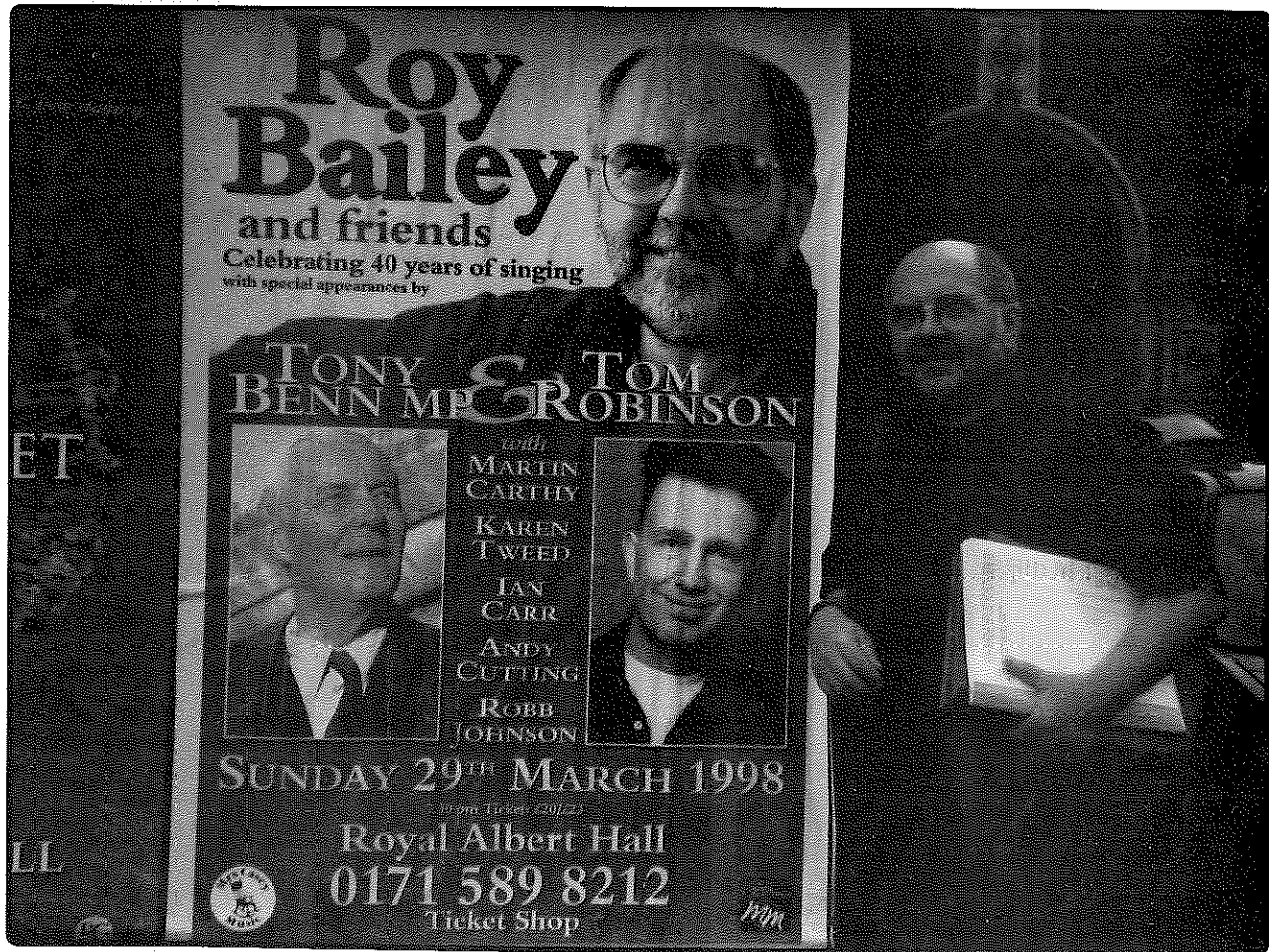


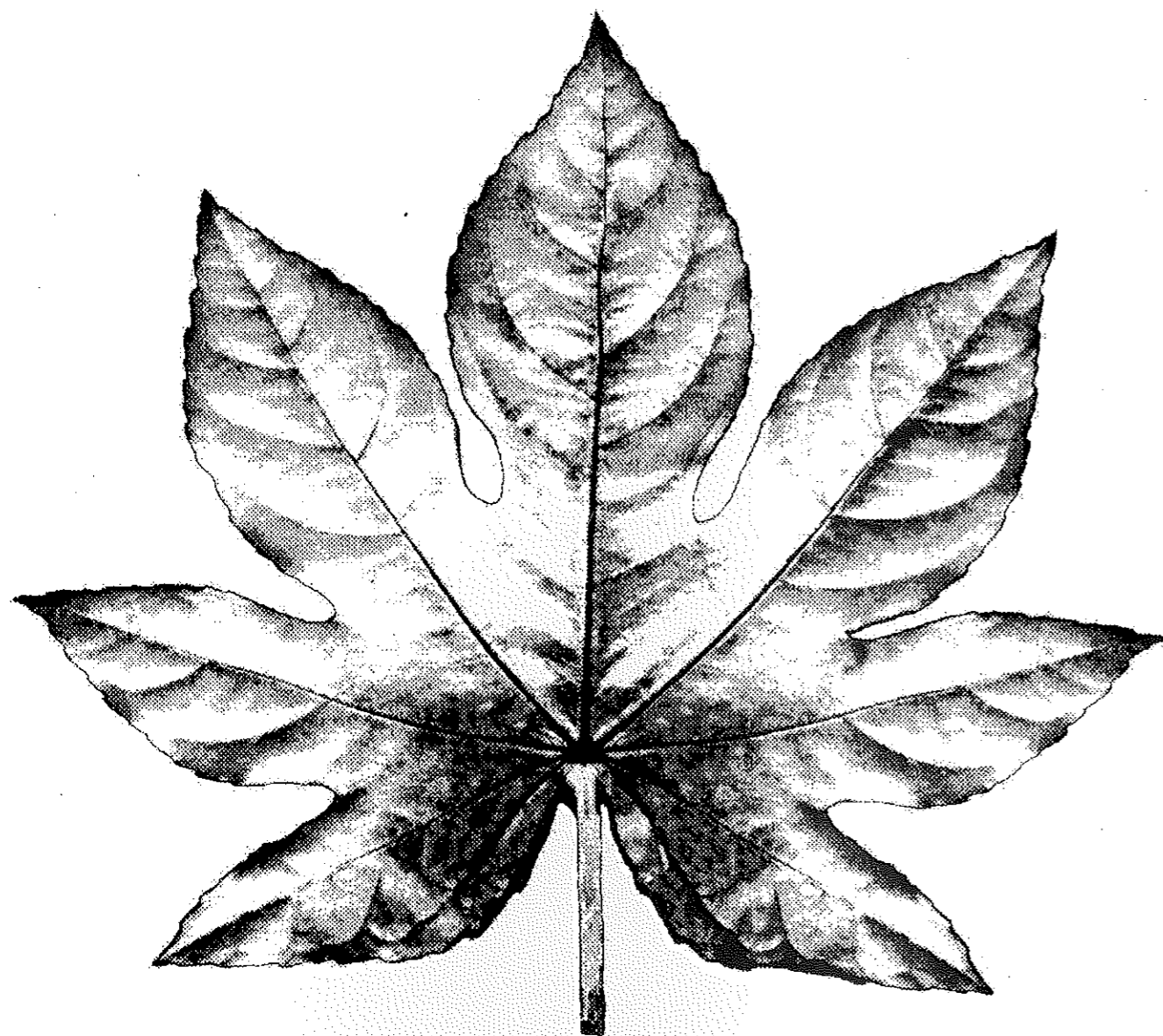
FOLK Northwest West

SUMMER 1998 (JUN, JUL & AUG) 80p



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Summer 1998

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THE AIMS OF THE FEDERATION SHALL BE

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

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

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EDITORIAL



Ken Bladen
36, The Oaks,
Eaves Green
Chorley,
Lancs, PR 7 3QU
Tel. No. 01257 263 678

Well first of all Happy Birthday to Us - 21 not out, better than most of the English Cricket Team. 'Giff' has kindly put pen to paper (maybe he had to use more than one pen) to review the first 20 years of this earnest tomb (sorry tome). Sadly by the time you receive this it will be too late to send a card as it is going to be late. A plea to all and sundry, please please can we have all your information and on time so that we have a chance of meeting the printers deadline.

Next a brief review of the Open Meeting held on Friday 27th of April. A reasonably good attendance, covering local radio, festival organisers, club organisers, youth activities and recording facilities. Thanks to all those who turned up and put forward ideas and suggestions for the future development of the Federation. The main points discussed/decided were:-

- 1 Focus magazine on North West - do not merge with Folk Buzz.
- 2 £50 allocated for Youth Activities workshops
- 3 Federation to run events again - see Folk for M.S. advertised in this issue.
- 4 A Travelling Federation Roadshow to support clubs and local performers was mooted.
- 5 PR Package/Display to promote the Federation at Local Festivals.
- 6 Set up a comprehensive database of Folk Activities, Venues, Performers, Promoters, Organisers, Agents, Sessions, Social and Ritual Dance Events, Muumers, Callers, Bands etc. in the North West.

We are aiming to make the Federation itself more active and hopefully more useful to its members and anyone interested in folk, music, song and dance. To do this we need your continual help to tell us what is happening, where it is happening and who is doing it. So please take the trouble to send me any information you can so that we can begin to set up a database. It is about time that it was done and it may help to increase our enjoyment and appreciation of the wealth of folk activities taking place in our area. It may also help Alan Bell in his campaign to acquaint the Lancashire Arts Council with the importance of out folk heritage.

Thank you for your help in anticipation. I have already had some information sent as a result of an interview on Lancashire Drift. Once we have set up a database then we should be able to provide an information service specific to the North West region



Who do I send information to ?

Club Dates, information on forthcoming events, changes of venue or organiser to :-

Chris McIlveen
35 Glenshiels Avenue
Huddlesden
Darwen
Lancs
BB3 3LS
Tel. No. 01254 704 726

Articles for possible inclusion, letters, complaints, suggestions for improvement to the magazines, ideas for inclusion, compliments (if any) and if in doubt to :-

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Please note that the copy date for the next issue is July 17th 1998.

We would be very grateful to receive your comments, suggestions, criticisms, items for inclusion, letters, corrections, omissions and any other information you believe that we should know about. Please send information to the above or if in doubt to the editor, (who is also usually in doubt so you'll be amongst friends rather than fiends).

You can also e-mail us via our chairman on p.a.coan@mcmill.com



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MANX FOLK presented by JOHN KANEEN
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BBC Radio Stoke
FM 94.6 MW 1503kHz
FOLK and GOSPEL MUSIC with RICHARD WALKER.
Sunday 8.00-10.00pm

JAZZ FM (Manchester)
FM 100.4
BLUES IN THE NIGHT presented by PETE JOHNSON
Monday to Thursday Midnight - 1.00am

DUNE FM (Southport)
FM 107.9
ALL EMBRACING ROOTS SHOW presented by CLIVE POWNCEBY
Tuesday 7.00-9.00pm

JAZZ FM (Manchester)
FM 100.4
BLUES EXPRESS presented by PAUL JONES
Tuesday 7.00-8.00pm

BBC Radio 2
FM 88.0-90.2
MIKE HARDING
Wednesday 8.00-9.00pm Sometimes followed by a folk related programme and preceded by New Country with Nick Barraclough (see Radio Times etc for details)

BBC Radio Merseyside
FM 95.8 MW 1485kHz
FOLKSCENE presented by STAN AMBROSE and GEOFF SPEED
Thursday 6.05 - 7.05pm

BBC Radio Stoke
FM 94.6 MW 1503kHz
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BBC Cumbria
FM 95.6 (N,W) 95.2 (Kendal) 96.1 (S) 104.2 (Windermere) MW 756 (N) 837 (S) 1458 (W)
FOLK and ROOTS presented by HENRY AYRTON
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BBC Radio Lancashire
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LANCASHIRE DRIFT presented by NIC DOW & LES BOND
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HELP! If you know of any more or any of these have changed please let the Editor know.



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BOOK EARLY TO AVOID DISAPPOINTMENT



**WOMEN OF ALBION - Live at Cleckheaton Town Hall
- Friday 6th March 1998**

Despite the filthy weather, torrential rain from dawn till dusk, I made my way with real anticipation across the Pennines, for my first foray into darkest Cleckheaton, as the Cultural Services Department of Kirklees Metropolitan Council presented one of a number of events over a ten day period to celebrate International Women's Day.

The tone for the evening was set by a trio, comprising of Fran, Katy and Mary who were an amalgam of two groups, Black Velvet and Blackstone Edge. They gave a number of accomplished renditions, including Mary's self-penned, Tailor's of Leeds. I Live Not Where I Love, the 17th Century love song, sung by Fran, while Katy's super voice enhanced Sally McGhee, a song about a fallen woman. There followed a story of women's lack of confidence and how they can be more assertive!!!!!! The set was brought to an end in three part a capella harmony with Hard Times Cotton Mill Girls, a working song about poor pay and long hours.

I only knew of Vicki Clayton by reputation, but this Leicestershire singer, just back from a wedding gig in New York, lived up to my expectations. The timeless ballad, Matty Groves, followed by Bob Dylan's, She Belongs to Me, showed off her versatility, while, Someday Soon, penned by Ian Tyson was sung by Vicki at a Swiss "Woodstock" festival. Whatever the style of song, Vicki was more than equal to the task, as Crazy Man Michael followed by the Ralph McTell-Dave Swarbrick collaboration, White Dress displayed. A love for Kenya and Karen Blixen's book, Out of Africa spawned, Africa Calling. Beguiled, is the tale of Merlin lying on a bed of leaves and being seduced by a lady magician, who takes away all his powers, that led nicely into the Two Magicians, which Steeleye Span made their own. The hauntingly beautiful Sandy Denny number, Who Knows Where the Time Goes, brought the best out of this very accomplished lady.

Chris While and Julie Matthews, who in another life were the Women of Albion, brought this memorable night to a fitting crescendo, starting with a new song, It's a Wonderful Life, before launching into a selection of numbers from their new album, which is reviewed elsewhere in this issue. Their treatment of Restless by Jennifer Warnes, was superb, and the audience reaction to such classics as The Devil in Me, Circle Round the Sun and Shot Through the Heart, showed the impact this duo has made in such a relatively short time.

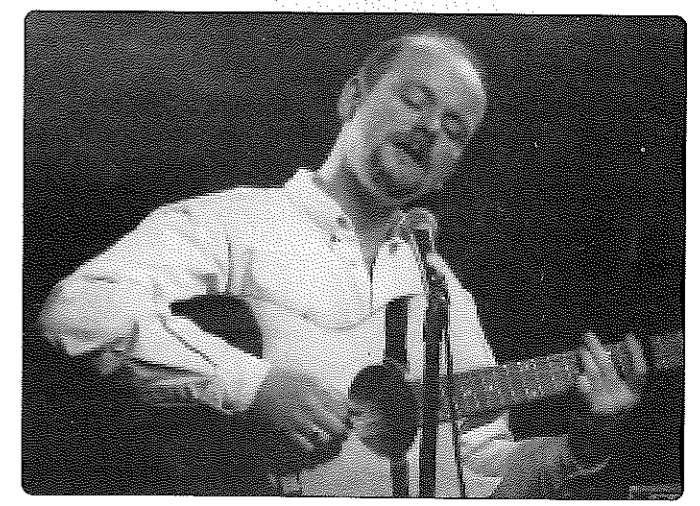
We ventured out into the damp night air, to the strains of Stephen Bishop's, Separate Lives. A fitting celebration came to a close, my only criticism was the attendance,

no more than sixty of us in a cavernous Town Hall, I'm not sure of the reason, perhaps a lack of publicity or just plain apathy, but I do know that those of us present enjoyed a memorable experience.

David Jones

**ANTHONY JOHN CLARKE - Rising Sun Manchester -
St Patrick's Day
(Tuesday 17th March 1998)**

Like the church a couple of streets away, Anthony John Clarke was for me the 'Hidden Gem' of the Manchester Irish Festival. A packed room, some obviously expecting the usual St. Pat's Night 'dumbing down' to crazed reels and stupid songs about boats containing six million hogs, were about to be pleasantly amazed. For instead of the 'cabaret Irishness' so beloved of 'theme' pubs, we were treated to a find musician singing beautifully crafted material. Unpretentious and sensitive lyrics coupled with a 'tongue in cheek' delivery ensured that the crowd had to listen. Anthony led us through a host of great songs covering such diversities as fairgrounds, hitch-hiking, nuns and karaoke with such a laid-back style that sometimes it is easy to forget how meticulously constructed the songs are underneath. Steering a course across a sea of Guinness with Anthony at the helm it almost becomes possible to mistake the laconic delivery for disinterest. Yet this is to miss the point completely. For there is genuine talent, craftsmanship and angst here and a pathos born out of a combination of pain and humour. Like 'the rocky road to Dublin' one gets the feeling that the road from West Belfast has not exactly been without its ups and downs.



Songs such as "it wasn't me", "Keep in touch" and "A married man's a fool" evoked wry smiles of recognition among some of us, while "Tuesday night is always karaoke" had the audience roaring along. Yet it was the songs about Ireland that rightly stole the show. His steadfast refusal to sink into sentimentality is evident in such songs as "Seven in Ireland", "Ireland's burning" and the immortal lyrics of "Irish eyes". There was a guy telling it like it is, yet without the air of martyrdom and self-sacrifice that goes along with some Irish artists these days.

An evening with Anthony John Clarke is like reading a very good novel - the returns are greater, the more you search into it and you can't wait to read it again.

Three superb sets later saw us all tumbling out into the Manchester night floating on the warm feeling that makes this guy so special when seen live. Anyway don't take my word for it - go and see him yourselves, but remember:

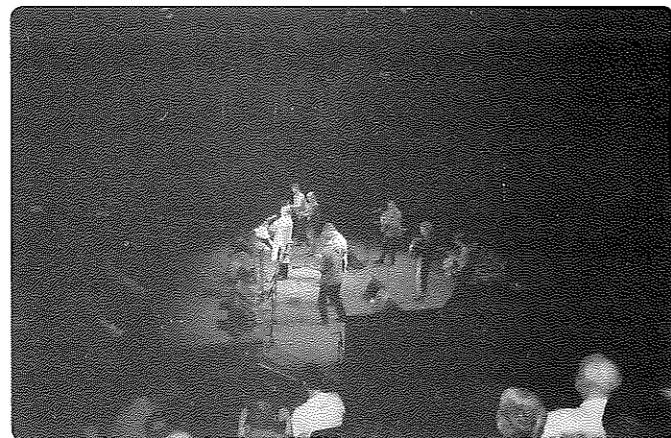
Do not adjust your set
Look between the lines.

Phil Seddon

ROY BAILEY - Live at The Royal Albert Hall - Sunday 29th March 1998

One of the folk world's most enduring careers was celebrated in style as Sheffield's Roy Bailey, with a little help from his friends, took on and conquered London's premier concert venue to mark 40 years as a singer.

good audience participation. Evangeline was sung as a tribute to its author, Tommy Thompson, who now suffers from Alheimers Disease and can't remember writing it, while Light Years Away deals with British expulsions from Louisiana. One of Roy's most powerful songs is also one of great simplicity, Last House in our Street, looks at conflict in Belfast, for no matter what side you're on, there are no winners, but the loss of life is very real.



Singer/songwriter, Robb Johnson was the next to join Roy on stage, together they sang songs from the Passchendaele Suite, that reflects the terrible loss of life in the Great War. Robb's grandfather, Isaac, was there, he recalled the quite inhumane bayonet training from the 1916 British Army Manual, Roy sang, Bloody Medals, that tells of the Lancashire Fusiliers part in the conflict. The poignant, Nobody's Enemy, brought the nostalgia to an end. The Peter Pan of folk, Martin Carthy, emerged to join Roy on Rovin' Jack of All Trades, and Leon Rosselson's, Let Your Hair Hang Down. See It Come Down, recorded by Roy with the Band of Hope, focuses on the mass demolition of houses in the late 60's and early 70's to make way for high rise dwellings. Robb Johnson's Boxing Day was a fitting finale for this duo, who between them have contributed so much to the cause of folk music in this country.

Roy's partner in the highly acclaimed project, Writing on the Wall, received a rapturous reception, the 73 year old MP for Chesterfield the Rt. Hon. Tony Benn, recounted some wonderful anecdotes. He and Roy met 22 years ago in Burford at a service to commemorate the death of three of Oliver Cromwell's men, and his first encounter with the vicar at the church, saw the cleric in an apron, hurriedly removing from the church wall the words, 'Balls to Benn'. He also told how Ghandi was asked on a visit to the UK, what he thought of civilisation in Britain, Ghandi observed it would be a good thing. Tony Benn proved in the space of just 10 minutes why he's remained an enduring, key political figure, with his all too candid views.

Tom Robinson cemented his friendship with Roy when they met at a 'Save Our Town Hall' rally in Sheffield in 1982, Tom's rendition of Blood Brother, strengthened the bond. Three years later, Billy Bragg met Roy at a Labour Party meeting in Manchester, and was enthusiastically received by the audience. Woody Guthrie provided the

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Roy was introduced by the Rt. Hon. Chris Smith MP, Secretary of State for Culture, Media and Sport, he was quickly into his stride with What You Do With What You've Got, despite a technician crawling around his feet trying to repair a faulty guitar connection. Karen Tweed, Andy Cutting and Ian Carr joined Roy on Poison Train, that brought



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inspiration for *She Came Along to Me*, written in 1942 for his wife. Karen, Andy, Ian and Robb returned for *The World Turned Upside Down*, about the Diggers-the Dispossessed, claiming what was rightfully theirs.

Roy is never happier than when he has an audience in the palm of his hand, and it never fails, especially when the song is *Skin*. *May There Always Be Me*, a signing song for the deaf and dumb, always evokes an enthusiastic response, and brought a sideways swipe from Roy at the academic world from whence he came. All the guests returned for the final number, *John Tams*, *Rolling Home*, and we ended as we began with a *Si Khan* song, *Here Is My Home*, as a rousing encore. The audience did Roy proud as they sang passionately as their hero disappeared for the final time.

The famous old hall has witnessed many nostalgic occasions, and this was right up there with the best of them. It takes a special kind of person to become a legend in their own lifetime, but talent, dedication and a determination to stand up and be counted, has endeared Roy Bailey to his fans worldwide. Long may it continue.

David Jones

DOUGIE MacLEAN Live in Concert - Bury Met - February 1998.

Way back in 1985, when Pat and I were looking for acts to book for Sidmouth Festival, a cassette arrived. We nearly wore it out and immediately booked the sender, Dougie MacLean. We've been big fans ever since.

For those of you who may not have come across him, it's not surprising really, as he doesn't work in this country much. Dougie is a singer-songwriter from Dunkeld, Perth, Scotland. A former member of the Tannahill Weavers, now a solo artist, he seems to be more famous in other countries than here. Apart from his arrangements of Scottish traditional songs, particularly those of Burns, his own songs have been recorded by many other artists including: Country superstar Kathy Mattea and Tall Stories (we need the free publicity).

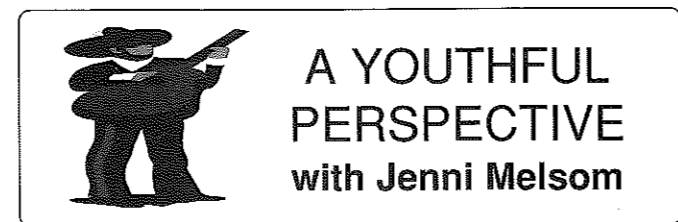
Those who were lucky to get a ticket for this concert (they could have sold it twice over) were treated to an experience by an artist who must be at the top of his profession. Dougie certainly knows how to work an audience. From the opening song, 'Ready for the Storm', he had us all singing and this continued throughout the night. Over the years, the introductions to the songs and the repartee with the audience have become more confident, giving him the ability to make each member of the audience feel they are his friend. His faultless guitar playing, lilting voice and thought-provoking songs, produced an evening that I and the rest of the audience will remember for a long time.

Dougie sang a mixture of old and new material. The older songs included: 'Rescue Me', 'Marching Mystery' and probably his best known song, 'Caledonia.' The new songs came from his latest CD 'Riof', including: 'Stepping

Stones', 'Big River' and a song you may have seen him do on one of the New Year TV shows 'Feel So Near.' The end came all too quickly and he sent us off into the night singing 'This Love Will Carry.'

If you would like to see him, he is appearing at Ripon, Sidmouth and Cambridge Festivals. For those of us who find writing decent songs more than challenging, we can only admire the craftsmanship in his work. For those of us who like to get up and sing, Dougie writes instantly nickable songs.

Ken Howard



'CARRYING IT ON'

Over the last few months I've been attending Jenny Shotliff's 'Carrying it On' workshops at Melling Tithebarn, through which young people have been given advice on arranging, performing and recording their work from professional musicians including Karen Tweed, Chris Sherburn and Denny Bartley. They appear to have been very successful and by the time you read this the recording sessions will have taken place and young people from across the North West will have their own demo tapes, courtesy of the North West Arts Board and Jenny's determination to give young musicians the chance of working in a professional environment. In addition, we must say thank you to Seamus at Shamrock Studios in Balderstone for his help and patience!



Chris Sherburn, David Wood & Sam Pirt

Also carrying it on in her own way, across in Yorkshire, is Chantal Noppen, who recently organised a ceilidh with the Brat Pack and caller Dave Ball in order to raise funds for a trip to the World Scout Jamboree in Chile. Although I was unable to get there myself because of other personal commitments, I'm told it was very successful and enjoyed by all. Maybe if you missed the ceilidh you'll have

caught the Brat Pack playing at Holmfirth Folk Festival in May.

YOUTHQUAKE

Youthquake rises phoenix-like from the ashes of Jenny's departure (perhaps) with a series of music workshops at Carr Hill High School in Kirkham, close to the motorway and railway network. They are being held on the 3rd Saturday morning of the month from 10am to 12 noon. By the time you read this there will be one or perhaps two left before the summer break, and if you would like more information give me a ring. There is a small charge, but only to cover costs of room hire and publicity. I'm hoping to run more in the autumn if these have been reasonably successful, and as such I'd like to know what you want from them, such as beginners level and learning tunes, or things like writing material, publicity and finding opportunities to perform.

And one more thing. I've had a couple of people assuming that they would hear from me automatically about anything that was going on. Unfortunately not - I haven't got a copy of Jenny's mailing list so if you want to know what's going on I need to know who you are and where to get in touch with you.

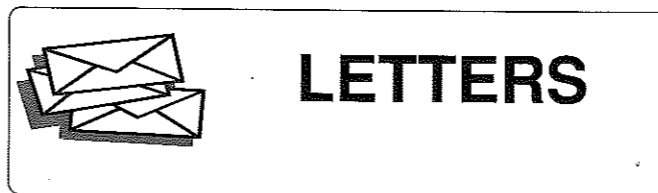
Thank you to the people who did contact me following my last article, such as Les Bond at Radio Lancashire and the Red Triangle Café in Burnley. I'm gradually building up a list of contacts, but it will happen all the more quickly if people get in touch with me.

It has been suggested that some people might like to see a musical advice column similar to the one in the now defunct Youthquake magazine. I'm happy to go with that, so if anyone has any questions about music, performing, instruments or the music business, feel free to get in touch and I'll see if I can find some answers through this column.

Once again, if there's anything I can do, anything you think I should know about or anything you'd like me to attend or advertise through this column, I'd be more than happy to help, so contact me and tell me all about it.

Jenni Melsom

Ed; Congratulations, Jenni on your forthcoming wedding. Best wishes from The North West Folk Federation.



Dear Ken

So you are looking for compliments! What a wonderful magazine.. outstanding.. marvellous... Where is Wirral??

Now I don't claim to understand how your publication is financed, but I have a proposal to make. To be honest, I was seriously excited when I first caught sight of your publication, and bought one at once. I read it from cover to cover and then became seriously depressed and disappointed. As with so many publications for the North West, Wirral was not mentioned.

I have spent the last few months trying desperately to raise the profile of folk music, writing and alternative entertainment in Wirral area. I have approached several newspapers about running columns or features on this little known and even lesser understood area of talent. And talent it certainly is. This area has enough folk clubs for you to attend a different one every night for a fortnight. The talent is unbelievable. The entertainment value is great, but it is under publicised and overlooked by all music magazines and feature writers.

Since I mentioned the idea around, I have been inundated with calls from groups, clubs and individuals, all urging support and action.

I have recently returned to the country after ten years living and working abroad and am horrified at some of the changes I see.

I have approached the Merseyside Arts Council... they only cover Liverpool area, and Wirral Arts Council has been disbanded. It seems folk clubs are just about the last remaining platform for new and aspiring writers and singers in the Wirral area.

I am actively seeking freelance outlets and would be delighted to write a section for you about the Wirral Scene. There is enough material to produce a monthly piece.

At present, I'm afraid your magazine follows a format that can only reinforce the impression that folk music is rather straight and boring. While it is very informative, I feel it lacks any form of ZAP!! Folk music is alive and well and those performing are energetic, enthusiastic and keen. Somehow the magazine falls flat.

I would love to help lift it, by producing lively, cheeky reviews and features. I would also like you to consider another aspect. Writing as creative form goes hand in hand with folk music. Indeed most groups/clubs have a resident poet to provide alternative relief during an evening. I know this as I have been named as one myself. I believe it would hugely increase your circulation and advertising power if a section for writing groups were involved. As with many publications, you could include a few subscribers' pieces and run competitions etc.

I would be pleased to discuss any of the above with you.

Jo Wood - Mobile 0411 258 857. Please write c/o Artworks, 25-27 Market Street, Birkenhead. L41 5BT.

Ed. - We are actively trying to recruit clubs in the Wirral Area and would be pleased to hear about folk activities in

this area. I have asked Jo if she can contribute an article to the next issue. Please send any information or comments either to me or to Jo.

From The Former Formby Folk Club

Dear Ken

Congratulations on the "new" FOLK NORTH WEST, which I received today! It is excellent! I am especially pleased with the enlargement of the DATES (no need to search for specs!) So much to read and such a high standard; well done to everyone involved.

Thank you. Sincerely

Janet Kemp

Ed. Confidence restored!

Dear Editor

Further to my last letter to you concerning the lack of interest in Folk Music and related events expressed by the County Arts Officer for the Lancashire County Council Arts Unit I write to advise you of progress to date, in coming to understand the Council's philosophy and attitude. Firstly, however, I would like to acknowledge the many letters and calls of support I have received from so many people. It is very heartening and reassuring to know that so many of your readers share my interests and concerns.

I have to say, my initial presumption that arbitrary decisions on Grant Aid for Arts events throughout the County were made on the worthiness of the events, coupled to budget constraints, was entirely incorrect. The issue is far more complex, for there is a highly charged political element affecting how the Arts Unit functions.

Our new Labour government has adopted the Arts funding policies of the previous government, which means there is a reduction in real terms of monies from central government being allocated to the regions. Of the budget allocated to North West Arts, over 50% is destined to support major orchestras and arts in the Manchester and Merseyside areas. Historically, the balance of the North West Arts budget has then been passed on to Lancashire County Council. However, because Blackpool and Blackburn Councils have opted to become independent of Lancashire, there is, accordingly, a reduction in the funding. The bottom line is that many organisations applying for aid will not receive any, and those events receiving aid annually, will have their grant reduced. It is unlikely that any monies will be allocated to Folk Festivals in the foreseeable future and even WOMAD will not take place in the Lancaster & Morecambe area this year. Incidentally, I am told the costs of staging WOMAD was well into six figures.

From reading magazines and talking to various people throughout the country, all arts funding in all regions and

in Scotland and Wales, has been curtailed and it appears as if support for Folk Music is the first to suffer. Which has prompted the thought; do we need a lobbyist to canvas support nationally with the Minister concerned?

At my meeting with the Arts Officer, I presented her with ideas and thoughts for the development of Folk Music in the county and using Folkworks as a model I went on to suggest we need a similar Folk development agency in the North West. I learnt that whilst Folkworks is well supported by North East Arts, not one folk project has been supported by North West Arts in the last ten years.

The Arts Officer agreed there appeared to be a need in the Lancashire Arts Programme to develop a training and workshop project for youth and all ages in folk music song and dance and she suggested that I write to the Arts Unit presenting a case for consideration which of course, I intend to do.

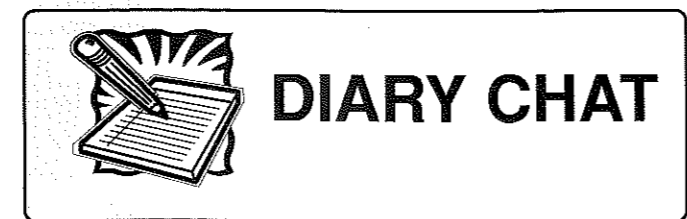
Since that meeting I have had long conversations with Alistair Anderson and Ros at Folkworks who have been very helpful. I also went to see Pete Moser, late of Flowers & Frolics, who is employed by Lancashire County Council on a one year contract, as the music development person for Lancashire. Pete is based in Morecambe and will be visiting schools and youth centres to stimulate interest in music, but on a general basis, with no real emphasis on the tradition.

I have now arranged a meeting with the Music Officer of North West Arts in Manchester when I will present our arguments yet again.

Having come from a commercial background in my working life, where Mission Statements are made, with achievable targets etc, and decisions being taken swiftly, I find the machinations of Arts Councils and their officials extraordinary. It is obvious there will not be a speedy resolution of our cause.

The campaign continues.

Alan Bell 55 The Strand, Rossall, Fleetwood, Lancs. FY7 8NP.



Please note that all input for Club dates and Diary Chat should be sent to Chris McIlveen at:-

35 Glenshiels Avenue
Hoddlesden
Darwen
BB3 3LS
Tel: 01254 704726

Welcome to New Clubs

We bid a warm welcome to two new clubs who have joined the Federation. They are:-

Albion Folk Club

This club is organised by Gill and George Peckham and runs weekly on Sunday nights. The venue is the Albion Hotel, Albion Street, New Brighton. Contact Gill and George on 0151 639 9660 for further details.

Four Fools Folk Club

This club has been created following the success of the Four Fools concerts at the Lowton Civic Hall, and is organised by Ken and Angie Bladen. The club meets weekly on Wednesday nights at The Old Dog, Alma Hill, Upholland. Further details are available from Ken and Angie on 01257 263678.

Please give these newcomers all the support you can by visiting them if they are within your area.

Urmston Acoustics

Where these days can you see live performances as diverse as traditional Irish folk music, 50s and 60s Rock, original contemporary pop and Jazz, all on one night and for the ridiculous price of a £1 raffle ticket (optional)? Where? I'll tell you where, the Nag's Head in Davyhulme, Manchester. Urmston Acoustics Club meets every Tuesday night in one of the rooms upstairs. Just follow your ears. People start arriving anytime after 8:30 pm and the first hour is usually spent chatting and even jamming with the other members. You never know what you are going to hear on any given Tuesday. Our youngest and newest member is 14 years old and a wonderful inspiration for everyone. Our most senior member is in his 60's and plays lots of popular songs from the 30s and 40s. Most Tuesdays are Singers Nights and everyone is welcome, performer or not. If you want to do a spot just give your name to Mandy, who co-hosts the club with Martin her husband, it's as simple as that.

Several times during the year we have guest nights, some of the most memorable being, Blarneystone, Steve Tilston and Maggie Boyle and Jon Brindley. Watch this space for details of future guest nights. Incredibly the charge is still only the price of a raffle ticket. Great value or what?

Last year we had an all day benefit for the grandson of one of our members, who is seriously ill. We raised £1000 and would like to thank everyone who contributed, either financially, coming along and singing, or just by being in the audience.

I think you can tell we are enthusiastic about what we do and we would love to share it with more acous-

tic music lovers. So why don't you join us at Tuesday at the Nag's Head.

From Tina Dunning



STRAWHEAD - THE LADS GIVE A RETRO/INTRO/PRO-SPECTIVE VIEW.

It seems like only yesterday when Strawhead faced the audience at the 3 Cranes in Sheffield and Malcolm poured beer down Chris's keyboard -but in fact that first gig was about 24 years ago. We're still here and as we write this we've a gig at Solihull Arts Centre coming up tonight.

This survival is borne out of a couple of things - we like making music and we can all get on together - it's a bit of a formula and you either go for it or you don't. At the moment we're practising new material for an album of ballads; the Harkness project of 1994 (based around the famous Preston ballad printer) was successful in that we attempted a more music hall approach to the act and shed some of the large scale arrangements of the '80's. The current act attempts to balance older arrangements which have stood the public test of time with lighter more rhythmic pieces.



The band's music develops from written rather than modern recorded material - Gregg researches his ballad database (currently about 90,000 strong and growing) and presents a sheaf of likely ones which we then put to the test in rehearsal - are the lyrics communicative? - is there a (good) tune? - is it a Gregg or a Malcolm song? - does it offer variety with other ballads? Given that a CD album is about 12-15 tracks that's how many we look for - but with such a rich source you're often spoilt for choice.

When there are so many ballads to look at it's obvious it's more than a life's work to record even a small portion and

FOUR FOOLS FOLK FESTIVAL

LOWTON CIVIC HALL,

HESKETH MEADOW LANE, LOWTON, NEAR LEIGH, LANCs.

FRI 28 - SUN 30 AUGUST 1998

EDDIE MURPHY & JOHN MORRIS

MARTYN WYNDHAM-READ

SISTERS UNLIMITED (SAT)

HIS WORSHIP & THE PIG

GEOFF HIGGINBOTTOM

ALISTAIR ANDERSON

HEATHER HEYWOOD

KEITH KENDRICK

CYRIL TAWNEY

JIM MAGEEAN

ROBIN LAING

HEN PARTY

QUARTZ

DICK MILES

PINT & DALE

DAVE BURLAND

NORTH SEA GAS

FIRST PRINCIPLES

LOCTUP TOGETHER

ROY CLINGING (SUN)

KEVIN & ELLEN MITCHELL

JOHN O'HAGAN & PAUL TEBBUTT

ROY WILCOCK & BRIDGET GUEST



**SOUTHGATE
SOUND**



sound reinforcement
contact Phil Vickers
Tel No 01226 764435

Weekend Tickets:- £26 before 30 JUNE 1998 £30 thereafter.

OAP/Under 16 Half Price Under 11 Free. Tickets and Information (LARGE SAE please) from:- Angie & Ken Bladen,

36 The Oaks, Eaves Green, Chorley, Lancs. PR7 3QU

Tel (01257) 263 678 or Pete & Judith (01744) 732117

THE FEDERATION CLUBS

DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	CONTACT No.
SUNDAY				
ALBION	8.30PM	Albion Hotel, Albion Street, New Brighton	Gill Peckham	0151 639 9960
ARNSIDE	8:30pm	The Bulls Head, Milnthorpe	Steve Black	01524 761 823
BOTHY	8:00pm	Blundell Arms, Upper Aughton Road, Birkdale	Clive Pownceby	0151 924 5078
LLANDUDNO	8:30pm	The Snowdon, Llandudno	John Les	01492 580 454
POTTERIES	8:00pm	The Old Swan Inn, Hartshill Road, Stoke	Jason Hill	01782 813 401
WALTON (SUNDAY)	8.45pm	County Ward Labour Club, 39 Hale Rd, Walton	Lillian French	0151 474 0979
WOODEN HORSE	8:30pm	The Junction, News Lane, Rainford	Jim Coan	01772 452 782
MONDAY				
BRIDGE	8:30pm	Bridge Inn, Georges Road, Stockport	Peter Hood	0161 432 4142
CONWY	8:30pm	The Malt Loaf, Conwy	Denis Bennett	01492 877 324
SWINTON	8:30pm	White Lion, 242 Manchester Road, Swinton	Ged Todd	01942 811 527
TRITON	8:30pm	St John Hall, Malleson Road, Liverpool	Anne Crumpton	0151 920 5364
TUESDAY				
FURNESS	8:30pm	Brown Cow, Goose Green, Dalton-in-Furness	Andy Frame	01229 835 601
HOWCROFT INN	8:30pm	The Howcroft Inn, 36 Pool Street, Bolton	Ron Callow	01204 381 956
JACQUI'S FOLK CLUB	8:30pm	Bishop Eaton Parish Centre, Childwall, Liverpool	Jacqui McDonald	01244 300 576
LIVERPOOL	8:30pm	The Ship & Mitre, Dale Street Liverpool	Helen Hebden	0151 727 0088
MAGHULL	8:30pm	Hare & Hounds, Liverpool Road North, Maghull	Tony Gibbons	0151 526 5705
OSBALDESTON	8:30pm	Bay Horse Inn, Longsight Rd. Osbaldeston	Bernadette Dixon	01254 853 929
URMSTON ACOUSTICS	8:30pm	The Nag's Head, Davyhulme Circle, Urmston	Martin Kavanagh	0161 748 5497
WIGAN (WMC)	8:30pm	Working Mens Club, Upper Morris St. Wigan	Joan Blackburn	01942 321 223
WEDNESDAY				
8:45 AT LANE ENDS	8:45pm	Lane Ends Hotel, Weeton Road, Wesham	Ann Green	01772 683 027
ALISON ARMS	8:30pm	The Alison Arms, Preston Rd. Coppull Moor	Hilda Foy	01257 792 246
ASPULL	8:30pm	Moorgate Inn, Scot Lane, Aspull, Wigan	Paul Wordsworth	0161 790 7153
BLACKBURN	8:30pm	Veteran Hotel, Eanam, Blackburn	Brian Kirkham	01254 826 661
BURNLEY	8:30pm	Waggon & Horses Inn, Colne Rd. Brierfield	Phyl Watson	01282 774 077
CASTLE	8:30pm	Castle Hotel, Halton Village, Runcorn	Bob O'Callaghan	0151 424 5367
CHESTER	8:30pm	Chester Rugby Club, Vicar's Cross, Chester	Jacqui McDonald	01244 300 576
FOUR FOOLS	8:30pm	The Old Dog, Alma Hill, Up Holland	Angie Bladen	01257 263 678
GATEWAY	8:30pm	Gateway Hotel, 882 Wilmslow Rd, E. Didsbury	Annie Morris	0161 881 8294
THURSDAY				
BLAKEY'S ACOUSTIC	8:30pm	King George's Hall, Blackburn	Dylan Owen	01254 390 391
COCKERMOUTH	8:30pm	Tithe Barn Hotel, Station Street, Cockermouth	Jack King	01900 828 226
FLEETWOOD	8:30pm	Steamer Hotel, Queens Terrace, Fleetwood	Dave Ryan	01253 876 351
GREGSON LANE	8:30pm	St Joseph's Social Centre, Gregson Lane,	Graham Dixon	01254 853 929
PARKGATE	8:30pm	Parkgate Hotel, Boathouse Ln, Parkgate, S. Wirral	Eddie Morris	0151 677 1840
RAILWAY	8:30pm	Railway Hotel, Heatley, Lymm	Graham Sowerby	01925 757 450
THE SHIP INN	8:30pm	Ship Inn, Rosemary Ln. Haskayne, Nr Ormskirk	Sue Howard	0151 526 9927
WIGAN (7 STARS)	9:00pm	7 Stars Hotel, 7 Stars Bridge, Walgate, Wigan	Joan Blackburn	01942 321 223
WREXHAM	8:30pm	The Lex Club, Regent Street, Wrexham	Ian Chesterman	01978 357 307
FRIDAY				
FOUR FOOLS	8:00pm	Lowton Civic Hall, Hesketh Meadow Lane, Lowton	Angie Bladen	01257 263 678
NORTHWICH	8:30pm	Harlequin Theatre, Queen St. Northwich	John Booth	01606 79356
PORKIES	8:30pm	Ladybrook Hotel, Fir Rd. Bramhall, Cheshire	Judy Alcock	01260 252 633
PRESTON	8:30pm	Moorbrook Inn, North Road, Preston	Rob Malaney	01257 231 463
RHYL	8:30pm	Bee & Station Hotel, Bodfor St. Rhyl	Jeff Blythin	01745 336 052
WALTON	8:30pm	County Ward Lab.Club, 39 Hale Rd.Walton, L'pl	Lillian French	0151 474 0979
WESTHOUGHTON	8:15pm	Westhoughton Golf Club, Long Island, Westh'ton	Pat Batty	01942 812 301
SATURDAY				
BREWERY ARTS	8:30pm	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725 133
BURY	8:00pm	The Two Tubs, The Wyld, Bury	Alan Seymour	0161 761 1544
MECHANICS	8:30pm	Burnley Mechanics, Manchester Rd. Burnley	Ian Wells	01282 30005
OSWALDTWISTLE	8:30pm	St Mary's Parish Centre, Lock St., Oswaldtwistle	Dylan Owen	01254 390 391
POYNTON	8:30pm	Poynton Folk Centre, Park Lane, Poynton	Sue James	01270 766 975
SOUTHPORT ARTS	8:30pm	Southport Arts Centre, Lord St. Southport	Lesley Wilson	01704 540 004

June Dates

	June Dates			
	07-Jun-98	14-Jun-98	21-Jun-98	28-Jun-98
SUNDAY	07-Jun-98	14-Jun-98	21-Jun-98	28-Jun-98
ALBION	Bernard Wrigley	Singers Night	Singers Night	Singers Night
ARNSIDE	Singers Night		Singers Night	
BOTHY	Singers Night	Jerry Epstein & Sheila Kay Adams	Singers Night	Roy Bailey
LLANDUDNO	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (SUNDAY)	Music Night	Music Night	Music Night	Music Night
WOODEN HORSE	Singers Night	Dave Webber & Anni Fentiman	Singers Night	Singers Night
MONDAY	08-Jun-98	15-Jun-98	22-Jun-98	29-Jun-98
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	Singers Night	Singers Night	Singers Night	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	09-Jun-98	16-Jun-98	23-Jun-98	30-Jun-98
FURNESS	Singaround		Geoff Higginbottom	
HOWCROFT INN	Singers Night		Singers Night	
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	The Alan Bell Band	Singers Night	Singers Night
OSBALDESTON	Singers Night	Singers Night	Singers Night	Singers Night
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	10-Jun-98	17-Jun-98	24-Jun-98	
8:45 at LANE ENDS	Thistle	Artisan	Singers Night	
ALISON ARMS	Singers Night	Singers Night	Singers Night	
ASPULL	Singers Night	Singers Night	Singers Night	
BLACKBURN	Singers Night	Singers Night	Singers Night	
BURNLEY	Singaround	Singaround	Singaround	
CASTLE	Singers Night	Singers Night	Singers Night	

June Dates

	June Dates			
	10-Jun-98	17-Jun-98	24-Jun-98	
WEDNESDAY	10-Jun-98	17-Jun-98	24-Jun-98	
CHESTER	Singers Night	Singers Night	Singers Night	
FOUR FOOLS	Songs of the Sea with Derek Gifford	Singers Night	Singers Night	
GATEWAY	Guest TBA	Guest TBA	Guest TBA	
THURSDAY	11-Jun-98	18-Jun-98	25-Jun-98	
BLAKEY'S				
COCKERMOUTH				
FLEETWOOD	Debbie McClatchie	Singers Night	Singers Night	
GREGSON LANE				
PARKGATE				
RAILWAY	Anthony John Clarke	Singers Night	Singers Night	
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	
WREXHAM				
FRIDAY	05-Jun-98	12-Jun-98	19-Jun-98	26-Jun-98
*FOUR FOOLS	Tanglefoot			
NORTHWICH	Fiona Simpson	Singers Night	Ian Bruce	Singers Night
PORKIES	Vin Garbutt	Music/Song Session	Music/Song Session	Music/Song Session
PRESTON	Music/Song Session			
RHYL				
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	
WESTHOUGHTON	Closed	Closed	Closed	
SATURDAY	06-Jun-98	13-Jun-98	20-Jun-98	27-Jun-98
BREWERY ARTS				
BURY		Fred McCormick		Kate Reigate
OSWALDTWISTLE				
POYNTON				
*RAILWAY		Tony Gibbons & Blarneystone		

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)

July Dates

SUNDAY	05-Jul-98	12-Jul-98	19-Jul-98	26-Jul-98
ALBION	Jig-a-Jig	Singers Night	Singers Night	Singers Night
ARNSIDE	Singers Night		Singers Night	
BOTHY	Cuckoo Oak	Singers Night	Sally Barker & Keith Richard Buck	Closed
LLANDUDNO	Singers Night	Singers Night	Singers Night	Singers Night
*PORKIES	Harvey Andrews			
WALTON (SUNDAY)	Music Night	Music Night	Music Night	Music Night
WOODEN HORSE	John Murphy, Kevin Webster, Donal Maguire	Singers Night	Singers Night	Singers Night
MONDAY	06-Jul-98	13-Jul-98	20-Jul-98	27-Jul-98
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	Singers Night	Singers Night	Singers Night	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	07-Jul-98	14-Jul-98	21-Jul-98	28-Jul-98
FURNESS		Singaround		Singaround
HOWCROFT INN		Singers Night		Singers Night
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	Singers Night	Singers Night	Singers Night
OSBALDESTON	Singers Night	Singers Night	Singers Night	Singers Night
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY	08-Jul-98	15-Jul-98	22-Jul-98	29-Jul-98
8:45 at LANE ENDS	Tanglefoot	Guest tba	Singers Night	Guest tba
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night
ASPULL	Singers Night	Singers Night	Singers Night	Singers Night
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	Singaround	Singaround	Singaround	Singaround

July Dates

WEDNESDAY	01-Jul-98	08-Jul-98	15-Jul-98	22-Jul-98	29-Jul-98
CASTLE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
CHESTER	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FOUR FOOLS	Singers Night	Singers Night	Graham, David & Sam Pirt	Singers Night	Singers Night
GATEWAY	Guest TBA	Guest TBA	Guest TBA	Guest TBA	Guest tba
THURSDAY	02-Jul-98	09-Jul-98	16-Jul-98	23-Jul-98	30-Jul-98
BLAKEY'S					
COCKERMOUTH					
FLEETWOOD	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
GREGSON LANE					
PARKGATE					
RAILWAY	Singers Night	Chris Sherburn & Denny Bartley	Singers Night	Bernard Cromarty	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM					
FRIDAY	03-Jul-98	10-Jul-98	17-Jul-98	24-Jul-98	31-Jul-98
*FOUR FOOLS	Martin Wyndham Read with No Mans Band				
NORTHWICH	Sing a Song Night	Cautious Half	Singers Night	Singers Night	Derek Brimstone
PORKIES					
PRESTON	Music/Song Session	Music/Song Session	Music/Song Session	Music/Song Session	Music/Song Session
RHYL					
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	Closed	Closed	Closed
SATURDAY	04-Jul-98	11-Jul-98	18-Jul-98	25-Jul-98	
BREWERY ARTS					
BURY		Stanley Accrington		Eddie McGurk	
OSWALD TWISTLE					
POYNTON					

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)

August Dates					
	02-Aug-98	09-Aug-98	16-Aug-98	23-Aug-98	30-Aug-98
SUNDAY					
ALBION	Risky Business	Singers Night	George & Gill	Singers Night	Singers Night
ARNSIDE	Singers Night		Singers Night		
BOTHY	Closed	Closed	Closed	Closed	Closed
LLANDUDNO	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WALTON (SUNDAY)	Music Night	Music Night	Music Night	Music Night	Music Night
WOODEN HORSE	Singers Night	Singers Night	Singers Night	Singers Night	Closed
MONDAY	03-Aug-98	10-Aug-98	17-Aug-98	24-Aug-98	31-Aug-98
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	04-Aug-98	11-Aug-98	18-Aug-98	25-Aug-98	
FURNESS		Singaround		Singaround	
HOWCROFT INN		Singers Night		Singers Night	
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night	
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night	
MAGHULL	Singers Night	Singers Night	Singers Night	Singers Night	
OSBALDESTON	Singers Night	Singers Night	Singers Night	Singers Night	
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night	
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night	
WEDNESDAY	05-Aug-98	12-Aug-98	19-Aug-98	26-Aug-98	
8:45 at LANE ENDS	Closed	Closed	Closed	Closed	
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night	
ASPULL	Singers Night	Singers Night	Singers Night	Singers Night	
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	
BURNLEY	Singaround	Singaround	Singaround	Singaround	
CASTLE	Singers Night	Singers Night	Singers Night	Singers Night	

August Dates				
	05-Aug-98	12-Aug-98	19-Aug-98	26-Aug-98
WEDNESDAY	05-Aug-98	12-Aug-98	19-Aug-98	26-Aug-98
CHESTER	Singers Night	Singers Night	Singers Night	Singers Night
FOUR FOOLS	Singers Night	Singers Night	Singers Night	Judy Cooke (from USA)
GATEWAY	Guest TBA	Guest TBA	Guest TBA	Guest tba
THURSDAY	06-Aug-98	13-Aug-98	20-Aug-98	27-Aug-98
BLAKEY'S				
COCKERMOUTH				
FLEETWOOD	Singers Night	Singers Night	Singers Night	Singers Night
GREGSON LANE				
PARKGATE				
RAILWAY	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM				
FRIDAY	07-Aug-98	14-Aug-98	21-Aug-98	28-Aug-98
NORTHWICH				
PORKIES	Graham Cooper			
PRESTON	Music/Song Session	Music/Song Session	Music/Song Session	Music/Song Session
RHYL				
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	Closed	Closed
SATURDAY	01-Aug-98	08-Aug-98	15-Aug-98	22-Aug-98
BREWERYARTS				
BURY	Closed		Closed	
OSWALDTWISTLE				
POYNTON				
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)			

ADVANCE DATES FOR SEPTEMBER 1998 & BEYOND

8:45 at Lane Ends

Sept 3-6 Fylde Folk Festival
Sept 16 Beryl Marriott Birthday Tour with Hilary James & Simon Mayor

Albion Sept 6 Hoghton Weavers
Bothy Sept 13 Paul Downes
Sept 20 Singers Night
Sept 27 William Pint & Felicia Dale
Oct 4 TBA
Oct 18 TBA
Oct 25 Tony Rose
Nov 1 Singers Night
Nov 8 Tania Opland & Mike Freeman
Nov 15 Singers Night
Nov 22 Th'Antique Roadshow
Nov 29 Singers Night
Dec 6 Strawhead
Dec 13 Rocky Mountain Ploughboys
Dec 20 TBA
Dec 27 Closed

Porkies Sept 4 Johnny Coppin
Oct 3 TBA
Nov 3 Grant Baynham
Dec 4 Mike Silver
Dec 20 Xmas Party with Keith Donnelly

Railway Sept 3 The Open Road
Sept 10 Singers Night
Sept 17 Tom McConville & Pauline Cato
Sept 24 Singers Night
Sept 26 Blaster Bates
Oct 1 Singers Night
Oct 8 Martyn Wyndham-Read
Oct 15 Singers Night
Oct 22 Gordon Tyrall
Oct 29 Singers Night
Nov 5 Singers Night
Nov 12 Graham & Eileen Pratt
Nov 19 Singers Night
Nov 26 Tabache
Dec 3 Cautious Half
Dec 10 Singers Night
Dec 17 Tony Gibbons & Blarneystone

Westhoughton

Sept 25 Reopens with Isla St Clair
Oct 9 Clive Gregson
Oct 16 Keiran Halpin
Oct 23 TBA
Oct 30 Dave Mallett

CLUB RESIDENTS

ALBION - Gill & George Peckham, Roger Parker, Burgundy Road, Eddie Morris.

ARNSIDE - Steve Black, John Harper, John & Angela Cowell, Frank Lewis, John Storer, Dave Summers, Roy Wilcock and Bridget Guest

ASPULL - Paul Wordsworth, John Dawson, Les Rolf 8.45 at the LANE ENDS - Scold's Bridle, Rebecca Green

BLACKBURN - Flatbroke

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

BRIDGE - Peter Hood, Phil and Claire Allen

BURNLEY - Brillig, Steve Cook, Roy Kelly, Liz Brown

BURY - Jean Seymour

CASTLE - Wild Rover

COCKERMOUTH - Terry Haworth, Linda Lockney

FLEETWOOD - Spitting on a Roast

FOUR FOOLS - Angie Bladen, Derek Gifford, Janet Hale, Jane & Amanda Threlfall.

GATEWAY - Pauline Jones, Lynda Edwards, Maggie Billington, Tony Mannion, Pete Hood, Dave Walmisley, Mary & Kieran Hartley, Tom Travis, Anna Bearnew

GREGSON LANE - Lammergeier

LLANDUDNO - Highly Strung (Gill Williams & John Les)

MAGHULL - Tony Gibbons, Loctup Together, Sue Howard & Bob Davies, Bob Tyrer, Phil Boardman, Joan Galimore, Joe Ryan, Clover, Paul Robinson, Norman Wilson, Mike Bartram, Maria & Henry Forsyth.

NORTHWICH - Jamie Anderson, John Booth, Sean Boyle, John Moncur, Charlie Reade, Sarah & Ian Sherwood, Brenda Yates, Ailsa Booth, Linda Pollard.

OSBALDESTON - Trouble At' Mill

PORKIES - Sad Pig Band, Dave Walmisley

POYNTON - The Timekeepers, The Real Time Bandits, Pete Shirley, Pete Hood, Phil & Clare Allen, Steve Finn, Geoff Higginbottom

PRESTON - Rob Malaney, Hugh O'Donnell, Tom Walsh, Nick Caffrey, Jane Threlfall & Carl Hogsden, John MacAlister, Simon Booth, Ian Brownwood.

RAILWAY - Sylvia and Graham Sowerby, Heather and Don Davies, Trevor Morton and Geoff Smith

TRITON - Bob Tyrer

URMSTON ACOUSTICS - Keith Northover

WESTHOUGHTON - Auld Triangle

WOODEN HORSE - Quartz, Whole Hog, Andy Anderson, LocTup Together

WREXHAM - Assa (Goff Jones & Ian Chesterman), Yardarm

FOUR FOOLS FOLK CLUB

*meets every Wednesday from 8.30pm at
THE OLD DOG, ALMA HILL, UP HOLLAND*

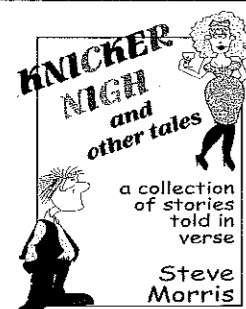
A warm welcome awaits singers, musicians and listeners.

Jun 3rd	Singers Night
Jun 10th	Theme Night 'NAUTICAL BUT NICE' Shanties & Songs of the Sea with DEREK GIFFORD
Jun 17th	Singers Night
Jun 24th	Singers Night
Jul 1st	Singers Night
Jul 8th	Singers Night
Jul 15th	GRAHAM, DAVID & SAM PIRT
Jul 22rd	Singers Night
Jul 29th	Singers Night
Aug 5th	Singers Night
Aug 12th	Singers Night
Aug 19th	Singers Night
Aug 26th	JUDY COOK (USA)
Sept 2nd	Singers Night
Sept 9th	Theme Night 'HEROES & VILLAINS'
Sept 16th	Singers Night
Sept 23rd	TOM LEWIS
Sept 30th	Singers Night
Oct 7th	Singers Night
Oct 14th	Theme Night 'WORK & PLAY'
Oct 21st	Singers Night
Oct 28th	ROSIE STEWART

**For more details please contact
Angie & Ken Bladen, 36, The Oaks, Eaves Green,
Chorley, Lancs. PR7 3QU**



Tel. 01257 263 678.



A sideways, but good natured look at Northern Folk and Northern Life, with a little of the after life thrown in for good measure. A5 size, metal spiral bound with a full colour laminated cover.

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it's inevitable that our albums are personal choice rather than comprehensive but we think that digging up these reveals something of the social attitudes of past times - humour and pain - rather than recording some folk chestnut for the umpteenth time. Not that we don't record folk standards - we do - when they are a really good song from the ballad literature as Adieu sweet lovely Nancy and Westlin Winds testify.

We've always used this technique, even in the early days, but it's safe to say that all our CD recordings - Tiffin onwards - concentrate on it. So watch this space for recording developments this year. We also note that it'll be our 20th appearance at Fylde and hope to celebrate this in musical style.

Next year we'll be 25 so we'll probably have a glass of lemonade in celebration - recording wise we were hoping to join the retro bandwagon by reissuing some of our early albums when we were with Tradition Records as people often ring us up asking for a copy of one of those first 5 albums - long since deleted. This would be more ambitious than the "Bonfire Tape" we issued for the 20th in '94 which for those who missed it (and most did) was ancient rehearsal and live performances cobbled together - some of it was quite surprising - Strawhead play Carolan - Strawhead fail to count to 4 and come in together at Luton festival - Strawhead sing the Jungle Book on Radio Solent etc.

Talking of the retro bandwagon brings to mind our current album release which is only available on cassette not CD. To explain further the band employed that traditional marketing technique of audience targeting. All our Civil War material was spread across many albums and some of our more requested songs on the aforementioned Tradition albums. The requests often came from members of Civil War Societies, and there are a lot of them, so the idea of 'Strawhead to Go' was born viz. a cassette to play on the way to a muster and a book of the words and music to learn and sing apres debacle seemed an appropriate product package and from the response to our mail order service has worked well. The songs are a mix of new 1997 recordings and reissues from older albums and of course can be enjoyed by all.

Dusty old ballads and the Internet don't seem to be compatible but, yes, the lads are all connected through the official Strawhead web site on HYPERLINK <http://www.users.globalnet.co.uk/~helen01\strawhead.htm> - a bit of a mouthful but you may find it easier through a search engine like Yahoo! by typing 'strawhead' in. Once you're there - over 170 have visited so far (but we think 160 of them are the band looking where the next gig is!) - you can sign the guestbook and say hello - or perhaps something more interesting. You'll also find details of how to get our current album. Gregg is finding compiling his vast ballad collection enhanced by using database programmes, and Chris uses sequence and notation packages for musical matters. Using the 'net, Gregg is networking with other ballad collectors and even ordering books of ballad material from 'net bookshops like Amazon.

The future may be that when /if we celebrate 30 years that albums may be bought/accessed through download from the web site using streamers such as Liquid Audio and Real Audio - who knows? - but one thing's for sure - from the band that started on reel to reel tape we'll be in there delivering 'Popular Music of the Olden Time' in cyberspace while keeping our terrestrial feet 'on the ground' - see ya' out there.

Ed:- Strawhead are now hoping to reduce their travelling after piloting a new way of gigging at Upton Folk Festival. Malcolm sang to us via Gregg's mobile phone - reminds me of a group called Telephone Bill and the Smooth Operators or should that be Telephone Malcolm and the Smooth Operation.



Bury Folk Club is run by Alan and Jean Seymour on the second and fourth Saturday nights of the month at the Two Tubs in Bury. On the night that we visited, March 14th, Scolds Bridle were the guests. The Two Tubs is a Thwaites pub, and the first task of the night after getting in the drinks, was to make our way through the labyrinth of rooms and corridors to find the one currently being used for the club. They do not use PA, but the room has good acoustics so it's certainly not a problem.

The admission charges range from £3.00 for non-members, £2.50 for members, and £1.50 for students, and the club membership fee is just £2.00, making it a worthwhile investment if you plant to attend on more than four occasions. The raffle also contributes to the finances of the club, with a bottle of wine or a guest's CD as the prize.

Regular club members started arriving from about 8pm, and the evening's entertainment began when our host, Alan, took to the floor to give us a few songs before the main act came on. Two more floor spots followed, each artist enthusiastically performing 2 or 3 pieces. Scold's Bridle began their set at about 9pm and performed 7 excellent songs. They battled valiantly against the unfortunate but regular problem of a disco next door, which did not help in unaccompanied numbers such as "The Quiet Joys of Brotherhood" and "The Quiet People", and the audience was not distracted too much as it was delighted by the vocalists' harmonies. The interval commenced at 9.45pm, through which there was a bit of a session.

Quarter of an hour later, following the raffle (and yes folks, I did it again - this time I pulled my own ticket out of a chamber pot!) another 3 floor singers took us into Scolds Bridle's second set of eight songs. Again the set was very polished and Liz and Sue's wonderfully humorous anecdotes went down well. The audience were impressed

and would not let Liz and Sue go without an encore which signalled the end of an enjoyable evening.

So, the question that remains to be asked is, "Where were you?" The club is held in a cosy room that could hold, by our estimation, about 80 people and yet there were only about twenty of us there, including my visiting party of three and the evening's guest entertainers. The line-up is impressive, the charges are low, and yet this club has been forced to cut down the number of nights that it runs in order to make ends meet. Alan and Jean made a plea to me for support and I would ask that if you live in the area, you give the club a try.

Jenni Melsom

IN MEMORY OF IAN GRIME

Ian Grime loved his largish family (a wife, six children), a pint, a song, a gig, a laugh, and when you saw him around the shops, with his stocky figure, beard, baseball cap and urgent walk, he could have been a Texas trucker on holiday. He was by profession, a solicitor. And it could be said that he was sartorially behind Rumpold.

If things were slowing during a concert, I would sidle up to him and say: "Who's your tailor?" and he would reply, "You are a nasty little bugger, Stanton." We shared the same group: the Blue Water Folk and after 28 years he decided it was enough.

On March 3rd he died. He was 60 and it shocked his friends and followers because he had shown no signs of illness, at least to them.

Lawyer and folk singer: the two are poles apart. How did he bridge the gap? Easily, as it happens. But because he did it easily, he was something of an enigma. Introvert profession, extrovert representative of it.

He was a giant man in my eyes, sharp of wit, never caustic. His keenest joy lay in performances. He would travel far to give them.

I used to say of him that he would sing to a wall. "And with great pleasure" he said. He sang with a group in the North East - The South Bank Grunters - and latterly, and in addition, with the Manchester band, Whisky in the Jar. Occasionally he would sing around folk clubs or meet up with his son's rock band. He would also go to jazz concerts.

His effort, his travelling, his dedication were prodigious and all was well lubricated by good ale in the company of like minds, so that combination was both his pursuit and his pleasure. Above all he loved people. One did not meet him: he met you. "Greetings, my boy!" he would cry. Ask him where he was going and he would say. "In search of paradise." I suspect that paradise existed for

him on earth, not too far from a stage.

Phil Taylor wrote a poem for Ian's funeral: A Tune on a Penny Whistle:

Some knew Ian as a minstrel.
Thy'd play to a wall, it was said.
Now Heaven will delight in his music,
A heavenly choir will be led
By a tune on a penny whistle...

He had a curious connection with a notable murder.

Ian had been told by his father that some relative by marriage had been involved in a murder in the 1860's. His wife, Rosemary, made enquiries through a records office. Was there - she asked - anyone from Chorley involved? Back came a name: Thomas Grime. Next came a search through censuses of the time. Ian Grime had a positive identification: Thomas Grime, he found was his great grandfather's brother. And 30,000 people turned up for his hanging in Liverpool. A book, To See a Dead Man Dance, subsequently questioned his true guilt.

He was larger than life itself. I shall never forget him.

Derick Stanton

FREE AIRTIME!

Club organisers or artists who want to get a bit of free air time should watch their local press for details of organisations in the locality who have applied, to the broadcasting authorities, for a Restricted Service Licence. Just recently St Helens Community College acquired one of these experimental licences, which run for 28 days, and as part of their output they included a two-hour folk programme each Tuesday. Now two hours is quite a time for any programme presenter to be sat in a studio gazing at a microphone; so get the phone number and offer your services to the station and there's a good chance that you'll be on air pretty damned smartly. Give it a try, you've nothing to lose. It's a great way to getting a plug in for your club, or your act, providing that you have given a bit of thought as to what you want to put over to the millions of listeners out there in Radio Land. Go for it and give Folk Music a boost in your area!

Pete Gleave

LANCASHIRE DIALECT VERSE WRITING COMPETITION

The Lancashire Dialect Society was formed to ensure that the great Lancashire dialect in all its variant accents, would be preserved, in an age when speech is becoming so formalised into a standard sound. The Fylde Folk Festival initiated a Lancashire Dialect

Verse writing competition some years ago, in conjunction with the Lancashire Dialect Society. The Festival organising committee are pleased to announce details of the restyled competition for 1998, which will take place on Sunday 5th September, 1998, in the Mount Hotel Esplanade, Fleetwood, commencing at 2pm.

The Festival organising committee are also pleased to announce, that Derick Stanton has been appointed the Competition Secretary. Derick is a proud Lancastrian, speaks Lancashire dialect and was a member of the Blue Water Folk Group for many years. Derick presented the radio programme, Lancashire Drift for Radio Lancashire, so he is the ideal man to run the competition.

The Lancashire Dialect Verse writing competition, is just one of the many events being staged at the Fylde Folk Festival over the weekend of 4, 5 and 6 September 1998 in the old fishing port of Fleetwood, Lancashire.

For further information please contact Derick Stanton direct at 30 Thirlmere Drive, Withnell, Chorley, Lancs. PR6 8AY.

From Newsletter to Folk Northwest 20 years in the Making

'Dear Editor,

Could you please send me the second Newsletter from the North West Federation of Folk Clubs. I've enclosed the 5p stamp.'

The date: 14th April 1978 The address: Brighton! Not a bad record for a newsletter that was produced from an old Gestetner copier and typed, if not lovingly, at least more accurately than the 'Guardian' did in those days, on a paper stencil.

The editor from the 1st single sheet in March 1978 was and, until the most recent issues, continued to be Nigel Firth; not a bad record either for a man who, in spite of criticisms from less charitable and less than helpful quarters, soldiered on for years with the minimum of help. Make no mistake, dear reader, producing a missive of only twelve sides of A4 took a considerable amount of time and effort; believe me, I know because, due to the fact that Nigel had the audacity to take a short holiday, I had the unenviable task of printing (we couldn't afford to PAY printers in those days) and distributing the October/November issue in 1979 (which was late of course) and just that part of the task was enough of a burden! - ever heard of stapler's rash?

At that time the cover (i.e. frontispiece) was designed and drawn by various 'volunteers' and the whole publication was stapled together to produce a rather amateurish looking production. However, in spite of its low-tech style that Autumn issue in 1979 contained a letter by ex-Prestonian Bob Develin from Tasmania and an advert for the Bermuda Folk Club which continued to run for several more issues! (Did anybody from the North-west ever go I wonder?)

At the formation of the NWFFC in 1978 there were 14 clubs involved and after only 2 years, when Derek Harrison (re-

member him?) took over from me as chairman, there were 27 folk club members and one morris side - the Southport Swords. By now the Newsletter was 16 pages cover and, yes, there was a properly printed cover in which the Gestetner sheets were contained. Gosh! it looked so stylish!

Reading the list of those clubs is a trip down memory lane (for those of us who still have a memory).... Rainford Folk Club at the Golden Lion; the Travellers Rest at St.Helens; The Turnkey, Wigan; The Knowl Brow, Skelmersdale; Garstang Folk Club; Buck i' the Vine, Ormskirk; The Dicconson Arms, Wrightington; The Roebuck, Leyland and the Leyland Area Folk Society (LAFS!) to mention but a few. Looking at that list on the inside front cover the only survivors in their near original form are Preston, the Triton, Fleetwood and Bury and, of course, the Southport Swords!

By September 1980 the standard of printing, largely thanks to a newly recruited pool of typists, had improved and the newsletter was beginning to look a little more like a magazine. If you think, like I do, that 'plus ca change' sums up the folk world that issue proved the point with a letter from Dick Gaughan referring to the current 'crisis' in the folk clubs (copied from 'Acoustic Music'), the chairman (still Derek H.) extolling the virtues of encouraging young people to continue the music through the Fed's youth festival and concert and Ian Wells lamenting the lack of support from the local council and opposition from the Lord's Day Observance Society (!) in his review of Runcorn's first folk festival. Henry Peacock also mentioned the lack of recognition given to folk music by the BBC in his article 'Airwaves'. That was also the issue in which Brian Dewhurst announced his change of name to Brian Preston in order to get his equity card and Steve Turner, still living in Sussex at that time, advertised his new album on the Fellside label. Paul Adams of Fellside, of course, became a regular correspond-



Feb-March 1980

NEWSLETTER



NEWSLETTER 20p

ent to the magazine mainly to berate contributors on their inaccuracies (including me!) but also to educate us all on the intricacies of the recording world.

The prize for the most obtuse advert, however, goes to Nigel Firth and Ron Baxter (runners up only to 'Scowie' in the deliberately awful singers brigade) who announced themselves as 'Protection Racket' and who would promise not to sing at 'your club' for, £15 and had already secured 'protection' for the Turnkey (Nigel's club) and Fleetwood (Ron's club)!!

The format of the Newsletter stayed much the same for

the next eight years although the quality of print style for some articles gradually improved until, with a change of title to 'Folk North West' in the Autumn of 1988 and a move to the present 'glossy' format in Spring 1989 the 'newslet-



20p JUNE-AUGUST '84

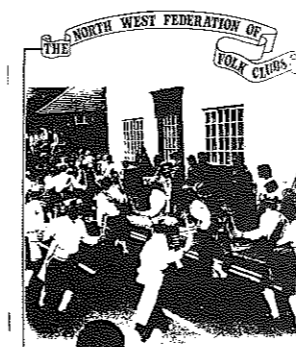


SEPT-NOV '86

25p

ter' became a 'magazine'. During that time regular articles became established, such as 'Gossip John' (his real identity a well kept secret), Song of the Month and Song Exchange, Club News and Club of the Month, Broadfolk by 'Folkear', Festival reviews and extended coverage for record reviews and, of course, the still running Chairman's Agenda (now perhaps more appropriately called the Chairman's Ramblings). Many clubs closed whilst new ones filled the gaps -there's that deja vu feeling again!

In the wider world of folk a distinct smell of Kippers emerged while Roaring Jelly melted away and the Spinners said 'Farewell'. We also lost Charles Parker (Radio Ballads producer) in '81 and the legendary A.L.(Bert) Lloyd in '82. Arizona Smoke Review toured extensively in 1981 - 83



JUNE-AUGUST '88

NEWSLETTER

FOLK
North West
Spring 1989 50p



Brian Peters Turtle Records
Performing Rights
Leyland Morris Centenary

and Arlo Guthrie made a rare appearance in this country on his 'Alice's Restaurant' tour of '88

Folk festivals began to spawn everywhere but it is interesting to note that when, in 1983, Beverley, Northwich and Ormskirk were holding their 'firsts', Edinburgh was on its 5th, Wath on its 8th, Chester its 9th, Fylde and Poynton their 11th, Cambridge its 12th and, almost incredibly, Sidmouth its 29th! During this period the Loughborough Folk Festival developed into the 'National'. Also in 1983 Ian Wells took over as Chairman and did sterling work to try to promote a higher profile for the music, particularly in the media. Significantly, in this respect, the March 1985 Federation AGM was very well attended (for once!) no doubt

in part due to the guest speakers invited - Tim Joss (NW Arts) and Jim Lloyd (BBC's Folk on 2). Also in that year Southern Rag became Folk Roots.

Meanwhile EFDSS was having its 'roots' shaken by 'Perform' which, since its inaugural conference at Cecil Sharp House in March 1981 (remember that article by Dick Gaughan in the September 1980 Newsletter?) had stirred (you couldn't shake them) EFDSS into re-examining their ethos. By April 1987 under threat of 'The House' being sold off, they held an emergency meeting in Coventry! EFDSS survived, Perform did not. We read it all in the Newsletter!

Thumbing through those early copies up to the 50th in 1987 (when I wrote a '10 years' article on the subject that still plagues the folk world - apathy and lack of organisation - though less so these days, thank goodness) it's fascinating to read the names of local artistes; remember these (in no particular order) from the '80s? Ushers Well, Jolly Jack, Rebec, Caught on the Hop, Dave Walters, The Wassailers, The Farriers, Bric-a-Brac, Bright Phoebus and Gentleman Soldier - to name but a few!

Picking up articles on the clubs is enlightening too, with the Hindley Folk Club's song writing contest becoming established and eventually supported by GMR through the auspices of Mike Billington (he of the aforementioned Rebec) and the Bothy Folk Club's 21st birthday in 1986 when they had a 4 page centre-fold (!) and Blackpool Folk Club's 25th birthday in 1987.

Apart from looking after their 'own' the folk movement at that time also helped charities with 'Folk Aid' coming into existence in 1986 and the, then, Lancashire Trust for Nature Conservation (latterly the Lancashire Wildlife Trust benefiting from a folk fortnight, involving the song clubs and the morris and dance clubs during September 1987 and again in 1988. In April 1988 a concert involving local artistes, including the Ran Tan Band was given in aid of the Wildfowl and Wetlands Trust at Martin Mere. What a 'green' lot we were in those days!

However, during this era the pages the majority of readers turned to first were the club dates - mainly to see which guest artistes they'd missed - the Newsletter had developed its own tradition - it was nearly always late!

In the December/January '87 issue (the magazine didn't become seasonal until it became Folk North West) a fairly scathing (but justified) article on the Federation's aims appeared in the Personal View section by Dave Day. It wasn't until the Autumn of 1989 however, that he took over as chairman from Ian Wells. What a pity his leadership and enterprise lasted only a relatively short time until his untimely death from cancer in March 1996.

During this era whence the magazine emerged into the 90s, several new regular columns developed. Nat Clare's 'Out and About' replaced Gossip John and 'Club Scene' and 'Diary Chat' replaced Club of the Month. Tony Gibbons valiantly tried to fulfil the Federation's aim no. 1 of block booking artistes on tour, even to the point of visiting lots of clubs himself; this brought limited success. Slightly

more successful was the 'Across the Divide' tour 1992 organised largely by Phil Capper in conjunction with the Southern Counties Federation. A pity this has, so far, been only a one-off event.

An increase in roving reporters and contributors generally also enabled the creation of Roy Smith's 'Danceabout' column, the 'Live Review' section and of course, Jenny Shottliffe's pioneering 'Youthful Reporter' and 'Youthquake' columns.

Other regular entries included interviews with well known folk artistes and dual articles and reviews with the Lancashire Wakes magazine courtesy of Roy Smith. Most recently 'Newsreel' and 'Bookshelf' have been incorporated. The 'Gallivanting Gallimores' (George & Joan) produced several reviews too. In spite of all these innovations and a therefore larger magazine, due to its computerisation the cover price actually went down for a short time!

On a less positive note, we also 'lost' some wonderful people on the folk scene, both locally and nationally, during this time. Ewan McColl's death was reported in 1989, Harry Boardman, who died in December 1987 had a memorial concert held in his honour in 1991. '91 was the 'annus horribilis' for the folk world with Peter Bellamy, Keith Marsden and Dave Jones (Bromyard Festival director) all moving on to the singaround in the sky. The following year our own Alan Bond and Maidenhead's Dave Houlden passed on, while 1993 saw the demise of 85 year old Stan Hugill and the Southport Swords' John Smith. Apart from Dave Day's demise, already mentioned, 1996 also saw the death of 'Big' Pete Rodger and news of traditional singer Walter Pardon's death reached the pages of our esteemed journal. Last year in March we were all saddened by the death of George Gallimore although Joan continues to 'gallivant' around the scene, God bless her.

The clubs and festival scene continued to grow like 'topsy' over the years with the 'Democratic Folk Republic of Maghull' becoming established at the Hare & Hounds and their first 'Day of Music' held in November 1993. The Gregson Lane club also had their first 'Folk Extravaganza' too. The Lancaster Maritime Festival (which, incidentally, isn't a 'folk' festival though you can't see the join) became firmly established in the folkies calendar (particularly when Poynton's Easter Festival disappeared) as did Wigan Folk Festival which celebrated its 6th in 1991. At long last, 'Giff' appeared at GIFF(Guernsey) with a number of other North West performers in 1992 courtesy of Phil Capper

It was also a time for 25th anniversaries; Alan Bell celebrated 25 years of songwriting in 1989 (see, I keep telling everyone he's an older beggar than me!), the Bothy Folk Club's and Broadstairs Folk Festival's 25ths in the following year and, in 1991, the National Folk Festival had its 25th. In addition the Southport Swords and Fylde Festival celebrated their 21sts in 1993.

Dear God, were we all getting older or what?! But there were newcomers too and there is now an annual Clitheroe Day of Folk (overheard in Oxfam: one Clitheroe woman to another 'I've just bin wotchin' t' clog dancers; it's like that

'Riverdance' but slower." - TRUE story!) and the Alison Arms Folk Festival. Also, to our advantage I feel, the Four Fools Folk Festival and associated events have moved 130 miles or so north to become a worthwhile replacement to the old Wigan Folk Festival venue at Lowton.

In the area of the north west's performers we saw the rise and fall of super-group Garva and the mysterious disappearance of Caught on the Hop (what DID ever happen to COTH?) but also the emergence of Mrs. Ackroyd's Band, The Alan Bell Band, First Principles, Quartz, Tall Stories and Loctup Together. Gad! is there no end to our local talent? - yer, Loctup To..oops sorry Chris & Ian! Strawhead continued to march on in spite of the Sealed Knot and old (some now very old!) stalwarts like Bram Taylor, Gary & Vera, Bernard Wrigley, Keith Hancock, Geoff Higginbotham and Stanley Accrington, to name but a few, carried the torch for the north west over the years (and overland folks!)

It was, I think, significant that following Dave Day's passing the Fed.'s chairman's post remained unfilled until late last year. He was a hard act to follow, as the saying goes, but Pauline Coan, our first woman chairperson, will I'm sure tackle the long lasting problems of late publication and organisers and contributors (yes, me too) who don't send their dates or articles in by the deadlines. I have to say I'm not afraid of her...which is why I'm finishing his article at 3 in the morning!

We have a new editor too, of course, and even now Ken Bladen is reading this and realising what a hell of a job Nigel had for all those years trying to stop me from writing even more rubbish! There is another name that should not go unnoticed too - our "little treasure"(r),(in-joke between me and her) Kath Holden who, ably supported by her husband Paul, has held that post since she took over from Jenny Lee at the end of 1985 - 13 years of trying to keep Nigel and team solvent - she deserves a medal or at least a big clock!

A few years ago (1995 to be exact!) there was a proposed merger of 'Buzz', 'Scans Folk' and 'Folk North West'. In fact 'Buzz' and 'Scans' have since merged into 'Folk Buzz' bridging the gap between the north midlands and our southern parts. A fine mag.' it is too - I'm a subscriber myself - making an excellent sister publication to our own. However, 'Folk North West' continues alone into its 21st year, with new people at the helm and always developing in terms of presentational quality and content. (Ed: *except for this article!*)

During my travels outside our region I often pass on recent back copies of 'our' magazine to fellow artistes, club organisers & etc., hopefully to generate advertising revenue and also to advertise the clubs up here for visitors and potential guests to contact. I have to say that I am always 'chuffed' by the positive reaction I receive from such people who often comment on the high quality of our mag.' compared say to their own local 'rag'.

Over the years our past chairmen (including myself) have reviled the wider folk world in general and club organisers in particular for lack of commitment and, at times, down

right apathy - strange really when you consider that there are now 44 club members of the NWFFC after a start of just 14 in 1978, that there are also more concerts, festivals, days of folk and just plain old music and song sessions now than ever I can remember and that youth is no longer ignored or put to one side.

No doubt we will go on reviewer bashing, worrying that all our club dates are turning into singers' nights, moaning that the magazine is late again, reminding people of copy dates, getting clubs to pay their dues and getting frustrated when only a handful of people and a stray dog or two turn up at Federation meetings - but it's always been like that ... for 20 years! Here's to the next 20....

"Hail to the Federation!" Derek 'Giff'.

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CD REVIEWS

HARVEY ANDREWS "The Journey" [HYCD 297 173]

To survive in your chosen career for 34 years, takes skill, desire and not a little resilience, but to maintain popularity, while continuing to push out the creative borders, takes a special talent, and once again Harvey Andrews has delivered an album which deals with a subject we can all relate to.....life.

The Journey didn't start out as a particular concept, but evolved as the creative juices started to flow. From his childhood, Harvey recalls the annual outing by the Yardley Arts Club, of which his father, Victor, was a member. A time of innocence, and a real thirst for knowledge. It's A Wonderful Day, lays bare our wanton thoughtlessness for our environment, surely with dire consequences.

We all crave recognition, if only briefly, to break free of the silent majority. I wonder how many people go through life and claim to have been Never Noticed? A song heightened by sympathetic guitar accompaniment.

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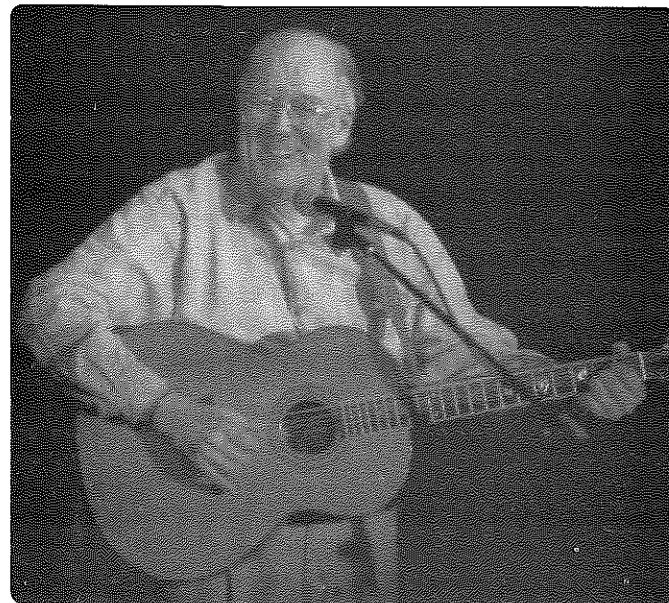
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My contemporaries often discredit my profession with their intrusive prying. You can go from obscurity to notoriety in the blink of an eye, that power of the press is often abused and the consequences ignored. It's all summed up succinctly in Press Ganged. Life, proves that our minds stay sharp and feed our vanity, but in reality the flesh is.....well enough said. I could feel my legs weakening with every chord on the piano!! Our journey through life is littered with 'if onlys' and 'what might have beens', but what really counts is what matters to the individual, happiness is paramount. Downshifting, who needs it? Anyone who can rhyme conundrum with humdrum gets my vote!!

On My Way, focuses the mind sharply to what is really important in life, while, take it from me, I'm Here, is a silent plea from all parents to their children, availability is only 50% of the equation, but will they avail themselves of you? A twist to an age old problem is solved in Leaving Home, I believe more kids would go, if they could find a lead long enough for the telly!!! Waiting rooms are lonely places, but for all of us, God's waiting room will be our final dalliance.



A journey within a journey, that's The Centurion. To have lived through 100 years, and to have experienced the mind boggling changes, whilst wrestling to bring up a family, defies belief. The Journey is long and at times, tortuous, but love makes it bearable.

I first saw Harvey back in the early 70's, his songs were relevant then and are no less relevant now. The musicianship and use of instruments is of the highest order, with attention to every detail in the recording. It's a journey we all make to a higher or lesser degree, but I wonder how many of us could say honestly with our dying breath, "as I recall it, all in all, it's a life I'd live again".

David Jones

IAIN ARCHER 'Crazy Bird' [GUMCD 33]

Iain Archer appears to be a young man full of youthful angst on this homely looking CD with its hand-written insert and titles. In fact the recording displays a considerable amount of "growing pains" with its theme of unrequited love summed up by the last track, "Aching Hearted".

Having said that, Iain has a neat guitar style and includes a couple of nifty instrumentals on the album. However the instrumentation does tend to overpower his songs at times and perhaps could have done with being set farther back in the final mix.

The songs themselves, as I've said, are very much the outpourings of adolescence, dwelling, as they do, in a world of sinking stones, crazy birds, flat earth and moons on Tuesday. Each track passes pleasantly enough, though without remaining long in the memory. The pick of the bunch for me are "All That You Are" and "Ancient Drums" which benefit from the well-produced use of backing musicians.

I have no doubt that Iain and his fellow musicians had a great time making the album which was recorded over a period of only 5 days in July 1996. I also notice that among the people to receive "thanks" is the great John Martyn, so if it has his seal of approval maybe we should look out for Iain Archer in a few year's time when, hopefully, love will have stopped passing him by.

Ian Chesterman

EPONA "Shine Again" [IMP 468CD]

When I saw that Steafan Hannigan (Sin E, Afro Celt Sound System) had produced this debut album I looked forward, with some anticipation, to hearing the 12 tracks listed on its glossy inlay card. I wasn't disappointed as the production really is superb and almost flawless throughout.

Epona consist of the three Fletchers (Kate, Jon and Colin) with Nancy Kerr and Tony Lyons preventing it being a total "family affair". They are, without doubt, a fine bunch of musicians and spring quite a few surprises with the innovative use of instruments such as the usually ear-piercing bombarde and the much maligned 5 string banjo, butt of so many folk club jokes!

From start to finish they keep up an unrelenting tempo and, considering all the songs are self-penned, they manage to keep the listener's attention with their unusual and always interesting arrangements. Their traditional influences are apparent in the dramatic ballad, "Driven by the Wind" during which you can almost visualise the castle walls and lonely damsel. The combination of 5 string banjo and electric bass on this track lifts it above the run of the mill folk tale.

"As I Walked Out" (trad title, contemporary song) follows, with "Take Me Home" then taking the listener into the realms of folk-rock. I think the sentiments expressed in "Soldier On" are felt by many a faceless commuter with Monday morning blues who also has to "face the day and

find the strength to carry on"!

"Miles and Miles" is quirky yet different again, a powerful song that appears to be about the hard life of the old boatwomen with instrumentation that progresses into "Old Timey" music as it nears its conclusion. In contrast, "Call Me A Fool" is a simple love song with a piano and string arrangement.

The penultimate track, the only instrumental on the album, is "Tasman's Hunt" and opens with sawing fiddles and 5 string banjo, building with percussion and bombarde in a tremendously vital interpretation of this traditional tune. Finally "Indigo", a pastiche of sea, shore and sky, has the early Strawbs feel about it with the use of tablas, excellently played by guest Kudjit Bhamra.

One minor gripe is the weakness of the lead female vocal on two or three tracks and the slight overproduction of "Shine Again", the opener, but, nevertheless, it is an impressive debut from a band we should all be hearing a lot more of in the future. Phone 0860 698109 for copies.

Ian Chesterman

HEN PARTY "Nobody here but us..." [WGS 289CD]

If you enjoy a cappella harmony then this is a must for you. Hen Party are Alison Muir, Heather Bradford and Sarah Morgan. Sarah and Alison were two thirds of that excellent group Bread and Roses. Now, joining forces with Heather they create a unique sound. Female vocal harmony at its best. The voices, each strong and distinctive blend very well together and their choice of songs is excellent. Traditional songs such as "Bonnie Susie Cleland," "The Wind and the Rain" and the superb "Sea Invocation" (translated from the Manx) rub shoulders with the beautiful "Cape Breton Lullaby" (Kenneth Leslie), and "Normandy Orchards" (that haunting song from the pen of Keith Marsden.)

A wide variety of material here, from driving up tempo numbers to gentle lullabies, each track in itself a pleasure to hear and the CD is one I shall be listening to again and again.

For a debut album it really is great, and having seen Hen Party "live" I can tell you that the "enjoyment" you hear on this CD is real, they enjoy everything they sing and it shows.

So, if your favourite instrument is the voice, then this is definitely a CD for your collection.

Angie Bladen

LOOBIE "Strange Affair" [CD LOOB002]

Loobie is a group that I must admit I have not heard before being sent this CD. I had seen the name around, just had not been in the right place at the right time.

Having listened to the CD a few times I find it very enjoyable. The songs are all contemporary, mainly penned by band member Mairead O'Donnell, with others by Lou Reed, Pete Krengel, Sara Wood Andy Melrose and Dougie McLean.

Having said that, the CD has an overall 'Celtic' feel to it, the instrumental backing weaving around the gentle vocals. If you like the subtle approach to folk music then this is for you, you will find some excellent songs as well,

Buy the CD then go along and see them live, (although now you should look for the name O'DB as they have changed their name), I'm sure you won't be disappointed.

Contact O'DB via Brian Anderson Tel: 01943 817961.

Angie Bladen

PETER MILN and DANIEL JAMES with John Harris. "Firebrand" [Kites Nest Records CDMJ 080]

It was really nice to get a well packaged CD with a professional information sheet enclosed. Peter and Daniel are a guitar and fiddle duo, joined on this recording by John Harris, who plays Celtic Harp. The CD has 13 tracks and lasts for 48 minutes. The material is a mixture of traditional and their own works, all with a Celtic feel. Peter is an excellent fiddler both in his playing of tunes and his backing in the songs. Daniel's guitar work blends well with the fiddle. The quality of the singing, on the whole, is quite good but I feel a touch more reverb on the vocals would have brought them more to the front.

The sets of tunes, there are six, are lively and well arranged; for me, they are at their best when they are joined by the excellent harp playing of John Harris, he adds a new dimension to the sound. The traditional songs include 'Carlow', 'William Taylor', 'Skewbald', 'Spanish Ladies' and 'Johnny Jump Up.' All the arrangements have a new feel to them but 'Spanish Ladies' does not work quite as well as the others. Of their own material, I enjoyed 'The Gift' the best; a lively song in a traditional style.

On the whole, a good debut CD for this duo, who I feel produce their best work when they are a trio!

Ken Howard

REGINA 'Entwined with Magic' - [Caduceus Records RG001CD]

Regina is a German born singer-songwriter who has lived in Britain for the last ten years. She sings, plays the guitar and mandolin and has written all the songs on the CD. The CD has 9 tracks (although one track is 5 songs put together) and lasts for 53 minutes.

I'm not sure where to start with this, anyone who can produce a whole CD of their own songs deserves some credit.



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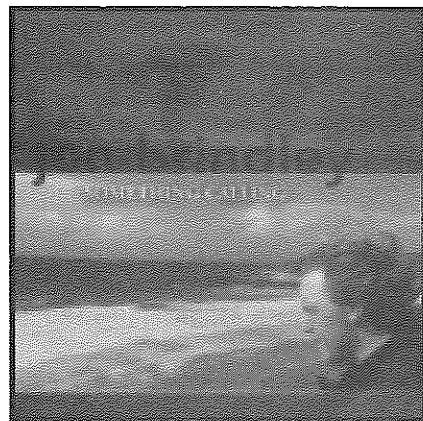


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The songs include as their influences Celtic Mythology and historical characters. The words of the songs are generally quite good with some nice imagery but unfortunately they are let down by some definitely forgettable melodies, too many of them sound similar to each other. These are lifted by the tasteful backing musicians she has employed, particularly some lovely pipes and whistle playing by Steafan Hannigan.

Regina's information sheet describes her voice as distinctive and haunting. This is not how I would describe her voice. If you are going to be the only vocalist on a CD that lasts 53 minutes, you need to have a voice that has a great deal of quality and sadly Regina has not. Part of this is due to her German accent which makes some of the words difficult to understand. The rest is down to her inability, at times, to hold the tune and to have in her voice the qualities of light and shade that keep the melody alive and the listener interested.

I really think that Regina should perhaps try to write with someone else to help with the melodies and next time she records, enlist the help of some other vocalists.

Ken Howard

MIKE RUFF "Man of Parts" [MRMCD03]

At first glance this CD offers the traditionalist a varied but balanced diet. Delve a little deeper and you could be disappointed.

Let me say here and now that as a musician, Mike's attributes are many, my problem came when listening to the songs, for although the words were familiar to me, someone listening for the first time would have found it difficult to deal with the poor diction, and just to make sure I wasn't doing Mike an injustice, I listened to all the tracks twice!!

However, let's review the many positives, Mike's accordion and recorder playing exude quality as do the musicians, made up of Mike's Ceilidh band colleagues, Quick-silver, especially Chris Haigh's fiddle playing. Also on both the American standard, Shenandoah and the Pace Egg-ing Song, the chorus provides a vital uplifting ingredient.

I particularly liked Old Marlborough/Mrs. Casey and the trilogy, Daylight Gate/Draper's Maggot/Old Oxford, preceeded by a spoken passage from Robert Neill's, Mist Over Pendle, while there's a real stately feel to the final track, Peacock's Fancy.

The Joaks, Yellow, Black and Blue bring out the best in the fiddle and accordion, while at one point in the Wife of a Soldier, I was sure I was listening to Jake Thackeray. Mike defines the phrase, Man of Parts in his sleeve notes as, and I quote, "Someone of versatility and talent or an accomplished person, one who is clever talented or of high intellectual ability".

I suppose to coin a phrase, two out of three ain't bad!!!!

David Jones

SHOW OF HANDS "Crazy Boy" [HMCD01] and "Dark Fields" [HMCD03]

Phil

Bear and Steve Knightly, both singly, and in duo terms, must be, at the present, two of the hottest properties on the folk scene. "Deservedly so!" I hear you roar. Indeed here are two masters of their craft; exceedingly accomplished instrumentalists, singers more than capable of holding a tune and writers and composers par excellence. The latest visits to the studio only reinforce their reputation. A Single and a CD, each of the finest quality.

Starting with the Single, there can be surely no complaints about the selection on offer here. The first track is Steve Knightly's pensive title track inspired by the worried father of a sixteen-year-old boy. This is followed by the 'Train trilogy' a medley of "The Train" (conceived whilst travelling through India by train), "900 miles" and "Poor Way-faring Stranger", these last two having been recorded live at last year's Glastonbury and losing nothing by it. The disc concludes with a stunning rendition of Sidney Carter's "Crow on the Cradle". All in all 14 minutes plus of pleasure.

It's very easy to run out of things to say about Show of Hands - to be honest their music speaks for them, but as I've been asked to review their CD I suppose I'll have to try to pass on the sheer joy of this album.

Much of the album is given over to a full hour of songs and music much of it in praise of the West Country. Starting with "Cousin Jack" a song of the redundant Tin-miners from the Redruth area of Cornwall, through songs of Poachers and Volunteer Firemen and Lifeboatmen. Each story is told without fuss but with a poetry that seems to pass the tale straight into the sub-conscious. In addition to these 'local' offerings there are other delights such as the Dylan standard "Farewell Angelina" and my personal favourite "The warlike lads of Russia" which Phil sings with gusto. Dark Fields ends with a surprise package of Steve and Phil being joined by Chris Woods and Andy Cutting and Kate Rusby singing "High Germany" recorded live. They say that one shouldn't try to gild the lily but in this case I reckon it was worth the risk.

I must say that my enjoyment of this album has been enhanced by the hour that I spent at Fylde 1997 at the Show of Hands Sound-check Workshop where many of the techniques for achieving their unique sound balance were explained. (At this point tribute ought to be paid to their sound man Gerald O'Farrell who does such a good job everywhere that the band perform) Whether or not you were at the workshop, this latest musical treat from two superb musicians is a must! Forget the Titanic these men deserve an Oscar.

Pete Gleave (Ed: A second opinion)

HELEN WATSON "Somersault" [Fled 3013]

If your bag is a song with a highly individual tune, thought provoking words, all laced with a blues feel, Somersault could have been recorded just for you. Manchester's Helen Watson, is a lady oozing with talent. All but one of the numbers were written by her, and her treatment of the material is sympathetic and thought provoking in equal measure.

This album also brings a reunion-with the exception of Melanie Harrod-of the super group Daphne's Flight, whose all too brief existence, is still talked about by those privileged to have seen them. Add to them the musical dexterity of Howard Lees, Chris Leslie and Neil Marshall and it adds up to a recording of real quality.

The thirteen tracks are varied and highly individual. Out of Left Field, tells how love arrives suddenly and unexpectedly, written by Dan Penn and Spooner Oldham, it shows off Helen's voice and guitar style perfectly. The harmony backing by Chris While and Christine Collister, make Close to Making Sense my favourite track, along with Flag, the C. D's shortest track.

Helen again takes centre stage with a beautiful rendition of Value, that tells how the value of love increases with the passage of time. No matter what life throws at you, you have to be resilient and that's when you really need friends, Helen and co-writer Howard Lees call them, All Weather Girls. Wasted on Me, raises doubt about self-worth, but the final track, Lowish Time, for me encapsulates the undoubted talent and the very best of what Helen Watson and her music are all about.

David Jones

**CHRIS WHILE & JULIE MATTHEWS "Piecework"
[TWO002]**

Incredibly, this is Chris and Julie's first CD since they came together, they have each worked on the other's past solo albums, as well as their recordings with the celebrated Albion Band. But one listen and you realise it has been worth the wait. Julie has written five of the tracks, Chris three, while the other three have been a collaboration, one with the highly talented Helen Watson. They both share the lead vocals, and that gives the CD a good balance between their varied styles.

What seemed like a good idea at the time, the Class Reunion, suddenly brought back the deep pain of teenage relationships, but as it turned out, Julie's fears were groundless. Both Julie and Chris have the expertise to write outstandingly special songs, remember Sea of Sorrow and Every Word We Speak, well Starting All Over Again, comes into that category, with Chris's crystal clear voice. To move forward you have to put the past firmly behind you, it may prove initially painful, but time is the great healer. Beautiful piano from Julie. Your past actions will decide your future in another existence, so says the Buddhist teaching, This Is Your Instant Karma, urges you to take heed. For many, the way is hard, so hard that it's

difficult to find the alternative, even when it's staring you in the face, so why continue to beat up on yourself. Sensitive Hammond organ combines superbly with the bluesy influence of Helen Watson.

Chris's formative working years were spent in a factory in Cumbria, and that experience spawned, Piecework. As her colleagues popped pills to stay awake to earn extra bonuses, Chris received encouragement to get out to use her God given talent. Factory Floor, tells of one girls search for love, she longs to be desirable, despite the daily drudge of factory life. She finally meets her man, and they get together, both sweeping their self doubt aside.. Again it gives Chris a chance to return to her musical roots. Seven Years of Rust, chronicles the forced, premature retirement of Julie's dad, Jim, at the age of 59. But he was back in demand at 66, proving that there's no substitute for skill and experience.



Chris Leslie played with Chris and Julie in the Albion Band, his fiddle playing is now legendary, and he also builds these precision instruments. So what if he was to build one for his son? A question answered in From This Wood. A gentle song for a gentle man. A visit to the quaintly named town of Head Smashed In Buffalo Jump, across the Atlantic, is the subject of White Water Running, and tells how every year, the native americans drive the buffalo over the cliffs to their death, in order to use the carcasses and pelts to aid their survival.

Chris really feels every word in Winter Shines, in the autumn of our lives, are memories really all that are left? Haunting accompaniment, poignantly sung. Julie's mandolin playing leads us through the final track, Even the Desert Bears a Seed. We all wish for things we think we need, but if we look inwardly, we may be surprised at just what we possess.

I have an admiration for Chris and Julie and their music. An evening in their company, listening to them sing, never disappoints. If you've never heard them, this CD represents an excellent starting point.

David Jones

Warwick folk festival 98

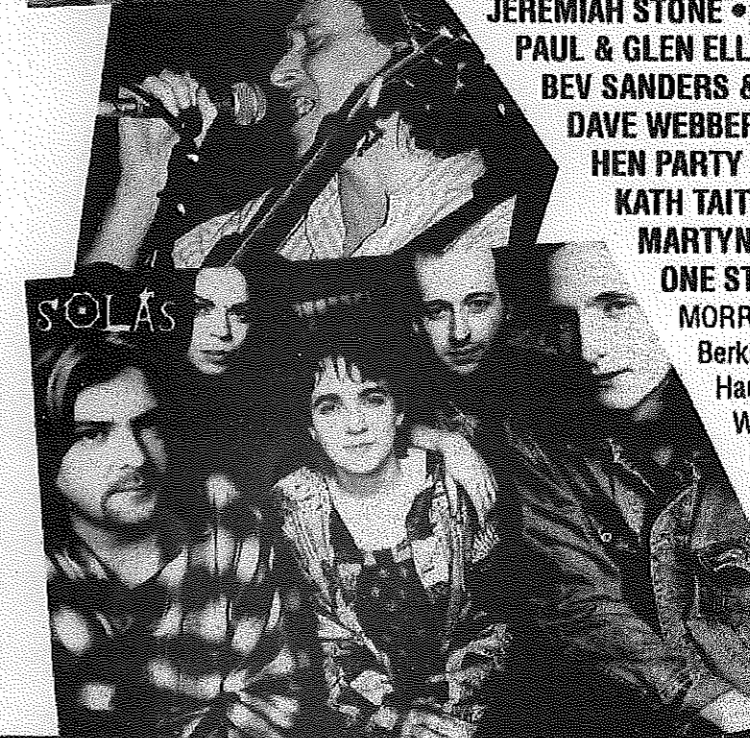
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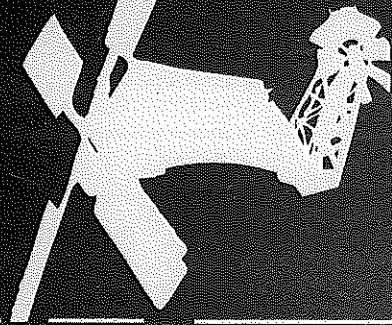
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FYLDE FOLK FESTIVAL

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Fleetwood Lanes**

**4th, 5th & 6th
SEPTEMBER 1998**

Over 125 Events
Music Song and Dance
Ceilidhs, Workshops
Singarounds, Pub Sessions
Palace of Varieties,
Craft Fair

Simply the Most

**Book Early with Festival
Director Alan Bell
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THE DOONAN FAMILY & FRIENDS

THURSDAY 3rd SEPTEMBER 1998 - 8.00PM TICKETS £6.00

MARINE HALL, FLEETWOOD, LANCOS. TEL: 01253 771141

FESTIVAL ARTISTS BOOKED SO FAR INCLUDE:

Albion Band, Roy Bailey, Eliza Carthy Band, Rory McLeod, Coope, Boyes & Simpson, Fling (AUS), Kate Rusby, Tamarack (CAN), Maxi & Mitch, Florida, Ben & Joe Broughton, Jeremy Taylor, Pint 'n' Dale (USA), Stanley Acgrington, Ushna, Strawhead, Dave Goulder, Walters & Warner (USA), Robb Johnson, Cath Mundy & Jay Turner (AUS/UK), Hughie Jones, Band of the Rising Sun, Fred Jordan, Chris Sherburn & Denny Bartley, Alan Bell Ensemble, Dave Summer, Thistle, Notts Alliance, Th'Antiques Road Show, Bayou Gumbo, Jan Davis (AUS), Spinning Jelly, Mike Willoughby, Bob Hall & Hilary Blythe, Tall Stories, Joe Stead, Scolds Bridle, Hugh Diamond, Coopers Motley Crew, Youthquake, Rebecca Green, Jon Brindley, Folklore, Nick & Mally Dow, Brian Preston, Traditional Edge, SmokehouseBoys, Tom Walsh, Moorland Folk, Mike Allen & Alison Price, Tallyman, Camellia, Brian Osborne, Fleetwood Mashers, Rob Wilson, Past Carin', Ross Campbell & Richard Hone, Paul Greenwood, Ian Gartside Band, Hugh O'Donnell, Loctup Together, Joe Crane, Spitting on a Roast, John Bond, Two Rooms, Festival Ceilidh Band, Martin Whittell, Red Duster, Laurie & Carol, Neil Brook, Blackpool Brass Band, Rough Mix, Doc Hunt's Blues Prescription, Hester Meadows and The Vikings.

Special Guest: Hamish Henderson.

Clog Dance Champions: Chas Fraser, Geoff Hughes, Melanie Jordan, Pat Tracey, Marguerite Hill, Tony Hill - musician.

Comperes: Booker & Padgett, Derek Elliott, Ian Gartside, Ken Hughes, Dave Jones, Clive Pownceby, Pat Ryan & Ken Howard, Jim Smith, John Taylor.

Callers: Taffy Thomas, Syd Calderbank.

Outdoor Performers: Ticklish Allsorts, Flipjack Jugglers, Flipjack Jugglers, Fylde Coast Cloggers, Fosbrooks, Singleton Cloggers, Southport Swords, Kickin' Alice, Kickin' Alice Kids.

Special Events: "The Band in the Park" Radio Italia Award Winner
"North West Passage" with Red Duster.
"Valparaiso Around the Horn" with Joe Stead.
"Stone, Steam & Starlings" with Dave Goulder.

LANCASHIRE & CHESHIRE CLOG DANCING CONTESTS
LANCASHIRE DIALECT COMPETITION
YOUNG PERFORMERS COMPETITION
WORST SINGER IN THE WORLD CONTEST

WEEKEND TICKETS FROM ONLY £31.00
(BEFORE 15th JUNE 1998) £34.00 AFTER
ALL-IN DAY & EVENING TICKET SAT - £19.00
SUNDAY DAY TICKET 10AM - 6PM - £16.00
(NOTE: Final Concert for Weekend Ticket Holders only)

Session Tickets from only £4.00 Children 11 - 14 years half price
FREE - Children up to 10 years
Special programme for Children
Camping and Caravan Sites available
FREE Showers and Swimming (for Weekend Ticket Holders)
FREE entry to Craft Fair (for Weekend Ticket Holders)
FREE Festival Bus Service

BOOK EARLY - ALL TICKETS SOLD OUT IN 1997