

**THE NORTH WEST FEDERATION OF  
FOLK CLUBS**



**Sept 1980**

**NEWSLETTER**

**15p**



OFFICER	REPRESENTING	NAME	ADDRESS	TELEPHONE
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Tours Organiser	Manchester Area	John Beresford	8 Herbert Street, Radcliffe	061 723 2751
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Youth Organiser		Dave Tarpey	126 Ferryview Walk Castlefields. Runcorn.	09285 60080

THE AIM OF THE FEDERATION shall be the promotion of Folk Music in the North-West by:-

1. The 'block booking' of artists for tours.
2. Joint Publicity of the Member Clubs.
3. The general support of the Member Clubs.
4. The joint organisation of concerts and ceilidhs within our area.
5. The support of Festival Organisers within our area.
6. The organisation of events to attract under 18s to Folk Music.

### The Member Clubs

FOLK CLUB	TIME OF START. (PM)	ADDRESS	ORGANISER	ORGANISER'S PHONE NO.
<b>SUNDAY</b>				
Rainford	8.15	Golden Lion Hotel, Rainford	Bob Leeming	0744 88 3424
Travellers	8.30	Traveller's Rest Hotel, Crab St. St.Helens	Dennis Martland	0744 31498
Poynton	8.00	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 872626
Raven	8.30	Raven Hotel, Farndon, Nr. Chester	Dave Russell	097 883 2303
Prescot	8.30	Royal Oak, Warrington Rd. Prescot	Eddie Clooney	051 480 1282
Leigh	8.00	The Courts Hotel, Church St. Leigh	Jacqueline White	0942 678788
<b>MONDAY</b>				
Turnkey	8.15	Turnkey Cellars, King St. Wigan.	Nigel Firth	0942 215621
Preston	8.15	Lamb Hotel, Church St. Preston	Derek Harrison	0772 748439
Knowl Brow	8.15	Raven Hotel, Liverpool Rd. Skelmersdale	Niell Hurst	0744 25038 (work)
The Triton	8.00	The Triton Hotel, Paradise St. Liverpool.	Doreen Richart	051 521 6020 (work)
Southport Mummies	8.15	Coronation Hotel, King St. Southport (Monthly)	Malcolm Howarth	0704 20990
<b>TUESDAY</b>				
Garstang	8.15	Eagle & Child Hotel, Garstang	John Topping	09952 2689
Buck i' th' Vine	8.30	Buck i' th' Vine, Burscough St. Ormskirk.	Ian McArdle	0695 77611
Blackpool	8.00	Raikes Hall Hotel, Leamington Rd. Blackpool	Jean Denny	0253 855855
<b>WEDNESDAY</b>				
Concord	7.30	Concord Suite, The Precinct, Droyesden, M/C	John Bridgewood	061 370 6111 X29
Brewery	8.30	Brewery Arts Centre, 122a Highgate, Kendal.	Neil Johnston	0539 25133
Winwick Folk Club	8.15	Winwick Hospital Staff Social Club	Len Saunders	0744 35833
Folk at the Malt	8.30	Malt Shovels, Stamford St. Altrincham.	Susie Stockton	061 928 1936
<b>THURSDAY</b>				
Liverpool Trad.	8.15	Cross Keys, (corner of Earl St. & St.Paul's Square) Nr. Liverpool Stadium	Alan McHahon	-
Stable Room	8.00	Morris Dancer, Kelsall, Nr.Chester	Susie Stockton	061 928 1936
Fleetwood	8.15	Queen's Hotel, Beach Rd. Fleetwood	Ron Baxter	03917 3738
Poynton	8.00	See Sunday for details	John Seed	026 04 423
Wellgreen	8.30	Wellgreen Hotel, Grove Lane, Hale, Cheshire		
<b>FRIDAY</b>				
Dicconson	8.30.	Dicconson Arms, Wrightington	Derek Gifford	07744 33541
Coronation	8.15	Coronation Hotel, King St. Southport	Laurie Hardman	0704 27155
Roebuck	8.30	Roebuck Hotel, Leyland	Ron Strickland	0772 313876
St. Philip's	8.30	St.Philip's Community Centre, Dean St. Radcliffe	Connie Taylor	061 723 3350
Bee	8.30	Bee Hotel, Bodfer St. Rhyl	Bryon Jones	0745 37284
Lancaster Folkstir	8.00	Yorkshire House Hotel, Lancaster.(nr.bus station)	Peter Henderson	0524 66395
Briton's Protection	8.30	Briton's Protection, Gr.Bridgewater St. M/C (nr.Central Station)	Mike Billington	061 881 8729
<b>SATURDAY</b>				
Bury	8.15	Old Blue Bell, Bury	Jean Seymour	061 761 1544
Geoff Dormand	Varies	Various events in Wirral Area	Geoff Dormand	051 639 7928

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## EDITORIAL

Welcome to our very first 20-page Newsletter, which we must thank our Advertisers for, as we should not have been otherwise able to do so. I must apologise again if this doesn't make much sense, but this is being typed on the same day I go on holiday, so I'm afraid it'll be a little jumbled.

This month we've quite a wide range of articles to interest most people, but of all of them the most important is the one on page 5. This is a letter from Dick Gaughan which refers to what he calls the current 'Crisis' in the folk clubs with falling attendances and rising artists fees. He has suggested as a means to avert this that a summit conference should be held, and I hope that everyone, Artists, organisers and audience alike will read it.

There's also an article about Radio coverage of Folk Music, showing the best coverage to be on Irish Radio (RTE) which has Folk Program every day of the week. Meanwhile, on page 16, Ian Wells reviews the new book from Fred Woods (former Editor of Folk Review) all about the folk revival.

We also Review the first Runcorn Folk Festival, and Preview the Fylde and Ilam festivals which are due very soon after publication date.

There is of course all our usual articles of Song of the Month and Song Exchange. Club of the Month is this month featuring one of the Federation's very early members namely the Travellers Rest at St. Helens.

Finally of course there our usual Out & About and a full calendar for September, this being only a one-month issue; Gossip John has also been gathering his usual snippets, and this will be found on page 17.

Closing date for the next issue (OCT/NOV) is to be September 1st, so please remind your club organiser NOW in time for this date.

I'd like finally to thank my typists, Elaine Derbyshire & Chris Roach, and my artists, Chris Wooley & Derek Blackburn. Also to everyone who has contributed in any way to this issue.

P.S. Many thanks for buying this issue.

*Nigel Firth*



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## OUT & ABOUT...

Since the last issue there have been four new clubs joining the Federation as follows:-

The first one of these is the LEIGH FOLK CLUB who meet on Sundays at 8 pm at the COURTS HOTEL, Church Street, Leigh. Their residents are TURNPIKE, and the organiser is Jacqueline White (Tel: Leigh 678758) who you should contact for further details.

Another new member is the BRITON'S PROTECTION FOLK CLUB who meet at 8.30pm. on Fridays at the BRITON'S PROTECTION Great Bridgewater St. Manchester (which is near Central Station). The resident group is whilst the organiser is Mike Billington (tel:061-881-8729) who will give further details.

The final new folk club member is FOLK AT THE MALT who meet at the MALT SHOVELS, Stamford St., Altrincham on Wednesdays at 8.30pm. Susie Stockton (061-928-1936) is the organiser who tells me that singers are welcome but you should ring through first.

The other new club (which is not a folk club) is the SOUTHPORT MUMMERS who meet monthly at the Coronation Hotel. Their squire, Malcolm Howarth, tells me that they are looking for new team members and if you are interested please contact him on Southport 20990. A short article will be found on page

...oooOooo...

The dates for all these clubs during September will be found in the calendar on the back page of the magazine.

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I regret to inform you that the MET FOLK CLUB in Liverpool has had to close. A combination of falling audiences and organisers increasing outside commitments is cited as the reason. Dick Gaughan comments on this symptom of the decline in "Folk" in his article on page - I recommend everyone, audience & performers alike to read it.

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BURY FOLK CLUB are holding a ceilidh on Saturday September 13th at Elton Conservative Club. More details & tickets from Jean Seymour, Tel:061-761-1544.

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The TRAVELLERS FOLK CLUB, St. Helens are also holding a ceilidh on Wednesday 17th September at the Saints Rugby League club, Liverpool Ceili Band are the band, and tickets can be obtained from the Travellers Rest Folk Club any Sunday.

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There is a very special guest at the TURNKEY FOLK CLUB in Wigan on the 1st September when PHIL RYDER is their guest. Phil is an actor who for twelve months "became" William Shakespeare, travelling around Europe presenting short resumés of his plays to schools & festivals. Since then, he has been performing a medieval entertainment at arts festivals, schools & colleges. As part of this, he has become interested in medieval instruments & folk songs and will present an evening of this at the Folk Club. Definitely not to be missed.

This year's Youth Concert run by the Federation is to be held at the Linacre Theatre, Wigan on Saturday 11th October. Dave Tarpey tells me he's disappointed with response so far, so there's still time to enter. If you know of any youngsters (ie under 18) who sing or dance in the folk idiom, please contact Dave Tarpey, 12c, Ferryview Walk, Runcorn or Tel 09285 60080

Thursday night at POYNTON FOLK CLUB is now to become a regular ceilidh in addition to the normal club night which will continue in the upstairs club room. Each week there will be a local ceilidh band for which GRAHAM SMITH (ex-squire of Adlington) will act as caller whilst Pete & Dave Hughes will host the club night. Also new is a Monday club night when singers are especially welcome - there's no charge, but a glass will be passed round.

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Geoff Dormand, who runs various Folk events in the Wirral area tells me he has Silly Wizard in concert at the Floral Pavilion on October 26th. For details please see advert on page 19. He is also trying to start an agency serving the area to be called LOCAL FOLK; if anyone has any ideas or advice to help him, please contact him on 051 639 7928.

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Eric Brock tells me he had a very successful night recently when he had a "Rochdale Folk Clubs" event on July 10th. This was arranged by a group of club organisers including Elaine Derbyshire and Steve Jones. It was one of the best Thursday nights he's had for a long time with 115 people paying the usual admission price. Everyone enjoyed the evening immensely, and he recommends the idea to other club organisers. For more details, ring Eric Brock on 0625 872626 or 0625 875555.

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As there's no room to put the information elsewhere, here are the Advertising rates for the Newsletter:

Small Ads (private sales etc only)	£1.00
Club Adverts (Federation only)	£1.50/ 1/8 page
Trade and Artists	£2.00/ 1/8 page

Please note that there will be an extra charge of 50p per 1/8 page for all adverts above 1/8 page where copy is not supplied ready for insertion. (This does not apply retrospectively). All adverts should be pre-paid.

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Subscriptions for the Newsletter are still available at £1.50 per 6 issues. Send to Editorial Address (cheques payable to N.W.F.C., please). Individual copies are 15p plus a large SAE; Back numbers are still available for most issues - price varies according to issue. Telephone the Editor for more details.

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## CRISIS: A letter from Dick Gaughan

*'You will only have yourself to blame for abdicating your right to be heard'*

THE PROPHETS of doom have been a feature of the folk club movement for a long time and, like the "wolf" crier, have tended to be disregarded, written off as freaks or met with outright hostility. The result has been that those who tried to point out which way the wind was blowing were cried down amid hysterical protestations that there was nothing wrong with our folk clubs that a strong dose of burying heads in sand wouldn't cure.

There are many who will still feel that there is nothing wrong. There are a lot of clubs which are ticking over nicely, and the reaction of those who frequent or organise such clubs will probably be to wonder what the hell some of us are worrying about. I suppose, in the narrow view, they have a point. What I ask is that you broaden your outlook sufficiently to accept that all is *not* rosy in the garden - the daffs may be flourishing, but there's an awful lot of withering in other parts.

The people who are in the best position to take a comprehensive view of the whole club scene are the ones who see clubs all over the country - the professional performers. At a time when everything is going well, artists' diaries tend to be full and healthy; when a crisis hits the scene, the professionals are the first people to know about it. Bookings slacken off as cut-backs become necessary.

Most artists are concerned at the moment with the way things are shaping up. Many feel that we are facing the greatest crisis the folk world has come up against and there are very serious and real fears for the survival of the folk movement as we know it. I feel that the issue is wider than a simple economic one. It would be much too simplistic to blame it all on the inflation and other wide problems which face society at large. The cracks have been showing for many years, and all the first-aid and short-term wallpapering have failed to make any long-term impact on the root cause of the crisis.

My own opinion is that, for a time, folk music became fashionable - this was the "boom" period of the late 60s and early 70s - but, like all things that are trends, it has become to a large extent unfashionable again. During the fashionable period, no overall plans were made to prepare for the day when folk clubs would no longer be the underground "in" thing and we are now suffering from this lack of strategy.

Radio is cutting back on its coverage and all the other forms of the media seem to be feeling that folk music no longer warrants the type of representation it has had in the past. Audiences are dwindling, artists are finding it tough, agencies are closing, as are clubs, folk magazines are

disappearing and the decline is obvious to most of us.

Now there may appear to be individual reasons behind all these things, but when they are seen as a whole, they *must* give cause for concern to anyone who does genuinely care for the continuance of the folk world. This was the case with all other "minority" music forms - why should folk be any different? To the general public, folk has merely been a cult thing, in the same way as were the various forms of jazz and blues which preceded it. Folk music, however, is different, in that, whatever your opinion may be as what folk music actually is, it has wider connections with the world around it and has a deep significance for society at large. It is inconceivable that the law of supply and demand could change in relation to folk music; it should be totally unacceptable to us that we allow the fluctuations of the market forces to determine the future of the folk clubs and the whole folk movement.

We are a special case, but we must realise that the generally held but extremely naive idea that somehow the folk clubs will survive all these recurring crises has not a shred of evidence or experience to support it.

All previous experience, on the contrary, points to the inevitable decline of our art if present trends are allowed to take their "natural" course. Those who believe that it is right and proper that the free market law of the jungle should determine what happens to the performance of folk music are, to me, involved in folk music for the wrong reasons anyway, and therefore will not squeal too loudly when their club is forced to close or when they don't get any more bookings if there are no clubs left.

But there are a large number, a majority in my opinion, whose interest is wider than just paying the rent or being the local hero, and it is to them that I direct my words. If any action is to be taken, it must be ourselves who take it. No great deliverance is at hand from any other direction as far as I can see.

I would like to put to you all - professionals, amateurs, club and festival organisers, record companies and agents, audiences and media representatives - an idea which seems to me to be the first essential step towards doing something about the present situation.

In order to find out the exact nature of the problems confronting us, we must establish communication under some form of umbrella body where we can all air our varying points of view. The difficulty in the past has been in communication, resulting in misunderstanding and conflict of interests.

I am therefore planning to organise a conference of all parties interested in the

performance of folk music and the places where those performances are presented. This conference would *not* deal with the questions of what folk music is, or how it should be performed or upon what instruments.

Sole aim of the conference would be to discuss the setting up of an association of those involved in any way in the performance of folk music, to serve the best interests of the performance of folk music, irrespective of individual opinions as to the definition of folk music or its role, and to endeavour to bring the performance of folk music in all its forms to a wider audience. This association would *not* be an agency or a research body or any other kind of similar organisation which already exists. It would be a representative area for communication and discussion. It would, in fact, be exactly what the consensus of the membership decides it would be, so come along to the conference and put your point of view.

It's *your* folk scene. If you decide that nothing needs to be done, nothing *will* be done and you must carry the responsibility. If the conference works, and you don't agree with its conclusions you will only have yourself to blame for abdicating your right to be heard.

After a lot of hard thinking and discussion with many people throughout the folk world, it appears to me that the best way of making the conference work is as follows:

- The conference would be a one-day affair.
- On the day before the conference, the artists coming to it would give their services for a concert (which could turn out to be the concert of the century!) the proceeds from which would go to assisting in the travelling costs of all who attend the conference. Anyone attending the concert, except the performers, would be expected to purchase a ticket like everybody else. The concert would, of course, be open to the general public.

- Admission to the conference would be limited to those who have applied for written invitations which would be available to everyone involved in the performance of folk music.
- Clubs would be entitled to two invitations per club to be delegated as the club organiser feels most representative e.g. one to the organiser and one to either a member of your audience or to one of your resident performers.

If you are a club organiser do *not* simply bring your spouse along for a subsidised weekend. We depend on you all to act responsibly to help

the conference to achieve its aim.

- For obvious reasons, the conference would have to be held in London. Before anyone starts griping about this, I would point out that I am prepared to travel from Edinburgh, which is a damned sight further than many of you, so you've no excuse on that issue!

We are trying to work out a way of dealing with the accommodation problem. As soon as your responses start coming in and we have an idea of how many of you are prepared to make the effort, we'll be able to give you a better idea. For the moment, all we're asking is that you fill in the form and return it to me, with a stamped addressed envelope. (Any costs are being borne by me at the moment and I'm in the same boat as everybody else, so I can't afford to fork out £50 or so for postage costs. If you can afford a tenpenny stamp, it will make my life a bit easier.) We'll send you back details and letters of admission as soon as

we know how many to cater for. Travelling expenses will be dealt with according to how far you come and how much is taken on the concert, but no-one should be out of pocket, or at least not much.

Please, if you care at all about what's going on, send us back the form with whatever queries or comments you have, even if they're totally opposed to the idea or only to tell me that you think I'm mad. The whole thing hinges on you and your response.

Also, if you feel that there's anything at all that you can do to help with letting people know about it or any aspect of administration or anything else, your services would be welcomed with open arms. I repeat, this is *your* folk scene and *your* conference. If you don't take part, you can't grumble later. Whatever your point of view, let's hear it. Return the form to:

DICK GAUGHAN  
5 St Clair Road  
Edinburgh.

This letter is copied from Acoustic Music (June 1980) by kind permission.

A copy of the reply form will be found on page .

I hope you will all make use of it.



# SONG OF THE MONTH

## DAD'S GOLDFISH



Jim Bradshaw

Me Dad were a gradely fellow  
 Who never did no harm,  
 He'd a winning way wi' animals -  
 He could train 'em wi' his charms.  
 He'd trained up a fighting goldfish  
 That'd never lost a fight -  
 It'd tup its opponents half to death,  
 Then turn 'em pale wi' fright.  
 A neighbour's cat once tried its luck  
 To fish it out for lunch,  
 But t'goldfish grabbed the bugger's neck  
 And gave its nose a punch.  
 Well, t'goldfish grew so big and strong  
 It really gave Dad cause  
 To turn it loose in t'local cut  
 Where it became known as "T'Wigan Jaws".  
 It sank all t'canal barges  
 As they sailed along to t'Pier,  
 And it filled all t'local fishermen  
 Wi' dread and quaking fear.  
 'Cos at times when they weren't looking  
 It'd leap from t'water full o' hate  
 And smash up all their tackle, like,  
 Then swallow all their bait.  
 It frightened all t'other fish away  
 As it swam along the cut,  
 And if it spied a swimmer,  
 It'd rip piece off his foot.  
 Soon all t'local folk complained,  
 They said t'cut wasn't safe,  
 So t'Council met, then thowt a bit,  
 And then sent for Aihab Raife.  
 Now Aihab were a fisherman  
 Who'd fished the raging sea -  
 He'd tackle shark and killer whale  
 For fun before his tea.  
 So t'Council sent a letter  
 That begged him for his aid,  
 And after much debating,  
 Agreed he would be paid.

So Aihab came to Wigan town,  
 He came by horse and foot  
 And went straightway to th'end o't'Pier  
 To view the fabled cut.  
 He watched the water day and neet  
 This monster fish to view,  
 And when at last it swam in sight,  
 His plan of action drew,  
 Next morning at the crack o'dawn  
 He set up all his gear,  
 Then wi' his shark rod in his hand  
 Cast in from th'end o't'Pier  
 Now t'tripe he'd stuck upon his hook  
 He thowt would do the trick,  
 But when t'goldfish tried to bite it off,  
 T'smell near turned it sick.  
 Well, though Aihab was from out o'town,  
 He'd often heard tale told  
 How an Uncle Joe's Mint Ball could tempt  
 Any creature brave or bold,  
 So round his hook he quickly tied  
 A dozen of the best,  
 And then wi' all his fishing skill  
 He cast back in wi' zest.  
 Well, t'fish swam up to Aihab's bait  
 Swimming faster than it oughta,  
 And grabbed the hook so bloody hard  
 It dragged Aihab into t'water.  
 It pulled him up, and down that cut.  
 And filled him wi' great fear -  
 At times it went so bloody fast  
 He felt like a water skier.  
 T'battle lasted all day long  
 'Til t'fish was tired out,  
 And then wi' th'aid of a McAlpine's crane  
 They dragged the bugger out.  
 No more was seen of "T'Wigan Jaws",  
 Or at least that's what folk thowt,  
 But from t' chipshops, for t' next 3 months,  
 It was portions o' Dad's goldfish what  
 ( they bowt.

This month's song as you will see is a monologue; you are all invited to submit original songs, poems, monologues etc for consideration for publication.

The best in each two month period, in the opinion of the Editor, will be published in the Newsletter, and each author will receive a subscription.

# CLUB OF THE MONTH: Travellers Rest, St. Helens

In the early sixties all was quiet at the Travellers Rest. Then there came an invasion from the West. A wild tribe arrived carrying strange instruments called bodhrans and pipes and so the St. Helens branch of Ceoltas Ceilton Eireann was established, and Thursday nights became Irish Traditional nights.

Demand for folk music was such that Sundays were set aside for general folk sessions with Barry Halpin running the evening ably assisted by many Guinness drinkers (Barry was last heard of in Perth, Australia running a folk club)

The organisation and residency were eventually taken over by "Rough Edge" until 1977 when the club closed. The club re-opened in Nov. 1977 with "Moonshine" (Vince Brennan & John Nolan) as the residents and a committee to run the club.

The policy of the club is to book local traditional musicians and to have a monthly singers night, although occasionally artists from farther afield have been featured. These include Irish Tradition from Washington D.C., Wendy Grossman (USA) and acts from the South of England. On once occasion even a French folk group who somehow visited St. Helens!

The present residents are Vince Brennan & Graham Dunne and 1980 saw a new committee under chairman Mike Bradbury and Admin. secretary Vince Ludden (0744-21414 for bookings) The Club has been active in supporting Federation events especially at Poynton, Preston and Leyland and have organised three ceilidh evenings themselves around St. Helens during the past year. The next Ceilidh to be organised by the club is on Wednesday 17th Sept. 1980 at The Saints Rugby Club, Knowsley Road, St. Helens with the Liverpool Ceilidh Band and tickets for this event are on sale for £1.20.

The Autumn season will see old favourites making return visits to the club, who include Ushers Well, Black Dog and Crisis. On the club's anniversary night (23rd November) Gentleman Soldier will be appearing. Local groups new to the Travellers include Wigan Group Heritage and Graham & Sheila Nemes.

The continued success of the club is attributable to a small enthusiastic group of regulars plus the work behind the scenes of the committee on door duty, raffles, printing posters etc. I musn't forget Ray & Bea Swift, the Managers of Travellers Rest Hotel, for their help in many ways including catering on special occasions.

Groups who have not appeared at the club are welcome to our singers evenings when the possibilities of booking can be discussed. We look forward to seeing all our old friends throughout the coming season and we hope that we will be meeting new groups and members of the audience from other Federation Clubs.

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### HERE IS THE FORM TO RESPOND TO THE DICK GAUGHAN LETTER:

Name .....	Club Organiser(state club) .....
Address .....	Festival Organiser(state which).....
.....	Agent (State artists represented)
Telephone .....	.....
Please give the following information:	Media (details please) .....
My involvement with the performance of Folk Music is as (mark as appropriate)	Record Company (details) .....
Professional performer	Other (details please) .....
Semi-Professional Performer	If you feel you may be prepared to give some form of assistance, please give details:
Amateur performer	

I wish to attend the conference. I enclose an SAE for further information and letters of invitation. signature .....

Any additional comments would be welcome; continue on a blank sheet if necessary. If you prefer send all the above information on a blank sheet, rather than cutting.



# SONG EXCHANGE

Conducted by JOAN BLACKBURN

If there is a song you would like the words, music and/or chords of, write in to "Song Exchange", c/o Joan Blackburn, 4 Rosewood Close, Abram, nr. Wigan, Lancs, WN2 5XT. Readers' replies should be directed to the same address.

THANKS to Rosemary Littlehales of Blaskpool for the words of "The Village Pump".

REQUEST from Steve Higgins of Wigan for "The Fisherman's Song" as sung by Judy Collins.

REQUEST: THE CLIFFS OF DUNEEN (words courtesy of "Ireland's Own" magazine)

I have travelled far, far from my own native home,  
Far away o'er the mountains, far away o'er the foam;  
I've seen many sights, many places I've been,  
But there's none can compare with the Cliffs of Duneen.

Take a view o'er the Shannon, many sights you'll see there,  
Or the high rocky mountains o'er the west coast of Clare,  
The rabbits and hares are all plain to be seen,  
Making holes for their homes round the Cliffs of Duneen.

'Tis a grand place to be on a fine summer's day,  
To view the grand cherries that will never decay;  
The towns of Kilrush and Kilkee can be seen,  
From the old rocky slopes round the Cliffs of Duneen.

I have traced my own footsteps in search of some gold,  
Through the dance halls and cinemas where love stories are told,  
It is there you would see every lad and colleen,  
Going home from the slopes round the Cliffs of Duneen.

Fare thee well, O Duneen, fare thee well for a while,  
And to all the kind neighbours I'm leaving behind,  
May my soul never rest 'till it's laid on the green,  
Near the old rocky slopes round the Cliffs of Duneen.

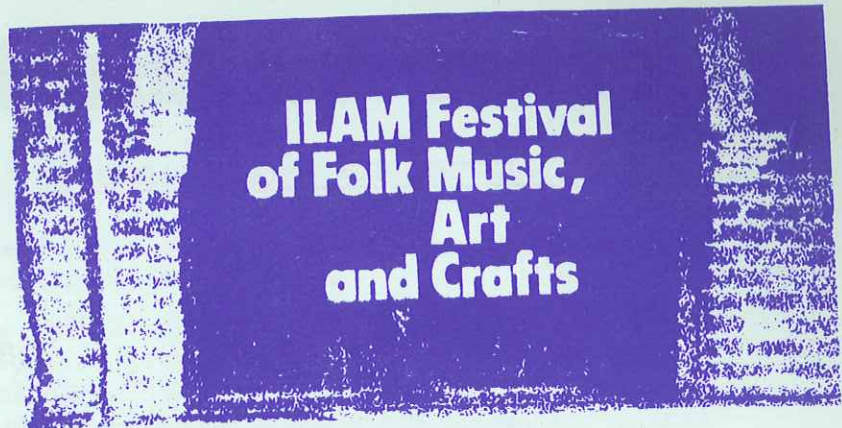
REQUEST: JOHNNY, I HARDLY KNEW YE! (words courtesy of "Ireland's Own" magazine)

When going the road to sweet Athy, Hurroo! Hurroo!  
When going the road to sweet Athy, Hurroo! Hurroo!  
When going the road to sweet Athy,  
A stick in my hand and a drop in my eye,  
A doleful damsel I heard cry,  
Och! Johnny, I hardly knew ye.

Chorus: With your drums and guns and guns and drums, Hurroo! Hurroo!  
With your drums and guns and guns and drums, Hurroo! Hurroo!  
With your drums and guns and guns and drums,  
The enemy nearly slew ye,  
Oh darling dear, you look so queer,  
Faith, Johnny, I hardly knew ye!

Where are your eyes that looked so mild? Hurroo! Hurroo!  
Where are your eyes that looked so mild? Hurroo! Hurroo!  
Where are your eyes that looked so mild  
When my poor heart you first beguiled?  
Why did you skedaddle from me and the child?  
Why, Johnny, I hardly knew ye!

## PREVIEW:



ILAM Festival  
of Folk Music,  
Art  
and Crafts

This years' Ilam Festival of Folk Music Art and Crafts is to be held at Ilam Hall, Ashbourne, Derbyshire on Friday 5th and Saturday 6th September.

A wide range of artists have been engaged to provide concerts, club-theatre, ceilidhs and displays throughout the event.

Among the many artists are:

SILLY WIZARD, BATTLEFIELD, DEREK BRIMSTONE, MARTIN CARTHY, COSMOTHEKA, BOB FOX & STU LUCKLY, REYNARDINE, RAMSBOTTOM, KEELE RAPPER & DERBY CROWN, PLUS other local and national artists, ceilidh bands & dance teams.

There is also an arts & crafts exhibition, Punch & Judy, a Magician, sideshows, a children's concert and a beer exhibition by CAMRA.

Further information and tickets (£6.50 for Fri & Sat) are available from Ilam Info Centre, Ilam Hall, Ilam, Nr. Ashbourne, Derbyshire. (Tel: Thorpe Cloud 245)

N.F.

## SONG EXCHANGE (contd.)

Where are the legs with which you run? Hurroo! Hurroo!  
Where are the legs with which you run? Hurroo! Hurroo!  
Where are the legs with which you run  
When you went to carry a gun?  
Indeed your dancing days are done,  
Faith, Johnny, I hardly knew ye!

It grieved my heart to see you sail, Hurroo! Hurroo!  
It grieved my heart to see you sail, Hurroo! Hurroo!  
It grieved my heart to see you sail,  
Tho' from my heart you took leg bail,  
Like a cod, you're doubled up head and tail,  
Och! Johnny, I hardly knew ye!

You haven't an arm and you haven't a leg, Hurroo! Hurroo!  
You haven't an arm and you haven't a leg, Hurroo! Hurroo!  
You haven't an arm and you haven't a leg,  
You're an eyeless, noseless, chickenless egg,  
You'd have to be put in a bowl to beg,  
Och! Johnny, I hardly knew ye!

I'm happy for to see you home, Hurroo! Hurroo!  
I'm happy for to see you home, Hurroo! Hurroo!  
I'm happy for to see you home,  
All from the island of Ceylon,  
So low in flesh, so high in bone,  
Faith, Johnny, I hardly knew ye!

But sad as it is to see you so, Hurroo! Hurroo!  
But sad as it is to see you so, Hurroo! Hurroo!  
But sad as it is to see you so,  
And to think of you now as an object of woe,  
Your Peggy'll still keep ye on as her beau,  
Och! Johnny, I hardly knew ye!



# Letter to the Editor



A LETTER FROM BRIAN DEWHURST

28, St. Andrews Ave.,  
Ashton,  
PRESTON

8th August 1980

Dear Editor,

After eight years of providing professional entertainment in Concert Halls, Universities, Colleges, Folk-Rugby-Social-Football-Working Men's-Golf and Pudding Clubs etc., both here and on the continent and through the media of radio & T.V. and 9L.P's, I was offered a part in Granada T.V.'s 'Celebration' series.

In order to take part in this series it was necessary for me to become a member of the British Actors Equity Association. The application was accepted on condition that I accepted the Equity ruling of one member, one surname. Yes you've guessed it, there was already a Dewhurst registered.

This Catch 22 situation brought me to something of a watershed in my career as an entertainer. I had to decide whether to keep my name Dewhurst, which has been my real name (and professional name for 15 years) and continue in live gigs only and abandon the media of T.V. & radio, or find a new name and take on a new challenge.

After much thought I have decided to go ahead with the Equity membership and take a new name. A competition in the 'Lancashire Evening Post' to find a new name brought 500 replies, and more than 50 of these suggested I should take the name of the town in which I was born & bred, PRESTON.

I shall continue to take bookings in Folk Clubs, and all the other venues I have in the past, but I will now be known as BRIAN PRESTON ('the Entertainer').

Yours,

Brian.

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## AGENDA by the Chairman

One of the most important aims of the Federation, and indeed many would argue the most important, is to inform and promote an interest in Folk Music among young people. Clearly if we are unable to do this, there be no audience for the clubs, or singers either in about ten years time.

Encouraged by the success of the 1979 Youth Festival held in the Charter Theatre in the Preston Guildhall, it is proposed to organise another such event this winter. Rather than select a fixed central venue for the event, it is intended to rotate it around the area to give everyone a fair chance of appearing. This year's Youth Festival is therefore to be held at the Linacre Theatre in Wigan.

Dave Tarpey, our Youth Organiser, has circulated all the schools in the area, but so far with little or no response. The young people who came forward for the 1979 Festival put on talented and enjoyable performances, and the event attracted a sizeable and interested audience. One would think that teachers in the area would jump at an opportunity like this to provide motivation to their pupils - sadly it seems that they do not.

Whilst I'm on the subject of children and Folk Music, it seems obvious that at the major festivals children should be given the opportunity to be a part of the Folk Scene. Very few festivals seem to make any such provision, however, and content themselves with offering specialist children's events with very little 'Folk' content. It does seem to me that there is a need for singarounds held locally where children can be brought along, perhaps for the lunchtime sessions - friendly landlords and suitable premises permitting!


I should welcome your comments on either or both of these topics; write to me at 11, Walnut Grove, Penwortham, Preston if you've anything to say.

DEREK HARRISON

## The Southport Mummings

The Southport Mummings were first formed in 1967 when the only play they did was Lancaster Pace-Egg play per Alex Helm. They later added the White Boys Play for Christmas (A Manx Play), and in 1975 added the East Midlands Plough Play. These three plays, together with a lot of research by Malcolm Howarth resulted in a documentary on ritual drama produced for the local repertory company.

More recently, numbers involved in the team have declined for a number of reasons, and Malcolm Howarth has been approached again to build the team back up. Malcolm feels that he needs at least six more enthusiastic mummings to put the team on a more solid basis. If you are interested, the team meets once a month at the Coronation Hotel in Southport, and you should contact the squire, Malcolm Howarth on Southport 20990 for more details.



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# AIR WAVES by Henry Peacock

Folk is given very poor recognition by the BBC. There is just one programme a week, the recently revived "Folk on 2". Currently, this offers an hour of folk concert. Recent guests have included The Waterasons, The McCalmans, and Ewan MacColl & Peggy Seeger.

Amongst local stations, Piccadilly Radio has one 3-hr programme a week, "Folkspan" with Harry Ogden.

However, the best selection and also the least known, is offered by RTE, the Irish Broadcasting service. There are programmes most nights and reception in Lancashire is excellent. Curiously, whilst the single BBC programme presents a folk concert, all the RTE programmes present only recorded music. Programmes vary from traditional music from the RTE archives to modern folk rock. Naturally, Irish artists receive greater attention, but British artists are also well represented.

Recommended programmes - Sunday Folk and The Heather Breeze, and for those with radio alarm clocks, Pat Butler's Saturday morning programme, from 6.33 to 9.00.

RTE Radio 1: Medium Wave 253 metres (1188 kHz)  
RTE Radio 2: Medium Wave 240 metres (1251 kHz)

Radio 1.	Saturday AM	6.33 - 9.00	Mora Dibh - Pat Butler
1.		10.02 - 10.30	Mo Cheol Thu - Ciaran MacMathuna
1.	PM	9.20 - 10.00	Ceili House Requests - Sean O Murchu
1.	Sunday PM	7.20 - 8.00	An Droichead Beo - Musicians & Writers of today.
2.	PM	8.00 - 10.00	Sunday Folk - Pat Butler.
1.	Monday PM	7.02 - 7.45	The Long Note - Traditional music
2.	PM	8.00 - 9.00	The Heather Breeze - Traditional music.
1.	Tuesday PM	8.00 - 8.30	Tabhair Dom Do Lamh - Adrian O'Hara.
2.	Wednesday PM.	8.00 - 9.00	Toss the Feathers - Folk, rock & beyond.
1.	Friday PM	7.30 - 8.00	Reels of Memory - Traditional music from RTE archives.

Some other radio programmes on Folk Music:

BBC RADIO 2: (433 metres (693 kHz) and 330 metres (909kHz) Medium wave only

Monday 8.02pm - 9.00pm Folk on Two - Artists in Concert

PICCADILLY RADIO : 261 metres (1149 kHz) medium wave and 97MHz VHF

Sunday 7.15pm - 10.00 pm FolkSpan with Harry Ogden - mainly records

BBC RADIO MERSEYSIDE : 202 metres (1485 kHz) medium wave and VHF

Saturday 12.00 - 12.45 pm Folk Scene with Stan Ambrose/Geoff Speed

So far as can be ascertained, BBC Radio Blackburn, BBC Radio Manchester and the independent Radio City have no Folk Programme currently. However if anyone can prove us wrong, I'd be very pleased - please write to the Editor if you do know of Folk programmes on these Stations or to correct the information given.

The Editor Comments: What do you think of local and National Radio (&T.V.) coverage of Folk Music? - Is it adequate or as good as it could be? Write to me if you've any views or suggestions on this topic - I'll publish as many as I can, and we'll also approach the local radio stations with your views and see if we can improve the standard of service currently being offered.

## Preview:

# 8th fylde folk festival



The 8th Fylde Folk Festival will take place on the 29th, 30th & 31st August at the Marine Hall, North Euston and Mount Hotels in Fleetwood.

As always there's a range of events in a variety of venues to cater for all tastes.

There isn't room in this brief preview to list all the artists who will be appearing at the Festival, but here are just a few:-

MARTIN CARTHY, FIDDLERS' DRAM, NIC JONES, GARY & VERA, BRIAN DEWHURST, SOMERVILLE GENTLEMANS BAND, TONY ROSE, JOHNNY COLLINS, plus many more local & national artists, Ceilidh Bands, Morris Teams etc.,

Amongst the events to be seen over the weekend (and there is a choice of up to five at any one time) will be concerts, ceilidhs, workshops, sessions, craft stalls, singarounds and dance displays. There will also be the unique Fylde Clog Dance championships, Lancashire Dialect Competition, the now famous 'Jack Easy Music Hall' and the infamous Worst Singer in the World contest.

Session Tickets are from £1.50 and a full weekend is £7.00. For tickets and further details please contact Alan Bell, 55, The Strand, Fleetwood. (Tel:- 039-172317).

N.F.

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Album AVA105 NIGEL MAZLYN JONES: "Sentinel"  
Album AVA106 JON DENNS: "Dennis means laffs"  
Album AVA109 PAUL DOWNES: "Life goes on"  
Album AVA110 BILL ZORN: "Bill Zorn and the Arizona Smoke Revue"  
Album AVA111 LES BARKER: "Dogmatic"  
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## Record Review ~

STEVE TURNER - OUTSTACK, Fellside F.E.010.

Side:1. Plains of Waterloo/Barratt's Privateers/The Red Joak/The Isle of St.Helena/  
Spailpin a run/ The Flowers of Bermuda.

Side:2. Valentine O'Hara/Farewell Dearest Nancy/Saxa Vord/Da Saandie Burn Reel/ The  
Cruel Sister/Is your love in vain.

A First (I think) solo record for Steve Turner and I have to say that I've heard fewer better first records. Its certainly an excellent choice of songs, with the exception of Bob Dylans "Is your love in vain" which I found out of place on this record. Steve has a distinctive voice, if a little harsh, but one gets used to this, and is an excellent instrumentalist mainly on a range of English concertinas.

Side 1 starts with a pleasant and gentle version of the broken token ballad "The Plains of Waterloo". This is followed by my favourite track on this side, "Barrat's Privateers", one of the two Stan Rogers songs on the L.P., sung superbly unaccompanied. The other tracks on this side didn't particularly stand out although the instrumentals are very well done, and his version of Isle of St.Helena is a rather unusual one.

Its always pleasant to find a singer who will take the trouble to find less well known versions of songs.(How often have you heard a song obviously culled from a Martin Carthy or Nic Jones L.P.) Steve has succeeded very well with this L.P., and side 2 is no exception - here we discover new versions of a "Bold Robber" song and "Farewell Dearest Nancy". There's also a superlative version of the "Cruel Sister" it has a haunting eerie quality about it, entirely appropriate to the song - it is also my favourite track on the album.

Taken all round then, an excellent L.P. well worth getting, and (if this is typical of his repertoire) well worth going to see. **N.F.**

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See article  
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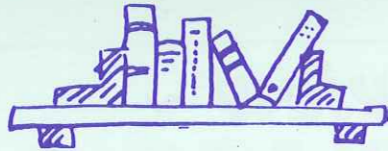
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# BOOK



# REVIEW

FOLK REVIVAL, Fred Woods, Blandford Press, £3.95 or £1.95 paperback

Fred Woods is himself a part of the Folk Revival, not least as founder-editor of Folk Review - among his many other activities in journalism and broadcasting. This book is in part rewritten from pieces in Folk Review, but forms a coherent whole in its attempt to be a study of the Folk Revival.

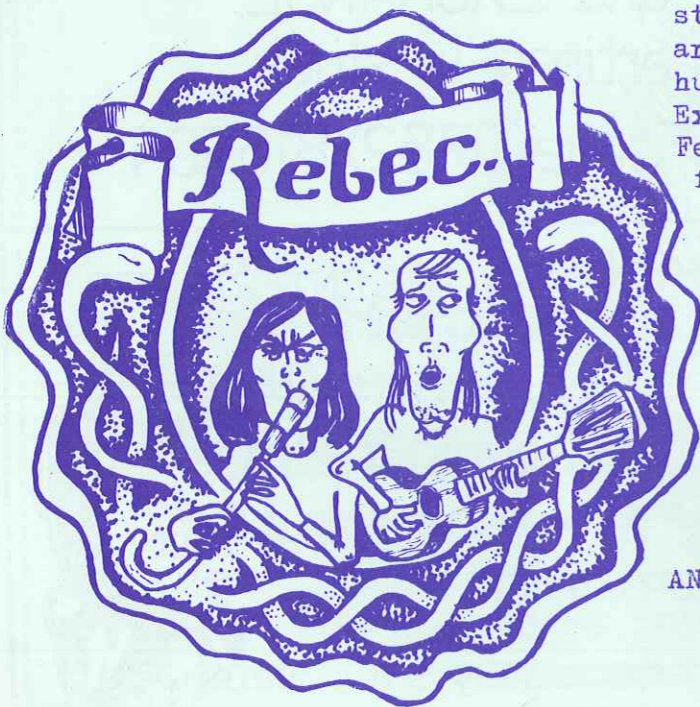
The first part deals with "The Tradition" and especially with the post-war discoveries of people still singing or playing in their local traditional manner.

The longer second part covers "The Revival": this is split into sections on Song, Instrumental, Regional Work, Practical Aspects, New Developments and Contemporary Song. There is much common sense, sound criticism and effective economical writing in all of these sections. Fred Woods analyses the situation, summarises the problem and offers constructive criticism in less than the space I need to state that there is a problem!

The section that contains the most common sense is entitled "Practical Aspects of the Revival". This should be compulsory reading for organisers, residents, floor singers and audience alike. The short description of the economics of a club and of a professional singer should rapidly silence the sort of moan I heard only recently: "You're getting expensive, aren't you?" - in response to a 60p entrance fee. How many of us can read this extract without blushing? One hears too frequently the statements "I sang this last week but...." and "I only learned this one today so I may forget it". Ewan MacColl once said a singer should learn a new song a week .... a song a month is surely within anyone's capability, and a repertoire of twenty songs ensures at least a diminution of the unblushing repetition that is one of the worst hazards of regular attendance at a club. Touche!

The critical assessment of singers is another strong point in the book. The paragraph on Dick Gaughan sums up his style and appeal accurately in just 100 words I wish I had written.

The only minor criticism is the lack of reference information to recordings mentioned in the text (books have full details). In summary: buy this book NOW. There's no excuse: it's available by post, see the advert on p.16 of Folk Directory 1980.  
Ian Wells



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# GOSSIP JOHN...

I gather that BRIAN DEWHURST has had to change his name in order to join Equity. The rule apparently is that

each member has to have a unique surname. I wonder how a father and his son, who were both actors would manage?

this month I've an interesting snippet from the Warwick Folk It describes Martin Carthy, one of the guests at the festival as follows: "Quite simply, he is far and away the best traditional Folk singer. His influence was largely responsible for the traditional revival some eight or nine years ago"! Graham Binless summed it up for me with his comment "What have I been doing for the last twenty years".

Seen on the back of a box of England's Glory matches:

Schoolboy to careers adviser: "I've managed to narrow my choice to two fields - Thermonuclear Dynamics or Folk singing."

I don't seem to have very much to tell this month which leads me on to ask if anyone would like the job of doing the gossip John column. I find I don't get around the clubs as much as I would like and consequently don't pick up very much gossip. If anyone is interested please write to the editor - all such applications he assures me will be treated in the strictest confidence. (Well you don't know who I am, do you?) (No but I do - Ed).

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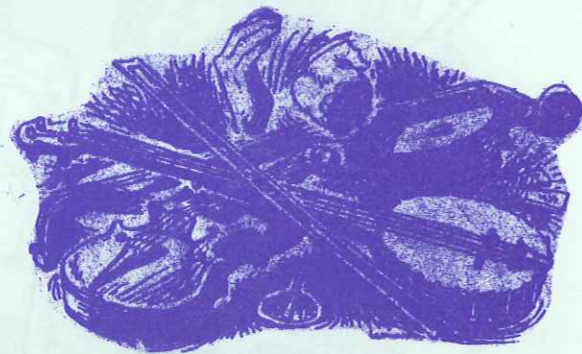
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## REVIEW:

# RUNCORN'S FIRST FOLK FESTIVAL



IAN WELLS REVIEWS THE SATURDAY OF RUNCORN'S FIRST FOLK FESTIVAL.

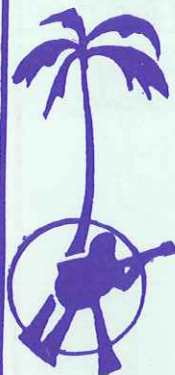
Something rather unfunny happened to me on the way to the Runcorn Festival - it moved! The first ever Runcorn Folk Festival was going to be held in the grounds of "The Castle" where there is an established folk club. Unfortunately, the organisers, Shady Grove Promotions(!), now have a list of all the people who don't like festivals, from Council Planning Departments to the Lord's Day Observance Society. So the festival ended up in a school in Runcorn New Town, which appears to have been designed in collaboration by a mazebuilder and the manufacturers of Lego. As a result, there was no Craft Fair, workshops or singer's competition, just an excellent line-up of guests.

The Saturday afternoon concert was opened by a Cheshire group, Fiddlestone, five young men who all play and sing well. Pauline Anscombe was an unadvertised but welcome addition, whilst Folkways, a Liverpool duo, gave a long and varied set. The first "big name" guest was Heather Whittaker who sings and plays in a polished, accomplished style, and was joined for two songs by Bob Thomas (ex Silly Wizard). Also in this concert were The Two Beggarmen and Dave Baird. The concert was closed by a twenty minute spot from Eric Bogle, who finished off his set, the concert and the audience's emotions with "Private William MacBride".

In the evening Nick Dow gave a good traditional set - he's worth remembering. Then came a surprise item: Radio Tones, who are a hilarious duo based on 1930's US-Hawaian music as heard on commercial radio. My highlight of the day was Eric Bogle's main appearance. It was a superbly varied set, with a hilarious parody of Country & Western, and included most of his best known songs - "Now I'm Easy" and "Dan". As he prepared to sing "The Band Played Waltzing Matilda", a lone Aussie in the audience gave a spontaneous tribute, saying how much this song meant to Australians. After the song, there were tears mixed with the thunderous applause.

Allan Taylor had to follow that, which he did very well, although with most singer-songwriters, you like him or you don't. The evening was closed by the inimitable Gary and Vera, who concentrated on their more serious side. Vera sang her own composition "Shoes" and they finished with a vigorous performance of "Albert Berry".

On Saturday at least the attendance was poor and mostly people attracted from some distance by one or more of the acts and with hindsight, perhaps a oneday festival would have been a better start. However, given the attitudes of local authority and local residents, does Runcorn deserve a Folk Festival at all?



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THE FOLK CALENDAR FOR SEPTEMBER

<u>SUNDAY</u> Res.	<u>RAINFORD</u> Steve Higgins	<u>TRAVELLERS</u> Vince Brennan & Graham Dunne	<u>POYNTON</u>	<u>RAVEN</u> Kings Ransom	<u>PRESCOT</u> James Hoffman	<u>LEIGH</u> Turnpike
7th 14th	Steve Higgins	<u>Black Dog</u> Graham & Sheila Nelmes	Roaring Jelly The Teaside Fettlers.	Steve Chilcott Singers' Night	Anne Little Chris Carter	- -
21st	Guest TBA	Singers' night	Mad Jocks & Englishmen Roy Harris	Plexus Singers' Night	James Hoffman	Taverners
28th		TBA			Red, White & Rose	Brian Dewhurst.
<u>MONDAY</u> Res.	<u>PRESTON</u> Kalied Bend	<u>TURNKEY</u> Heritage & Tony Hewitt	<u>FOLK AT THE TRITON</u>	<u>KNOWL BROW</u>	<u>POYNTON</u>	
1st	Auld Triangle	Phil Ryder/Tony Hewitt	<u>Black Dog</u> English Tapestry	Club closed, pending move to new premises; no more details to hand	CLUB NIGHTS WITH PETER HUGHES	
8th 15th 22nd 29th	Singers' Night Strawhead Callity Band Jerry Hallom	Singers' Night Tony Rose Peter Bond Singers' Night	A.C.M. B: # Price + Spinners Johnny Handle Black Dog + Singers			
<u>TUESDAY</u> Res.	<u>GARSTANG</u>	<u>BLACKPOOL</u> Taverners	<u>BUCK i'th VINE</u> Spring Heel Jack			
2nd 9th 16th 23rd 30th	Opening Night Dave Burland Singers' Night Westmorland Packet	English Tapestry Twenty feet below Singers' Night Sullivan Scold's Bridle	Opening night Singers' Night Mick Doonan/Tony Wilson Singers' Night.			
<u>WEDNESDAY</u> Res.	<u>WINWICK</u> Reynardine	<u>BREWERY</u>	<u>CONCORD</u> Conkers	<u>FOLK AT THE MALT</u>		
3rd. 10th 17th 24th	Opening Night Singers' Night Singers' Night	NO CLUB DURING SEPTEMBER	To be arranged To be arranged Ewan McColl & TBA Peggy Seeger	Bill Zorn Singers' Night Pete Millard Singers' Night.		
<u>THURSDAY</u> Res.	<u>L'POOL TRAD.</u>	<u>POYNTON</u>	<u>FLEETWOOD</u>	<u>WELLGREEN</u>	<u>STABLE ROOM</u>	
4th 11th 18th 25th	See (a) below Flat County String Band Singers' Night Graham & Eileen Pratt Singers' Night	Singers' Night Callistro Geoff Higginbottom Singers' Night	Singers' Night To be arranged To be arranged Graham & Eileen Pratt	Pete Young Johnny Coppin & Phil Beer Club Night Paul Downes	(Club meets monthly) Roaring Jelly & Gerry Hallom	
<u>FRIDAY</u> Res.	<u>DICCONSON</u>	<u>CORONATION</u>	<u>BEE</u>	<u>LANCASTER</u> FOLKSTIR	<u>ROEBUCK</u>	<u>BRITON'S</u> PROTECTION.
5th 12th 19th 26th	See (b) below Black Dog Singers' Night " " Graham & Eileen Pratt	See (c) below English Tapestry Singers' Night Packie & Bonnie Singers' Night	No Dates to hand Club open every week	Singers' Night Singers' Night Singers' Night Singers' Night	Roebuck Singers + Come allye every week ST. PHILIPS Res. Ushers Well Graham Cooper	Jolly Jack Heather Whittaker Singers' Night South Parade
<u>SATURDAY</u> Res.	<u>BURY</u> Various	<u>POYNTON</u>				
6th 13th 20th 27th	Graham & Sheila Nelmes. Ceilidh Tony Wilson/Mick Doonan Graham & Eileen Pratt.	Ceilidh with Cornfield Band				

<p>THE VIEWS EXPRESSED IN THIS NEWSLETTER ARE NOT NECESSARILY THOSE OF THE EDITOR OR FEDERATION.</p>	<p>EDITORIAL ADDRESS:- All correspondence to 3, Cromford Dr., Pemberton, WIGAN, WN5 8JU.</p>	<p>20</p>	<p>THE EDITOR ACCEPTS NO RESPONSIBILITY FOR CONTRIBUTIONS CLAIMED TO BE ORIGINAL</p>	<p>THE EDITOR CANNOT BE HELD RESPONSIBLE FOR ANY INACCURACIES IN THIS NEWSLETTER</p>
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