

NORTH WEST FEDERATION OF

THE

FOLK CLUBS

BUMPER
28 page ISSUE!

FOLK FESTIVAL

TIMBER
SUPPLEMENT

MORTGAGE

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GOVT.

PERFORM

LINCOLN '72

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WILDERMASTON '59

ewsletter

June ~ ~ Aug
1982

20p

EDITORIAL

Welcome to our biggest-ever issue, being a full 28 pages long! This issue may I fear be just a little on the late side, but I hope it won't spoil your enjoyment of it.

Anyway, on to the magazine's contents: Joan Blackburn has contributed a fascinating article on the Role of Folk Music, Ancient & Modern which makes an interesting sideline to the recent discussions about how we should be running our folk clubs. Ian Wells has been busy as well, and contributes reviews of the Horwich Folk Festival and the recent Ormskirk Day of Folk. There's also a personal view of the Perform Conference, and reviews of the various associated concerts.

In addition, we have of course all our regular features such as Broadfolk, Song Exchange, Song of the Month etc (although Agenda doesn't appear this time) while Club of the Month features the Raven at Farndon in article by Dave Russell. Three full months of club dates are included of course, together with the background to those dates in Club News & Out & About.

The next issue of the Newsletter will be another 3-month issue, covering September, October & November and will be published on or before August 20th. In order to be able to meet this date, the closing date for all advertising, articles, letters and Club Dates will be JULY 25th and nothing at all will be accepted after this date. PLEASE, please, please remind your club organiser, as if dates haven't been received, they will NOT be published.

Finally, I mustn't forget to thank my hardworking team of helpers, without whom... Chris Roach & Elaine Derbyshire for their typing, Ron Baxter for his cartoon, Ian Sutton for yet another superb cover, and to all those who have contributed articles articles or letters to this issue. Thanks are also due to all those who have taken advertising space in this issue. Last but by no means least, thank you for buying this copy of the Newsletter.

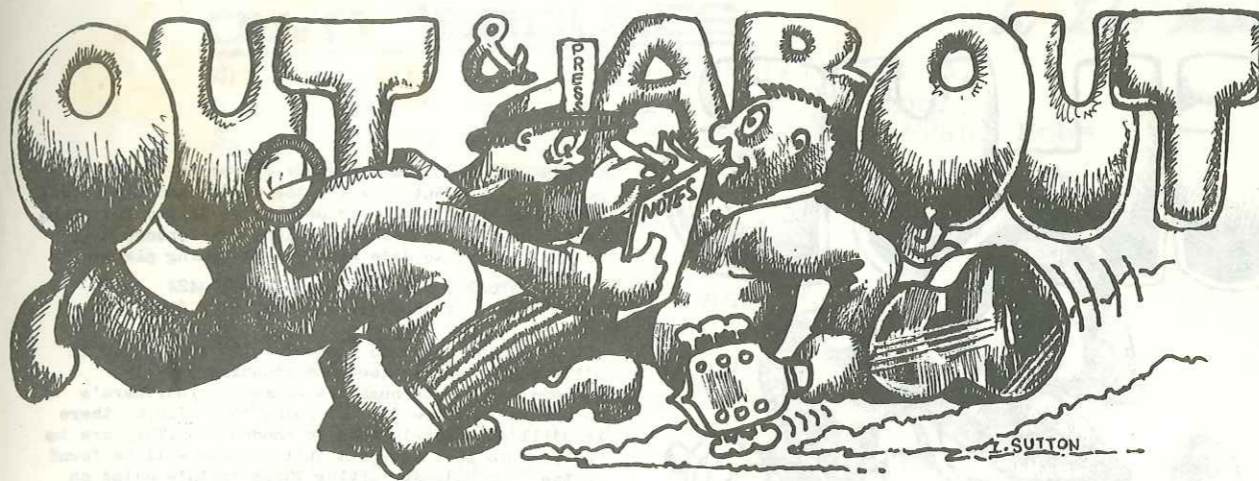


OUT & ABOUT	3	QUESTIONS, QUESTIONS, QUESTIONS	12
CLUB NEWS	4	CLUB CALENDAR	14/16
SONG OF THE MONTH	5	PERFORM CONFERENCE ETC.	17/18
SONG EXCHANGE	6	LETTERS TO THE EDITOR	19/20
CLUB OF THE MONTH	7	ORMSKIRK DAY OF FOLK	22
BROADFOLK	8	RECORD REVIEWS	24/26
HORWICH FOLK FEST. REVIEW	9	CLUBS LISTING	27
2 ROLE OF FOLK MUSIC, A & M	10/11		

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



FIRST OF ALL, I must again make some mention of Nic Jones' accident. I understand he is now making good progress towards what in the fullness of time should be a reasonably complete recovery. He has now spoken a little, which has confirmed the earlier diagnosis of no brain damage, although it is likely to be some time yet before he has recovered from all his injuries. Donations continue to be received by the PERFORM Treasurer, John Guy, and to whom all donations should be sent - cheques should be made out to the Perform No.2 account. (John's address is 34, Hull Rd., Cliffe, Nr. Selby, N. Yorks). If you think you can help by running an event, there are a number of artists willing to assist in this, and you should contact (in this area) Cottage Folk Agency (0226-87884) or Mike Billington (061-881-8729) for more details.

THE NEXT MEETING of Perform is to be on Saturday, May 29th at the Royal Oak in Kelsall at 2pm, during the Chester Folk Festival. The next subsequent meeting is likely to be at Kendal or at Fylde Folk Festival in late August/early September.

THE ANNUAL GENERAL MEETING of the North-West Federation of Folk Clubs is to be held at the Top Locks Folk Club, Waterloo Hotel, Waterloo Rd., Runcorn on Saturday June 12th at 6.30pm. There a number of officers likely to retire this year, and as there are already some vacancies, volunteers will be required. If you think there's a job you'd be willing to have a go at, please let Ian Sutton (tel: Newton-le-Willows 28727) or Derek Harrison (tel: Preston 748439) know. Also to be discussed at the AGM is a proposal to subdivide the Federation into several smaller sub-regions, so it is important that we get as wide a range of views as possible at this meeting. Make sure YOUR club organiser is going to be there or to send a representative.

CHRIS ROACH (formerly of the Pickering Arms & Top Locks Folk Clubs) tells me that she is now running a regular one-hour programme of Folk Music on Warrington's Radio General (the hospital radio). She tells me there is a very large turnover of patients and a large staff, so she is looking for suitable "live" material to broadcast, as well as being able to give out club dates etc., to a largely captive audience. If you can help at all, or want to find out more, please contact Chris on 092572 8055.

WOULD YOU be interested in helping to produce the Newsletter? - perhaps by some typing, or by helping with some of the administrative tasks, please contact Nigel Firth on Wigan 215621. Whatever your particular skill, if you are prepared to help please don't hesitate, we can always make use of you. If you live somewhere in the Wigan Area, this would be extremely helpful, but not essential.

THE TENTH FYLDE FOLK FESTIVAL takes place over the weekend of September 3rd, 4th & 5th in various venues in Fleetwood. As usual there is a wide range of the very best in British Folk Music, Dance & Song among the acts due to appear. A full list will be found in the advert on page 28, but here is a selection:

ALBION BAND, MARTIN CARTHY, GARY & VERA, STRAWHEAD, CILLA & ARTIE, WATERSONS, COCK & BULL BAND, CYRIL TAWNEY, JOHNNY COLLINS & JIM MAGEEAN, DR. SUNSHINE, PRESTON GUILDSMEN, IRON MEN & SEVERN GUILDERS.

The precise timetable of events is yet to be finalised, but you can be sure it will include the usual mix of Concerts, Ceilidhs, Workshops, Music & Song Sessions, Music Hall, Traditional Dance Displays and a Craft Fair. This year being Maritime England Year, there will be some special events as part of the English Tourist Board promotion; these will include shanty sessions, sea stories, maritime craft displays & special exhibitions, and a unique audio-visual presentation "The Final Trawl" which is a tribute in song to the Fleetwood Fishing Industry. Tickets for the event are £11.00 for the weekend (£10.00 before 31st July), and from £2.50 for the session; Children under 12 are free, 12-16 are half price. For more information, please send an SAE to: Fylde Folk Festival, 55, the Strand, Fleetwood, Lancs (or telephone 0253 855855 or 03917 5127)

THE KENDAL FOLK FESTIVAL takes place over the weekend of the 27th-29th August in and around the Brewery Arts Centre in Kendal. There's an excellent mix of local & national talent as usual, and I've listed a selection of those here (for more details see advert, P.13):

SILLY WIZARD, DICK GAUGHAN, HOME SERVICE, BADGER IN THE BAG, WESTMORLAND PACKET, MOUNTAIN ROAD, TUMBLING TOM BAND, STEVE TOMLINSON, CUMBERLAND MORRIS, GARSTANG, CLITHEROE, RIVINGTON & HORWICH MORRIS, DARK AGE NUMMERS.

The timetable of events has not been finalised yet, but I'm sure it will include Concerts, Singarounds, Ceilidh, Folk Dances, Workshops, Children's events. The Westmorland Step Dancing Competition will also take place during the weekend. Tickets are £9.50 for the weekend, children are half price and session tickets are available. Tickets & enquiries to: Folk Festival Box Office, Brewery Arts Centre, Highgate, Kendal, Cumbria (please enclose SAE) or telephone 0539 25133.

THE MIKRON THEATRE GROUP are on tour again this summer, and in August you can see them at the following venues:
12th: Anchor Inn, Salterforth, Nr. Barnoldswick, 7.30pm
13th: Navigation Inn, Mill Hill, Blackburn, 7.30pm
14th: The Bridge, Park Rd., Adlington, Chorley, 7.30pm.
If you miss these, they're back again in September.

BURNLEY has revived the old tradition of "Saint Monday" which takes place on August Bank Holiday Monday; there are craft stalls & demonstrations along the canal bank, as well as pub singarounds. For more details write to the Toll House Museum, 85a, Manchester Rd., Burnley or telephone Brian Curzon on 0282 24213 (day)



THERE ARE NO NEW Folk Clubs joining the Federation since last issue, so we have unfortunately to start with news of some closures:

STEVE TOMLINSON tells me it is very likely that KENDAL FOLK CLUB will have closed by the time you are reading this, as attendances for guest nights have not been adequate to give him any confidence in the future. It is possible that it may continue with singers' nights for a while, or even that it will reopen as before in September, but for the latest information please contact the organiser, Steve Tomlinson on 0539 27538.

THE TRAVELLERS Folk Club in St. Helens has closed prematurely for the summer after some disagreement between the landlord and some of the club's regulars. The organiser, Ian Sutton, tells me he doesn't yet know whether he will reopen in September, but he hopes to do so, given enough support from the regulars and a suitable venue. For more up to date information contact the organiser, IAN SUTTON on Newton-le-Willows 28727.

THE CORRIE Folk Club in Southport haven't closed, but have moved to new premises at WOODY'S TAVERN, Coronation Walk, Southport, and have renamed the club the TAVERN Folk Club. For the first time for many years, it will stay open all summer, although no guests have been booked for this period and "Summer singing Sessions" will be the order of the day. For more details, contact Ian Wells on Hesketh Bank 3267 or Bernie Blaney on Southport 77065.

A NUMBER OF CLUBS have already closed at the time of going to press, but only for the summer and all intend reopening in September as usual. I've listed the clubs below, together with the organiser & telephone no., so you keep up to date with his reopening plans:

RAINFORD : Bob Leeming, Rainford 3424
LEIGH : Jacqueline White, Leigh 678758

ALTHOUGH MANY clubs do close for the summer, you'll still find a number keep open, running usually singers' nights through the summer period. There's no excuse therefore for not going to a club, as there is still a good selection to choose from. They are too numerous to list here, but full details will be found in the Club Calendar giving three month's dates on pages 14, 15 & 16.

THE BREWERY FOLK CLUB in Kendal is still running and guests are booked right through the summer. Unfortunately, because the night varies, it has proved impossible to list the dates in the normal way in the Calendar, so here they are:

Saturday, June 5th : Spredthick with John Kirkpatrick & Sue Harris.

Friday, 25th June : Ossian
Friday, 2nd July : Arizona Smoke Review
Friday, 9th July : Earl Okin

Wednesday, 21st July : Debby McClatchy with Martin Wyndham-Read

Friday 27th - Sunday 29th August KENDAL FOLK FESTIVAL (for more details of this see Out & About)
All the events start at 8.30pm (not festival), and for more details contact Neil Johnston, on 0539 25133 (day)

WALLASEY FOLK CLUB are running a number of events that aren't on their usual club night, as follows:

Saturday June 19th: Dave Swarbrick & Simon Nicol
Saturday July 17th: Michael Chapman
Tickets are available for both these events by phoning Geoff Dormand on 051 639 7928.

FLEETWOOD Folk Club have the Watsonsons on June 10th, and tickets are now on sale for this; contact Ron Baxter on Fleetwood 3738.

THE SEYMOUR Folk Club have a special end-of-season concert on July 9th with Gentleman Soldier, Gypsy's Kiss, Chris Manners, Old Note Rapper, Diane Robinson & Dave Walmsley, Demented Waving Brothers. The concert will only cost members 50p.

ON JUNE 18th, they have a Nic Jones Benefit Concert with the Oldham Tinkers & Bram Taylor. Tickets are £2 from Mike Billington, 061 881 8729.

KIRKHAM FOLK CLUB are running a number of hosted singers' nights as an experiment:

Hosts on June 5th are the Roebuck Singers
on June 26th it's the turn of Liverpool Trad.
on July 31st Tom Walsh is the host.

More details from Phil Capper, 0772 684537

SOME DATES TO WATCH FOR:

June 17th, BERNIE PARRY @ Raven, Wigan
June 11th, ISOBEL SUTHERLAND @ Dicoonson, Wrightington
June 16th, PARIS KEARN (from Baltimore) @ Folk @ Malt
June 29th, Johnny Collins @ Buck I' th' Vine, Ormskirk
July 23rd, Bebbie McClatchy @ Wallasey
July 18th, PEGLEG FERRET @ Poynton
July 17th, Sara Grey & Ellie Ellis (USA) @ Bury
July 25th, Fault @ Poynton

These are just a few highlights (for me) lifted out of the full calendar; you'll find some of these artists are appearing at other clubs, and there are a wide range of other artists also appearing at the clubs throughout the three month period covered by the Newsletter. For more details see the Calendar on pages 14, 15 & 16, and the list of clubs, venues and organisers on page 27.

SONG OF THE MONTH

OWD 'ERCULES

by John Dowding

When Ah were a lad an' jus' left schoo,
A bike fer work were mi fayther's roo',
So way'd scrawp an' scrimp wi' pence an' bobs
And tek on ivery sort o' jobs
As paid - ah even sould mi trike,
To'ave enuff to buy mi bike.

Then off to 't' shop wi' cash in 'and,
To see what 'Tom' 'ad, second hand,
No leetweight stuff aw bright enamels,
Cane rims, gears and low-slung handles,
The'd only mek thi showders round
And scrawp thi knuckles on the ground.

A gret strung upright, black and stiff,
Uz tha could drop reet o'er a cliff
An' then pick up and ride away -
"Thats sort o' bike ah want", tha'd say.
"One jus' like them as Bobbies ride,
Nowt fancy - show us, ah'll decide".

"Ah've gotten just the thing", Tom said,
"An 'Ercules - its owner's dead,
I't' Pit last week. Wi' twenty two inch frame an' wheels,
Get on lad, see 'ow grand it feels".
"Go on John, 'ave it", said our Mike.
That's 'ow Ah geet mi Black Iron Bike.

Owd 'Ercules 'e served mi well,
'E umped picked coal, carried mi creel,
An' when Ah upped an' gotten wed,
Owd 'Erc - 'e carried t' double bed
Back whoam wi' ne'er a grunt ner grumble,
'Till down back ginnel we 'ad a tumble.

Well times got better, Ah got a car,
An' bike got propped up out i't' yard,
An' then to t' shed i' rust to moulder
Wi' clooas an' carpets o'er 'is shoulder.
Ah niver ride 'im now - 'es out o' use
Yon motor's fairly cooked, 'is goose.

Now ragman cawed by t' other day,
"As't rags er metal, owt to tek away".
And wife, 'bout soul, said "Aye - Clear
Out yon shed there's nowt we want i' theer."
When Ah come whoam oo said "Ah've gotten bowt
Aw't' stuff i't' shed as tha were bahnt cleyn out".

Mi 'eart it welly stop't - Ah crept out back
to t' shed - but all were still an' bare an' black.
No rusted frame or tyres so flat, no chain on't' floor,
No broken spokes - Ah gently closed the door
An' ceawred mi down, Ah'd fain but skrike
Fer 'Ercules - mi owd Iron Bike.

Do you write Songs, Poems or Monologues - if so why not enter them for our Song of the Month contest; the best submitted for each issue will be published in the Newsletter, and the winner receives a subscription. Send to Editorial Address.

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.

* A few issues ago Ron Baxter of Fleetwood requested "The Boers Have Got My Daddy", and although we managed to raise the chorus, still no full set of words. I have recently discovered that it was sung regularly in the music-halls by Arthur Reece. If anyone has a set of the words, they would be most gratefully received.

* My babysitter's teacher would like the words of "Lloyd George's Shilling", as a social 'aside' on the times.

* Miss Helen Wheeler of Bury would like the music to an Irish lilting song called "The March Hare", apparently now out of print.

* Phil Harris of Wigan pleads once again for the words of "Sweeney Todd" (this is the third time of asking - perhaps third time lucky?).

THE BELLS OF SHANDON (Trad.)

With deep affection
And recollection
I oft-times think of
Those Shandon bells,
Whose sound so wild would,
In days of childhood,
Ring round my cradle
Their magic spells.
On this I ponder
Where ere I wander
And thus grow fonder,
Sweet Cork, of thee,
Where the Bells of Shandon
They sound so grand on
The pleasant waters
Of the River Lee.

I've heard bells chiming
Full many a clime in,
Tolling sublime in
Cathedral shrine,
While at a glib rate
Brass tongues would vibrate,
But all their music
Spoke nought like thine:
For memory dwelling
On each proud swelling
Of thy belfry knelling
Its bold notes free,
Made the Bells of Shandon
Sound far more grand on
The pleasant waters
Of the River Lee.

I've heard bells tolling
Old "Adrian's Mole" in,
Their thunder rolling
From the Vatican,
And cymbals glorious
Swinging uproarious
In the gorgeous turrets
Of Notre Dame:
But thy sounds were sweeter
Than the dome of Peter
Flings o'er the Tiber,
Pealing solemnly.
O! the Bells of Shandon
Sound far more grand on
The pleasant waters
Of the River Lee.

There's a bell in Moscow,
While on tower and kiosk O
In St. Sophia the Turkman gets,
And loud in air
Calls men to prayer
From the tapering summit
Of tall minarets.
Such empty Phantom
I freely grant them,
But there is an anthem
More dear to me -
'Tis the Bells of Shandon,
That sound so grand on
The pleasant waters
Of the River Lee.

CLUB OF THE MONTH: RAVEN, FARNDON

The Raven has several years as a folk venue behind it. The story began in the early seventies with a Sunday night club run by "Yardarm" and later by "Blackjack". However, by 1977 the club had folded for various reasons.

In April 1978 the club re-opened on Sundays with Marek Bal and myself as residents and organisers. After a successful opening season from April to July 1978, we closed for the Summer, but on re-starting in the September, found this to have been a mistake as some of the original momentum had been lost. The club has run continuously ever since with only occasional one week breaks at Christmas or for Chester Festival week.

Anyway, we staggered on, booking a mixture of local and national guests, getting through to 1980 without too big an overdraft! In that year Nick Mitchell took over as the main organiser, ably assisted by Marion Fieldstead. By this time Marek and I were performing rather less, and before the end of the year, he "retired" to join the R.A.F., (a rather extreme way of escaping, I thought!)

Nick decided on an optimistic policy of spending our way out of the recession and it worked! The club began to pay its way quite comfortably, booking mainly national guests with occasional popular local or new talent, a policy which has continued to date.

The resident band are a bunch of loonies called "Volunteers" (it is rumoured their name is due to no-one being willing to pay them!!!); they bring their own highly individual flavour to a wide range of traditional and modern songs and music. They are hindered by several semi-regulars including the various members of "Yardarm"! The ends of singers nights often see spectacular jam sessions featuring guitars, banjo, mandolin, fiddle, bass, flute, and the occasional tenor saxophone and trumpet.

Guests featured during 1982 have included or will include Spredthick, Chris Pearson, Strawhead, Pete & Chris Coe, Bernie Parry, Cosmotheke, Six hands in tempo and the Mathews Bros., to name a few.

So if your ever near Chester on a Sunday night, drop in and give us a song, or just have a listen and enjoy some of our excellent local singers and musicians. And if your in the area any other time, there's plenty going on most nights. Anyone who's interested might care to give me a ring.

DAVE RUSSELL.

LUTON FOLK FESTIVAL

Carthy, Kirkpatrick & Evans
Teesside Fettlers
Old Swan Band Roy Harris
Alistair Anderson
Peta Webb and Webb's Wonders
Helen Watson and Suzie Adams
Nick Dow Tony Hall
Rose and Shamrock Band
White Cockade Adrian May
and more

September 17th - 19th
Season Ticket £8
(£9 after Aug. 1st)

also day tickets & pay-on-door
details & booking form - S.A.E. to
18, ALPINE WAY, SUNDON PARK, LUTON, BEDS.

BROADFOLK 8

What is well done and repeated for children on T.V., scarcely tolerated on Radio and banned from adult T.V. ? Good folk music, of course. This is an exaggeration, but a pardonable one. First let's look at Children's T.V. - I've recently been home early on Fridays and caught some of the repeats of 'The Song and The Story'. These tightly packed little programmes featured the vivacious Isla St. Clair singing well to excellent accompaniment by Rick Kemp and other musicians normally associated with Maddy Prior who was musical advisor. Isla clearly enjoyed herself dressing up to illustrate the songs and the episodes were adroitly staged and executed. Indeed, the sequence to the Blackleg Miner would probably have had complaints from Conservative M.P.'s if filmed by Philip Donellan and shown in peak hours. I understand a new series is to be made and you can get a record of the songs from this one (on the Clare label, number ISLA 1: rave review in a recent Southern Rag).

One of the songs featured was 'Poverty Knock' and this turned up again in 'Fourpence a Day' which was described as 'An Entertainment About Work' and went out from 4.40 to 5.20 on April 16. This was effectively a piece of community theatre performed in the studio with a live - and heartily involved - audience of children. It started quietly as a piece about work, turned into an illustrated history of the efforts of Shaftsbury and others to control child labour and ended with a direct appeal on behalf of exploited Third World children. Songs were well used; as well as the title song and Poverty Knock there was a knocking up song, 'Oh, Dear Me', 'The Factory Girl', a mining song and a Tallyman recitation. The final line to camera was "This is how our ancestors worked. These songs are their memorial". Writer: Annie Beattie; Sung and acted by Chris Tranchell, Karen Davies and Ron Webster: musicians - Flowers and Frolics.



Back in deprived adult time, Barry Bevins in Manchester put together a programme on canals with Mike Harding as a good narrator and the Spinners as adequate songsters. One oddity was the songs were staged on the canal at Worsley before an audience in high summer while Mike was on towpaths covered in snow. Irritatingly, there were no credits for what were obviously specially written songs. Still afloat, BBC 2 repeated the Tall Ships/Stan Hugill film. Russell Harty did a St. Patrick's Eve programme from Dublin with the Chieftains, the Furey's, rather a lot of dark brown liquid and on Radio 2, The Folk Entertainers stopped abruptly - it finished on a high note with Harvey Andrews. Folk on 2 has disappeared twice - once for St. David's day and once on Easter Monday. Insomniacs may like to note it is now repeated at what the BBC calls 1.0 am on Wednesday night (i.e. Thursday morning).

Wednesdays at 10.00pm on R 2, an unlikely raconteur called Tom Mannard is producing a collection of traditional jokes that beats most club residents hollow. He is followed at 10.15 by the Yetties in their most folk cabaret style.

I've just noticed I have'nt mentioned Mike Harding's unlikely association with the Opera House, Buxton. This is perhaps because the later programmes were almost all anecdote even though the first couple he did each contained one serious song (Dave Goulder's 'January Man' and Eric Bogle's 'And the Band played Waltzing Matilda').

REVIEW: Folk Horwich Festival

It was a fine afternoon when we arrived at Horwich this year and the car park was full heralding the fact that the Leisure Centre was crammed with singers, dancers, families and stall holders. All sorts of things were going on - the most spectacular of which was the Morris demonstration in the afternoon Ceilidh. Picture the scene: a gymnasium with almost no sound absorption holding two full teams (The Iron Men and the Seven Gilders with their massed musicians) all doing vigorous clog steps!

As usual, Pat and Eileen had lined up two good bills for the evening concerts. Having acquired Eric Bogle and Jock Munro at the start of their tour, they worked them hard by asking them to open Concert A and close Concert B. Eric was as good as we remembered him from last year (something not everyone achieves) and in Jock he has found an excellent partner. It was his usually well balanced set: some knockabout humour mixed with the serious songs. Two songs stand out: "My youngest son came home today" written ten years ago about Northern Ireland but is tragically still relevant. "A Reason for A Call" came out of a news story from Sydney last year but addresses the problem of the urban aged in any unfeeling city.

I'm told Ossian did an excellent set in Concert B and Bernard Wrigley did a characteristic set in A. This concert was closed by Johnny Silvo and Dave Moses. Their set was a real attack of nostalgia (Remember Folk on Friday ?) - what could have been a procession of stale standards was fired into life by the sheer enthusiasm of Johnny Silvo.

Horwich lived up to its reputation as one of the best - as well as the earliest - one day festivals. As far as I could see, everything went well. Keep it up please!

Ian Wells.

BROADFOLK 8 (cont'd)

One very interesting point to emerge at the PERFORM convergence was the relative value of letters and phone calls to the BBC. A letter goes to the producer or the correspondence section and is acknowledged. All phone calls are logged by the duty officer and a summary is circulated to the highest level. Moral: pick up the phone and compliment or complain. On St. David's Day, PERFORM members jammed the radio switchboard: how many rang when Folk Entertainers stopped on Easter Monday?

Write these numbers in you diary/notebook: BBC Radio 01 580 4468; BBC T.V. 01 743 8000. Ask for the duty officer and tell them what you think.

FOLKEAR.

BOBBY EAGLESHAM
JUNE 7TH
AT THE LAMB

CALENNIG
JUNE 24TH
AT THE LAMB

THE LAMB
Church Street
Preston

Monday's 8.15
Singers
Welcome

The Role of Folk Music,

In scientific experiments, it has been proved that plants respond in different ways to different types of music, appearing to like classical music, and to intensely dislike rock music, the former appearing to stimulate healthy growth, the latter to discourage it, and even in some instances to cause the death of the plant.

It is likely that not only plants, but other life forms (including human) will be found to respond differently to different music. It is also probable that the amount of response will vary from individual to individual. As a simple example, a melancholy air will normally induce sadness, while a bouncy, happy number will usually have a lifting effect.

The ancient Greeks were not unaware of the effects of music. Plato, in his "Republic", states: "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated, graceful."

He also strongly advises: "The introduction of a new kind of music" (this also included poetry and dancing) "must be shunned as imperilling the whole State: since styles of music are never disturbed without affecting the most important political institutions." Certainly, even a superficial study of the history of music will show that political upheavals have been accompanied by changes in musical taste - and who is to say which is the cause and which the effect?

Aristotle was in full agreement with Plato when he wrote: "...emotions of any kind are produced by melody and rhythm; therefore by music a man becomes accustomed to feeling the right

emotions; music has thus the power to form character, and the various kinds of music based on the various modes, may be distinguished by their effects on character - one, for example, working in the direction of melancholy, another of effeminacy; one encouraging abandonment, another self-control, another enthusiasm, and so on through the series."

The 'modes' mentioned by Aristotle are the different scales on which music is composed. Most modern music uses either the Major or the Minor scale, but in older music, different scales or 'modes' are to be found, each of which does seem to lend a different character to a piece of music.

I do not think, however, that the mode alone can cause influence - a tune will sound different, and therefore have a different effect, whether played slowly or quickly; also important is the instrument upon which it is played; how well it is performed; and the esteem in which the performers are held.

Music certainly seems to affect people, for better or for worse, and those in charge of the air waves, blasting out music non-stop, do not seem to realise the weight of their responsibility. Further back down the line, the record companies and publishers seem to exercise no discrimination as regards the possible effects of the music they are allowing to be distributed, their only considerations appearing to be financial. And at the beginning of the line, the composers of the songs are producing quite a lot of unsuitable, negative-type material. Maybe if we were to hear more positive, cheerful, constructive songs, we would be more inclined to face our problems with a healthy attitude.

To go back to the ancients: Pythagoras insisted that in his schools various kinds of music were to be used for various activities.

Ancient & Modern:


And Paracelsus even prescribed different musical pieces for different illnesses, much as our present-day G.P.'s prescribe different pills and medicines.

Where have we gone wrong? And how do we get back on the right track? Certainly, songs which cite depression and vandalism and anti-social behaviour should, in my opinion (backed by Plato, Aristotle, Pythagoras, Paracelsus, etc) not be encouraged.

And where does that place our folk music? Should we just hide it away in our folk clubs, festivals, specialist radio programmes for ethnic minorities? Is it irrelevant to life today? I think not. It is a living tradition, in that it is changing all the time: songs which used to be heard every week are now rarely sung, and many new songs in traditional vein are being accepted into the "common repertoire", and are fast becoming indistinguishable from "true" traditional material. And those songs which have in them the strength and appeal to be accepted, without the artificial help of the BBC's pop charts must surely have a certain basic quality which would probably have a much wider appeal if given half a chance. And those songs which are accepted on the folk scene and seem to have some sort of lasting value, are most definitely not the ones which encourage anti-social behaviour in this day and age.


So have we the right to hide our music away? Isn't it time we took it out to the public at large? I believe that our folk music has the ability to influence people for the better. So let's do as much as we can, not only to attract new members to our clubs, but also to take the music to new people in new places, whenever the opportunity arises.

Joan Blackburn.



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QUESTIONS, QUESTIONS, QUESTIONS!

After two articles on some aspects of dance activity hereabouts, I was asked what correspondence they had brought in. Well, to be honest, they haven't brought in any at all. "That's because they're not provocative" was the reply.

I must say that when I first was asked to provide the articles, I didn't see myself in the role of 'agent provocateur' - in fact quite the opposite. I was only too glad of the opportunity to open up a few avenues of better understanding between the 'song' and 'dance' elements - and others besides. (what about the 'Morris', 'clog' and 'drama' elements?) However, to try to put that into perspective, how about the problems in promoting better understanding between 'dance' & 'dance'? I recently had a marvellous (!) experience of non-relationship between Folk dancing and Ballroom dancing.

Having been asked to MC a dance for a local Ramblers' group (at their golden jubilee event, in fact), which I was quite happy to take on. "Now they tend to be a folk-orientated lot", I thought to myself. Someone even thoughtfully provided a list of dances I might like to include in the programme: dances they knew would go down well, and some that people had asked for. This made things a lot easier, and sure enough, a fair number of folk dances appeared on the list. (Roughly 60:40 in favour of the Old Time ballroom dances) Bearing these suggestions in mind, I thought it would be best if the band & I started off with what was familiar, and moved into the realms of the unknown & untries later! Selecting a couple of dances from the list I thought to myself: "A lively intro, and something for everyone to join in, that'll break the ice"

Well break the ice it certainly didn't in some parts of room anyway - conditions became quite Arctic in fact! Within five minutes I was confronted by an elderly, red-faced and obviously very annoyed gentleman. Hands on hips he glowered at the band & myself. " 'Scuse me, squire, you're not playin' that stuff all night are you?" he demanded with obvious menace.

At times like that a selection of replies goes galloping through one's mind. Telling him to go away - or something similar - would certainly have made me feel better, but it wouldn't have helped to make a successful evening. In the end I waved the 'suggestions list' at him and suggested he go away - to consult with whoever had made out the list in the first place! This he did, with a certain amount of grunting and grumbling, and he & his party spent a fair proportion of the evening scowling at us. What a bunch of infants they looked, and what a superb advert (I don't think) for people to take up ballroom dancing.

I suggest that thereby hangs a tale from which we can all learn: YOU are the best, or worst, publicity agent for you particular interest, be it song, dance, morris or whatever, and people are going to make a blanket judgement on meeting you on one single occasion. Unfair? You bet, but often true.

Happily for us that particular event was a success - from most people's point of view anyway - and even old sourpuss eventually joined in, which must be some sort of achievement.

Roy Smith

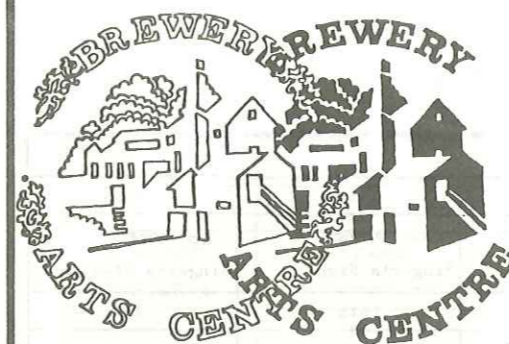
This is the third in a regular series of articles by Roy Smith on various dance-related topics.

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Club

DAY & CLUB	RESIDENTS	DATES IN JUNE			
		1st	8th	15th	22nd
TUESDAY					
Blackpool Buck 1'th'Vine	Taverners Spring Heel Jack	No DATES Singer's Night	No DATES Martin Simpson	No DATES Singer's Night	No DATES Singer's Night
WEDNESDAY					
Folk at the Malt Lancaster Uni.		Singer's Night No DATES	Singer's Night No DATES	Paris Kearn No DATES	Singer's Night No DATES
THURSDAY					
Fleetwood Hooligans Poynton Appleton Thorn Raven (Wigan) Wigan	Soold's Bridle Tintagel See (m) below Thorn/Minor Birds See (e) below Joan Blackburn	Jim Eldon Singer's Night Dance/Club night Singer's Night Pete Smith Closed	Watersons & * Railway Band Dance/Club night Singer's Night Closed Singaround	Singer's Night Singer's Night Dance/Club night Scold's Bridle Bernie Parry Closed	TBA Club on Friday Dance/Club night Singer's Night Closed Gill Burns
FRIDAY					
Bee Seymour Tavern * Dicconson Newcastle Roebuck Wallasey White Lion	Various See (b) below See (c) below See (d) below See (h) below	Singer's Night Kirkpatrick/Harris TBA Singer's Night Pywackett Singaround Singer's Night Sean Cannon	Singer's Night Alistair Russell TBA Isabel Sutherland Gerry Hallom Host, Liz Sudell & Pete Singer's Night Singer's Night	Paul Metsers Nic Jones Benefit * TBA Leyland Morris men Singer's Night Alan Nowell Singer's Night Marc Sullivan	Singer's Night Fergus TBA Singer's Night TBA Liz Sudell Singer's Night Singer's Night
SATURDAY					
Bury Brewery Poynton Top Locks Kirkham	Various See (l) below See (j) below	Jim Eldon See (l) below Singer's Night Singer's Night (k)	Isabel Sutherland Ceilidh Singer's Night Young/Wolstenholme (r)	Colburn & Stuart (USA) Residents/Singers Friday 25th (q)	Singer's Night Singer's Night Singer's Night (k)
SUNDAY					
Eagle & Child Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers Rainford	West, Packet Culvert Trevor & J. Hunt See (n, p) below Volunteers See (g) below Derek & Di Bock	Talisman * CLOSED Club Night * CLOSED Auld Triangle Singer's Night * CLOSED * CLOSED	TBA POSSIBLY RE - OPEN SEPTEMBER Stan Acorington RE-OPENS EARLY SEPTEMBER Sara Grey/E. Ellis Six Hands in Tempo REOPENS EARLY SEPTEMBER REOPENS SEPTEMBER 12TH	Martin Carthy Matthews Bros Alan Bell Band Singer's Night	Heather Whittaker Club night Ossian Matthews Bros.
MONDAY					
Prince William Poynton Preston Triton Leyland Morris	Thorp/Hurst See (f)	Singer's Night Singaround Bobby Eaglesham Closed see (s) Practise Night	Singer's Night Singaround Singer's Night Isabel Sutherland Practise Night	Singer's Night Singaround Callenig Pete McGovern Practise Night	Singer's Night Singaround Singer's Night Res. & Singers. Practise Night

KEY TO SYMBOLS ABOVE:

- * See Club News, page 4
- (b) Residents include: Tony Coll, Demented Waving Brothers, Chris Manners, Diane Robinson, Dave Whiskey, Mike & Maggie Billington
- (c) Residents are: Buckthorn, Bernie Blaney, Richard Tynan, Neville Grundy, Bob Carlton (with Steve Pilkington)
- (d) Residents are: Martin Banks, Mark Dowling, Derek Gifford, Mike Hughes, John Meadows
- (e) Residents: Lancashire Heritage and Steve Higgins
- (f) Residents: Derek Harrison, Dundan Campbell, Tom Walsh, Hugh O'Donnell & Floor Singers
- (g) Residents: Vince Brennan, Graham Dunne, Tobin's Resource

14

Calendar

DAY & CLUB	DATES IN JULY				
	29th	6th	13th	20th	27th
TUESDAY					
Blackpool Buck 1' th' Vine	No DATES Johnny Collins	No DATES	No DATES	No DATES	No DATES
WEDNESDAY					
Folk at the Malt Lancaster Uni.	Singer's Night No DATES	Mike Elliot No DATES	Singer's Night No DATES	Singer's Night No DATES	Singer's Night No DATES
THURSDAY					
Fleetwood Hooligans Poynton Appleton Thorn Raven (Wigan) Wigan	TBA Singer's Night Dance/Club night Singer's Night Heather Whittaker Closed	John O'Gaunt Morris Guest TBA Dance/Club Night Singer's Night Closed Singer's Night	Singer's Night Singer's Night Dance/Club Night Singer's Night reopens September	Paul Metsers Guest TBA Dance/Club Night Singer's Night Singer's Night	Closed Singer's Night Dance/Club Night Singer's Night Singer's Night
FRIDAY					
Bee Seymour Tavern Dicconson Roebuck Wallasey White Lion	T.B.A. K. & J. Hancock TBA Closing Night * Stricklads Singer's Night Tony Mannion	TBA End season Concert * TBA RE - OPENS SEPTEMBER 3rd.	TBA SUMMER SINGING SESSIONS RE - OPENS SEPTEMBER 3rd.	TBA Singer's Night Singer's Night Singer's Night Singer's Night Singer's Night Singer's Night	TBA Singer's Night Singer's Night Singer's Night Singer's Night Singer's Night Singer's Night
SATURDAY					
Bury Brewery Poynton Top Locks Kirkham	Tony Sullivan July 2nd Singer's Night TBA	Andy Kenna July 9th Tony Sullivan TBA	Sara Grey/E. Ellis * Singer's Night Bernie Parry	Inertia Reel 21st July Singer's Night Sam Sherry/Slater	Mini Ceilidh Folk Festival * Singer's Night (k) Singer's with host
SUNDAY					
Eagle & Child Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers Rainford	Chris & Joe While Closed Closed Closed Jeremy Taylor Singaround	Footloose POSSIBLY RE - OPEN Closed Closed Stoneground Band Singaround	TBA SEPTEMBER Closed Closed Pegleg Ferrett Singaround Closed RE - OPEN SEPTEMBER 5th CLOSED - REOPENS SEPTEMBER 12TH	K & J Hancock Closed Closed Fault Singaround SEPTEMBER 5th	Eagle & Child Kendal Keithley Green Leigh Poynton Raven (Farndon) Travellers. Rainford
MONDAY					
Prince William Poynton Preston Triton Leyland Morris	Singer's Night Singaround FOLK Spinners Practise Night	Singer's Night Singaround IN THE ROUND Colin Cater Practise Night	Singer's Night Singaround IN THE LOUNGE Jack Owen Practice Night	Singer's Night Singaround Closed for summer Practise Night	Prince William Poynton Preston Triton Leyland Morris.

- (h) Each week is Singaround with host listed (to July 19th)
- (j) Residents: Graham Dunne, Dave Archibald
- (k) Singers' Night with host - See Club News
- (l) Spredthik with John Kirkpatrick & Sue Harris
- (m) Ceilidh together with separate Club Night
- (n) Residents for June are: The Outpatients, Hunters' Moon, Steve Turner, TBA
- (p) Residents for July are: Abalon (4th) rest TBA.
- (q) Club meeting on varied night - See Club News for details
- (r) Barbara & Kevin Young with Jeremy Wolstenholme
- (s) Canal Trip with Spinners & Residents & Tickets available from club

JULY FOLK FESTIVALS INCLUDE: Redcar, 9-11; tel: Redcar 482527
Crewe & Nantwich, 16-18; tel: Crewe 581198

PTO
FOR ⇒
AUGUST

15

PERFORM Conference '82 -

A Personal View

Let me first of all declare an interest as I organised the stewards for the conference; I also didn't catch all the conference, so the article following are some observations, not a detailed report.

One of the first items on the conference's agenda was the question of whether or not PERFORM should seek charitable status, and this seemed to be badly handled by the platform. The advantages were not clearly enough spelt out, in particular that a grant was waiting only for the approval of charitable status. The voting also took place early on the Saturday morning, before many of the delegates arrived. Indeed some had arrived, but not collected their voting cards - the result being that the proposal was remitted back to the executive for further consideration for 6 months by 23 votes to 21. An attempt was made to reopen the discussion on Sunday, but this was ruled out of order. It was to be left to the area meetings to urge the Executive to move forward as quickly as possible.

Much time (far too much in my view) was then spent on amendments to the constitution and I feel a firmer hand from the chair would have been welcome here. I highlight in particular

a ludicrous debate over the wording of the area to be covered by PERFORM - should it be "England, Cornwall, Ireland, Scotland, Wales and the Channel Islands" as proposed by Karl Dallas; should it be "The British Isles" as some suggested (but the Irish contingent couldn't accept this). This went on for some twenty minutes before a suitable form of words could be agreed. This I'm afraid was fairly typical of much of the debate on the constitution, important though it was, there were far more pressing problems facing the clubs that no mere form of words would solve!

There were on both Saturday & Sunday some excellent debates on various topics including the coverage of folk music in the media and asking clubs to give new artists a chance. Much heat was generated by a debate later on the Saturday when it was suggested that we should call folk music PERFORM music (or some other title) in order to try & dissociate ourselves from our media image. Eventually a motion to endorse this proposal was decisively rejected, it being left to clubs to decide whether to adopt the idea or not.

The organisation of the conference was criticised by some, but this was mainly through their not being a group of people dedicated to running the conference, and having no other PERFORM job. This should be put right next year.

Nigel Firth

DAY & CLUB	DATES IN AUGUST				
SUNDAY	1st	8th	15th	22nd	29th
Eagle & Child	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night
Kendal	CLOSED	POSSIBLY RE - OPEN	SEPTEMBER		
Keighley Green	TBA	TBA	TBA	TBA	TBA
Leigh	RE - OPENS	EARLY SEPTEMBER			
Poynton	Doug Porter (w)	Neil Lewis	M. Wyndham-Read	Jez Lowe	Thompson/Bell(t)
Raven (Farndon)	Singaround	Singaround	Singaround	Singaround	Singaround
Travellers	RE - OPENS	SEPTEMBER	5th		
Rainford	CLOSED REOPENS	SEPTEMBER 12TH			
MONDAY	2nd	9th	16th	23rd	30th
Prince William	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Poynton	Singaround	Singaround	Singaround	Singaround	Singaround
Preston	FOLK IN THE ROUND	IN THE LOUNGE			
Triton	RE - OPENS	SEPTEMBER 6th	WITH THE SPINNERS		
Leyland Morris	Practise Night	Practise Night	Practise Night	Practise Night	Practise Night
TUESDAY	3rd	10th	17th	24th	31st
Blackpool	No DATES	No DATES	No DATES	No DATES	No DATES
Buck i' th' Vine	RE - OPENS	SEPTEMBER			
WEDNESDAY	4th	11th	18th	25th	
Folk at the Mal	Singer's Night	Singer's Night	Singer's Night	Singer's Night	
Lancaster Uni.		No DATES			
THURSDAY	5th	12th	19th	26th	
Fleetwood	Closed (v)	G. & E. Pratt	Pete Castle	Singer's Night	
Hooligans	Guest TBA	Singer's Night	Guest TBA	Singer's Night	
Poynton	Hoe Down	Hoe Down	Hoe Down	Hoe Down	
Appleton Thorn	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Raven (Wigan)	Closed	reopens early September			
Wigan	Singer's Night	Closed	Singer's Night	Closed	
FRIDAY	6th	13th	20th	27th	
Bee	TBA	TBA	TBA	TBA	
Seymour	RE - OPENS	SEPTEMBER 3rd			
Tavern	Summer Singing Sessions				
Dicoonson	RE - OPENS	SEPTEMBER 3rd	with Collins & McGeon		
Newcastle	TBA	Andy Cavan	Singer's Night	TBA	
Roebuck	Singaround	Singaround	Singaround	Singaround	
Wallasey	Singer's Night	Singer's Night	Singer's Night	Singer's Night	
White Lion	Singer's Night	Singer's Night	Grog	Singer's Night	
SATURDAY	7th	14th	21st	28th	
Bury	Closed (See U)	Closed (See U)	Closed (See U)	Closed (See U)	
Brewery				Kendal F. Festival (ALL WEEKEND)	
Poynton (x)					
Top Locks	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Kirkham	TBA	TBA	TBA	TBA	

- (t) Pete Thompson & Alan Bell
- (u) Club Closed, but gathering at members houses, tel Shaw 841869 for details
- (v) Club at Sidmouth to perform "The Final Trawl"
- (w) and Phil Laughan
- (x) No Celidhs July & August

AUGUST FOLK FESTIVALS INCLUDE : 30th July-1st August, CAMBRIDGE,
 30th July - 6th August, SIDMOUTH, phone 0392 77285 21-27 WHITBY WEEK, 061 962 7174
 6th - 8th August, DURHAM, phone 0385 65754 27-29 KENDAL, 0539 25133 *
 20th-22nd August, PONTARDAWE, phone 0792 865324 28-30 STAINSBY, alfreton 834421

16



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Concert Reviews

1. Lesser Free Trade Hall

This was the concert at which Nic Jones should have played. It was ably M.C.'d by Dave Walters who was understandably unable to announce why Nic wasn't there. First on were Badger in the Bag, a group of young men from Northumbria who all sing and play a variety of instruments. They have verve, enthusiasm, and musical ability but at present they lack judgement. Several of the arrangements were too busy, but when they simplify and relax a little they could be very good.

Keiran Halpin and Tom McConville did an excellent set. Keiran's own 'I Felt it in my Bones' came over very powerfully and, of course they did 'The Blarney Roses'. Dave Walters performed a good mini-spot before the next duo Bob Fox and Stu Lockley, whose renewed partnership produced a tight, exciting set ending with an excellent version of 'The Two Magicians'.

Jenny Beeching and Dave Peabody were billed together but did a short set each. Jenny produced three songs to vigorous guitar accompaniment. Dave had problems with his steel guitar and switched to harmonica for his virtuoso blues; Jenny joined him to dance to his final number.

Then, the highlight of the evening who were Proper Little Madams: a female trio with excellent voices in harmony and appropriate accompaniment. They don't like the inevitable comparison with the Roches and have a theatrical element that is all their own. I loved their own 'The Taxman' and Rob Thomson's 'The Rhythm's Revenge'. The evening was rounded off in characteristic style by Six Hands in Tempo.

2. Ralph McTell

Ralph had offered to do a fundraiser for PERFORM and the Deanwater was the lucky venue. Three Hundred people packed the place half an hour before the start time. Local group Gentleman Soldier provided the support and kept the audience involved, producing a particularly effective anti-war sequence (Good-bye-ee/Hanging on the old Barbed Wire/No Man's Land/Flowers of the Forest).



Ralph gave very good value - he performed fifteen songs before encores, just him and a guitar and a sympathetic audience.

It was a skilfully constructed sequence of old favourites and newer songs. He continues to touch the nerve with topical songs: 'Water of Dreams' has a chorus containing the names Blair Peach, Liddle Towers and Kelly, while 'Harry, don't go' is the gentlest anti-racist song around. This splendid evening showed the sensitive nature of folk audiences: We were asked not to photograph him - not a camera in sight. He asked what to do for an encore - and no-one so much as whispered "Streets of London"!

Ian Wells.

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20-22
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Mary Bergin, Johnny (Ringó) 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&NE.)
Follas Novas (Gal) - Hom Bru (Sc) -
Hwntws(Wa) - Tecwyn Ifan (Wa) -
Mageean & Collins - Major Mustard's
Travelling Show - Penderyn (Wa) -
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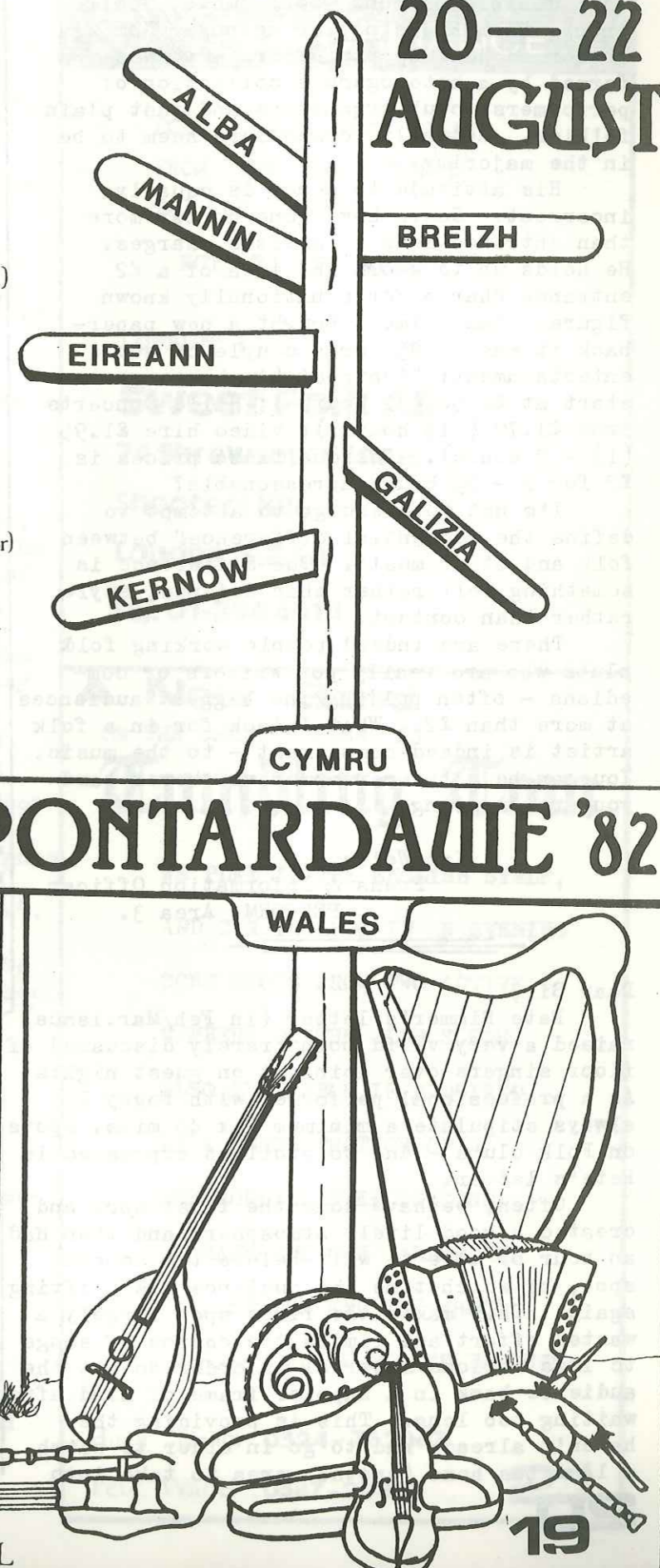
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THE FAMILY FESTIVAL



Letters to The Editor...

Dear Sir,

The letter from Tony Hill of Stockport contains some good points but also some disinformation. Sorry mate, you're wrong, PERFORM is not an agency. Nor was it formed just by performers - it was formed by a heterogenous collection of performers, club organisers and just plain folkies. Actually, organisers seem to be in the majority.

His attitude to money is equally incorrect. Costs have gone up far more than entrance fees or artists charges. He holds up to scorn the idea of a £2 entrance charge for a nationally known figure. Last time I bought a new paper-back it was £1.95 for a couple of hours entertainment; Liverpool Playhouse seats start at £2.50 (2 hours); Halle Concerts from £1.70 (1½ hours); video hire £1.95 (1½ - 2 hours). Besides these prices is £2 for 2 - 2½ hours unreasonable?

I'm not bold enough to attempt to define the "essential difference" between folk and other music. The difference is something felt rather than defined, style rather than content.

There are indeed people working folk clubs who are really pop writers or comedians - often pulling the biggest audiences at more than £2. What I look for in a folk artist is indeed commitment - to the music. You can be a bad performer whichever card you are carrying.

Ian Wells.

Press & Information Officer
PERFORM. Area 3.

account). Professional performers spend a lot of time perfecting their trade - writing songs - improving usually - travelling thousands of miles to do their job, and feel cheated if they don't get the chance to do it. Audiences now paying more realistic admission prices to see national guests also feel cheated by not seeing enough of them.

There is ample scope for local singers to give their necessary support to their clubs, but the paying audience has to be the prime consideration in the situation discussed.

Yours faithfully,

Danny Clarke (of FOGGY)

Dear Editor,

I hope Pete Rimmer's views (Newsletter, Feb/Mar) on the relative importance of guests and floor singers in Folk Clubs are not representative of majority opinion. Most of us have ground our teeth in frustration while a self-indulgent resident or inept floor-singer has occupied time which probably ought to have been allocated to our hero. It is not enough, however, for Pete to pay lip-service to the value of floor-singing ("I know floor singers are the backbone of the folk club scene and all that..") while attacking the system as it is practised. Too many people regard floor singers as an embarrassing distraction and fail to realise their importance.

To me, folk song and music are not all about "stars" giving concert performances to audiences sitting in silent admiration. The intimacy between performer and audience is particularly strong in folk clubs, and represents perhaps their greatest virtue. Thankfully, few professionals choose to behave like stars; the smaller clubs make this difficult anyway, by denying the performer a stage and P.A. Perhaps the most important factor in bringing the professional down to earth is that anyone can say "I can do as well as that" and get up and do it. They may not have any special talent or the professional polish, but by their very
cont'd ...

existence, floor singers show that performing in a folk club does not require superhuman attributes. For this reason alone, it is important that floor spots are encouraged on guest nights.

On what grounds does Pete make the assumption (a modest one, coming from a self-confessed floor singer) that any performer other than the guest is bound to be boring? Many floor singers are highly enjoyable and provide valuable variety in an evening - and don't forget that today's top artist is yesterday's nervous floor singer. I can't think of many professionals to whom I would wish to listen exclusively the whole evening. Take away the variety, and what happens if part of your audience isn't keen on a particular guest? They don't turn up that week, and the idea of attending one club regularly is replaced by "shopping around" to find a club with a suitable, safe guest.

I must say a word about singers' Nights, since Pete apparently regards them as the poor relations of guest nights. My belief is that a club is only as good as its singers' nights, and that guests - much as I enjoy many of them - are merely the icing on the cake. Anyone can book Carthy or Garbutt and fill the room, but must we judge everything in terms of crowd-pulling?

Has Pete ever noticed that the best floor singers are usually found in clubs that encourage everyone to sing. Singers' nights become enjoyable in themselves, not an embarrassing but unavoidable "fall back", when the money will not run to another Big Name? Or that audiences in such clubs are often more responsive to a guest when one is booked?

I fear that some of the undesirable trends I've alluded to - concert-style formats; passive audiences; audience conservatism (small "c!"); lack of new talent - are already gaining ground on the folk scene. They are logical progressions from Pete Rimmer's arguments. Please, let's keep the participation element in all our folk clubs - there is little enough of it in other fields of entertainment.

Yours etc.,

Brian Peters
(floor singer, resident and occasional guest)

Joe Stead

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REVIEW:

ORMSKIRK Day of Folk

This new event took place on April 3rd (Grand National Day!) in the Ormskirk Community Centre. It was staged jointly by West Lancs. Leisure Services and Jenny Bashford, Area 3 organiser for PERFORM. There were a number of workshops during the day and an evening concert. The instrumental and clog sessions all sounded to be going very well. Unfortunately I missed Alan Bell's session on "Songs of the Fells" but am assured that it was superb, while Shay Black led an interesting if circular discussion on 'Songs of Protest'. The workshop just entitled 'Singing' by Donal Maguire was itself worth the admission charge. Donal has an encyclopaedic knowledge of the big ballads and of singing styles, a fascinating collection of records and tapes and some well formed views on singing style and manner. Some nuggets from his talk: Too many people devalue songs by their introductions or in the singing: do you really know the song i.e. know what it is saying: do you want to sing it directly/indirectly, forcefully/gently, loudly/softly: folk style is learned as painstakingly as any high art.

The evening concert was opened by Shay Black, who knew exactly what his songs meant and how he intended to perform them. It was a balanced, polished performance that outdid many well paid touring artists; he has matured into the right sort of performer - caring for the songs more than for his personal image. I especially liked 'Babes in the Wood' and 'Coats off for

Britain'. Regrettably, Foxes Lair were well below their best, Philip's mandolin sounding out of tune and George's voice seeming to be on the edge of disappearing. The presentation of the material detracted from rather than assisted the songs and tunes. Even the presence on stage of Mrs. Ackroyd's understudy did not help. They can do much better than this.

The entire second half of the evening was devoted to Donal Maguire. This was a fascinating experience, as I have never heard anyone sing the great ballads better. He has mastered the use of ornamental variation so well that you scarcely notice it until you try to work out why such a long ballad didn't sound boring. His mandolin and banjo tunes were also very enjoyable. This is just the sort of intelligent, committed and sensitive singing that we need to counter-balance the would be comics and soft centred writers who infest the scene. I shall be looking out for him in future - so should you. Summing up, the Day of Folk was an artistic success. Audiences were thin but enthusiastic: next year, someone must be given the job of publicising the event. (West Lancs. Leisure's ideas seem to stop at one ad. in the local press). One other criticism - there was no bar but no objection to bringing in your own. I now know that a visible bar in the room makes less noise - and much less mess - than someone opening briskly carried beer cans! All in all it was a good first effort and deserves another go with some of the problems solved.

Ian Wells

22

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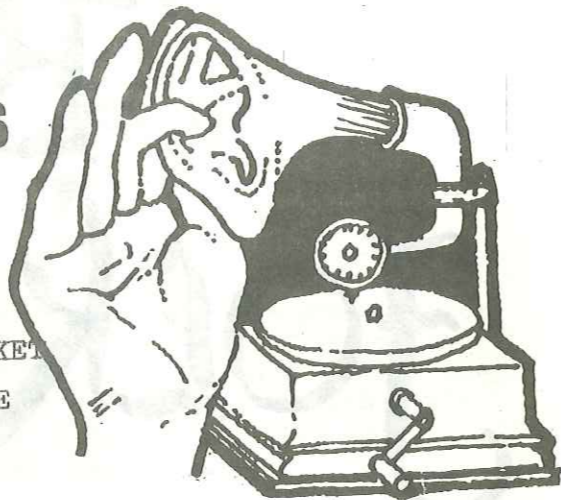
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RECORD REVIEWS



THE ENGLISH COUNTRY BLUES BAND - "NO RULES" DIN 323

Side 1: BABY, WHAT YOU WANT ME TO DO?/TRAVELLERS IN HEAVEN/STRONG MAN/OREGON; PORTLAND TOWN/WEARY BLUES/UNDER THE WATERBED; UNDER THE ARMY BLANKET

Side 2: HANDSOME JOHNNY/RAMBLING BOYS OF PLEASURE/THE PANIC IS ON/THE WEAVE ROOM BLUES/THE NUTTING GIRL/WE GOT HARD TIMES NOW

English blues? By gad sir! How dare you? Since when has blues had to do with anything other than the deep south of America or that dreadful Country and Western wailing, by jingo ?!

Since Maggie Holland, Ian A. Anderson (Hot Vultures to those who know), Rod Stradling (Bampton's musician to those Morris men who know) and Sue Harris (who you should know) got together, that's when! No 'transatlantic' accents here (Thank Kimber!) but a superb blues treatment to both English and American songs and tunes in a very English way.

This, my friends, could be the answer to a folk club audience hunter's dream for the 1980's - English Blues and Blind John Kirkpatrick! It carries on where Electric Folk left off and I can't think of a more professional set of folks to promote it.

This record is largely a result of a 'session' at Loughborough (remember Loughborough?) Folk Festival in 1980, which I was privileged enough to (soberly) witness. The ground work was done by Maggie & Ian on their 1979 record when by a process of osmosis their English style & blues fused.

Guest appearances by John Kirkpatrick, Nic Jones (How I hope that he'll make a full recovery), Chris Coe, Dave Peabody and a 'star' on tambourine (Danny Stradling), nicely complement an already very talented foursome. I especially enjoyed Chris & Maggie's voices together as they blend well in harmony.

There is only one track where I think the treatment doesn't quite work - "Strong Man" (John Barleycorn) - which reflects more on the choice of material, rather

than the performance. 'Weary Blues' and 'Weave Room Blues' are a little too "samey" in terms of arrangements; my only other complaint is that the tracks finish too far away from the label and the band tend to play only in the South of England these days. Let's have more of this please!

D.G.

STEVE TURNER - "JIGGING ONE NOW"
Fellside Records FEB030

Side 1: THE SQUID JIGGING GROUND/FIDDLE TUNES/JOHNNY LADDIE/BONNIE ANNIE/FEW DAYS

Side 2: MAKE & BREAK HARBOUR/SLIP JIGS AND REELS/THE NORTH SEA TUG/DOWN BY THE GREENWOOD SIDE/THE KEEPERS & DRIVERS

A second record from Steve Turner (his first was reviewed in these pages in September 1980), and he's followed the very high standard of his first record with another excellent LP.

The first side starts off with a Newfoundland fishing song (written by Art Scammel in the 1930's), rendered by Steve in his own inimitable style and is followed by a set of Old-time American fiddle tunes rendered on mandolin & guitar assisted by Sara Grey on Banjo. Bonnie Annie is an unusual version of "The Banks of Green Willow", simply accompanied by Steve on English concertina, and is probably my favourite song on the entire album. The other songs on side one didn't make much impression on me.

I was struck by the depth of talent helping Steve on this record: Nic Jones on guitar and fiddle, Paul Metsers on harmony and guitar, Sara Grey on banjo

Record Reviews (contd)

& harmony vocals, Ellie Ellis on harmony vocals and Richard Smith on Hurdy Gurdy. However I must at once say that he uses them sparingly, as on 4 tracks he sings with the aid only of a Concertina, and there are only 2 tracks on which more than one of his helpers appears. Would that other artists would take a page out of his book in this regard!

Side two begins with an excellent Stan Rogers song, a songwriter he seems to have a great affinity for, and seems to find just the right mood for the song. This is followed by a medley of slip jigs, a song, and some reels, all well-chosen to complement each other. Harry Robertson's "The North Sea Tug", written about his experiences during WW2, is another song that Steve has captured the mood of perfectly. An Appalachian version of the Cruel Mother follows, which for me doesn't quite come off, but whether to the song, or its arrangement I couldn't decide.

All in all it's an excellent album, well-fitted to be the follow-up to his first album. A cover with an excellent set of sleeve notes complements it well. One criticism only is the quality of the sound which is not as good as I would expect, being rather trebly, although this may be unique to the early review copies. N.F.

THE ARIZONA SMOKE REVUE - Single
Rola Records ROLL
FACTORY / LAST DAY OF JULY

Two more tracks from their last L.P., "A Thundering on the Horizon", total playing time 4 mins 44secs (both sides!) "Factory" is an unaccompanied harmony song, pleasantly sung if somewhat inconsequential. "Last day of July" is a traditional song (though one I'm not familiar with) given a jolly singalong treatment despite its serious subject matter. I don't like either song I'm afraid; but if you do like them, buy the L.P., its better value. N.F.

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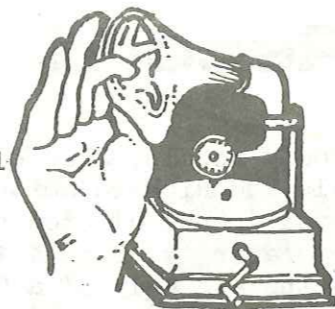
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25

Record Reviews (contd)



DAVE SWARBRICK & SIMON NICOL - "IN THE CLUB" (Cassette) SN821

Side 1: 79th FAREWELL/ATHOLL HIGHLANDERS: DE'IL IN THE KNITCHEN: THREE DRUNKEN MAIDENS: YOUNG BLACK COW/LORD INCHINQUIN: THE WIDOW OF WESTMORELANDS DAUGHTER: SI BHEAG SI MHOR.

Side 2: HUMOURS OF CAPPASWALLOWTAIL REEL: AFTER THE THRILL/FRIAR'S BREECHES: LARK IN THE MORNING/GRAVEL PATH: LEIGHTON BUZZARD SHUFFLE: PITTENGARDENER'S RANT/THE FLOGGIN: PLANXTY MORGAN/LONG ODDS: LORD HADDO'S FAVOURITE: LADY MARY HAY'S SCOTCH MEASURE.

The title is literally correct - this is a record of their current tour and only available at gigs. What can one say of Swarb? The tape, like the live performance, opens with a set of a pace that most people would be happy to close with and builds from there. He plays with the vigour of an eighteen year old, the maturity of his real forty years and the timeless enthusiasm of the performer doing what he likes best.

Simon Nicol is the perfect accompanying guitar player and throws in a couple of good songs.

If you didn't catch the tour, you'll have to beg, borrow or steal one - you're not having my copy - or go out and buy Smiddyburn.

Ian Wells.

THE CUT AND DRY BAND - "CUT AND DRY 2" Topic 12TS413

Side 1: THE BARRINGTON HORNPIPE: THE GLEN ALN/THE WILD HILLS OF WANNIES: THE SWALLOW'S TAIL/JIM HALL'S FANCY/BREAMISH: RANDOM JIG/ARCHIE'S FANCY: LITTLE HENNIE/THE LEA RIGGES/SIR SIDNEY SMITH'S MARCH.

Side 2: MRS. ELDER/DR. WHITTAKER'S HORNPIPE: NANCY/NAR GUD LUCK ABOUT THE HOOSE/OH DEAR, WHAT CAN THE MATTER BE?/THE EAST NEUK OF FIFE/THE LOCOMOTIVE: THE SOUTH SHORE/BONNIE WOODSIDE: COFFEE BRIDGE.

One could be forgiven for thinking that a record devoted entirely to the small pipes would pall after a while, but with five accomplished players in the shapes of Alistair Anderson, Jim Hall, Colin Ross, and Anthony and Carole Robb this record does anything but that - that is of course if, like myself, the listener is an advocate of this instrument.

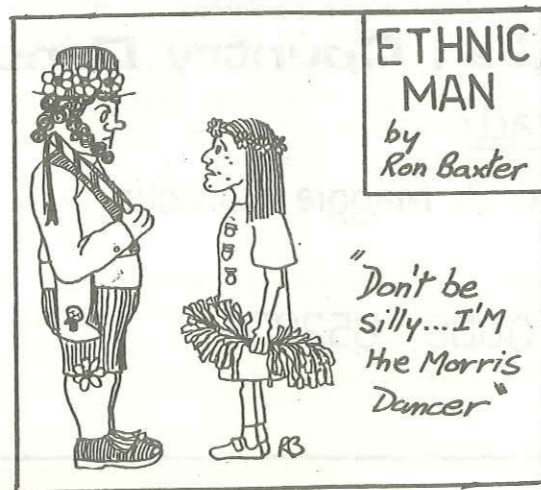
'Oh Dear, What Can the Matter Be?' and Sir Sidney Smith's March are probably the best known of all the tunes and Tom Clough's 'Nancy' will have been heard by the majority of folk fans. Even these are treated with fine variations being developed, especially when more than one set of pipes is being used with fiddle from Colin and concertina from Alistair.

'Jim Hall's Fancy' (originally called 'An Air with Variations' by Forster Chorlton) is played with mind-boggling aplomb by Jim Hall who received the accolade of renaming of the tune by the composer after hearing Jim's explorations of technique.

The flavour of the North-East is reflected throughout the record though some Scottish pipe tunes especially adapted for the small pipes are featured.

This is actually the second record by the band and moves on from the first ('Cut and Dry Dolly' Topic 12TS278), where the one-octave keyless chanter was portrayed, by using keyed chanters in order to play the more advanced 19th and 20th Century tunes. For anyone who is a player or a devotee of the small pipes this record is a must.

D.G.



OFFICER	NAME	ADDRESS	TELEPHONE
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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				
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
Eagle + Child	8.00pm.	Eagle + Child, Higher Lane, Whitefield, Manchester	Andy Swarbrick	061-793 4056
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
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)
TUESDAY				
Blackpool	8.00pm.	Kings Arms Hotel, Talbot Rd. Blackpool	Pete Rodger	0263 56290
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. Altrincham.	Susie Stockton	061 928 1936
Lancaster Univ.	8.00pm.	Trades Hall, Penton St. Lancaster. (Nr. Castle Station)	Malcolm Wilkin	
THURSDAY				
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
Poynton	8.00pm.	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 872626
Raven (Wigan)	8.15pm.	Raven Hotel, Wallgate, Wigan (alternate weeks)	Nigel Firth	0942 215621
Wigan	8.15pm.	Park Hotel, Market Square, Wigan. (alternate weeks)	Joan Blackburn	0942 863389
FRIDAY				
Bee	8.30pm.	Bee Hotel, Bodfer St. Rhyl	Dave Costello	0745 32488
Tavern	8.15pm.	Woody's Tavern, Coronation Walk, Southport	Bernie Blaney	0704 71065
Dicconson	8.30pm.	Dicconson Arms, Warrington	Derek Gifford	07744 33541
Newcastle	8.00pm.	Pack 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 Dormand	051 639 7928
White Lion	8.30pm.	White Lion, Witton St. Northwich	Sean Boyle	0606 44361
SATURDAY				
Bury	8.00pm.	Old Blue Bell, Bury	Sue Clegg	0706 841859
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	051 423 4112
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NEWSLETTER

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1982

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