

**THE NORTH WEST FEDERATION OF
FOLK CLUBS**

JUN-JUL-AUG '81



newsletter 15p

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Joint Activities		Duncan Campbell		
Co-ordinator				

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 organistaion of events to attract under 18s to Folk Music

The Member Clubs

FOLK CLUB	TIME OF START	ADDRESS	ORGANISER	ORGANISER'S PHONE NO.
SUNDAY				
Kendal	8.30pm	Duke of Cumberland Hotel, Appleby Rd., Kendal	Steve Tomlinson	0539 27538
Leigh	8.00pm	The Courts Hotel, Church St. Leigh	Jacqueline White	0942 678758
Poynton	8.00pm	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 872626
Rainford			Bob Leeming	0744 88 3424
Raven	8.30pm	Raven Hotel, Farndon, Nr. Chester	Dave Russell	097 883 2303
Thelwall	8.30pm	Pickering Arms, Thelwall, Warrington	Chris Roach	092572 8055
Travellers	8.30pm	Traveller's Rest Hotel, Crab St. St. Helens	Vince Ludden	0744 21414
MONDAY				
Leyland Morris	7.30pm	St. Annes School, Slater Lane, Leyland.	M.A. Fennah	0772 312770
Preston	8.15pm	Lamb Hotel, Church St. Preston	Derek Harrison	0772 748439
Carlton	8.15pm	Carlton Hotel, Borough Rd., Birkenhead	Geoff Dormand	051 639 7928
The Triton	8.00pm	The Triton Hotel, Paradise St. Liverpool	Doreen Rickart	051 521 6020
Tudor	8.15pm	Tudor House Hotel, New Market St., Wigan	Nigel Firth	0942 215621
TUESDAY				
Southport Mummies		Zetland Hotel, Zetland St., Southport	Malcolm Howarth	0704 312770
Blackpool	8.00pm	Kings Arms Hotel, Talbot Rd., Blackpool	Jeanne Denny	0253 855855
Buck 1 st Vine	8.30pm	Buck 1 st Vine, Burscough St. Ormskirk	Ian McArdle	0695 77611
Garstang			John Topping	09952 2689
WEDNESDAY				
Brewery	8.30pm	Brewery Arts Centre, 122a Highgate, Kendal	Neil Johnston	0539 25133
Metropolitan	8.00pm	Catholic Metropolitan Social Club, 61a, Bold St., Liverpool	Graham Edwards	051 480 0159
Folk at the Malt	8.30pm	Malt Shovels, Stamford St. Altricham.	Susie Stockton	061 928 1936
Winwick Folk Club			Len Saunders	0744 35833
THURSDAY				
Fleetwood	8.15pm	Queen's Hotel, Beach Rd. Fleetwood	Ron Baxter	03917 3738
Liverpool Trad.	8.15pm	Cross Keys, (corner of Earl St. & St. Paul's Square, Nr. Liverpool Stadium.)	Shay Black	051 723 8518
Poynton	8.00pm	See Sunday for details	Maggie Goodall	0925 66280
Appleton Thorn	8.15pm	Thorn Inn, Appleton, Nr. Warrington (on A49)	John Seed	026 04 421
Wellgreen			Mick Burrows	051 426 6879
West Park	8.15pm	West Park RFC, Prescot Rd. St. Helens (alternate weeks)	Joan Blackburn	0942 863389
Wigan	8.30pm	Park Hotel, Market Square, Wigan (alternate weeks)		
FRIDAY				
Wallasey	8.30pm	Leasowe Castle Hotel, Borough Rd., Wallasey (Nr. Ferry)	Geoff Dormand	051 639 7928
Bee	8.30pm	Bee Hotel, Bodfer St. Rhyl	Dave Costello	0745 32488
Briton's Protection	8.30pm	Briton's Protection, Gt. Bridgewater St. M/c. nr. Central Stn	Mike Billington	061 881 8729
Garden Gnome	8.15pm	Quarry Bank Community Centre, 364, Ormskirk Rd, Skelmersdale	Carol Fenlon	Skem 26703
Corrie	8.15pm	The Other Bar, Southport Arts Centre, Lord St., Southport	Laurie Hardman	0704 27155
Crown	8.30pm	Crown Hotel, Hawes, Sedbergh (summer only)	Peter Waller	0587 20828
Dicconson	8.30pm	Dicconson Arms, Warrington	Derek Gifford	07744 33541
Lancaster Folkstix	8.00pm	Yorkshire House Hotel, Lancaster. (nr. bus station)	Peter Henderson	0524 66395
Roebuck	8.30pm	Roebuck Hotel, Leyland	Ron Strickland	0772 313876
St. Philips	8.30pm	St. Philips Community Centre, Dean St. Radcliffe (monthly)	Connie Taylor	061 723 3350
SATURDAY				
Bury	8.15pm.	Old Blue Bell, Bury	Jean Seymour	061 761 1544

Vol. 4, No. 2, JUN - AUG '81

EDITORIAL

Welcome to a bumper 24-page Newsletter ! Largely through having changed our printer we are now able to offer even better value for money than before, and lets face it, it isn't often you get more for the same money is it?

Also new this month is a new format for the June & July Club Dates which I think you'll find just as clear to read, but it allows for many more clubs to be included in the calendar.

Inside this issue there's a further article on performing rights by Joan Blackburn, and an article on Irish Music by Jenny Bashford. Three pages of record reviews this time, as well as a review of Poynton Folk Festival and a preview of Fylde.

All the usual articles of Club of the Month, Song of the Month, Song Exchange are featured, whilst Mike Bradbury of St. Helens offers some views on running a successful Folk Club.

On the cover we've another superb illustration by Ian Sutton which I suspect is meant to be Leadbelly - what do you think? I must thank Ron Baxter for his cartoons, Ian for M&S cover and Elaine Derbyshire & Chris Roach for all their typing.

Closing date for next issue is AUGUST 1st, and this issue will cover September, October & November, so make sure your club organiser lets me have his dates by that date.

All for now, see you all again in September!

Nigel Firth

P.S.: Don't forget that the views expressed herein are not necessarily those of The Editor or of the Federation.



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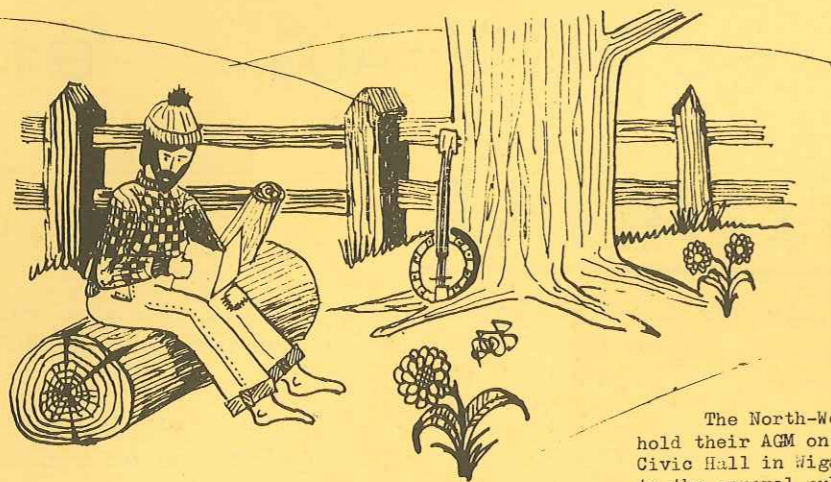
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OUT & ABOUT

The North-West Federation of Folk Clubs are to hold their AGM on Saturday, June 13th at 6pm at the Ince Civic Hall in Wigan. The AGM is followed by a ceilidh open to the general public from 8pm until 11.45pm with the RAN TAN BAND. Tickets for the ceilidh are £1.25 from the address below: Ceilidh Tickets,

3, Cromford Dr.,
Pemberton,
Wigan, WN5 8JU

& further details are found in the advert on page 5. Is your club organiser going to this event? If not, why not volunteer to be his representative at the AGM and ensure the views of your club are brought to the Federation's attention.

Kendal Folk Festival is being held on Friday 28th August to Sunday 30th August 1981 at the Brewery Arts centre in Kendal. For full details see the advert on a later page in this issue.

Some highlights from the guest lists submitted to me: John & Sue Kirkpatrick make a flying visit to the area when they appear at the Appleton Thorn on June 18th, and at the Briton's Protection on June 19th, whilst John Kirkpatrick appears on his own at Blackpool on July 7th.

Gerry Epstein from America appears in the area during June, and the only dates I have for him are June 29th at the Tudor Folk Club, Wigan, and July 2nd at Fleetwood Folk Club.

Some rare appearances for ENGLISH TAPESTRY are during August when they appear at the Malt Shovels, Altrincham on August 12th and at the Tudor Folk Club in Wigan on August 10th.

The Roebuck Folk Club, Leyland continue their occasional series of Folk events on Sundays, when they have VIN CARBUTT on June 21st. This is an all-ticket event, and for details please contact Ron Strickland on 0772 313876.

Ian Wells tells me he is now doing a monthly folk column in the Ormskirk Advertiser, so if you've any news relevant to that area please ring Ian on Hesketh Bank 3267 by the third week in the month.

The Manchester District Of the EFDSS have a Folk & Craft Fair at Longford Park & Hall on Saturday June 20th starting at 11am. There is to be a Craft Fair featuring some 30 different craftsmen, whilst in the grounds of the hall will be dancing, children's events, games & sideshows. In the evening there is a Hoe Down/Ceilidh together with a Barn Dance & a Dancers' Dance; there's even a Folk Night. Further details from Milly Chadband Tel; 061 427 4430 (Home) or 061 236 7847 (Work).

In the Liverpool Area, a new organisation has been formed to be a similar type of thing to the LAFS existing in the Leyland area. It's called FOLK ON MERSEYSIDE and further details can be obtained from the chairman, Shay Black, tel 051728 8518.

A new club in the Liverpool area is the BROOK HOUSE Folk Club run by BRACK DOG (formerly residents at the TRITON) at the Brook House, Smithdown Rd., Liverpool 15 on Wednesdays at 8pm. For more details ring HARRY on 051 220 7175.

Next meeting of PERFORM area 3 is at the LAMB HOTEL in Preston on Sunday June 14th at 12 noon.

Nationally: SWAFF NEWS, a free Mag covering the South Wales Folk Scene is available on subscription - send 6 SAE's to Owen Jones, 19 The Gardens, Monmouth for a year's supply.

REGIONALLY

Firstly this month we've news of a number of new clubs

The METROPOLITAN Folk Club meets at the Catholic Metropolitan Social Club, 61A Bold St., Liverpool on Wednesday evenings at 8pm. The club is being run mainly as a singers' club with occasional guests, the residents being Graham Edwards, Bob Elliott & Bill Jones. For more details contact Graham on 051 480 0159.

The GARDEN GNOME Folk Club is the successor to the OLD DOG at Upholland. The new venue is the Quarry Bank Community Centre, 364, Ormskirk Rd., Skelmersdale where they meet on Fridays at 8.30pm. Some guests are to be booked, but initially they are running as a singers' club, the residents being Niell Hurst & Pete Thorp. For further details contact Carol Fenlon on Skelmersdale 26703.

Geoff Dormand, whose club used to be the Wayfarers is connected with two new clubs on the Wirral. The WALLASEY Folk Club meets at the Leasowe Castle Hotel, Borough Rd., Wallasey (Nr. Ferry) on Fridays at 8.30pm. This club meets at real ale pub (Wigson's in cask), and Geoff is looking for a resident for the club which is a singers club booking occasional guests. The other club is the CARLTON Folk Club meeting at the Carlton Hotel, Borough Rd., Birkenhead, on Mondays at 8.30pm. This is a club to feature guests & singers' nights, and further details of either club can be obtained from Geoff Dormand on 051 639 7928.

A number of clubs have had to close prematurely for the summer, due mainly to their room being converted to a restaurant and their being no alternative venue that was obvious. The following clubs are in this situation, and if you know of any venues in the area who would like a folk club, please contact the organiser and tell him:

WINWICK FOLK CLUB Len Saunders 0744 35833
RAINFORD FOLK CLUB Bob Leeming 0744 88 3424 *
WELLSGREEN (Hale, Cheshire) John Seed 026 04 421

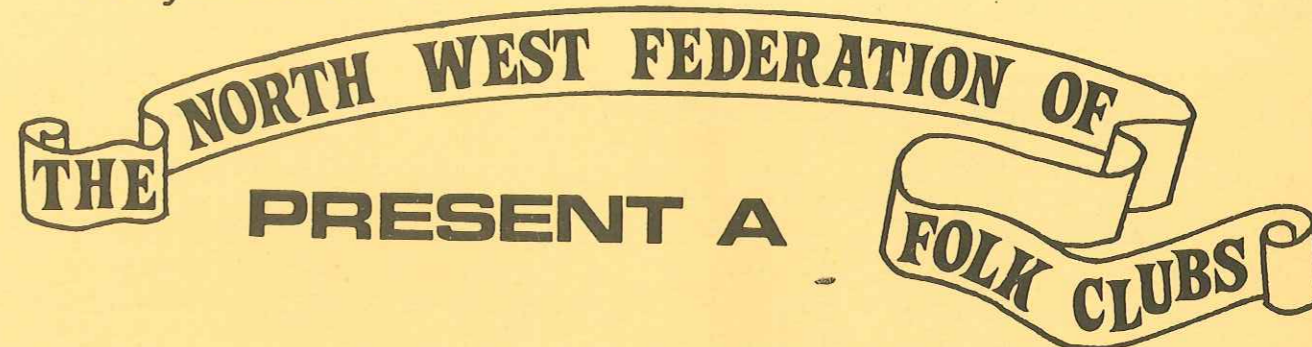
Bob tells me there is just a possibility of the club reopening at the Golden Lion when the refurbishing is complete, but until he doesn't know until he meets the new management. Alternative venues in the meanwhile to Bob, please.

GARSTANG Folk Club & the LANCASTER Folk Stir have closed for the summer & may reopen in the autumn, subject to their being enough interest in helping to run the club, and sufficient audience to make the clubs viable. If you think you can help, please ring Peter Henderson for Lancaster on 0524 66395 or John Topping for Garstang on 09952 2689.

Chris Roach, who runs the Thelwall Club on Sundays, tells me she is running a new club at Crossfields Social Club, off A57, Warrington on Wednesdays at 8.30pm. At the time of going to press it is not entirely certain that this will continue, so ring CHRIS ROACH on 092572 8055 for more details.

Contrary to popular speculation, Chris Roach's original club at the Pickering Arms in Thelwall is still going strong, and continues to meet every Sunday at 8.30. The club will remain open until July 5th, when it closes for the summer.

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SONG EXCHANGE

Conducted by JOAN BLACKBURN

If you would like the words, music and/or chords of a song, 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.

REQUEST from Peter Meredith of Ashton-on-Ribble, Preston, for "Chicken on a Raft", written by Cyril Tawney.

REQUEST from Ron Baxter of Fleetwood for "The Boers Have Got My Daddy".

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

REQUEST from Jan McKennedy of Wigan for "Biddy McGrath".

REQUEST from Lynda Boyle from Stockport (of the duo 'Abalon') for the words of a song entitled either 'New York Blackout' or 'It's better after dark' for which the chorus goes: "From Alaska down to Panama, Hawaii to New York, 10 people out of 9 agree its better in the dark"

Brian Howarth of Abram has requested 'Peggy & the Soldier' and this is reproduced below:

PEGGY AND THE SOLDIER (words & tune from a broadsheet published by Barrie N. Roberts of Walsall)



It's of a bold soldier come from sea,
His musket all over his shoulder,
It's on pretty Peggy he cast his eye,
And she's cast her eye on the soldier.

Oh, my Gold & my Silver shall be thine,
I'll give you all my gold & my plunder,
If you'll leave all your land and your
(husband so fine,
And sail o'er the sea with a soldier.

Her husband he mounted his milk-white horse
Expecting to meet her by the water,
But when he got there it was late in the
(night
And she'd fled o'er the sea with a soldier.

But they hadn't been sailing a week or more
When her lover he turned to anger;
He beat her & kicked her & called her a
(whore,
Sent her back to her John in the morning.

As Peggy walked up & as Peggy walked down,
People asked of her where she was going,
She made not an answer, she couldn't tell

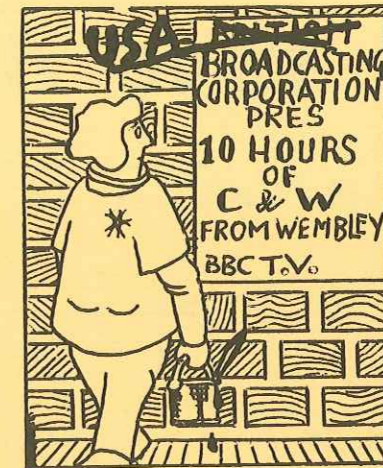
(where
That she'd been o'er the sea with a soldier
When Peggy got home it was late in the night
And she was ashamed to be seen;
It was under the window she listened awhile,
To her husband a-nursing the baby.

Oh rockaby little one & don't you cry,
Your mother's gone & left you in sorrow,
And if she comes back then she cannot
(stay here,
She can go back to sea with her soldier!

Oh open the door love and let me in,
And I'll never prove false any longer!
You can go from my doorway & leave me alone,
And find you a home with your soldier!

continued

BROADFOLK 3



The BBC's policy of "you can have folk provided it isn't labelled" continues to operate. Cosmotheke popped up on R4 in 20 minute chunks at 11.15pm on Saturday - a time presumably designed to ensure no one listened. The show was subtly titled "Cosmotheke". BBC 1 carried "The Corries 21st Birthday Party" re-cycled from BBC Scotland but cut it in half and ran the bits a fortnight apart at 11.30pm on Sundays. This was a demonstration of how to do it: good performers, enthusiastic audience and unobtrusive direction.

Meanwhile, Radio 4 ran two similar series with identical defects. One was called "Past Impressions" and opened with the life of Hodge the Ploughman. It used traditional songs as illustrations but they were sung in a cold, clinical way. "Songs for the Times" was subtitled "Some Social and Political Aspects of British Popular Songs" and was built round music hall material. Charles Chilton produced it as a sort of bored documentary, The Charles Young singers adopted a terribly clearly enunciated but totally unenthusiastic style that clearly assumed all R4 listeners are both deaf and stupid. Why can't producers find interested people? The first programme on the Crimean War would have been transformed by the use of Strawhead - and any of them by Cosmotheke.

How to use folk music as part of the general scene was shown in Christopher Brashers's documentary "The New Lords of the Isles". This included snatches of traditional Scottish music but reinforced it's main point with a contemporary song. This was about the bad old Lairds but ironically was written for a contest organised by one of the bad new Lairds. BBC2 had a film by A.L.Lloyd on Bartok and Hungarian folksong - I'm waiting for the repeat.

An alleged variety show on ITV called "Starburst" featured The Spinners (and Donald Swann with his new partner Frank Topping): any virtues this show might have had were nullified by a videotape editor with an attention span of 2.7 minutes. Jacqui & Bridie, among others, could be heard in snatches in a R4 documentary by Roger McGough on the Mersey Ferries. This was part of a so-called "North West Week" that otherwise totally ignored the existence of folk music.

If you managed to avoid the up-tempo version of "The Oldest Swinger in Town" with unnecessary girlie chorus superimposed on Fred Wedlock, I hope you didn't miss Tony Capstick's hilarious parody of a well known bread advert., complete with brass band. Some other oddments: (a) Jeremy Taylor's "Jobsworth" on Frank Muir goes into Pettiness" (R4) (b) John Amis, on "My Music", R4, singing "Waly, Waly" (c) BBC2: The Albion Band with Pam Ayres (!) (d) Jane Michelborough making clogs on "Granada Reports".

Finally, the definitive comment on Country & Western, heard on "Walter's Weekly" on Radio 1. "Well, these people from Darlington in their cowboy suits: if they weren't listening to Johnny Cash who would they listen to - Max Bygraves"!!!!

Happy listening, insomniacs.

Folk Ear.

SONG EXCHANGE (cont'd)

Peggy & the Soldier (conclusion)

Her husband he mounted his milk-white horse,
And he rode until he came to the water,
He abused the wind & the waters clear,
That took Peggy o'er the sea with her
(soldier.

He abused the man that builded the boat,
Abused the Captain that sailed her
He abused the wind & waters clear,
That took Peggy o'er the sea with her
(soldier.

SONG OF THE MONTH

Flowers of the Sea

by Ron Baxter

tune:- "Normal" version of Flowers of the Forest.

I've seen them sailing, with sirens a'wailing
Down through the channel and out to the bay
But now they are rotting, on the dock side propping
The flowers of the sea all doomed to decay.

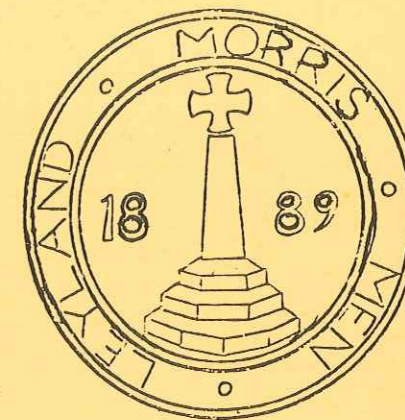
Hunting the fishes, from Iceland to the Minches
Northcape to Greenland and down to Rockall
They've fought in peace and war, all around that hostile shore
Now they've been sold out and down they must fall.

I've seen men so full of pride now with anguish in their eyes
Look to the sea where they cannot go
The Rose garden's empty, where there once was plenty
They've been defeated by friends and not foes.

In fog and in black ice, I have seen them fight for life
I've seen men die in the living gales
But I've seen their sons sign on, following their fathers gone
Now their boats are tied up they can no longer sail.

Their life it has been sold, bartered out for Brussels gold
While Frenchmen and Dutchmen fish right to our shore
Will no one heed the pleading, of a life that's bleeding
The flowers of the sea will bloom never more.

CLUB OF THE MONTH: LEYLAND MORRIS



Being a very recent addition to the ranks of the N.W.F.F. I thought it might be useful to give members some idea of the team's history and of its current activities.

Leyland Morris Dancers were an integral part of the Leyland May Festival, begun in 1889, and which lasted until 1936. Leyland folk deemed twenty four dancers, plus a Leader, the necessary number for their annual showpiece, and music was provided by Leyland Prize Band - and later by Leyland Parish Band.

From about 1947 to 1953 our dances were kept alive by a mixed team from the Youth Club of St. James Church, Moss Side, and which turned out primarily for the Church Walking Day. This was followed by a short revival of the men's team, which included some pre-World War II dancers, some from the St. James' team, and some new recruits. One of the instructors for both these teams was Mr. Jim Grant, Leader of the Morris Dancers from the mid - 1920's until 1936.

Again it was Mr Grant, working with Mrs Hilda Ratcliffe - then leader of Leyland Folk Dance Group - who helped to revive the team in 1966 using people from the dance group, the St. James' and 1950's revival teams and new recruits.

There are three Leyland dances: two for the men's team, and one for a team of boys. The men danced a street processional, (the Street Dance) and a large set dance on the Mayfield (the Stage Dance) for the newly-crowned May Queen. The boy's dance was, again, a street processional.

Over the past 15 years the team has gone from strength to strength - despite the ups - and - downs associated with most organisations - becoming a member team of the Morris Ring in 1975, and in various ways helping to prove a stimulus to local dancing activities.

Our annual programme includes several regular bookings, such as Leyland Festival (modern version!) and Lytham Club Day, where there is a procession and an opportunity to perform our own dances. Then there are galas and garden parties; occasional visits to Morris Ring meetings; days and weekends of dancing with other teams - some local and some distant; and when winter comes around again there are folk nights, 'Lancashire' nights, O.A.Ps'. Christmas Parties and a variety of other events.

Weekly practices go on for much of the year and in addition to our Leyland dances we perform a number of other North West dances. Some 'Cotswold' Morris has been attempted from time to time, and several team members have also taken up solo clog dancing under the guidance of Sam Sherry.

Membership of a team such as ours can be demanding, both on time and effort; it can also be very enjoyable and rewarding. The same could be said for membership of your folk club, local Round Table, historical society, Scout group, Woman's Institute etc., etc., - and we all have the same problem of attracting new members, and keeping those we already have.

Prospective new members are welcome at any time, as dancers, musicians or hangers-on! Please contact Mick Fennah (Preston 312770), Derek Gifford - whose phone number you all know! or myself Roy Smith (Preston 716772).



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FOLK CLUBS & SUCCESS by Mike Bradbury (Travellers F.C.)

Firstly I wish to point out that this article was not written to blow my own trumpet or that of the Travellers Rest Folk Club. All I am giving is food for thought and of course it is up to individuals to accept or reject what follows.

A QUESTION OF IDENTITY.

Firstly I feel we must identify 'What Folk Music really is' most will agree that it can take numerous forms:-

- e.g. (a) Traditional (Irish, Scottish, North Eastern, 'Lanky' etc).
- (b) Contemporary (Blues, Jazz, Blue Grass etc. etc.)
- (c) Electric Folk.

From the above examples (and there are more) you must identify which category or combination of categories best suit your club. A further factor is that some clubs prefer groups to individual artists or vice versa.

HOW TO IDENTIFY WHAT A CLUB WANTS.

The obvious answer to this is trial and error; in other words if certain artists go down well on the night, re-book them. This is a well tried and tested method and to an extent is acceptable. However it can and does lead to repetition and is not the complete answer. In my experience we all forget one thing - the people who attend our clubs every week. These are the people who matter, much more than you or I and they should be telling us what they want to see and hear in their club.

HOW TO INVOLVE MEMBERS.

The first thing to do is to set up a committee under a chairman. There should be no limit on the members admitted to the committee. At regular intervals others should be invited to join the committee so there can be no question of it being seen as a clique. Once formed the committee should meet monthly to discuss the running of the club, improvement that can be made and complaints if any. Most importantly it should consider the artists to be booked for the future taking into account popularity, price etc. If an artist is something of an unknown quantity the alternatives are to take a chance and book on evidence available or defer a decision until someone else has seen him. This procedure has worked well at the Travellers Rest for over twelve months.

ATMOSPHERE AT THE CLUB.

The word club to me means the gathering together of people with similar ideas culture or taste. I would go further and say friends; regulars at a folk club should be friends in a congenial 'free and easy' atmosphere. Therefore I feel strongly about the 'you and them' atmosphere sometimes created (perhaps unknowingly) at some clubs. For example:-

- (a) Too many official around the door.
- (b) Other official standing in corridors talking. Some may never even enter the clubroom all night.
- (c) The bloke who says drink up! but has a pint himself at the entrance.
- (d) The people who run the club do not usually pay to come in and its surprising how many regulars notice this and object to it - in my opinion rightly so.

FREE ADMISSION FOR OFFICIALS?

I know that the comment above might upset some club officials but I only ask that you think seriously about the situation. At the Travellers Rest everybody pays the entrance fee except the residents and the person on the door that night. This may at first appear very mean but consider the following points:-

- (a) Who should pay and who should'nt?? This decision can often cause embarrassment and sometimes argument. The 'free list' can escalate; I have seen this happen to such an extent that only half paid. Those who did'nt included friends of organisers, friends of resident, even friends of friends. Incidentally that particular club collapsed through lack of funds.
- (b) Take a hypothetical number of four organisers all free on the night. Assuming an average entrance of 80p and the club opening 45 weeks a year, the annual loss is £144!!! A simple calculation but the result

FOLK CLUBS & SUCCESS (cont'd)

is staggering. To most clubs that represents three extra guest nights yet for the individuals concerned all that loss amounts to is little more than the price of a pint per week.

MEMBERSHIP CARDS.

The use of membership cards allows regulars to benefit over the year in reductions at the door and give a sense of belonging. Also other perks such as first choice of tickets on all ticket nights, subsidised coach outings to festivals and concerts etc. The nominal price we charge at the Travellers is 50p. per year.

CLUB NIGHT.

On the night, all being well everybody, club organisers, chairman and committee should be able to relax and enjoy the club just like anybody else. The residents run the night completely; the only other person working is the doorman. If things do not go quite right then this can be discussed and ironed out at the next committee meeting. Not on the night.

FINALLY.

- (1) Always treat people as people not 'folk fodder' if you do that you won't go far wrong.
- (2) Keep on good terms with mine host, keep him in touch or even invite him to join the committee.
- (3) I should be please to hear other peoples views on the running of folk clubs. Write to me, Mike Bradbury, 107 Friar Street, St. Helens. or direct to the Newsletter.

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Club

DAY & CLUB	RESIDENTS	DATES IN JUNE			
		7th	14th	21st	28th
SUNDAY					
Kendal Leigh Poynton Raven Thelwall Travellers	West. Packet (g) Turnpike Volunteers Crisp 'en Brown Hybrid	Singers' Night CLOSED FOR SUMMER. RE-OPENS EARLY SEPTEMBER Bob Williamson (e) Singers' Night Abalon Preston Club Swap	Scold's Bridle Jack Hudson (f) Rebec Singers' Night Elec. Batt. Band (r)	Peter Bond McCalmans (j) Singers' Night Pat & Jamie Knowles Drops of Brandy	
MONDAY		1st	8th	15th	22nd
Carlton Poynton Preston Triton Tudor Leyland Morris	Peter Hughes Kaled Band Heritage/T. Hewitt	Guest TBA SINGERS' NIGHT Crisis Spinners Cyder Pie Moeting (practise)	Guest TBA EVERY WEEK Dave Peabody Singers' Night Singers' Night every Monday	Guest TBA Singers' Night Cilla & Artie Harvey Andrews £	Guest TBA Stoneground Singers' Night Singers' Night
TUESDAY		2nd	9th	16th	23rd
Blackpool Buck i'th' Vine Poynton Southport Mummings	Taverners Spring Heel Jack	Paul Metsers Singers' Night TARANTULA See Out & About	Howard Bond Packie & Bonnie POETRY GROUP EVERY WEEK	Rebec Singers' Night EVERY WEEK	Walters/Watson (m) Singers' Night
WEDNESDAY		3rd	10th	17th	24th
Brewery Folk at the Malt Metropolitan	See (u) below	Dave Peabody Mainly Singers' Nights	Singers' Night occasional guests	Cilla & Artie	Singers' Night
THURSDAY		4th	11th	18th	25th
Fleetwood L'pool Trad. Poynton Appleton Thorn West Park Wigan	Scold's Bridle Various see (a) Thorn/Minor Birds Tobin's Rest Joan Blackburn	Roy Harris Faulkner & Keane (g) HOE DOWN & Singers' Night No Dates to hand Closed	Paackie & Bonnie Frodsham Club Swap SINGERS EVERY WEEK Singers' Night No Dtes Singers' Night	Roebuck Singers Singers & Musicians John & Sue Kirkpatrick No Dates Closed	Alan Bell Band Kessler & Fraiter (h) Singers' Night No Dates Singers' Night
FRIDAY		5th	12th	19th	26th
Bee Briton's Prot. Corrie Dicconson Garden Gnome Roebuck St. Philips Wallasey	See (b) See (c) See (d) Neill Hurst/Pete Thorp Roebuck Residents Usher's Well	Singers' Night Two Beggarmen Paul Metsers Roy Harris Mainly Singer Comeallye Closed	Dave Peabody Singers' Night Ildanach Singers' Night guests Monthly Comeallye Closed	Singers' Night J. & S. Kirkpatrick Singers' Night Chris & Joe While Mainly Singers Comeallye Closed	Singers' Night Stan Ellison Party Night Singers' Night occ. guests Comeallye Talisman
SATURDAY		6th	13th	20th	27th
Bury Poynton Federation Leyland Morris	Various Three clubs	Roy Harris Leyland Festival	Donal Maguire Ceilidh (h) Ceilidh at Ince *(p)	Colin Thompson Tour with Hoghton	Ramox Lytham Club Day & Samesbury

KEY TO SYMBOLS ABOVE:

- * See Out & About
- (a) Residents include: Shay Black, Tony Gibbons, Mary Edwards, Dick Hebden, Tony Rosney & others
- (b) Residents include: Rebec, Demented Waving Brothers, Steve & Les Chilcott, Tony Hill, Mike & Maggie Billington
- (c) Residents are: Buckthorn, Bernie Blaney, Richard Tynan, Neville Grundy (with Steve Pilkington)
- (d) Residents are: Martin Banks, Mark Dowding, Derek Gifford, Phil Hartley, Mike Hughes, John Meadows
- (e) plus Tom McConville & Kieran Halpin
- (f) Farewell concert for South Parade with Gentleman Soldier
- (g) John Faulkner & Dolores Keane
- (h) Pete Kessler & Gail Fraiter

Calendar

DAY & CLUB	DATES FOR JULY				
	28th	5th	12th	19th	26th
SUNDAY					
Singers' Night CLOSED Stoneground (k) Simon Nicol Portway Pedlars* Folkways	Grendel's Mother CLOSED Vin Garbutt (l) Singer's Night Singers' Night Singer's Night	Singers' Night CLOSED Doug Porter (i) Singer's Night CLOSED, reopens Kinfolk	Bill Caddick CLOSED Ar Log (j) Singers' Night 6th September TBA	Singers' Night CLOSED Plexus (j) Alan Taylor (Crisis) TBA	Kendal Leigh Poynton Raven Thelwall Travellers
MONDAY		6th	13th	20th	27th
Guest TBA TBA. Gerry Epstein Meeting	Guest TBA Spinners Singers' Night every Monday	Guest TBA Cosmotheka Guest TBA	Guest TBA CLOSED FOR SUMMER-re-open Sept 7 Guest TBA	Guest TBA Singers' Night	Carlton Poynton Preston Triton Tudor Leyland Morris
TUESDAY		7th	14th	21st	28th
John O' Gaunt • Johnny Collins	John Kirkpatrick See Out & About	Robin Dransfield CLOSED UNTIL TARANTULA POETRY GROUP	Steve Turner SEPTEMBER EVERY WEEK	The Waterasons	Blackpool Buck i'th' Vine Poynton Southport Mummings
WEDNESDAY		8th	15th	22nd	29th
Alistair Russell Mostly Singers	Singers' Night Breakdown	Robin Dransfield Singers' Night	Singers' Night Singers' Night	Sara Grey Singers' Night	Brewery Folk at the Malt Metropolitan
THURSDAY		9th	16th	23rd	30th
Gerry Epstein Singers & Musicians Peter Bond No Dates Closed	Gill Burns Crisis Singers' Night No Dates Singers' Night	Singers' Night CLOSED FOR SUMMER HOE DOWN AND SINGERS EVERY WEEK Robin Dransfield No Dates Closed	Pat Ryan RE-OPEN SEPT. Singers' Night No Dates Singers' Night	Pete Smith 3rd. Guest TBA No Dates Closed	Fleetwood L'pool Trad. Poynton Appleton Thorn West Park Wigan
FRIDAY		10th	17th	24th	31st
Singers' Night Chris & Joe While Bob Fox Bernie Parry Mainly Singers Comeallye Closed	Singers' Night Singers' Night CLOSED FOR SUMMER Singers' Night occ. guests Comeallye Closed	Singers' Night Pete & Chris Coe Southport Swords Mainly singers Comeallye Closed	Singers' Night Martin Carthy CLOSED FOR SUMMER re-opens Sept. 4th mainly singers Comeallye Closed	CLOSED re-opens Sept. 11th singers Comeallye Maloolm Stent	Bee Briton's Protect. Corrie Dicconson Garden Gnome Roebuck St. Philips Wallasey
SATURDAY		11th	18th	25th	
Guest TBA	Guest TBA Ceilidh	Guest TBA	Guest TBA		Bury Poynton.

- (j) plus Peter Hughes
- (k) plus Mary Asquith & Peter Hughes
- (l) plus Curates' Egg
- (m) Dave Walters & Helen Watson
- (n) with Red Hot Poker Ceilidh Band
- (p) At Ince Civic Hall, with RAN TAN BAND and Steve Tomlinson
- (r) Electropathic Battery Band

- John O' Gaunt Morris
- £ Tickets available from club
- (s) Martin Carthy, Kirkpatrick, Evans, Brinsford & Williams
- (t) plus Avalon
- (u) Residents: Graham Edwards, Bob Elliot & Bill Jones

August Dates

SUN	KENDAL	POYNTON	RAVEN	TRAVELLERS
Res	Westmorland Packet		Volunteers	Hybrid
2nd	Guest TBA	Martin Wyndham ⁽¹⁾	Singers' Night	Party Night
9th	Singers' Night	Dave Totterdell(1)	Singers' Night	CLOSED, REOPENS
16th	Guest TBA	Carthy Band (s)	Singers' Night	SEPTEMBER 3rd
23rd	Singers' Night	Wassailers (j)	Nick Dow	
30th	KENDAL FOLK FEST.	Pete Thomson/Alan Bell ^(t)	Singers' Night	
MON	TUDOR	POYNTON	CARLTON	
Res	Heritage/T.Hewitt	Peter Hughes		
3rd	Nick Dow	SINGAROUND	Guest TBA	
10th	English Tapestry	EVERY WEEK	Guest TBA	
17th	Singers' Night		Guest TBA	
24th	Guest TBA		Guest TBA	
31st	Singers' Night		Guest TBA	
TUES	BLACKPOOL	POYNTON		
Res	Various &pete			
4th	Pete Smith/Colin	TARANTULA POETRY		
11th	Jim Eldon	GROUP EVERY		
18th	Sara Grey	WEEK		
25th	Rosie Hardman			
WED	FOLK AT THE MALT	METROPOLITAN		
Res		See (u) over		
5th	Singers' Night	Mostly Singers		
12th	English Tapestry	Occasional guests		
19th	Singers' Night			
26th	Hunters Moon			
THUR	FLEETWOOD	POYNTON	APPLETON THORN	WIGAN
Res	Scold's Bridle		Thorn/Minor Birds	Joan Blackburn
6th	Guest TBA	HOE DOWN &	To be arranged	Singers
13th	Guest TBA	SINGERS' NIGHT	To be arranged	Closed
20th	Guest TBA	EVERY WEEK	To be arranged	Singers
27th	Guest TBA		To be arranged	Closed
FRI	BEE	GARDEN GNOME	WALLASEY	ROEBUCK
Res		Niel Hurst/Pete Thorp		Roebuck Resident
7th	Singers' Night	Mainly Singers	Singers' Night	Comeallye
14th	Guest TBA	Occasional guests	every week; some	Comeallye
21st	Singers' Night		guests	Comeallye
28th	Singers' Night			Comeallye
SAT	BURY	LEYLAND MORRIS	KENDAL	
Res	Various			
1st	Guest TBA			
8th	Guest TBA			
15th	Guest TBA	Lostock Hall Carnival		
22nd	Guest TBA	Saddleworth		
29th	Pete Thompson/Alan Bell		Folk Festival	

A Touch of the Blarney...

I have long felt that there is a lack of communication between the Folk Scene (i.e. you, dear reader) and the Irish Scene (those infuriating types who fill the bar at Folk Festivals with their diddly-diddly music whilst you're trying to have a serious discussion on the relative merits of Walker's and Stone's). In an attempt to improve this situation, I am setting up a liason service under the auspices of PERFORM to keep you in touch with what's going on in the Irish music scene. At the same time it gives you the opportunity to advertise your club, Festival or event through the Comhaltas branches around the North West. (Comhaltas Ceoltoin Eireann is the official organisation for the promotion of Irish traditional music and song)

If there's an Irish traditional artiste or band you would like to book, but you don't know how to contact them, get in touch with me, or one of the two Irish area organisers of PERFORM, and we'll do all we can to help. The Irish representatives are Geoff Harden (Area 12) 56 University Avenue, Belfast BT 7 1 GY., and Oliver Sweeney, 46 Bourne View, Ashbourne, Co. Meath, Eire.

I have heard that the following artistes are available for gigs in the North-West over the next few months:

Leon Ronsome, who plays the Uilleann pipes, and is a very entertaining and popular artiste in folk clubs, is planning a tour in Wales and the North of England this summer. I have his address if you want it.

Joe Heaney, the famous and highly-respected singer from Galway (but now resident in New York) will be over for a tour in September. This is a rare opportunity, so grab it while you can. Contact: Christy MacHale at 142 Moscow Drive, Liverpool, L 13-7 DL. (Tel: 051 228 2143, around 6.0pm) if you want to book him.

'Sully' Sullivan and Kevin Barnard are now available as a duo for folk club gigs. Their band, Sullivans private stock, has played support to many top Irish bands in concert in Manchester. Sully plays 4- and 5- string banjos and sings, while Kevin, who is also a fine singer, is the best accompanist on guitar I have ever sat in sessions with. They are available up until September, and you can contact them at 9 Oxford Place, Manchester, M14-5 SF (Tel: 061-224-1706)

I am also available for bookings myself. I sing traditional and contemporary songs (unaccompanied and with guitar), and play traditional (mostly Irish) music on the Boehm Flute. You can contact me C/O Pete Thorp, 5 Hawksclough, Birch Green 2, Skelmersdale, Lancs., for bookings, and also to send/request information in connection with this article.

Returning to the subject of diddly-diddly's, I am compiling a list of all the sessions in the North West, so if you know or want to know where there's a good session, get in touch with me at the above address.

Finally if you want some free publicity for your club, send me some copies of your guest-list, and I'll distribute them around the comhaltas branches.

Jenny Bashford.

FLEADH MUSIC FESTIVAL DATES.

JUNE 6/7: Dromore, Castlecomer, Portarlinton; June 13/14: Enniskillen, Templemore; June 14: Castlepollard, New Ross; June 20/21: Ballycastle, Ennis; June 21: Moon, Navan; June 26/27: Keady; June 27: Ardglass; June 27/28: Roscommon, Killorglin; June 28: Lanesboro;

JULY 3/5: Gormanstown; July 11/12: Dungarvan; July 18/19: Swords; July 25/26: Omagh;

AUGUST 21/23: All Ireland Fleadh: Listowel.

PROMOTED BY:



15

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Fylde folk festival International

PREVIEW

The ninth Fylde Folk Festival has 'gone international', and will this year include guests from throughout Great Britain, USA, Australia & New Zealand. A regional festival that has grown in stature & maturity over the years, it is now one of the country's premier festivals, ranking alongside Sidmouth & Loughborough, although with a rather broader spectrum of Folk performance than at the other two.



ONE OF LAST YEAR'S SINGAROUNDS

This year's guest list is no exception, and just a few of those I have picked out here to whet your appetites: Johnny Collins, Jim Mageean, Therapy, Tundra, Peter Bellamy, Hot Vultures, Roy Harris, Gary & Vera, Ar Log, Dr. Sunshine, Ringers Bushband, Paul Metsers, Dave Walters, plus many, many others too numerous to mention & including many local singers not to mention dance teams Ceilidh Bands and Morris Dancers.

Among the many attractions regards events will be Ceilidhs, Concerts, Music Hall, Singarounds, Workshops, Craft Fair, Song Sessions, Dance Tours and a grand procession of all the various dance teams. In short, something for everyone! For more details contact the Festival Director, 55, The Strand, Fleetwood, FY7 8NP (+ SAE) or Tel: 03917 2317

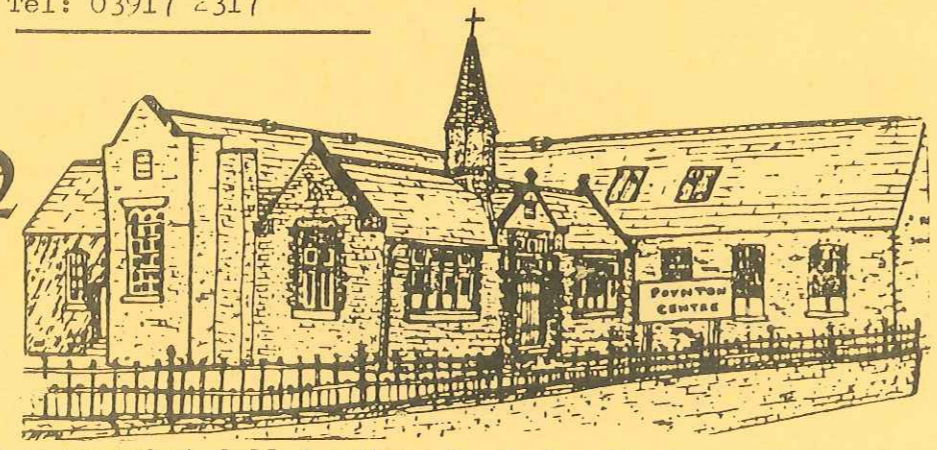


ONE OF LAST YEAR'S SWORD DANCE TEAMS

REVIEW

POYNTON

1981



This year's Poynton Easter Festival was rather unlucky with the weather, having to put up with a somewhat dull & wet weekend, despite being later than last year's festival. However the lack of sun did not dampen the spirits of those attending, and I personally enjoyed it better than any previous Poynton. Whether by accident or design, there were slightly fewer than at previous festivals, and this meant the events were comfortably full, and this certainly enhanced my enjoyment.

Unfortunately, a previous engagement prevented me seeing anything other than the Sunday, so this review will not comment on Friday or Saturday. The best event of the day was undoubtedly the Shanty Session led by JOHNNY COLLINS & IAN WOODS, which ran for two hours, although there were those who preferred the main concert. I only saw a part of this, but was very impressed with the ELECTROPATHIC BATTERY BAND, only a local group I understand, who play a mixture of good time tunes and music hall songs and deserving success. Also in the afternoon was a workshop on accompanying by the reformed TEESIDE FETTLERS, which helped to pass a fascinating hour, which ended all too soon.

In the evening there a choice between a concert, in which the TEESIDE FETTLERS gave a superlative performance with aid of the 'extra' fettle, Johnny Collins, and a singaround where Ian Woods (among others) led an inspired session of singing. The food, as always, was plain fare, but excellent and the selection of 'real beers' impressive. Only one criticism - why is no use made of the local pubs, to better involve the locals?

PERFORMING RIGHTS AND PROGRAMME RETURNS

You are probably aware that the Performing Right Society (PRS) collects royalties (via music licences) from the proprietors of premises at which music is publicly performed. This system relieves performers of their legal liability to the composers of the music they play or sing.

To ensure that composers and authors receive their fair share of the royalties collected for the public performance of their musical works, it is essential that the PRS receive details of the music performed. The PRS therefore needs the co-operation of all concerned in the completion of their programme forms. The cost of doing this is NIL other than a little time.

It may be helpful to give a little guidance on the completion of the form, as "official red tape" can be confusing, so an example of a completed form is shown below. On the performance of traditional songs and music, royalties are payable to both the publishers and the arrangers: if the piece is learned from a book or sheet music, this information will be readily obtainable, but where a piece is acquired "in the traditional manner", i.e., orally, it may not be known whether in fact the piece has even been published, and when I asked the PRS how to complete the form in that situation, their reply was:

"Basically, any information that can be supplied concerning 'Traditional' works and their origin is always helpful for royalty distribution purposes and all columns, after the work title and number of times performed, can be used to show this."

For a contemporary piece, only the Composer and Publisher columns need normally be completed, and where a piece has not been published, the Publisher column should be completed "In M.S." to show that the work is still in manuscript. The form should normally be signed by the proprietor of the premises.

If you think YOU could help your folk club organiser by completing one of these forms each folk club evening, then go and volunteer your services. The fullest possible information should be obtained from the artistes performing, and columns left blank where the information is not known. The PRS say that a part completed programme is better than none.

Forms are obtainable FREE from:
 Performing Right Soc
 Copyright House,
 29/33 Berners Street,
 London, W1P 4AA
 telephone 01-580 5544

THE PERFORMING RIGHT SOCIETY LTD.					
AN ASSOCIATION OF COMPOSERS, AUTHORS AND PUBLISHERS OF MUSIC					
Name of premises: PARK HOTEL		Address: 29/33 BERNERS STREET, LONDON, W1P 4AA		Telephone: 01 580 5544	
Address: HOPS STREET, WIGAN		Performance date: 19/3/1981		Time: 19	
Nature of entertainment during the period: FOLK CLUB EVENING		Means of performance (e.g. orchestra, pianist, vocalist, etc.): VOICED ARTISTES			
NOTE: Particulars should be given on the form of ALL MUSIC, WHETHER PUBLISHED OR IN MANUSCRIPT, performed by the main act. Collective group songs should include lyrics, if any, and artist or vocalist. IN PRINTED PROGRAMME MAY BE SUPPLIED IN LISTS BUT ONLY IF IT CONTAINS ALL THE REQUIRED INFORMATION. WHEN COMPLETING THIS FORM KINDLY GIVE THE FULLEST DETAILS POSSIBLE.					
(PLEASE USE BLOCK CAPITALS)					
TITLE OF WORK PERFORMED	DESCRIPTION (e.g. Song, Dance, etc.)	Total No. of Performances	COMPOSER (Surname first)	PUBLISHER (if known)	ARRANGER (if known)
THE BONNIE SHIP THE 'DIAMOND'	SONG	1	TRADITIONAL	OAK PUBLICATIONS	LLOYD, H.
THE THREE BUTCHERS	SONG	1	TRADITIONAL	E.F.D.S. PUBLICATIONS	HAMMOND, H.E.
MERETEN BAY	SONG	1	TRADITIONAL	PERGAMIN	MARSHFIELD, HENRY
FOGGY DEW	S.	1	TRADITIONAL	ESSUX MUSIC LTD	SEDLBY, STEPHEN
OLD MARKET HALL			BLACKBURN, JEAN	IN M.S.	
THE PHOENIX PICKER		1	BLACKBURN, JEAN	IN M.S.	
ROCK OF BISHOPHILL	TRADITIONAL	2	TRADITIONAL	MOZART ALMAN	HEDERHOLT, HILDEGARDE
THE ROVER AND THE MA.	TRADITIONAL	2	TRADITIONAL	OAK PUBLICATIONS	MAC CULL, EMMA
MARGIE THATCHER BUS	SONG	1	MURPHY, PADDY	IN M.S.	PAULSON, R.
WINDS OF THE FISH NOW?	SONG	1	TRADITIONAL	CAMBRIDGE UNIVERSITY PRESS	9 TASTHILL, K.
BUSE, BUCK, BURNING HASSIE	SONG	1	TRADITIONAL	E.F.D.S. PUBLICATIONS	BRUNNE, JOHN
WILD MOUNTAIN THYME	SONG	1	M'PHERRE, FRANK	E.F.D.S. PUBLICATIONS	

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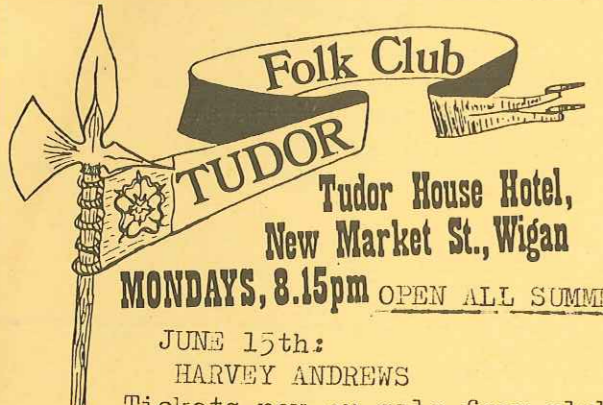
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AGENDA by the Chairman

There is a tendency to believe that folklore is only to be found in rural hamlets amongst smock-wearing gaffers. Nothing could be further from the truth. There are lots of examples of folklore discovered in Industry, where the group of people involved has been a stable one and where it has been in existence for a considerable time. Thus, there is very little folklore about Computer Operators locally, but there is a considerable amount about the mine, the mill & the workshop.

The subject matter of folklore comprises customs passed on from our older contemporaries, and strangely the folk clubs that continue to thrive even in these difficult times seem to be those in the stable industrial areas. These are the clubs that offer a light-hearted entertainment & atmosphere not unlike the old music halls, with Lancashire dialect, songs & humour.

We are very lucky really that anyone who wishes to study folklore or sing songs from our tradition has ready access to many collections sited in this area. Commercial influences however are still working hard to prevent people finding expression in themselves, so it is good to see the growing interest in the Ceilidh.

Many Ceilidh bands have started up locally who did their apprenticeship in the Folk Clubs and playing for Dance Teams, and happily their diaries are full of bookings. Many Federation clubs are involved in organising Ceilidhs, and in fact three of them (Dicconson, Tudor & Travellers) are presenting a Ceilidh in conjunction with the Federation at Ince Civic Hall on the 13th June (Saturday). The Band are the Ran Tan Band, and since the event is combined with the Federation AGM (AGM from 6pm, Ceilidh from 8pm), a large turnout is expected. Make sure that your club organiser is going, or is sending a representative, and of course come to the Ceilidh Yourself!

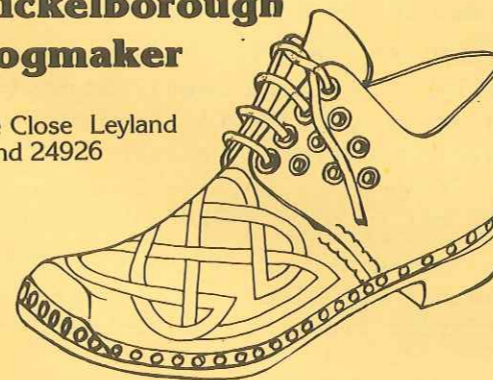
I never tout for festivals because tastes and standards are so varied. The exception to this rule is the 1981 Cambridge Festival on Friday, Saturday & Sunday 31st July, 1st & 2nd of August. There is a nice dash of nostalgia from the sixties, together with a variety of music that epitomises folk music over the last 17 years. A few of the names are Donovan, Steeleye Span, McCalmans, Fred Wedlock, The Chieftains, The Roches & John Cooper-Clark.

Now I am going to take unfair advantage as chairman to mention Preston Folk Club's break from June to September. During that period there will be an informal singaround throughout the summer, and anyone interested will be most welcome. It may however not be Mondays, so keep in touch.

Derek Harrison (Chairman)

**Jane Mickelborough
 Clogmaker**

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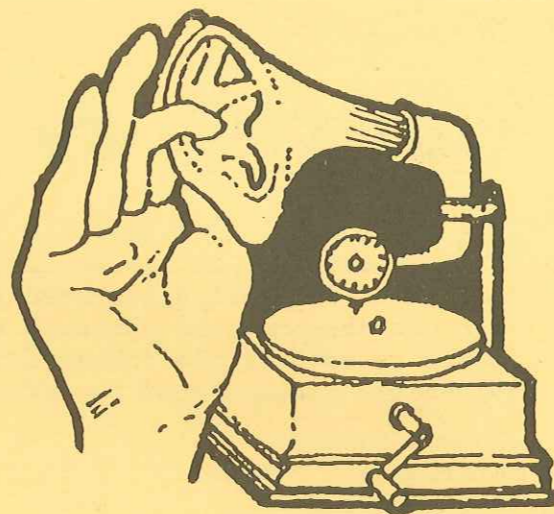


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 Bermuda

RECORD REVIEWS



THE ARIZONA SMOKE REVUE - "A THUNDERING ON THE HORIZON" ROLA R 006. Side one: Last Day of July/Rain/Feeling Lazy/Its the Pits/All fall down. Side Two: Further Along/Factory/Good Idea at the Time/He settles down/Border Song.

Even those of us with the most catholic tastes in folk music would find it hard to connect this offering with anything remotely like Folk music. Having accepted that this is not a 'Folk' record I have, nevertheless, tried to be objective in reviewing it.

Unfortunately I found little of real interest or entertainment and only one track, and that the shortest, really held my attention. This was called 'Factory' and involved some close harmony singing. However, even this was spoilt by 'mid-atlantic' accents from the singers although Bill Zorn has an excuse - he is American I believe!

What a pity, too, that such copious talents like those of Phil Beer and Paul Downes should need to be hidden behind this false 'pop-culture' image. Only occasionally did their instrumental skills shine through the trite and irrelevant lyrics.

This L.P. does nothing to enhance a group that is, I hear, receiving tumultuous receptions at clubs around the country and it certainly isn't one I'd want to include in my collection of 'non-folk' records.

D.G.

THE WATERSONS - 'GREEN FIELDS' TOPIC 12 TS 415. Side one: Stormy Winds/Sedgefield Fair/Fair thee well cold winter/Young Banker/While Gamekeepers lie sleeping/The Prickle-Holly Bush/We'll go a-hunting today. Side two: Hares in the old plantation/Rosebuds in June/The Furze Field/I went to market/Three pretty maidens/The Lincolnshire Shepherd/The brave Ploughboy.

Any sound as distinctive as the Waterson's deserves the respect of all folk fans even if they are not to everyone's taste. This L.P. includes many well known song titles but even the most widely experienced 'collectors' will soon be aware that the group has found new versions and given them the Waterson treatment making it a wholly individual set of songs.

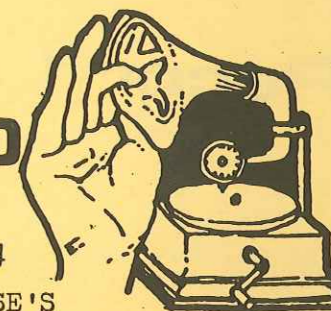
'Rosebuds in June' was a particularly refreshing version of the song and quite different from that recorded by Steeleye Span some years ago. The majority of the songs have choruses but, rather curiously I thought, Mike sings 'While gamekeepers lie sleeping' solo and I find myself expecting to hear the rest of the group join in the chorus!

The title of the L.P. reflects the pastoral nature of the songs chosen which are as wide ranging geographically as they are musically. A mention about the excellent sleeve notes is appropriate at this point as they are written by 'Bert' Lloyd and are as erudite as one would expect from such a source. With so many well-performed songs it is difficult to pick out especially memorable tracks but I particularly liked 'The Lincolnshire Shepherd' which illustrates an old way of enumerating sheep still heard very occasionally in Cumbria today.

Lal and Norma's rendition of 'Three Pretty Maidens' was also notable especially in terms of the time which is so like and yet different from the version sung by the Copper family of Rottingdean.

In conclusion a record that will be sought by all Watersons followers, no doubt, and a treasury of songs for 'singers' and 'audience' alike.

Record Reviews (contd)



DAVE WALTERS - INNOCENCE ... & EXPERIENCE
GREENWICH VILLAGE GVR 204

SIDE 1 : INTRODUCTION/ECHOING GREEN/THE BLACK BOY/THE NURSE'S SONG/CRADLE SONG

SIDE 2 : LONDON/THE LITTLE VAGABOND/HOLY THURSDAY/THE GARDEN OF LOVE NURSE'S SONG (reprise)

Dave Walters' latest LP is certainly his best yet, and one of the most interesting & innovative ones I've heard in a long time. Dave has taken some of the poems of William Blake and set them to his own original arrangements. Unfortunately, the sleeve tells us very little about this, and I certainly felt that it was an LP needing a comprehensive set of sleeve notes. (The comparison to Bellamy's Barrack-Room Ballads of Rudyard Kipling, with an explanatory brochure is very marked)

I was pleasantly surprised to find that Blake's poems were not obscure & mystical, but rather the opposite. His observations on human nature & weakness are very telling, on topics as diverse as redevelopment & racial harmony, and every one here is just as relevant today as it was when it was written. My own favourite track is 'The little Vagabond', which contrasts the coldness of the Church with the warmth & friendliness of the public house & concludes "such useage in heaven will ne'er do well". Another favourite is the 'Echoing Green', lamenting that the village green stands silent instead of echoing to the sounds of children playing games; Dave's haunting melodies complement it superbly.

I can without reservation say that all the songs are very well sung by Dave Walters, and his arrangements are well-chosen to suit each of the songs. The arrangements are generally just for his own guitar, although he makes use of the Watsons and John Adams on some of the tracks for greater depth. It is nice to hear an LP that would be very close to live performance, rather than swarming with extra instruments & voices.

Apart from my reservations about the lack of sleeve notes, my only other complaint is the quality of the recording which (on my copy anyway) is not of as high a standard as is expected these days. These apart, I can strongly recommend the LP to everyone, whether you are a Dave Walters fan or not, and watch out for live appearances round about September here in the North-West.

Nigel Firth

UMPS & DUMPS - THE MOON'S IN A FIT TOPIC RECORDS 12TS 416

UPSIDE: UPSIDES/AFTER YOU'VE GOT/WOODLAND VOICES/THE WATERCRESS GIRL/MAYBE SHE'LL WRITE TO ME/ROGUES' MARCH/DASHING WHITE SERGEANT

DOWNSIDE: MARMALADE POLKA/UNDERNEATH HER APRON/LICHFIELD TATTOO/THE WILLOW TREE/DONKEY JACK DONKEY/HERE IT COMES AGAIN/DARK TOWN STRUTTERS BALL/CAJUN 2 STEP

Umps & dumps are: Alan Harris (also of 'Six hands in Tempo'), Tufty Swift (plays solo), Derek Pearce (also of 'Roaring Jelly'), Sue Harris (of 'Martha Rhoden' dancers and a solo singer) and John Kirkpatrick (who has been with many, many groups).

Being not too familiar with English Country Dance Music, I placed the record on the turntable not knowing what to expect. I had seen John Kirkpatrick on a number of occasions, but never with Umps & Dumps.

Then came the surprise - I really enjoyed it! I found the tunes and songs full of life & fun, and was left feeling that the performers had really enjoyed themselves making this recording. So much so that I wished I had taken part in it myself.

I would not like to single out any individual tracks for special mention, but for any fan of this type of music the record is a must, and for those of you whose taste in music doesn't include Country Dance Music - well who knows?

Record Reviews (contd)

TONY SULLIVAN - SULLY'S FANCY HM301 (Halshaw Music, Oxford Place, Manchester 14)

Listening to this record, you soon reach the conclusion that it is more than a straightforward recording of Jigs & Reels. Tony Sullivan has assembled a first class collection of tunes, which are a delight to the ear and only improve with repeated listening. Better-known as by his nick-name Sully, his musical credentials are impressive, having won the Banjo section in the all-Ireland Fleadh Cheoil in '76.

As is evident from the record, there is seeming leisure in the playing that often conceals the true pace of the music. One of my own favourites is "Amazing Adventures of Dr. Moriarity", where you can note the controlled ornamentation, yet firm style which is his hallmark. No pounding away at the reels here.

Tony Ryan plays accordion on two tracks, and although the playing is tight, I found it irritating to have to strain to listen. It appears only as backing for banjo when it can surely stand as a duet in its own right. However, Mike Harding, who did the mixing, redeemed himself in my eyes (ears?) with the perfect balance on the slow air "The Cottage by Shining Rock", where Kevin Bernard accompanying guitar, slowly fades in double-tracked. I thought Mike was responsible again with some fancy electronic wizardry on the tunes "Fiddlers of Manchester/Gardeners Arms". The double-tracking here was so tight that it sounded as one banjo until one went into the low register. No backing instruments here and rightly so.

I found Kevin Barnard's guitar tasteful, decorative & in the main discrete. There is always a tendency for accompanists to try & overdo it, and luckily "Scully Casey's Hornpipe" comes to a timely end before Kevin knocked the stuffing out of it altogether. Maron Flannery's whistle was mostly adequate but sometimes suffered from a lack of crispness. The classic march "The Pikeman" is given full justice by Sully's skilful banjo interpretation and shows much dexterity on mandolin on a set of Polkas. Much of the artistry goes into the playing of reels, and his use of the thimble pick enables him to ornament many phrases with elaborate triplets.

Sully has recently been playing in Manchester at weekends, often to an audience that doesn't appreciate his talent. Let us hope we have the chance to see him on the folk club circuit soon.

Shay Black

MATHEWS', WILSON, DOONAN

ROLA RECORDS RO08

Side 1 ; REELS/RAMBLIN' SULLER/GEORDIE/JIGS/FLASH COMPANY

Side 2 ; JIGS/MAID ON THE SHORE/BINNORIE/REELS/BONNIE LIGHT HORSEMAN

Listening to this record reminded me in parts of nights spent at McTavish's Kitchen in Fort William. The Mathews Brothers were there for the summer with Bill Bracken as compere and the man who had to sing Wild Rover. Each week a different performer had the unfortunate experience of having to follow Larry & Terry in what turned out to be a nightly mini-riot. The Jigs & Reels regularly had the audience, which was drawn from every nationality under the sun, hanging from the lampshades, dancing on the tables, slapping thighs and spoon playing, whilst the less energetic just took off their socks and 'hummed'. The songs were even more hazardous as people with mouths full of rump steak, mushrooms & peas suddenly burst forth with the chorus of 'Step it out Mary' or 'Pretty Susan'.

On the record Larry & Terry Mathews are joined by Tony Wilson & Mick Doonan resulting in an outstanding combination of vocal & particularly instrumental talent. Between them they play guitar, fiddle, mandolin, tenor banjo, whistle, bass, eulian pipes, piccolo & flute. The jigs & reels on the record are alive and excellent in production and combine well with an interesting selection of songs. The record finishes with a beautiful version of the 'Bonny light Horseman', a lament for a soldier lost fighting Napoleon which lasts for 7 minutes. The song includes some haunting whistle playing at the end. I recommend this without fear but with a little favour.

Tony Hewitt

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