

FOLK *North West*

Autumn 1994

75p



BERNARD WRIGLEY
The Bolton Bullfrog

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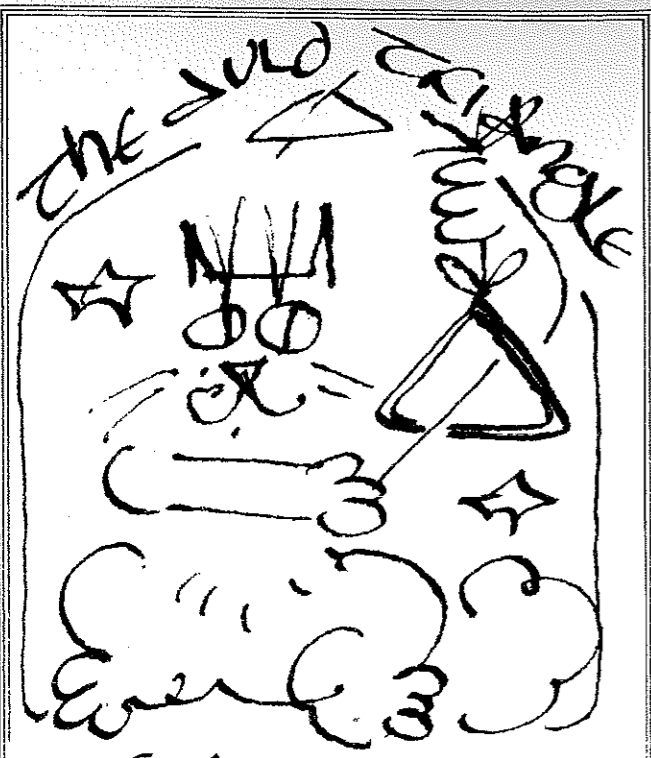
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The views expressed in this magazine are not necessarily those of either the Editor or of The Federation

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

EDITORIAL

Chairman's Ramblings

WELCOME to another issue of Folk North-West!

This is the biggest issue we've ever printed; not in terms of number of pages, but number printed. This is our first 1000 magazines printed! This is partly due to an increasing number of clubs, but mainly because many clubs are selling more.

Is your club one of those? If not, why not? Are magazines displayed prominently on the door; does anyone sell them in the interval? If your organiser says they haven't time to do it, why not offer to do it yourself? Remember more sales equals more profits equals more money to put into projects like Youthquake!

Nat Clare is on holiday, but we still have a packed magazine for you. There's a Word Search puzzle on page 13, while on page 14 we ask Can YOU write a Dance - it isn't as difficult as you might think.

We have a guest contributor this issue, Harvey Andrews, who reviews a book on the Folk Scene on page 24; this offers some interesting insights into the way our club scene has developed. Well worth a read!

All for now and we'll see you all at the end of November!

Handwritten signature
EDITOR

OUR NEXT ISSUE COVERS
DECEMBER '94 TO FEBRUARY '95.
THE CLOSING DATE FOR ALL
SUBMISSIONS IS OCTOBER 25th,
NOTHING WILL BE ACCEPTED
AFTER THIS DATE

Editorial Address:

118, Bolton Road,

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Wigan

WN2 1XF

FAX / Telephone : 0942 833293

Life is full of contradictions isn't it? Nowhere perhaps are the extremes more obvious than in our own little "folkie" world.

Those of you who read last issue will have noticed that we were having "a bit of a do" for one of our own who has been having her own "Annus horribilus". This particular member of "the family" organises of folk club, so we thought we would help with music - probably the only way we know.

To me fell the task of ringing people to see if they would perform. What a revelation - everyone asked said "YES" straight away with enthusiasm! One even took an afternoon off work to travel to Melling Tithebarn and set up his own sound system. He then operated it all night - except when he went on stage with his own group to perform. The others travelled from various parts of the North-West and wouldn't even take petrol money from the "kitty".

Various ladies, led by Pauline Tyrer, rallied round and produced a marvellous spread of food. Again no-one took a penny. All the raffle prizes were donated (John Taylor, organiser of Redcar Festival even rang up to present a bottle of whisky) What an evening - just brilliant - restored my faith in human nature. It is funny how the most talented people are always the best to deal with, don't you think? So many thanks to:

Raphael Callaghan and Christine Purnell
Garva
Risky Business
Dave Summers
Tom Travis Bluegrass Band

The night ended with them all on stage and Dave Summers leading them in "Let it Be"; just wonderful, and it raised nearly £600. If you have chance, go up to your organiser and recommend any on of these acts, they are all brilliant.

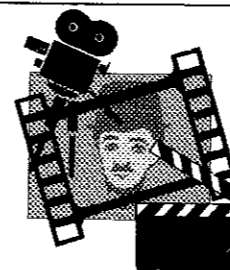
The contrast, which I started out talking about, came when I attended the Federation's latest "Open" meeting at the Castle in Runcorn. Even Bob, the organiser, didn't know about it - not one of the committee arrived (I should point out that most of the committee had proffered their apologies - EDITOR). After sitting there in splendid isolation for about an hour, did a floor spot with "Seldom Heard" and we shot out to "the Wheatsheaf" on the Rainford Bypass where about 30 enthusiast filled the room with music.

Elsewhere in this issue you'll see Maghull is repeating its "Day of Music" on 12th November, plus a Bran Dance on 11th and a concert at Melling Tithebarn on 19th November. They are all good value for money and we'd love to see you there.

Maghull are also hosting a singaround at Fylde, so please come and see hello.

Go away now and prod your organisers into doing something special.

Cheers, Dave Day



NewsReel

Latest News from around the region and further afield

Due to holidays and other commitments this NewsReel will out of necessity be short and sweet. After spending the last week at Alnwick International Music Festival I'm bl**dy knackered. Eight days of dance and drink have left me feeling decidedly fragile!

The following items are in no specific order....

8th to 11th September sees the **Sea Fever Shanty Festival** taking place in the historic maritime city of Hull. Artists include Johnny Collins, Portsmouth Shantymen, Shanty Jack as well as international performers. Various events are priced differently so you had better get more information from Hull Leisure Services on 0482 595624.

Another **Folkworks Workout Weekend** is due to take place in Darlington on the weekend of 7th to 9th October. Tutors include Andy Cutting (melodeon), Catriona MacDonald (fiddle) and Karen Tweed (piano accordion). Lots of workshops including band options and a concert with The Watersons. Full price weekend tickets are 47.50, but there are concessions. Folkworks can be contacted on 091 222 1717.

Marple Folk Festival will be taking place on Saturday, 12th November. Various workshops during the day will include Cajun Dance, North West Morris and American Contra Dance. The evening session offers either a barn dance with Airs and Graces or a celebration dance with Melandra and Rhodri Davies. Workshops are 2.50 and evening dances 4.50. More information from Pauline Rutter on 061 427 6075.

A new release from Fellside Recordings is 'Coaineadh ? Songs from the Heart' from **Heather Innes**. The album marks her debut on an established label and having just seen her perform at Alnwick I can tell you she is a bit good. No doubt a review will appear in Folk North West, but if you need to get your hands on a copy without delay (and you should) Fellside are on 0900 61556.

'Tradition' is a quarterly magazine featuring music and dance, folklore, culture and traditional ways of life from Britain and around the world (it says here). I have never heard of this publication and know absolutely nowt about it, but it sounds interesting so I thought I would give it a mention. UK subscriptions are £6.00 and you can find out more from Tradition, PO Box 57, Hornchurch, Essex, RM11 1DU.

A letter from Graham Dixon of Hoghton gives us a little bit of information about folk on radio.

Apparently, on Monday evenings 6pm to 8pm there is a programme called '**Folk and Roots**' on Country Music Radio. Tune in using your Astra Satellite System (assuming you have one), frequency 11509 vertical, sub-carrier 7.38. In other words, tune into Sky Sports and mess around with your audio signal. Graham guarantees you will be pleasantly surprised. Sounds a bit technical to me, I'll stick with Folk on 2.

For fifteen years, Irish musician and composer **Anthony John Clarke**, has been one of this country's 'unsung heroes'. It is

hardly surprising that with well over 150 songs and 500 poems to date in his writing, Anthony is now making his presence felt far and wide both locally, nationally and internationally. A new album of original songs entitled 'Keep in Touch' has just been released. As always look out for a review in Folk North West.

Fat Cat Records now have **Chris White's** recent release "Look at me Now" available on distribution. We reviewed it in recent issue, while it was only available from her own gigs. They also have **Dave Burland's** new release "Benchmark" which will be reviewed next issue. More information from Fat Cat Cat records, 1, Holly Terrace, York YO1 4DS.

Two re-releases from **Temple Records** are 'Battlefield Band' and 'At the Front' both originally released by Topic in 1977 and 1978. If you are a



□ Chris White

fan of the Battlefield Band and you are interested in getting their early material on CD then Temple Records can be contacted on 0875 830328.

Yet more re-releases include 2 on the EMI Harvest record label. They are Shirley & Dolly Collins' "Love Death & the Lady", and Ashley Hutchings "Son of Morris On". Both are on CD, and both include new tracks that could not be fitted on the original releases due to time constraints on the vinyl release.

If however, you are a fan of world music then be sure to get hold of the **Arc Music catalogue**. Included are items from quite literally all around the world, an excellent selection of material. If you want a copy; Arc Music International Ltd., PO Box 111, East Grinstead, West Sussex, RH19 2YF.

Bernard Wrigley and Wilf Darlington, who now call themselves "Closet Sailors" will be singing for a late nights arts programme on the radio next month, all about the building of the Manchester Ship Canal.

Alan Greenwood and Samantha Holmes hail from sunny Huddersfield and perform together as **Dark Lantern**. They play and sing traditional and contemporary material and are very keen to secure some bookings in the North West. So keen in fact that they will initially perform free of charge. If that sounds like a good deal, give Alan a ring on 0484 602611.

Simon Haworth and Tina Cooper are the latest young duo to emerge from the North East of England, playing lively, original and traditional music and song from all parts of the British Isles. Using various combinations of flute, whistle, guitar, cittern, bodhran, Northumbrian pipes and vocals, they present folk music in a truly exciting and exuberant way. If you think you would like to book them or learn more about them Simon is on 091 281 2727 and Tina on 0665 603929.

I shouldn't really need to mention this but **Fylde Folk Festival** takes place from 2nd to 4th September. What can I say other than it's a folk festival taking place on the Fylde and it's a reet good do. See you there.

Finally, we've had a letter from a guitarist in America who would like to correspond with musicians in the North-West. Please write to:

Daniel Wasik
Phoenix-Highway 1,
Bis Sur
CA 93920
U.S.A.

A longer, more informative NewsReel next issue. Promise!!!!

Steve Morris

FOLK MUSIC PROGRAMMES ON LOCAL & NATIONAL RADIO

BBC Radio Lancashire FM 95.5/103.9/104.5

LANCASHIRE DRIFT presented by NIC DOW
Thursday 8.00 -10.00pm

BBC Radio Merseyside FM 95.8/ MW 1485kHz

FOLKSCENE presented by Stan Ambrose and
Geoff Speed Tuesdays 6.00-7.00pm

MANX RADIO FM 89/97.2/103.7 MW 1368kHz

MANX FOLK presented by John Kaneen, Sun-
day 6.00-7.30pm.

BBC Radio Stoke FM 94.6/MW 1503kHz

Richard Walker's Folk Show, Thursdays 7.00-
8.00pm

Radio Telifis Eirann Radio 1 MW 567kHz

Both Sides Now, Thursdays 9.15-10.45pm (Irish
music & song)

BBC Radio 2 FM 88.0 - 90.2

Folk on Two presented by Jim Lloyd, Wednes-
days 7.00-8.00pm

(Usually followed by an hour of programmes with
a strong folk music flavour)

Apart from Folk on the Night Network which is
still on Radio Cumbria on Sundays 8.30-
10.00pm, there are no other Folk programmes
that we know of. Write & let us know if we are
wrong!

(Also see NewsReel about how you can get a
folk programme via the Astra Satellite)

DIARY CHAT

Please Note: All future correspondence concerning Diary Chat, Club Residents and Diary Dates should be addressed to Chris McIlveen on 0204 852627.

GENERAL NEWS:

Aspull Folk Club is now reported to be the 'in' place to be, and is still going strong with an audience of 40+ each week. More and more performers with lots of talent are appearing and there is a lively 'cross-floor' humour between singers, musicians and listeners alike. National guests have taken to dropping in on their nights off to see what it's all about, having heard it on the grapevine! A very warm welcome is extended to anyone who hasn't yet experienced the Aspull scene, where the residents Frank, Paul and John combine to lead the way in presenting a great night. Further details are available from Frank Wilson on 0257 230047.

Clive Pownceby has asked for the following events at **The Bothy Folk Club** to be given a special mention and we are happy to oblige.

Sept 11 - Steve Tilston & Maggie Boyle

Oct 9 - GARVA (Terry Coyne, Tony Gibbons, Steve Higham, John Murphy & Kevin Webster)

Nov 6 - Pat Shaw & Julie Matthews

Dec 4 - Show of Hands (Phil Beer & Steve Knightley)

Dec 11 - Robb Johnson & Pip Collings

Regrettably, Joyce Riding has announced that she has decided to retire from organising **Horwich Folk Club**. Many thanks are due to Joyce for all her hard work in the past. Joyce is now desperately trying to find a willing volunteer to take over the running of the club when it re-opens on September 5. If anyone is interested please contact Joyce on 0257 792304.

Special mention is merited of Poynton Folk Club's 25th Anniversary Night on September 11. Guests are Martin Carthy and Dave Swarbrick, together with The Major Clangers. Further details are available from Lynda Boyle on 0663 743310.

Don't forget that Pat Batty from **Westhoughton Folk Club** is still taking ticket orders for the Vin Garbutt Band on September 23 and The McCalmans on November 25. Phone Pat on 0942 812301 to reserve your tickets.

NEW CLUBS:

Porkies Folk Club, although not a brand new club, is new to the Federation. They meet fortnightly on Fridays at The Ladybrook Hotel in Bramhall. The club is now into its 3rd successful year, and the organisers are Dave and Helen Howard. Dave and Helen also provide the local resident talent, together with Dave Walmisley.

CHANGED VENUES etc:

The Potteries Folk Club is obviously thriving, because it is now running on two different nights at two different venues! This has proved a challenge for the Folk Clubs database, but we have just about managed to cope!

The club now meets every Monday night at The Old Swan Inn in Stoke-on-Trent for an Informal Singers and Musicians Night, and every 2nd and 4th Friday night at The Albion Hotel in Hanley for folk concerts featuring leading national artists. Both nights kick off at 8:00 pm and further details are available from Jason Hill on 0782 813401.

Wigan Folk Club now meets every Tuesday night at 8:30 pm for Singarounds at The Upper Morris Street Club, Greenough Street, Wigan. Phone Joan Blackburn on 0942 321223 for further details.

ACCESS FOR DISABLED:

Bacup
Hesketh Bank
Levellers
Mechanics
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Wigan



NON SMOKING CLUBS:

Bacup
Cockermouth
Darwen
Formby
Leigh ("Refrain from smoking" Policy)
Llandudno
Maghull (First Tuesday - Non smoking night)



EXTRA DATES:

SN = Singers Night, (T) = Ticket only

8.45 at Lane Ends - Dec 14 Show of Hands

Blackpool - Dec 13 Thistle, Jan 31 Kieran Halpin, Feb 14 Jon Harvison

Bothy - Dec 4 Show of Hands, Dec 11 Robb Johnson & Pip Collings, Dec 16 Ceilidh with Band of the Rising Sun, Dec 18 The Office Party, Jan 8 Reopen

Bury - Dec 3 Michael Raven & Joan Mills, Dec 17 Riot Band, Jan 14 Marilyn Middleton Pollock, Mar 11 Eddie Upton, Mar 18 Dick Miles

Dalton - Dec 6 Pete Coe, Dec 20 Xmas Party

Formby - Dec 3 Dave Summers, Jan 7 Quartz, Feb 4 Demure

Hesketh Bank - Dec 4 The McCalmans (tbc), Jan 8 John Leonard & John Squire (tbc)

Levellers - Dec 1 Joe Stead Dec 15 Xmas Party

Mechanics - Dec 12 Steeleye Span 25th Anniversary Tour, Dec 17 Cajun Xmas Party with Flatville Aces (Padiham Town Hall), Dec 31 New Year's Eve Special: Bon Temps Playboys (Padiham Town Hall)

Northwich - Dec 9 Martin Carthy

Pavilion - Dec 11 Pete Coe, Dec 18 Xmas Party

Porkies - Dec 2 Mrs Ackroyd Band, Dec 16 Hands & Feet Roadshow, Jan 6 Artisan

Potteries (Albion) - Dec 9 Sid Kipper & Dave Burland

Poynton - Dec 3 Junior Drama Pantomime (Folk Club closed), Dec 10 Ceilidh with Olio, Dec 18 Xmas Cracker with Houghton Weavers

Preston - Dec 5 Tom McConville

Westhoughton - Dec 2 Show of Hands, Dec 9 Chris While, Dec 16,23,30 Closed

White Swan - Dec 1 David Campbell, Dec 8 Karen Tweed & Ian Carr, Dec 15 Xmas Party with Martin Carthy, Norma & Eliza Waterson

STOP PRESS:

URGENT: Preston Folk Club have a Singers' Night on September 5th in place of their advertised guests.

8.45 at the Lane Ends no longer have Show of Hands on 26th October (see above for new date)

The following dates for **MAGHULL** Folk Club arrived too late for inclusion in the centre pages: (All dates are hosted singers' nights unless otherwise noted)

September 6th Peter Egerton, 13th Peter Robinson, 20th LocTup Together & IAN BRUCE

October 4th Tony Gibbons, 11th The Sisters, 18th Bob Tyrer

November 1st Phil Boardman/RISKY BUSINESS, 8th George & Joan, 11th BarnDance, 12th Day of Music, 15th Andy Anderson, 19th Centenary Concert (Melling Tithebarn) FOSSBROOKS, VITAL SPARK, 22nd Sue Howard & Bob Davies, 29th Harry Forsythe.

CLUB RESIDENTS:

ARNSIDE - Steve Back, John Harper, John & Angela Cowell, Frank Lewis, John Storer, Dave Summers

ASPULL - Paul Wordsworth, John Dawson, Frank Wilson

8.45 at the LANE ENDS - Scold's Bridle, Rebecca Green

BACUP - Linda Wright, Len Quinn, Judith & Sue

BLACKBURN - Flatbroke

BOTHY - Clive Pownceby, Pete Rimmer, Ray Rooney, Bev Sanders, Neville Grundy, Bill Hackney

BURNLEY - Steve Cook, Roy Kelly, John Harrison, Liz Brown, Ray Ashworth, Shelia Hill.

BURY - Malcolm Bowden, Shelia Carruthers, Alan & Jean Seymour, Charles Fyson, Chris Nash, Dave Weatherall

CASTLE - Wild Rover

COCKERMOUTH - Terry Haworth, Linda Lockney

FLEETWOOD - Spitting on a Roast

GREGSON'S LANE - Lammergeier

HASKYANE - LocTup Together, Lynn Thompson

HEKETH BANK - Chris Hornby

HORWICH - Joyce Riding, Tom Ferber

LEIGH - Theresa Tooley, Mike Dermody, Steve Andrews, Jim Moden etc.

LLANDUDNO - Highly Strung

MAGHULL - Dave Day, Tony Gibbons, Steve Higham, Peter Egerton, Chris Lock, Phil Boardman, Sue Howard, etc.

LEVELLERS - George Strattan, John Murphy, Ken Roberts, Mark Butterworth

NORTHWICH - Sarah & Ian Sherwood, Sue Swan, Jamie Anderson, Alan Carpenter, Sean Boyle, John Moncor, Sue Coles, Brenda Yates

PORKIES - Dave & Helen Howard, Dave Walmisley

POYNTON - Geoff Higginbottom, Holly Burton, Steve Finn, Pete Hughes, One Two Many, Andy Kinnerton, The Timekeepers

PRESTON - Jane Trelfall & Carl Hogsden, Rob Malaney, John

MacAlister, Simon Booth, Ian Brownwood

TILSTON - Geoff Edwin-Scott

TRITON - Sue Howard, Bob Davies, Len Nolan, Demure, Colin Wilson, Bob Tyrer

WESTHOUGHTON - Auld Triangle

WIGAN - Joan Blackburn

WHITE SWAN - Maggie Billington, Patrick Gallagher, Phil Dunne, Carl & Jane, Maureen Hothan, Dave & Helen Howard, Anna Bearne

CLUB REPORTERS

AROUND THE CLUBS

Hi there! Hope you've all had a happy summer and hopefully been able to take in a festival or too.

First of all to let you know what I've found on my travels. There is a very enjoyable informal gathering of singers and musicians at the Jolly Angler, Ducie Street, Manchester. (Behind Piccadilly Station). It's a small pub with an intimate atmosphere and a historic connection with music. Held every Monday night, you'll find a visit very worthwhile. Regularly to be found there is Miss Joan Blackburn, stalwart of the folk scene and still a fine singer.

Also on Mondays, the White Lion at Swinton is gaining strength once again with a mixed programme of singers and guest nights. You'll be made welcome by Ged Todd and the Boys. Recommended.

The Toll Bar at Horwich closed for the summer but will re-open in September for the Autumn/Winter Season. They are looking for fresh talent and support so give Joyce Ryding a ring if you are interested in regenerating a club which has seen some great nights in the past. (Details in club listings).

There is a new folk night in Oldham at the Hogshead Inn, Union Street. Once again a warm and friendly atmosphere with the added bonus of the Landlord providing a free pint for all the performers and listeners!! It's held on Tuesday nights.

Still going strong on Tuesdays is the Maghull club at the Hare and Hounds where apart from a multiplicity of talent you can often find our chairman Mr Dave Day, playing with his plectrum and plucking his ukulele. An amazing sight!

The Urmston acoustics club which was held at the British Legion has returned to its former venue The Bird in Hand, Flixton Road. Once again it's a Tuesday night club. Try it!

Another small pub in the centre of Liverpool The Pig and Whistle has a Tuesday Folk session with some very nice people getting together. Pity the room is so small but still a pleasant evening.

Also looking for support and always ready to welcome you are the Blackpool (Tuesday) and Fleetwood (Thursday) folk clubs. Come on you Fylde Folkies! Where are you?

Wherever you are support all our federation clubs this winter and help maintain the tradition and keep music alive!

A recommendation for one or two acts seen and heard for the benefit of club organisers, and guaranteed to delight you. Firstly an extremely talented trio from Chester "Full House" - They are quite brilliant and work extremely hard, writing a lot of their own songs and tunes. Their professionalism shines through despite their laid back approach and repartee on stage.

"Risky Business" a Manchester based trio, two lads and a lassie are everything but. They provide and excellent evening.

Also Dean Johnson a clever singer/songwriter from Merseyside is well worth your consideration. He is definitely different with a range of self penned contemporary songs of the highest quality.

Finally I must mention my own club - "The Rafters Roar" held at The Moorgate Inn at Aspull. We are continuing to be very successful with our weekly Wednesday night singers club, attracting a crowd of 40 plus each week.

There is great atmosphere and we try to make everyone feel welcome. There are lots of talented performers turning up and a humorous cross floor banter. Give us a visit and come and savour the atmosphere.

For info on these artists or anything else re the scene in Lancs/Yorkshire/Cheshire, Merseyside and Manchester, I'm always willing to help. You can ring anytime 9am to 5pm (0257 230047). Catch you soon at Aspull I hope.

Frank Wilson

NOTE TO ALL CLUBS:

If you have some club news, why not send a report in? There is no charge for the inclusion.

Send your report to:

Chris McIlveen,
51, Moorfield,
Turton,
BOLTON,
BL7 0DH

A Youthful Perspective

with Jenny Shotliff

Youthquake has been running long enough now to be due a healthy dose of criticism. There are bound to be shortfalls in a project of this kind, not least that there is only so much we can do with limited time and resources. Despite that I feel that what we provide is very necessary and that for some young people it works very well. I am delighted that Kerensa Wragg (the winner of Fylde Festivals 1993 Young Performer competition) is in the process of establishing a similar idea in the Swindon area; having met her I'm sure she'll achieve a great deal. Like Youthquake her idea is based on the belief that a project run by the people it is aimed at has more chance of meeting their needs.

If we value our tradition in all its many forms then it is a thing worth passing on; to do that you need an up and coming generation. It is necessary to consider where that next generation is going to come from and what opportunities there are and will be for them to reinvent what they do, as they must in a living tradition. I don't think we've found the answers yet but we're getting there slowly.

The vast majority of young blood I see seems to come in from "folky" families and to go into largely performance related fields. This wonderfully talented but limited number of young people has benefitted from the vast support network such a family environment can provide but there is a lot more than performance to the folk scene as we know and love it, and what about young people from non folk backgrounds? That success rate is somewhat lower.

Agencies like Folkworks have done wonderful work in introducing traditional music to schools. INWAC sent copies of the Joseph Kerrshaw Manuscripts to schools with a positive result of a Saddleworth Fiddle Club being formed who took part in the day of workshops at Werneth. Another group which seems to go from strength to strength is the Fosbrooks, who I believe are drawn largely from non folk backgrounds. Their members were a joy to have in workshops at Werneth and Redcar - quick to grasp ideas, keen, enthusiastic - a credit to Liza Austin's teaching but there aren't enough Liza's around for the rest of us to sit back.

Other highlights from Redcar were the stunning job of MCing the Chipolatas did, Kelly While and Sarah Howard teaching the Fosbrooks Steve Knightly's song "Tall Ships" (the resulting product came complete with waltz steps), Marie Little joining in, Carl & Jane/Ben & Joe/Oige getting

stuck in with workshops and Sessions/sing-arounds and overall the brilliantly high standard of artists. These concerts didn't benefit from being out on a limb, though please don't think that's a criticism - the emphasis on supporting and promoting the up and coming generation was a very positive move - but we were all of the general consensus at the end of the day that these acts would have gained far more for themselves, the organisers and the audience by being fully integrated with the festival as a whole. That said I still feel youth workshops/sessions have a lot to offer.

Where youth concerts do seem to be of benefit is in introducing ideas to the relatively uninitiated in a safe environment. We are now in the process of developing a program of youth events for Maghull's Day of Music on November 12 which will include several local schools and workshop groups along with some more experienced performers. We're hoping to structure it in such a way that they leave having at least enjoyed spending an afternoon taking part in traditional music, song and dance and hopefully understanding and appreciating it a little more. All interested individuals and groups are welcome, contact me for further information.

So what is the next step? The way forward? My regulars are probably feeling a bit neglected at the moment as I've been tied up finishing my degree (we'll get stuck in after the summer holidays). I often feel I can achieve more with them but there are some notable exceptions where we've achieved a great deal with particular individuals or groups at festivals. What I'd like to do is to open this up. We are in the process of re-thinking Youthquake- it needs to develop and change just like everything else and I'd be interested in your ideas.

You must be ready for a change from me rambling on, I'm hoping to get someone else to contribute next issue, offers are welcomed! New blood is always welcomed in Youthquake and again you can contact me for details. We're particularly interested in finding a young guitar player or pianist to help run the workshop side of things, you don't have to have done anything like this before, our only requirements are interested, capable and reliable - and if you can manage all three at once you'll be the most organised person on the team!

The EFDSS - an update

Most of you will know that the Society has been through troubled times and membership has dropped drastically over the last 5 - 7 years. The governing committee admit that they have made mistakes, but they have recognised this and hope that we can now look to the future with optimism.

The EFDSS changed its Constitution on the 5 March 1994. One effect of this is that all clubs, previously Registered or Associated Clubs, or in fact any other Clubs who wish to join will be known as Affiliated Clubs. There will be an annual fee for which the main material advantage is to be included in the Society's insurance policy.

Individuals may join the Society as Members or Affiliates. Members pay more (from £20 per individual down to £8.50 per person in a senior citizen joint membership) but do not have voting rights. They receive Members Newsletters and four copies of the EFDSS magazine each year; they may purchase the Folk Journal at reduced rates and are covered by the Society's insurance policy.

Individual Affiliates pay £10 per year but have no voting right and only receive the Members Newsletters.

The material returns for people so far from London are minimal but your subscription supports the Society in its work of promoting and publicising folk activities, of researching and teaching all aspects of folk. The Society is a charity looking after the English Folk Heritage, as the National Trust looks after our old houses and estates, the Woodland Trust looks after our woodlands, and there are many other charities of the same type.

It could be said that if it was not for Cecil Sharp and the English Folk Dance and Song Society there might be no folk song or dance clubs today. If you enjoy your folk music, why not support your own Society?

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DANCEABOUT

News on Social, Morris, Sword & Clog Dance

FRENCH DANCERS ON TOUR

At the end of October a group of musicians and dancers from the Vendee region of France will be making their first visit to England. La Vendee, noted for royalist resistance during the 1789 revolution, is on the west coast to the south of Brittany. The group is based near the resort of Les Sables d'Olonnes in the south of the department and the dances and music they perform are mainly from that area. The performances reflect a resurgence of interest in Vendee culture throughout the region.

Details of the tour are yet to be finalised, but we hope that they will be appearing at various venues over the weekend of October 28-30, including an event arranged in conjunction with Swinton Folk Festival on the Friday, and workshops in Bury on the Saturday.

As the tour will have to be financially self-supporting we would be grateful to hear from anyone who could help by offering accommodation for group members.

For further info. contact Chris Nash on 0204 593224 or Peter Bearon/ Alison Whitaker on 0942 816569.

CLOGGING MATTERS

This years 2nd East Lancashire Clog Dance Competition showed a few changes in the arrangements; it began with a (highly successful) Ceilidh on the Saturday night, with the competitions on Sunday; both held at Oswaldtwistle Civic Theatre (Town Hall to you and me!). The number of entries was about the same, and mainly Ossie Cloggers. However the charming Wilkinson sisters made the long trek from Blyth again; Lorna winning the 11-15 yrs Hornpipe competition and was over-all Hornpipe competition winner too, while sister Emma collected second place in all three 16yrs and over sections; young Rebecca Metcalf of Durham won the 8yrs and under Hornpipe; while Barbara Owers of Harthill (near Sheffield) took both the senior novice Hornpipe and the Championship Hornpipe - so it was worth all their travelling.

"Home" winners were Caroline Riley (9-12yrs Hornpipe), Ryan Squire (8-11yrs Waltz), Louise Nutter (12-15yrs Waltz) and Wendy Hayes (Senior novice Waltz). Young Ryan won the award for best boy and danced with great aplomb.

Competitors coped well with dancing on a pedestal and to "live" music; and guest of honour Sam Sherry must have been delighted to see such a high standard of performance. Congratulations to Theresa, Debbie and all the support team for the hard work they put into running the weekend.

One sad note: last year's winner of the senior Waltz competition failed to return the trophy. At the time,

she felt that she should have been awarded the Championship Hornpipe too, and departed Oswaldtwistle in such a wild temper that there's no telling what might have happened to it!

Ossie Cloggers ventured into the far north last April, to take part in the Northumberland and Durham Clog Dance Competition at the Morpeth Gathering. Ryan Squire (9 years old) came first in the Junior Section, Louise Nutter (14 years old) came first in the Senior Section. Jennifer Westwood was highly commended.

Our sincere congratulations to them on such a fine showing and to Theresa, Debbie and their helpers for making it all possible.

BAND WORKSHOP

The Band Workshop started in April '89 under the leadership of Steve Burgess, the whizz kid on the Accordion (and many other instruments). Five years and 200 tunes later, Steve has decided that time has come for a change, for himself and the Workshop.

It was a group of very tentative musicians that first met back in 1989; several have come and gone but we have a regular core of some fifteen musicians at most sessions, who are now so much more confident. We thank Steve for all his hard work in preparing material for the workshops and for his guidance and leadership over the years.

However the group is keen to keep going and have decided to have some sessions run by group members and to invite guest leaders for others. We are pleased to announce that John Stapledon (of West Kirby Band) and Chris Dewhurst and Sue Stapledon of Pick 'n' Mix Band have agreed to take the October and December sessions.

Lancashire Folk have asked us to play again for the 1995 Spring Gathering and Chris Rowland will lead the Band for this event.

We are always pleased to see new members so if you are interested in playing (many of our existing members, not belonging to a band, enjoy the opportunity to play with other musicians) do give me a ring on 0257 482928, or just come along.

The venue is still Hatherlow Hall, Leyland Road, Southport, and we meet at 10.30 am on Sundays, to about 12.45 with a mid session break for tea and biscuits. The charge remains at £2.50 per sessions.

The programme arranged so far is:-

- 25th September Roy Hordley
- 9th October John Stapledon
- 6th November Roy Hordley - a reprise & Bill McLean
- 12th December Chris Dewhurst & Sue Stapledon

Just for Fun!

FOLK WORD SEARCH

Can you find all 38 names of solo singers and groups hidden in the grid? A complete list is given to help you. The names may be vertical, horizontal or diagonal. Circle each one as you find it as shown. This is just for fun; if you like the idea we may run one regularly as a competition. What do you think?

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 I N E B O N S L A W A A P G Z G N D R A C
 R I E A C N U E S C R R G T R O Y J C R I
 E T L I K O M S N R I R A S I D O C D R
 N R L L G D M A I O N A G L E N I R A T T
 Q A I E E I E S R B U T E L R O E D Y H A
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 RICHARD THOMPSON
 BERNARD WRIGLEY

Colin Hulme Asks:

"Can you write a Dance?"

Maybe it's a special occasion - a wedding of two folk dance friends, or a club's 25th anniversary - and you decide that it would be a good idea to have a special dance written to celebrate the event. Suppose someone asks YOU to write a dance? Would you refuse on the spot, or go away and panic afterwards? Above all, what makes a good dance?

I don't think writing a dance is as daunting a prospect as writing a piece of music, but some people assume that you have to have a gift for that sort of thing and either you get inspiration or you don't. This isn't the way it works; any composer will tell you that writing music consists of small amounts of inspiration joined together with a lot of hard slog. In many ways writing a dance is easier; there are fewer possibilities at each point. You might want to write a dance with a tune to go with it. Sometimes I write the tune first, sometimes the dance, sometimes the two more or less together, but in this article I'm more interested in how you put the figures of the dance together.

First of all, what style and format of dance do you want? Is it to be a square, a circle, longways for a fixed number of couples... or an unusual formation of your own? Is the style going to be Playford, American or traditional - or something of your own invention? I recommend you not to mix styles, though I must admit I have done it in some of my dances. As with writing music or learning to drive, first of all you need to know what the rules are; later you can decide whether you want to break them.

A dance is not a random selection of figures, any more than a piece of music is a random selection of notes. Each figure should lead into the next; there should be a flow to the movements. A dance should fit the music, whether it has its own tune or not. A standard 32-bar reel or jig consists of an "A" music of 8 bars played twice ("A1" and "A2"), followed by a "B" music of 8 bars also played twice ("B1" and "B2"). So each line of music is 8 bars which is 16 steps. Most of the figures English Folk Dancers are familiar with take 4 bars or 8 steps: turns for two people, stars and circles for three or four people, half promenade, half ladies chain and so on. Normally these are coupled together in pairs to form one eight bar phrase: right-hand star, left-hand star; circle left, circle right; balance and swing, half promenade. I'm not suggesting that you always have to do this, but it's what the dancers expect, so you need a definite reason for breaking the rule. If your dance starts with a circle right followed by a left-hand star the dancers are very likely to condemn it as a bad dance (and I wouldn't blame them at all). If the dance starts with a right-hand star followed by a reel of four, it won't fit the music properly; a right-hand star is four bars but a complete reel of four is eight bars, so the reel will take the second half of A1 and the first half of A2.

I think a dance needs to have something memorable in it; if you write a dance like a hundred others it won't be remembered. That doesn't mean that it has to be fiendishly difficult, but it does mean that you have to give it some thought. I use pieces of cardboard with letters and numbers on it to represent the dancers, and often spend a long time moving them around the table. Other people say they use playing cards or even salt and pepper pots, but the great thing about my method is that you can see not only who they are but also which way they are moving. This makes it more likely that your dance will flow well from one movement to the next. Even so, when I try the dance out on real people I sometimes find that what seemed perfectly reasonable with bits of cardboard doesn't work so well with people. You've got to be prepared to see the shortcomings in your dance and modify it accordingly.

But the best dance in the world isn't much use if no-one knows about it. Unless you are prepared to publish your own book of dances, what chance have you got of spreading your dance about? The answer is that at the moment you have quite a good chance. The Beckenham and Croydon Folk Dance Club in South London is holding a Folk Dance Competition, and they have asked me to adjudicate. The last one was in 1986 and was a great success, with over 80 entries from all parts of the country and one from Holland. This year we are also sending out information to Belgium, Denmark and the USA, all of which have flourishing English Folk Dance communities.

Entries are open to all, and you have a choice of calling your own dance, finding someone else to call it for you, or accepting a caller provided by the club. If we have enough good entries we will be publishing a book of them, which will be on sale at folk shops around the country and abroad. If fame isn't a sufficient incentive, there's a first prize of £50 to be spent at a Folk shop or on a ticket to a Folk Festival.

The judging takes place on Saturday May 20th 1995, with Crooked Stovepipe providing the music, and I shall be dancing every dance. We expect to have a room full of dancers to try out the dances and give me some feedback on what they think of them, and there will be certificates for all dances which reach the judging stage.

For a set of rules and an entry form, send a stamped addressed envelope to: Derek Jones, 62 Beechwood Road, Sanderstead, Surrey, CR2 0AA - telephone 081-657 2813. He will also sell you a copy of the last "Dance Search" book for £2.50 - put stamps to the value of 29p on the envelope - if you'd like to see sort of dances which are likely to go down well.

Editors Note - is there a computer programme available to write a dance instead of pepper pots and cardboard cutouts?

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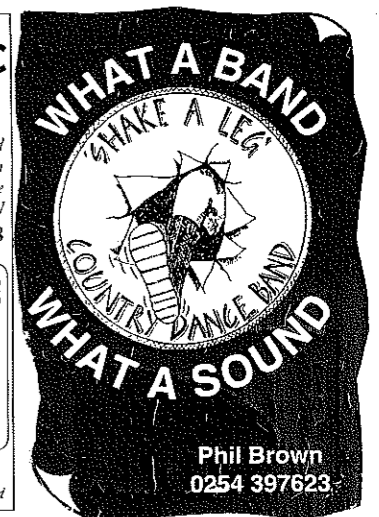
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September Dates

SUNDAY	4-Sep	11-Sep	18-Sep	25-Sep	
ARNSIDE	No Dates received				
BOTHY	Jeff Davis & Jeff Warner	Steve Tilston & Maggie Boyle	Singers Night	Antique Roadshow	
HESKETH BANK	Pete Coe	Closed	Closed	Closed	
LEIGH	No Dates received				
LLANDUDNO	Dean Johnson	Singers Night	Singers Night	Singers Night	
*MECHANICS				Davey Arthur & Co.	
OPEN DOOR	No Dates received				
PAVILION	Singers Night	Singers Night	GARVA	Singers Night	
*POYNTON		Martin Carthy & Dave Swarbrick			
MONDAY	5-Sep	12-Sep	19-Sep	26-Sep	
HORWICH	No Dates received	(See Club News)			
POTTERIES (Old Swan)		Super Singaround	Informal Pub Session	Theme Night: Rustic Songs	
PRESTON	The Natives	Pat Shaw & Julie Matthews	Singers Night	Eddie Upton	
SWINTON	Charles Fyson		Still Life		
TRAVELLERS' REST	No Dates received				
TRITON	No Dates received				
TUESDAY	6-Sep	13-Sep	20-Sep	27-Sep	
BACUP	No Dates received				
BLACKPOOL	Singaround	Rebecca Green	Singaround	Pigtowne Fling	
DALTON		Singers Night		Cakes & Ales	
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night	
MAGHULL	No Dates received				
TILSTON	No Dates received				
WIGAN	Singaround	Singaround	Singaround	Singaround	
WEDNESDAY	7-Sep	14-Sep	21-Sep	28-Sep	
ASPULL	Singers Night	Singers Night	Singers Night	Singers Night	
8:45 at LANE ENDS	Chris White	Ian Bruce	Gracenotes	Pete Castle & Co.	
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	
BURNLEY	No Dates received				
CASTLE	No Dates received				
NEW SEVEN STARS	Singers Night	Singers Night	Singers Night	Singers Night	
THURSDAY	1-Sep	8-Sep	15-Sep	22-Sep	29-Sep
COCKERMOUTH	Singers Night	John Wright Band	Allan Taylor	Terry Docherty & Robin Dunn	Singers Night
FLEETWOOD	Robb Johnson & Pip Collings	Singers Night	Dean Johnson	Singers Night	Camellia
GREGSON'S LANE	No Dates received				
HASKAYNE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
HEBDEN BRIDGE		Elaine Summers			
LEVELLERS		Singers Night		Mike Lennon	
RAILWAY	Singers Night	Singers Night	Singers Night	Allan Taylor	Singers Night
WHITE SWAN	Singers Night	Clann McPeake	Jeff Warner & Jeff Davis	Ray Fisher	Fiona Simpson
FRIDAY	2-Sep	9-Sep	16-Sep	23-Sep	30-Sep
*BREWERY ARTS					Martin Carthy & Dave Swarbrick
NORTHWICH	Dave Burland	Singers Night	Phil Hare	Second String	Singers Night
PORKIES			Risky Business		Sad Pig Band
POTTERIES (Albion)		Clann McPeake & Chris Algar		Marilyn Middleton Pollock + Support	
RHYL	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	John Leonard & John Squire	The Vin Garbutt Band	Pete Coe
SATURDAY	3-Sep	10-Sep	17-Sep	24-Sep	1-Oct
BREWERY ARTS		Davey Arthur & Co.			
BURY		Singers Night	Acoustic Reps	Mal Brown	Singers Night
FORMBY	Singers Night	Singers Night	Harvey Andrews (Tickets only)	Singers Night	Jez Lowe
MECHANICS		*Sack The Fiddler - Padiham Town Hall	Kathryn Tickell Band	16	
POYNTON	Oldham Tinkers & Geoff Higginbottom	Ceilidh - Bilbo Baggins	Bernard Wrigley	Ceilidh - Olio	Folk Night + Geoff Higginbottom

October Dates

SUNDAY	2-Oct	9-Oct	16-Oct	23-Oct	30-Oct
ARNSIDE	No Dates received				
BOTHY	Singers Night	GARVA	Singers Night	Jay Turner	Singers Night
HESKETH BANK	Phil Hare	Closed	Closed	Closed	Closed
LEIGH	No Dates received				
LLANDUDNO	No Dates received				
OPEN DOOR	No Dates received				
PAVILION	Guest TBC	Singers Night	Martin Long	Singers Night	The Wilsons
MONDAY	3-Oct	10-Oct	17-Oct	24-Oct	31-Oct
HORWICH	No Dates received				
POTTERIES (Old Swan)	Singaround	Feature Night	Informal Pub Session	Theme Night: Sea Songs & Shanties	
PRESTON	Singers Night	Singers Night	Martin Long	Bernard Wrigley	Singers Night
SWINTON		Megiddo		Phil Hare	
TRAVELLERS' REST	No Dates received				
TRITON	No Dates received				
TUESDAY	4-Oct	11-Oct	18-Oct	25-Oct	
BACUP	No Dates received				
BLACKPOOL	Ross Campbell & Richard Hone	Singaround	Risky Business	Singaround	
DALTON		Singers Night		Black Eyed Bidy	
LIVERPOOL		Singers Night	Singers Night	Singers Night	
MAGHULL	No Dates received				
TILSTON	No Dates received				
WIGAN	Singaround	Singaround	Singaround	Singaround	
WEDNESDAY	5-Oct	12-Oct	19-Oct	26-Oct	
ASPULL	Singers Night	Singers Night	1st Birthday Night - Guest TBA	Singers Night	
8:45 at LANE ENDS	Vin Garbutt	Kate Rusby & Kathryn Roberts	Strawhead	Show of Hands	
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	
BURNLEY	No Dates received				
CASTLE	No Dates received				
*MECHANICS		*Rock Salt & Nails - Padiham Town Hall			
NEW SEVEN STARS	Singers Night	Singers Night	Singers Night	Singers Night	
THURSDAY	6-Oct	13-Oct	20-Oct	27-Oct	
COCKERMOUTH	Tom McConville & Sean Lakeman	Dick Miles	Heather Innes	Singers Night	
FLEETWOOD	Singers Night	Pigtowne Fling	Singers Night	LocTup Together	
GREGSON'S LANE	No Dates received				
HASKAYNE	Singers Night	Singers Night	Singers Night	Singers Night	
HEBDEN BRIDGE	No Dates received				
LEVELLERS	Singers Night		Anne Gregson		
RAILWAY	Damian Barber	Singers Night	Singers Night	Singers Night	
WHITE SWAN	Derek Gifford	Singers Night	Roy Bailey	Singers Night	
FRIDAY	7-Oct	14-Oct	21-Oct	28-Oct	
*BOTHY				*Ceilidh with Pandemonium Band Robin Williamson	
*BREWERY ARTS					
*MECHANICS			Beer Street		
NORTHWICH	Donal Maguire	Singers Night	Singers Night	Stravaig	
PORKIES		Albion Band		Harvey Andrews	
POTTERIES (Albion)		Bram Taylor & Heather Innes		Frankie Armstrong & Roy Harris	
RHYL	Singers Night	Singers Night	Singers Night	Singers Night	
WESTHOUGHTON	Kieran Halpin	TBA	Hilary James & Simon Mayor	Robb Johnson & Pip Collings	
SATURDAY	8-Oct	15-Oct	22-Oct	29-Oct	
BURY	Johnny Handle	Keith Kendrick	Vital Spark	Halloween Ceilidh - At the Met	
FORMBY	Singers Night	Singers Night	Singers Night	Singers Night	
MECHANICS	Edward II				
POYNTON	Ceilidh - Shake A Leg	John Renbourn & The Major Clangers	Ceilidh - Bilbo Baggins	New Bushbury Mountain Daredevils & Pete Shirley	

November Dates

SUNDAY	6-Nov	13-Nov	20-Nov	27-Nov	
ARNSIDE	No Dates received				
BOTHY	Pat Shaw & Julie Matthews	Singers Night	Dave Goulder	Singers Night	
HESKETH BANK	Bram Taylor	Closed	Closed	Closed	
LEIGH	No Dates received				
LLANDUDNO	No Dates received				
*MECHANICS	Tony Benn & Roy Bailey				
OPEN DOOR PAVILION	No Dates received	Cockersdale	Singers Night	Harvey Andrews	
MONDAY	7-Nov	14-Nov	21-Nov	28-Nov	
HORWICH	No Dates received				
POTTERIES (Old Swan)	Singaround	Feature Night	Informal Pub Session	Theme Night	
PRESTON	Donal Maguire	Huw & Tony Williams	Singers Night	Singers Night	
SWINTON	Jon Fitzgerald		John Brindley		
TRAVELLERS' REST	No Dates received		Carol Hogsden & Jane Threfall		
TRITON	No Dates received				
TUESDAY	1-Nov	8-Nov	15-Nov	22-Nov	29-Nov
BACUP	No Dates received				
BLACKPOOL	Geoff Higginbottom	Singaround	Singaround	Anthony John Clarke	Singaround
DALTON		Singers Night		Singers Night	
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	No Dates received				
*MECHANICS			The Fureys		
TILSTON	No Dates received				
WIGAN	Singaround	Singaround	Singaround	Singaround	Singaround
WEDNESDAY	2-Nov	9-Nov	16-Nov	23-Nov	30-Nov
ASPULL	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
8:45 at LANE ENDS	Brian Peters	Maxi & Mitch	Singers Night	Carl Hogsden & Jane Threfall	Sid Kipper
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	No Dates received				
CASTLE	No Dates received				
NEW SEVEN STARS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
THURSDAY	3-Nov	10-Nov	17-Nov	24-Nov	
COCKERMOUTH					
FLEETWOOD	Singers Night	Singers Night	Theme Night - Subversion	Guest TBC	
GREGSON'S LANE	No Dates received				
HASKAYNE	Singers Night	Singers Night	Singers Night	Singers Night	
HEBDEN BRIDGE	No Dates received				
LEVELLERS	Singers Night		Caught on the Hop		
RAILWAY	Singers Night	Filligree (TBC)	Singers Night	Singers Night	
WHITE SWAN	Tony Nyland	Chris Woods	Singers Night	Gordon Tyrrell	
FRIDAY	4-Nov	11-Nov	18-Nov	25-Nov	
NORTHWICH	The Iron Horse	Singers Night	Singers Night	Sid Kipper	
PORKIES		Maxi & Mitch		Still Life	
POTTERIES (Albion)		Sara Grey & Chris Wood		Dave Goulder & Brian Peters	
RHYL	Singers Night	Singers Night	Singers Night	Singers Night	
WESTHOUGHTON	Afterhours	The Iron Horse	Ian Bruce	The McCalmans	
SATURDAY	5-Nov	12-Nov	19-Nov	26-Nov	
BURY	Singers Night	Dave Townsend	Nat Clare	Ian Walker	
FORMBY	Singers Night	Closed	Benefit Night for Amnesty International		
MAGHULL		Day of Folk (see advert)			
MECHANICS	*French Alligators - Padiham Town hall		18		
POYNTON	Closed	Ceilidh - Five Barred Gate	Marilyn Middleton Pollock & Rowan	Ceilidh - Bilbo Baggins	
Notes:	* If Club name has "*" in front, it's not the usual club night. * If entry has "*" in front, it's being held at a different venue (unless venue is named)				

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Dave Day	170; Liverpool Road South, Maghull, Liverpool	051 526 6661
Treasurer	Kath Holden	7, Sunleigh Road, Hindley, Wigan	0942 58459
Editor	Nigel Firth	118, Bolton Road, Aspull, Wigan	0942 833293
Proof Reader	Steve Morris	85, Sydney Ave., Leigh	0942 675848
Publicity	Philip Page	47, Beryl Road, Noctorum, Wirral	051 678 7589
Advertising	Paul Holden	7, Sunleigh Road, Hindley, Wigan	0942 58459
Club reviewer	Tony Gibbons	2a, Moss Lane, Maghull, Liverpool	051 526 6522
Membership Secretary	Contact	Treasurer (see Above)	
Federation Secretary	Linda Wright	266, Todmorden Rd., Sharneyford, Bacup	0706 877090
Youth Activities	Jenny Shottliffe	1, Bardsey Close, Upholland, Lancs	0695 623641
Development Officer	Frank Wilson	21a, Jackson Street, Chorley	0257 230047
Club Dates	Chris McIlveen	51, Moorfield, Turton, Bolton	0204 852627

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'.



DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	PHONE NO.
SUNDAY				
ARNSIDE	8.30 pm	Fighting Cocks Hotel, Promenade, Arnside	Steve Black	0524 761823
BOTHY	8.00 pm	Blundell Arms, Upper Aughton Rd, Birkdale	Clive Pownceby	051 924 5078
HESKETH BANK	8.30 pm	Hesketh Bowling Club, Station Road, Hesketh Bank	Chris Hornby	0772 813746
LLANDUDNO	8.30 pm	The Clarence Hotel, Gladdaeth Ave, Llandudno	John Les	0492 580454
LEIGH	8.00 pm	St. Joseph's Sodality Club, Chapel St., Leigh	Theresa Tooley	0942 892226
OPEN DOOR PAVILION	8.30 pm	Medlock Tavern, Cutlers Hill Road, Fallsworth	Andy Broadbent	061.652 4227
	8.30 pm	Pavilion, Main Street, Billinge	Jim Coan	0772 452782
MONDAY				
HORWICH	8.30 pm	The Toll Bar, Horwich	Joyce Riding	0257 792304
POTTERIES (Old Swan)	8.00 pm	The Old Swan Inn, Hartshill Road, Stoke	Jason Hill	0782 813401
PRESTON	8.15 pm	The Unicorn, North Road, Preston	Hugh O'Donnell	0772 745498
SWINTON	8.30 pm	White Lion, 242 Manchester Road, Swinton	Ged Todd	0942 811527
TRAVELLERS' REST	8.30 pm	Travellers Rest, Crab St., St. Helens	Graham Dunne	0744 25211
TRITON	8.30 pm	The Liverpool, James Street, Liverpool	Doreen Rickart	051 256 6180
TUESDAY				
BACUP	8.30 pm	Market Hotel, Station Road, Bacup	Linda Wright	0706 877090
BLACKPOOL	8.30 pm	George Social Club, 75 George Street, Blackpool	Ken Adams	0253 397622
DALTON	8.30 pm	Cavendish Arms, Dalton-in-Furness, Cumbria	Alan Towse	0229 580532
LIVERPOOL	8.30 pm	Pig & Whistle, Chapel Street, Liverpool	Helen Hebden	051 727 0088
MAGHULL	8.30 pm	Hare & Hounds, Maghull,	Dave Day	051 526 6661
TILSTON	8.30 pm	The Carden Arms, Tilston, Cheshire	Penny Hughes	0829 270588
WIGAN	8.30 pm	Upper Morris Street Club, Greenough St., Wigan	Joan Blackburn	0942 321223
WEDNESDAY				
8.45 at the Lane Ends	8.45 pm	Lane Ends Hotel, Weeton Road, Wesham	Ann Green	0772 683027
ASPULL	8.30 pm	Moorgate Inn, Scot Lane, Aspull, Wigan	Frank Wilson	0257 230047
BLACKBURN	8.30 pm	Veteran Hotel, Eanam, Blackburn	Brian Kirkham	0254 201930
BURNLEY	8.15 pm	Waggon & Horses Inn, Colne Road, Brierfield	Rod Finlayson	0282 39784
CASTLE	8.30 pm	Castle Hotel, Halton Village, Runcorn	Bob O' Callaghan	051 424 5367
NEW SEVEN STARS	8.30 pm	New Seven Stars, Preston Road, Standish	Hilda Foy	0257 792246
THURSDAY				
COCKERMOUTH	8.45 pm	Tithe Barn Hotel, Station Street, Cocker mouth	Terry Haworth	0900 604765
FLEETWOOD	8.30 pm	Steamer Hotel, Queens Terrace, Fleetwood	Dave Ryan	0253 876351
GREGSON'S LANE	8.30 pm	St. Joseph's Social Centre, Gregson Lane, Hoghton, Nr. Preston	Graham Dixon	0254 853929
HASKAYNE	8.30 pm	The Ship Inn, Haskayne, Nr. Ormskirk	Ian Tupling	0695 579545
HEBDEN BRIDGE	8.30 pm	Trades Club, Holme Street, Hebden Bridge	Erik Williams	0422 845265
LEVELLERS	8.00 pm	The Flying Picket, 24, Hardman Street, Liverpool	Dave Cox	051 489 7895
RAILWAY	8.30 pm	Railway Hotel, Heatley, Lymm	Ann Clancy	0925 267667
WHITE SWAN	8.00 pm	White Swan, Green Street, Fallowfield	Pauline Jones	061 431 4392
FRIDAY				
NORTHWICH	8.30 pm	Harlequin Theatre, Queen Street, Northwich	Sue Swan	061 775 4612
PORKIES	8.30 pm	Ladybrook Hotel, Fir Road, Bramhall, Cheshire	Helen Howard	061 789 1395
POTTERIES(Albion)	8.00 pm	The Albion Hotel, Old Hall St., Hanley, Stoke-on-Trent	Jason Hill	0782 813401
RHYL	8.30 pm	Bee & Station Hotel, Bodfor Street, Rhyl	Jeff Blythin	0745 336052
WESTHOUGHTON	8.15 pm	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	0942 812301
SATURDAY				
BREWERY ARTS	8.30 pm	Brewery Arts Centre, 122a, Highgate, Kendal	John Smyth	0539 25133
BURY	8.00 pm	The Napier, Bolton Street, Bury	Dave Wetherall	061 761 7708
FORMBY	8.30 pm	The Royal, Liverpool Road, Formby	Janet Kemp	0704 876745
MECHANICS	8.30 pm	Burnley Mechanics, Manchester Road, Burnley	Ian Wells	0282 30005
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

No Smoking club

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Access for the Disabled

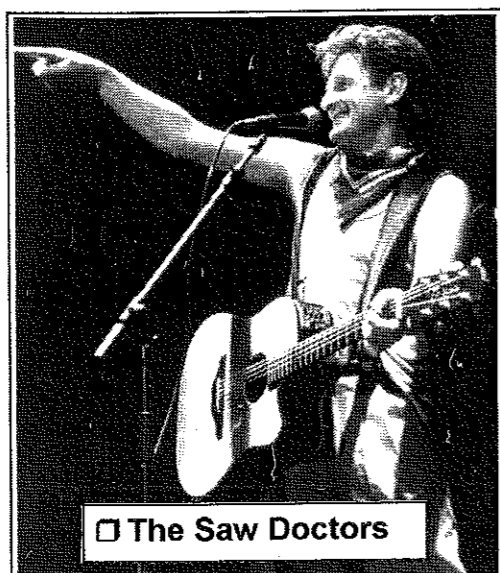
FESTIVAL REVIEWS

Cambridge Folk Festival 29 - 31 July 1994

This was going to be a celebration of Cambridge's 30th anniversary but it also doubled as a commemoration of Ken Woollard's life, sadly ended last October, and his achievement in guiding the festival to its present status as a major folk institution and a valued tradition in its own right.

Over the decades Cambridge has grown enormously in size and sophistication; whether into a Big Friendly Giant or Frankenstein's Monster depends on your personal tastes and sensitivities, but its continuing popularity is undeniable (all tickets sold out in advance) as is its diversity.

This year's programme had something of an Anglo-Celtic bias, the Irish contingent taking top honours. The Saw Doctors gave a thunderous concert on Friday. Mary Black gave a faultless demonstration of how she has earned international recognition as arguably the finest, certainly the highest-selling, female singer to come out of Ireland. Tommy Makem was a guest at the very first Cambridge Festival, then with the Clancy Brothers. Playing banjo and accompanied on guitar by Fairport's Martin



□ The Saw Doctors

Allcock, he held the audience (mainly young enough to be his grandchildren) in a firm but gentle grip of mesmerised attention.

Since their last appearance at Cambridge in 1990 Altan have risen from thrusting newcomers to established stars. The band were on top form this weekend. But it's in the nature of the Irish traditional music scene these days that no sooner has one band been crowned 'the greatest since ...' when along comes a fresh set of young pretenders. This time it's a Sligo based outfit by the name of Dervish and they're nothing short of spectacular. The instrumental line-up is fairly standard (flute, fiddle, accordion, bouzouki, mandola) but it's Cathy Jordan's vocals and bodhran make the quantum difference.

For me one of the main attractions of the bill was the chance to see Clan Alba, the 'children of Scotland' 8 piece superteam fronted by Dick Gaughan, Brian McNeill, Davy Steele and Sileas (aka Patsy Seddon and Mary McMaster) featuring a mighty combination of electro-harps, highland pipes, fiddle, bouzouki, guitar and two (!) drummers. And yet the sound (generally superb throughout the weekend) fell some way short of expectations. The pipes and the double

Gaughan's electric guitar seemed well to the rear of the mix. I wondered whether each of the band members was too respectful of the others and might be holding back for fear of getting too far out in front. Maybe the answers will be revealed with the release of their debut album when it finally arrives after a tantalisingly long wait.

Steeleye Span, now in their 25th year, are almost as much of an institution as Cambridge itself. I've been a Span-fan for ages but I was ready to cringe over what I thought might be an embarrassing shamble down Memory Lane. Well, the material was mostly very familiar but the delivery had a freshness and spirited vitality that any group of upcoming young turks would have been proud of.

Jools Holland - I'm not much of a jazz fan but Cambridge has introduced me to some of the all-time greats like Stefan Grappelli and Diz Disley. Seeing this barnstorming exhibition of virtuoso boogie-woogie piano convinced me that here was another legend in the making. Together with his excellent Big Band, Jools delighted and devastated his audience.

Those of us who arrived on Thursday had a chance to see a screening of the classic documentary film of Bob Dylan's 1965 tour, Don't Look Back, including glimpses of a young, strong-willed but painfully immature Joan Baez. A few days later she was with us in person, the intervening years having added to her dignity and humanitarian commitment while eroding the coy, wide-eyed ingenuousness. Her early career deserves to be outshone by the integrity and superior artistry of her present work.

The programme was so overloaded with riches that I only had time for brief encounters with guitar giants Bert Jansch, Davey Graham, John Renbourne and Isaac Guillory; I heard in the distance latest smash US bluesman Sherman Robertson and just caught passing sight of surprise guests Allan Taylor and Carolyn Hester. By the time I got to Ralph McTell's closing concert it was winding down with an emotional Will The Circle Be Unbroken, dedicated to Ken, a good friend of Ralph's.

Cambridge is something of an enigma of a festival, bringing fresh converts every year. Some young people will have come to see The Saw Doctors and will go home talking about Tommy Makem, Altan and Clan Alba. So a tradition goes on.

20 Jack Coultis

THE MEDLOCK TAVERN DAY OF FOLK, MAY DAY

Tameside is an area centred around Ashton-U-Lyne, that is rich in Folk talent and clubs. There is a Folk Club every night of the week somewhere in the area and more in the adjacent areas of Manchester, Oldham and Stockport.

The Medlock Tavern in Daisy Nook sits astride the Oldham/Tameside border. Its "Open Door" club meets every Sunday night in the main lounge of the pub. There is no admission charge, anyone drinking in the pub is part of the club. "Open Door" has been hosted by a number of residents over the years, the present hosts being the genial Sharron and Andy Broadbent. A regular 20 floor singers are present each week with 33 being a new record set in April.

The Folk Day was a two part event put on for the first time this year. In the afternoon an outdoor concert featured the residents from a number of clubs. This was followed in evening by a special "Open Door" session with Bernard Wrigley as the guest.

Even for a special occasion such as this there was no admission charge, just the usual raffle for the world famous gardening gloves and a print of local artist Gwenda Warrington's sketches of regular singers. Sharron and Andy started the evening off followed by a selection of regulars, Ian Saunders, Big Jack the Fiddler and Alan Mayall, a past organiser. The song Policy of "Open Door" is as open as its name. Contemporary, Traditional, low-brow, high-brow, bawdy or twee, anything can be performed, all dusted with a generous helping of heckling and banter. In keeping with this the songs ranged from "Lea boys lassie", "Fire and rain" to "The man that waters the workers beer". The last song being in celebration of Landlord Dave's mistake of making Shandies with soda water instead of lemonade in the afternoon.

Then the "Bullfrog" took the floor. There's little I can say about Bernard that hasn't been said already. My memories of him go back to the Ken Campbell Roadshow. I've never yet seen him when he wasn't hilarious, this night being no exception. A well balanced mix of comic songs, "Fisherman's friends", "Getting it right on Bommy night", and mainly American 'serious songs', "Corrina, Corrina", "Wandering" and the like, all interspersed with the Wrigley view of the World as only this Wrigley can see it. His merchandise advertising spot was as funny as the main part of his act. I now own a red leather frog, I never knew I wanted one, but I had to have one!

What Bernard may be doesn't get full recognition for in his act is the excellent standard of guitar playing. Both his accompaniments and instruments are outstanding. Thinking back, I suppose they always have been, but the audiences attention tends to get diverted by the humour that pours out non stop.

Sharron and Andy kicked off the second half with "Endless Highway", proving that Bob Dylan's place in the Folk Club repertoire is as valid as ever. A local Blues specialist Dai Thomas acted as support artist with a selection of Jesse Fuller, Charlie Patten, and

Woody Guthrie songs played on his vintage 1930's National and Martin guitars.

The night finished with two encores from Bernard, with time rather than audience enthusiasm ending the night. The general concensus was that the first Medlock Tavern Folk Day had been a success and would provide a foundation for future events.

So if you are ever in the Tameside area on a Sunday night bring yourself, a couple of songs and come in through the "Open Door". The beer's not bad either.

Stuart Cook

REDCAR FOLK FESTIVAL

In past years Redcar Festival has always seemed to clash with either my holidays or something else and I've never managed to make it. However this year it was the weekend before the hols and I was persuaded to forsake the washing and ironing and tear myself away from domesticity to the North East. (You can imagine how difficult that was).

We had no problem with accomodation which is always a plus, having retired from camping. The Festival proper commenced on the Friday night. We arrived early afternoon which gave us a chance to sus out the venues. The centre of activities is the Redcar Bowl which locally seems to be called "Reckerbow". When this is combined with the introduction of a Norwegian artist an outsider has to be forgiven for being a bit confused. There are then a couple of hotels with ballrooms, which make excellent concert venues, and the hotel used for the Youthquake base. Despite the somewhat relative isolation of the latter Jenny and her contemporaries stamped a mark on the Festival.

There is a very friendly atmosphere at Redcar but despite it's apparent informality generally speaking the events began and ran to time.

The Festival line up you will no doubt have seen in the Spring edition of this Mag. There were too many performers to list here but I'd like to give a mention to one or two north west artists who certainly carried our flag - Loctup Together for their Friday night spot. Alan Bell compared one of the the Saturday night concerts and opened it with his band, guaranteed to get everyone relaxed and in singing mode. Garva despite the last minute lack of Shay Black finished Saturday night's concert good style, and King's Ransom who I confess I have not seen before gave a very polished performance Saturday afternoon.

I've already mentioned Youthquake but at the other end of the scale I have to say that Fred Jordan was really on form. I was disappointed in the Deighton family's performance not having seen them for a while now, and we left Vin Garbutt completely captivating the home crowd on Sunday teatime.

There were loads of singarounds, workshops and various competitions so everyone was well catered for. We had a great weekend and I will go back. Next year the dates will be a week later so watch out for the advance publicity and book your tickets.

Kath Holden.

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LIVE REVIEWS

FOUR MEN AND A DOG

SOUTHPORT ARTS CENTRE 21 APRIL 1994

Brilliant! That was my verdict when I first saw Four Men and a Dog some two years ago in New Brighton, in their original line-up. And that was my verdict again recently at Southport Arts Centre, with the new line-up. Even though not at full strength (Arty McGlynn was missing), Four Men and a Dog put on a storming show. Most of the numbers were taken from their newer album *Shifting Gravel* (Special Delivery SPDCD 1047), and provided a really varied menu of ballads and tunes in all styles, from straight traditional to bluegrass, with real bite and driving rhythm. The line up at Southport was Kevin Doherty on guitar and vocals, a talented songwriter and sensitive guitarist, with a surprisingly mature and expressive voice; Cathal Heyden, demon fiddler and survivor from the original line up, all-Ireland champion banjo & fiddle player; Gerry O'Connor, tenor banjoist extraordinaire, makes a banjo sound good and plays the fiddle; and last, but definitely not least, the Gino Lupari, genial genius of the bodhran, with a good voice to boot.

If you get a chance to see Four Men and a Dog, don't miss it. *Shifting Gravel* and the band's earlier album *Barking Mad* are available from all good record shops.

Phil Page

JOHN MARTYN

SOUTHPORT ARTS THEATRE 26 MAY 1994

If there is a title for the most contrary performer in the world, John Martyn takes the gold-plated biscuit. At Southport Arts Theatre on Thursday he displayed all the surest signs of character disintegration.

The problem was, he couldn't seem to decide who he was. One minute he'd address the audience in a stereotyped Glaswegian accent, then he'd cross over into a clipped Cockney which undoubtedly he'd picked up all those years ago hanging with Nick Drake, Al Stewart and the guys. The music was the same.

Perversely he chose to restate constantly the kind of soul riffs which Teddy Pendergrass would have been proud of, and of which the audience was tired. There were few high points in the first hour, indeed there were few recognisable songs, and lots of vintage rehearsal gear from a more than competent band.

The problem centred around Martyn's legendary unease with his acoustic persona which though over twenty years since, made his name. The audience was gagging for "May You Never" and "Solid Air", but John was keeping well away. He had one acoustic guitar on stage, and waited till the encore to even pick it up. He displayed in his attitude and attire the kind of tired approach which since the advent of the

New Wave has become old hat. This guy is one of the best songwriters ever to emerge from the British folk/blues boom of the late sixties one of the great innovators who still relies on telling the kind of bar room jokes which induce yawns in the 1990's.

He looked like a cross between Mickey Rourke and Henry VIII, and his down at heel espadrilles and striped pyjama pants caused a wag in the audience to enquire whether he had just got up. When he played the guitar, he was, as you would expect, matchless. He has always had a tendency to over control the instrument, but with his picking hand held almost in a fist, he made it sound the way only he is capable. It's a pity we only got a couple of unaccompanied songs but they were worth the money. One day he'll work out exactly who he is and then we'll see something.

Gerry Murphy

BAND OF HOPE

SOUTHPORT ARTS CENTRE 10 JUNE 1994

Ever since Phil (husband) was lucky enough to win a Roy Bailey tape as a raffle at the New Levellers Club I've been an admirer of Roy's laid back style of delivery of songs with a message. So I was delighted when the Band of Hope appeared recently, and reasonably locally, at Southports Arts Centre. With a line up of such talented musicians, I knew it would be a super evening, but it surpassed my wildest dreams.

The camaraderie on stage soon drew the audience into the warm friendliness of a musical party, with Dave Swarbrick & Martin Carthy telling stories of the origin of The Lemon Tree. The multi-talented Steafan Hannigan was surrounded by a multitude of instruments, many of which I couldn't name. His solo spot on the bodhran was just amazing, with so many different sounds & rhythms being played that at the end I realized I'd been holding my breath in wonder and had forgotten to breathe. John Kirkpatrick's fingers flashed around the melodeon, keeping everyone's toes tapping, and Roy Bailey's voice kept me entranced. I enjoyed every song he sang, even those where Roy admitted, with much laughter from the band, that he'd forgotten some words.

If I had to pick out one favourite it would be **The Hard Times of Old England**, a song with a message as true today as when it was first written. If Roy joined the Labour Party on the hustings, he sings with such clarity and conviction that perhaps people would listen next time.

It was a great evening, and I hope The Band of Hope have a long life. There wasn't just one star of the show - it was a constellation. Their debut album *Rhythm & Reds* is available from all good record shops.

Pat Page

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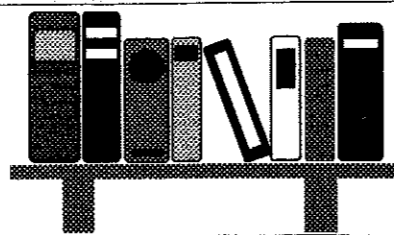
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"THE BRITISH FOLK SCENE..Musical performance and social identity."

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Paperback. ISBN 0 335 09773 1.

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"Looks like heavy reading to me; more like a degree thesis" said your editor in his covering letter when he sent me this book to review. Well yes, but utterly fascinating if, like me, you have been a professional musician on the folk scene for thirty years.

That experience leads me to say that Mackinnon has got it right, and what I found so riveting were the explanations he found for the problems faced by all pros working on an amateur/enthusiast run, anti-capitalist, anti-success (in society's terms), anti-star, musical scene.

Some facts gleaned from his survey sample; if you are a folkie you are;

- ✓1. Upwardly mobile. 52% as compared to 14% of the general population.
- ✓2. 35% of you have degrees. General...8%
- ✓3. 75% of you are educated to "A" level equivalent. General 25%
- ✓4. 62% of you belong to social classes one and two; General 28%.

I think maybe some of you don't like these facts. After all folk music is for the folk, but you are heavily tilted towards being teachers, social workers etc and certainly few of you work in manual occupations. See the dichotomy? Folk music is working class in origin, but the working class won't touch it with a bargepole. The folk club is not the working man's club, it's the meeting place of the elite!

I love this fact...."For nearly every selected leisure activity the level of participation of folk club attenders was substantially higher than for the national sample. Only for gardening and darts was it lower..." Good for you!

His conclusion? "The overall impression of the folk club sample compared to the general population is of a group that is especially active, erudite, aesthetically and artistically orientated."

I've known it for years, but I can hear hair being torn out in certain households!

Your attitude to your artists is what fascinated me most. The chapter "Success and the professional folk performer" is a must for anyone thinking of going full time.

- ✓1. Don't do it for the money. The differential between the top acts and the novice is only 3 to 1.
- ✓2. Don't do it if you want to be famous. Folkies want their own stars but refuse to treat them as stars are treated in any other field of public entertainment. They are totally ambivalent.

Sometimes as employers they will treat you with Feudal Lord contempt, (although 46% vote labour), yet sometimes as employers they will be bloody wonderful.

As audience they will want to pay the least possible to see you perform, but they will love you to death and stay loyal to your musical progress for years and years. But don't get a hit. They want to keep you to themselves and will be appalled you've made it. As an illustration of this point, I have been asked these questions;

On putting out a single record;
"You don't want a hit do you?"

(Asked incredulously.)

"I suppose you rejected stardom?" ("Well, no." my wife replied. "More the other way round.")

So why do it? The chapter hints; freedom, longevity, the crack, friendship, integrity and that wonderful moment in performance when you and the audience become one. The connection between artist and audience is one I have experienced on no other musical scene.

It is a drug and for 300 full time pros it's worth most of them staying poorer than the audience they work for in order to get the fix. So buy the CD's they're so important to an artist's survival these days, and keep turning up. Even though most of you are now in your fourth or fifth decade; so are your artists, But the scene is organised for survival.

Remember all the above points came from an audience survey and intelligent interviewing of artists.

Buy a pint. Sit down. Discuss the above and then buy the book. There's more!

Harvey Andrews

"A COUNTRYMAN'S CHRONICLE" - KEITH SCOWCROFT

Sorry, Keith! Sorry twice, once for the delay, once for not being able to write a simple rave. But the delay is caused by not being able just to rave - much as I'd love to. This selection of Scowies work has been on and off my shelf so many times as I wrestled the problem. It contains the best of his work - and it also has some I can't stand.

You see, I have a built in aversion to mock antiquity in folk verse: "To Holcombe fair did I repair...an evening rare, I do declare, As I did take my leave" - and that's all in the first verse! I can take a small amount of this when hearing a poem recited - not lying leaden on the page. But that's the bad news - and not everyone will agree with my taste here.

The good news is that here on paper are the very best of Keith's poems for all of us to share and enjoy. Many of those set to music by Giff are here - not least When All Men Sing, Are you Proud Brother?, Walling. There are many others - like Hedges -where Keith's ability to write bold, simple verse with depth and meaning cause them to leap off the page.

But you should buy this book now, before the limited edition runs out, before Giff sells them all at his gigs, for how many of us can resist such straightforward truth as that in The Bird's Song: "Tell me not what the lawyer says, For all his words are folly, But tell me what the Dunnock says, In amongst the Holly." At his best, Keith is like the blackbird's song in this poem: "Rich, heart-warming and soulful." Or to twist his own words: "Like the Nightingale he sings."

I started with sorry - I'd like to end with thanks: thanks to Scowie for giving us these poems; for giving us them first in person and now in print. The folk scene would have been a good deal poorer without them.

Ian Wells

THE ARC MUSICIANS DIRECTORY - STEPHEN GRANT

Published by Arc - £14.99

What I actually got to look at, was the review pack, consisting of the cover and some pages along with the press release. However, there was enough there to make some judgements about it. This book is directed towards anyone involved in music of any style. The back is split into 8 sections, amongst which are: Record Companies, Recording, Services and Education. If you take just one of these eg Recording, this is then split into subsections: Home Studios, Session Work, Mastering and Duplication. The book is fairly comprehensive, running to 383 pages. For anyone just starting out in music, it's well worth a read through, although some of the sections are lists of publishers and managers etc. I found myself reading the bits I was interested in which were clear, informative and well written.

It's the sort of book that having looked through it once, it would then go on the shelf and only be used for reference now and again. Worth a look, try and get it from the library.

Ken Howard

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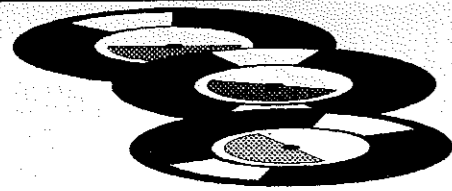
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RECORD REVIEWS

CLASSIC A.L.LLOYD

Fellside FECD98

As the name suggests this CD is a classic collection of vintage A.L.Lloyd. It contains twenty four of the best known and loved traditional songs which have been the backbone of Folk Clubs for the last thirty or so years.

Paul Adams has compiled, remastered and produced what must be regarded as a collectors item. In the copious notes which accompany the CD, he points out that the recordings were made between the late 50's and mid 70's, the last two tracks actually recorded on a portable cassette recorder. Nevertheless the quality achieved is extremely acceptable.

I am certainly no authority on Bert Lloyd. I know him as a writer, storyteller, broadcaster and a lover of traditional song of which he had a great wealth. As a singer I don't rate him very highly but as a portrayer of song he is in full command.

The accompaniments to the various tracks reads like the whose who of folk music - Alf Edwards, Dave Swarbrick, Martin Carthy, Martin Wyndham Read, Trevor Lucas, Peggy Seeger, John Cole, Steve Benbow. Even Roy Harris, Bernard Wrigley and Ian Manuel manage to sneak in the chorus line of "Roll her down the bay".

There is an excellent range of songs from the aforementioned shanty to "John Barleycorn" dating back to 1635, and encompassing Australian songs (where he drifts into a super Aussie accent presumably reminiscent of the five years he lived down under) and ballads etc. from all over the British Isles.

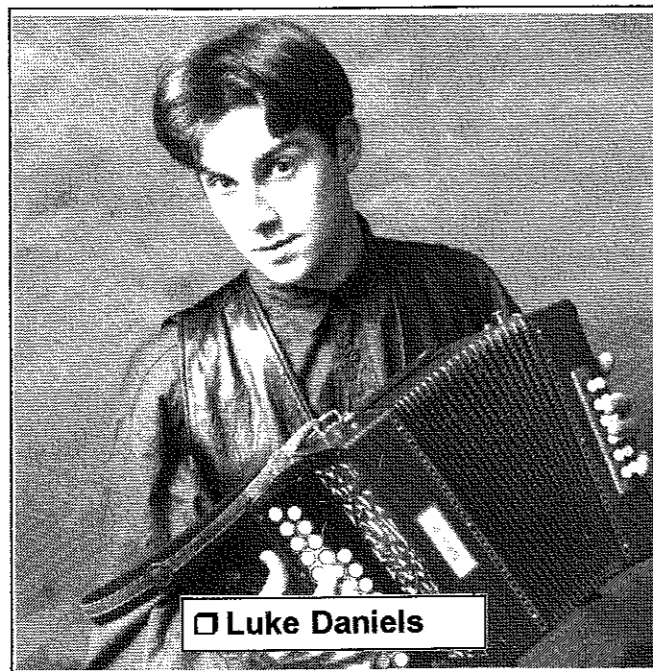
Bert Lloyd lives on - now on CD!

Kath Holden

LUKE DANIELS "TARANTELLA"

Acoustics CDACS 023, also available on cassette ACS C023

This is the first recording from accordionist Luke Daniels, Radio 2's 1992 Young Tradition Winner and a somewhat sophisticated and elegant offering it is too.



□ Luke Daniels

The eclectic influences are delightful ranging from Irish to Classical to what my mum describes as "pure Larry Adler" (I had to ask who Larry Adler was!). The arrangements are beautiful using other musicians to the full to enhance the overall sound and with some clever links between tunes within a set (for example the change from the Red Crow into Marco Pollier's Reel).

On first listen I wouldn't have said it was all to my taste but a few times through and my perceptions of what was to my

taste had been challenged and changed. It is quite difficult to pick out individual tracks but there's a lovely slow version of the Golden Eagle, a subtle J.S. Bach piece and Mairead Ni Mhaonaigh's wonderful tune The Red Crow alongside some very nice compositions of Daniels.

My particular favourite has to be "Baby, Isle of Ewe(Carr)/The Snoring Barber" (Daniels) - mostly because I love the piano accompaniment. The nearest I could get to a criticism is that I would have liked to have heard more piano, but that's purely personal taste.

When the guest musicians are of the quality of Ian Carr, Frank Kilkelly, Chris Newman, Simon Mayor et. al. you know you're in for a treat. As a whole this is an interesting and very listenable CD which shows a talented musician pushing boundaries and exploring.

Jenny Shotliff.

HEATHER INNES - "COAINEADH - SONGS FROM THE HEART"

Fellside FECD 99

This is Heather's 3rd recording. Heather was born in Africa and has lived in Australia, Ireland (where she began singing) and now she lives in Scotland. She turned professional in 1990, touring with Seoirse O'Dochartaigh as "Donegal Folk Weave" and turned solo in 1992. She has toured Scotland, Ireland, England and the U.S.A.

The CD has 16 tracks that are a mixture of traditional and contemporary songs and poems. Some are unaccompanied and the rest are accompanied by: Stravaig, Linda Adams, Mort Hutchinson, Peter Wood, Martin Hall and Steven Lawrence.

Doing some recording myself, I know how hard it is to record unaccompanied songs and retain the warmth, light and shade and feeling in the performance. Perhaps I'm being over critical but I'm sure that Heather is a better performer live than on this CD. Recorded unaccompanied songs are very bare and unless the recording and performance are at the peak, all the emotion and feeling of a live performance is lost.

For me the tracks with backing work the best and create much more of an atmosphere. Of these the highlights are "Sarajevo" and "Australian Wine", both by Colin Atts.

Ken Howard.

COCKERSDALE - "BEEN AROUND FOR YEARS"

Fellside FECD101 (Cassette FE101/c)

This is the first recording by Cockersdale since the death of Keith Marsden in 1991. I have to declare at the outset that I have a great admiration for Keith's songs and the idea of Cockersdale without him and his did take some getting used to. However I received this CD for review just a few days before Redcar Festival, had a quick listen and liked what I heard. This impression was reinforced by Cockersdale's performance at Redcar where they obviously sang a good selection from the CD, and gave me a chance to decide how much I liked it.

There are a couple of Keith's songs - two of my favourites - "Left, left, right, steady man" and "St 27

Aubin sur Mer". I have never been Peter Bellamy's greatest fan but I thoroughly enjoyed his settings of "Follow me Home" and "Cholera Camp" sung in Cockersdale's confident style.

Graham Pirt has written three of the songs "Race against Time" which I confess I found a little depressing, "Lost at 21" which I do like, and "Jarrow Song" slightly predictable lyrics but a good tune and a good sing.

With a resounding chorus of Allan Taylor's "Roll on the Day" balanced by one or two quieter songs that I'll let you discover for yourselves the CD has everything it should have. It is varied, entertaining, well produced (as we would expect of Fellside) and most of all a joy to listen to the tight concise harmonies that are Cockersdale. By now you will have gathered I think it's great and certainly one for the collection.

Kath Holden

THE NEW ST GEORGE - HIGH TEA

Folk Era FE 1415 CD



□ The New St. George

Full marks for possible bribery, this arrived in the office, complete with a free tea-bag. The New St. George are Juan Dudley, Lisa Moscatiello and Rico Petruccioli, all from America and Bob Hitchcock and Jennifer Cutting from England. The band are based in America. Jennifer and Bob have roots in the Brit-

ish Folk scene, while the other members of the band have played rock, R and B, Jazz and Afro/American music; taken together, a fusion of styles.

Does it work? Yes, on the whole it does. You have here a professional, well produced recording that taken as a whole, provides a reasonable listen. The actual style, considering the diverse backgrounds of the band members, really provides not much that is new. The Oyster Band and Tonight at Noon were doing this five years ago., The material is mostly traditional with songs like "Our Captain Cried All Hands", "The False Bride" and "The Mermaid", together with a song by Jennifer and a John Martyn composition. What really ties it all together is Jennifer's voice, it's as good as anything you'll hear. It's clear, sharp and has that edge to it essential for a folk/rock style. Worth a listen for the voice alone.

Ken Howard

COLCANNON
"HONEST WORK"
"STRENGTH TO STRENGTH"

Music Deli C001 & C002

Earlier this year, Eric Bogle was on tour here, accompanied by Brent Miller and John Munroe. On the night Pat Ryan and I supported them at Hesketh Bank Folk Club, it was her birthday and at the end of the night John Munroe gave her these CDs as a present. Colcannon are a four-piece outfit from Australia, who are: John Munroe, Kit Kraus, Mike O'Callaghan and Lorna Parker. Despite arriving home late from the concert that night, we played both CDs all the way through and have, since, nearly worn them out. We listen to a lot of music, we listen to music most of the time; these CDs knock spots off anything I've heard for ages.

"Strength to Strength" I would guess was recorded about 1992 (there's no date on the CD). There are 12 tracks, written by some of music's best writers: Brian McNeil, Eric Bogle and James Taylor, along with two written by John Munroe. The highlights are "All the fine young men", "Lonesome Road", and a beautiful version of "Auld Lang Syne".

"Honest Work" was released this year and this

CD only had a photocopy of the sleeve insert. Again, work by excellent writers: Dougie McLean, Stan Rodgers, Richard Thompson and some Colcannon compositions. This band don't just do a cover of the song, they make the song their own. Their version of the Indigo Girls, "Galileo" is superb. Both CDs provide excellent musicianship and beautiful harmonies.

Before I even considered doing this review, I saw John at Holmfirth Festival and asked his permission. He told me that they may try to come here in 1995. If they do, just go and see them. If they are anywhere near as good live as they are recorded, they will make a lot of people sit up and take notice.

Ken Howard

RISKY BUSINESS - DEMO TAPE

Risky Business are a three piece band who came together about one year ago. A singer/songwriter group, their material is generally that of the modern folk song, sung in an attractive soulful style with (mostly) guitar accompaniment. Although their demo tape contains only three songs, I understand that they have a large repertoire, about 50% of which is

original, the remainder being drawn from a variety of genres of the modern folk song tradition including African, Irish and American ballads.

Risky Business are Dave Walmisley, Ruth Graham, and Ken Powell. They have a recognisable and interesting sound, and are definitely recommended for the folk club and festival circuit.

Contact Dave on 061 445 8869

Philip Page

SHOW OF HANDS - PHIL BEER & STEVE KNIGHTLY

Isis Records (tel 0308 485640)

My dad's supposed to be reviewing this but he conned me into doing it for him! Most of the tracks are written by Steve Knightly, along with two traditional songs and an instrumental track. All are well thought out and nicely arranged with guest musicians such as Stefean Hannigan adding to the finished product.

Their treatment of traditional material is refreshingly original in particular their wonderful version of the Blue Cockade. The bulk of the recording consists of Knightly's songs which really do deserve to be sung. Armades, Shadows in the Dark and The Hook of Love stand out. Some of the tracks are a little too contemporary for my taste but those which I did enjoy I

adored.

Having heard the CD I'll be making an effort to see them live, this is assured, tight and enjoyable.

Jenny Shotliff

JANET WOOD - "DREAMCATCHER" (CASSETTE)

It takes a lot from a singer/songwriter to impress me on the first hearing, but this lady certainly did.

Janet has a lovely strong powerful voice and a good variety of songs on environmental, social and personal issues. All the songs are written by Janet and accompanied simply but very effectively with guitar and percussion. The production on this cassette is excellent and anyone thinking of producing their own cassette should listen to Janets first.

The cassette (£5.95 inc Postage) and more information are available from Janet at 112 Shadyside, Hexthorpe, Doncaster. DN4 0DG Tel 0302 852002.

Andy Spragg



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**ANTHONY JOHN CLARKE -
"KEEP IN TOUCH"**

CD/TAPE SPLASH JP002

A few issues ago I was pleased to review Anthony John Clarke's first album, I Get Lost, for Folk NW. His second album Keep in Touch is about to be released, and Folk NW has obtained a pre-release copy.

Anthony J Clarke was born in Belfast but is now Liverpool based. He is a talented songwriter and particularly fine lyricist who has written well over 100 songs, eleven of which appear on the first album. The new collection contains twelve original songs, and has been a genuine pleasure to play.

Many of the songs are recently written, and in general have a stronger lyrical and musical content than those included on I Get Lost. They are all from the heart, mostly love songs or social/political commentary, all have a message, and several have lyrics which can stand alongside Eric Bogle's finest.

Some accompaniment is provided by several other musicians, but Anthony sings his own songs and is the driving force throughout the performances. His voice is light and generally clear, interesting if not compelling, and I feel that a more orchestrated approach would have helped some of the songs and given some extra variety to the collection as a whole.

In common with many singer/ songwriters, including Eric Bogle, Anthony is not necessarily the best person to sing his songs, but nevertheless some of these songs should not be missed.

My own favourites are Hawk (NB it dives not dies); Too Long at the Fair, a song based upon a really original idea; and Irish Eyes, a lament for the troubles.

The CD and tape are available from Auld Triangle Music in Albert Dock Liverpool.

Philip Page.

**LAY QUITE AWHILE - DELICATE
WIRE**

CD Southern Records 18517-2

This is a compact disc by an American band that play GO's influenced Garage/Indie rock music and has nothing to do with folk music.

Oh! hang on a minute the next to the last track has an acoustic guitar and violin on it. May be that's why it was sent to the magazine.

Andy Spragg

*Singer, scholar, collector, writer, broadcaster
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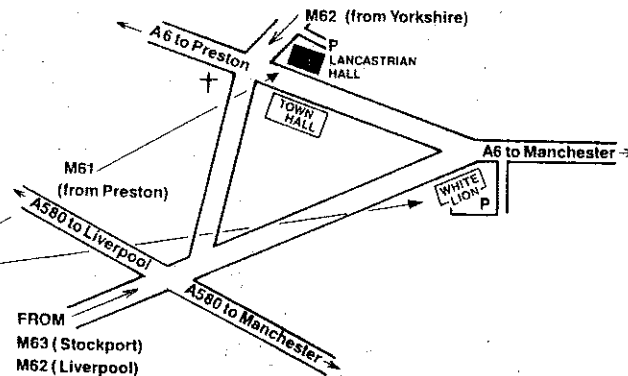
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