

FOLK North West

Autumn 1991 60p



KATHRYN TICKELL AT FYLDE FESTIVAL
LIVE REVIEWS:

WIGAN YOUTH CONCERT REDDITCH
HOLMFIRTH CLEETHORPES GIRVAN EDALE

INTERVIEW: Graham Dixon

CLUB REPORTERS:

East Lancashire North Wales

DIARY CHAT

TOURS NEWS

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SIZE (Height x Width, mm)

| | |
|-----------|-----------------------|
| 1/16 page | 65 x 44 |
| 1/8 page | 65 x 92 or 135 x 44 |
| 1/4 page | 135 x 92 or 65 x 185 |
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EDITORIAL

WELCOME to our Fyde Edition of Folk North-West! I think you will find our appearance even better than last issue! This is all still courtesy of our new Desktop Publishing Package (TIMEWORKS).

So what is there in this issue? On page 9 we have an interview with Graham Dixon, organiser of the South Ribble Folk Festival. A new feature is DIARY CHAT, by Linda Wright which gives more details of events at the clubs, changes of venue, etc. We also have CLUB REPORTERS covering North Wales and the Pennine area. If your area is not covered, why not produce your own for the next issue!

Also in this issue, we have been Out & About and we review all of the local festivals and some others as well.

All of our clubs seem to continue to survive; I could hardly say that there are many which are thriving. Perhaps one day we will turn the corner and have a really healthy folk scene! I only hope that this magazine is helping in some small way towards that aim.

All for this issue, see you all in three months time!

Nigel Firth
EDITOR

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

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

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

OUT & ABOUT

with Nat Clare

RECESSION....

WHATRECESSION?

An estate agent friend of mine takes great delight in telling me that in the current economic climate my house is now worth slightly less than two and a half full-price tickets to the Fylde Folk Festival. Despite the fact that my "J" registration Lada will now have to wait, I am gratified to predict a healthy and thriving Folk scene this rather damp summer and fun and folk-filled winter. Although regular readers will be aware that my predictions are about as reliable as a long term investment account with B.C.C.I., even the most superficial perusal of this issue of Folk North West will reassure you of the vibrancy of the folk movement in our area.

And what better way to celebrate this mood of unbridled optimism than by learning the Northumbrian Pipes in four days!. Which of our intrepid readers, I wonder, ignored Robbie Burns' definition of a gentleman ("one who can play the pipes but does not) and spent the summer at the Folkworks Summer School learning the pipes, flute, concertina and a variety of other traditional instruments?. Well, if you did not, then here is another chance. How about "The First Folkworks Adult Workout Weekend"?

Open to anyone over sixteen (I should just about squeeze in) - the weekend offers top class tuition in Folk and Traditional Music, Song and Dance. The timetable has been carefully constructed to offer most workshops at both Beginner (not absolute beginner), and Intermediate/Advanced level and to offer the instrumentalists the opportunity to work in ensembles as well as individually.

In addition to the workshops there will be plenty of opportunity for informal sessions plus a Dance and final Concert. Scheduled to take place from Friday October 11 to Sunday October 13 in Darlington, Co. Durham. More details are available from (091) 222 1717.

WORKING CLASS

MILLIONAIRES ?

On a recent ramble around Manchester's Corn Exchange my feet were strangely drawn to a second hand record shop. There before my eyes was an L.P. by the very group I mentioned in the last issue of Folk North West - The Young Tradition !

Not only that but amazingly its price had risen from the thirty two and six that I paid for it to an amazing

twenty quid !!. Now, take note before you donate your Houghton Weavers or Spinners L.P.s to the local Oxfam shop, Folk vinyl, it seems is as collectable and valuable as any other. Check before you part with them as I have a strange premonition that, given time, any of the above discs could be worth ten, fifteen or even twenty ..pence!.

VOICE EVEN MORE SHAKY THAN PETER BELLAMY'S DISCOVERED !

Who needs the trendy pop press when you can keep abreast of all the really exclusive gossip in this humble column? How about this exclusive little snippet? "Feargal Sharkey Joins The Chieftains". I kid you not, Feargal, fresh from his top ten success has made his first live appearance for four years as a guest of The Chieftains at the London Palladium. Now, rather like moral dilemmas facing genetic engineers, we have the alarming prospect of "pop" stars joining established folk groups.

The question arises whether this is either a selfish attempt to rekindle flagging personal careers or a genuine desire to give folk a higher profile as the root of much popular music ?.

No matter which, much exciting music comes about as the result of these Frankenstein-like liaisons, Van Morrison's work with the same group for instance. However, a note of caution needs to be sounded, what if Danni Minogue joined Steeleye Span ?. Or June Tabor was tempted to let it all hang out with Transvision Vamp, M.C. Hammer and the Bad Penies...the mind Eric Boggles !!.

FELLSIDE CHEAP PLANT POT OFFER.

Fresh from sponsoring part of the Kendal Folk Festival news from Fellside is that they have now stopped issuing product on vinyl. there are currently some very good offers available to club organisers if they get in touch with Fellside on (0900) 61556.

If you have always wanted to make a plant pot out of a Bram Taylor record now is your chance ! (only joking Bram, I have a soft spot for those halcyon days at Leigh Folkclub).

I WANNA TELL YA A STORY

The latest cassette release in the Vaughan Williams Memorial Library series is, fortunately, not by that magical yarn-spinner and showbiz stalwart Max Bygraves, but a collection of tales and legends from the rich oral traditions of Britain and Ireland.

Entitled "...and that is my story" it consists of field recordings made by, among others, Peggy Seegar and the late Ewan MacColl.

It contains the intriguingly titled tale of "Fanny Pope" which sounds like a cross between a naughty video and a Robbie Coltrane movie but should still make interesting listening. Also such delights as "The Fiery Balls" and the tales of "Dickie Bithell and the Kicking Match" recorded in that most exotic of places good old Bowton no less!. Accompanied by a booklet, the cassette (VW ML005) is available from the librarian, EFDSS, Cecil Sharp House, 2 Regents Park Road, London, NW1 7AY for £6.95 plus £1 p and p.

FOLK ON THE NIGHT NETWORK

Began its latest incarnation as a nine station regional programme on Thursday 23rd May as it intended to go on; with a live set from my old school chum and friend Bernard Wrigley, a special concert from Christy Moore and a studio interview with Whippersnapper. Now, after all the controversy regarding the diminishing media coverage of folk referred to regularly in these columns, the success of this programme is good news indeed.

You can turn on and tune in each Thursday from 7.05 to 8.30 pm on any of the BBC local radio stations: Newcastle, Cleveland, Humberside, York, Leeds, Sheffield, Merseyside, Lancashire and Cumbria.

The programme makers would welcome your opinions and suggestions as every letter helps to safeguard the future of Folk Music on local radio and helps the programme reflect your news and views. The address for request, comments, diary information is "Folk On The Night Network" BBC Radio Humberside, 9 Chapel Street, Hull HU1 3NU.

MAKING NATURAL CHORDS

Budding songwriters out there will be interested to learn that the search is on to find a folk song for nature in an exciting competition organised by The World Wildlife Fund.

As folk musicians have by tradition commented through their musical medium on the key social and political issues of the day ("Uncle Joe's Mintballs" for example) what could provide a more emotive or fertile world?

Songwriters are asked to write an original song reflecting environmental issues which interest, exasperate, delight or depress them.

WWF is offering prizes of £500 to the composers of the six winning songs and these will be announced in June 1992 to coincide with ECO'92 - the United Nations Conference For The Environment And Development to be held in Brazil.

Martin Carthy and Roy Bailey will be among the judges and the six winning songs will be performed live at next year's Sidmouth International Folk Festival.

The closing date for entries is 31st March 1992 and the winners will be announced in June. To echo the words of Sidmouth Festival Director Steve Heap, "Perhaps we may leave an earth in which our children can safely make music, dance and sing."

Who knows my folk opera "joey" about the world shortage of Uncle Joes may be just what they are looking for at WWF United Kingdom, Panda House, Weyside Park, Godalming, Surrey, GU7 1XR.

BRINGING IT ALL BACK HOME

Erstwhile readers and eagle-eyed spotter of all things folk, Henry Peacock saw the above series and also an article from The Independent containing a Bob Dylan reference that seems to have become part of modern English usage. Entitled "A Farewell To Whistling Is Blowing In The Wind" the article goes on to inform us that whistling, that unmistakable signature of a free melodious spirit, is in terminal decline.

Dr. Michael O Suilleabhain, a specialist in Ethnomusicology at Cork University says a "disconnection from nature" may be to blame. He goes on "modern lifestyles and stress are undoubtedly part of the reason. If you are thinking about your bank balance, there is no room for music in your head". to prove the good doctor's point, in Ireland, where whistling is recognised as folk music, this August's all Ireland Fleadh Cheoil (feast of music) was expected to show one of the lowest entries in its history.

Despite many superstitions about whistling - it is frowned upon in mines, at sea and in the theatre, for example - its image in Western culture is generally positive. Other parts of the world differ. Muslims view it as communication with the Devil and Afghans think that it is vulgar. In the aptly-named Canary Isles, farmers use it as a means to barter for livestock over distances of several miles.

My own pet theory for its decline has more to do with the recession, bearing in mind that it is very difficult to "Whistle While You Work" when you are not!

A FRIEND DROPPING OUT

Readers of Manchester Evening News will no doubt, have been saddened by the disappearance of Don Frame's Folk Diary after about seventeen years. Well, the good news is, after it seems, several letters to the editor lamenting its decline, the column has been reinstated. Good on yer MEN and the readers who were concerned enough to write.

Now it is up to club organisers to feed Don the information accurately and in good time so that the rest of us do not engage in that folk custom I have been involved in more than once after reading Diary Dates, the Wild Goose Chasel.

FREE TRADE HALL REVISITED

The venue that has been witness to some of the all-time great names in folk is back in business! If, like me, you are prone to wallow in nostalgia-which, admittedly, is not what it used to be - then get along to Manchester's Free Trade Hall on September 9th and catch The Clancey Brothers in concert as part of their first major tour of the U.K. in twenty years!

Behind me as I write I can glimpse two slightly compact discs or E.P.s (remember those!) of the Clancey Brothers and Tommy Makem singing The Moonshiner, The Whistling Gypsy (see, Whistling, as it used to be!) and all, of those songs that I hope we will be hearing at the concert. Do yourself a favour and help raise the rafters.

APOLOGIES..

Apologies to Whippersnapper, and to Chris Leslie in particular. Last issue, we printed a review of the Whippersnapper concert at Burnley Mechanics, in which we said "Chris Leslie....suffering from tonsillitis.....still excelled in singing in his gentle, restful style, managing only one note in the whole evening." The word was meant to be mangling. Sorry, Chris!

**TONY GIBBONS PREGNANT ...
SHOCK HORROR!**

Actually it is his wife, Irene, that is pregnant and the baby is due in March 1992. We are all hoping it will not be on the 17th (St. Patrick's day), otherwise it is bound to be a Bridget or a Patrick!

DONATION RECEIVED

Maghull Folk Club visited Llandudno Folk Club on Saturday 20th July; during the evening, Llandudno ran a raffle and donated the proceeds - £33.50 - to Jenny Shottliffe's "Young Folk Workshop" (See Youthful Perspective on page 12). Well done Llandudno!

CASSETTE RELEASE

Charles Fyson, organiser and resident at Bury Folk Club, has a home-made tape for sale entitled "North-West Country Singer" featuring self-penned songs. It is available, price £3 + p&p from Charles Fyson, 162, Booth Street, Tottington, Nr. Bury, BL8 3JJ. Or telephone 020 488 7970.

WIGAN FOLK CLUB SPLITS IN TWO!

Not quite as dramatic as it sounds, it is just that following their replacement by a Karaoke machine at their previous venue, they now run at two venues. On Tuesdays they meet at the BEER ENGINE, 69, Poolstock, Wigan (formerly Poolstock Leisure), while on Thursdays they meet at the DOUGLAS GATE, Orchard Street, Wigan (Formerly the Ball & Boot). The clubs are known as Folk at the Engine and Folk at the Gate, respectively. Both clubs are to run with Guest Nights alternating with Singers' Nights, although there will not be a guest at both clubs in the same week.

Two special events coming up: On Friday, Saturday & Sunday (6th-8th September) there is a Traditional music & Beer Festival at the The Beer Engine featuring The Torpedoes (R n' B), Bon Temps Playboys (Cajun), The Tansads (Contemporary Folk/Rock), The Lone Sharks (Rockabilly), The Ryan Brothers (Irish) and others. The other event is on Friday 13th at The Beer Engine, when the FLUENCE are to be found in concert.

Most of the dates are on the dates pages, but for more information you can contact Lawrence Hoy on 0942 492149 or Joan Blackburn on 0942 321223.

DIARY CHAT**with Linda Wright**

I am in the process of taking over some of the club diary work from Nigel, so that he's got more time to be editor. At the moment, this means that I am doing some and Nigel is doing the rest - so if this causes mistakes, let me apologise now.

This column is intended to be for any bits of information that have been passed to me which may be of interest to someone out there. It includes changes of venue, dates for December onwards, special concerts, and any general chat.

'We have moved' :

Blackburn FC has moved to Bank Hotel, Hope St. Burnley FC has moved to The Queens Head, Curzon St, near Burnley Central Station. The venue for the Potteries FC on Friday nights is still the Marquis of Granby, Market Place, Burslem, but monthly midweek concerts are held at the Leopard Hotel, Market Place, while ceilidhs are held in Chesterton Community Centre, London Rd, Chesterton, Newcastle-under-Lyme. The Fox and Hounds FC, of Tilston in Cheshire, is now called the TILSTON folk club (sounds sensible to me!) and has moved to The Garden Arms. Fleetwood FC has a new contact phone number - 0253 876351.

Special note :

Sat 9th November - Folk Festival organised by Gregsons Lane FC, with The House Band, Les Barker, Robb Johnson Band, Tom Pacheco, Long Meg, Cats in the Village, Th'Antique Roadshow, Urban Plough and Lammergeier. Plus the finals of the 3rd Great Northern Songwriting Competition. Contact Graham Dixon 0254 853929.

Friday 11th Oct - Concert at Worden Hall with Ken Nicol. Contact Graham Dixon.

Thursday 10th Oct at The Apollo in Manchester - JOHN DENVER.

Nov 23rd & 24th at GMEX - Chris Rea.

Extra dates :

Leigh - Dec 1st Singers :

Fleece Folk - Dec 1st Artisan Christmas show : 22nd Christmas Party with Cuckoo Oak.

Tilston FC - Dec 3rd Mike Silver : 10th Singers : 17th Christmas Party : 24th & 31st Singers.

Potteries FC - Dec 6th Annie Briggs: 13th Pete Morton

: 20th Christmas Party : 27th Singers

Jan 10th Harvey Andrews : 18th Ceilidh with The Potteries All-Star Ceilidh Band.

Maghull FC - Dec (pick a Tuesday!) Maxie & Mitch. Dec 7th Club Christmas dinner with guest.

Southport Arts - Feb 8th Kethryn Tickell : 19th Fairport Convention.

Brewery Arts - Dec 5th Blues'n'Trouble : 14th Kathryn Tickell Band : 20th Vivian Stanshall : 21st Barely Works.: Jan 25th 92 R. Cajun : 31st Ruthless Blues : Feb 14th Hamsters.

The Buzz - Dec 19th Barely Works

Eagle & Child FC - Dec 8th Derek Brimstone : 15th Jim Couza : 22nd Christmas Party.

Westhoughton FC - Dec 6th Graham Cooper : 13th Harvey Andrews (Ticket only).

The Boddie Shop FC - Dec 5th Jez Lowe : 19th Garva.

Yarrow Valley FC - Dec 3rd Christmas Party : Jan 7th Singers.

Runcorn FC have a guest and a singers night alternately.

Residents :

Llandudno FC - Highly Strung and Arthur Bowman. Mel Bowman is the organiser.

Gregsons Lane - Lammergeier.

General chit-chat :

Agraman tells me that The Buzz in Manchester is a World Dance Club, with all types of music, not always folk. He'll let us know of any that he thinks we'll be interested in. Maghull folk club have adopted a new approach of 'guess which night the guest is on'. They will have a guest most months, but won't tell you which week.

The Brewery Arts is a folk, blues and roots club. The Mechanics in Burnley are not running a regular Sunday night folk club this season, but just putting concerts on whenever the artists can do the booking.

PENNINE REPORT

On July 4th, 1991, Burnley folk club bade farewell to yet another venue and moved on. The new management at The Dugdale Arms preferred extremely loud, canned music and was not willing to negotiate. So a new venue was found. On July 11th, 1991, Burnley Folk Club opened at **The Queen's Head**, Curzon St, Burnley. Situated just around the corner from Burnley Central Station, it is quite easy to find and, of course, is easily accessible by train.

Blackburn folk club have found a new home at the **Bank Hotel**, Hope Street. They are still open every Friday night.

Here on the extreme eastern edge of the NWFFC, we are attempting to forge links with White Rose country, and **Burnley folk club** regularly receive visits from Skipton folk club. Todmorden Folk Club (more of a music session than a club, really) is to visit Burnley in September. My sources tell me that there is an Irish session on Tuesday nights in Heptonstall.

Burnley Folk Festival, organised by Burnley Mechanics, will have taken place by the time you read this, and I am sure it will have been a success. With Eric Bogle, Vin Garbutt, Judy Small, The McCalmans and Dave Swarbrick leading a highly popular selection of folk artists, how could it fail?

On Thursday nights in Rawtenstall, there is a music session at the Red Lion - more on that when I get to go there. As it is the only regular folk event in the whole of Rossendale it is definitely worth investigating.

Do not forget - if there is anything that you want mentioning about your club if you are in this area, let me know.

Linda Wright.

NORTH WALES REPORT

The summer weather has not been too good but there has been plenty going on around the clubs.

Over in Beaumaris one of the guests this summer has been **Nigel Mazlyn Jones**. His music is a mixture of Acoustic Roots with elements of new age and I must admit I did not really understand Acoustic Roots and Newage but my wife said it would broaden my musical horizons. The gig was in the bigger of Beaumaris' venues "The Bulkeley Hotel" and was packed with an enthusiastic audience. Mazlyn Jones' guitar work is excellent and his performance is enhanced by the colour pictures projected on a screen behind the stage. The lyrics of his songs deal with conservation and the environment and also human relationships. He has been around a long time, and a total of 5 videos, cassettes and L.P's are available, on his own label "Isle of Light". The postal address for these is Isle of Light, P.O. Box No 1, Polzeath, Cornwall PL27 67Z.

I also recently visited my first Blue Grass Festival, held at **Edale** in Derbyshire. Top of the bill was the living legend "Ralph Stanley" and the Clinch Mountains Boys, but the band that stole the show for me were from Czechoslovakia, a group called "Cop". Their youthful energy and tremendous banjo playing really topped the lot. I am now looking forward to our local Blue Grass festival at Abergele in July.

A recent guest at **Llandudno Folk Club** was a "Merseysider", **Dean Johnson**, who has a superb voice and really crisp presentation with mixture of contemporary songs and some of his own. The evening was a great success.

I am personally looking forward to the visit of **Hughie Jones** to the **Llandudno Club**. I have not heard Hugh sing since the days of the "Gregsons Well" Folk club in Liverpool when with the Spinners he was at the heart of the Folk Revival. I well remember doing my first floor spot at their club and how nerve wracking it can be. Now that "The Spinners" have retired I am sure Hugh will find a lot more time to play the clubs in the North West area.

Last but not least just a mention for the "**Rhyl Folk Club**". If you are looking forward for a day out by the seaside there is no where better than a visit to Rhyl and an evening in the "Bee Folk Club" where you are assured of a friendly welcome.

Arthur Bowman

Who is Graham Dixon? Well, firstly, he is the organiser of the Gregson Lane folk night, held at The Castle, Gregson Lane, Higher Walton every Thursday evening. Secondly, he is one of the organisers of this year's "SOUTH RIBBLE FOLK FESTIVAL", which is to be held on November 9th at Browndge St. Mary's High School in Bamber Bridge. We asked Phil Capper to interview him about it, so, read on . . .

FNW Right then, tell us about the Festival. Who's on and what's happening when?

GD Our guests for this year include The House Band, the Robb Johnson Band, Les Barker, Tom Pacheco, Long Meg, Cats In The Village, Th' Antique Roadshow, Urban Plough and my own group, Lammergeier. Nick Dow will be compereing and Preston Royal Morris will be dancing for us. We're having a craft fair again, which should be even better than last time. There will be a "Musical Playschool". Plus we have the 3rd Great Northern Songwriting Competition, with the finals being held at the Festival. Tickets will be £5 before October 9th and £6 after, and accompanied children under 14 are free.

FNW OK, I suppose the standard question here is, how did it all get started?

GD Well, it started with the first songwriting competition in 1989. The finals were a great success and Steve Parkinson of "Cats In The Village", who did the PA for us, and myself were talking about it in the pub the next day, when he said "Why don't we do a festival next year?". That led directly to us putting on the Gregson Lane Folk Extravaganza last year. We decided not to call it a festival, as it only lasted for one day, but this year, the committee felt that the term "Festival" would be more appropriate.

FNW So, you feel that it's a growing thing, then?

GD Well, yes, I'd like to think it was going to happen every year and, maybe, possibly, move to two days next year. Also, we've got Preston Folk Club taking an interest. Hugh O'Donnell said that he'd like to help us this year, so there's no reason why, if it goes down well again, that we can't do something bigger next year, in view of the Preston Guild etc..

FNW Looking at the guest list, there is quite a local connection throughout, even with The House Band.

GD Well, Steve likes The House Band and I have to admit, I'm a fan of Robb Johnson. Les Barker was a mutual decision. I think everybody thought we should ask him. We've tried to blend traditional with contemporary and comedy. Make it a family day out.

FNW How have you managed to keep the ticket prices so low for what is, after all, an all-day event?

GD Basically, sponsorship. It's hard work getting sponsors, but British Aerospace have sponsored us this year, plus a couple of local pubs.

FNW I see that you're involved with the South Ribble Arts Festival. Can you tell us a bit more about this?

GD South Ribble Council sponsored the extravaganza last year, through the Arts Centre at Worden Hall and the Folk Festival is now an integral part of the Arts Festival, which lasts from September to November. Every branch of the arts is covered, with drama, classical, ballet, folk, story-telling, painting, sculpture, the lot.

FNW Is this an element you intend to continue?

GD Yes, certainly. One of the provisos is, that the venue is in South Ribble, but we think we've got the best venue in South Ribble anyway. The school itself is so music orientated - they've spent a lot of money ensuring that they get the best possible sound.

FNW You're into your third year with the songwriting competition. There were a lot of entries last year, so how do people get involved this year, who do they contact and what are the basic ground rules?

GD It's just got to be a song and tune, that you've written yourself for with someone else, not published before. If you want to enter, send us a cassette with the song on. The recording quality is immaterial. We're just judging the song, not the performance. Send 5 copies of the words for the panel of judges, who will pre-judge all entries to leave the 12 finalists. Each entrant can only have one song in the final.

FNW Throughout the North-West, there is an upsurge in activities directed at younger people. The "Musical Playschool" - this is presumably targeted at younger people, children even, who are learning an instrument.

GD This stemmed from last year, when we asked Whippersnapper's Chris Leslie to do a fiddle workshop and the only people who came to the workshop were children between, say, 10 and 14, with violins and mandolins, so we put them in a classroom with Chris, who was so impressed, that he got them all up to do a couple of tunes. Pete Kirby has copped for organising it this year!

FNW You see involvement with younger people as fairly crucial then?

GD Yes, because you mention folk to most and they poo-poo it. They want rap and stuff. Both my lads are learning the violin classically, but now, when we start having a sing, they want to join in and busk along and

are realising the sort of fun they can get out of it.

FNW Are there any minimum standards that you expect?

GD Anyone can come along. All we ask is that they can play the basic chords in G and D, or a major scale. We don't want any keyboards or electric guitars. It's purely for acoustic instruments like percussion, mandolins, fiddles and guitars.

FNW Going back to the guest list, Robb Johnson has been making quite a name for himself, with TV appearances and the like. This is quite a scoop for you.

GD Well, I can honestly say, that I've had Robb on at my club and I think he's brilliant. The band are something else, with lots of different ethnic influences and a mixture of electric and acoustic instruments. I'm looking forward to seeing them live!

FNW What's the format for the day?

GD Well, my band will open up at about 12.15 pm, to give the sound men chance to sort out any problems and to put people at their ease. Then it's the finals of the song competition. Following that, we have a concert, take a break for tea and then back to the concert, with The House Band finishing off. The evening will finish with a ceilidh. Don't ask me what the exact running times will be - we've got some loose guidelines, but you know how hard it is to fix hard and fast times for these things!

FNW Is there anything else that you would like to say about the Festival?

GD We know, that we can't please everyone all the time, but we have tried to put together something that will please most people most of the time. The main thing is, that people turn up and enjoy themselves.

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, Shelia Carruthers, Charles Fyson, Malcolm Bowden, Chris Whiting, Chris Nash

CROSS KEYS - Phil Chadwick & Alison 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 - Heirloom

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, Maggie Billington, Graham Shaw, Dave Vaughan, Maureen Hotham

WIGAN - Joan Blackburn, Lawrence Hoy

LETTERS TO THE EDITOR

Hoary old chestnuts...?

I would like to make some observations in the light of Bernie Forkin's review of Ann Briggs CD I issued on Fellside and the June Tabor one issue by Conifer. I suppose he is congratulating me for letting my CD run for 72 mins whilst the other one has less playing time. It wasn't deliberate I assure you - there just happened to be 72 minutes and they will fit on a CD. The next bit of his review confused me: "do not accept that hoary old chestnut about sound deterioration... they are cut and pressed with the same facilities the majors use". For a start there can't be any "hoary old chestnuts" with regards to CDs - the medium is too new! Perhaps he is referring to the old argument about playing times on a vinyl LP. There aren't "hoary old chestnuts" there either - simply the laws of physics! You can get over an hour onto a vinyl disc, but at considerable compromise in quality. The optimum length is 20+ minutes per side. After that you have to reduce the cutting level (volume, if you like) and this is why some records are louder and/or quieter than others. You can get more level on a disc by compressing the music (i.e. reducing the dynamic range) but this is not very desirable particularly with acoustic music. Another factor is what is known as "end of side distortion". Distortion increases as the stylus travels towards the centre of the disc. Modern cutting techniques and equipment have helped improve matters, but if you drop the cutting level you highlight the nasties: rumble off the turntable, stylus drag on the vinyl, etc.

You get none of these problems with a CD, but there is a maximum time. Bernie mentions 80 minutes. If you get to 80 minutes the manufacturers usually want you to sign a disclaimer absolving them from liability if it does not work. I take it that he is really arguing for more material on a disc. As a producer I never think in terms of playing time when working on something. As long as it is not ridiculously short or long I tend to work on a collection of songs/tunes in order to achieve a good balance and worry about the playing time later. For instance, I am working on two projects: one has a playing time approaching 80 minutes and I have asked for three tracks to be dropped because it falls a bit flat about two thirds of the way through no matter what sequence I try. The other one is of a specific group of song and the total playing time 45 minutes thereabouts. As it is a specific thing if I add material to it, it is not what it is supposed to be. It's a bit like telling an artist to paint bigger pictures because you can get bigger canvases and they are better value. As they always tell you in sex manuals it is how you use the time not the length which is important.

The next accusation levelled at we filthy capitalist record companies is value for money on a product which cost more to buy. CDs do cost more to produce than LPs - I know, I pay the bills - but CDs cost more to buy because the record company has to break-even on a smaller quantity (everyone has a record player - not everyone has a CD player).

There, and that's when I'm paid a compliment! Strangely enough the implication of one of Bernie's closing statement is that the major companies put more playing time on than the small ones and then says "If they can do it for Annie Briggs they can do it for June Tabor" - but Conifer is more major than we are!

As a final point after Derek Gifford's strange review of Jez Lowe & The Bad Pennies recent release, he makes a strange statement in his review of Peter Bellamy's new release (Songs & Rummy Conjurin' Tricks): he says that "the audience applause had to be edited out". I find this strange because a good length of applause follows each track. It's a bit quiet because there were no microphones on the audience - we used just two microphones and a portable digital recorder - no mixer or gimmicks.

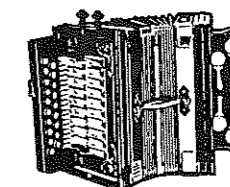
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Paul Adams (Fellside Records)

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A YOUTHFUL PERSPECTIVE

by Jenny Shottliffe

It is me again I - I am sure there are more than 3 "youths" in the whole of the Federation's area so why have you not volunteered or been pressganged into writing for the youth page?

The good news is that we are going to have a youth event - the federation has decided that we should put our money where our mouths' were, so the first one is planned for January and we plan to run one roughly every other month after that.

The general idea is to have workshops alternating with sessions in the afternoon and a concert/showcase in the evening. The workshop is for under 21's and we plan to have under 21's running them. The concert will also show artist's under 21 but we will sell separate tickets for this event.

The aim is not to produce virtuoso soloists but to give young musicians more confidence in their own ability, encourage them to join in sessions and to gain enjoyment from their music. We intend to aim the workshops towards working as groups not individual development.

By limiting the workshops to under 21's we hope people will be happier to ask questions or contribute than they would if other people with more experience than them were participating - the sessions are to apply the skills taught whilst the knowledge is still fresh in their minds. We also hope seeing their contemporaries performing or teaching will encourage young musicians to develop and maintain an interest in traditional music.

There have been no major problems so far - what we really need is your support, both in attending concerts (which will be of a professional standard - age is not a handicap, there are some brilliant young musicians) and in turning up for workshops if you are under 21 or encouraging an under 21 you know to come along.

If you are under 21 and interested let me know - especially if you are prepared to help out in workshops or with the organisation. Now the plea - when I am talking about this an awful lot of head nodding goes on but getting constructive criticism is like getting blood out of a stone. Please disagree with me and have some original ideas - tell me what it is YOU want out of this and then I can do something about it.

Even if you do not play or you are a beginner please come along. If you do not play anything, one of the workshops will be on song & song accompaniment, so you might see an instrument you would like to try and you will make friends. If you are a beginner then as well as the person running the workshop we will have others going round making sure you can join in as much as possible.

Get in touch with me (0695 623641) with any ideas (of course if you are over 21 I might ignore you!) & with any offers of help or sponsorship.



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Name

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CHAIRMAN'S RANT

by Dave Day

Well it is not turning out to be a bad old year, is it?

I have been to some good festivals, especially **WIGAN** which was just wonderful this year - get your 1992 ticket Now!! This weekend a few of us are off down to **WARWICK** where we have been promised we can put our tents and caravans together in one encampment. Derek is taking his Frame tent as our "Community Hall" so it looks like another shortfall on standard sleeping hours lies ahead - yippeel. I am determined to grow old as disgracefully as possible!! Then there is **FYLDE** looming - our annual pilgrimage to the shrine of St Alan of the Bells!!

The last week in October sees 47 of us from Maghull setting off for a week in Louisberg, Co.Mayo, where we will go into Irish pubs and sing English songs (revenge is sweet!!). Last year there were only about 26 of us went to Co.Clare. If the present rate of increase continues, it means we will have to take over Dublin for a week in 1999 !! It is a brilliant week away, with sightseeing, singing, eating and Guinness galore!

November sees our first attempt at a Cajun Concert (see back page) and with our Titebarn Concerts culminating in the "Feds" under 21 (or perhaps 25) concert on March 7th next year, it looks like another lovely winter.

Have you noticed how high the standards of performance are currently on the folk scene? Recently we have had both Jez Lowe and Ken Nicol on as guests and they were just tremendous - why are they not superstars ?? Then there are the floorsingers - they are just getting better and better. How can talent be so good and the scene so unhealthy ?? Could it be that we are failing to market our product ??

If your club "lacks" something, why not volunteer to do it yourself. At Maghull we have Team Coordinators, Charity organisers, Holiday organisers etc etc, all people happy to do things to help make the club what they want it to be. So - stop pondering, stop grumbling under your breath, get stuck in and improve things. After all the Clubs really belong to you. It is people who pay the money to keep them going.

Drop me a line and tell me what you decided to do and we will try and include all the achievements next issue.

Have a fruitful autumn - see you next time.

FOLK MUSIC ON LOCAL RADIO

BBC Radio Lancashire
FM 103.9/104.5 MW 855/1551kHz

LANCASHIRE DRIFT presented by NIC DOW

Sunday 5.30-7.00pm

GMR (Manchester)
FM 95.1 MW 1458kHz

WORLD SERVICE presented by Leslie Osborne

Saturday 12 midnight -1.00am

BBC Radio Merseyside
FM95.8 MW 1485kHz

FOLKSCENE presented by Stan Ambrose and Geoff Speed

Tuesdays 6.00-7.00pm

On most local BBC Stations:

FOLK ON THE NIGHT NETWORK presented by Henry Ayrton

Thursdays 7.05-8.30pm

None of the programmes are repeated at any time, and there are no folk music programmes on any of the Independent Stations. (In fact there is almost no specialist music now on any of these stations, no Jazz, no Classical and very little Country Music). Write to their respective programme controllers and complain.

BOOKSHELF

Latest Folk Books

"Britain's Living Folklore" by ROY PALMER - published by David & Charles

Roy Palmer is a writer and lecturer and an acknowledged sage on folk lore, song and social history. This book exemplifies his wealth of knowledge on all things relating to folklore. It is a book to dip into rather than read from cover to cover although the latter approach may suit some readers. It never pretends to be a reference book in the accepted sense, but the chapters are headed in such a way that particular areas of folklore can be investigated.

The Watery World leads us into the may legends, stories and superstitions of sailors and all things maritime including those timeless temptresses of the sea - mermaids.

Down to Earth involves natural as well as unnatural topographical features - did you know for example that Kirkby Lonsdale's Devil's Bridge still has the marks of the Devil's fingers imprinted on the coping stones?

Some of the epitaphs in **God's Acre** are quite fascinating as are the tales associated with the churches and their acre's, and the old saying "there's nowt as queer as folk" is proved true time and time again in **It takes all sorts**.

The chapter entitled **The Peoples** includes writing on various blood "sports" as well as purely human activities. Two chapters deal with **High Days and Holidays** and the **Fun of the Fair** brings us well into the 20th Century with mention of Notting Hill in the carnival section.

If your not "bin gradely" recently then **Healthy, Wealthy and Wise** will provide you with an abundance of cures, spells and charms as well as a list of good and bad luck signs to prevent ill fortune in the first place! However, I would hardly call "to tread in dog muck" and "fall downstairs" good luck signs as listed!

Blacksmiths, miners and agricultural labourers all come under the banner of **What about the Workers** which also graphically relates yet more examples of man's inhumanity to man in the sometimes horrific accounts of "initiation" ceremonies many of which are quite recent or still going on.

Other Worlds is for the Dennis Wheatley and Bram Stoker fans encompassing ghost, witches and that modern enigma the UFO.

The latter reference to modern folklore is further dealt

with in the conclusion emphasising the fact that modern folklore, like folk song, is a living and ever evolving phenomenon and not something that is fit only for historical books or museums.

For the budding story-teller and song writers of the folk scene there is indeed a treasury of material contained in this book with which to perpetuate the evolution of folklore.

Derek Gifford

SAM HENRY'S SONGS OF THE PEOPLE

Edited by Gale Huntington

Pub. by University of Georgia Press Price \$60 (USA)

Sam Henry ran a regular weekly feature called "Songs of the People" between 1923 and 1939 in the Northern Constitution, a newspaper published in Coleraine, Northern Ireland. His attempts to get the collection published in his lifetime met with failure and he gave three slightly differing copies of the collection to the Belfast Free Library, the Library of Congress in Washington, D.C (at the request of Alan Lomax), and to the National Library of Ireland in Dublin.

This book is the result of tremendous amount of work by people who were convinced that the collection should be made available to the public, and was made possible in part by a grant from the Program for Editions of the National Endowment for the Humanities, and independent federal agency.

The collection as printed here contains about 670 songs, divided into sections by type, e.g. love songs, occupational, war, etc. Tunes are printed as well as lyrics, the name of the tune if different from the song title, the source where known, and historical notes. At the end of each section are comprehensive notes citing other versions, other songs which seem to be connected, and details of recordings and other printed versions.

Several indices are included at the back of the book: an index of titles, alternative titles and first lines, the original sources of items are as given in the newspaper columns: a geographical index of sources and a melodic index. These are in addition to a glossary of

dialect terms and a complete bibliography and discography. There is also included a map of Northern Ireland.

Sam Henry collected many of the songs himself direct from the country people who sang them, and more were contributed by readers of his column. The folk buff will find familiar titles in this collection, but many of these songs are uncommon versions; and some have rarely if ever been published before. Their origins are not only Irish, but also English, Scottish and American.

I was delighted to find five different versions of "She Moved Through The Fair" (under various titles); and little-known sets of words to such as "The Banks of Newfoundland", "The Enniskillen Dragoon", "The False Bride" and many many more, as well as scores of songs which are completely new to me, but seem very singable.

The academic could not fault the quantity, quality and ease of reference to the songs and information in this book. Experienced singers will find much to expand their repertoires, together with the historical information which helps with the understanding. Beginners could not do better than to buy this book - it contains enough songs and information for a complete repertoire and more, and it would be a long time before they would need to buy another book. Even those cannot read music would be able to cope with many of the songs, as tune titles are given (e.g. "The Lamma Fair in Cargan" is sung to the tune of "The Girl I Left Behind Me").

It is not very often that a collection of this quality is published, and I am sure it will soon become a part of every standard, and indeed essential part of every traditional singer's library. Highly recommended.

Joan Blackburn.

"BRINGING IT ALL BACK HOME"

by Nuala O'Connor BBC Books £10.95

By now, hopefully, you will have watched the series on T.V and captured it all on video to savour and cherish for the rest of your life. You may also have bought either the double C.D/Album or cassette. Either that or you are a boring Anglo-Saxon or Dave Day (or both!!). Now here to complete the collection comes the book. You may think that having got it all visually and aurally what is the point of having a book about it? Well, you could not be more wrong!. The advantage the book has over the others is that it is so much more comprehensive in covering the subject. It allows the reader to dwell on each paragraph, conjuring pictures in the fact that probably most of us who play and enjoy Irish music would find new and interesting. In the margins of each page, references are given to further reading on the subject just covered - Nuala O'Connor has obviously done her homework. The book contains 176 pages with 69 photographs - mostly in black and white but with a few in colour.

Once I picked the book up and started to read I didn't want to put it down. It presented in such a basic uncomplicated way that even a member of the Sealed Knot Society would find easy to understand. Covering Irish music from Altan to The Waterboys and everything in between including the American influence and African/Negro music was obviously a labour of love and the author has done herself proud. An essential part of anyone's library who is interested in the history of popular and traditional music.

Tony Gibbons.

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16 September Dates

| SUNDAY | 1ST | 8TH | 15TH | 22ND | 29TH |
|---|--|---|---|--|---|
| BOTHY EAGLE & CHILD FLEECE FOLK LLANDUDNO LEIGH THE ALBION WHEELTON MECHANICS | CLOSED Singaround BOBBY EAGLESHAM Singers' Night TOM McCONVILLE Singers' Night Music Session | CLOSED VIN GARBUTT Guest TBA Singers' Night JOHNNY HANDLE Singers' Night Music Session | RHYTHM RASCALS Singers' Night PHIL BEER & ST (b) MEG DAVIES DAVE SUMMERS Singers' Night Music Session STOCKTONS' WING | Singers' Night PETE COE RICHARD GRAINGER Singers' Night GARY & VERA ASPEY Singers' Night Music Session STOCKTONS' WING | JOHN COY Singers' Night Guest TBA ALAN MULLER & (a) Singers' Night Singers' Night Music Session TOM PAXTON |
| MONDAY | 2ND | 9TH | 16TH | 23RD | 30TH |
| HORWICH POYNTON PRESTON TRITON FOLK at the VIC PUNCH BOWL | Singers' Night Singers' Night Singers' Night Singaround No Dates Singers' Night | Singers' Night Singers' Night ARTISAN Singaround Singers' Night | Singers' Night Singers' Night SEAN CANNON Singaround Singers' Night | Singers' Night Singers' Night ROUGH MIX Singaround Singers' Night | Singers' Night Singers' Night Singers' Night Singaround Singers' Night |
| TUESDAY | 3RD | 10TH | 17TH | 24TH | |
| BLACKPOOL BLACK HORSE FOLK at the ENGINE MAGHULL TILSTON YARROW VALLEY | No Dates No Dates Singers' Night Singers' Night Singers' Night COLD IRON | Guest TBA Singers' Night Singers' Night | Singers' Night Singers' Night Singers' Night | Guest TBA Singers' Night Singers' Night | |
| WEDNESDAY | 4TH | 11TH | 18TH | 25TH | |
| BROMBOROUGH RUNCORN NEW SEVEN STARS WHITE SWAN | Singers' Night Singers' Night Singaround SEAN CANNON | Singers' Night Guest TBA Singaround PETE MORTON | Singers' Night Singers' Night Singaround DAVID CAMPBELL | Singers' Night Guest TBA Singaround Singers' Night | |
| THURSDAY | 5TH | 12TH | 19TH | 26TH | |
| BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK at the GATE GREGSON'S LANE MAGAZINE ORMSKIRK THE BODDIE SHOP THE BUZZ SOUTHPORT ARTS | Singers' Night DAVE SUMMERS KEITH HANCOCK CLOSED Singers' Night MARK CONNOLLY (e) Singers' Night No Dates Singers' Night Singers' Night RED ON BLACK | Singers' Night Singers' Night ROBIN LAING Singers' Night Singaround Singers' Night Singers' Night DON VALLEY & t (d) | Singers' Night WEAVERS' FOLLY Singers' Night PHIL BEER & ST (c) Singers' Night MIKE SILVER Guest TBA Singers' Night Singers' Night Singers' Night MIKE ELLIOTT STEELEYE SPAN | Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night HANDS IN POCKETS JACK ALLEY BISSEROV SISTERS | |
| FRIDAY | 6TH | 13TH | 20TH | 27TH | |
| BEE BLACKBURN NORTHWICH POTTERIES RED LION SOUTHPORT ARTS BRWERY ARTS ROCK 'N' ROOTS | Singers' Night Singers' Night Singers' Night CLOSED FELICITY BUIRS (1) Guest TBA | FOLK DAY IN RH (f) Singers' Night SHOW OF HANDS Singers' Night JOHN LEONARD & (h) THE LAWNMOWER | DAVE SUMMERS Singers' Night PETE KELLY & B (g) MIKE ELLIOTT Guest TBA | Singers' Night BLACK EYED BIDDY CRAOBH RUA SHOW OF HANDS MOJO BUFORD wi (m) | |
| SATURDAY | 7TH | 14TH | 21ST | 28TH | |
| BREWERY ARTS BURY POYNTON SOUTHPORT ARTS ST. ALBANS BURNLEY MECHANICS | MAL WAITE Singers' Night | GEOFF HIGGINBO (i) Singers' Night CREAM OF THE B (k) | Singers' Night Singers' Night | JEAN WRIGLEY Singers' Night HUW & TONY WIL (j) | |

NOTES FOR SEPTEMBER

- a. ALAN MULLER & CHRIS KNOWLES
- b. PHIL BEER & STEVE KNIGHTLY
- c. PHIL BEER & STEVE KNIGHTLY
- d. DON VALLEY & the ROTHERHIDES
- e. MARK CONNOLLY & LEE NIXON
- f. FOLK DAY IN RHYL (Saturday 14th)
- g. PETE KELLY & BRIAN PATTEN
- h. JOHN LEONARD & JOHN SQUIRE
- i. GEOFF HIGGINBOTTOM
- j. HUW & TONY WILLIAMS
- k. CREAM OF THE BARLEY
- l. FELICITY BUIRSKI & BERT JANSCH
- m. MOJO BUFORD with THE HARPBREAKER

October Dates 17

| TUESDAY | 1ST | 8TH | 15TH | 22ND | 29TH |
|---|---|--|--|--|--|
| BLACKPOOL BLACK HORSE FOLK at the ENG MAGHULL TILSTON YARROW VALLEY MECHANICS | No Dates No Dates Singers' Night Singers' Night Singers' Night FIRST PRINCIPLES GORDON GILTRAP (j) | Guest TBA Singers' Night GYSPY ROVER | Singers' Night Singers' Night Singers' Night | Guest TBA Singers' Night RHINO DJANGHART | Singers' Night Singers' Night Singers' Night |
| WEDNESDAY | 2ND | 9TH | 16TH | 23RD | 30TH |
| BROMBOROUGH BREWERY ARTS NEW SEVEN STARS RUNCORN WHITE SWAN SOUTHPORT ARTS | Singers' Night JOHN MARTYN BAND Singaround Singers' Night Guest TBA | Singers' Night Singaround Guest TBA ROGER WILSON (a) LIAM O' FLYNN | Singers' Night Singaround Singers' Night FIONA SIMPSON | Singers' Night Singaround Guest TBA PETA WEBB | Singers' Night Singaround Singers' Night Singers' Night |
| THURSDAY | 3RD | 10TH | 17TH | 24TH | 31ST |
| BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK at the GATE GREGSON'S LANE MAGAZINE ORMSKIRK THE BUZZ THE BODDIE SHOP | Singers' Night THE WASSAILERS JIM COUZA CLOSED Singers' Night Guest TBA Singers' Night Singers' Night No Dates Singers' Night SALLY BARKER BAND Singers' Night | Singers' Night Singers' Night JAYBIRDS Singers' Night Guest TBA Singers' Night HANDS IN POCKETS Singers' Night Singers' Night Singers' Night VIN GARBUTT | Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night | Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night | Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night |
| FRIDAY | 4TH | 11TH | 18TH | 25TH | |
| BEE BLACKBURN NORTHWICH POTTERIES RED LION SOUTHPORT ARTS BREWERY ARTS | No Dates Singers' Night Singers' Night Singers' Night VIN GARBUTT (T (f)) | Singers' Night SHERWOOD DUNCA (d) Mrs ACKROYD BAND JOLLY JACK BOUBACAR TROURE VIN GARBUTT | MOORLAND FOLK HANS THESSINK CHRIS WOOD & A (e) JOLLY JACK SIMON NICOL & (g) COELBEG | Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night STEVE GIBBONS (k) | |
| SATURDAY | 5TH | 12TH | 19TH | 26TH | |
| BURNLEY MECHANICS BURY POYNTON SOUTHPORT ARTS ST. ALBANS | Guest TBA No Dates | DOUGIE MACLEAN JOHNNY HANDLE Singers' Night | Singers' Night TOM PAXTON | DICK MILES | |
| SUNDAY | 6TH | 13TH | 20TH | 27TH | |
| BOTHY EAGLE & CHILD LEIGH LLANDUDNO THE ALBION WHEELTON FLEECE FOLK | PETE RIMMER (4 (1)) TOM McCONVILLE KEN PEARSON Singers' Night Singers' Night Music Session GILL BOWMAN | DAVE BURLAND Singers' Night PETE COE JOHN MCCORMACK Singers' Night Music Session JOHN KIRKPATRICK | INCA MARIE LITTLE HANDS IN POCKETS Singers' Night Singers' Night Music Session HANS THESSINK | Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Singers' Night Guest TBA | |
| MONDAY | 7TH | 14TH | 21ST | 28TH | |
| FOLK at the VIC HORWICH PRESTON PUNCH BOWL POYNTON TRITON SOUTHPORT ARTS | No Dates Singers' Night GEOFF HIGGINBO (h) Singers' Night Singers' Night | Singers' Night Singers' Night Singers' Night Singers' Night | Singers' Night STRAVAIG Singers' Night Singers' Night | Singers' Night STEVE TILSTON (i) Singers' Night Singers' Night | |

NOTES FOR OCTOBER

- a. ROGER WILSON (tbc)
- b. FEATURED Singers' Night
- c. GOD'S LITTLE MONKEYS
- d. SHERWOOD DUNCAN & SWAN
- e. CHRIS WOOD & ANDY CUTTING
- f. VIN GARBUTT (Tickets only)
- g. SIMON NICOL & RIC SAUNDERS (Tickets only)
- h. GEOFF HIGGINBOTTOM
- i. STEVE TILSTON & MAGGIE BOYLE
- j. GORDON GILTRAP & MARTIN TAYLOR
- k. STEVE GIBBONS BAND
- l. PETE RIMMER (40th Birthday)

| FRIDAY | 1ST | 8TH | 15TH | 22ND | 29TH |
|--|---|---|--|---|---|
| BEE BLACKBURN NORTHWICH POTTERIES RED LION *SOUTHPORT ARTS *BREWERY ARTS | No dates Singers Night STEVE TILSTON Huw & Tony Williams Prelude Robin Williamson | Singers Night MABSANT Singers Night Amos & Rocks Climax Blues Band | Ken Pearson SARAH GREY Maire Ni Chathas Cilla & Artie (b) Red Lemon Blues | Singers Night Singers' Night (a) John Kirkpatrick Marie Little Roy Harper | Singers Night Singers' Night Singers Night The McCalmans (c) Jake Thakray |
| SATURDAY | 2ND | 9TH | 16TH | 23RD | 30TH |
| BREWERY ARTS BURY POYNTON SOUTHPORT ARTS ST ALBANS *GREGSONS LANE | Roy Harper DAVE SUMMERS No dates | Fat Sams Band BRIAN PETERS Gary Hall Singers Night FOLK FESTIVAL | Singers' Night | JOHNNY COLLINS | Guest TBA |
| SUNDAY | 3RD | 10TH | 17TH | 24TH | |
| BOTHY EAGLE & CHILD FLEECE FOLK LLANDUDNO LEIGH THE ALBION WHEELTON MECHANICS *BREWERY ARTS *THE BUZZ | No dates Les Barker Melanie Harrold (d) Derek Gifford Guest t.b.a Singers Night Music Session | Singers Night Maire Ni Chath (a) Singers Night Sara Grey Singers Night Music Session Roy Harper Hokum Hotshots Mike Silver (g) | Sean Cannon Guest t.b.a Singers Night Dave Vermond Singers Night Music Session | Singers Night Guest t.b.a Singers Night Geoff Kirk & (e) Singers Night Music Session | |
| MONDAY | 4TH | 11TH | 18TH | 25TH | |
| FOLK AT THE VIC HORWICH PRESTON PUNCHBOWL POYNTON TRITON | No dates Singers Night Singers Night Singers Night Singers Night Singaround | Singers Night John Leonard (e) Singers Night Singers Night Singaround | Singers night Geoff Kirk Singers Night Singers night Singaround | Singers Night Maire ni Chath(a) Singers Night Singers Night Singaround | |
| TUESDAY | 5TH | 12TH | 19TH | 26TH | |
| BLACK HORSE FOLK at the ENG MAGHULL TILSTON YARROW VALLEY | No dates NE'FULL HOUSE (ANNE LENNOX Singers Night Singers Night | Singers' Night MARTIN & DAVE GARVA | Guest TBA MITCHELL or Singers Night | Singers' Night Singers Night) Singers Night | |
| WEDNESDAY | 6TH | 13TH | 20TH | 27TH | |
| BROMBOROUGH *BREWERY ARTS NEW SEVEN STARS RUNCORN WHITE SWAN | Singers Night Bernard Wrigley Singaround Guest t.b.a No Dates | Singers Night Adrian Legg Singaround Singers Night | Singers Night Harpbreaker Singaround Guest t.b.a | Singers Night Singaround Singers Night | |
| THURSDAY | 7TH | 14TH | 21ST | 28TH | |
| BEAUMARIS BURNLEY COCKERMOUTH DARWEN FLEETWOOD FOLK at the GATE GREGSON'S LANE MAGAZINE ORMSKIRK THE BODDIE SHOP THE BUZZ *MECHANICS *SOUTHPORT ARTS | Singers Night Stephen Quigg Anne Lennox-M (h) Singers Night Singaround Singers' Night Singers Night No dates Singers Night Singers Night CROCODILES | Singers Night Singers Night Singers Night Closed Singers Night Guest TBA Singers Night Singers Night Singers Night Adrian Legg | Singers Night Featured Singers Lee Collinson Singers Night Guest t.b.a Singers' Night Hughie Dent Singers Night Singers Night Singers Night Rumillajta | Singers Night Singaround New Holcombe Boys Closed Singers Night Guest TBA Singers Night Singers Night Singers Night | |

NOTES FOR NOVEMBER

- (a) Maire Ni Chathasaigh & Chris Newman
- (b) Cilla & Artie Trevize with Gary Coupland
- (c) The McCalmans (Ticket only)
- (d) Melanie Harrold & Ollie Blanchflower
- (e) Geoff Kirk & Johnny Collins
- (f) John Leonard & John Squires
- (g) Mike Silver & Lesley Davies
- (h) Anne Lennox-Martin & Dave Mitchell

LIVE REVIEWS

WIGAN FOLK FESTIVAL

June 1991, Lowton Civic Hall

Wigan Festival is held at Lowton Civic Hall, a large cosy old building currently undergoing external renovations. Inside there is a large hall, a small hall and a variety of small rooms for sessions, singarounds etc, with craft stalls scattered in the corridors, plus an all day kitchen run by Johnny Collins. The interior of the building is SPOTLESS, the bar prices are not extortionate and the staff are all friendly and courteous. Outside, the tents are pitched on flat, well mown playing fields and caravans on a more unpredictable field. A terrific venue, you park the car for the weekend and forget breathalysers! All the entertainment, except some morris dancing, is under cover and within 100 yards of your tent/caravan.

There were more than 30 members of Maghull Folk Club there so I did not feel lonely - but where were the other "FED" Clubs?? The artists provided a good cross section of most facets of folk music and followed the usual Wigan policy of mixing well known "major names" with a number of "minor" one who were given the opportunity to become tomorrow's "Stars". As usual local North West artist were given the chance to show their talents to the audiences, and took that chance superbly. There must be few areas that can match ours for quality of "Home Grown" performers. For example, we had Quartz, First Principles, PotaPortac, Bernard Wrigley, Garva, Caught on the Hop, Derek Gifford (adopted), Th' Antique Roadshow, Cobblers Brew, Goeff Higginbottom and that ubiquitous steward (he put in 437 hours over the weekend), Andy Anderson (another adoptee!). You could run a good festival just with "our own" couldn't you?

As for the Headliners, for me De Dannan were superb and the blending of American Gospel Music with the Irish tradition produced something quite unique, As for their singer, Eleanor Shanley, she enhanced the De Dannan tradition of Mary Black and Dolores Kean. Yummy!

Cockersdale, Jez Lowe and the Bad Pennies (what a great group!), and Maxie and Mitch all performed at top level and I had a great time listening to my favourites.

There were four personal highspots:- 1) the voice of Judy Dunlop - effortless singing. 2) Quartz's Sunday Morning Gospel Show. I'm not religious but the singing is terrific, with some people having perhaps their only try at singing all weekend, and being immediately supported by everyone in the room. Old favourites like Amazing Grace really raised the roof.



Now if they would extend it to 2 hours as everyone wanted....! 3) The hour given to Maghull Folk Club where we had one song each and still managed to finish in 59 minutes!! and 4) The "after hours" sessions in Derek Hayes frame tent (Maghull Community Centre) which went on until 4.00am. I counted once - there were 32 people and Jenny Shottliffe's new fiddle (and her dog - and her unconscious father!!).

A few minor "niggles". 1) The caravan site grass should be cut by a lawnmower with a grass box so several metres of long wet grass doesn't invade each van. 2) A top class professional sound man/crew is urgently required. Just ask for Garva or First Principles, There an old saying about spoiling a ship for a "hap'porth of Tar!". 3) How about a youth concert to encourage the young ones. 4) Where on earth does Wigan Metro still find a supplier of that stiff shiny toilet paper??.

To summarise: The organisation was excellent but never obtrusive, the choice of content and programming very good, the venue ideal. One must say that Wigan has now arrived as a major North West event. Whichever festival you plan for 1992 make sure this is one of them.

One small anecdote really sums up the spirit of the festival. Kevin (the original "cat in the hat") lost his wallet with over £40 in it. The following morning it was handed in - complete with all the money!. Imagine that happening in Cambridge!!.

It is always polite for Oscar winners to thank everyone else who helped, but in the final analysis the resounding success is due primarily to Bernie Forkin's drive and ability to actually get things done. Well done Bernie - and to the sponsors - Wigan Metro Leisure Department for having faith in the lean years.

Dave Day

20 **FEDERATION YOUTH
CONCERT**

MARCH 1991, Melling Tithebarn

I had missed the first Federation Youth Concert last year but from the rave reports I reckoned I had a fairly good idea of the treat that might be in store at Melling Tithebarn. I settled back ready for an evening of pleasurable enjoyment and appreciation of some talented youngsters. What I did not expect was to be excited, inspired, moved and comprehensively entertained.

The unenviable leading spot had fallen to **Kate Rusby** of Barnsley, winner of the 1990 Fylde youth contest. Opening with a Tanita Tikaram composition the first words she sang were "There is a good tradition.." - it was a marker for the whole of her set and the concert itself. With perfect vocal assurance and crisp guitar accompaniment Kate gave powerful and poignant deliveries of the McGarrigle classic **Heart Like A Wheel** and Keith Hancock's anguished **Chasing The Dragon**. By the time she had reached her final number, Vin Garbutt's anthemic **When The Tide Turns**, she had completely captivated the audience and we were singing fit to burst.

Next came **Ceri Ann Huws**, multiple Eisteddfod prize winner from Dyserth. It takes something a bit special to get me interested in harp music - the pretty tinkling tones, however ornate, usually leave me cold. But from the first Welsh air, majestically soaring and swooping, I was hooked. This was a masterclass performance, but from someone who plainly took great delight in her playing and could project the pleasure onto others. Later the mood shifted from hauntingly ethereal to compulsively toe-tappable. I particularly liked the example of cedtans - a song accompanied by an entirely different tune on the harp, the effect mesmerising.

To take us up to the interval there was **Ben and Joe Broughton**, I had heard the names before as Chester club residents and but this was my first sighting, Wow!. Comparisons with Simon Nicol and Ric Saunders sprang immediately to mind, big bruvver Ben's solid and energetic guitar work usually providing a firm foundation for the spectacular fiddle playing of young Joe. And I do not just mean lots of notes played at Warp factor 10. Syncopation, broken rhythms, inventive arrangements, it was smartly put together - stonking good music taking in Scott Skinner, Mozart and clinging to the rails for dear life, Orange Blossom Special.

After the interval Eagle and Child residents **Pota Portac** took the stage. Having played at last year's event they had the advantage of familiarity but also the added pressure - could they repeat their previous triumph?. No worries, it was an impressive set of choice Irish Music. Fiddles, accordions, whistle, keyboard and bodhran combined fluently on swirling

jigs'n'reels and stately slow airs. For me, the control, precision and togetherness of their playing was just as praiseworthy as the vitality which they displayed in breathtaking quantity.

A difficult act to follow, especially for a solo performer, but **Stephen Cook** from Burnley was more than up to the challenge. He sang and played guitar and banjo in variety of styles, notably bluegrass and ragtime, all exceedingly well. And anyone who gets up and rattles out my favourite instrumental, the Davey Graham classic "Angie" is going to get my vote of confidence every time. But in particular Stephen came over as a natural entertainer and the crowd had no difficulty in taking to him. He was humorous, engaging, he gave them something to sing, he worked his audience like a professional.

Top spot has been reserved for **Ingrid Henderson**, 13 year old winner of Radio 2's Young Tradition Award last year. All the way from Fort William and accompanied by Alan on fiddle she played clarsach with amazing skill, beauty and maturity. Hers was probably the finest musical genius of the evening and at the same time the most apparently effortless. Alan was a marvellous bonus, more the Aly Bain school of subtle fiddle magic compared with Joe's earlier pyrotechnics. I have no doubt that we will see and hear a lot more of Ingrid and Alan in years to come and I am personally chuffed that I got a chance to see them before they become really famous.

The evening wound up with the inevitable jam session, remarkable for its exuberance rather than its organisation but by then it was party time. We had lost Ceri and Kate had changed guitar for fiddle, otherwise it was everybody back and devil take the hindmost for a blistering series of stompers. We trundled off into the dark, exhausted and elated by a cracking good night's fun, music and song, confident that There is a Good Tradition that will go on from strength to strength down yet another generation.

Jack Coutts

HOLMFIRTH FOLK FESTIVAL

May 1991, Holmfirth

On the way, a chap smacked the poor old caravan, did £300 worth of damage and did not stop, so I did not arrive in best of moods (luckily he missed the horse!!)

The campsite is flat, mown playing fields with showers and swimming baths on site. Security had been much improved with an 8' mesh fence around the site, but the caravans were outside this.

A 10/15 minute walk around the cricket fields takes you to the town centre. Main venue is the Civic Hall (upstairs and downstairs) with other events scattered around the towns pubs. Several times I was asked for my autograph - apparently they thought I was "Compo" - or perhaps "herself" was taken to be Nora Batty!.

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The line-up did not seem quite as good as the last visit two years ago and the programme could have been improved. For example **Spring Chicken** performed their splendid non folk set to raucous applause and were followed by **Vasmalom** a hungarian folk band to finish the concert. The English speaker from the band had to start by saying they were not asprofessional as the "Chickens". Perhaps reversing the bands would have been better. Another concert had **Bread and Roses** followed by **Cockersdale**. I like unaccompanied singing, but surely this clash could have been avoided at the planning stage.

Food in the festival kitchens seemed appetizing and good value - Lasagne was grand!

There was a young musicians concert and most enjoyable - got one musician for the "Feds" next youth extravaganza.

Well worth a visit - only about 1 1/2 hours from the Costa Del Mersey and beautiful countryside as "Summer Wine" fans will know.

Dave Day

REDDITCH FOLK FESTIVAL

22

June 28-30 1991

A magic festival, a singing festival and to top it all the weather was kind too. Friday evening started with a concert which was a good hello to most of the guests, and a singaround which moved to the camp site and carried on until early hours of Saturday morning.

On Saturday I thought the roof would go at the shanty workshop; **Jim Mageean, Johnny Collins, Tom Lewis and Eddie Murphy** were in fine fettle. I nipped across for a quick listen to **Bread and Roses** in harmony, away up in the "Pigeon Loft" to the singaround. The singaround was going all weekend and listening to remarks by the punters some thought it should have been at "set times" while I thought with the others it was a very good idea because there was always somewhere to go to recharge your batteries. Away for a quick snack at the methodist hall again, where I thought it was not a good idea to have the craft stalls in the eating area, it is no fun standing around with a bun and tea in your fists. At 4 o'clock I moved between "Daughters Of Revolution" **Janet Russell** and **Sara Grey** (which was enjoyable although there was sometimes too much talk) and "Meet the Artist" **The Wilson Family** were in fine form, but seemed rather upset at being late for the morning concert.

I went into part of the concert in the evening and although **Peter Bellamy** is not my cup of tea but he went down very well with the rest of the audience. I was pleasantly surprised by **Lost Nation Band** who had me foot tapping; good singing too, although **Sara Grey** seemed to be starting with a bad throat. I had never seen **Ron Taylor and Jeff Gillett** before but again I was pleasantly surprised; **Th' Antique Roadshow** with the folk club were also in good voice. The best was **Sean Cannon** he was magic, clear as a bell, we heard every word yet were sat at the back and there was no P.A.

On Sunday we were up early to the Gospel session which was great! There was good singing from everyone including the floor singers. I came out early but not soon enough to the Dog and Pheasant which was the "Northern Fringe" venue. It was packed out I stood and listened to **Tom Lewis and Janet Russell** but the crowds and the heat proved to much for me. Back to the food hall where there were now tables and chairs which was much better. I then went to the "White Hart", the main folk pub, for "choruses please" again magic singing, also plenty of laughs. **The Wilsons** with their horse play, standing on chairs with arms in the air, even lying on the floor with feet in the air and all through one chap singing; for the life of me I cannot remember his song, but no faint heart he kept on singing. The floor singers were excellent; great sounds. **Colin Wilson** gave a smashing rendering of "Green grows the Laurel" with the people joining in the chorus it made a smashing sound.



A last look at the singaround found **Mal Brown** still doing his stuff, a great fellow, who managed it all O.K even when there were only four of us, just as well as when there were twenty four.

Goodbyes to everyone ! I came away home with a head full of voices and songs.

Joan Gallimore

CLEETHORPES FOLK FESTIVAL

June 1991, Cleethorpes

I ventured to the East coast, tent in boot and 72 hours pass from "shewho must be obeyed" in my hot little hand. Took about 2 1/2 hours from Merseyside but do not tell the motorway police. Paid for the ticket at the "Winter Gardens" and drove the two miles to the campsite. The winds whistled in steadily from the north sea for the whole of the weekend - very bracing!! Local authority block provided flush (clean) toilets and caravan park next door had water, showers and shop. You can walk the two miles back to town along a beachside promenade and stand astride the greenwich meridian with a foot in each hemisphere!

The main venue is the "Winter Gardens" (upstairs small hall, downstairs large hall, bars for singalongs and sessions) with small events along the "prom" at the "lifeboat" and "Willy's Wine Bar and Brewery" (Which had a great T-shirt I did not dare buy because "herself" would not have let me wear it!).

The line up was top class and there was a grand mix of music with Cajun night, a Blues night and a Rock n' Roll night in addition to the more usual forms (sic!). The **Lizards** were as good as I hoped they would be, **Marilyn Middleton-Pollock** was as good as I knew she would be, and **Starving Sid and the Infernal Blues Band** were as good an R and B Band as I have ever heard - just like the early "Stones". Go out of your way to see them. The charming demure young blonde lady from "Sileas" was transformed by them into a passable imitation of a Harlem breakdancer!

Niggles 1) The two mile trek to the campsite with a

last bus about 11pm so you had to leg it or get a cab (or not drink - but let us be serious!), 2) The very expensive bar prices at the "Winter Gardens". **Stones Bitter** £1.40 per pint. **Guinness** £1.76 a pint!! The "Lifeboat" had **Tetleys Bitter** at £1.10 and "Willy's" had their bitter at £1.06. Nothing to do with the organisers but a definite disincentive to punters. (some cads even smuggled their own drinks in concealed about their persons). Come on "Winter Gardens" - reduce prices and give the festival a boost.

A mention for the sponsors: **Batemans Brewery, Humberside Arts, Cleethorpes Borough Council, Lincolnshire and Humberside Arts** and the "Winter Gardens".

Well worth a visit - with strong boots and your own cans!!

Dave Day

GIRVAN FOLK FESTIVAL

3-5 May 1991

It was our great good fortune that the Girvan Folk Festival coincided with our family holiday in Scotland. We discovered a pre-festival concert in the stately setting of **Culzean Castle**, where **Walt Michael** and company made first of their many appearances over the weekend. **Jim Lloyd** had flown up to record the concert for the Folk on Two and a very successful broadcast followed.

Girvan is a pleasant resort and fishing port on the Ayrshire coast. The weather in early May is not reliable enough to encourage camping, so accommodation is in hotels and boarding houses. In the event, the weather proved hot and sunny, and sessions abounded outside the hotels and along side the sea-front.

The festival itself is centred upon three hotels and the liberal Scottish licensing laws. The list of performers was extra-ordinarily strong, topped by **Walt Michael and Co**, from America. Little known in Britain, they won over audiences whenever they appeared, with their traditional string-band music and their singing. They also included **Ashokan Farewell**, a tune learned from **Fiddle Fever** and now familiar as the theme to the BBC series **The Civil War**. The list continued with **Liam O'Flynn**, the new Irish super-group **Arcady**, and **Bob Fox** both on his own and as one of **The Rub**. Of the Scots singers I particularly enjoyed **Jack Beck**.

The atmosphere throughout the weekend was as friendly as I have known, and the organisation admirably efficient yet unobtrusive. One nice surprise was the afternoon concert for children in the theatre of the **New Academy**. Nominal admission included sweets and fruit juices as well as enthralling entertain-

ment from **Major Mustard and Walt Michael and Co**. For the evening concert there, a grand piano had magically appeared on stage, much to the delight of **Patsy Broderick** of **Arcady**. Even **Bernie Forkin** could not produce one when she appeared at **Billinge** with **Jimmy Crowley**.

I came away with a host of happy memories and a firm resolution to return to **Girvan Folk Festival** next year.

Henry Peacock

EDALE BLUEGRASS FESTIVAL

You park the car and everything is within 100 yards. Fifth successive visit, the mud was of its usual depth, the rain of its usual intensity, the toilets as basic as ever, the sloping site ensures you roll out of bed and it was very cold !! The main concert venue is a large, draughty, unromantic industrial barn.

I will still be there again next year! Why? Because the atmosphere is exhilarating, and musically it is an amazing experience with the most dedicated, committed and friendly musicians you could find anywhere.

The American "Super-Band" - **Ralph Stanley and the Clinch Mountain Boys** - were a big disappointment with **Ralph and Fiddler, Curly Ray Cline**, both around 70 and merely going through the motions. **Ralph** was like a market trader, spending too much time trying to sell his merchandise and his banjo (yes - the one he was playing). I thought his boxer shorts would be going to the highest bidder any moment!

The British bands continue to improve, especially **Fingers and Co** and the **Jalapeno Pickers**. There was a great outdoor Cajun session, Irish sessions, Bluegrass sessions, Street Artists et al.

However security must be improved for next year. It is possible to see all outdoor sessions without paying a penny, so the site is invaded by black t-shirts for "Motorhead", "Iron Maiden" etc. And those wearing them spend all day with access to the bars. There were also strange smells of something like "wacky baccy". An explosive mixture which got out of control on Saturday night and left one chap in hospital. (Police and Ambulance had great difficulty getting off the site). Next morning **Tom Travis** (Director) announced the chap was O.K. and described the trouble as minor. If it was, it was pure luck as there were not sufficient stewards or police to control it.

Festival organisers have a duty to protect as well as entertain the people they attract. ACTION PLEASE, Mr Travis before a major incident occurs.

Dave Day

23

Here it is - the page all club organisers wait for with eager anticipation every three months. Exciting news on artistes seeking work in your well-organised, packed-to-the-rafters club. Your bank balances are overflowing, and the cash is burning a hole in your pockets. You have all decided not to book Mr. Carthy, Dave Swarbrick, Peter Bellamy, John Kirkpatrick et al, for the 25th year running because you have finally agreed to give Gibbo the opportunity to fix you up with something special - something you can tell your grandchildren about in years to come - "Ee, Lad, if I hadn't have responded to Tony Gibbons's page all them years ago we'd have never been awarded that gold plaque that's hangin' in the gents!". Does not take much imagination does it?.

Well, as far as I am concerned you can all sweat. You'll just have to guess which world famous persons have sent me millions of C.D.'s and cassettes, plus three ton of literature that's clogging up all my drawers and forcing me to banish all my "Folk Roots" and Federation magazines to the garden shed. There - I knew some good would come of it!!.

Actually, after talking to some artists who contact me regularly during the year, there was a general feeling that it might be easier to organise a coach to the artists' home instead. The Bothy, for example, could phone Martin Wyndham-Read every three months to let him know that some of them might be in his area during certain months and would be available to visit him. He then could try and get extra work for them in other local clubs - at discount rates of course. Eventually, of course, artists might get fed up being pestered by club organisers ringing them. Think of the fun though - Maghull visiting Jim Couza!!!!.

Anyway, sarcasm apart, there are one or two items to wet your appetite. Tomas Lynch, that fine uilleann piper, singer and guitarist is available around April 1992. He has appeared with great success in this area at the Bothy, the Unicorn (Preston) and Bury. Appearances on Dick Gaughan's "Call It Freedom" album and Ron Kavana's "Coming Days" and "Home Fires" albums have added to his growing reputation. I have a demo cassette if anyone's interested. Thought I would also mention two lads I saw at th Guernsey Folk Festival - "Rogues In Resin". A superb duo from Hastings who play very tasty Irish and other traditional music on fiddles, guitar and synthesizer, and sing a variety of songs from traditional to Allan Taylor. They are looking for work in this area and if you want to judge for yourselves, go and see them at the Southport Arts Centre on September 19th when they

are doing support on the whole Steeleye tour.

Speaking of Guernsey Folk Festival, all the acts from the North West (Garva, Dave Summers, Phil Capper and Mike Evans, Tony Nyland, Gentleman Soldier, The Bilious Brothers and Ken Nicol) did our region proud. In fact, Ken Nicol's spot on the final concert on Sunday night was the highlight of the weekend!. Well done too to Phil Copper, without whom the festival probably would not have happened. Finally, I have just had a call from a North west lad - Martin Pleass - who now resides in London. Martin is a multi-instrumentalist who is in this area Dec/Jan 1992. Already booked at the Albion, the Bee, the R.A.F.A. club and the Magazine, he would be interested in any other local clubs to fit in with those mentioned. Contact me for more info.

That is all for now. Happy booking!

Tony Gibbons

For Details ring Roger on 0704 29118

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The arrangements are fresh and original - guitarist Ian Carr and bass guitarist Geoff Lincoln providing great backing in sympathy with the tunes, without going overboard. The interplaying between Kathryn and Lynn Tocker is delightful - note for note on some, switching to harmonies with consummate ease when required. 12 tracks - almost 50 minutes in all.

Anyone who saw the band on "Rhythms of the World" or "Push the boat out" will appreciate how good they are. Go on - get yourself a permanent memento!

Tony Gibbons



KATHRYN TICKELL

Black Crow Records, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

THE WILSON FAMILY ALBUM

Harbourtown HARC 020

This is the Wilson's second album (available on vinyl or cassette) in eight years!. How they have got away without recording for so long, apart from the single "Third World War" and guesting on other albums has completely mystified me and, no doubt, Wilson fans everywhere. However, many songs that form part of their live performance repertoire are at last recorded here for posterity and for other singers to imitate (ie "nick")

As would be expected the majority of the songs are traditional and include such firm favourites as "John Barleycorn," "Sweep Chimney Sweep," and "Byker Hill". These are also lesser well known but interesting versions of "mistress' Health" and "Nelson's Death and Victory".

Apart from these mainly non-contentions songs the Wilson's have also recorded their well known arrangement of thought provokers such as Ian Walker's "Hawks and Eagles", Martin Carter's "Somewhere in Japan" and perhaps less relevant since the end of the Cold War, but equally as stirring, Dick Gaughan's "think Again". I have always found myself empathising classic is becoming a definite one.

The Wilson's are "big singers" and their style and earthiness is well recorded and engineered by Tony Bonner et.al. Let us hope we do not have to wait another eight years for the next one!

Derek Gifford

JAKE WALTON "Songs from the Gurdy Man"

Wunder Tute TUT JW72

Jake Walton is one of those frustrating enigmas on the folk scene. We are rarely treated to a glimpse of this talented songwriter, guitarist and hurdy gurdy player. If we are lucky he can be seen on a once in a blue moon solo appearance or on a Jez Lowe/ Jake Walton tour. Recordings too are a rare sighting but what there is available are a treat to have which only accounts to two solo albums and one as a duowith Jez.

All fourteen tracks on this compilation album are from these three LP's (the first three tracks are re-recordings) but with their deletion, Jake's record label, the German company "Wunder Tute" have released this CD. "Songs from the Gurdy Man" to coincide with a forthcoming tour of Germany.

An album of new material is in the planning stage and with any luck may see the light of day in 1992. In the meantime try this compilation of some of Jake's best material.

Jake draws on the Celtic tradition for his songwriting inspiration and his clear guitar style and impeccable hurdy-gurdy playing are the ideal foil for this evocative material. Indeed there is something ethereal in Jake's style of singing and playing that conjures up images of the morning mist around an ancient Celtic monument. Anglo-saxon poems, ancient standing stones, the Romany tradition, Celtic myths, minstrels and bands, Arthurian legends, all are grist to the Walton songwriting mill. The very titles of his songs say it all; "Tristan's Song", "Standing Stones", "Trees" and "Celtic Benediction" to name but a few.

A rare talent, rarely seen. I would advise you to buy this CD before it too becomes a rarity.

Mike Billington

HUW & TONY WILLIAMS

"Junction 26"

"Requests '91"

(Tel: 0676 41862)

Ten strikingly original songs plus two tunes make up Junction 26, the new Cassette/CD from Huw and Tony Williams. The songs are all from the pen of Huw, who proves himself to be one of the most imaginative song-writers that we have. The songs cover a breadth of topics in a variety of tempos - but they all share an extraordinarily high standard of composition and performance.

There are bright and optimistic songs, there are personal and moving songs. There are several which could easily take their place alongside existing folk club favourites. **I can jump Puddles**, an inspiring story of the progress of a handicapped child, and **Gabriel's Carol**, a soliloquy beautifully set to a string quartet.

The album is a pleasure from beginning to end. Junction 26 should firmly put Huw and Tony Williams on the road to success.

If you have been fortunate enough to see Huw and Tony live, you will know that there is another, hilarious, side to their act. "Requests '91" brings together all their irreverant songs, which display the same song-writing skill as their more serious work. Also included are two of their earlier songs, **Stephen's Rocket**, and **Flander's March**, as well as Huw's monologue **Henry Tudor**. A good souvenir of their club act.

Huw and Tony have become increasingly frequent visitors to the North West, and have built up quite a following. There will be an opportunity to experience the whole range of their talent at Southport Arts Centre on September 28th. I hope to see you there!

Henry Peacock



huw & tony williams NMS Management
0676 41862

THE SHANTY CREW

"Stand to your Ground"

from Screw Productions, 6, Brafferton Rd., Croydon, Surrey, CR0 1AD

The Shanty Crew have been in existence since 1976, although there have been several changes of personnel since then. The present line-up consists of Chris Roche, Steve Belsey, Tony Goodenough, Phil Jarrett, Phil Money, Dominic Magog.

As you might expect with a line-up like that, all the songs are superbly well-sung, although I felt that some of the choruses could have stood a greater depth as might have been afforded with a live recording. That apart it is still a superb record, consisting of shanties, forebitters, and a few well-chosen contemporary songs in the idiom. There is an even a slight concession to world music, with the inclusion of Welsh and French shanties amongst the otherwise English songs.

There is a sleeve packed with general background and a booklet with the tunes and words of all the songs as well as notes on how they came to be collected.

Particular favourites? "Blow Ye Winds", a variant about a Mermaid; "Brother Noah", a song about loading the ark; "Pump Shanty", written by Tony Goodenough; and my favourite of all, "Shantyman", a modern shanty-style song written by Bob Watson lamenting the loss of the shantyman.

What else can I say; write off to the address above for a copy, it is a superb record for newcomer and old hand in the folk scene alike.

Nigel Firth

THE JOYCE GANG

"Sober for a Week"

TRIPPING UPSTAIRS

"Chancery Lane"

Two cassettes, both picked up at Wimborne Festival after seeing the groups and being suitably impressed.

The Joyce Gang are great live and have come pretty close to matching the enthusiasm they display on stage. Up-tempo songs like "Rio", "Tell-Tale Things" and "St. Patrick's Day" come over well, although this last loses something in the mixing and becomes a bit woolly. Slower numbers, such as "Timber And Cocaine", which reflects upon the effects the Spanish had on Columbia, work even better, if only because you tend to treat them as a respite at a live performance and don't take as much notice as you

should.

Tripping Upstairs have a fine cassette, recorded live and full of good original songs, some of which could end up in many a singer's repertoire. The opening "Sailor Song", is very catchy, which can often mean that it goes downhill from there. Not so! Their other tunes and songs, such as the nicely paired "Grace O'Malley's" and "Wandering Free" prove to be both well written and well performed. Tradition is represented by "The Musical Priest", "Must I Go Bound" and a rather superb arrangement of "Monahan's Jig". The Turkish feel of "Bazaar" lacks depth and the tune could live happily as travel programme background music. However, this is the only black spot on the whole tape.

Exeter is probably a bit far for a night out, but I would like to think we would see both groups playing up this way soon.

Phil Capper

SONJA KRISTINA

"Songs from the Acid Folk"

(Fruithouse Music FHCD1)

As soon as I saw the name "Sonja Kristina", I thought "I've got to have this one". I admit to having admired "Curved Air" in their heyday. I even went to see them live at Lytham's Lowther pavilion!

There's no doubt, that Sonja's voice is still in fine fettle, but her songwriting got left behind somewhere in the early '70s and only manages to sound contrived, or even trite. The musicianship on the album is top notch, with some excellent arrangements and melodies, but the music cannot stand alone.

The early songs "Anna" and "Devil may Care" are both heavily into drugs, although both try admirably to deal with getting off them rather than on, but, again, the lyrics let the theme down. The promising sounding ballad "Colder Than A Rose" opens with one of the most overdone lines in history and does nothing to recover the situation. "Buccaneer" comes closest to making the grade, but by this time you've been wondering how much more of the album there is, that the song doesn't stand a chance.

I'm almost sorry about this, but the whole album is so much of a nonentity, that I find it hard to accept.

Phil Capper

"Summer is a-coming in, sneak the folk on late...." Unless you are an unreconstructed English Chauvanist Folkie, this summer has been quite interesting - providing you are either an insomniac or the possessor of a video machine fitted with ESP!

The block-buster series on Irish Music "Bringing It All Back Home" (see Book Review on page 14) had non-insomniac scheduling, but suffered badly from Saturday slippage. One episode was almost entirely displaced by an unnecessary repeat of the Wimbedon Women's final, and one started fifteen minutes late because a live opra overran. I will not list the "stars" involved, because I am sure you will already have the CD, but the whole series deserves a repeat showing. Write to Alan Yentoub at BBC2 and ask him to rerun it at a fixed time, when most traditional music fans are not away at festivals and preferably when BBC TV has Nicam Stereo sound!

"Push the Boat Out" was a new twist on the "In Concert" format and worked well with a good range of artists. I am not sure if the post-Newsnight slot should be regarded as prestigious (It is the slot for the Late Show, which rests at the most interesting time of year for folk music) or just the London kneejerk reaction to anything slightly traditional or from the regions - put it out late. It even had the occasional English performer on it - though I suspect that Kathryn Tickell is an honorary Scot on account of the pipes.

It is interesting to note the credit lines for both of these series. The Irish one was co-produced by an independent company with RTE (Music Direction by Donal Lummy) and narrated and produced by Phillip King (most of his TV work has been at BBC Pebble Mill). Push the Boat Out was from BBC Scotland with Ali Bain also credited as associate producer and Phil Cunningham with the title music. No London input at all - the Folk-haters are still on top there!

Right into insomniac time was the repeat showing of "A Vision Shared", a CBS video special sub-titled "A tribute to Woody Guthrie and Leadbelly". Like the Irish series this featured a galaxy of stars - and credited them and the songs properly in the end titles. Is the US equivalent of MCPS sharper than ours? I am sure John Martyn's own songs are protected, but BBC Scotland did not credit them as this CBS one did for all performances.

Nearer home, Folk on The Night Network is shaping up & anxious to make friends this side of the Pennines. They came to the Burnley Traditional Song & Dance Festival to record a concert and will read out your club dates if you send them (To Henry Ayrton, Folk on the Night Network, C/o BBC Radio Humber-side, 9, Chapel Street, Hull, HU1 3NU.

Folkwear

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| FRIDAY, NOVEMBER 8th | A superb London based band, 'JUNCTION 24' Caller: HUGH RIPPON. | £3.50 | £3.00 |
| FRIDAY, JANUARY 17th | That well-known band from St Helens, 'CAUGHT ON THE HOP'. | £3.00 | £2.50 |
| FRIDAY, FEBRUARY 14th | Accordian play extraordinaire STEVE BURGESS and his band 'HORSES BRAWL'. | £3.00 | £2.50 |
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FOLK SNIPPETS

These are called "snippets" because we have a review of a book that is nothing to do with Folk Music, and also a live review that is not a festival review. Now read on....

BOOK REVIEW

THE BUSKER

by Brian McNeill

Readers of Folk North-West may well know Brian McNeill as a founder member of Battlefoeld Band. This, his first novel, is a successful venture into a new field.

Having himself worked as a street busker his choice of title is understandable, although it is fair to say that music only plays a minor role in the story.

The novel opens in a way reminiscent of a Neville Shute adventure, but quickly changes gear into a harder, more modern style of thriller. The busker, Alex Fraser is persuaded by a dying friend to follow the faint trail from an episode which occurred in the Spanish Civil War. The trail leads rapidly round Europe. On his travels he becomes involved in a series of hair-raising adventures. Only Fraser's toughness and fair slice of luck to save him from a sticky end.

The action moves quickly and the plot is complicated, so some readers may get a little breathless keeping pace.

In essence I would describe this as an excellent "mans" book (it certainly is not a romance!). It is published in paperback by Futura Publications at £3.50.

"Reader"

LIVE REVIEW:

Susan Asquith

Burnley Folk Club, 20th June

Susan, a regular at Skipton Folk Club, gave her first guest performance in Lancashire in the upstairs room of the Dugdale Arms. Brushing aside such minor inconveniences as a heavy bout of flu and noise leaking from the overamplified duo in the bar downstairs, she held her audience from the first note to the last with a superb performance.

Susan writes much of her own material, managing to combine the meaningful with the musical - a feat more often attempted than achieved. She combines this with a range of songs from other writers, some well known, others less so. Her voice is strong without being harsh and she accompanies herself with a guitar style that is neither dull nor flashy, but above all sensitive to her music.

She was joined for a couple of songs by Paul Bromley, another Skipton regular. Regrettably, there was too little contrast between their voices for effective harmony singing and his control of pitch and volume was not good enough to support her songs.

I can thoroughly recommend Susan to any Folk Club Organiser who books modern as well as traditional singers ('phone her on 0535 632502). The last word has to be that of the audience at the end of the evening - MORE !!

Ray Ashworth

| OFFICER | NAME | ADDRESS | TELEPHONE |
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THE AIMS OF THE FEDERATION SHALL BE

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

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



The Federation Clubs

| DAY/CLUB | TIME | CLUB ADDRESS | ORGANISER | PHONE NO. |
|--------------------|---------|--|-------------------|--------------|
| SUNDAY | | | | |
| 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 |
| TILSTON | 8.30 pm | The Garden Arms; Tilston; Cheshire | Mrs. A Green | 0829 250516 |
| FOLK at the ENGINE | 8.30 pm | The Beer Engine; 69; Poolstock; Wigan | Lawrence Hoy | 0942 492149 |
| 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 |
| RUNCORN | 8.30 pm | Castle Hotel; Halton Village; Runcorn | Bob O' Callaghan | 051 424 5367 |
| WHITE SWAN | 8.00 pm | White Swan; Green Street; Fallowfield | Anne Morris | 061 881 8294 |
| THURSDAY | | | | |
| BEAUMARIS | 8.00 pm | Bull's Head Hotel; Beaumaris; Anglesey | John Harley | no phone |
| BURNLEY | 8.15 pm | The Queen's Head; Curzon St. (Nr. Station); Burnley | Rod Finlayson | 0282 39784 |
| COCKERMOUTH | 8.30 pm | Tithe Barn Hotel; Station Street; Cocker mouth | Terry Haworth | 0900 604765 |
| DARWEN | 8.30 pm | The Kiosk; Sunnyhurst Woods; Darwen | Chris | 0254 706318 |
| FLEETWOOD | 8.30 pm | Steamer Hotel; Queens Terrace; Fleetwood | Dave Ryan | 0253 876351 |
| 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 |
| 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 | 061 449 7482 |
| FOLK at the GATE | 8.30 pm | The Douglas Gate; Orchard Street; Wigan | Joan Blackburn | 0942 321223 |
| FRIDAY | | | | |
| BEE | 8.30 pm | Bee Hotel; Bodfer Street; Rhyl | Dave Costello | 0745 332488 |
| BLACKBURN | 8.30 pm | Bank Hotel; Hope Street; Blackburn | Brian Kirkham | 0254 201930 |
| 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 | 8.30 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 |
| SOUTHPORT ARTS | 8.30 pm | Southport Arts Centre; Lord Street; Southport | Neil Johnstone | 0704 40004 |
| ST. ALBANS | 8.30 pm | St. Alban's Parish Hall; St. Alban's Rd; Liscard; Wirral | Steve Eyre | 051 677 1430 |
| BURNLEY MECHANICS | 8.30 pm | Burnley Mechanics; Manchester Road; Burnley | Ian Wells | 0282 30005 |

MAGHULL FOLK CLUB

PRESENTS

"R. CAJUN"

AT

"THE MONS"

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