

**THE NORTH WEST FEDERATION OF  
FOLK CLUBS**  
**FEB, MAR '83**



**28 PAGES**

**NEWSLETTER 20p**



# EDITORIAL

Welcome to another Newsletter ! As you will see, we have been able to increase the number of pages this issue to 28, and if advertising continues at the present level, and people continue to send in articles, then 28 pages can become the norm, and who knows what heights we might reach after that.

I'm having to start this Editorial with another plea for help to produce the Newsletter, as the last one seemed to fall on deaf ears. People are often complaining about the lateness of each issue, but no-one comes forward to help me to produce it on time. Do you think that YOU can help ? I need people who can do typing for me (I have some help with this at present, but I'd like to spread the burden rather more). I also urgently need help in collecting club dates, dealing with Advertising/Page Layouts, and in monitoring the distribution of Newsletters, and chasing clubs for the money. I will put a stronger plea this time, and say that if sufficient help is not forthcoming, then there will be possibly two more issues before the Newsletter is no more. PLEASE HELP.

Anyway, onto the contents of this issue: Special features this time include some suggestions from Will Williams as to how we might 'Pull the crowds back in'; there's a review of the recent Liverpool Folk Festival ; a survey on Folk Magazines and a run down of all the local radio stations putting out folk music.

There are of course all our usual features - Song Exchange, Club of the Month, Broadfolk, etc. Two months club dates together with Club News and Out & About complete a very full issue.

Closing date for the next issue will be FEBRUARY 25th, and PLEASE try & ensure that I get all the club dates, adverts, articles for that issue (April-May) by that date. It makes the job of producing a Newsletter on time that much easier.

Finally, my thanks to all those who have helped to make this issue possible - to all who have contributed articles or placed adverts in the magazine. Thanks also to Elaine Derbyshire for her excellent typing (get well soon, Chris), and to Jackie Rimmer for typing Pete's articles so I can read them. Finally to Ian Sutton for yet another superb cover.



All for now - see you soon

*Nigel Firth*

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THE NEXT MEETING of the North-West Federation of Folk Clubs will be held on Sunday, 27th March at the George & Dragon Folk Club. The club meets at the George & Dragon Hotel, Main Street, Billinge (this is near to the East Lancs Road on the road from St. Helens to Wigan). The meeting is in fact the Annual General Meeting, and is arranged to start promptly at 7.15pm, and since the club itself starts at 8.30pm, a prompt start is essential. Please try & ensure that the meeting is successful, and that there is as wide a range of clubs represented as possible. Ask YOUR organiser whether he is going, and if not, perhaps YOU can represent your club at that meeting; in any event, please ensure your club is going to be represented at that meeting. The main topic for discussion will be the future direction of the Federation, and whether we can in fact fill the necessary posts to fulfill that policy. There will be several positions vacant at the AGM, so if you think there is one you would be willing to fill, please contact Ian Sutton on Newton 28727 or Nigel Firth on Wigan 215621. Directions and an Agenda will be circulated to Member Clubs in due course.

APOLOGIES FOR the fact that there isn't a Lancashire Dialect article this time, but it will reappear as from next issue on a regular basis. Last month's article contained an error - the potted history didn't say who it was about, actually it was RICHARD ROME BEALEY (1828-1887). If there is anything you want to know about Lancashire Dialect, then you can write to Lancashire Dialect, c/o 1, Hind Rd., Marsh Green, Wigan WN5 0RL

Or you can telephone TOM HEWLETT on Wigan 213843.

THE ELEVENTH POYNTON Folk Festival takes place at the Poynton Folk Centre, Park Lane, Poynton over the weekend of April 1st-3rd 1983 (easter weekend). As usual, there's a wide range of the very best in Folk Music, Song & Dance, some of the guests are:

JOHNNY COLLINS, THE DEAD SEA SURFERS, VIN GARBUTT, JOHN JAMES, JEZ LOWE, BERNIE PARRY, PAT RYAN, SAM SHERRY, THERAPY, IAN WOODS & CHARLEY YARWOOD

The programme of events isn't published yet, but I can confidently predict it will include Concerts, Celidhs, Singarounds, Sessions, Workshops, Dance Displays and Craft stalls. Always a variety of events at any given time, and an excellent bar and cafeteria on the premises. All in all, it sounds like a superb event as always, and one definitely not to be missed. For details of how to book, and for a fuller list of guests, please see the advert on page 28 of this issue.

PERFORM'S CONFERENCE '83 is to be held at the Royal National Hotel, London WC1 over the weekend of February 26-27. There will as usual be a major Saturday evening concert. Further details from the conference organiser, Graham Morrison, 94, Spruce Court, Hazel Way, Chillingford, London E4 (01-531 5698). I gather there are at present very few going from the North-West to the conference, and I hope that there is someone who will put it right.

THERE IS TO BE a Festival of Folk at Ormskirk Civic Hall on Friday March 11th 1983, commencing at 7.30pm. It features JUNE TABOR & MARTIN SIMPSON, SEAN CANNON and the compere for the evening is Friday Brown. Also featured will be the winners from the local heats of the competition being run by West Lancs Leisure Services. Heats have been held at Wigan, Rainford, Skelmersdale, Maghull & Southport, so if you live in any of these areas, then a local group is likely to be featured in the concert. It seems as though it will be an excellent evening's entertainment, and might offer club organisers an opportunity to see some new up & coming talent. For more details see the advert on page 25, or telephone West Lancs Leisure on Ormskirk 77177 extn. 503.

NEWS NOW OF A NEW Folk Festival, which is the result of a joint venture by the White Lion Folk Club, Northwich and the Vale Royal District Council. The events take place in around Northwich, in the Memorial Hall, at Verdin Park, and in many pubs and other venues. Guests booked so far include:

MARTIN CARTHY, BATTLEFIELD BAND, CILLA FISHER & ARTIE TREZISE, RAMS BOTTOM, ROY HARRIS, PETER BOND, IAN WOODS & CHARLEY YARWOOD, DR. SUNSHINE, SHEGUL,

plus many, many others. The date? - June 24-26, and I can only hope they have avoided a clash with any of the festivals in other parts of the country that are popular with people in the North-West. There is a free campsite at Verdin Park (where many of the events take place).

Programmes & tickets are available from early March from Vale Royal Leisure, Dene Drive, Winsford, Cheshire, CW7 1AU. Tickets are £11 for the weekend, and separate tickets are available for both day & evening events.

A CRAFT FAIR is to be held at the Derby Hall, Market St., Bury from 11am to 5pm on Sunday 20th February. It will feature Weaving, Ceramics, Leatherwork, Jewellery, Herbs & Remedies etc. Details from 061 761 7107.

THE ELEVENTH FYLDE FOLK FESTIVAL takes place in Fleetwood on Friday, Saturday & Sunday September 2nd to 4th. There is a North-West bias to the guest list this year, but this certainly doesn't mean that the guest list is anything but excellent. Among those booked are:

OLDHAM TINKERS, BRIGHT PHOEBUS, STANLEY ACCRINGTON, LOOSE CHIPPINGS, STRAWHEAD, INCLOGNITO, PYEWACKETT, PROPER LITTLE MADAMS, IAN WOODS & CHARLEY YARWOOD, REGALIA, TAFFY THOMAS, FABULOUS SALAMI BROTHERS.

More names have yet to be confirmed, and a fuller list of those already confirmed will be found on page 21 in the Advert. Further details from Fleetwood 2317.

THE FOLK DANCE COMPANY, "Folk Northwest" are holding a workshop at Salmesbury Memorial Hall on Sunday, 13th Feb., from 2.30 to 6.00. They welcome potential new recruits to come along, and emphasise that they are looking for people for stage management, costumes & lighting. For more details contact Madeleine Hollis (07744 22079) or Ian Jones (0448 60028)

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





APART FROM the clubs that had already announced they were to close, there have, I'm pleased to be able to report, been no other closures that I know of. Equally, there have been no new clubs opening and joining the Federation, but I suppose one can't expect miracles, particularly at this time of year.

**NEWS FIRST** of some ceilidhs:

**NEWCASTLE FOLK CLUB** are holding a ceilidh on Saturday 19th March at the Newcastle Guild Hall. The band are the Leopard Band, and the event starts at 8pm; tickets are available from the club, or you can pay at the door.

**BURY FOLK CLUB** are holding a ceilidh at The Elizabethan Suite in the Town Hall, Bury on Saturday April 2nd. The band will be the Bury Ceilidh Band; the event starts at 8pm, and tickets are available from the club, or telephone Sue Clegg on 0706 841859.

**THE WHITE LION FOLK CLUB** are holding a ceilidh at the Memorial Hall, Northwich on Saturday February 5th. The Electropathic Battery Band provide the music for the dance which starts at 8pm. It is in aid of the Nic Jones' Benefit Fund, and further details & tickets are available from Sean or Sandy Boyle on 0606 44361.

**POYNTON FOLK CENTRE** continue to run a regular Saturday Ceilidh on a monthly basis. February's is on the 12th featuring Background Noise and Abalon. On March 12th, music is provided by Fiddlesticks Ceilidh Band and Abalon.

**EVERY THURSDAY**, Poynton have a Folk Dance & Song event & Ceilidh for those who want to dance, and a song session in the upstairs clubroom for those who prefer song.

**PRESTON FOLK CLUB** have a change of organiser - Derek Harrison, who has run the club since 1975, has had for personal reasons to relinquish his role as organiser. Rob Twisse has taken over, supported by a newly-formed Resident Band to replace the old Kalied Band.

The club still meets on Mondays at the Lamb Hotel, Church St., with play/singaround sessions in the downstairs bar as the basic format. I gather these informal sessions are proving to be highly successful with an increasing number becoming involved. It is intended to have at least one guest each month in the upstairs room, subsidised by the collections taken at the singarounds.

The club still retains its traditional element, but welcomes anyone to join in, whatever the style or level of performance. For more information, contact Rob Twisse on Blackburn 21594.

**THERE ARE** a number of other changes of organiser and/or changes of telephone number, so please check the list at the back of the magazine. Note also that only clubs listed in the centre pages are actually running at present, although more clubs are listed at the back of the magazine.

**INEVITABLY, THERE IS** an exception to this general rule, which is that the KNOWL BROW Folk Club is still running, principally as a singers' club, with the occasional guest. For more details contact the organiser and resident, Pete Thorp at 5, Hawksclough, Birkgreen 2, Skelmersdale. (Sorry he's not on the telephone)

**THE NEW** organiser of the Roebuck Folk Club is Liz Sudell, who has taken over from Ron Strickland. She isn't on the 'phone, so you'll have to write to 35, Clyde St., Ashton, Preston for more details.

**I UNDERSTAND** that the Silver Birch Folk Club is about to move to a new venue, but at the time of our going to press, this had not been finalised. To be certain therefore, please 'phone the organiser, Noira Hindley on Warrington 36535 before setting out to go to the club.

**PHIL CAPPER** tells me that his idea for concerts featuring some top-line folk acts has not yet come to fruition. Discussions on suitable venues and funding for the concerts is still continuing, although he is hopeful that this will be finalised very soon. For more details, contact Phil on PRESTON 684537 and watch this space for further developments.

**GEOFF DORMAND** presents a Saturday Special at the Kingsway Folk Club, Wallasey Manor Tennis Club, Kingsway, Wallasey, when MARTIN CARTHY is the guest. The concert is on Saturday February 19th, and tickets are £1.50 - 'phone Geoff on 051 639 7928.

**YOU'LL FIND** that are rather more Singer's Nights and Singarounds in the Club Calendar than usual, due partly to the inclement weather we usually get at this time of year (Remember last year?). This doesn't mean any less enjoyment for you as a member of the audience, and in fact you'll certainly find a bigger variety of music, song etc., than one can usually find on a guest night. If you've never been to one before, why not give it a try - you will get a cheap night out (prices vary from free to about 50p), and you'll help the club to be able to afford to book guests from time to time.

**SOME CLUBS WITH THEIR BIRTHDAY FALLING OVER THE NEXT TWO MONTHS:**

The Sixth Birthday of the White Lion, Northwich takes place on March 11th, when their special guest will be ROY HARRIS

The first Birthday of the White Swan, Fallowfield is on March 2nd, when their special guests are Martin Carthy, John Kirkpatrick & Howard Evans.

The 21st Birthday of Blackpool Folk Club is on Tuesday 2nd February, and several local bands will be appearing on this somewhat auspicious occasion. Well done, Blackpool!

# CLUB OF THE MONTH: BEE FOLK CLUB

In the beginning, the world was created in seven days, and a bit later in 1965, John Prys-Williams, Dick Davies and others lost in the mists of time formed the Bee folk club. And it came to pass (in the mid-70's with a bit of sense acquired over the years) that they got out while the going was good. However, John, Dick and Ted Robshaw run occasional folk nights on Saturdays at the Shoemaker, also in Rhyl.

Then degrees went out from Teacher training colleges in August and Ted, Haydn Smith and Keith Price, as "Mint Julep", ran the club. Then after a couple of years, Ted and Keith found it difficult getting back for Friday nights from Australia and Canada respectively. In their place came Brian Bull who moved the club to a Sunday night, which started myself off on the stage.

Many good nights followed (which wasn't down to my performances!) Subsequently, other then resident singers, Ian Davies and Rob Griffiths, ran the night for quite some time. Then Ian and his family moved to Inverness and the Bee fell on hard times.

Then one night I had a vision of a burning bush, and a voice said, "Go fifth (?) and run the Bee. When I sobered up, recognising Maureen Annable's ginger hair the resident duo of Bryan Jones and myself was formed.

So began the halcyon (O.E.D.) days of the late '70's with Rick Tynan joining us to form "Three Over the Top". We then persuaded Rick after a couple of years to get a job in Formby High and with his departure, Darryl Moorley took over the M/C's spot (We did complain, but he's bigger than us!) Shortly after, Campbell Finnie (Billy Connolly's grandfather) teamed up with Bryan, myself and Darryl to form Common Thyme. After an enjoyable eighteen months or so, a combination of marriage and a move to Henllan to live (Hooligan's club) removed Campbell from the residency.

A while later, Phil Hill joined us, bringing with him to the club half of Rhyl High School 6th form. This gave me the problem of combining in a group, shanties, sixties contemporary folk, more modern music (a la John Otway) and my own penchant for Fairport - Steeleye folk-rock. (It can be done!) Then with family, and other commitments, probably the longest ever serving organiser with the Bee, Bryan left the group, although he still turns up when possible.

But with all the departures to places far and near, the Bee still continues with the very able support of licencees Tom and Dot, not forgetting our gallant audience, and we've managed to retain the original atmosphere (Airwick!!) Next year sees the 18th Anniversary of the club (on Good Friday) and still many ex-residents grace the evening. (Haydn, John, Dick Rick, Rob, Campbell etc. - even occasionally Keith from Canada) Not forgetting Bill, (another) Rob, Sue and many more all worth a listen. When cash is available we have guests ranging from Therapy, Andy Caven to Martin Carthy; Ian Woods to cater for most tastes.

So any Friday night, you're in Rhyl, we're next to the Railway Station and we start about 8.30p.m. Hope to see you.

Dave Costello.

**SMALL ADS** are excellent value at only £1.00 per insertion for private sales and wants only. (Sorry, no groups or clubs, etc). A maximum of 35 words is allowed, and the Advert will be entirely typed.

Send your copy to: Small Ads,  
N.W.F.F.C. Newsletter,  
3, Cromford Dr., Pemberton,  
Wigan WN5 8JU

Please enclose remittance (cheque to N.W.F.F.C.)

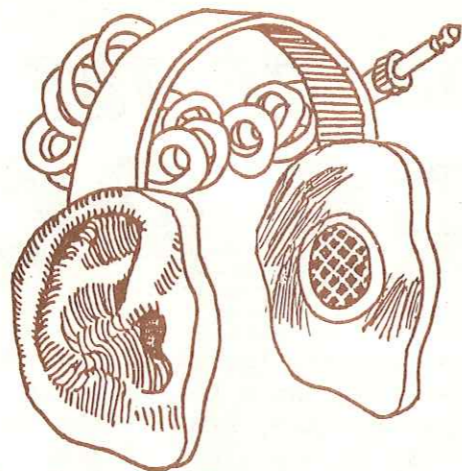


# BROADFOLK

For the last two or three years the mainstay of BBC TV's folk programming has been the Cambridge Festival coverage. Each year we have approached it with high hopes - each year it has only yielded modified rapture. There are two basic problems each year: one is that Cambridge's booking policy over emphasises U.S. and showbiz influences and the BBC selection exaggerates this. The other is that Don Sayer produces it as a real outside broadcast with minimum editing and post-production work but the series then vanishes into the can until someone condescends to schedule it. This year both problems occurred in spades. For example, I rushed into the house halfway through one show to find that the Martin Carthy Band had been on already and that a higher billing had been given to Chas & Dave. The scheduling was particularly erratic: the first programme vanished because of the death of Brezhnev, a later one was replaced by table tennis and the final one went out on a Tuesday rather than a Thursday like the rest.

Insomniacs may have caught Mike Stevens triple Bill when it finally went out on the night of December 23rd and early morning on the 24th. After all that, it was scarcely worth staying up for. The MacCalmans performed as if they were the unknown MacCalmans advertised by Radio Times. Therapy were Therapy - but Dave Shannon was allowed to tell too many weak jokes. Ralph McTell was excellent but attention was distracted from his performance by overfussy lighting and camera work.

Radio 2's 'Round About Midnight', which Brain Matthew conducts as a sort of arts programme, went to Belfast for the festival and included several folk artistes: I caught Stocktons Wing and Tara. Later he had Hugh and Cliff talking about the Spinners new record. This has added M. D. R. treacly accompaniment.



Television almost staged a folkday on St. Stephens day (there is no such thing as Christmas Sunday!). The childrens programme 'Knock, Knock' had a Christmas story time. Dana told about the Glastonbury thorn then sang Alan Bell's Bread & Fishes (interrupted by the unspeakable St. Winifred's Primary croakers). Another sequence was about the 1914 Christmas Day truce and used part of Mike Harding's Christmas Guns. Both writers were properly credited. This was followed immediately by Isla St. Clair. This was an excellent little programme: Cutty Wren, Cherry Tree Carol, Bitter Withy, Holly and the Ivy and a mumming play. The Holly and The Ivy reappeared in 'Songs of Praise' from Exeter Cathedral, performed by a school group.

Radio 4 (December 27th) did a full length dramatised biography of Percy Grainger. It naturally included his folk song interests and used the actual recording of Brigg Fair and made very effective use of the concert hall version of Shallow Brown.

Welsh speakers should have been enjoying Cerddym Ymlaen with Ar Log on S4C. Other oddments include Alistair Anderson on 'Blue Peter' on the day of his 'Steel Skies' triumph in London. You find folk in the unlikeliest places: 'The Food Programme' (R4) did potatoes and used the tatty bogle song and Radio Lancashire's 'Westminster at Work' used a song on Whiskey. However, for contemporary folk song, nothing beats the 'main news': did you catch Greenham Common protestors outside their open prisons?

FOLKEAR

# 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.

THANKS to Ralph Stephen of Newcastle-on-Tyne for the words of "Down In The Wee Room", requested last issue.

THE BLARNEY ROSES by A. Melville

'Twas over in ould Ireland near  
the town of Cushendall,  
One morn I met a damsel there,  
the fairest of them all;  
'Twas with my young affections,  
and my money she did go,  
And she told me she belonged to  
where the Blarney Roses grow.

### CHORUS

Can anybody tell be where the  
Blarney Roses grow?  
It may be down in Limerick Town  
or over in Mayo.  
It's somewhere in the Emerald  
Isle but this I want to know,  
Can anybody tell me where the  
Blarney Roses grow?  
Her cheeks were like the roses,  
her hair a raven hue,  
Before that she was done with me,  
she had me raving too;  
She left me sorely stranded, not  
a coin she left, you know,  
And she told me she belonged to  
where the Blarney Roses grow.

### Repeat Chorus.

They've roses in Killarney, and  
the same in County Clare,  
But 'pon my word those roses,  
boys, I can't see anywhere;  
She blarney'd me, and by the  
powers, she left me broke,  
ho, ho,  
Did this damsel that belonged to  
where the Blarney Roses grow.

### Repeat Chorus.

Acushla gra-machree, me boys, she  
murmured soft, did she,  
"If you belong to Ireland, it's  
yourself belongs to me."  
Her Donegal come-all-ye brogue,  
it captured me, you know,  
Bad scram to her, and that same  
place, where the Blarney  
Roses grow.

### Repeat Chorus.

THE GALWAY SHAWL (Traditional)

Near Oranmore in the County Galway,  
One summer evening in the month of  
May,  
I spied a colleen, she was tall and  
handsome,  
And she nearly stole my breath away.  
She wore no jewels, no costly  
diamonds,  
No paint, no powder - no none at all,  
She wore a bonnet with ribbons on it,  
And over her shoulder hung a Galway  
shawl.  
As we kept on walking, we kept on  
talking,  
Till my father's cottage came into  
view;  
I says: "Come in and see my father,  
To please him play 'The Foggy Dew'."  
I sat her down beside the fire,  
Beside my father - he being six foot  
tall -  
And soon my mother had the kettle  
boiling,  
But all I could think of was the  
Galway shawl.

She played 'The Blackbird' and 'The  
Stack of Barley',  
'Rose In First Glory' and 'The Foggy  
Dew',  
She sang each note like an Irish  
linnet,  
Till the tears rolled down my cheeks  
like dew.  
She started off early next morning  
to hit the road for Donegal;  
She cried and kissed me and then she  
left me,  
But she took my heart in her Galway  
shawl.



# SONG OF THE MONTH

## NATIVITY by Stephen Driver

Upon the moors tonight not a starling stirs:  
Too clinging-cold for cattle.  
Grass starches, stiff with winter frost,  
Becks trickle beneath vast slabs of glass:  
The uttering wind slices the open gate,  
Guillotines unsheltered gritstone walls,  
Scuffles the mist which rings the uplands' edge:  
Across the wide, wild Pennine link  
The iron shackles crack,  
Fog hugs sudden, hidden summits:  
Deep in a dark night one light struggles.  
One door opens,  
A collar turns against the moaning storm.

A bare stable on a torn hill,  
A cold byre for a winter womb;  
Another quiet birth begins  
Unheralded, anonymous, unpraised  
Above the buzzing, humming towns  
Where raw, clamorous voices  
Roar a thousand thoughtless praises,  
Laugh a million empty wishes.

And now, groaning in the steaming air,  
Lit simply by a lantern  
And the early Christmas stars,  
A calf's first frightened sight  
Of this night-time world of ice,  
Sprawling on a bristling litter of straw,  
Helpless, weak and squealing,  
Feeling for the warmth of the gentle breast;

And once more his old eyes smile  
A smile of patient love, of honesty,  
Of caring, still full of wonder  
After all these aching years of life:  
So many births like this.  
He wipes his stiff-wintered hands,  
Ignores the gruelling cruelty of the northwind:  
Silently his mind's eye flies two-thousand years  
To feel again the heart-warm of that very first birth.

Editor's note : I know this should really have been published around Christmas, but I felt it was too good to have to wait until next year.

DO YOU write Songs, Poems or Monologues ? If you do, why not enter them for our Song of the Month contest ? The best submitted for each issue will be published in the Newsletter, the winner also receiving a year's free subscription. Each year we choose the best of those published within that year, and the winner receives a book token as well as another year's subscription.

SEND YOUR entries to: Song of the Month,  
3, Cromford Drive,  
Pemberton,  
Wigan WN5 8JU

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## Pulling The Crowds Back In

by Will Williams

Many a folk club organiser will now be wondering what artists they can book to put their audience in the right mood; this must be the question uppermost in their thoughts. Well might they ponder; and a lot will ask themselves just how many will be coming.

How many festivals have there been this year? - dozens; how many people went? - tens of thousands; and where do they go once the summer has gone? It seems that this year they went into hibernation very early, and left the clubs floundering in a backlash of apathy.

All over the country folk clubs are closing/have closed, and club organisers phones are being rung frantically by artists and their agents, trying to pull what gigs they can whilst the opportunity is still there. British Telecom makes a profit even if the clubs don't! Where will it all end? It's not for me to say, but (possibly) for you to answer in whatever way you choose.

Many of the household names of the folk world now spend a great deal of time on the continent or further afield in America, Canada, Australia and even the Middle East. That's OK for the household names who have always been 'pullers' but what about those coming on behind, trying to make a living? A few weeks ago a guy rang me up to ask for a booking for his six-piece band. I have no doubt they were good but the fee asked for was £85 and straight out of a comedy script for a band with no local following. It is time that the amateurs and semi-pro bands built a little more flexibility into their fees. Better to have ten gigs at £45 than two at £100. There are too many professionals on the club circuit, too many trying to make it, and unfortunately too many not yet good enough to justify their fees on the British circuit. So let them travel abroad and earn a living there while they can, but on their return I hope they find the work still available, for the way things are, particularly in this area, they'll be lucky to find a club still open, if we have another year like this one. Already the north east is devoid of all but four or five big clubs.

But to lay all the blame at the foot of the professionals would be churlish, and wrong, for clubs have to shoulder some of the responsibility as well. For far too long they have run on the same formula of two 40 minute spots for the guest, with the remaining hour and a half occupied by the residents, floor singers of varying quality, and of course the bloody raffle! We are all guilty, clinging to the nostalgia of the 60's and 70's when all around us styles have changed. We have done little to adapt. We might banish our professionals to the continent, but over there they work harder and longer in more of a 'concert' atmosphere, albeit in bars and cafes, as well as in formal concerts. Given a little entrepreneurial know-how and flair this approach could just be the salvation of the British club scene.

The 'concert club' is anathema to some, but surely they don't have to be as bad as all that? For instance, who says clubs have to run on a weekly basis? Once a month, given the room, book a big name act and watch the festival-goers force themselves back to the clubs for a bit more. Book a well-balanced act with good support, good residents, and sell it hard with marketing and promotional campaigns so no-one can use the excuse that they didn't know about it. But don't rely on the same old names, (and some of them are getting old!) Take a small risk, use a bit of flair, trust your knowledge of the market. It works in other musical fields, why not in the folk world?

There is another approach, and that is to stop putting tags on music and book folk acts as support/headliners in other venues. Classical, jazz, folk or reggae are all equally valid as expressions; but who will be the first promoter to put The Halle on with The Vhiefains, or Barbara Thompson's Paraphernalia with Kevin Seisay? **9**

Perhaps the New Year will bring another attempt to put the crowds into the clubs, to inject some enthusiasm and fresh impetus. Maybe we'll see some new-style clubs, perhaps someone

cont'd...



## When is a song Lanky enough?

Regular readers will know that Radio Lancashire (nee Blackburn) has never had a folk music programme, although they have occasionally included it in 'Sounds Local'. Really diligent readers of Nigel's small print will know that they recently announced a 'Lanky Song' contest - this is the experience of one couple who entered a song.

We read the brief note Radio Lancashire sent and discovered they would take anything from bits of scruffy paper to full blown demo tapes. We spent about forty-five minutes getting one song onto tape ("Windhover") and sent them that as well as a typescript of the words just before the closing date of the end of September. One day in December we got a letter from Derick Stanton (of Blue Water Folk) saying that this was a winning song, and would we like to attend the recording next week? A panic phone call enabled us to discover that we could relax - we weren't expected to perform it, a group called Lancashire Fayre were doing that.

When we had located the studios in deepest Blackburn, we found that Lancashire Fayre were recording enough songs for two programmes, and Derick Stanton was to interview the writers. The first half went smoothly and in the beer break (yes BBC beer!) we chatted to the group. It turned out that each group had been given about 100 songs to choose from, that they liked ours very much, but .. they had changed the tune.

We sneakily recorded their performance which suited their line-up, but eventually decided we preferred Sue's original tune. One member of Uncle Joe's Mint Balls discovered that they had written a new tune to his words because the tape had become separated!

However, such confusion is understandable when you realise that Simon Johnson, the producer, had received 300 entries and had only given the groups six weeks to select six songs each, to arrange them (or write tunes for them), and to perform them to the critical authors and the tape machine.

We are now looking forward to hearing the programme to see what Simon Johnson's razor blade has made of Derick Stanton's interview with Ian. Unfortunately, it goes out at 11.05am on a Sunday while we are at church, and the repeat is while we are out at work, so a certain amount of illegal taping will have to take place.

Ian & Sue Wells

### Pulling the crowds Back in (cont'd)

may even introduce a 'supper club' to the north west....? Resolve is all that is needed; but without it we'll all be reduced to getting our folk free in the public bar, with chit-chat in the back-ground, or at PTA 'do's', charity nights or 'hoe-downs'. The music must be worth more than that.

This article first appeared in the Artful Reporter, published by North-West Arts & is reproduced by kind permission.

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# SOUNDING OFF

## EDITOR'S NOTE:

This article first appeared in SOUTHERN RAG, No. 15 & is reproduced by kind permission of Southern Rag & the authors of the letters. Andrew Frank's letter refers back to an article in S.R. No. 13.

## NEED E.F.D.S.S. GO BANKRUPT!

An article in the Sidmouth festival newspaper under the heading 'EFDSS Go Bankrupt' drew a variety of responses. There were inevitably the self-centred who couldn't really care about the future of the folk scene and said "So what - what have they ever done for us?". There were the dedicated few who said "Oh dear, let's raise some money, have a membership campaign, here's a donation". There were those who said "We've heard it all before - EFDSS is always crying wolf! They haven't gone bust yet". A few people realised the implications. No more EFDSS could mean no more Sidmouth, no more Lacock & Chippenham, no more Folk Shop, no more Library. OK the folk scene will carry on quite happily without EFDSS for a few years. Most aspects are reasonably commercially viable. People will still produce records, run clubs and festivals. But what about the less commercial things? Like the books that no other publisher will produce because they're only going to sell a few copies? Like workshops and training courses for teachers - without which standards will fall and the next generation of folkies won't happen? What about the library?

Most folkies with any sense realise that the single most important thing that EFDSS does is maintaining the Vaughan Williams Memorial Library. It may not be very inspiring. You may be one of the 45 million people in England who have never been in it. But ask any folk singer where he gets his songs from - or any caller or musician where they get their dances and tunes. The answer usually comes back to the EFDSS library eventually, albeit third or fourth hand. If the Society goes broke and the library is taken over by the British Museum - to be shoved in a corner and left to gather dust - or even worse, is split up and sold off - we have lost the most valuable folk resource we've got. Martin Carthy won't be able to wander in and learn a new song. Worse still, people who are doing research and collecting folk material now will have nowhere to put it and someone will have to go round and re-collect it all in fifty years time. The library is a living, growing archive and the Society's first priority must be to keep it that way. Indeed, anyone who claims to care about folk and the future of our past must consider it a priority - more important even than Sidmouth! Libraries cost a lot of money to maintain - ask your local authority how many millions they spend on their libraries - and then work out how much EFDSS are able to spend on theirs from the membership subscriptions of 10,000 people at an average of £7 per head. It's a wonder they didn't go bust years ago! If they do go bust now, it will be because 100,000 or more so-called folkies lack the foresight to support them - or are just too mean or self-centred or petty-minded.

OK the Society has made a lot of mistakes - but who hasn't? It may appear to be biased or irrelevant to your particular interest. You may not like the people running it, or the way they run it, either nationally or locally - but that's inevitable in any organisation, be it political, social or commercial. If you care about folk, those things are of minor importance. What matters is the Society's objective as stated in its constitution - "to preserve English folk dances, songs and music and encourage their use" and few would argue with that.

Joining the Society gives you the right to criticise the way it fulfils that objective - and your membership subscription will help it to achieve it. If you don't join the

Society, you have no right to criticise, because you yourself are equally to blame if their objectives are not achieved. If your kids have no folk clubs to go to, no songs to sing, you will have denied them that pleasure - the enjoyment you get out of folk - by being irresponsible, or short sighted, or just selfish!

EFDSS hasn't gone bust yet, but indications were that it would run out of 'liquid assets' sometime this year. To continue to survive, it had to cut back hard - even on things that really matter. There is still time to save it if you join now - and if you are already a member, don't just sit there smugly - persuade your friends to join while they still can!

John Dowell, Sidmouth Festival Director

## PERFORM'S SCENARIO

Having accepted an invitation to discourse on the prospects for Perform, I thought I'd address the subject by reference to Colin Irwin's *Sounding Off* piece in issue 13. He provided much of the groundwork for what I would like to say and it only remains for me to make a few connections.

Colin, you may recall, visualised a revitalised club scene which might accommodate some more compelling, creative performers who would breathe new life into the folk world. I'm with him all the way. My experience suggests that the folk circuit is a haven for refugees from other idioms, from jazz, classical music, the rock circuit, fringe theatre, alternative cabaret etc.; and what they are looking for is probably an honesty of expression. As Colin explained, there is every reason why the clubs should be host to this creativity.

Colin goes on 'It won't happen of course. Not at least, until some rigidly entrenched attitudes start to shift. Until the likes of Elvis Costello and Tyron Dogg are not only tolerated but actively encouraged by the clubs. Until we start getting less hung-up about folk music.'

Contained in those words are the seeds of all the schisms to which the folk world has been subject. But what I would suggest is that it is where new directions are sought that the clubs might start booking today's lively artists. Investigate what Perform is up to and you'll see what I mean.

Perform was set up by a massed folk fraternity/sorority at Cecil Sharp House in Feb. 1981 to promote folk and related music. I can only speak for the South East Area but out of a period of much talk and few actions there is emerging a recognisable policy. In this region the brief has been interpreted as being to promote the clubs, their being the vehicles for the music. Perform doesn't itself mount events (except at its A.G.M.), its role being to reflect the will of the region's club and other event promoters as it is expressed to it. It has done the things you would expect a co-ordinating body to do in order to try and create the conditions in which the cultural/artistic activity might thrive.

Now, back by small stages to Colin Irwin.

I used to think it needed a radical change of heart on the part of the present club goers and organisers for the clubs to become culturally vital places in which to work or be entertained. As I go round the region, though, for local meetings of club organisers, I am encouraged by statements of catholic taste, by a responsibility towards giving value for money for the paying customer, and by a sense of economic reality which does not always advocate the drawing-in of horns but sometimes means charging more and making sure that the entertainment is good. It seems to me the will is there. I am told by club organisers that what is lacking is firstly information, and secondly confidence, the confidence to take an artistic and financial risk. They are asking 'Can I get hold of the new acts?' and 'Can I take the chance of booking them?'

There is in North London a club which has an impressive record of getting guests who are not usually found in folk clubs. Tom Robinson filled the place a couple of months back, so too at other times did Alexis Korner, Pookiesnackenburg, Harvey and the Wall-bangers, Adrian Mitchell, and several strains of Jazz

band, to complement the more usual folk club fare; and this on a Thursday night when Hank Wangford packs them in at his residency just up the road.

'Yes, but that's London,' you say.

There is in rural Kent a club that reckons to pull in excess of 100 people every Friday and Sunday and some Saturdays. There is the financial basis for a broad-based booking policy.

'Yes, but ours is only a small club.'

There is in Cheshire a club that with a capacity of 80 expects to make £200 on a guest night. The clientele has been known to complain if the price drops below £2.50.

Certainly there is no reason why every club should aspire to being a big club; the issues affecting small clubs have been just as much the stuff of the local meetings as those of big clubs. From the letters column of S.R. and elsewhere comes the evidence of an entirely healthy move away from guest-booking. But if, as is usually the case, the small club does want to book a guest sometimes, there has got to be enough activity generated somewhere else for those artists to keep in work for the rest of the year.

The same argument has to be used for those successful clubs which might be tempted to say 'We're doing very nicely thank you and we don't need any affiliation with a load of lame dogs'. The chances are the other clubs are their favourite artist's bread and butter.

A dozen or so clubs in the south east - mostly the larger ones - have affiliated to Perform. These are the clubs that can be expected to be the entree into the folk circuit of the artists that Colin and I want to see there. By introducing the new artists and their agents to the pattern of the clubs, by being willing and able to offer conditions the new acts will find attractive, and by backing this up with a broad based information service, the club organisers will be able to harness a new dimension to their club's activities. They will attract a new audience without, one trusts, alienating the old. This will bring new participators, new floor spots, new contributions to sessions; in short, engender a new viability into the circuit.

The music making tradition will be back where we want it - in the clubs. There need be no effect on those who are happy with the scene as it is; but this train of thought, converted into action, can go a long way towards pumping new blood into the circuit, even at its capillary ends.

The foregoing joyous scenario of a revitalised scene will of course take a while to enact. Perform is only too aware that whilst going on about a few technological tools the product of its labour has still to take shape. There is still plenty of time for us to fall flat on our faces.

The Prestel pages have been loaned, the computer has been bought with personal funds, quantities of time, postage, petrol, phoning, unpaid leave etc. have been expended and will have to be expended, privately and gladly, in order to realise the programme. The job that we are projecting for Perform can't be done on a voluntary basis in any but the short term, and we hope not to have to call upon the proffered funds of the affiliating clubs until the service is in operation and we have something positive to offer them. More important than the fee is the fact that these clubs have said 'There is a job to be done: we will be a party to your endeavouring to do it'.

If brewery funds don't materialise, if the Arts Council or some charitable foundation doesn't come up with a financial impetus, then some of the claims will seem hollow and we will have yellow and white faces. But here there is at least a course of positive action, something to take the debate out of the pages of the magazines, important though those are.

I look forward to a time when one can forget about Perform. I am thinking of a time when the landscape has been changed and the Perform Bureau that one uses, day in day out, has merged into the scenery that it helped to create. I reckon that scenery will be familiar to Colin Irwin from his vision. I reckon that he and I and a number of club organisers have been having much the same dreams recently.

Andrew Frank (Perform South East representative)



# What's all this Dancing about?

Some years ago there was an International Youth Rally at which contingents from various countries performed their National Dances. When called upon the English only knew 'Knees up Mother Brown', and yet our heritage of 'Folk Dance' is one of the richest in the world.

Our Dances can be split into two main groups—the Ritual Dance (Morris and Sword dances traditionally performed by men), and Social (or Country) Dance.

Our 'Country' Dances come both printed & traditional sources, those from printed sources often being known as 'Playford' dances. Strictly speaking the only dances that should be referred to in this way are those published in the 'English Dancing Master' which first appeared in 1651. This continued in numerous editions until the House of Playford ceased publication about a century later. Although Playford was the most prolific publisher of dances many other Dance Manuals have appeared over the years. We know very little of how these early dances were actually performed, the notations in most of these books are very brief and obviously written for people with a knowledge of the dance.

Cecil Sharp made a study of Playford's books and worked out dance movements with the help of a chessboard and pieces. The 'Traditional' dances were noted down from actual dances or pieced together from the memories of old dancers. As more of the traditional dances came to light, and he compared some of the Playford dances with the Cotswold Morris Dances, Sharp realised he had probably misinterpreted some of the movements. By this time however his interpretations had been widely accepted and he decided to leave them. During the 1960's, Pat Shaw took 'A second look at Playford' and re-interpreted some of the dances, and some figures in other dances.

Traditional Dances are still being collected today, a fine example being the 'Irish Jig', an unusual Clog Set Dance collected from Bill Gibbons of Burscough by the Lancashire Wallowpers.

Some are now taking another look at some of the traditional material rejected by earlier collectors because it did not conform to the accepted pattern of known dances.

We should not be misled by labels attached to dances, some of those by Playford were probably 'Traditional' dances. I personally believe that Sellenger's round, published in the 1st edition of the English Dancing Master is traditional and possibly the oldest dance we have. On the other hand, some of our so-called 'Traditional' Dances that have been collected may have been devised dances which have been passed down from the 'Ball Assemblies' of the Eighteenth Century.

English Country Dancing is great - anyone can come and join in and the caller will lead you easily through the figures. Some have criticised it for its lack of interesting steps, but research has shown that there are authentic steps of interest and many of us wish to restore them. There is to be a North-West area conference, 'Putting the steps back into traditional dance' in November.

There is a day of Dance at Ashton Hall, Lancaster on Saturday 16th April - there are workshops during the day, and a dance in the evening. If you would like further details of this or any of the other dance activities in the area, you can ring me at any time on Preston 742690.

Alan G. Barber

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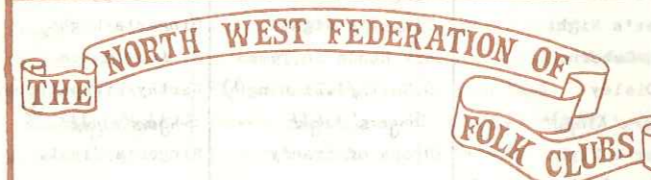
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## newsletter

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- Articles, Letters, Reviews,
- Songs, Dance, Club Dates.

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27th SINGERS NIGHT

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27th SINGERS NIGHT

APRIL 3rd SINGERS NIGHT  
10th FAULT  
17th SINGERS NIGHT

Friday 22nd - Sunday 24th EIGHTEENTH BIRTHDAY WEEKEND  
A full and separate programme of events will be published. Brief features:- Reunion evening, Ceilidh with Union Of Halifax Band, High Level Ranters in AND MUCH, MUCH MORE! (concert



# CLUB

DAY & CLUB	RESIDENTS	DATES IN FEBRUARY			
		1st	8th	15th	22nd
TUESDAY					
Blackpool Silver Birch	Taverners See (e) below *	Singaround TBA	Singaround TBA	Singaround TBA	21st Birthday * (u) TBA
WEDNESDAY					
Folk at the Malt Old Ship White Swan	See (a) below See (f) below	Singer's Night James/Stewart (j) Mike Elliott	Singer's Night Singer's Night Beggars Jem	Singer's Night TBA Singer's Night	Singer's Night Martin Simpson G. & S. Nelmes (k)
THURSDAY					
Fleetwood Hooligans * Poynton Wigan	See (d) below Tintagel Joan Blackburn	Jez Lowe Friday 4th Feb © Mini Ceilidh Singaround	Guest TBA Singers' Night Mini Ceilidh Closed	Singer's Night Singers' Night Mine Ceilidh Singaround	Guest TBA Singers' Night Mine Ceilidh Closed
FRIDAY					
Bee Newcastle Roebuck White Lion	Various See (v) below See (d) below	Singer's Night Singer's Night Alan Nowell Singer's Night	Singer's Night Singer's Night George Critchley Bright Phoebus	Singer's Night Singer's Night Ken Lawson Singer's Night	Singer's Night Singer's Night Pete Walsh Johh James
SATURDAY					
Bury Brewery Poynton Tom Hall's Tav. Leyland Morris Club Ceilidhs	Various Ceilidh	Tony Rose (r) 3.2.83. Moving Hearts  (Final Trawl @ F'wood) (b) Northwich Ceilidh (p)	Jolly Jack  Background Noise  Martin Carthy (x)	Res. & Singers    Packie Byrne	
SUNDAY					
Eagle & Child Keighley Green Leigh Poynton Raven (Farndon) George & Dragon Rainford	Culvert Trevor & J. Hunt Volunteers See (b) below Derek & Di Bock	Peter Bond Singer's Night Kevin Seisay Graham Cooper Manor/Shepherd (z) Jacquie & Bridie TBA	Nic Dow Singer's Night Brian Osborne Diz Disley Singers' Night Singer's Night Roaring Jelly	Singaround Singer's Night Six Hands in Tempo D. Smith/J. Dinning (h) Singers' Night Drops of Brandy TBA	Steve Higgins Singer's Night S. Accrington Carthy/Kirkpatrick/ Singers' Night (g) Singer's Night. TBA
MONDAY					
Poynton Preston Triton Leyland Morris	Triton Folk	Singaround Singaround The Spinners Practice Night	Singaround Donal McGuire Singaround Practice Night	Singaround Singaround Res. & Singers Practice Night	Singaround Singaround J. Brown (from Exeter) Practice Night

### KEY TO SYMBOLS ABOVE:

- \* See Club News, page 4
- f Tickets available from club
- (a) Residents are: Sean & Sandy Boyle, Iain & Sarah Bowley, Tony Howard, Chris Dickinson, Paul Taylor
- (b) Residents include: Caught on the Hop, Tain, Ramblers
- (c) Residents are: Bernie Blaney, Buckthorn, Jonny Cope, Neville Grundy
- (d) Residents are: Soold's Bridle & Ross Campbell
- (e) Residents are: Mother's Ruin, Dave Baird
- (f) Residents: Dave & Helen Howard, Tony Coll, Gary Young, Geoff Higginbottom, Chris Manners, Mike Dixon, Mike Billington
- (g) Martin Carthy, John Kirkpatrick & Howard Evans.
- (h) Dave Smith & Judy Dinning
- (i) Residents for month: Peter Hughes, The Sad Pig Band, Gentleman Soldier, Abalon
- (j) Alan James and Wendy Stewart
- (k) Graham & Shelia Nelmes

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# CALENDAR

DATES IN MARCH					DAY & CLUB
1st	8th	15th	22nd	29th	
Singaround TBA	Singaround TBA	Singaround TBA	Singaround TBA	Singaround TBA	TUESDAY Blackpool Silver Birch
					WEDNESDAY
Singer's Night Carthy/Kirkpatrick (g)	Singer's Night TBA Archie Fisher	Singer's Night Stephens/Martin (1) Kevin Seisay	Singer's Night Steve Turner Singer's Night	Singer's Night Closed Yarwood/Woods (m)	Folk at the Malt Old Ship White Swan
					THURSDAY
Guest TBA Singers' Night Mini Ceilidh Singaround	Singer's Night Singers' Night Mini Ceilidh Closed	Stephens/Martin (1) Srh Mini Ceilidh Singaround	Gerry Hallom Mini Ceilidh Closed	Singer's Night Mini Ceilidh Singaround	Fleetwood Hooligans Poynton Wigan.
					FRIDAY
Singer's Night Singer's Night Simon Booth Brookhouse C.Swap	Singer's Night Singer's Night Strawhead (w) Roy Harris	Singer's Night Singer's Night Derek Gifford Singer's Night	Singer's Night Singer's Night Ron, Jan & Julie Gerry Hallom		Bee Newcastle Roebuck White Lion
					SATURDAY
Tundra  Paul Meters	Gerry Hallom Gary & Vera (s) Fiddlesticks C.B.	Jim Couza  Newcastle-under-Lymeh	J. & B. Blackwell	APRIL 2nd Festival  Bury Ceilidh (o)	Bury Brewery Poynton Tom Hall's Tavern Leyland Morris Club Ceilidhs
					SUNDAY
Beggars Jem Singer's Night Ramox Waterfall Singers' Night Mike Canavan TBA	Fergus Singer's Night Peter Bond Harvey Andrews Martin Simpson Singer's Night Therapy	Tom McConville Singer's Night Proper Little Madams Albion Band Singers' Night Therapy TBA	G. & S. Nelmes Singer's Night Wayfarers New Bracken Band Singers' Night Singer's Night TBA	APRIL 3rd Festival	Eagle & Child Keighley Green Leigh Poynton Raven (Farndon) George & Dragon Rainford.
					MONDAY
Singaround Singaround The Spinners Practice Night	Singaround The Final Trawl Res. & Singers Practice Night	Singaround Singaround Rosie Upton Practice Night	Singaround Singaround Res. & Singers Practice Night		Poynton. Preston. Triton Leyland Morris

### KEY TO SYMBOLS ABOVE (AND ON PREVIOUS PAGE)

- (1) Sam Stephens and Anne Lennox-Martin
- (m) Charley Yarwood and Ian Woods
- (n) Ceilidh at Newcastle Guild Hall with the Leopard Band
- (o) Ceilidh at the Elizabethan Suite, Town Hall, Bury with Bury Ceilidh Band (April 2nd)
- (p) Ceilidh at Northwich Memorial Hall with Electropathic Battery Band
- (q) NO TICKETS - first come, first served basis
- (r) Thursday, February 3rd - MOVING HEARTS Tickets £3.90
- (s) Tickets £2.30
- (t) Few Tickets only left (£2.50 including fish supper) Fleetwood 78201 (Steve Musgrove)
- (u) featuring all local bands
- (v) All nights are hosted singers' nights (except where noted otherwise)
- (w) Concert evening with Strawhead
- (x) At Kingsway Folk Club, Walsley Manor Tennis Club - see out R.M. about
- TBA = To be arranged (often a guest night) - 'phone the organiser for details
- (z) Mike Manor & Dave Shepherd
- © Major Catastrophe's Exploding Circus - Friday Feb. 4th.

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# Folk Magazines —

## A SURVEY BY PETE RIMMER

I know it's hard to believe but the NWFFC newsletter isn't the only folk mag in the world! In fact, there are quite a number of others.

"Music World" carries about three or four pages of folk news, plus a few album reviews. It's available from newsagents every fortnight.

The best of the folk mags is "Southern Rag" edited by Ian Anderson. It's very comprehensive with interviews and lots of news and reviews.

Most areas have a mag such as "Kasebook" for Kent and South East, "Essex Folk", "Ulster Folk News" and "Taplas" which comes from Wales.

For specialist reading, there is "The Guitar" which is available from newsagents on a monthly basis.

The only mag which claims to be nationwide is "English Dance and Song" the EFDSS quarterly mag. Well worth a read.

In the list enclosed, I have included single price copies but please always enclose postage as, without doubt, all the mags mentioned, especially the British ones, are labours of love and run on a shoestring.

If you know of any further mags that should be included, please let us know.

PETE RIMMER.

Magazine	Address	Cost of one copy
SOUTHERN RAG.	2 Eastdale, East St. Farnham.Surrey	60p.
SINGABOUT (Notts & Derby Folk Magazine)	Woodland View, Kirkham Lane, Fritchley Derbyshire.	30p.
KASEBOOK (Kent & South East)	Sue Duff, 55 Bromhill Road, Strood Kent.	FREE (SAE please)
FOLK LONDON	4a Kenilworth Road, Petts Wood, Orpington. Kent	10p. + SAE
ESSEX FOLK NEWS.	7 Ferndale Road, Rayleigh, Essex.	20p. + SAE.
BROADSHEET (Scotland's only national folk mag)	Jack Foley, 35 Graham Avenue Hamilton, Lanarkshire	40p + SAE
MIDLANDS FOLD DIARY	Joe Smith, 121 Morris Avenue, Coventry, CU2 5GS	35p
FOLK ROUNABOUT (Cleveland & Dales)	201 Darlington Lane, Stockton-on-Tees. Cleveland.	15p
SWAGBAG (Somerset/Avon)	Tony Slinger, 1a Belmont Road, St. Andrews, Bristol.	20p
PERFORM BULLETIN	10 Chapelfield Place, Thorpe Helsby Rotherham, S. Yorkshire.	50p
ENGLISH DANCE & SONG (EFDSS Mag)	10 Richmond Road, Exeter, Devon	50p
SWING 51 (Folk/Blues/Bluegrass)	41 Bushey Road, Sutton, Surrey. SM1 1QR.£1.	
ULSTER FOLK NEWS	6 India Street, Belfast, N.Ireland BT7	FREE (SAE please)
TAPLAS (Wales)	12/14 Stuart Terrace, Talbot Green, Mid Glamorgan. Wales.	40p

## FOLK MAGAZINES (cont'd)

TYKES NEWS (West Yorkshire)	14 Oakburn, Ilkley, West Yorkshire.	40p.
BUZ (Manchester/Cheshire)	63 Ridge Crescent, Hawk Green, Marple, Cheshire. SK6 7JA	35p.
INFOLK (Leicestershire)	31 Kew Drive, Wigston, Leicester. LE8 1HH	30p
FOLK SONG RESEARCH (Specialist mag)	22 Adelaide Road, Andover, Hants.	75p
CAMBRIDGE FOLK NEWS	20 Town Street, Thaxted. Essex.	FREE
FOLK INTERNATIONAL	53 Greek Street, London. W.1.	70p.
GRAPEVINE (Merseyside newsletter)	Tony Rosney, Flat 4, 12 Falkner Square Liverpool. 8.	10p.
SUSSEX FOLK DIARY	3 Chester Terrace, Brighton, BN1 6GB	FREE
GUITAR	From newsagents (monthly)	50p.
FRETWIRE (guitar, mandolin, etc)	Jo Garvin, 36a Wheelock Street. Middlewich. Cheshire	?
BRITISH BLUEGRASS & OLD TIME MUSIC JOURNAL.	2a Lanton Avenue, Chelmsford. Essex.	?
MUSIC WORLD.	Newsagents (fortnightly)	40p
COME FOR TO SING (America)	917 W. Wolfram, Chicag. 60657 USA	
JAM (Journal of Traditional Music)	P.O. Box 2128, Durham NC. 27702 USA	
FRETS (Mainly String Instruments)	P.O. Box 28836, San Diego, CA 92128 USA	
STRINGYBARK & GREENHIDE (Australia)	P.O. Box 424, Newcastle 2300, Australia	
GANDALF (Belgium)	JP. Minckelerstraat 123, 3000 Leven, Belgium.	
MICHEL (German language)	Rheinaustr. 229, 5300 Bonn-Beval, West Germany.	
COAST TO COAST MUSIC (Japanses language)	Kiyoshi Funatsu, 671/3 Shiobarv, Minami-Ku, Fukuaka 815, Japan.	
FOLK ON TAP (Hants,Surrey,Sussex etc)	Terry Gregory, 36, Ampthill Rd., Southampton	15p + SAE

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## Review ~



### Liverpool Folk Festival 5th.6th. November 1982

Some of you may remember the last Liverpool festival at the St. Georges Hall. The draughty corridors and uncomfortable rooms echoed to the cry of very thirsty folkies - someone had forgotten the license for the bar. The 1982 Liverpool festival suffered from some problems but this wasn't one of them. 'Folk on Merseyside' thought a festival was a good idea and suddenly found they were organising one. It was originally going to be held in two or three different places but one withdrew and they found a single alternative - the Adelphi! This led to some unlikely scenes, like clog tuition on marble steps, but a single venue is usually better.

The Friday evening concert had as its headline artistes The Elliots of Birtley. They sang from 11 to 12 pm with vigour and gusto but before that there had been lots of good local performers. The opening spot went to Butterclout who gave a good set in their Northumbrian influenced style with Cris Ormston on pipes. Then came Stanley Accrington, the acme of bad taste. His instant version of Matty Groves produced instant hilarity, as did his love song Queen of the South (the football team reference was very intentional).

local bands, with both technical ability and social awareness highly developed. They even improved by asking Alan James and Wendy Stuart to play with them. Wendy is a superb harpist in the Irish tradition.

There were also good sets by Black Dog and Flat Country String Band and the concert was MC'd by Bernie David who also confused the children in the afternoon ceilidh.

Saturday started at 11.00 am with the usual craft stalls, a miscellany of workshops and a continuous 'folk club' session. Black Dog opened this - stone cold sober - and in regular visits during the day I caught Bright Pheobus, Shay Black, Alan Jones & Wendy Stuart, Donal Maguire and even found myself on stage. However the moment of the folk club was the performance of the 14 yr old Kevin Webster. This young man had established box players creeping away to weep in the gents and earned a special programme on Radio Merseyside's coverage of the festival.

The main Saturday concert kicked off with local lass Gill Burns doing her well known performance as a guitar virtuoso. Next were Yorkshire performers Pete and Chris Coe who kept up to their own high standard. Sean Cannon did a lovely set - he is one of the most infectiously enjoyable performers around.

The second half was opened by Paul Metsers. At the risk of boring regular readers I still believe he is the next major singer-songwriter. His performance seemed slightly nervous - goodness knows why, the audience lapped it up. Planxy fans crowded the hall as Andy Irvine and Liam Og O Floian did separate sets to close the evening.

I hope F.o.M. will hold one next year - it passed the test of all successful festivals - a spontaneous session in the bar.

Ian Wells

## WIRELESS WAVES: Folk Music Programmes on Radio

This list is not intended to be wholly exhaustive, but does include all folk music programmes on Radio that are broadcast for the major part of the Federation's area. I've not included the Isle of Man or Ireland, as I've no details of these, although both broadcast folk music, and if anyone has details of these I'd be glad to publish them in a future issue.

Radio Merseyside	"FOLK SCENE"	Tuesday 6.30-7.00	Repeat Saturday 6.30-7.00
Presenters: Stan Ambrose & Geoff Speed		alternate weeks	VHF 95.8 / 202m MW
Piccadilly Radio	"FOLK SPAN"	Sunday 10.00-11.00	No Repeat
Presenter: Harry Ogden			VHF 97.0 / 261m MW
Red Rose Radio	"LANCASHIRE FOLK"	Tuesday 6.00-7.00	No Repeat
Presenter: Dave Hockley			VHF 97.3 / 303m MW
Radio Lancashire	"LANCASHIRE DRIFT"	Sunday 11.05am	repeat Friday 3.30
Presented Monthly			VHF 96.4 / 351m MW
BBC Radio 2	"FOLK ON 2"	Tuesday 8.30-9.30	no repeat
Presenter: Jim Lloyd			VHF 88-91 MHz / 330,433m MW

The following Radio Stations have at present no radio programme (perhaps if everyone wrote to them, they would have a programme then!) featuring Folk Music: Radio Cumbria, Radio Stoke, Radio Manchester, Radio City. You might notice as well the clash between Red Rose Radio & Radio Merseyside, and why three programmes on a Tuesday?

## HIGHWAY ARTISTES

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proper little madams  
dave walters  
ramox  
cyril tawney  
stanley accrington  
john cunningham

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Astwood Bank  
Redditch B96 6BW  
Worcestershire  
England

tel (052789) 3334



## CAPTION Competition

REPRODUCED below is one of Ron Baxter's "Ethnic Man" cartoons, but as you will see without a caption. All you have to do is to devise an original & amusing caption for the cartoon. The best I receive before February 28th will receive a book token, as well as a free subscription. Send your entries to: Captions,  
3, Cromford Drive,  
Pemberton, Wigan, WN5 8JU



ETHNIC  
MAN  
by Ron Baxter



# Letters to The Editor...

Dear Editor,

The Folk Scene has been going through a recession ever since I began going to clubs sixteen years ago - yet clubs come and go as they always have done. People have always artists fees as being the main reason for club closure, but there are a number of them that do stay open year after year. Clubs such as the BOTHY in Southport, POYNTON, BURY and even FLEETWOOD, although I know some have gone through thin times but they are all still, due to the Herculean efforts of a few people.

So we have to ask ourselves, "Why have those clubs kept going whilst others have gone by the wayside?" In the case of the Bothy, it is because the club supports a number of other activities such as the Southport Swords, Argameles (Ladies) Clog Team, the Southport Mummies and the club also runs regular celidhs.

Poynton Folk Centre, as you will know, runs events on most nights of the week. The club has basically emerged out of a Youth Club - perhaps this is a direction we should all be looking at, especially for those folkies with young kids. Just think how many children you can see at Festivals.

The Triton has always fostered new talent at the club. When it was run by the Spinners, they were able to book (and still do) very well-known singers as well, and many respected traditional musicians such as Bob Copper and Stan Hugill. (I wonder when someone is going to organise a tour for him?).

These three clubs seem to work, and yet they are all run in totally different ways, so what is the solution? Clubs meeting on more than one night a week; getting together with other folk orientated groups; brewery sponsorship; (mind you, they will want to see some value for money - can they ever get it at folk clubs?); direct grants from Arts Associations, etc., or even (this will make you laugh!) higher entrance fees!?

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Whatever happens, these of you that go to, or run folk clubs should take a look at yourselves and ask a few questions. Let's have your suggestions and comments in the form of letters to the magazine.

Pete Rimmer

IF YOU HAVE any views on the above letter, or about any other topic you feel is relevant and of interest to readers of the Newsletter, write to:

The Editor,  
N.W.F.F.C. Newsletter,  
3, Cromford Dr.,  
Pemberton,  
Wigan,  
WN5 8JU

Please note that the Editor has the final say in selecting letters suitable for publication, and may decide to edit a very long letter, or only publish extracts from a letter.

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(advert sizes on request)

Discounts are available for adverts booked for a number of issues, and also for member clubs. Note that "Camera Ready" means just that to qualify for the lower rate. Copy must now be pre-paid for each issue. Send to Editorial Address (cheques to NWFFC)

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OF THE NEWSLETTER ARE STILL AVAILABLE:

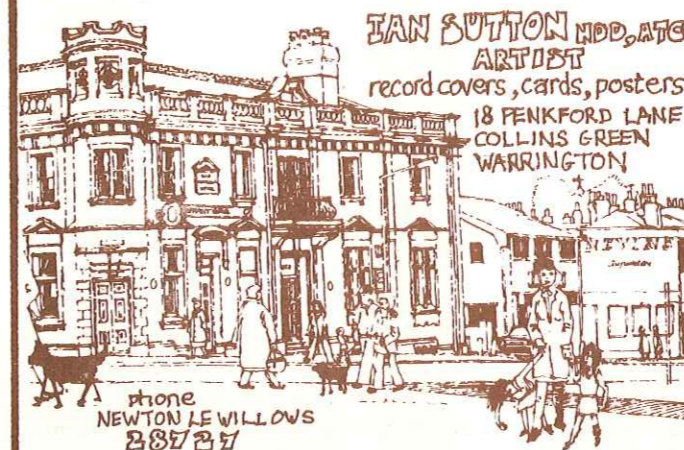
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## HELP WANTED

To produce the Newsletter. I'm looking for ways of spreading the burden rather further than it is at present, so that eventually it would be possible for someone else to take over as Editor. Perhaps you can help by typing (I have help in this department, but more is always welcome), perhaps by dealing with Newsletter distribution to the clubs and chasing them for their money etc., perhaps by dealing with the advertising and/or page layout. Phone Nigel Firth, Wigan 215621

## ARTICLES WANTED

For publication in the Newsletter - all kinds, whether record/book reviews, dance, song, local customs, humorous etc., I will give serious consideration to all articles I receive. Previews (or reviews) written by the organiser of an event, or by the record company are not acceptable; we may accept previews, but these will usually be re-written into a more appropriate style. Send to Editorial Address.

### Artists Booked So Far Include:

Silly Wizard  
Pyewackett  
Proper Little Madams  
Jump Leads  
Bob Fox & Stu Lockley  
Penny Hop  
Taffy Thomas  
Salami Brothers  
Six Hands in Tempo  
Oldham Tinkers  
Strawhead  
Bram Taylor  
Stanley Accrington  
Green Gun Powder  
Alan Bell Band  
Ian Woods  
Charlie Yarwood  
Regalia  
Incognito  
Roger Watson  
Bright Phoebus  
Sam Sherry  
Loose Chippings  
Scolds Bridle  
Thistle  
Zephyrus  
Horwich Morris Men  
Kevin Downham  
Jamaican Steel Band  
Poulton Silver Band

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11th  
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folk  
festival**  
Fleetwood  
Lancashire  
2/3/4 September  
1983 **21**

For further details contact: Festival Director, Alan Bell, 55 The Strand, Rossall, Fleetwood, Lancashire FY7 8NP Tel: 03917 2317



# FROM THE ARCHIVES:

## LETTER FROM AUSTRALIA



(First Published in No. 2/4)

Hello, Or, as we say in Oz, G'day. Thought you might be interested in the state of folk music in Australia and especially in Tasmania, the bit that dropped off the bottom. As a Preston lad, now happily established in Tassie, I love it. Come and see for yourselves. Who knows what sort of advantages we may all get through this contact.

The British brought their folk traditions with them when they stole this land and sent over people they didn't want. And they have continued to bring them. And the Australians, as they now were and continued to be, created their own songs. The Irish influence is particularly evident, as Irish dance tunes were played and songs written to Irish music. So far and away the most vigorous British folk tradition today, in song and tune, is the Irish. There are, of course, lots of real Irish around, but also the bug seems to affect others. This means generally that there are lots of excellent musicians - singers are less in evidence. One thing that is missing is much real originality or difference. Not long ago in Melbourne you could have found copies of Steeleye Span and the Bothy Band and various crash, bang, wallop Australian Bush Bands. Don't get me wrong - there are some real talents, the odd singer who's as good as you'll hear, the odd singer-songwriter like Eric Bogle, who should be known to you, the odd group trying to do something different (the success rate is not too high)

I don't want to seem too critical (Australians think Poms are always complaining) and let me say that the folk scene is very lively. But the audiences are not that good. In places like Melbourne they can be pretty large, but listening is not often a major priority, so that involved songs are sung to an ever-increasing volume of audience noise. This may be one reason why, in major centres, people tend to form groups, and solo singers, especially women, are in short supply.

In this respect we in Tasmania are perhaps better off. We don't have audiences that big as a rule. Hobart's got about the population of the Preston I grew up in, though (unlike Preston) it's full of natural beauty and is relatively unpolluted. Anyway, although we are - by necessity as well as by choice - liberal in the range of music we include at the Bothy Folk Club, we operate in a smallish pub room where we can often (but not always) control the noise.

We do get British touring artists through (not to drop any names) and Vin Garbutt keeps coming back. Vin has a particular association with the Tasmanian Folk Festival, in the opinion of many the best of the many small and large festivals which go on. A rural town in northern Tassie, Longford, is taken over once a year, the last weekend in January, by thousands of folkies from Tasmania and the mainland; much grog is consumed (an Australian speciality) and many pub sessions kept going as well as there being concerts, workshops, dances, inside and outside. Ewan McColl said last year that it was a non-event, which can only mean he has no idea how to enjoy himself at such a function. Though we try to bring over British performers, we don't really need them. No festival in this country could be so consistently successful and enjoyable.

Tasmania is a beautiful place to play folk music, this is reflected in the people who play it. Not like the big city Melbourne types. In Tassie you can relax and enjoy yourself, and you can get across the message that folk music is important in the history of the people and as music. And so it is. More strength to all our arms.

G'day,  
Bob Develin.

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ON THIS PAGE I intend to reprint articles from earlier issues of the Newsletter, mainly for the benefit of all the new readers we have gained since the Newsletter started.

IF THERE IS an article you would like to see reprinted, please send your request to the usual Editorial Address.

# RECORD REVIEWS

MARTIN CARTHY "Out of the cut " Topic 12TS426

Side 1: THE DEVIL & THE FEATHERY WIFE/REYNARD THE FOX  
THE SONG OF THE LOWER CLASSES/RUFFORD PARK POACHERS  
MOLLY OXFORD

Side 2 : RIGS OF THE TIME/I SOWED SOME SEEDS/THE FRIAR  
IN THE WELL/JACK ROWLAND/OLD HORSE

This record demonstrates the reasons for Martin's continued popularity. The idiosyncratic but interesting selection of songs, the singing & the accompaniment are all close to his live performances. It also illustrates the perennial problem of 'what is a traditional song' - virtually all these songs are the result of research and reconstruction by someone, and at least Martin is honest enough to spell it out in the sleeve notes.

The most popular track will surely be 'The Devil and the Feathery Wife', a story of true marital devotion and the devil defeated. I particularly liked the Chartist song set to a hymn tune. Martin's deliberate rewriting of 'The rigs of the Time' deserves listening to, but I feel that Ralph Motell's wholly original 'Strange Dream' deals better with these problems.

Some tracks here have John Kirkpatrick & Howard Evans in accompaniment and Richard Thompson drops in on one. The back cover deserves some sort of prize for not flattering the featured artist.

I.W.

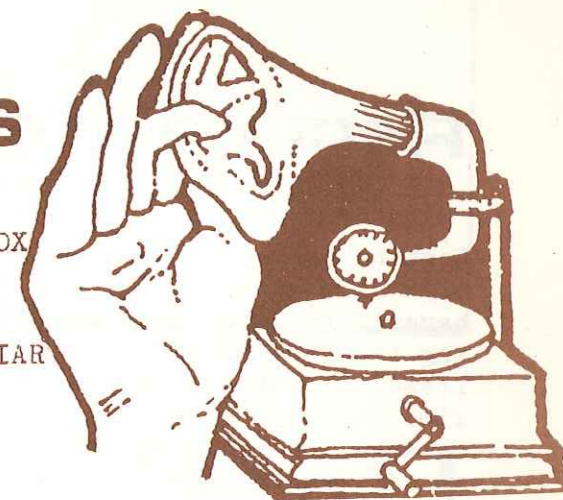
KITSYKE WILL "Devil's Ride" Highway SHY7020

Side 1; GABERDINE ANGUS/MARSHALL'S LAW/  
DEVIL'S RIDE/CROWN SPINDLE MILL/RHODE  
ISLAND FRED

Side 2: COMING OF THE CELTS/THE NORTHERN  
LASS/THE GIFT OF GOD/THE OLD TORN PETTI-  
COAT/SPORTING DAYS OF EASTER/ONWARDS &  
UPWARDS

If anyone a few years back had said to me that folk music in future might successfully include instruments more traditionally associated with the jazz format I would have laughed in their face. At the moment however I'm wiping the egg off my own face.

Kitsyke Will, in this their first LP, have traversed any musical boundaries folk pundits might have drawn as a



defence mechanism against 'other' musical formats.

They use instruments as diverse as clarinet and saxophone (jazz) and fiddle and harmonium (trad. folk) or French horn and flute (classical) and tenor banjo & guitar (blues/country) to produce a sound almost Bernstein in quality. They have delved into Playford (The Northern Lass), written their own tunes in traditional style (Gaberdine Angus) or arranged traditional tunes in their own style (The sporting Days of Easter). They've even dared to play 'Diabolus in musica' using the dangerous tritone interval (very effectively incidentally) in the tune that is the LP's title.

Whether you will like this record or not is going to be very much a matter of personal taste, but one thing is certain - it is without doubt tastefully original and musical. The one weakness is when Paeder Long (an Irishman who plays Alto Saxophone) sings a euphemism I'm afraid - on the 'Gift of God'. He has a lot of gifts to be sure, but singing doesn't appear to be one of them.

It is almost impossible to predict how the folk fraternity will swallow this record. Anyway, the wife liked it and she is a brass band fanatic - there must be a message in there somewhere!

D.G.

ALISTAIR ANDERSON "Steel Skies"

Topic 12TS427

This record deserves a full blown analysis by an expert in Northumbrian music. The aforesaid E. in N.M. will note the influences and comment on the performance. I merely note that Alistair has written over 50 minutes of cracking music and persuaded his friends to perform it superbly. This is going to be taped for the car: enough said.

I.W.

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## Record Reviews (contd)



Looking back over the past few issues of this magazine, I notice that we haven't reviewed many albums considering the vast amount that have been released during that time. In fact, I find it surprising that so many are still released considering how tough it must be to sell them during this present recession.

"WEATHER THE STORM" (Fellside FEO 33) by BOBBY EAGLESHAM is a very good album indeed - nicely produced with a good cover and sound. Most folkies will remember Bobby from his days with Five Hand Reel (now that WAS a good band). He has a light voice and I felt that sometimes his vocals were lost when playing with a band, even on record, but on this latest album the balance is just about right, showing not only good singing but some fine guitar work, especially on Rowan Tree Planxty Irwin set with Dave Tullock on side drum. It's a mixture of traditional and contemporary songs with the title track by Ralph McTell; also a good song by Ian MacGillivray. Other tracks include "She Moved Through the Fair" (with Linda Adams on vocals) and "Bonnie George Campbell" - a good album.

Talkin of RALPH MCTELL, his latest album is "WATER OF DREAMS" (Mays Records TGO05) The other albums on this label are re-releases of Ralph's work with Warner Bros., including his fine live album. I've always liked Ralph and that's why I bought this record after seeing him in concert recently in Southport. He seems to have been fired with a new enthusiasm for writing again and his recent songs, such as "Water of Dreams", "Song for Martin", "Bentley & Craig" and "Geordies on the Road" are excellent - played well, sung well. What more can you ask?

I also bought ROY BAILEY'S latest offering "HARD TIMES" (Fuse Records CF 382). Fuse is a company run by Roy and Leon Rosselson and they will be distributing all of their albums such as the very fine "New Bell Wake" and "For the Good of the Nation". You can get them direct from 28 Park Chase, Wembley Park, Middlesex. Roy's album is, as usual, hard hitting stuff and I can do no better than repeat the words on the record insert. "All the songs on this record are expressions of harsh and difficult times. They are

songs of past and present. Reactions that are humorous, nostalgic, angry proud or optimistic" That just about sums it up. Most of the songs will be unfamiliar to you, as yet, but many will be picked up by singers all over the country. Only one traditional song this time - "When This Old Hat Was New". The standout track for me was "All Used Up" by Bruce Phillips. Another good album from Roy - a pity more people do not book him in this area.

Someone who does seem to be getting booked a lot these days is MARTIN CARTHY, a singer/guitarist you may have heard good reports about! His latest album is called "OUT OF THE CUT" (Topic 12TS426) Ten traditional songs sung and played in a somewhat unusual style using a very "percussive" style of guitar playing, accompanied by a John Kirkpatrick on accordion and concertina with Howard Evans on trumpet. One or two of the tracks will be familiar to you such as "Reynard the Fox" and "Rigs of the Time". Most of the others are destined to become folk club classics, I'm sure. I think this singer could go far! I believe he appears on a number of records, also on Topic.

Someone who isn't new on the music scene is the one time Bob Dylan lookalike called DONOVAN. Two Donovan albums escaped last year, both on RCA. First of all, "NEUTRONICA" (PL28429) which is not very good. I've been a Donovan fan for years (in fact, I think I may be the only one who still buys his albums) but I'm afraid that's all I can say about it. The only items that save it include a good version of "No Man's Land", Eric Bogle's fine song, and Donovan's rip off arrangement of Nic Jones' version of "The Heights of Alma" which originally

cont'd.....

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# Record Reviews (contd)

appeared on the "Fylde Acoustic" record.

"LOVE IS ONLY FEELING" (PL28472) is much better. The overall sound is circa 1967, flower power and all, but with the help of Danny Thompson on double bass, Tony Roberts on flute and jazz drummer, John Stevens, he pulls it off. I know a lot of people don't like Donovan but if you liked him in 1967 I think you could find this one of interest. All songs by Donovan.

Something bang up to date is MOVING HEARTS (WEA 58718) album called "DARK END OF THE STREET". I think it's as good as their first album. Jazz tinged folk/rock is how I would describe it and I don't intend to go any further than that. Strong songs, well played. What more do you want?

Its great to have albums around like that. On the other hand, it's also good to have albums like "THE CONCERT IN CENTRAL PARK" - SIMON AND GARFUNKEL'S double live album (Geffen GEF 96008). I love live albums and I also like much of the material on this one. All the hits plus others.

I suppose it would be going too far in a folk magazine to mention DIRE STRAITS "LOVE OVER GOLD" (Vertigo 6359-109) wouldn't it? Just as rocky is "SHOOT OUT THE LIGHTS" (Hannibal Records HNBL 1303) by RICHARD AND LINDA THOMPSON. Singing with just acoustic guitar, I could listen to Richard all day. Linda has a great voice too. But I must admit that I don't like them together all that much but I know that lots of you out there do, so who am I to say anything about them (in fact, who am I to say anything about anything?) The album has been out for a while now, as have all the ones mentioned this time. To me it's typical Thompson music. I cannot say whether it is better or worse than before but it's well worth a listen.

Finally, ANDREW CRONSHAW'S "THE GREAT DARK WATER" (Waterfront WFO09). Cronshaw is a true folkie. He loves the music, plays well and cannot get

enough bookings. I'm amazed that more people are not into the music of Andrew. He is, without doubt, the Mike Oldfield of the folk scene and one day he will be discovered. Helped on this album by June Tabor and Martin Simpson, plus many others, playing mainly instrumental traditional music, it's very relaxing. By the way, if you didn't know, he plays the zither.

Well, that's all for this time. Come on you record companies - send us some up to date albums.

P.R.



TONY ROSE "Poor Fellows" Dingles DIN 324

Side 1: THE YARMOUTH TRAGEDY/THE BONNY LIGHT HORSEMAN/CLERK SAUNDERS/DOWN WHERE THE DRUNKARDS ROLL/THREE BELLS

Side 2: THE RECRUITING SERGEANT/BOOTS OF SPANISH LEATHER/US POOR FELLOWS/TOM THE BARBER/THE DARK-EYED SAILOR/BAMPTON FAIR

This is an excellent sample of Tony's act. Other reviews have commented on the straight version of the Three Bells (Jimmy Brown), but I prefer to note the range. The singing is good on every type of song from Child 69 to Bellamy's Transports to Richard Thompson.

I.W.

IF YOU WOULD like to review records for the magazine, please write to the Editor at the usual address, indicating the sort of records you prefer to review. Equally, if you are a record shop/record company willing to supply Folk LP's for review, write again to the Editorial Address.

KEY TO REVIEWERS: I.W. = Ian Wells; P.R. = Pete Rimmer; D.G. = Derek Gifford

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Derek Harrison	11 Walnut Grove, Penworthen, Preston	0772 748439
Treasurer		Position Vacant	
Newsletter Editor	Nigel Firth	3 Cromford Drive, Pemberton, Wigan.	0942 215621
Minute Secretary	Ian Sutton	18 Penkford Lane, Burtonwood, Warrington	Newton 28727
Membership Secretary	Martin Critchley	57, Bridgewater Rd., Walkden, Manchester	061 799 5108
Joint Activities	Peter Thorp	5 Hawselough, Birchgreen 2, Skelmersdale	
Youth Organiser		Position Vacant	

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

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

## The Member Clubs

FOLK CLUB	TIME OF START	ADDRESS	ORGANISER	ORGANISER'S PHONE NO.
<b>SUNDAY</b>				
Keithley Green	8.15pm.	Keithley Green Folk Club, Massey St. Burnley.	Dave Cook	0282 57393
Eagle & Child	8.00pm	Eagle & Child, Higher Lane, Whitefield, Manchester	Andy Swarbrick	061 793 4058
Leigh	8.00pm.	The Courts Hotel, Church St. Leigh.	Jacqueline White	0942 678758
Poynton	8.00pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	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 5746
George & Dragon	8.30pm	George & Dragon, Main St., Billinge	Bernie Forkin	0744 30252
<b>MONDAY</b>				
Leyland Morris	7.30pm.	St. Anne's School, Slater Lane, Leyland.	Mike Cowburn	07744 53096
Preston	8.15pm.	Lamb Hotel, Church St. Preston	Rob Twisse	0254 21594
Knowl Brow	8.30pm	Knowl Brow, Liverpool Rd., Skelmersdale	Pete Thorp	
The Triton	8.00pm.	The Triton Hotel, Paradise St. Liverpool	Doreen Rickart	051 227 3411 x448 (work)
<b>TUESDAY</b>				
Blackpool	8.00pm.	Kings Arms Hotel, Talbot Rd. Blackpool	Pete Rodger	0253 56290
Silver Birch	8.15pm	Silver Birch Inn, Birchwood Centre (Car Park 4), Warrington	Moiria Hindley	0925 26525
<b>WEDNESDAY</b>				
Folk at the Malt	8.30pm.	Malt Shovels, Stamford St. Altrincham.	Martin Whittaker	061 436 4636
Old Ship	8.30pm	Old Ship, Eastbank St., Southport	Ian Wells	077473 3267
White Swan	8.00pm	White Swan, Green St., Fallowfield, Manchester	Anne Morris	061 881 8294
<b>THURSDAY</b>				
Fleetwood	8.15pm.	Queen's Hotel, Beach Rd. Fleetwood.	Ron Baxter	03917 78606
Hooligans	8.30pm.	Llindir Inn, Henllan (Nr. Denbigh)	Howard Hadwin	074 571 2640
Poynton	8.00pm.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
Wigan	8.15pm.	Park Hotel, Market Square, Wigan. (alternate weeks)	Joan Blackburn	0942 863389
<b>FRIDAY</b>				
Bee	8.30pm.	Bee Hotel, Bodfer St. Rhyl	Dave Costello	0745 32488
Newcastle	8.00pm.	Pack Horse, Station St. Longport, Stoke-on-Trent.	Jason Hill	0782 813401
Roebuck	8.30pm.	Roebuck Hotel, Leyland.	Liz Sudell	
Seymour	8.30pm.	Seymour, Seymour Grove, Chorlton-cum-Hardy	Mike Billington	061 881 8729
White Lion	8.30pm.	White Lion, Witton St. Northwich	Sean Boyle	0606 44361
<b>SATURDAY</b>				
Bury	8.00pm.	Trafalgar, Manchester Old Rd, Bury	Sue Clegg	0706 84859
Brewery	8.30pm.	Brewery Arts Centre, 122a Highgate, Kendal (occasionally)	Neil Johnston	0539 25133
Top Locks	8.30pm.	Waterloo Hotel, Waterloo Rd. Runcorn.	Bryn Williams	09282 3256
Kirkham	8.15pm.	St. George's Hotel, Station Rd. Kirkham.	Phil Capper	0772 684537
Tom Hall's	8.00pm	Tom Hall's Tavern, Brunswick St., Liverpool	Geoff Dorman	051 6897928



Have a Great Folk Holiday  
During Easter

# The POYNTON

## Easter Folk FESTIVAL

at the Folk Centre, Poynton, Nr. Stockport, Cheshire.  
1st to 3rd April 1983

GUESTS INCLUDE :

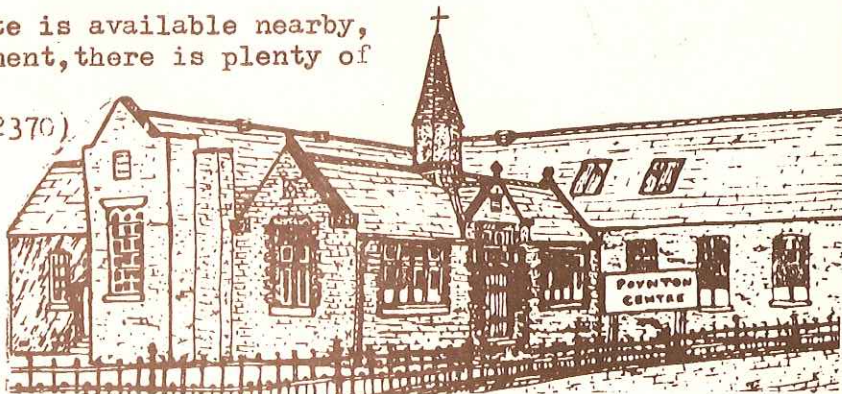
JOHNNY COLLINS	THERAPY	VIN GARBUTT
JEZ LOWE	THE DEAD	SEA SURFERS
BERNIE PARRY	PAT RYAN	SAM SHERRY
JOE STEAD	HUGH DIAMOND	JOHN JAMES
DAVE PEABODY		JOHNNY SILVO
IAN WOODS & CHARLEY YARWOOD		
ABALON	ADLINGTON MORRISMEN	JOE BEARD
ALAN BOND	DEREK CARTER	FLASH COMPANY
DAVE, ALAN & KEN HUGHES	LAINE & ALAN	OWEN LEWIS
THE PORTWAY PEDLARS	THE RAM JAM	CEILIDH BAND
ANGUS RUSSELL	TARANTULA	KEVIN SEISAY
BRENDA & FRANK BALDWIN	CHRIS GLADWIN	GRAHAM MEEK

We are equally pleased and equally proud to welcome the perhaps less well known singers and musicians who will be adding their contribution to our Eleventh Easter Festival of Folk Dance, Music & Song. It is traditionally a feature of the Poynton Festival to include a good proportion of 'up & coming' singers alongside the big names. They always surprise and delight - come and join them as well as those up top - you'll have a great time !

A fully equipped camping site is available nearby, but if the weather is inclement, there is plenty of floor space available.

(Mrs. Whittaker, Tel 0625 872370)

Meals are available from Breakfast to Supper, and usually the bacon & eggs are served and eaten to the accompaniment of Johnny Collins and others in full song whilst wielding the frying pan in the kitchen.



BOOKING FORM - ELEVENTH POYNTON FOLK FESTIVAL - EASTER 1983

PLEASE send this form, together with the appropriate remittance and SAE to:-  
Festival Organiser, Folk Centre, Park Lane, Poynton, Stockport, Cheshire, SK12 1RB  
PLEASE RESERVE THE FOLLOWING:- (Tels: 0625 875555 or 872626)

..... Weekend @ £8.50 £ : (only £7.50 advance applications)  
 ..... Children @ £3.00 £ : (only £1.50 advance applications)  
 ..... Friday @ £2.00 £ :  
 ..... Sat/Sun @ £4.50 £ : (indicate which)  
 Total Remitted £ :

IMPORTANT: After entry of details in our Festival Register, this form will be returned to you as receipt. When arriving, please exchange this receipt for Festival Pass.  
 Your Name & Full Address (BLOCK CAPS.) .....