

THE NORTH WEST FEDERATION OF FOLK CLUBS



NEWSLETTER

April ~ May  
1982

20p



# EDITORIAL

Welcome to our Fourth Anniversary Issue! I must apologise for its late arrival, having promised it would be early, but my involvement in the PERFORM conference slowed up the start to an extent I couldn't catch up.

Enough apologies, and down to the contents of the magazine: On pages 5 & 6, we select our Song of the Year, with the considerable assistance of Peter Bond. Roy Smith has contributed another article on various aspects of Dance, this time entitled "now Follow That !", and you can follow that on page 8. Phil Capper of Kirkham Folk Club has contributed another article on the problems of the Folk Scene, and there are also some comments in the Letters section (pages 18&19) on both Joan Blackburn's article and Pete Rimmer's letter from last month.

Our regular articles of Song Exchange, Broadfolk, Agenda, Record Reviews etc are to be found as usual. There are of course two full months of Club Dates and the background to those in Club News and also Out & About.

In an endeavour to ensure that next month's arrives on time, the deadline for next issue, covering June, July & August, is APRIL 25th, and no dates will be accepted after this date. PLEASE, please, please remind your club organiser - I haven't the time to ring them all up, so next issue unless they contact me by the closing date, NO DATES FOR THAT CLUB WILL BE PUBLISHED. This closing date applies also to articles, adverts, letters etc.

Finally, let me thank my hardworking team as always: Chris Roach & Elaine Derbyshire for their excellent typing, Ron Baxter for his cartoons, and last, but by no means least, Ian Sutton for yet another superb cover.

You'll note the cover price has gone up to 20p, but since it last went up (to 15p) in June 1980, I don't think it is at all unreasonable; next month will be an extra large 28-page issue covering 3 months.



*Nigel Firth*

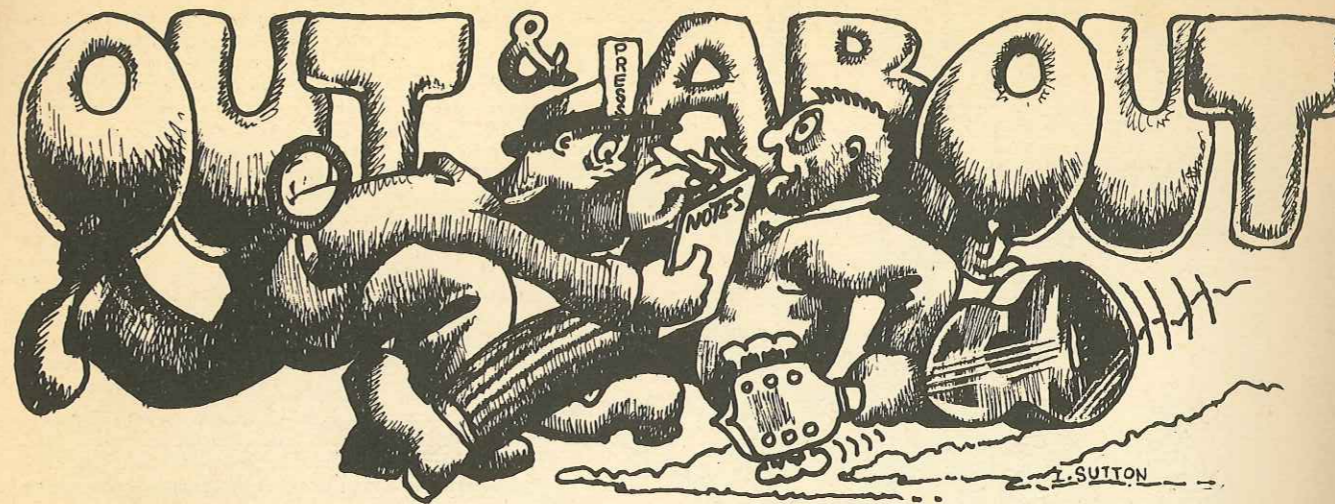
OUT & ABOUT .....	3	CLUB CALENDAR .....	12/13
CLUB NEWS .....	4	BROADFOLK .....	14
SONG OF THE YEAR .....	5&6	FOLK - The 1st 6 months ..	15
AGENDA .....	7	LETTERS TO THE EDITOR ....	18/19
NOW FOLLOW THAT .....	8	RECORD REVIEWS .....	21/22
CLUB OF THE MONTH .....	10	CLUBS LISTING .....	23
SONG EXCHANGE .....	11		

**2**

THE VIEWS EXPRESSED IN HIS 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



FIRST OF ALL this month we must start with news of Nic Jones' accident. For those people who have not yet heard, Nic was seriously injured while trying to get home after a booking just before the Perform conference. He broke almost every bone in his body (although his spine is uninjured) and was still in a state of controlled unconsciousness when we last heard. He has shown some signs of recognition and there is hope that there is no brain damage. Needless to say, he had only class 3 National Insurance contributions, so he can receive no sickness or unemployment benefit. If you would like to help by organising an event, contact Mike Billington on 061-881-8729 or Cottage Folk Agency (0226-87884), who should be able to put you in contact with artists prepared to help out. If you have already run an event, or wish to make a donation, send your money to the Perform Treasurer, John Guy at 34, Hull Rd., Cliffe, Nr. Selby, N. Yorkshire and make your cheques payable to the Perform No. 2 Account.

ON A HAPPIER NOTE, the Perform conference recently held in Manchester was able to approve a Constitution for the organisation, and a number of lively debates were entered into. As the conference actually took place after the Newsletter's closing date, a full report is not possible here, but a more detailed report will appear in the next issue.

POYNTON FOLK FESTIVAL takes place over Easter weekend from Friday April 9th to Sunday April 11th. A wide range of events & artists will be found there, artists including: TEESIDE FETTLERS, STRAWHEAD, ARIZONA SMOKE REVUE, KEN CAMPBELL & CHRIS MILLER, plus many other local & national artists as well as Morris teams. Events include Concerts, workshops, ceilidhs, singarounds, dance & craft displays, craft stalls, craft workshops. There are 3 last minute additions to the bill: Per Hellberg from Sweden, Steve Hancock from the USA, and the Dead Sea Surfers from the South of England. Tickets are £7.50 for the weekend (child £3.00), £2.00 for Friday only or £4.00 for Saturday or Sunday only. For more details, phone Eric Brook on 0625-875555 (mornings) or 0625-872626 (before 6.30pm).

ORMSKIRK'S FIRST DAY OF FOLK takes place on Saturday 3rd April 1982 at Ormskirk Community Centre. The afternoon consists largely of workshops featuring Alan Bell, Shay Black, Sully Sullivan, Moe Green, Keith Price and many others. In the evening a concert starting at 7.30pm features Donal Maguire, Foxes Lair & Shay Black; Tickets are £2.50 all day, or £1.50 for the day or evening separately. For more info. telephone Liz Soaife (0695-27673) or Cerys Smye-Rumsby (0695 77177).

DAVE RUSSELL tells me that a neighbour of his, Pete Moroney (A stalwart of the local Folk scene) is now running occasional 'Saturday Night Specials' at the Bull & Stirrup in Chester. The next offering is Roaring Jelly on May 8th, price £2. Details from Pete Moroney, 16, Blackthorn Close, Mayflower Gardens, Marford, Wrexham, or telephone Dave Russell on 097-883-5746.

GEOFF DORMAND is now running occasional concerts at Tom Hall's Tavern in Brunswick Street, Liverpool (this is opposite the Royal Liver Buildings). The first of these events is to be Richard Thompson making a rare solo appearance on Saturday April 10th at 8.30pm. Tickets are £2. It is probable that De Danann will also appear there on May 22nd, but to confirm this, and for details of the other events, please contact Geoff Dormand on 051 639 7928.

THE TRAVELLERS Folk Club in St. Helens present a Ceilidh on Friday April 16th at 8pm at St. Joseph's club in St. Helens. It features Turnpike & Monnshine, more details from the club.

THE NEXT MEETING OF PERFORM is to be held over the weekend of the Chester Festival, probably at one of the nearby pubs on the Saturday afternoon. Future meetings through the summer will continue to be held at or near festivals, and it likely that there will be meetings at Kendal and also at Fylde Folk Festival. To confirm the meeting dates, write (enclosing SAE) to the area 3 rep., Jenny Bashford, 110, Egerton, Tanhouse, Skelmersdale. Or leave a message at 0695 26497.

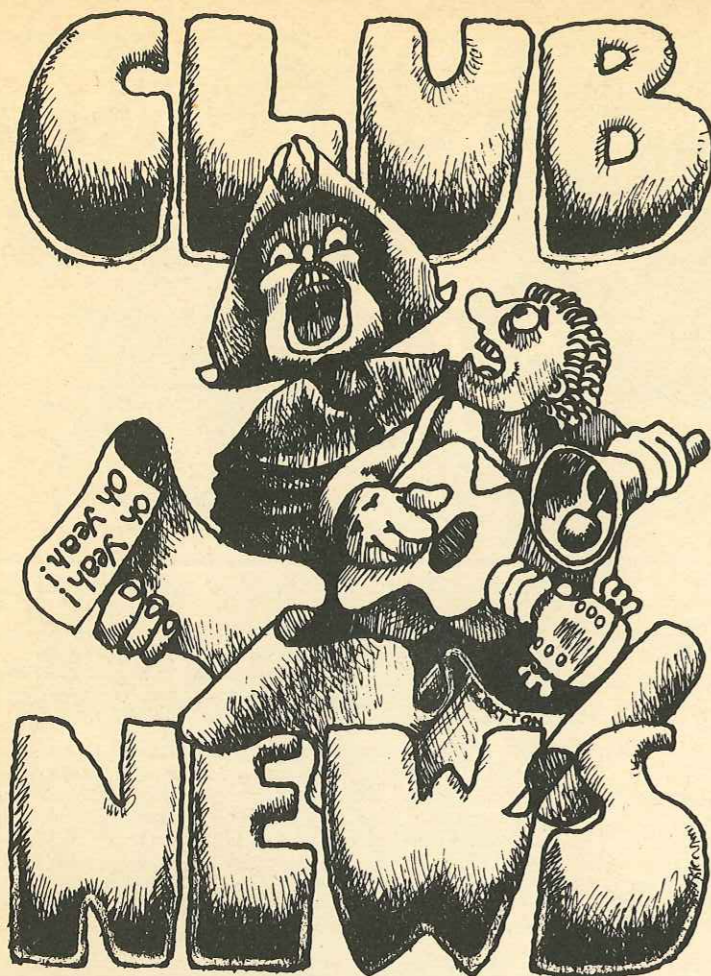
CRISIS have found themselves with something of a Crisis of their own - they've had their gear pinched! Stolen from their vehicle whilst parked outside a takeaway in Liverpool were a Hohner Electric Piano, an Electric Bass, some costumes and an expensive camera. Total value is around £800, so if you can help to locate this equipment, phone Ian Sutton on Newton 28727.

WOULD YOU be prepared to deliver the Newsletter for the Federation? It would involve driving about 300+ miles (ideally in one day) delivering batches of Newsletters to various locations in the North-West. All expenses will be paid, as well as a fee for delivery. This might suit someone at present without a job (providing they had transport). Contact Nigel Firth on Wigan 215621 if you are interested.

THE NORTH-WEST FEDERATION OF FOLK CLUBS is trying to form a ceilidh band for Federation and club Ceilidhs, so if you are a musician or a caller, and are interested in this project, please contact IAN SUTTON on Newton-le-Willows 28727.

**3**





First of all this month, we've news of two clubs joining the Federation. Neither of them are new to the area, but are new to the Federations

The WHITE LION Folk Club in Northwich who meet at the White Lion on Witton Street, Northwich every Friday from 8.30pm. The club have alternate guest and singers' nights, having been in existence for just over five years booking a wide range of guests from Martin Carthy, Cill & Artie to local guests such as Tony Mannion, White Hart & Ian Woods. The club produces its own Newsheet (called "Broadside") and runs four ceilidhs every year. The organisers of the club are Sean & Sandy Boyle who you should contact for more information on Northwich 44361. The residents are Iain & Sarah Bowley, Sandy Boyle, Chris Dickenson, Tony Howard, Steve Lane and Ken Elliott. Further details on the club dates page.

The other new club is the Eagle & Child Folk Club, Whitefield, whose details arrived too late for inclusion in the club dates section, so they will be found at the end of this column. The club meets at the EAGLE & CHILD, Higher Lane, Whitefield on Sundays at 8pm. The club has been running for 3½ years ever since it was started by Cottonsong, although they are no longer concerned with the club. It is now run by a "CO-OP" of interested people consisting of Phil & Siobhan, Andy & Les, Barbie, Martin. For more details contact Andy & Les Swarbrick on 061-793-4058.

TO THE BEST of my knowledge, there have been no clubs closed, changed venue, organiser or anything else since last issue. The only change is that you should temporarily contact Ian Wells on 077473 3267 for information about the Corrie in Southport.

Also please note that IAN SUTTON is now the person to contact about the Travellers' Folk Club in St. Helens - you can contact him on Newton-le-willows 28727.

THE ANNUAL GENERAL MEETING of the North-West Federation of Folk Clubs will take place shortly. The date & venue are yet to be fixed at the time of going to press, but your club organiser will be notified shortly. As usual, there will be a number of vacancies to fill on the Committee, so if you think you would like to take on any of those jobs (eg: Youth Organiser, Membership Secretary, Tours Organiser, or even any of those listed on the back cover), please contact the Secretary, Ian Sutton on Newton-le-Willows 28727 or the Chairman, Derek Harrison on Preston 748439.

POYNTON Folk Club have lined up a fair range of people not usually found at Folk Clubs over the next two months - for example, Jake Thackray on April 25th, Julie Felix on May 2nd and the Maddy Prior Band on May 23rd. This is all in addition to their Easter Festival on April 9/10/11 - see Out & About.

THE ROEBUCK FOLK CLUB have another special concert night on Sunday 23rd May when Allan Taylor is their guest - tickets are available for this event, and for these and further details contact Ron Strickland on Preston 313876.

ERIC BOGLE, together with his new partner Jock Munro is here in the North-west over the next two months. You can find them at two clubs, Wallasey on May 21st, and at Folk at the Malt on May 5th.

BURY FOLK CLUB are running a ceilidh on Easter Saturday (April 10th) at the Derby Hall in Market Street, Bury. For more details contact Jean Seymour on 061-761-1544.

ON THE SAME DATE, but in the afternoon, the Bacup annual coconut dances take place, and as usual the Dicoconson Arms Folk Club are running a trip to this event. If you would like more details, please contact Derek Gifford on Leyland 33541.

THE BREWERY FOLK CLUB in Kendal are running several folk events during April & May, but as they are on various evenings of the week, it has not been possible to list them in the club dates, so here they are:

Thursday April 6th : STOCKTON'S WING  
Friday May 7th : THE ALBION BAND  
Thursday May 13th : DE DANANN

On Friday 28th & Monday 31st May there is to be a "gathering of local folk" which starts with a Ceilidh with Tumbling Tom Band & Westmorland Step Dancers. On the Monday there's to be an informal day of singarounds featuring many local singers. For more details contact the Brewery Arts Centre on 0539 25133.

FLEETWOOD FOLK CLUB present a special night on Thursday May 27th at the North Euston Hotel when they will present "The Final Trawl", the story of the Fleetwood fishing industry. The story is told with the aid of 120 slides and more than 20 songs. More details from Ron Baxter, 039-17-3738.

WIGAN FOLK CLUB depart from their usual format of only running singarounds, when NICK DOW is their guest on May 12th. Another departure is on April 15th, when they have a special night in aid of PERFORM featuring Lancashire Heritage & local singers.

DATES FOR EAGLE & CHILD FOLK CLUB:

April 4th : STEVE HIGGINS      May 2nd : PETER SMITH  
April 11th : SINGAROUND      Rest TBA  
April 18th : FERGUS  
April 25th : TONY & MARGE HILL

THE CORRIE FOLK CLUB in Southport have a special St. George's Day singaround on April 23rd - my information doesn't tell me whether Irish & Scottish songs will be permitted or not!

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. Remember closing date for next issue (which will cover June, July & August) is APRIL 25th.

4

## SONG OF THE YEAR

As you may recall from the last issue, I asked Peter Bond to judge "Song of the Year."

As you will see, he has made no reference to the song's authors in the following comments, as the songs were sent to him in that format.

Peter Bond writes:

Before I give my views on the songs, I'd like to make a couple of general points. Firstly, I'm not really keen on competitions in the arts, particularly with regard to songwriting. Secondly, the views I give are necessarily personal and will depend on my own taste. Win or lose, the real test of your song's success will usually be its acceptance by the public - although I am sure we all know songs that we consider to be gems while the rest of the world won't give them house room!

Nevertheless, I have tried to apply some tests to the songs which I think any judge would apply, regardless of her or his own personal tastes; e.g.

- (i) Are the words good?
- (ii) Is the tune good and original.?
- (iii) Does the tune help the words or do they fight each other?

Because it is a "song" competition, I have set to one side the entries which were monologues or else set to existing tunes. This is no reflection on the standard of the words, but I had to start with some guidelines. Originality really was my chief criterion, so when chunks of tune from "Coal Hole Cavalry" and "The Gallant Frigate Amphitrite", etc., appeared, they were noticed!

Where words are concerned, I feel it is preferable to use present-day English or dialect as far as possible. It seems more valid to tell a tale about the past in modern language, and draw today's lesson from it; unless, of course, you are writing for a documentary or performance set in the time. The old singers and writers used the language, standard of education, and mannerisms of the time. I think we should use ours.



Looking to the positive aspects, the entries show that there is going to be no shortage of good songs to sing in the future! You are making the "future tradition". I particularly liked the tune of "The Blacksmith" and the imagery of "Colebrook Dale". "Alfy Stone" is a very sad tale with an interesting musical idea.

If I haven't mentioned your song, please don't be upset. They all have something to recommend them, and I hope you'll all keep writing; but in the end I gave my verdict to "Let her Remember". I was intrigued by its slightly unusual metre and felt that the poetic words were ideally suited to the sentiments of the song.

Could I add one final thought? (...he's going to anyway. Ed.).

If you want people to learn your songs, it always makes it easier if you write the words of the first verse under the notes of the tune. Otherwise, the singer has to learn the tune and then work out how it fits!

Well done to all of you.

5 cont'd....



## SONG OF THE YEAR (cont'd)

The songs being considered were as follows:-

- "The Blackburn Luddikes" by Nick Caffrey (Vol 3/1)
- "The Blacksmith" by Chris Roach (Vol 3/2)
- "Dad's Goldfish" by Jim Bradshaw (Vol 3/3)
- "The Old Market Hall" by Joan Blackburn (Vol 3/4)
- "Come Away to the Hills" by Ruth Byrne (Vol 3/5)
- \* "Let her Remember" by Geoff Hardisty (Vol 4/1)

- "Flowers of the Sea" by Ron Baxter (Vol 4/2)
- "Alfy Stone" by D. Green & A. Ellis. (Vol 4/3)
- "Colebrook Dale" by Graeme Meek (Vol 4/4)

\*The winning song is reproduced opposite, and the song's author will receive a further subscription to the Newsletter and a book token for their efforts.

### LET HER REMEMBER...

Geoff Hardisty

VERSES 1, 2+3.

As a child she would carry bunches of sweet primroses so fair,  
Flowers from her garden provided the garlands she wore in her hair,  
Freshness of springtime was graced by the lily-white roses she held in her hand,  
Let her remember the flowers that progress demands.

Refrain..... For by our own hand we're destroying the land,  
We are raping the woods and the trees,  
We are killing the ground where the flowers are found,  
And we murder the meadows and fields.

As a child she would wander carefree and gay in green meadows and fields,  
No shes for her feet for the pleasure was hers the gresh grass to feel,  
Far would she go as the clean winter snow laid its blanket of white on the ground,  
Let her remember the meadows where now stand the towns.

Refrain.....

As a child she'd a world of adventure exploring the woodlands and trees,  
Tall and mighty stood giants of oak gently stirring in the breeze,  
Green leaves of summer turned gold in the autumn their treasure a young child  
to please,

Let her remember the trees sacrificed to our greed.

Refrain..... (twice)

## AGENDA by the Chairman

There's been a lot of talk this past year about pressurising the media to give folk some exposure - sadly nothing stirs.

It could be the well-known chicken & egg deal - clubs are empty and local radio don't want to know because the folk scene is too elitist - ie too boring. Conversely there is a view held by some people that the media need telling which forms of music are worthwhile "since they have no discernment"!

Things are never quite so clear cut, but there's no doubt audiences have been inflicted with some dreadful material. If you sing with your eyes closed and a finger in one ear, you are not going to notice that the audience have fingers in both theirs. Not all the songs collected from Suffolk field hands have exactly been gems.

Is it because the Irish people love their own national music along with Jazz, Country, Rock & Pop which enable RTE to present programmes that have voted them the top radio broadcasters

in the EEC. Whatever the answer, RTE couldn't be criticised for not continuing the process - which is more than can be said for some major local radio stations.

Folk groups and songs in the Irish Top 20 are now overflowing into our own Top 20 - which can't be a bad thing. The Fureys deserve fame considering their long apprenticeship, and the Foster & Allen version of "Bunch of Thyme" is excellent. I fully realise that I'm risking the Chairman's job by including Top 20 and Folk in the same sentence.

News now of a genuine Folk involvement - last year Preston Trades Council ran a week of cultural events leading up to May Day. This is to be repeated in the week commencing 26th April with the M6 Theatre Group, a ceilidh with Liverpool Celi Band, Jazz Band Ball, Punk music night and concluding with Frankie Armstrong and local singers. Again there will be an open day on the 1st May (saturday) from 2-6 at Preston Polytechnic Students' Union. Sessions are welcome.

Derek Harrison (chairman)

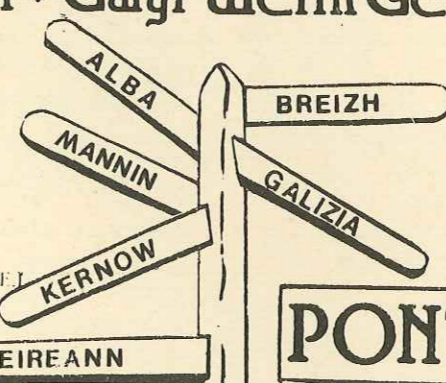
## Celtic Folk Festival \* Gŵyl Werin Geltaidd

**AUGUST**  
**20-22**  
**AUGUST**

- Alistair Anderson - Bagad Kemper (Br)
- Mary Bergin, Johnny (Ringo) McDonagh & Alec Finn (Ire) - Bleizi Ruz (Br) -
- Dan ar Bras - Bucca - Matt Crannitch, Dave Hennesey & Mick Daly (Ire) -
- Dib'lin (Br) - The Doonan Family Band with Jed Grimes & Phil Murray (Ire&NEI)
- Follas Novas (Gal) - Hom Bru (Sc) -
- Hwntws (Wa) - Tecwyn Ifan (Wa) -
- Magean & Collins - Major Mustard's Travelling Show - Penderyn (Wa) -
- Pererin (Wa) - Old Swan Band -
- Marc Perrone & Marie-Odile Chantran (Br)
- Quilty (Ire) - The Stewarts of Blair (Sc) -
- Steve Turner - Plus many more, including many local artists.

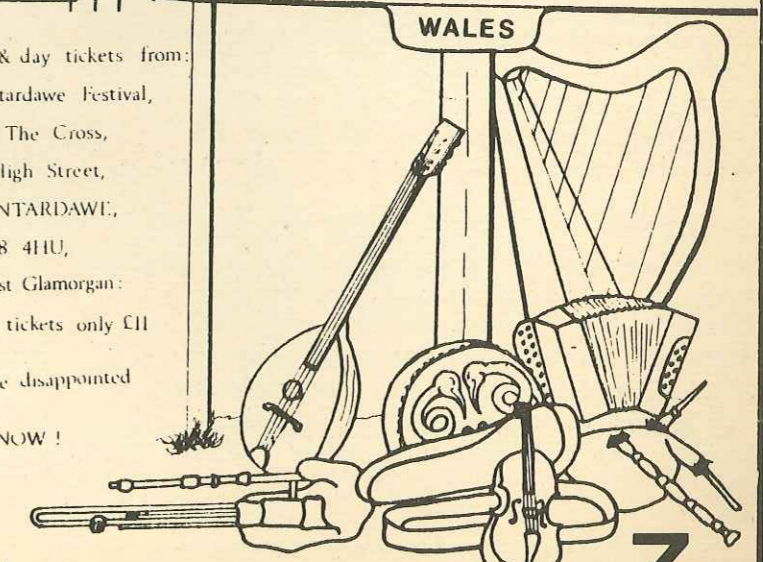
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# Now, Follow That!

That was my own reaction after the "Missionaries" article in the last issue, and now I've actually got to sit down and tackle the problem. So far as I know, there haven't been any letters of protest or messages of agreement with what was included in that article SO ----- I'll just have to take up from where I left off.

Sometimes at a Barn Dance/hoe-down people will ask where can they go to do more of this type of dancing. Apart from giving a list of other dances coming up shortly in that area, which I know of, I've got to point them in the direction of any local folk dance clubs. This can be somewhat akin to sending them off to play Russian roulette! I am well aware that some of those clubs will not provide the type of evening these newcomers-to-dancing are looking for. What I do try to do is give them a list, and strongly suggest that they go around and sample them all before making any firm decision.

Much will depend on the enthusiasm of the people concerned; or their stamina for travel, and on the warmth of welcome they're given. Many dance clubs have been given a lot of criticism over the years for their stick-in-the-mud, narrow minded attitudes - much of it richly deserved. However, it has too easily become a blanket criticism of ALL dance clubs - and that is equally narrow minded.

With that in mind I'd like to tell you something of the dance club to which my wife and I belong (Hoghton Folk Dance Club), in the hope that it will shed a little light on what actually does go on - at least in some dance clubs.

This year - on 20th April in fact - we celebrate 21 years as a registered club with the E.F.D.S.S., although dancers have been regularly meeting together at Hoghton for much longer than that. (from about 1948 onwards). The pavilion on the village playing fields was our venue for many years;

then the working men's Institute at Walton-le-Dale, and currently we meet at Higher Walton Methodist Church.

We have our own musicians; several M.C's; a group of proficient clog dancers, and the Hoghton Rapper Sword Team within our small but enthusiastic membership. I suppose it's on account of having these "strings to our bow" that we often get out into the world and let many people see and sample, something of our folk heritage. Unfortunately we don't have any competent singers to complement the dance activities: if we had, they would be an essential part of our "package". The only singers we have are better known for emptying rooms rather than filling them!

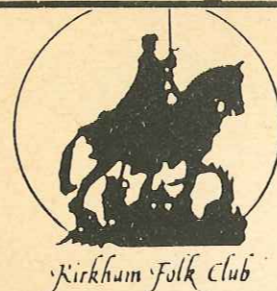
We have a fairly extensive clientele among the W.I.Groups; with church and charity groups, O.A.P. Clubs and the N.F.U. ladies also featuring on our annual programme.

Apart from giving us a very busy time, it also means that we put our dancing to some use. "An activity for consenting adults behind closed doors" could describe the attitude of some dance clubs! We've tried to get away from that idea. We've also been obliged to thoroughly learn a basic programme of display items, and we're not averse to taking our dancing out onto the streets in the summer months.

Normal Tuesday club nights come as a welcome change and a rest at times! I should also mention that not everyone who comes along is compelled to be part of the display team: however, we do find that most people are willing to help "clients" get out onto the dance floor, and to join in general dancing sessions. We're also fortunate in having fairly equal numbers of men and woman attend the club - and that marks us out as being somewhat different among dance clubs too!!

Roy Smith.

This is the second of a regular series of articles by Roy Smith on dance and other related topics.



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# CLUB OF THE MONTH:

## KENDAL Folk Club

The Folk scene in Kendal started at the Brewery Arts Centre where the Brewery Folk Club has run for ten years. It still runs, but not on a regular basis, and the Arts Centre is the home of the Annual Kendal Folk Festival. By November 1980 the club was meeting fortnightly and audiences were generally dwindling. The South Cumbria folk scene was at a low ebb following the closure of the long running Lakes Folk Club for the Winter and the demise of Barrow Folk Club. A few of us decided that what was needed was a small friendly club, meeting weekly, to encourage local singers in addition to presenting local and national guests. We held our first meeting, a singers night, on Sunday 9th November at the Duke of Cumberland in a reasonably sized upstairs room.

November 1980 was not the most auspicious time to start a new folk club in the North West, particularly in Kendal. I regarded the club very much as an experiment and thought it might run for three to six months only. However we were still solvent (just) at the end of May and had had a fair range of guests at the club including Pete & Chris Coe, Paul Metsers, Sam Bracken and Strawhead. In May however, the landlord of the pub, unannounced, moved in Pool Tables, Space Invaders and Pin Tables. This move not only restricted space but worse it destroyed all the atmosphere of the room and so on May 7th we moved to the Roebuck Hotel to a very pleasant back room with excellent acoustics.

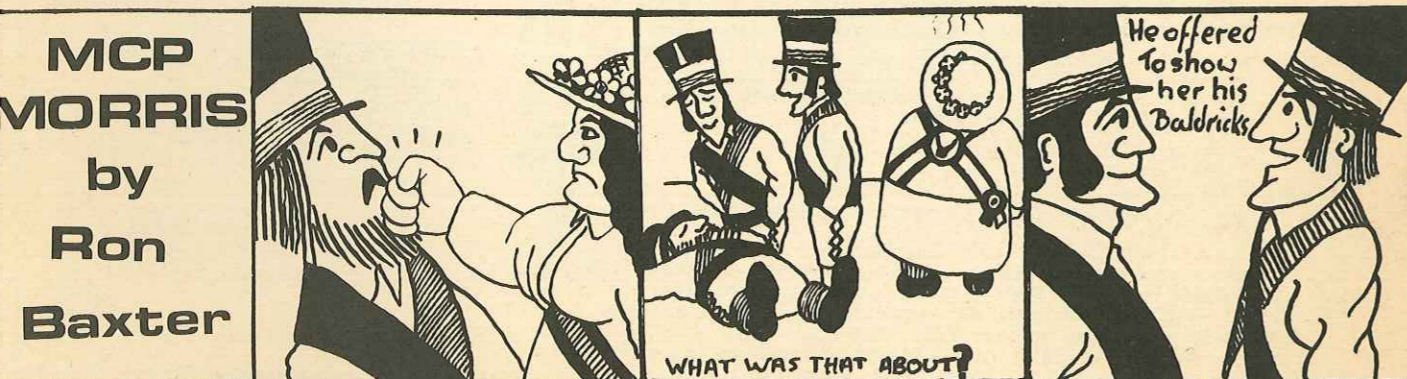
Right from the outset we have been very lucky with the number and quality of singers and musicians who come along and support the club.

The Residency is taken by myself acting as M.C. and along with Hugh Taylor and Dave Neve we play as Westmorland Packet and though we are often without our fourth member Roy Eccles our number is often swelled by other musicians. The depths of winter were enlivened by some very friendly and enjoyable singers nights, where in addition to singers and musicians we've had displays of dancing from various traditions. In addition to being involved in Westmorland Packet the club's residents are also connected with the Westmorland Step Dancers, Furness Morris Men, and a country dance band called Tumbling Tom.

Guest nights at the club have not always attracted the size of audience really needed to keep the club bouyant financially. Nevertheless we have had some fine guests including Peter Bond, the Doonan family and Bill Caddick. Whatever the future of the club however, it has certainly proved very successful in attracting local singers, musicians and dancers; far more so than many clubs which I have visited. It has also helped local singers and musicians to get to know each other better. This I am sure will help to keep the local folk scene alive in the future.

Finally I must say that the nicest thing about turning out each week at a club like Kendal is to meet so many people who are now friends and who have contributed so much to the club. This friendship is what makes the folk scene so different from any other scene and long may it continue to be so!

Steve Tomlinson  
(Organiser)



MCP  
MORRIS  
by  
Ron  
Baxter

# 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.

This issue's printed request, "The Broom of Cowdenknowes", was asked for by Trevor Hunt, resident at Leigh Folk Club. I have four different sets of words to this song in my collection, and the set below is taken from vol. 1 of James Johnson's "Scots Musical Museum", first published 1787. The tune

had been previously published in Playford's "Dancing Master" in 1651.

REQUEST from Frank Farrimond of Hindley Green, near Wigan, for the words to "Here's a Health to Good Company", the chorus of which goes:

Here's a health to good company  
and to my lass,  
Let's drink and be merry all  
out of one glass,  
Let's drink and be merry and  
sing this refrain,  
For we may or may never all  
meet here again.

Readers' help would be appreciated.

### THE BROOM OF COWDENKNOWES



#### Chorus:

O the broom, the bonny, bonny  
broom,

The broom of the Cowdenknowes!  
I wish I were wi' my dear swain,  
Wi' his pipe and my ewes.

How blyth was I each morn to see  
My swain come o'er the hill!  
He leap'd the burn and flew to me,  
I met him wi' good will.

I neither wanted ewe nor lamb,  
While his flock near me lay;  
He gather'd in my sheep at night,  
And chear'd me a' the day.

He tun'd his pipe and reed sae  
sweet,

The birds stood list'ning by;  
Ev'n the dull cattle stood and  
gaz'd,

Charm'd wi' his melody.

While thus we spent our time,  
by turns

Betwixt our flocks and play,  
I envy'd not the fairest dame,  
Tho' ne'er so rich and gay.

Hard fate! that I should banish'd  
be,

Gang heavily and mourn,  
Because I lov'd the kindest swain  
That ever yet was born!

He did oblige me ev'ry hour;  
Cou'd I but faithfu' be?  
He staw my heart; cou'd I refuse  
Whate'er he ask'd of me?

My doggie, and my little kit,  
That held my wee soup whey,  
My plaidy, brooch, and crooked  
stick,

May now ly useless by.

Adieu, ye Cowdenknows, adieu,  
Farewell a' pleasures there;  
Ye gods, restore me to my swain,  
Is a' I crave, or care.



# Club

# Calendar

DAY & CLUB	RESIDENTS	DATES IN APRIL				
TUESDAY			6th	13th	20th	
Blackpool Buck i'th'Vine	Taverners Spring Heel Jack		NO DATES Usher's Well	NO DATES Singer's Night	NO DATES Singer's Night	
WEDNESDAY			7th	14th	21st	
Folk at the Malt Lancaster Uni.			Singer's Night Closed	Singer's Night Closed	Eddie Walker Singer's Night	
THURSDAY			1st	8th	15th	22nd
Fleetwood Hooligans Poynton Appleton Thorn Raven (Wigan) Wigan	Scold's Bridle Tintagel See (m) below Thorn/Minor Birds See (e) below Joan Blackburn	T.B.A. NO DATES Dance/Club Night Singer's Night Closed Singer's Night	Music Hall NO DATES Dance/Club Night Singer's Night Singer's Night Closed	Wendy Grossman NO DATES Dance/Club Night Singer's Night Closed Singer's Night	Singer's Night NO DATES Dance/Club Night M.Wyndhamread G.&S. Nelmes. (i) Closed	
FRIDAY			2nd	9th	16th	23rd
Bee Seymour Corrie Dicconson Newcastle Roebuck Wallasey White Lion *	Various See (b) Below See (c) below See (d) below See (h) below	Singer's Night Stoneground Band Singer's Night Gerry Hallom Singer's Night Singer's Night Singer's Night Singer's Night Peter Millard	Nick Dow Matt Fahey Closed Closed T.B.A. Singer's Night Singer's Night Singer's Night	Singer's Night Gordon Tyrell Derek & Di Book Singer's Night Wendy Grossman Singer's Night Singer's Night Singer's Night Colin Thompson	Gill Burns Eddie Walker Singer's/St. George's Day Peter Smith Singer's Night Singer's Night Singer's Night Singer's Night	
SATURDAY			3rd	10th	17th	24th
Bury Brewery Poynton Top Locks Kirkham	Various See ( ) below	Tony Rose Thurs. April-1st. Singer's Night Singer's Night	Easter Ceilidh (k) Festival Singer's Night P.&G. Livingstone (j)	Dave Burland Singer's Night Foxes Lair	Cathy O'Dea Singer's Night Kevin Seilsay	
SUNDAY			4th	11th	18th	25th
Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers Rainford	West Packet Covert Trevor & Joan Hunt See n,p below Volunteers See (g) below Derek & Di Book	Dave Walters Club Night Il Danach Graham Cooper Oosmotheke Swan Song Therapy	Steve Turner Brillig Johnny Handle Festival Singer's Night Closed Closed	NO DATES Club Night Oldham Tinkers Earl Okin D. Maguires Band (l) Singer's Night Mike Silver	NO DATES Pint'n'Half G.&S. Nelmes (j) Jake Thackray * Singer's Night West Packet Guest TBA	
MONDAY			5th	12th	19th	26th
Prince William Poynton Preston Triton Leyland Morris	P. Thorp/N. Hurst See (f) below Triton Folk	Singer's Night Singer's Night Dave Walters Residents Practice Night	Singer's Night Singer's Night Singer's Night Closed Practice Night	Singer's Night Singer's Night Vin Garbutt Dave Walters Practice Night	Pick Gaughan * Singer's Night Wendy Grossman Spinners Practice Night	

	DATES IN MAY					DAY & CLUB
	27th	4th	11th	18th	25th	TUESDAY
	NO DATES T.B.A.	NO DATES Singer's Night	NO DATES Singer's Night	NO DATES Soold's Bridle	NO DATES Singer's Night	Blackpool Buck i'th'Vine
	28th	5th	12th	19th	26th	WEDNESDAY
	Singer's Night Singer's Night	Eric Bogle/J. Munro * Singer's Night	Singer's Night Singer's Night	Singer's Night Singer's Night	Singer's Night Singer's Night	Folk at the Malt Lancaster Uni.
	29th	6th	13th	20th	27th	THURSDAY
	Resie Hardman NO DATES Dance/Club Night Singer's Night Closed Singer's Night	Incognito NO DATES Dance/Club Night Singer's Night Ted Edwards Closed	Howard Bond NO DATES Dance/Club Night Singer's Night Closed Nick Dow *	Singer's Night NO DATES Dance/Club Night Singer's Night Singer's Night Fault Closed	The Final Trawl NO DATES Dance/Club Night Singer's Night Singer's Night Singer's Night	Fleetwood Hooligans Poynton Appleton Thorn Raven (Wigan) Wigan
	30th	7th	14th	21st	28th	FRIDAY
	Steve Turner Singer's Night Pete Smith Singer's Night Singer's Night McConville/Halpin Singer's Night Peter Bond	Singer's Night Stan Ellison Singer's Night Singer's Night Singer's Night Singer's Night Singer's Night	Singer's Night Joe Beard Nick Dow Howard Bond Jacqui & Bridie Singer's Night Singer's Night Singer's Night	Singer's Night Singer's Night Singer's Night Singer's Night Singer's Night Eric Bogle/J. Munro * Paul Metsers	Singer's Night McConville/Halpin Roy Bailey Nick Dow T.B.A. Singer's Night Singer's Night	Bee Seymour Corrie Dicconson. Newcastle Roebuck Wallasey White Lion
	1st	8th	15th	22nd	29th	SATURDAY
	T. Bunnelli/P. Jones Singer's Night Singer's Night Knutsford Carnival	T.B.A. Friday May 7th Ceilidh Singer's Night Stan Accrington.	T.B.A. Singer's Night Concert Night	T.B.A. Singer's Night Wigan Rathbone Gala	T.B.A. Singer's Night Congleton Carnival	Bury Brewery Poynton Top Locks Kirkham Leyland Morris
	2nd	9th	16th	23rd	30th	SUNDAY
	NO DATES Club Night Jolly Jack Julie Felix * Paul Metsers Aroajun Guest TBA	NO DATES Rhaven J. Kirkpatrick Muckram Wakes Singer's Night Chris+Joe White Guest TBA	NO DATES Club Night Alan Bell Band Magna Carta Howard Bond Singer's Night Guest TBA	NO DATES Club Night Martin Carthy Maddy Prior Band * Singer's Night Yardarm 6 Hands in Tempo	NO DATES Talisman Bram Taylor Harvey Andrews Singer's Night T.B.A. Guest TBA	Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers Rainford
	3rd	10th	17th	24th	31st	MONDAY
	Singer's Night Singer's Night Steve Tomlinson Closed Practice Night	Singer's Night Singer's Night Sean Cannon Residents/Singers Practice Night	Singer's Night Singer's Night Singer's Night Residents/Singers Practice Night	Singer's Night Singer's Night Tony Rose Calennig Practice Night	Singer's Night Singer's Night Singer's Night Singer's Night Practice Night	Prince William Poynton Preston Triton Leyland Morris

**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: Demented Waving Brothers, 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

- (h) Each is Singaround with Host: Alan Nowell, Liz Sudell, Duncan Campbell, (May) George Critchley, John Kidger (April), Frank Lewis, Ken Lawson, Stricklands, Brian Cardy
- (i) Graham & Shelia Nelmes
- (j) Peter & Gavin Livingstone
- (k) At Derby Hall, See Club News
- (l) Donal Maguires' Band
- (m) Ceilidh together with separate club night
- (n) Residents for month: Huneter's Moon/Peter Hughes, Tarzan's Milkmen/Dave Hughes, Galadriel/Abalon.
- (p) Residents for month: Dave Hughes, Old Crusty Jug Band, Peter Hughes
- (q) Residents: Dave Archibald, Graham Dunne



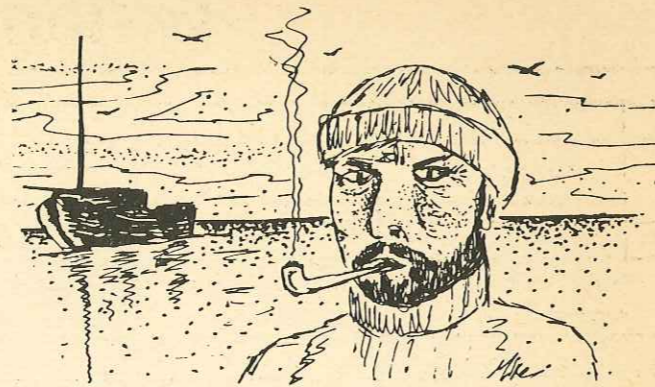
# BROADFOLK 7

The first two months of 1982 belong to Bristol and Ireland. But first, the "new" Radio 2 series, The Folk Entertainers. I put "new" in quotes because if, like me, you leap madly about the wavelengths searching for folk music, you may well have heard much of it before. If you saw the coverage of Cambridge and listened to Folk on Two you would already have heard over half of Fred Wedlock's set. Also Ray Harvey appears to have used "entertainers" in too narrow a sense - there are other ways of being entertained than by being persuaded to laugh. Even the good musicians featured are definitely Other Related Music rather than Folk. Why not write to him with your suggestions for Folk entertainers?

Meanwhile, B.B.C.1. North West, also on Wednesdays, ran a new series of the Houghton Weavers. In the past, I've criticised the Weavers for doing too many recently written folk style songs and not enough traditional ones. This series, they've picked a theme for each programme and are doing a range of traditional and modern songs. This has promptly pointed out their limitations - they are performing at the level of moderate club residents. The trouble is, people imagine that because they are on the box, they must be the best available and that gives viewers a positively misleading view of folk musicians.

Enough moaning, now for the bouquets. January saw a documentary on unemployment in Glasgow called Nothing Without Work on B.B.C.2. This had sensitive use of contemporary folk song on the sound track - among the credited singers was Ewan MacColl. This was produced by Dennis Marks of the Bristol Arts Unit.

Radio 4 did a South West week (Well, a Plymouth week anyway). There was a special Cornish programme with Brenda Wootton, other musicians and a smattering of the language plus a lovely tale teller. Did they learn from the flak they got when the NW week had no folk or was it the benign influence of Bristol again?



B.B.C.2. repeated Gaelic weekend: A musical journey round Ireland. This short (half hour) film was a precise lesson in how to do it. It was excellently shot and recorded, the visuals and music alike were well chosen and the editing was superb, cut exactly to the music. The editor was Simon Hammond and the producer Jenny Cropper. Still on Ireland, R.3. broadcast Brian Friel's play "Translations" which uses the effect of the first Ordnance Survey of Ireland to illustrate English-Irish relationships. The play included relevant music from regrettably uncredited musicians.

Definitely credited was Sam Richards for "The Village Song and Dance Man" also on R.3. This was a dramatised documentary based on the Rev. Sabine Baring-Gould's folk song collecting in South Brent, Devon. This naturally included examples of the songs collected and one splendid example (The Molecatcher) of how the songs were cleaned up for publication. The singers were Sam, Martin Scragg and Tish Stubbs, and the producer was Brian Miller of ..... B.B.C. Bristol.

Although the Bristol Arts Unit has gone, Tony Staveacre has stayed. Barrie Gavin (Co-Producer of "A Little Night Music") has moved to a unit connected with Channel Four: that's a hopeful sign.

Among the odd bits and pieces, Johnny Collins sang shanties on "Start the Week" - for National Maritime Year - and got Richard Baker etc., singing along. The John Dunn Show has included some Folkish pieces. An Irish recording of "Bunch of Thyme" is also popping up on R.2.

cont'd on P.16

# FOLK:~ The first 6 months

## or:- Can you remember when your club was new?

KIRKHAM FOLK CLUB IS SIX MONTHS OLD !!!

How many of the newsletter's readers are surprised at that fact? I know that some are, because word got back down the grapevine about a few of Folk's worthies saying "It won't last beyond Christmas" etc.. Now I don't want to make this a public relations exercise for Kirkham Folk Club, but most of my experience of Folk is based around Kirkham and the Fylde, so bear with me, if you will.

Unlike the vast majority of club organisers, I don't have, what sometimes seems like, a lifetime of involvement in Folk (particularly traditional). I came into Folk through listening to Cat Stevens, Joni Mitchell, Neil Young, Trees (who?), James Taylor etc..... This aroused my interest in the style of music and introduced me to "Folk" like Mr. Fox and Fairport Convention. I only found out what traditional Folk was after I first ventured into Blackpool Folk Club; and that was to see Magna Carta! Needless to say, I soon started going every week until an earlier Kirkham Folk Club was established. I think it worth noting that the club had been for twelve months before I even found out about it! By this time, I was doing "floor spots" and noticed a marked reluctance on the part of the organisers and audience alike, when it came to listening to anything which was "contemporary". Happily this has all changed....hasn't it? Now, only the organisers seem averse to condoning contemporary Folk. Unless, of course, it's someone like Paul Metsers whom they can't ignore, when they get booked because of the prestige involved. Such people wish that contemporary Folk didn't exist. How many potential regulars have been lost because of attitudes like that? Then, when you got your floor spot, where were the organisers? You've guessed it.....out at the bar. I've seen one organiser come in to the room at the end of a night and thank the guest for a fantastic performance when he had spent the whole night at the bar; so how did he know if the artist had been any good? How often does this happen?

Now, I'm not saying that everything we do at Kirkham is right, not by a long chalk, but we are trying. We encourage floor artists, but are now bearing in mind Pete Rimmer's points about killing a guest night and underworking guests, coupled with boosting attendance on singers' nights, and are now restricting the amount of time allotted to floor singers on guest nights. This does not mean "no more floor spots" - regular and potential floor singers please note! We always ensure that we spend as much time as is possible in the club itself. We spend a little time talking to new visitors, hoping that they may become club regulars. We tried to run the club as informally as possible, but found that we had to become a little more professional in our approach as people didn't always know what was happening. We set up a short singaround after the interval, but while this was successful on a busy night, there was a clash of interests with the floor singers who had come that night. We are going to reintroduce this soon, as it involves the audience to a far greater degree than just singing choruses, and by shortening the interval, we should be able to fit in the odd floor artist as well. I know that one or two organisers from other clubs have been quite impressed by the short singaround, and have said that they would introduce something along similar lines. I would be interested to know if they did, and if it was successful. We now have a resident group, which relieves me of some of the workload. We have moved to Saturday nights. We try to book a number of unknown artists, rather than a succession of singers' nights, because the natural progression from floor artist to semi-pro. seems to have dried up somewhat with many clubs only booking artists of national standing. It also means greater variety for the audience. We genuinely welcome both traditional and contemporary Folk.



## FOLK : (cont'd.)

But are we doing enough? The answer would seem to be "No". The paying public are staying away in droves. One reason in this area may be that there are at least seven free sessions during the week in Blackpool and rural Fylde. The last two issues of the newsletter have put some very valid points. I hope that I have been able to raise a few more from a slightly different point of view. It will be interesting to see, as I write this, what comes out of the PERFORM conference. I wonder how prevalent the view is, that Folk means stuff like the Spinners, the Houghton Weavers and Max Boyce. Many people round here think so. Soon we are going to try a Concert Night to try to show the public what Folk Music can be. I'll let the editor know how we get on with that one. Who knows, it could be the saving of Folk in this area.

Obviously, I'm just a novice at this organising lark, but let's see more discussion in these pages, as it can only be healthy.....as long as it remains constructive.

PHIL CAPPER

### BROADFOLK 7 (cont'd from P.14)

Finally I'm assured that a pirate radio station flaunting the title Radio Caroline North is available in Manchester at weekend on 241 m.(712kHz). It has a folk programme, variable in transmission times but heard at least once on Sundays at 4 - 5 pm.

"FOLKEAR"

## Preston Trades' Council Cultural Week

ALL EVENTS TAKE PLACE IN PRESTON, WEEK COMMENCING APRIL 26th 1982

Mon. 26 - **M6 THEATRE**  
ROPER HALL, FRIARGATE

Tue. 27 - **Ceilidh** with LIVERPOOL CELI BAND

Wed. 28 - **Jazz band ball**

Eri. 30 - **Frankie Armstrong**  
PLUS LOCAL SINGERS ROPER HALL, FRIARGATE

Sat. 1 May - **Free FAMILY DAY**

At PRESTON POLYTECHNIC STUDENTS' UNION

Featuring: JAZZ / FOLK MUSIC / RAPPER DANCING  
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CHILDRENS' EVENTS / SESSIONS

2pm - 6pm

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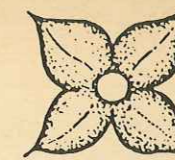
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# Seymour

## PROMOTIONS

Dave Swarbrick & Simon Nicol  
(Sept.-Dec. 1982)

Nic Jones Amazing Blondel

Steve Turner Jez Lowe

Demented Waving Brothers

Hunter's Moon Gentleman Soldier

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# Letters to The Editor...

Dear Editor,

I read Joan Blackburn's article on the decline of folk club audiences with interest, although I missed the previous one by Ruth Byrne. Perhaps I have some relevant points to raise.

In the early days of the folk revival, clubs were much more committed to progressive ideas than they are now. From the 1950's through the "protest song" era of the 1960's the desire to present alternative views and values was there. Many people I know stopped going to folk clubs when they saw how the material performed was watered down. It doesn't need a great leap to see that such commitment as was once present might be a lot more relevant to today's young people than much of the commercialised folk now performed at many clubs.

Another important factor is the policy on door charges at clubs - I've heard it suggested that clubs should get together and "price-fix" the door charge. One person, so I'm told, even suggested £2.00 might be a reasonable entrance fee. The logic & economics of this escape me, but I think the phrase "diminishing returns" applies in this kind of situation. Anyway, there is not the need for such high charges.

The fees of most nationally singers, (with a few notable exceptions) are reasonable enough, and charges can be kept below £1, so long as the club organisers make sure that the club is well attended each week. Singers' nights can be held regularly, and a good organiser will expect, and achieve, a high standard of performance. They will of course also give a proportion of time to younger, less experienced singers as well.

On these nights 50p or thereabouts is reasonable, and proceeds can help to subsidise the guest nights. The audience thus gets the benefits of the money it provides by attending regularly, the guest gets their fee and everyone is happy.

If singers, nationally known or otherwise wish to charge fees that are above the capacity of the smaller/medium sized clubs to pay, without exorbitant door charges, they've only themselves to blame if clubs close down, or they don't get booked at such places. A fear of running out of

places to play at has been one of the motivations for the birth of PERFORM.

If the effort that has gone into setting up the PERFORM "agency" (and it is little more than that, despite its high ideals) had been directed towards pointing out the essential difference of folk music and song to the public at large, we might be seeing a great upturn in interest among young people, and ex-folk-fans alike.

Perhaps, as I'd prefer not to believe, too many so-called folk performers would be better off in the twilight regions of the "pop-music" world, where so many others have gone before. It would be interesting to see what other people think of my views.

Yours sincerely,

Tony Hill, Stockport

+++++

Dear Editor,

A new idea is soon to come to fruition in the Merseyside area, which it is hoped, will be of benefit to club organisers, audiences and musicians alike.

In basic form the idea is to have a 'pool' of local musicians and singers, all of whom will (initially) be well-known faces on the local scene. Club organisers can then choose any two "acts" (sic) for the price of one (proposed fee £30), thereby getting not only value for money for the club, but also variety for the audience. The risk element relating to whether non-professionals can handle a whole evening on their own would be much reduced.

All fees collected from the pool would be put back into the scheme to pay for publicity and travelling expenses.

So what's in it for me?

As a musician or singer, the chance to bring your music to a wider audience; an opportunity to prove your worth.

As a club organiser, value for money and a much reduced risk factor

As a member of the audience, much greater variety.

continued .....

cont'd....

At present the scheme is only in its formation stages, and Martin Sumpton, Phil Hare and Kim Farrell are "on offer" and will go out under the collective name of a "Seasoned Selection". It is hoped that further musicians/singers will be added to this selection in the near future.

For more information, contact  
Martin, 051-648-4335; Phil, 051-342-4145  
Kim, 051-227-4141.

Yours faithfully,

Martin Sumpton  
Wirral.

+++++

Dear Editor,

(In reply to Pete Rimmer, Vol 4/5)  
Hear! Hear! I agree with every word of Pete's letter, and the situations he describes are all too familiar. The comments he makes about organisers mishandling guests can often be extended as a general problem. I'm afraid too many organisers just mishandle the whole business, and then wonder why people won't pay good money to come & hear the same old people in the same old order singing the same old songs with the same old introductions. Folk performers do not have a divine right to be listened to, regardless of ability, musicality and originality.

Personally, I don't believe many people go to folk clubs because they are devoted enthusiasts of traditions and folklore. They go to be entertained, or to entertain themselves and hopefully others.

So, as Pete says, please let's have a bit of thought and (shock, horror!) professionalism in the running of Folk Clubs. This doesn't mean bright lights, stages, and "weeding-out" floor singers you think aren't too good. It means using tact & discretion. If someone turns up to sing every week, don't be afraid of asking him to stand down if you've got new floorsingers in. If you've got an act you think is weak, slot it in between two good ones. Why not let floorsingers start and/or finish the evening, and do a bit less yourself?

In summary, remember, there are probably more audience than singers! So try to make sure the audience enjoy themselves, and arrange your guests and singers to that end. If you don't entertain the punter, and convince him that Folk is worth listening to, then you've failed, however much you've enjoyed yourself.

I haven't signed this letter, but if you want to enter the discussion, do it through these pages and let's have some public debate on the subject. I think that could help us all.

Yours Sincerely,

A resident, organiser & performer  
(Name & Address supplied)

+++++

Dear Editor,

We are writing to give our support to Shay Black & the statements that he made concerning Ron Baxters' cartoon. We assumed, with the apology given and the publishing of Shay's letter, the issue was closed (So had I - ED). How wrong we were !!

It seems that sexist attitudes are so ingrained in our culture that many find them (the cartoons) "sincere, harmless, inoffensive and funny" and that opposition to such attitudes must be "rather ridiculous" to quote two of the letters published last month. The idea that humiliating and debasing women is a harmless male sport is not only offensive, it is downright dangerous. This is amply illustrated by the reaction of some Judges and the Thames Valley Police to victims of rape.

Rather than taking issue with the artist personally, we wish to do so with the attitudes that this reinforces. The artist says the words are often sung by Morris sides & that he has yet to hear any ladies taking them seriously. That may be so, but we are sure that none of these sides have finished their performance by assaulting a woman standing by as was portrayed in the cartoon.

We agree many traditional songs are sexist and racist, but surely no-one would argue that all things traditional are necessarily good (smallpox is traditional). Traditional songs are "A magic lantern on the Past" ... seeing the past in its own terms. The cartoon however is contemporary, and reflects contemporary ideas. If this is really how women are viewed by men, then there is no hope for humanity.

Humour is of course a matter of personal taste and we do not find Mr. Baxter's cartoon funny. If others do, then that is their opinion. However the particular cartoon was offensive, and we feel that we must support the stand made by Shay Black and those who signed the petition.

Yours faithfully,

S. Hornby J. Hewitt

19

Please note: This correspondence is now closed - EDITOR



# FOLK CAMP '82

## Programme and Booking Form



### SELF CATERING WEEKENDS

Beckley, Sussex . . . . . 8 - 13 April (Easter)  
 Long Compton, Warwicks . . . . . 28 - 31 August

### LATE SPRING HOLIDAY

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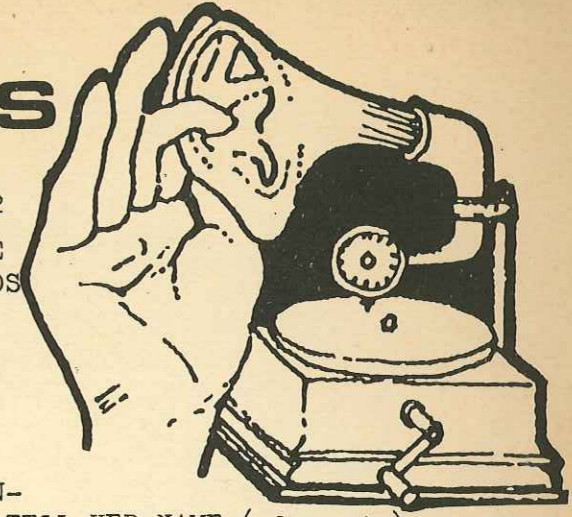
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 .....Children 5-11; .....Children 2-4; Caravan?.....

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# RECORD REVIEWS



BOYS OF THE LOUGH - "IN THE TRADITION" Topic 12TS422

Side 1: OUT ON THE OCEAN/PADDEEN O'RAFFERTY/ISABELLE BLACKLEY (jigs) KISS HER UNDER THE COVERLET/THE LADS OF ALNWICK (slip jig, march) THE ROAD TO CASHEL/PADDY KELLY'S (reels)

Side 2: EDDIE KELLY'S/THE GREEN FIELDS OF GLENTOWN (reels) THE ECLIPSE/THE TAILOR'S TWIST (Hornpipes) BIDDY FROM SLIGO/THE SUNSET/PEOPLES' (jig, reels) PADRAIG O'KEEFE'S/CON CASSIDY'S (jigs) THE SEA APPRENTICE (song) MISS McDONALD (reel) FOR IRELAND I'D NOT TELL HER NAME (slow air)

Eleven years and nine records is a long time to keep up standards and even longer to maintain enthusiasm - but the Boys of the Lough have managed it. Perhaps it is what Fred Woods described as "their severe style of presentation and performance", that has kept them going when more extrovert bands have vanished.

As ever, the Shetland fiddle of Aly Bain is the main attraction, very closely followed by Cathal McConnell's whistle playing. Dave Richardson's multi instrumental accompaniment is as good as ever and Tich Richardson has now played himself in as the rhythmic base.

Their formula for concert performance of dance music is unchanged - mostly short sets of several tunes with the occasional longer exploration of a slower piece.

Last time I saw them live, I found Cathal's singing disappointing - Not so on this record. The Child ballad (Lord Gregory) held me and the lighter weight "The Sea Apprentice" was entertaining.

The origin of the melodies, like that of the musicians, is diverse: as well as the traditional Scots and Irish tunes, there are some Northumberland and some modern tunes that are truly in the tradition. The recording engineer was Calum Malcolm and sleeve notes are by Len Graham. There is really little for the reviewer to say - everyone knows how good the Boys can be and they are, again. Buy it!

Ian Wells.

THE HOGHTON BAND - "THE PRIDE OF Fellside FE 028 LANCASHIRE"

Side 1: \* WHITE COPPICE/BARN DANCE/MONDAY NIGHT/DRAPERS' GARDENS/SPRIGG OF LAUREL/FARMERS' QUADRILLE/THREE HAND STAR.

Side 2: PAT SHAW'S TRADITIONAL/DALLAS ROUTE/LANCASHIRE REEL/THE VELETA/SICILIAN CIRCUS/BRIDGE OF ATHLONE/TRIP TO BAVARIA.  
 (\* only dance titles are given as there are over 50 tunes played!)

Two LP's in the space of a year (see Newsletter Feb/March 1981 for their first LP review) isn't bad going by anyone's standards and once again Houghton Band have created a thoroughly professional product. I also mentioned last time that the only thing needed to 'complete' the presentation were dance instructions and this issue has those too! Many of the tunes are well known, with the Scottish influence still evident in their work, but there are also a number of original compositions by the band's own members Malcolm Milner and Derrick Bannister. I liked Malcolm's 'Houghton Rapper Team' jig particularly, and Derrick goes 'Bavarian' over his new offspring with a reel called 'Kathryn Jane'.

There are also sets of American tunes to give variety and 'Pat Shaw's Traditional' is a tribute to Pat via tunes by Jimmy Shand. Sleeve notes by Roy Smith complete the 'package'. Good stuff so far - no doubt there will be more in 1982 for dancers and musicians alike.

D.G.



# Record Reviews

(contd)

## "TRAVELLING DOWN THE CASTLEREAGH"

GERRY HALLOM Fellside FE026

Side 1: THE OVERLANDER/STREETS OF FORBES  
JOG ALONG TILL SHEARING/ANDY'S GONE WITH  
CATTLE/MOWING THE BARLEY/BONNIE HOUSE  
OF ARLIE

Side 2; SONG OF ARTESIAN WATERS/SHEARING  
AT CASTLEREAGH/ 'ARD TAC/THE BUSHMAN'S  
SONG/GYPSY

There's this tall, laconic Aussie work-  
ing the clubs at the moment. He's got  
work booked for the rest of the year,  
which must mean something. This record  
is on Fellside which definitely makes it  
worth considering, for Paul Adams is very  
selective about who he records; the  
supporting musicians are John Bowden,  
Jez Love and Nic Jones. So does it live  
up to this build-up? Too right it does.

There are eight Australian songs on the  
record, most from the traditional sheep  
country. Australian traditional song  
is naturally closely related to the  
British tradition and you will recognise  
some of the tunes. Banjo Patterson did  
for rural Australians what Kipling did  
for the British Tommy and quite rightly  
many of his poems have been set and sung.  
There are three on this record, one set  
by Gerry himself, and all well worth  
attention. Gerry also includes a Child  
ballad, a West Country Song and Ralph  
McTell's "Gypsy".

His singing is clean and forceful and  
the accompanists are all appropriate,  
supporting but not intruding. Gerry  
includes some hilarious recitations in  
his live act but is probably wise not  
to have them on record.

This is an excellent record by a good  
artist.

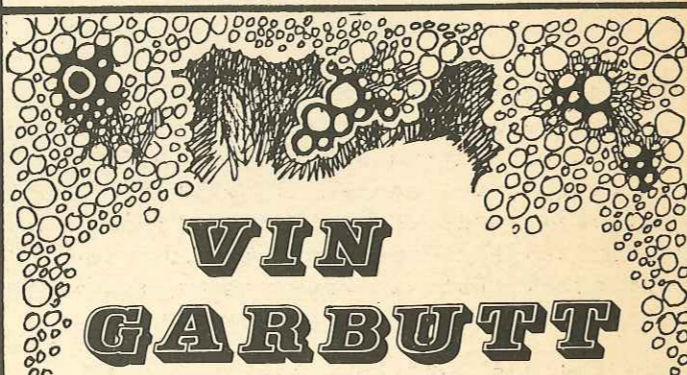
Ian Wells.

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Treasurer	Greg Lee	49 Blackbrook Rd. St. Helens.	0744 24595
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Minute Secretary	Ian Sutton	18 Penkford Lane, Burtonwood, Warrington	Newton 28727
Membership Secretary	Vince Ludden	14 Irene Ave, Haresfinch, St. Helens.	0744 21414
Joint Activities	Peter Thorp	5 Hawsclough, 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.

FOLK CLUB	TIME OF START	ADDRESS	ORGANISER	ORGANISER'S PHONE NO.
<b>SUNDAY</b>				
Keithley Green	8.15pm.	Keithley Green Folk Club, Massey St. Burnley.	Keith Goodwin	0282 54086
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.	Ian Sutton	Newton 28727
<b>MONDAY</b>				
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
Prince William.	8.15pm.	Prince William, Dalton (Nr. Ashurst Beacon)	Niell Hurst	0744 25038 (work)
The Triton	8.00pm.	The Triton Hotel, Paradise St. Liverpool	Doreen Rickart	051 521 6020 (work)
<b>TUESDAY</b>				
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
<b>WEDNESDAY</b>				
Folk at the Malt	8.30pm.	Malt Shovels, Stamford St. Altrincham.	Susie Stockton	061 928 1936
Lancaster Univ.	8.00pm.	Trades Hall, Fenton St. Lancaster. (Nr. Castle Station)	Malcolm Wilkin	
<b>THURSDAY</b>				
Appleton Thorn	8.15pm.	Thorn Inn, Appleton, Nr. Warrington (on A49)	Maggie Goodall	0925 66280
Fleetwood	8.15pm.	Queen's Hotel, Beach Rd. Fleetwood.	Ron Baxter	03917 3738
Hooligans	8.30pm.	Llindir Inn, Henllan (Nr. Denbigh)	Howard Hadwin	074 571 2640
Liverpool Trad.	8.15pm.	Cross Keys (corner of Earl St. & St. Paul's Square near Liverpool Stadium)	Shay Black	051 738 8518
Poynton	8.00pm.	See Sunday for details	Nigel Firth	0942 215621
Raven (Wigan)	8.15pm.	Raven Hotel, Wallgate, Wigan (alternate weeks)	Joan Blackburn	0942 863389
Wigan	8.15pm.	Park Hotel, Market Square, Wigan. (alternate weeks)		
<b>FRIDAY</b>				
Bee	8.30pm.	Bee Hotel, Bodfer St. Rhyl	Dave Costello	0745 32488
Corrie	8.15pm.	T'Other Bar, Southport Arts Centre, Lord St. Southport	Neville Grundy	
Dicoonson	8.30pm.	Dicoonson Arms, Warrington	Derek Gifford	07744 33541
Kirkham	8.15pm.	St. George's Hotel, Station Rd. Kirkham.	Phil Capper	0772 684537
Lancaster Folkstir	8.00pm.	Yorkshire House Hotel, Lancaster (Nr. bus Station)	Peter Henderson	0524 66395
Newcastle	8.00pm.	Paok Horse, Station St. Longport, Stoke-on-Trent.	Jason Hill	0782 813401
Roebuck	8.30pm.	Roebuck Hotel, Leyland.	Ron Strickland	0772 313876
Seymour	8.30pm.	Seymour, Seymour Grove, Chorlton-cum-Hardy	Mike Billington	061 881 8729
Wallasey	8.30pm.	Leasowe Castle Hotel, Borough Rd. Wallasey (nr Ferry)	Geoff Dorman	051 639 7928
White Lion	8.30pm.	White Lion, Witton St. Northwich	Sean Boyle	0606 44361
<b>SATURDAY</b>				
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, Waterlook Rd. Runcorn.	Dave Archibald	051 423 4112

23



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### IN CONCERT

#### MARCH

Thursday 25th	ALSAGER	Crewe & Alsager College
Friday 26th	STOWMARKET	Wetherden Hall
Saturday 27th	BUNGAY	The King's Head
Sunday 28th	LONDON	BBC Theatre, Broadcasting House
Tuesday 30th	LLECHRYD, Cardigan	Llwyndyrus Mansion
Wednesday 31st	WOLVERHAMPTON	The Kingfisher Country Club

#### APRIL

Saturday 3rd	ABERGAVENTNY	Abergavenny Hotel
Sunday 4th	GRANTHAM	The George Hotel
Monday 5th	CHELTENHAM	The Playhouse Theatre
Tuesday 6th	BRENTWOOD (Live album recording)	Hermit Club
Wednesday 7th	HARLOW	Square One Club
Thursday 8th	REDDITCH	The Foxlydiat Hotel
Friday 9th	WENTWORTH	The Rockingham Arms
Saturday 10th	CUMBERNAULD	Theatre Festival (Scotland)
Sunday 11th	POYNTON	Centre Festival
Monday 12th	BRISTOL	Yesterdays
Tuesday 13th	LONDON	Capital Radio
Friday 16th	ROCHESTER (Live album recording)	The King's Head
Sunday 18th	HITCHIN (Live album recording)	The Sun Hotel
Monday 19th	LONDON	The Half Moon, Putney
Tuesday 20th	ST. NEOTS	The King's Head

Further dates to be confirmed

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