

**THE NORTH WEST FEDERATION OF
FOLK CLUBS**

FEB, MAR '82



newsletter 15p

EDITORIAL

Welcome to yet another bumper 24-page issue ! I hope you'll find that its both interesting and informative all the way through as usual, and including some new features.

A brand-new feature will be found on page 7, where Roy Smith contributes the first of what I intend to be a regular feature on Dance clubs, Morris Teams and related topics. The article is rather intriguingly titled "They eat Missionaries don't they?". Another in our irregular series on Folk Customs will be found on page 8, with Joan Blackburn's article on Noah's Day.

We preview Poynton Folk Festival in depth, and we also feature Chris Roach's club (Thelwall) as our club of the Month. Joan Blackburn has been busy at the typewriter since last issue, as in addition to her article on Noah's Day and her regular Song Exchange she has contributed an article in reply to Ruth Byrne's article in last month's issue about the decline in Folk Music. See pages 14 & 15 for this article.

All our regular features will be found as usual; Song of the Month, Broadfolk, Agenda, Letters, Record Reviews etc. And of course the usual two-month calendar and the background to those dates in Club News and in Out & About.

In order to ensure your Newsletter arrives on time, I've brought the closing date for next issue forward to FEBRUARY 25th, and the 25th of the month preceeding the month of publication will be the regular deadline. This issue will cover April & May, and I intend to publish by about March 21st; please remind your club organiser of the revised date, as I will no longer be able to accept dates after the closing date (This applies also to adverts, letters, entries for Song of the Month, articles etc.).

Finally I've just enough space to thank my typists, Chris Roach & Elaine Derbyshire for their excellent work, and also to Ian Sutton for a superb cover once again, and to Ron Baxter for his cartoons.



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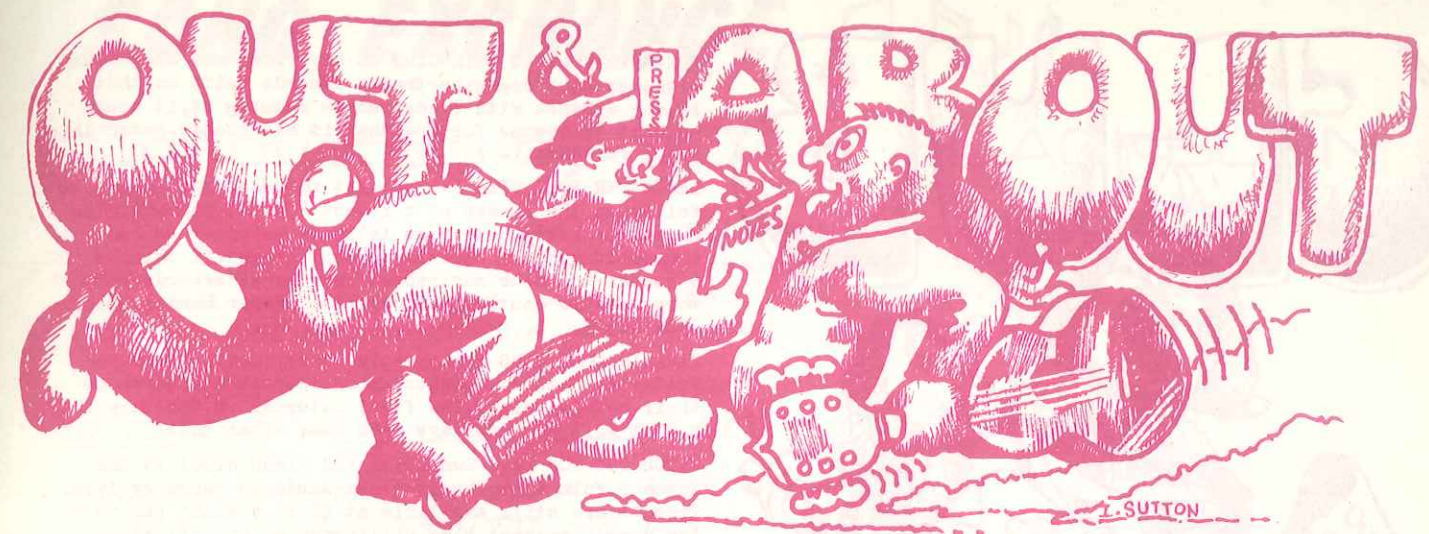
Nigel Firth

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THE VIEWS EXPRESSED IN THIS NEWSLETTER ARE NOT NECESSARILY THOSE OF THE EDITOR OR OF THE FEDERATION.

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THE EDITOR ACCEPTS NO RESPONSIBILITY FOR CONTRIBUTIONS CLAIMED TO BE ORIGINAL, OR FOR ANY INACCURACIES HEREIN



Welcome again to our much-expanded feature on what is happening outside the Federation clubs.

POYNTON FOLK FESTIVAL is again being held over the Easter weekend (April 9-11); a full preview of the festival will be found on page 10 of this Newsletter. (This years Poynton is the tenth such festival to be at the Folk Centre in Poynton)

THE FIFTH HORWICH FOLK FESTIVAL is to be held as usual mainly in Horwich Leisure Centre on March 6th (Saturday). (This looks like being a busy weekend, as I seem to written about several events taking place during it). The afternoon events start at 12 noon with a Ceilidh featuring the Ripley Wayfarers and also with The Iron Men and Seven Gilders Morris. There are to be Craft Stalls, Singarounds and Workshops as well. In the evening there is a choice between 2 concerts: One features Eric Bogle/Jock Munro, Bernard Wrigley, Johnny Silvo & Dave Moses; the other features Dr. Sunshine's Pavement Show, Ossian and Eric Bogle/Jock Munro. They are both followed by Ceilidh 10pm to midnight. Tickets are £1 for the afternoon and £3 for either of the concerts in the evening. For details or tickets write to Eileen Ball, 32, Swan Lane, Hindley Green, Wigan, WN2 4HF (include SAE) - cheques to Red Lion Folk Club.

THE FIRST ROSSENDALE FOLK FESTIVAL is to be held at Haslingden Public Hall on April 23 & 24 and features a wide range of local & national guests as will be seen in the advert on page 16.

PERFORM's "SHOWCASE '82" is to be held on Saturday evening, February 27th at the Free Trade Hall in Manchester starting at 7pm. There are to be two concerts: the one in the Main Hall features HOME SERVICE, MADDY PRIOR'S BAND, SILLY WIZARD & friends, compered by Mick Elliott. The one in the Lesser Hall features BADGER IN THE BAG, BOB FOX & STU LUCKLEY, NIC JONES, TOM McCONVILLE & KIERAN HALPIN, DAVE PEABODY & JENNY BEECHING, PROPER LITTLE MADAMS, SIX HANDS IN TEMPO, compered by Dave Walters. Tickets (which give admission to both concerts) are £6.00 (or £5 if you are a ratified PERFORM member) and are available from Will Williams, 3, Spinney Close, Glossop. Tel: 04574 3563.

SKELMERSDALE ARTS ASSOCIATION are presenting a concert featuring STRAWHEAD with the Northern Brass Consort at the Westbank High School Arts Theatre, Skelmersdale, on Friday February 13th at 8pm. Tickets are £1.50 each from Roy Lyon (skel. 23493), Mena Williams (Skelmersdale Library), or West Lancs Leisure (Ormskirk 73891 X25).

CHRIS ROACH tells me that her fund-raising efforts on behalf of Action Aid for a methane kitchen for the Bethany Leprosy Colony are going well so far. She has raised (with the aid of Chrispen Brown, Pipers' Chair, the Kelsall Hill Light Orchestra and Joan Blackburn) £253 towards a £1000 target. If anyone can help Chris, or would like more details, please contact her on Penketh 8055.

THE EVERLASTING CIRCLE is a unique touring show of English Dance, Song & Music featuring a wide range of singers & musicians together with Morris teams, Mummng Teams, etc. The show has been put together by the English Folk Dance & Song Society, partly to bring Folk Music etc to a wider audience and partly to celebrate the Society's Golden Jubilee. The show is sponsored by NATIONAL EXPRESS and performances take place during April 1982 at venues between Brighton and Derby, the most Northerly point being Derby on April 3rd. For more details write to Everlasting Circle, 10, Richmond Rd., Exeter EX4 4JA (Tel: 0392 77285)

SOME ADVANCE DETAILS have come my way as regards this year's 10th Fylde Folk Festival which will be held over the weekend 3rd-5th September 1982 in and around the Marine Hall in Fleetwood. Special events are planned to mark maritime England Year, and more details will appear in next month's issue. For full details please contact Alan Bell (festival Director), 55, The Strand, Fleetwood, Lancs FY7 8NP (tel: 03917 2317).

AT POYNTON FOLK CENTRE on Saturday February 27th there is an open invitation to all Morris Teams to come and have a Ceilidh. More details from Eric Brook, telephone 0625 875555.

THE EDINBURGH FOLK FESTIVAL which is being held in the period Friday 26th March to Sunday 4th April, are to hold a competition for folk groups (sponsored by Welcome Inns) with a first prize of £500, the total prize money being £1000 for the whole competition. Closing date for entries is March 1st, so if you wish to enter, please write for details to: Edinburgh Folk FEST., 170, High St., Edinburgh EH1 1QS (tel: 031 226 3645)

A REMINDER that PERFORM's 2nd Conference is to be held over the weekend 27th/28th February at the Free Trade Hall in Manchester. More details from the General Secy., Susie Stockton, tel: 061 928 1936

OBITUARY: Jimmy Grant 1904-1981
Jimmy Grant was one of the key figures behind the present Leyland Morris Team since its most recent reincarnation some 15 years ago. He has helped the team to learn the Leyland Dances that used to be danced at the old Leyland May Festivals and are now danced all around the area as well as at the Leyland Festival. He was involved each time there was an attempt to revive the Dances after the demise of 1936; firstly with the Youth team just after the war, then again with the mid-1950's revival and finally again with the present which began in 1966. He was an example to all Morris Dancers: Honesty, Dignity and proficiency in the dancing. He had a marvellous sense of fun, a fund of amusing stories, and he gave everything to to seeing that his beloved dances were kept alive.



THE METROPOLITAN Folk Club in Liverpool has closed, and although club organiser Graham Edwards tells me that it may restart with other people running it, it would be best to assume for now that it has closed. Watch this space for details!

LANCASTER FOLK STIR has not yet reopened this year, but following the success of a recent PERFORM concert, club organiser Peter Henderson tells me he hopes to run a one-off concert shortly to test demand. If this is a success the club may reopen shortly afterwards. For more details contact the organiser, Peter Henderson on 0524 66395.

KIRKHAM FOLK CLUB are shortly to try moving from Friday to Saturday nights, which they then hope to be their regular night. The first Saturday is February 20th, and it will be Saturdays each week after that.

WATCH OUT FOR Dave Swarbrick and Simon Nicol at the Seymour Folk Club, Chorlton-cum-Hardy on February 19th. Tickets are still available at £2 in advance (£2.50 on the door) - contact Mike Billington on 061 881 8729.

THE ROEBUCK in Leyland are continuing their irregular series of Sunday night concerts with PETER BELLAMY on February 7th. For more details, please contact Ron Strickland on 0772 313876.

LIVERPOOL TRADITIONAL Folk Club are to hold a Ceilidh on St. Patrick's Eve, Tuesday March 16th at the Chaplaincy, Mount Pleasant, Liverpool. It features the Acme Band, as well as singers from the Traditional & Brooke House Club Residents. For more details, contact Shay Black on 051 728 8518.

FULL MARKS to all those who spotted last month's deliberate mistake: the Keithley Green Folk Club meet regularly on a SUNDAY evening at 8.15, not Tuesday as stated last month.

AS USUAL, Leigh Folk Club have a line-up featuring some of the best names in folk music; particularly watch for Leon Rosselson on February 14th. They've also a well-known artist for their mystery evening on February 28th, but as they aren't allowed to publicise it outside of the club, I daren't even give you a clue as to who it is. You'll have to go along to the club on one of the evenings preceeding this to find out who it is.

ON MARCH 6th, Bury Folk Club have an interesting evening lined up with a talk on Traditional customs which is to be illustrated with slides. On February 13th they have a ceilidh which is to be held at the Transparent Paper Works in Bury. For more details of both these events, please contact Jean Seymour on 061 761 1544.

THE HOOLIGANS Folk Club who meet at the Llindir Inn in Henllan, usually on a Thursday night do have to meet sometimes on a Friday, which creates havoc with the diary dates if I try to include it. Consequently I'll mention here that on FRIDAY MARCH 19th, Donal McGuire is their guest, and there is of course no club on the Thursday of that week.

THE BREWERY ARTS CENTRE in Kendal don't run as a regular Folk Club any more, but just put on the odd Folk Concert, either on a Friday or Saturday nights. These occur roughly once a month, the next one being Cilla Fisher and Artie Trewise on Saturday March 6th. More details from Neil Johnston, tel: 0539 25133.

WHAT DO YOU think of our new format for Club News etc., do you find it more informative, just confusing, going into too much or not enough detail? Let us know, after all it is for YOUR benefit not mine! Write to me, Nigel Firth at the Editorial Address.

DEREK HARRISON from Preston Folk Club tells me that he is now running his singarounds downstairs in the pub itself, and passing a glass round. This much more informal arrangement is proving very successful, and he hopes that the extra people being reached will venture upstairs when there's a guest on from time to time.

HAVE YOU any information for Club News, that cannot be readily dealt with in the calendar? If so write or telephone Nigel Firth with the information. Closing date for the next issue is FEBRUARY 25th.

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: 'TIS THE LAST ROSE OF SUMMER by Thomas Moore

'Tis the last rose of summer, left blooming alone;
All her lovely companions are faded and gone.
No flow'r of her kindred, no rose bud is nigh,
To reflect back her blushes, or give sigh for sigh.

I'll not leave thee, thou lone one! to pine on the stem:
Since the lovely are sleeping, go, sleep thou with them.
Thus kindly I scatter thy leaves o'er the bed,
Where thy mates of the garden lie scentless and dead.

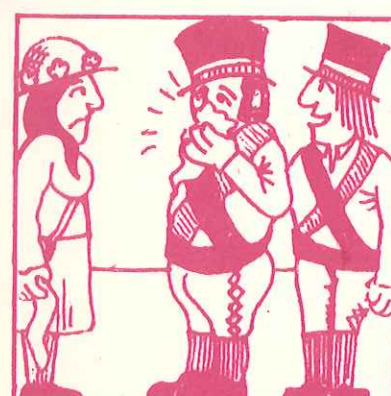
So soon may I follow, when friendships decay,
And from love's shining circle the gems drop away.
When true hearts lie wither'd and fond ones are flown,
Oh! who would inhabit this bleak world alone!

REQUEST: WILL YOU COME TO THE BOWER (early Music Hall)

Will you come to the bow'r I have shaded for you,
Our bed shall be roses all spangled with dew,
Will you come to the bow'r I have shaded for you,
Our bed shall be roses all spangled with dew.
Will you, will you, will you, will you come to the bow'r.
Will you, will you, will you, will you come to the bow'r.

There under the bow'r on roses you'll lie,
With a blush on your cheek but a smile in your eye,
There under the bow'r on roses you'll lie,
With a blush on your cheek but a smile in your eye.
Will you, will you, will you, will you smile my beloved.
Will you, will you, will you, will you smile my beloved.

MCP MORRIS by Ron Baxter



AGENDA by the Chairman

Regular readers of the Newsletter could easily suppose that I take advantage of being Chairman to publish a column that ensures my views are publicised. Not so - when the Editor rings up for next month's effort, the flood of eloquence is only released after much head-banging. It is incumbent on the Chairman to provide material for a "Chairman's Letter", but the thoughts that come so easily stood by the bar on a folk night are dispersed by morning. A warm glow of satisfaction follows the production of a fine piece of prose, fading into cold despair the day after when it churlishly transforms itself into drivel.

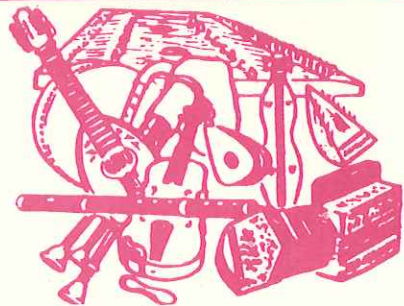
Thoughts that do occur this month are the reminders that Joe Public just doesn't flock to see minority live music, despite the good value for money. In a folk club £2 is a good night out for two people, compared to £3 for an hour on the badminton court or £5 for the cinema. Although there are as many folk fans as there are Rugby League supporters, how many Television programmes present even an hour of folk music on a Saturday afternoon?

"PERFORM" the new movement formed to promote & foster folk music is putting lots of pressure on the media. The last meeting at the Lamb in Preston before Christmas was a very constructive one where money-making and publicity stunts were organised. At one point anarchy threatened to break out when decisions had to be made about the Irish branch - all good fun. PERFORM's SHOWCASE '82 is being held at the Free Trade Hall in Manchester on Saturday 27th February with a very prestigious line-up. (See Out & About)

The last Federation meeting was held in the middle of the big freeze, at the Travellers in St. Helens. Despite the weather, an interesting and wide-ranging discussion ensued. The main decision taken was to concentrate all our efforts for now on our successful venture, the Newsletter, and to try and make that an even bigger success. It is hoped that we can shortly begin distributing the Newsletter round the clubs by van, so that everyone gets their Newsletter while it is still news. As we have at present no volunteers for Tours or Youth Organiser, these will remain on ice for now - unless of course YOU know differently!

Derek Harrison
Chairman, Jan 1982

HOBGOBLIN MUSIC



LOOK AT THESE NEW LINES

THE BLACK ERICA

THE NEW GREMLIN CONCERTINA
JUST OUT - a superb low cost, high quality range of concertinas, developed by our own craftsmen. Currently in two models - the 30 button Anglo in c/g or d/g - £195, and the 40 button English £225. Both models have metal buttons, fretted nickel end plates. 6 fold leather bellows, Steel reeds in screwed on aluminium frames, are tuned to concert pitch and come with a fibre glass plush lined case. Range soon to be extended.

Hohner Melodeon in d/g - special introductory offer - normal price £110. But get a free record of your choice from stock, till end of August - with every purchase.

HOBGOBLIN stock a huge range of new, used and hand made instruments. Plus Records, Spares, Books, Accessories etc. all at discount prices. Mail order is our speciality, so send SAE for our superb range of free catalogues to:

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A range of 3 magnificent handmade mandolins plus 1 tenor mandola. Just in from America - they may look like a frying pan but they sound like a Gibson F5 at 1/10th the price!! All with semi-hard fitted cases. Definitely the best playing mandolins available at the price.

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Sunburst maple/sycamore	£150
Koa Wood	£170
Tenor Mandola - sunburst maple/sycamore	£200

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Our brand new range of strong, durable, attractive handbuilt, plush-lined, lockable, fibre-glass cases. All at unbeatable prices - look! --- Melodeon £19, Concertina £16, Bouzouki £58, Octave Mandola £54, Bodhran £23. Plus many more - so you need a case for your Swiss Alpine Mountain horn? -we can make it.

HOBGOBLIN MUSIC, DEPT. NWF,
17 THE PARADE,
NORTHGATE,
CRAWLEY, WEST SUSSEX RH10 2DT

Tel. (0293)
515858

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They eat Missionaries, don't they?

The first contact many people have with English Folk Dancing is at a ceilidh/barn dance/hoe-down organised by such varied groups as a local church, school P.T.A. Scout group, national charity, etc., etc.,. These events can be a lot of fun for everyone concerned. Unfortunately, people's hazy memories of folk dancing in the primary school can cause initial reticence, or can even be a permanent block on their willingness to take part at all. The reasons I shan't go into here; perhaps someone else will take that as a theme for a follow-up article!

For many this is their only contact with folk dancing: an annual knees-up among friends, with no holds barred! and why not ?!! There are a good number of bands around, (and M.Cs. working with them) whose names you may never have heard, but who are kept very busy in this 'underground' branch of folk music and dance often being invited back time and again by the same organisations.

I happen to be one of these MCs, and some folk would reckon that I had to be brave - or plain barmy - to go around 'spreading the word' and letting people see that they haven't lost the art of making their own entertainment, with a bit of help! Usually I work with the Houghton Band; occasionally with Clarkson's Clogs, or the Barn Owls. If you haven't heard of them, don't worry! Sometimes I even have the opportunity to MC a dance for one of the Folk Dance Clubs, but most of my 'work' is done with beginners at 'thrash about' dances, as I call them. (No intended slight at all on any of the participants; its just a pet name I use for such events).

Given a lively band, and a set of people generally willing to co-operate, there's not a lot of difficulty in getting the evening under way and usually it 'goes a bomb'. With that degree of co-operation the surroundings don't cause too many problems: swanky clubs, dusty church halls, schoolrooms, barns, cowsheds - even one only recently vacated by its usual occupants: you

name it, we've probably been to something similar!

100% success? Not likely!! But I can claim some degree of success with most of the groups I've visited. Total failures? Yes, I've had a few of those too. Luckily I can count them on one hand - but they're certainly imprinted on my memory! And I expect that the story's the same with most MCs and bands - just as it must be with song groups, Morris teams, Mummers etc. who are involved with the general public. There's no guarantee of success: what goes down well with one set of folk isn't necessarily going to be a roaring success with another set. Flexibility's the key: don't stand still, a moving target's harder to hit!

I know that when we go out to these events, our main objectives are to help people to enjoy themselves, to persuade most of them to take some part in the evening's activities, and to popularise folk dancing and music. I'm certainly not trying to teach a uniform style of dancing: which foot to lead with etc.etc many of these people have done well to automatically know which is right hand or left, and which way is moving to right or left, by the end of the evening!

If people wish to do more of the dancing, to try more complicated dances, or to find out if there is a 'correct' foot to lead off with, then they should go along to one of the local Folk Dance Clubs..... but that's a subject for another article!

ROY SMITH.

EDITOR'S NOTE:

This is the first of what is to be a regular series of articles on all aspects of Folk Dance by Roy Smith.

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March 17th - NOAH'S DAY

Although nowadays we dedicate the 17th March to the patron saint of Ireland, in the Middle Ages the day was celebrated as being the anniversary of the day when Noah and the animals went into the ark. Why this particular day should have been chosen, no one now can even hazard a guess, but on March 17th in towns up and down England it was the day to watch the performance of a "mystery play" concerning the doings of Noah & Co.

Noah's wife was apparently portrayed as something of a shrew, continually quarrelling with Noah and refusing to obey orders. When she is told of the coming of the flood, she stubbornly refuses to go into the ark, and nags at and abuses poor Noah, till eventually her three sons pick her up and throw her aboard just as the flood waters surround the ark. Not satisfied with being saved, she seizes a stick and starts setting about Noah, no doubt raising roars of laughter from the crowd. In one version of the play, Noah retaliates with vigour and triumphs over his nagging spouse, who then complains bitterly that she has been "beaten blue" by the tyrant.

But although Noah was once a rival of St Patrick, it is doubtful if anyone remembers today that the 17th March was previously supposed to be the anniversary of the entry into the ark.

Joan Blackburn

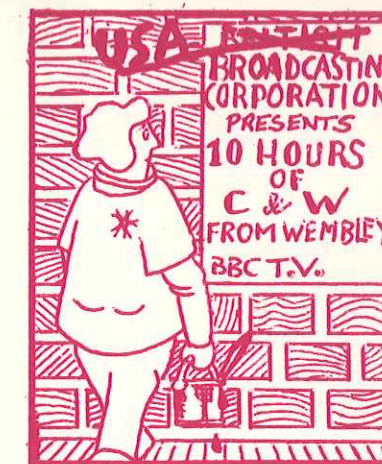
BROADFOLK 6

Whether you liked it or not the folk broadcast of 1981 was Phillip Donellan's film "THE OTHER MUSIC". Even though it crammed many people into it's 70 minutes, it was as notable for those left out as for those included. The Radio Times subheading "Chronicles the Folk revival from 1945 - 1981" was not only positively misleading but at odds with the producers own view of the film: a tribute to MacColl, Lloyd and Lomax. This showed in the selection of material: the film virtually stopped in 1970 except for (a) the worst piece of archive film available of Steeleye (b) a token bow towards Fiddlers Dram and (c) Nic Jones recording Canadee-i-o.

The films actual subtitle was "An Alternative View of History" and the script by Alun Hawkins (who? have you heard of him?) imprisoned the film in the conventional leftwing view of folk music. That is presumably why Peter Webb was included and Peter Bellamy excluded. Even within its own limits, the film failed to work fully satisfactorily. The people interviewed talked about the enjoyment of song, but the T.V. audience was never allowed to enjoy a whole song. I could write two or three thousand words of constructive criticism but will restrict myself to two further comments. The announced topic - the revival - raised expectations that no single programme could reasonably be hoped to fulfill, at best it could be the trailer for a series. My brother-in-law - not a folk fan - watched it with us and made the ultimate criticism "That won't have converted anyone to Folk music".

Over on Radio 4, disguised as Further Education and therefore on VHF only at 11pm was "Broadside On". This was a potted history of street ballads written by Roy Palmer, introduced by Dave Arthur and illustrated in song by Sandra Kerr, Terry Yarnell and Ian Telfer. All concerned knew about the material and enjoyed performing it - look out for repeats at non-insomniac times and don't forget to write for the accompanying handout.

Mike Harding has been repeating on BBC 2, as have selected films from the excellent "The Camera and the Song". BBC 1 showed a BBC Wales production of Max Boyce, staged in Liverpool at the end of his



recent tour. He's been supported by Therapy, but they were reduced to an uncredited appearance in the chorus of his final song. Max is the victim of his own success: his new loud songs sound like self parody, there are no new quiet songs, and even though this was a specially staged show for T.V. he played to the fanclub in the audience which put him over the top for the T.V.viewers.

The actual Christmas period has been a bit flat. Cosmotheke appeared on the Good Old Days, slowing down slightly so that Bernard Hermann could keep up. There was also a surfeit of sleepless Spinners: midnight on Christmas Eve on R 2, repeated 3.0pm Christmas Day, they were suffocated by saccherine strings, and they were on again after midnight on BBC 1 from that well known folk centre, Harrogate.

Looking forward, what's to do in 82? There will be no more folk films from Philip Donellan: he's moved to Birmingham to focus on industry. Unconfirmed rumours say most of the Bristol Arts Unit producers have resigned because of central pressures to make more anodyne programmes. It would seem that under the present government anything interesting is regarded as provocative or politically biased, and that must be bad news for folk music on BBC T.V.

Folk on 2 is increasingly good, and is now to be supplemented by a new series on Wednesday's called "The Folk entertainers". This will feature people on the interface between folk music and light entertainment and will include Fred Wedlock and The Spinners. Radio Lancashire are still promising but not delivering a folk programme - more pressure here, please. Radio Merseyside's excellent Folk Scene is now available in

Bernard Wrigley
at The Lamb - - - - Mar 1st

Dave Walters
at The Lamb - - - - April 5th

Sean Cannon
at The Lamb - - - - May 10th

THE LAMB
Church Street
Preston

Mondays 8-15
Singers Welcome

Mondays 8-15
Singers Welcome

preview:
POYNTON
Easter '82



POYNTON'S TENTH Folk Festival is being held as is usual over the Easter weekend at the Folk Centre, Park Lane, Poynton. The festival opens on Good Friday, April 9th with an excellent cross-section of the best of local and national folk artists, as I think you'll see from the guest list:

TEESIDE PETTLERS; JEZ LOWE; ARIZONA SMOKE REVUE; STRANHEAD; SAM SHERRY; JOE BEARD; IAN WOODS; JOHNNY SOLVO; BRENDA BALDWIN; KEN CAMPBELL & CHRIS MILLER; CALEMNIG; DOWNES & BEER; PORTWAY PEDLARS; ALAN BOND; BILL ZORN; DEREK CARTER; ABALON; PETE MILLARD; PETER HUGHES; DAVE HUGHES; PAT RYAN; MITCH; ADLINGTON MORRISMEN; POYNTON JEMMERS; CHRISSIE GLADWIN; STEVE RIECKHOFF; HERITAGE; MIKE BALL; KEN HUGHES.

The exact programme had not been finalised at the time of going to press, but I am assured that it will include Concerts, workshops, ceilidhs, singarounds, dance displays, craft displays, craft stalls, craft workshops and of course the inevitable jam sessions that will spontaneously occur all over the centre.

There is a fully equipped camping site nearby, and in the event of bad weather, floor space is available in the centre itself. Meals are available from breakfast to supper. Tickets are £7.50 for the weekend (£6.00 before 1st March 1982), and £3.00 for children (£1.50 before 1st March 1982); Friday only is £2.00; Saturday or Sunday only is £4.00. For more information please write to; Festival Organiser, Folk Centre, Park Lane, Poynton, Cheshire (please enclose an SAE). Write for tickets to the same.

BROADFOLK 6 cont'd

stereo, and Piccadilly Folkspan is still on Sundays but at the later time of 9.0pm to 11.0pm. Incidentally, the most frequent advert during Folkspan is for Piccadilly's own Crisis line phone service - do they know something about folk audiences that I don't?

FOLKEAR.

HOLIDAY BUNGALOWS IN WALES.

ABERYSTWYTH: SLEEP 6. CLARACH BAY. 2 bedrooms, dble C/ble in lounge. Toilet, Fridge, T.V. Parking for 2 cars. This is a beach site, good access for boats. £35 - £95 P.W.
CAERNARVON: SLEEP 6 - 7. Glan Gwna, see Hoseasons & Blakes catalogues, 2 bedrooms, bathroom, all electric kitchen with Fridge Lounge. with dble & single C/ble settees. From £35. to £120 P.W. PLEASE CONTACT:- Chris & Bob Roach, 36 Pycroft Rd, Gt. Sankey, Warrington. Tel: PENKETH 8055.
THE BUNGALOWS ARE EQUIPPED TO A VERY HIGH STANDARD, & ARE CLEANED AFTER EACH LETTING. THEY ARE ON SITES WITH ALL AMENITIES.

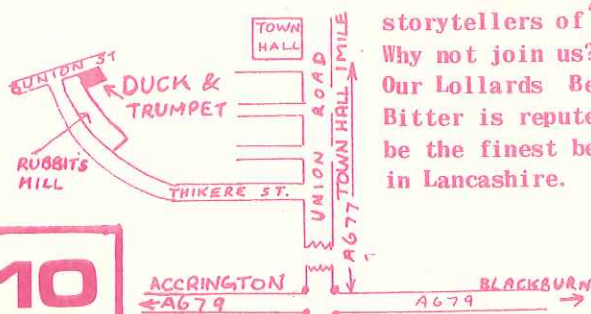
Saturday Evening
at the
Duck and Trumpet
Oswaldtwistle

The DUCK & TRUMPET is a pleasant hostelry situated in Bunion St.

Oswaldtwistle. Well known for an excellent pint of Lollards Best Bitter it has featured in the Church, Oswaldtwistle and Knuzden Good Beer Guide since 1906.

Every Saturday evening a literary evening is held in the tap room, which has remained untouched in character and 'characters' since the turn of the century. Alan & Les. Bond tell monologues

and introduce poets & storytellers of Ossie Why not join us? Our Lollards Best Bitter is reputed to be the finest beer in Lancashire.



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CLUB OF THE MONTH:
Pickering Arms, THELWALL

Thelwall, a picturesque village on the edge of Warrington, that gained its name from being protected by a wall of Thels, i.e. wooden stakes, in its infancy. The Pickering Arms Pub, a beautiful old place of ancient beams bearing strange carvings, an open fire, a landlord wanting a folk club and a room totally separate in which to run that club. Enthusiasm in abundance, Keith Pennington, superb guitarist, adept on mandolin, bazouki, mouth organ and a fair old singer. Eric Brown, playing a lovely banjo, guitar, a bass guitar (a beautiful instrument which he made himself) and mandolin, and myself doing a spot of singing. Quite a good sound issued forth on our first night in November 1980., when we opened as Chrispen Brown, (work it out yourselves from our names). Geoff Speed of Radio Merseyside was there and commented that it had been a long time since he had been in a folk club with such a warm friendly atmosphere.

We have had a fairly good guest list, and have had a lot of support from local singers, our thanks to them. As is usual now in folk clubs we have had a good audience one week and the next week not so good. Financially we have just about kept our heads above water, but have had some hilarious times. One of the most memorable involving a priest who writes and performs his own material, he raised the roof, so did Donald on the same night with his bagpipes and jokes.

I wanted the club to encompass arts and crafts as well as the singing and instrumental side of Folk and we have had small workshops during the interval, and the craft workers have been able to sell their wares. Mike Bartram brought his corn dollies along and gave us a Fertility symbol which we hung above the stage. The following week it had gone, so if you know of a sixty year old miracle, Mike is responsible (will he live this down I ask myself), or maybe the phantom fertility symbol nicker/knicker (depending on sex) should'nt have pinched it.

I'm afraid the snow and frost haven't helped the club to function too well recently. The landlord is on the move and so am I. I'm joining up with Dave Archibald at the Top Locks Folk Club, Waterloo Pub, Runcorn on Saturday nights, and taking my very loyal audience with me.

We have achieved a fair bit because of the Pickering Arms Folk Club. The audience in the main was new to Folk music, some of that audience are now performing and doing their own material. So if the club has involved people with folk and the fun to be obtained from being a partaker in life rather than an observer I feel that that is no mean achievement. I think making people feel assured of a warm welcome and putting the fun back into folk music is long overdue, for Folk is not just singing, dancing arts and crafts, it is a feeling, a warmth between people, a joining together.

Chris Roach.

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Club

DAY & CLUB	RESIDENTS	DATES IN FEBRUARY			
			7th	14th	21st
SUNDAY					
Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers Rainford	West. Packet <i>Dave & Keith</i> Trevor & Joan Hunt Volunteers See (g) below Derek & Di Bock	Strawhead Club Night Peta Webb (h) Pete & Chris Coe Singer's Night Two Beggarmen Auld Triangle	Singer's Night Club Night Leon Rosselson * Waterfall Strawhead Ceilidh TBA	Brillig Club Night Tim Laycock Freddie White Singer's Night NO DATES <i>English Tapestry</i>	
MONDAY		1st	8th	15th	22nd
Prince William* Poynton Preston Triton Leyland Morris	<i>Pete Thorp/Niell Hurst</i> See (f) below Triton Folk	Singer's Night Singaround Singer's Night The Spinners Practice Night	Singer's Night Singaround Gill Burns Res. & Singers Practice Night	Singer's Night Singaround Sully (q) Tony Rose Practice Night	Singer's Night Singaround Singer's Night Res. & Singers. Practice Night
TUESDAY		2nd	9th	16th	23rd
Blackpool Buck i'th'Vine	Taverners Spring Heel Jack	No DATES Singer's Night	No DATES Singer's Night	No DATES Pete Smith	No DATES Singer's Night
WEDNESDAY		3rd	10th	17th	24th
Folk at the Malt Lancaster Uni.		Swarbrick/nicol (j) Singers' Night	John James Thomas/Stephens (k)	Singers' Night Singers' Night	Singers' Night Closed
THURSDAY		4th	11th	18th	25th
Fleetwood Hooligans L'pool Trad. Poynton Appleton Thorn Raven (Wigan) * Wigan *	Scold's Bridle Tintagel Various see (a) See (m) below Thorn/Minor Birds See (e) Below Joan Blackburn	Peter Bellamy Singer's Night Singers & Musicians Ram Jam Ceilidh Band Singer's Night Closed Singaround	Singer's Night A.Hall/S.Lichman Club Swap (l) Happy Ploughboy CB(n) Singer's Night Crisis Closed	G. & S. Nelmes Singer's Night Singers & Musicians Dave Hatton & CB(n) Singer's Night Closed Singaround	Blackheads Dick Miles English Tapestry Happy Ploughboy Therapy Derek Gifford Closed
FRIDAY		5th	12th	19th	26th
Bee Seymour Corrie Dicconson Kirkham Newcastle Roebuck Wallasey	Various See (b) below See (c) below See (d) below Various Roebuck Singers	Singer's Night Bram Taylor Gerry Hallom Singer's Night Geoff Higginbottom Cosmotheka Singaround Singer's Night	Singer's Night Hunter's Moon Roy Harris Singer's Night Tim Laycock Singaround Singer's Night	Singer's Night Swarbrick/Nicol * (j) Singer's Night Paul Metsers Moved to Saturday * Singers' Night Singaround Singer's Night	Steve Turner Singer's Night English Tapestry Singer's Night moved to Saturday John Kirkpatrick Singaround Paul Metsers
SATURDAY		6th	13th	20th	27th
Bury Brewery Poynton Top Locks. Kirkham Leyland Morris	Various See (e) below	Gill Burns Peter Bellamy: Poems & Songs of Rudyard Kipling Singers' Night <i>Asda, Clayton-le-Woods</i>	Ceilidh * Ceilidh (p) Singers' Night	English Tapestry Singers' Night Tony Rose *	DoL Lynch Morris Ceilidh * Singers' Night <i>Singers' Night</i>

KEY TO SYMBOLS ABOVE:

- * See Club News, page 4
- (a) Residents include: Shay Black, Tony Gibbons, Mary Edwards, Tony Rosney, Barbara Bennion, Geoff Payne, Brian Owens, Cathy O'Dea, (Chris Urmston, Judith Cummins, Gill Bimpson, Frank McCall)
- (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, Bob Carlton (with Steve Pilkington)
- (d) Residents are: Martin Banks, Mark Dowding, Derek Gifford, Phil Hartley, Mike Hughes, John Meadows
- (e) Residents: Lancashire Heritage and Steve Higgins
- (f) Residents: Derek Harrison, Duncan Campbell, Tom Walsh, Hugh O'Donnell & Floor Singers
- (g) Residents: Vince Brennan, Graham Dunne, Tobin's Resource

Calendar

DAY & CLUB	DATES IN MARCH				
	28th	7th	14th	21st	28th
SUNDAY					
Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers Rainford	Singer's Night Artist's Night Mystery Evening Alistair Russell Singer's Night NO DATES To be arranged	Paul Metsers Club Night Wayfarers Foggy Pete & Chris Coe No DATES Waterfall	McConville & Halpin Singer's Night Muckram Wakes Teeside Fettleers Singer's Night NO DATES To be arranged	Singer's Night Singer's Night West. Packet Dave Peabody Bernie Parry NO DATES Brian Jacques	Singer's Night Artist's Night Tufty Swift Ar Log Singer's Night NO DATES To be arranged
MONDAY		1st	8th	15th	22nd
Prince William Poynton Preston Triton Leyland Morris	Singer's Night Singaround Bernard Wrigley Spinners Practice Night	Singer's Night Singaround Singer's Night Residents & Singers Practice Night	Singer's Night Singaround Sam Bracken Dave Hislop Practice Night	Singer's Night Singaround Singer's Night Peter Bond Practice Night	Singer's Night Singaround Wendy Grossman Residents & Singers Practice Night
TUESDAY		2nd	9th	16th	23rd
Blackpool Buck i'th'Vine	No DATES Singer's Night	No DATES Singer's Night	No DATES Peter Bellamy	No DATES Singer's Night	No DATES Singer's Night
WEDNESDAY		3rd	10th	17th	24th
Folk at the Malt Lancaster Uni.					
THURSDAY		4th	11th	18th	25th
Fleetwood Hooligans L'pool Trad. Poynton Appleton Thorn Raven (Wigan) Wigan	Singer's Night Singer's Night Singers & Mus. Ram Jam CB Singers' Night Closed Singaround	G. Higginbottom Yardarm McConville/halpin Happy Ploughboy CB Singers' Night Bram Taylor Closed	TBA FRIDAY 19th * Singers & Musicians Dave Hatton & CB Singers' Night Closed Singaround	TBA Singer's Night Night of Fun Songs Happy Ploughboy CB Singers' Night Piper's Chair Closed	Fleetwood Hooligans L'pool Trad. Poynton Appleton Thorn Raven (Wigan) Wigan
FRIDAY		5th	12th	19th	26th
Bee Seymour Corrie Dicconson Kirkham Newcastle Roebuck Wallasey	Singers' Night Dick Gaughan Singer's Night Singer's Night Now Sats Guest TBA Singaround Singer's Night	Singers' Night Tim Laycock McConville & Halpin G. & S. Nelmes Now Sats Singers' Night Singaround Singer's Night	Singers' Night Chris & Joe While Peter Bellamy Singer's Night Now Sats Guest TBA Singaround Leon Rosselson	Singers' Night Singer's Night Singer's Night Now Sats Guest TBA Singaround Singer's Night	Bee Seymour Corrie Dicconson Kirkham Newcastle Roebuck Wallasey
SATURDAY		6th	13th	20th	27th
Bury Brewery Poynton Top Locks Kirkham Leyland Morris	Trad. Customs * Fisher/Tresise Singers' Night Foxes Lair	Bury Ceilidh Band Celidh (r) Singers' Night Rumplestiltskin	M. Wyndham Read Club Swap (s) Bernard Wrigley In & around Guildhall	Steve Turner Singers' Night Hunters Moon	Bury Brewery Poynton Top Locks Kirkham Leyland Morris

- (h) and Webbs Wonders
(j) Dave Swarbrick & Simon Nicol
(k) Taffy Thomas & G.egg Stephens
(l) with Wagon Folk Club, Rochdale
(m) Singing with Peter Hughes, Dave Hughes, Abalon, Joe Beard
- (r) with Teeside Fettleers
(s) with White Lion, Northwich
(t) Residents: Chris Roach, Dave Archibald, Graham Dunne
- (n) CB- CEILIDH BAND
(p) with Second String Ceilidh Band
(q) and his Private Stock

MISCELLANEOUS DATES :

- Saturday Feb. 13th, Liverpool Trad.
Dave Swarbrick & Simon Nicol
Saturday Mar. 20th, Wallasey
Concert with Dougie MacLean
Friday 19th Feb., Lancaster University
Rag Ceilidh at Uni Minor Hall
Friday 26th Feb. @ Yorks House Hotel
Ceilidh with Free Reed Band

FOLK MUSIC:

Not so much a Decline,

More a change of Direction!

Ruth Byrne's interesting article in the December/January issue raised quite a few valid points, and I should like to add some comments of my own.

I first became involved in folk club organising some nine or ten years ago, and it is interesting to note how some things have changed, and how some things have not changed. Ruth found she had to advertise the club constantly, and this I too have always found to be the case - if the advertising ceases, even for a short period, people seem to assume that the club is no longer operating. By "advertising", I do not necessarily mean newspaper advertising - I have found that this rarely pays for itself. But posters (even hand-made ones) in local shops, and in the pub itself, would seem to be an essential part of keeping one's existing audience, and attracting newcomers. And constantly telling people, either potential new audience, or potential new floorsingers, or people who seem to have "dropped off coming" for a while, by word of mouth is just as, if not more, important. The personal approach always has more effect than the impersonal.

Ruth mentioned that after an initial successful period, support dropped off. This is a common pattern for a new club, and no one seems able to explain why it happens, but happen it invariably does, after a "successful" period of possibly a few weeks, a few months, or sometimes longer. Whatever the reasons for it happening, this is the period when the organisers are most likely to give up in despair, and it depends on the individual club's special circumstances whether this is indeed the best step, or whether it would be possible to whip up enthusiasm once more - and here I am referring particularly to the organisers' enthusiasm, which undoubtedly flags during a "low" period, this is sensed by the audience, which in its turn dwindles even further - an ever decreasing circle. Enthusiasm would indeed seem to be a key ingredient in a folk club - lack of it betokens eventual failure.

The actual organisation in folk clubs has changed over the years: the majority of folk clubs these days are run by "The Committee" (albeit with usually one "kingpin"), whereas they used to be almost entirely organised by the resident group or artiste, and here I think may be one key factor in the guise of actual commitment to the club. If I am part of the resident group, and we are organising the club, then it's "our club", and there is a definite sense of loyalty to the club, and a feeling of responsibility not to let it founder. If on the other hand I am part of the resident group and the club is organised separately by a committee, then it's "their club", and there is not the same commitment of loyalty - obviously, we are part of the club to some extent, but not as completely as in the first instance, and hence not the same feeling of responsibility. This is fine if the committee is a good one and does its job well, but not all committees are, for one reason or another.

Another thing which comes to mind is that, during the early seventies, and here I can only speak for the Liverpool area, but in that area at least - and there were many folk clubs there at that time - it was the done thing for the resident

FOLK MUSIC: (cont'd.)

group to contribute any money earned on bookings (less expenses) to the club kitty. Also, most club organisers contributed weekly to the club's running expenses (far more than they would probably care to let on) simply to keep the club open. Running a folk club was openly admitted to being "an expensive hobby". Admittedly, door charges were ridiculously low and it was a slow and painful process for organisers to come to terms with raging inflation. There isn't the money about any more to fund a club on a personal basis. The financial weight has to be spread - and with it the commitment to the club. But in spreading, the commitment seems to become diluted.

I note with interest Ruth's suggestion of the possibility of offering to do free concerts etc for local associations and factories, and while I think this does go a long way towards introducing more people to live folk music, I find from experience that it is not necessary to stipulate "free". The group of which I am part (Lancashire Heritage) tend to do a lot of these sort of functions outside of the folk club circuit - not, I must hasten to add, from any lack of loyalty to the folk clubs, and certainly not in preference to playing in folk clubs, but simply because of individual circumstances: all the group members have young families, hence we do not wish to play too far away from home. And within our voluntarily-imposed geographical limits there are far more "outside" organisations than there are folk clubs, quite a few of whom can be persuaded to put on a folk night, either for the entertainment of their own members or for the purpose of fund-raising for a charity - and let me point out here that it is pertinent, even expected, to ask for at least expenses when accepting a charity booking. I feel it would be most unwise to train a whole new "market" of potential folk night organisers into expecting artistes and groups to come for nothing or just peanuts when it has taken ten years re-training folk club organisers into charging realistic door prices (or was it re-training club members into paying realistic door prices?). Let's start off right this time, it's less hassle in the long run.

From our "excursions" out of the accepted folk club circuit it has become increasingly obvious to us that there is not a decline in interest in folk music - in fact, just the opposite. Far more people these days have heard of and are willing to enjoy folk music in one form or another - but not necessarily in a folk club. It is therefore imperative that artistes and groups do get out of the folk clubs and into the world outside.

For the folk club organiser wishing to perhaps entice the world outside into the folk club, what about perhaps offering discount for party bookings on specified club nights to local ladies' circles etc?

Joan Blackburn

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Letters to The Editor...

Dear Editor,

When are folk organisers going to learn to make the most of their booked guests - they are so underworked. When they appear at Clubs, I find it unbelievable that they themselves do not have a word with those responsible for running the evenings.

Why is it, in the majority of cases, that more people turn up on guest nights than they do on singers' or residents' nights? They, of course, want to see the guests. If they wanted to see the residents and floor singers, they would come every week, wouldn't they? I am not decrying any floor singers or residents, as I have been involved as both for many years. I know floor singers are the backbone of the Folk Club Scene and all that, but sometimes it gets out of hand. With Club entrance fees going up, quite rightly so in my opinion, it is even more important for the organisers to put on a worthwhile night and not make us sit through a seemingly endless collection of floor singers and residents.

Organisers! Have you ever noticed that your audience doesn't come until half way through the first half so you sit there and wait until a few more turn up. Ever thought of putting your guests on early? The audience soon gets to know and turn up on time if they think they are going to miss the guest.

Ever noticed that it's the strangers who always turn up early when you have a guest on? How many times have you turned up at a Club at 8.0pm, due to start at 8.15pm, to be confronted by a guy on his own saying "Its always like this early in the evening". What do you give these people for turning up early? The chance to sit in a sometimes cold room till usually 8.30pm or even later; the chance to hear the residents go through the songs that they are going to sing when the evening eventually gets under way; and, to top it all, a floor singer or two. How boring! Is it any wonder that people turn up later.

Most professional or semi-professionals are willing to do far more than they are asked in British Clubs. On the Continent or in the States, it's the norm for an artist to do three 45 minute spots, so why be afraid of asking them to do more?.

What argument can you give me for putting floor singers and residents on in favour of longer spots for booked guests? I'm not saying "no floor singers or residents on guest nights" but let's have some moderation. I went to a Folk Club in the Manchester area a few weeks ago to see a famous continental guitar player. Having paid £2.50 entrance fee, I sat through six floor singers - no disrespect meant lads - but on that particular night there was in the audience a very well known professional singer/songwriter, with five albums to his name, who, to my knowledge, was not asked to sing. When things like that happen, I know where the folk scene is going wrong.

It's too easy to sit back at the end of the night and say "It was great" etc. How about thinking how it could have been better.

Yours sincerely

Pete Rimmer.
(Southport)

FROM THE EDITOR:

Any comments? If you have any on Pete's letter, or any observations on any topic relevant to the folk scene, then write to me, Nigel Firth, at the address below:

N.W.F.F.C. Newsletter,
3, Cromford Drive,
Pemberton,
Wigan,
WN5 8JU

All letters will only be answered through the pages of the Newsletter.

SONG OF THE MONTH

Nature's Day by Chris Roach ©1979



The melody of morning comes shining to my eyes,
The wind a gusty gentle thing ending in sweet sighs.
The beauty of that special day a shining memory,
Of life and love when I was young and nature spoke to me.

A harp's sweet note upon the air in morning harmony,
The horses stamping in a field; a young bird flying free.
The trees in golden crinolines curtseying to me,
I felt at one with all the earth, my babes about my knee.

The colours of the morning were shining in my head,
The blue and green the tippling stream upon its stony bed,
The glitter of a cobweb held safe in hawthorn tree,
The sparkling sheen of all the earth when nature spoke to me.

And then the mists of evening came dancing up to me,
To show that there was beauty there for those with eyes to see,
The furry creatures of the night slip past on tiny feet
To show their young as I showed mine how nature is complete.

So all you men whose voices are the loudest in the land,
Think deep on this before you use the rule of your command,
This plan to bury atom waste deep is hard to understand,
Do not leave a legacy of evil in my land.

Do you write songs, poems or monologues? If so, why not enter them for our SONG OF THE MONTH competition. Each issue we choose the best submitted in the intervening period and publish it in the Newsletter. The winner also receives a year's free subscription to the Newsletter, and automatic entry for SONG OF THE YEAR, for which an additional prize is awarded.

NEXT MONTH, Peter Bond has kindly agreed to select a SONG OF THE YEAR from those submitted since we last chose one, and his selection will appear in the next issue.

The
4th

EDINBURGH FOLK FESTIVAL 26 March to 4 April 1982

The full colour programme for the fourth Edinburgh Folk Festival is now available, write enclosing a second class postage stamp.

Invited artistes for this flower of Folk Festivals include:

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Bill Barclay
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Black Donald
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JOCK MUNRO
Dan Ar Bras (Fr)
Fraser and Ian Bruce
Agnes, Knut and
Hauk Buen (Nor)
Caledonia
Caledonian Morris
Angus Cameron and his
band
Alex Campbell
Martin Carthy, John
Kirkpatrick and
Howard Evans (Eng)
Ceilidh Folk
Chapter IV
Clanjamfray
Clydesiders
Pete and Chris Coe (Eng)
The Doonan Family (Eng)

Drinkers Drouth
Edible Pair
Edinburgh Highland
Reel and Strathspey
Society
Archie Fisher
Cilla Fisher &
Artie Trezise
Tich Frier
Flumgummary
DICK GAUGHAN
Angus Grant
Alastair Hardie
Roy Harris (Eng)
Heritage
High Level Ranters (Eng)
Bill Hill
Hom Bru
Joe Hutton (Eng)
Hamish Imlach
Iona (Eng)
Jenny Geddes Clog
Jock Tamson's Bairns
Duncan Johnstone
Nic Jones (Eng)
Danny Kyle
Makvirag (Hun)

Mike Maran &
Dave Sheppard (Eng)
Maxi & Mitch (Eng)
Milladoiro (Sp)
McCALMANS
ALASTAIR
MacDONALD
McGibbon Ensemble
Sean McGuire and
Dave Bulmer (Ire)
Iain MacKintosh
Pat McNulty
North Sea Gas
Old Hickory
Pilgrim Harps (Eng)
Jean Redpath
Sandgate Morris and
Band (Eng)
STOCKTON'S WING (Ire)
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RECORD REVIEWS

VARIOUS ARTISTS:

"LOVELY IN THE DANCES: SONGS OF SYDNEY CARTER"

Plant Life PCRO32

Artists: Shusha; Maddy Prior; Melanie Harrold; John Kirkpatrick; Robert Johnson; Sydney Carter.

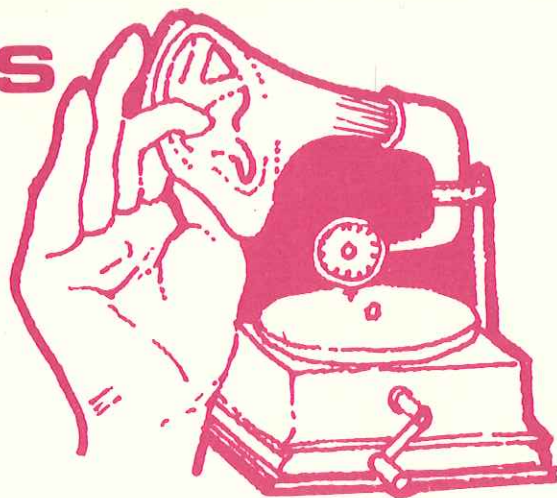
Songs: George Fox; Julian of Norwich; Carol of the Creatures; Holy Horses; Like the Snow; Friday Morning; Lord of the Dance; The Cocks are Crowing; John Ball; The First of my Loves; Bitter was the Night; Come, Love, Carolling; I used to Dance; I Come Like a Beggar.

Sydney Carter's songs have been surprisingly unavailable on record - this is destined to be the definitive electric version. The artists named above are the vocalists - the instrumentalists are as well known and include Rick Kemp and Nigel Pegrum, who also produced the record. This is a high quality production in all respects: it was recorded at Pace Studios, Milton Keynes, mastered at E.M.I and Plant Life have included a lyric sheet.

Some of the songs are familiar (seven have been previously recorded) and some unfamiliar - six have never been published. People will argue for ever about the arrangements by Vince Cross - what follows is my personal view. Generally I prefer the songs sung by Shusha, Kirkpatrick and Carter himself, although all but one arrangement seemed to be valid interpretations. The exception is "Friday Morning" the song is the last words of a dying man: the accompaniment is the most obviously electric one on the record and very intrusive. The song should be unaccompanied or with minimal accompaniment: Calvary would have been very crowded with the two synthesisers, electric and bass guitar and drum kit used here.

Not to my taste, but a valid approach, is the singing of "Holy Horses" as a blues by Mel Harrold. By now you've probably heard the reggae (or is it ska?) version of "Lord of the Dance": this song will survive anything and it naturally works well with a regular dance beat. "George Fox" is written to a morris tune so who better to play melodeon and sing it than John Kirkpatrick? He also sings well on "John Ball" and with Robert Johnson in an unusual canon version of "Bitter was the Night"

20

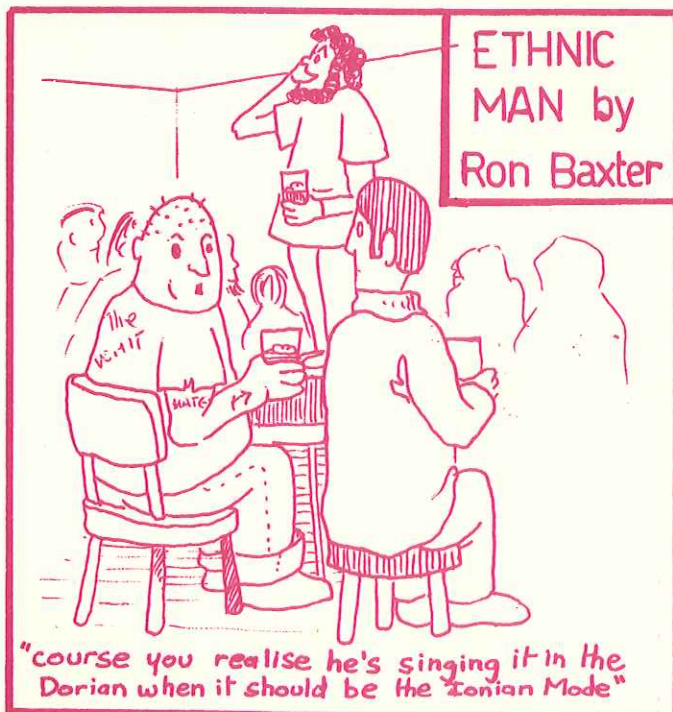


Maddy Prior performs as well as I've ever heard her; good in "Carol of the Creatures" and "The First of My Loves" but especially good unaccompanied in "I Used to Dance", a line from which gives the album it's title.

The most successful tracks are those sung by Shusha in her superb deep voice "Come, Love, Carolling" and "The Cocks are Crowing" are excellent: I already knew "Like the Snow" without realising just how good a song it is but the new "Julian of Norwich" is tremendous. The last track has Carter himself singing "I Come Like A Beggar", one of his theological paradox songs which is surely destined to be quoted from pulpits.

I hope this record stimulates the new generation into knowing and loving Carter's songs and into singing them. This is a record for a decade.

Ian Wells.



Record Reviews (contd)



CHRIS MILLER AND KEN CAMPBELL - "THE PIPER'S MAGGOT"

Topic 12TS423

Side 1: The Piper's Maggot; Hector The Hero; The Left Handed Fiddler; The Diggins; Cuddy Clauder; Mally Stewart; When the Tide Comes In; Norwegian Wedding March; Hamburger Polka; Adieu France; Farewell to Gartly.

Side 2: Danny Deever; The Honourable James Ramsey; Speed the Plough; The Auld Bougar; Meeting of the Waters; Stool of Repentance; Captain Jimmy Thomson; The Heilan' King O'China; Boys of Malin; Dancing Feet.

The first revelation I had on receiving this record was to discover that the word 'maggot' (a perverse or whimsical fancy) had a meaning other than the one usually associated with coarse fishing; the second was the music.

Chris Miller (English) and Ken Campbell (Scottish) both play the Northumbrian small pipes as well as a wide variety of other instruments. It is, however, the pipes which form the basis of the majority of the performances - and they are superb.

The 'blurb' from Topic records which accompanies the release says that this was one of the rare occasions when a demo-tape did not find itself in the 'filing drawer' - a fitting endorsement of the ability of these two performers.

Their music encompasses a wide range of sources from the British Isles (with a naturally heavy bias towards Scotland) and includes also a Norwegian march and a polka, and a French song arranged to a Scottish air which brings in Wendy Hunter on cello to provide 'atmosphere'

The latter also illustrates the freshness with which the duo present their material. The arrangements are well balanced between vocal and musical elements and not too "flowery": the timing is perfection - especially when playing two sets of pipes.

They are knowledgeable about their work too, and a comprehensive insert (which is especially useful in deciphering the somewhat broad Scot's accent of Ken) which doesn't just provide the words but information on all the songs and tunes and even describes the origin of the terracotta figures pictured on the LP cover!

I especially enjoyed their rendition of 'Danny Deever', a Kipling 'Barrack Room Ballad' set to a suitably melan-

choly Scottish lullaby, and the hilarious and almost incomprehensible 'Heilan' King O'China' written in 'Best pidgin Scots'.

The lads are based in Scotland and have toured extensively in Britain and on the Continent - I hope it isn't too long before we see them here in the North-West.

D.G.

DICK GAUGHAN - "HANDFUL OF EARTH"

Topic 12TS419

Side 1: Erin-Go-Bragh; Now Westlin Winds; Craigie Hill; World Turned upside Down; The Snows they melt the Soonest;

Side 2: Lough Eme & First Kiss at Parting; Scojun Waltz & Randers Hopsa; Song for Ireland; Workers Song; Both Sides the Tweed.

I imagine my first experience of Dick in live performance is not unique: I wished for sub-titles flashed onto his chest to give me the words! On the following two occasions I watched his flashing fingers. Now I can appreciate the mature musician-ship that has gone into the selection, arranging, playing and singing of the songs and instrumentals on this record. How many ways are there of saying "pure magic"?

This is a balanced mixture of traditional and contemporary songs, with a heavy Scots emphasis, accompanied by a wordsheet and sleeve notes that are polished revisions of Dick's live introductions. Some tracks are purely self accompanied, on others he is supported by Brian McNeill (Fiddle or acoustic bass), Phil Cunningham (whistle or keyboards) and Stewart Isbister (electric bass). The arrangements are sensitive and uncluttered.

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Record Reviews (contd)

It's very difficult to single out tracks for mention. "The World Turned Upside Down" is a good and wellknown song but his passionate Scots brogue added something to lines like "The sin of property we do disdain". He brings a real tenderness to "Snows they melt the Soonest" and excellent accompaniment to the Burns song "Now Westlin Winds".

It's good to hear from this record—and his recent live performances that the inevitable hassle of his invention of PERFORM has had no adverse effects on him as an artist. This is my record of the year for 1981.

Ian Wells.

ERIC BOGLE & JOHN MUNRO - "PLAIN & SIMPLE"
Plant Life PLRO33

Side 1: LADY FROM BENDIGO/DAN/THE AUSSIE BAR-B-Q/GLASGOW LULLABY/BELLE OF BROUGHTON/MARY & ME

Side 2: NO MAN'S LAND/QUEENSLAND WHALERS/NO USE FOR HIM/BLOODY ROTTEN AUDIENCE/GENTLE ANNIE.

Eight songs by Bogle, two other contemporary and one traditional song; pleasantly sung, well accompanied and well recorded (but what an awful cover). So why wasn't I more excited by this record?

I understand it was recorded at the end of his last chaotic tour and it was probably done too quickly. This shows in the choice of material: I hadn't heard Tony Miles' "Bloody Rotten Audience" before, and laughed a lot, but will it stand repeated listening? The record is actually too laid back, too gentle: it lacks the gutsy feel that was the major plus point of the otherwise over-arranged Larrakin/Celtic "Now I'm Easy". Don't get me wrong, I enjoyed listening to the record and it is worth buying just for "Dan", a deceptively gentle sounding song about unemployment.

Eric and John will be at the Horwich Festival and then round the clubs until June in 1982 - make a point of catching them. Eric is excellent live and this record will be a good memento.

Ian Wells.

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Membership Secretary	Vince Ludden	14, Irene Ave., Haresfinch, St. Helens	0744 214-14
Joint Activities Co-ordinator	Peter Thorp	5, Hawkslough, Birchgreen 2, Skelmersdale	—
Youth Organiser		Position Vacant	—

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	ADDRESS	ORGANISER	ORGANISER'S 'PHONE NO.
SUNDAY				
Kendal	8.30pm	Roebuck Hotel, Allhallows Lane, 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	8.15pm	Golden Lion Hotel, Rainford	Bob Leeming	0744 88 3424
Raven (Farndon)	8.30pm	Raven Hotel, Farndon, Nr. Chester	Dave Russell	097 883 2303
Travellers	8.30pm	Traveller's Rest Hotel, Crab St. St. Helens	Vince Ludden	0744 21414
Keithley Green	8.15pm	Keithley Green Folk Club, Massey St., Burnley	Keith Goodwin	0282 54086
MONDAY				
Leyland Morris	7.30pm	St. Anne's School, Slater Lane, Leyland	Pete Ansbro	0772 614004
Preston	8.15pm	Lamb Hotel, Church St. Preston	Derek Harrison	0772 748439
The Triton	8.00pm	The Triton Hotel, Paradise St. Liverpool	Doreen Rickart	051 521 6020
Prince William	8.15pm	Prince William, Dalton (nr. Ashurst Beacon)	Niell Hurst	0744 25038 (over 10)
TUESDAY				
Blackpool	8.00pm	Kings Arms Hotel, Talbot Rd., Blackpool	Alan Bell	03917 2317
Buck i' th' Vine	8.30pm	Buck i' th' Vine, Burscough St. Ormskirk	Ian McArdle	0695 77611
WEDNESDAY				
Folk at the Malt	8.30pm	Malt Shovels, Stamford St. Altricham.	Susie Stockton	061 928 1936
Lancaster Univ.	8.00pm	Trades Hall, Fenton St., Lancaster (nr. Castle Station)	Malcolm Wilkin	—
THURSDAY				
Fleetwood	8.15pm	Queen's Hotel, Beach Rd. Fleetwood	Ron Barter	03917 3738
Liverpool Trad.	8.15pm	Cross Keys, (corner of Earl St. & St. Paul's Square, Nr. Liverpool Stadium.) See Sunday for details	Shay Black	051 728 8518
Poynton	8.00pm	Thorn Inn, Appleton, Nr. Warrington (on A49)	Maggie Goodall	0925 66280
Appleton Thorn	8.15pm	Llindir Inn, Henllan (nr. Denbigh)	Howard Hadwin	074 571 2640
Hooligans	8.30pm	Raven Hotel, Wallgate, Wigan (Alternate weeks)	Nigel Firth	0942 215621
Raven (Wigan)	8.15pm	Park Hotel, Market Square, Wigan (Alternate weeks)	Joan Blackburn	0942 863389
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
Seymour	8.30pm	Seymour, Seymour Grove, Chorlton-cum-Hardy	Mike Billington	061 881 8729
Newcastle	8.00pm	Pack Horse, Station Street, Longport, Stoke-on-Trent	Jason Hill	0782 813401
Corrie	8.15pm	The Other Bar, Southport Arts Centre, Lord St., Southport	Laurie Hardman	0704 27155
Kirkham	8.15pm	St. George's Hotel, Station Rd., Kirkham	Phil Capper	0772 684537
Dicconson	8.30pm	Dicconson Arms, Wrightington	Derek Gifford	07744 33541
Lancaster Folkstir	8.00pm	Yorkshire House Hotel, Lancaster. (nr. bus station)	Peter Henderson	0524 66395
Roebuck	8.30pm	Roebuck Hotel, Leyland	Ron Strickland	0772 313876
SATURDAY				
Bury	8.00pm	Old Blue Bell, Bury	Jean Seymour	061 761 1544
Brewery	8.30pm	Brewery Arts Centre, 122a Highgate, Kendal (occasionally)	Neil Johnston	0539 25133
Top Locks	8.30pm	Waterloo Hotel, Waterloo Rd., Runcorn	(Dave Archibald Chris Reach	051 423 4112 092572 2065