering on

You've lost your sense of rhythm and your storytellings gone

Oh, John, John, John.

Now when our hero passes on, whether up or down don't know.

He'd better start to watch his back, for poets in a row

Are lining up to be the next to have a vicious go at John, John, John,

for what he's been and done-

Rudyard Kipling, Robert Service and probably Anon

Thinking of the rhymes and rhythms that they carefully had spun

Are gritting teeth and swearing at poetic murder done

by John, John, John.

Douglas Asland

QUARTZ "About Time"

CPM 078.

Well it had to happen, I suppose, Quartz making a recording at last, mind you they took a risk asking me to review it after the amount of heckling I get from them! Quartz are Pete, (me dad) and Judith Gleave and Steve and Sandra Harrison long time residents at the Eagle and

Child folk club, Billinge, and stablemates of the Wigan folk festival and several local ale houses.

This is their first cassette and represents them accurately through some of their best loved songs from their live performances, so the title is particularly apt. If you like Quartz (Incidentally I do like them in spite of all the "digs") then you will like this excellently recorded (by Chris Pollington) cassette.

There are many old favourites here (well there would be - Pete is at least 93) including "Down where the drunkards roll" (very fitting), "Light from the Lighthouse", "Bonnie Hawthorn" (this should have been "Bonnie Light Horseman" but they could not remember it) "Mad Tom of Bedlam" (one of Steve's relatives I think?) "Dwelling in Beulahland" (we wish they were) and yet another recording of Jon Tams' "Rolling Home".

Nice also to see local song writer Rob Malaney's "Breathe with me" included, this being a particularly good rendition. The best track for my money is "Time is like a Promise", by Sonny Condell which is a new song to me. On the other hand Alex Glasgow's "Close the coal house door" I know very well but gets the thumbs down probably because I always associate it nowadays with the Wilson's families arrangement and 6 Wilsons verses 4 Quartz, it's no contest - unfair perhaps as a comparison but then they do compare me with Rolf Harris, so fair dos.

You can buy this excellent "maiden" cassette from Quartz at their gigs, or by writing annoying mail order type letter to:

QUARTZ, c/o 34 Hamilton Road, Windle, ST HELENS, WA10 6HG.

Derek Gifford

THE BEES KNEES.

Dick Lee and Hamish Moore.

Harbourtown. HARC.014

Comparisons are useless. These two, with their fusion of Dick Lee's jazz saxophone and Hamish Moore's highland pipes and Scottish smallpipes (In Bb!) provide a sound as uniquely exciting as anything I have heard in many a year.

These two musicians with their different backgrounds and versatile musicianship provide the ideal foil for each other on this their first album and the fourteenth for the enterprising Manchester based "Harbourtown" record label. There are also some interesting contributions from carefully selected session musicians such as the beautiful clarsach of Maggie McInnes and Wendy Wetherby's cello especially on "Nighean Dubh Alainn". There is also the traditional gallic singing of Flora Macneill, a lady I saw in concert

For Details ring Roger on 0704 29118

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some fifteen years ago and still singing beautifully.

Perhaps the track that sums up the essence of the album is the opening to side two, three Hamish Moore compositions "Maggie's Reel/ The Slipplit Bar/ Paddy in the Sauna" where the opening of pipes and recorder give way to soaring sax and bubbling tabla playing of guest Vijay Kangukar. The following trio of tunes "The slow hare/ The mongoose in the byre/ The Bees Knees" in contrast are Dick Lee compositions starting with bass clarinet and remarkable tinkling percussion effects that would be ideal accompaniment for a Jaques Cousteau deep sea documentary.

Is it folk? Is it jazz? Who cares? One of the albums of the year without a doubt it most certainly is.

Mike Billington.

"The Quiet Tradition" Allison Kinnaird And Christine Primrose

Temple COMD 2041

"The Busker & the Devil's only Daughter" Brian McNeill

Temple COMCD 2042

Two Albums from the Scottish label Temple records and both diverse in every aspect but one... the Scottish connection.

The first brings together for the first time on record one of the finest Scottish clarsach players, Allison Kinnaird, with the Scots Gaelic singer Christine Primrose. Allison has three records already to her credit on Temple, and Christine two. With their similar backgrounds, it was probably only a matter of time before this collaboration was to come about. Both women are steeped in the Gaelic tradition and indeed this is Christine's first language.

On this album can be heard songs from the bardic tradition, mouth music, waulking songs and narrative songs. A very beautiful album maintaining the reputation of the Temple label. The blend of clarsach & voice is a particularly pleasing experience when performed by artists of the calibre of these two.

In contrast we have Brian McNeill's latest solo album "The Busker & the Devil's only Daughter". Many will by now be aware of Brian's departure from the "Battlefield Band" to concentrate on writing following the publication of his first novel "The Busker". Diehard fans of his will be

relieved to hear that he will still do the odd solo booking when time permits.

Nine of the twelve tracks here are McNellis own compositions and continue the same high standards from his last solo recording "Unstrung hero". McNeill is as much at home on the fiddle as with the guitar and cittern; the opening track "The Sidewalk Reels" driven relentlessly by the fiddle is contrasted by "High Handenhold", a slow guitar piece with touches of classical style. A very beautiful melody.

One thing that stands out with these compositions, whether fast or slow, on fiddle or guitar, is the melodic aspect. One or two songs here as well and although our hero lets loose his vocal chords on most of them, he enlists the delightful vocal talents of Cilla Fisher on "Lady Glasgow" to considerable effect.

Overall the album is a pleasing blend of songs, tunes and airs varying from the lively "Pavement" set of jigs with full band to the gentle solo guitar pieces such as "Miss Hamilton" and the superb "Gilded Shadows" with contrapuntal violin overdubs.

A highly accomplished album, but what else could you expect from one of the giants of the Scottish Folk world over the last two decades?

Mike Billington

THE BEST OF THE REST....

The CD revolution runs apace in folk music and many of the records under review here are on the convenient small format as well as on tape and vinyl. All are of high technical quality, leaving you free to enjoy the music.

The perfect gift for younger persons is TONI ARTHUR'S "Music Box"- (Just William Records Bill CD1). The record of the touring show, it is just right for singing along to old favourites and new songs - and for those Dads who avidly watched Playaway with their children, there is a sleeve photo of Toni's bewitching eyes.

STRAWHEAD's "Tiffin" (DRGNM902) concentrates on the fun half of their repertoire - not a fighting song in sight, every one a hymn to drink! Hit of the record is "Master Malt He is A Gentleman" where Chris Pollington throws in every tune you can think of in the links, and radio 2 should take up Greg Butler's version of "Have Some Madeira M'Dear". My favourite is the set of words which starts out like a temperance tract - but is an attack on coffee-drinking! STRAWHEAD are even better live but this will serve to whet the appetite - or do I mean the whistle?

Ian Wells

OFFICER	NAME	ADDRESS	TELEPHONE
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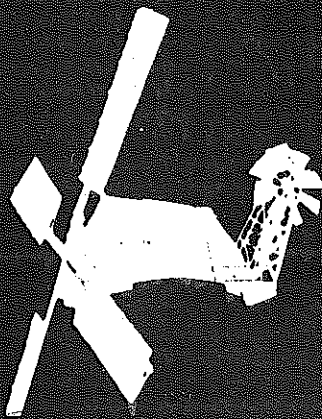
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4. Joint organisation of Concerts & Ceilidhs in the area.
5. The support of Festival Organisers in the area.
6. The organisation of events to attract the 'under 18s'.



The Federation Clubs

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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	Mel Bowman	0492 622049
THE ALBION	8.30 pm	Albion Hotel; Albion Street; New Brighton	A. Sims	no phone
WHEELTON	8.30 pm	Withy Trees; Higher Wheelton; Lancs	Peter Kirby	0254 830441
FLEECE FOLK	8.30 pm	The Fleece Hotel; Somewhere; Kendal	Christine Britton	0539 732647
MONDAY				
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	8.30 pm	The Liverpool; James Street; Liverpool	Doreen Rickart	051 227 3911
FOLK at the VIC	8.30 pm	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
TUESDAY				
BLACKPOOL	8.30 pm	The George Social Club; George Street; 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; Nr. Preston	Mark Dowding	0695 576215
BLACK HORSE	8.30 pm	Black Horse; Grange Rd. West; West Kirby; Wirral	Tom Topping	051 342 5836
WIGAN	8.30 pm	Stanleys' True Free House; (Nr Rugby Ground); Wigan	Joan Blackburn	0942 321223
FOX & HOUNDS	8.30 pm	Fox & Hounds; Tilston; Cheshire	Mrs. A Green	0829 250516
WEDNESDAY				
BROMBOROUGH	8.30 pm	R.A.F.A. Club; Bromborough Road; Bebington; 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
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BURNLEY	8.15 pm	Dugdale Arms; Dugdale Road; off Padiham Road; Burnley	Rod Finlayson	0282 39784
COCKERMOUTH	8.30 pm	Tithe Barn Hotel; Station Street; Cocker-mouth	Terry Haworth	0900 604765
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THE BUZZ	8.30 pm	Southern Hotel; Mauldeth Rd. West; Manchester 21	Agraman	061 449 7482
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NORTHWICH	8.30 pm	Harlequin Theatre; Queen Street; Northwich	Sarah Burdon	0606 48577
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RED LION	8.30 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	Charles Fyson	0204 887970
POYNTON	8.30 pm	Poynton Folk Centre; Park Lane; Poynton	David Brock	061 483 6521
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