

NORTH WEST FEDERATION OF

THE

FOLK CLUBS

BIGGEST EVER
32 page ISSUE!

FOLK FESTIVAL

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SUPPLIES

MORTGAGE

PERFORM

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LAB

MAKE
LOVE
NOT
WAR

REAL ALE

LINCOLN
CAMBRIDGE

GREEN PEACE
SEE YOU
AT ALLEGATOR!

H.M
GOVT.

NO NUKES
WILDERMASTON '59

ewsletter

MAY-AUGUST 1983

20p

Page 2 Comment:

WELCOME to our 5th Anniversary Issue, and a new style of Editorial to open the new volume of the magazine. From now on, I shall let the contents describe what is in store for you, except for pointing out the odd special article, and this will become an opportunity for me to put forward views about various problems confronting the folk scene at present.

Let me very briefly tell you that in this issue, apart from the usual range of articles on all kinds of topics, we have a letter from Tony Rose in reply to the one sent in by Mike Billington in the December issue. Its recommended reading for club organisers & audience alike. Look out as well for a comprehensive guide to all the local radio folk programmes by Ian Wells (page 10).

Enough of that, and on to the Editorial proper: It is intriguing to me to see that in the middle of what everyone is trying to say is a severe recession in the folk clubs that there are clubs doing incredibly well by any terms. I refer here particularly to the White Swan in Manchester, and the George & Dragon in Billinge; two very different clubs, and yet both are doing well - why?

Let me put forward one factor they do share - very good residents, and a

Variety of styles in those residents; well-planned programmes, booking fairly well ahead and with a good mix of most types of folk music. Both are new enough (in present incarnation) not to have built up a clique of regulars, to whom the residents can address their in-jokes, and I hope they can avoid this.

I know it is easy for me to say this, but I can see no other explanation for a situation where according to the theory everyone should be doing badly. I also appreciate that it isn't easy to change the habits & policies built up over the years, but if they aren't working, perhaps it is time for a change. I know, too, that people will say 'that won't work at my club', and it clearly won't at every club - but have you tried at your club? Have you put posters all round the town? Does the local library, and any other information centre know about you? Are you in the right venue? On the right night? Can you persuade other singers to come along to give a wider range of songs than your existing residents? Above all, tell people what you are doing, and do something - It's no use just waiting for things to get better - they won't!

FINALLY, Many thanks to everyone who has made this issue possible, especially Chris Roach, Elaine Derbyshire, Margaret Marsden & Ian Wells. See you all in September!

Nigel Firth



N.B. Closing date for September issue will be JULY 25th.

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

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



THE NORTH-WEST FEDERATION OF FOLK CLUBS recently held its A.G.M. at the George & Dragon in Billinge. As a result of that meeting the Federation now has a new Chairman, Ian Wells, and you'll find a letter from him on page 13. There are however a number of important posts still unfilled, as you will see from the inside back cover of the magazine. Of these, Treasurer is probably the most important, and the Federation would like to see this filled without delay. If you think you could do this, or any of the other unfilled jobs, please do not hesitate to contact Nigel Firth on Wigan 215621 or Ian Wells on 077 473 3267 for more details of these positions.

THERE IS NOW a guitar club in Southport. Formed by Pete Rimmer, it is running occasionally at the Arts Centre in Southport. For more information, contact Pete on Southport 67852 (evenings).

THERE IS TO BE A CEILLIDH featuring Mr. Blundell's Alms Ceilidh Band at St. Marie's Social Centre, Preston Road, Standish, Mr. Wigan. Tickets for the event, which starts at 8pm are only £1.50 and there are refreshments & a bar available. For tickets, please contact Jim Moodie on Standish 426768.

ALAN BELL'S 'The band in the Park' has won a top radio award. The suite clinched the Best Live Music prize for Lancashire in the annual awards by Rediffusion for local radio stations.

RADIO MANCHESTER HAS AT LAST a folk programme currently being broadcast. The format is the 'Radio Manchester Folk Club', which is recorded at the Red Lion Folk Club in Westhoughton; it is hosted by John Haworth of the Oldham Tinkers and features the residents (Auld Triangle) together with selected guest artists. I'm pleased to note that they've managed to avoid (just) the TV style adopted by the local TV, although some of the guests are very much on the fringes of folk. Guests to be featured are:

Prelude (folk?), Six Hands in Tempo, Cosmethka, Mucram Wakes, Tony Rose, Strawhead (full marks for all the last three). The programmes (3hr. long) are broadcast every Sunday at 2.30pm, and are repeated on Tuesdays (not another clash for the little folk music that there is!) at 7pm. The series runs for 12 weeks from the beginning of April, so I hope You'll all try & Listen in, and then write in with constructive criticism of the show, and who knows what we may get in the next series!

NEWS OF A NEW CLUB in Widnes, which started at the end of March at the Ring O' Bells, Pitt Lane, Widnes. Twice Brewed are the residents, and I'm told they will be running a policy of having mainly booked guests, depending on the response to the club. For more information, please contact Jean Wrigley (no relation) on 051 424 1878.

JEAN BOND has written to tell me that Peter is in process of recording a new album at Moor Green Studios, to be entitled 'Awkward Age', which will be available soon. It is to contain 10-12 of Pete's own songs, and should be available from JSU and all the usual outlets. Alternatively, it will be available by post from Pete at 12, Kiln Lane, Milnrow, Dr. Rochdale.

THE SCHOOL OF SOCIAL SCIENCES at the Hatfield Polytechnic are conducting research into 'folk-culture'. They are interested in collecting & analysing data on aspects of folk custom & belief in contemporary society. They would like you to take a fresh look at your life in the factory, the office or any club or society you belong to and note down any bit of folklore, belief or superstition which is part of that job, however taken for granted or trivial it seems. Record also any customs or practices in which you or your colleagues take part or have taken part or heard about. For example, 'Rites of passage' - are there any traditions associated with people coming of age, getting married, leaving, attaining an apprenticeship & so on. Write them down (in as much detail as possible) & send them to: DDale & KMacKinnon, Social Sciences, Hatfield Polytechnic, PO Box 109, College Lane, Hatfield, Herts.

AS PART OF A NATIONAL approach to the arts council for funding for EFSS & PERFORM, North-West Arts is organising a major survey/questionnaire of song & dance clubs in the area, in conjunction with Lancaster University Operations Research Department. I should emphasise that a good response to the survey could well see a much more enthusiastic response from NWArts to applications for assistance in the future. I hope therefore that if you receive a questionnaire, you will NOT throw it away, but complete it & return it in as much detail as possible. I am attending a meeting shortly about this, and hope to be able to say that the Member Clubs of the Federation will respond to the survey.

THE FIRST NORTHWICH Folk Festival takes place over the period June 24-26 at Verdin Park & Memorial Hall & around the town. Among the artists featured are:

BATTLEFIELD BAND, JOHN JAMES, MARTIN CATHY, ROY HARRIS, CILLA & ARTIE, RAMSBOTTOM, NICK DOW & many others. Tickets range from £3 for Friday evening to £11 for the full weekend. For more details see the advert on page 11, or send an SAE to Vale Royal Leisure, Dene Drive, Winsford, Cheshire, CW7 1AU Tel: 06065 57651

THE ELEVENTH FYLDE FOLK FESTIVAL takes place in Fleetwood over the period 2-4th September. Among the artists appearing this year are:

OLDHAM TINKERS, BRIGHT PHOEBUS, STRAWHEAD, INCLOGNITO, PROPER LITTLE MADAMS, IAN WOODS & CHARLEY YARWOOD plus Morris Teams & Ceilidh Bands & many other artists too numerous to mention. For more details see the advert on page 20 of this issue.

THIS YEAR'S KENDAL Folk Festival takes place in & around the Brewery Arts Centre over the weekend of Friday 26th to Sunday 28th August. Unfortunately, as I'm compiling this without the benefit of the advert or any details, I can only tell you to refer to the advert on page 19, or 'phone the Arts Centre, 0539 25133.

WARRINGTON ARTS FESTIVAL have included a number of Folk events in this year's festival as follows: (all dates May) Thursday 5th, Folk Night @ Thorn Inn, Appleton 8pm Friday 6th, Houghton Weavers @ Spectrum Arena 7.30pm SAT. 7th, Barn Dance with Tom Brown Band, Thelwall Parish Hall Sun. 8th, Albion Band @ Farr Hall, 7.30pm Mon. 9th, Brigantine & Just Us, Padgate Rec. Centre Tue. 10th, Roaring Jelly @ Silver Birch FC For more information on all events, contact 0925 51144 extn 154

CLUB



FIRST OF ALL this month we've news of a new club joining the Federation (or perhaps rejoining would be more correct, since they were once before members, and are now 'under new management'). The club is the Met Folk Club who meet at Catholic Metropolitan Club, 61a, Bold St., Liverpool every Wednesday at 8.30pm. They also have the odd Saturday Night Specials, which I gather go down very well. The Secretary of the club is Reg Andrew (Tel: 051 708 6499), and you should contact him for further information. A list of forthcoming attractions will be found in the Diary pages

As noted before, the Eagle & Child Folk Club has moved to a new venue, namely the Woolpack Hotel, Stand Lane, Radcliffe. There are new organisers as well, mainly Martin Critchley & Moira Woodcock; the club is booking guests, but they are doing so only a week or two in advance, so you'll have to phone to find out who is on at the club. You can telephone Moira Woodcock on 061 723 1979.

SEVERAL CLUBS ARE on the point of closing for summer, and one or two may already have closed, but I'm pleased to notice that (as far as I know) without exception, all will be back in September. There are as well still quite a few staying open all summer, so don't forget to continue to support these, even though they are mostly running singers' Nights, as I'm sure you'll still get just as much enjoyment.

FLEETWOOD FOLK CLUB are presenting a special performance of the 'Final Trawl' at the North Euston Hotel in Fleetwood on Thursday May 26th starting at 8.15pm. After the performance there will be shanties at the bar led by Ian Woods. Tickets are £1.50, and reservations can be made by telephoning Clevelys 821115.

Geoff DORMAND TELLS ME that he is running a series of open-air concerts in conjunction with Wirral Leisure Services on Sunday afternoons over the coming months. The concerts are to be held in Vale Park which is on Magazine Lane, New Brighton, and will run from 2 to 5.30pm. Each of the concerts are free, and are to be hosted by the Tom Topping Band. They will all feature local artists, and I gather that Geoff would like some other groups or solo singers to appear at these concerts. Expenses (only) of all those taking part will be refunded by the Leisure Services, and anyone interested should contact Geoff on 051 639 7928.

YOU WILL NOTICE that we've taken the opportunity of updating the list of Clubs on the inside back page (page 31 in this issue), so please take note of all the new telephone numbers.

SARA GREY and ELLIE ELLIS are currently on tour in the area, and if you haven't yet caught them live, they are well worth the trip to see them. You can still see them at the following venues in the North-West:

- 18th June; Bury Folk Club
- 19th June; George & Dragon, Billinge
- 23rd June; Fleetwood Folk Club

Not to be missed!

ANOTHER NIGHT NOT to be missed is June 30th at the TRITON in Liverpool, when Charley Yarwood & Ian Woods are their guests. They don't get together much outside festivals, so don't miss a superb evening of Shanties and much more besides.

TISH STUBBS & SAM RICHARDS (ex-Staverton Bridge) make a rare expedition up from Devon to appear at Bury Folk Club on May 28th

THE BREWERY FOLK CLUB are presenting a second Spring Bank Holiday Gathering of Local Folk, on Friday 27th & Sunday 29th May. On the Friday evening there is a Ceilidh featuring the Tumbling Tom Band and caller Dave Rochell with the Westmorland Step Dancers. On the Sunday the events start at 2pm with an afternoon session, followed at 7pm by the evening event. Taking part in these two are: Morris Teams, Dance Teams, Grendel's Mother, Cumbrian Gap Ceilidh Band, Brewery Youth Theatre, Steve Tomlinson, Sam Braoken plus many others too numerous to mention. For more details & tickets please contact Neil Johnstone on Kendal 25133.

FORTHCOMING EVENTS:

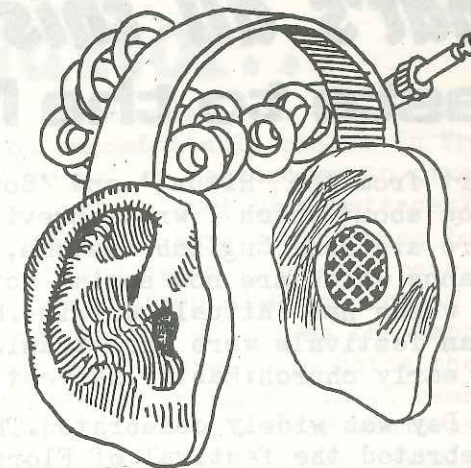
Advance club dates for September:

- WHITE LION, Northwich Thursday, September 9th
Alt & Carol Alexander
- WHITE SWAN, Fallowfield Wednesday, September 14th
Sean Cannon (one of last solo gigs before joining the Dubliners)
- OLD SHIP, Southport Wednesday, September 14th
Ellie Ellis & Sara Grey
- GEORGE & DRAGON, Billinge Sunday, September 11th
Fauk

I NOTICE THAT I've omitted the dates of Geoff Dormand's open-air concerts (see top of column). The dates are in fact May 29th, June 19th & July 10th.

AT THE OLD SHIP in Southport on May 11th is an unusual act: Phil Ryder, who is an actor & musician from Shropshire, who spends a lot of his time impersonating Shakespeare for schools all over the world. He will be presenting an evening of Elizabethan Songs & Music, suitably accompanied on instruments of the period. He doesn't do many Folk Club bookings, so don't miss this chance to see something out of the ordinary.

BROADFOLK



It's been drama and documentary time for folk in the early part of '83. This is not to knock the faithful few folk programmes but there has been a most unusual concentration of folk used - and often used well - in other programmes.

The very first week of January I was regularly woken up with folk carols performed by Farleton's Jig. On Saturday 8th, BBC2 gave us 'Bendigo Bosswell' by the Children's Music Theatre. The storytime was a Romany

/Giorgio love affair (doomed, naturally) set in Kent at hop-picking time. It included several folk tunes with new words, but rightly included 'Hopping Down in Kent' unchanged. It was I'm sure by chance the very next day C4 screened 'Hopping Down in Kent', a memoir by the painter John Allin and guess what the children sang as they hung out of the back of a lorry? That part of a song is the only known sighting of British folk music on C4: folk is apparently the only four letter word they don't broadcast

Given Radio 4's persistent compulsion to Wordzak, the Monday play is not the first place you would look for folk music. 'Barnsdale Wake: a ballad play of the life and times of Robin Hood' was this rather curious.

Written by David Buck, with music credited to Jim Parker, the story goes: Richard 1st, safely back on the throne, is moving quietly in to remove the outlaws. The army, who don't know who they are chasing, pass away the time with the old ballads. The singing was deliberately rough and the tunes were definitely constructed from traditional elements: overall impression, B minus.

Less unexpectedly from R4, in the features tradition, was Scenes from Village Life. This series of seven programmes went out on Saturday afternoons and was a splendid compilation of prose, poetry and songs on various village topics. Each had several folk songs - 'The Squire' at number four featured Peter Bellamy, Bob Copper and Fank Purslow, whilst The Blazing Forge used Walter Pardon and Bob Copper again. Finally,

the parsonical programme pressed Phil Tanner and Barry Dransfield into service. This very good series was produced by Herbert Williams in BBC Wales.

The superiority of regional radio over the soggy centre is also exemplified in the somewhat unlikely context of the Stuart Hall Show, R2, Mondays from 10.30pm. One of the producers is John Leonard so this show has included Cosmothea, Vin Garbutt, Jake Thackery and Ralph McTell.

Some other folk vignette included bursts of (uncredited) Irish music on an Irish 'Open Door'; our very own Ron Baxter on Red Rose Radios's Arts programme talking about 'The Final Trawl'; Pete Seeger's paraphrase of Ecclesiastes and McTell's 'Streets of London' in different editions of 'Songs of Praise'; mid afternoon repeats of 'Souvenirs of Sidmouth' on BBC1; and Brenda Woolton in a Cornish 'Down Your Way'.

Bellamy's converts to Kipling should have enjoyed R4's four part study of Kipling in India, although there was no music. Radio Lancashire sneaked out four programmes of good songs from their Lanky song contest under the guise of 'Sounds Local' at very unaccessible times.

The folk-drama climax was heralded in an unexpected way. Pebble Mill at One introduced a plug for the first in a series of live TV plays with a short snatch of a ballad, sung by Martin Carthy. The presenter then discussed Keith Dewhurst's 'The Battle of Waterloo' which was to go out that Sunday.

What's all this Dancing about? - 2

Haste to the Maypole

Apart from the 'Ritual' and 'Social' dance about which I wrote previously, there are many English customs, song & dance which are now social activities, but which had 'Ritual' origins. Many pagan festivals were Christianised by the early church: Easter, Harvest etc.

May Day was widely celebrated. The Romans celebrated the festival of Floralia, from April 28th to May 3rd; dedicated to Flora, the Spring Goddess of Fruit and Flowers. However, the May celebrations are a lot older than that and may even date back to Palaeolithic times.

The Puritans suppressed the May-Day festivities, but they were restored with the crown in 1661. At that time many Royalists transferred the celebrations to May 29th (either to celebrate the New King's birthday, or to commemorate the Old King hiding in an Oak Tree.

Mention May Day to most people, & if they do not immediately associate it with Labour Day, they think of the Maypole with ribbon plaiting. The real English Maypole is however very tall - the one at Padstow is held by guy lines to the chimneys of nearby houses; it is a focal point of the Old 'Oss celebrations, but ribbon plaiting would hardly be practical. Many early records refer to the great height of the Maypoles. The one set up by the South door of St. Andrews Church in the City of London was so tall that the church became known as St. Andrew's Undershaft; between 1517 & 1552 the maypole was hung in Shaft Alley under the eaves of a row of houses. The Great Maypole erected in the Strand in 1661 was said to have been 134 feet high! If you've ever seen Twenty-four children perform the ribbon plaiting dance with a twenty-four foot Maypole at Leyland festival, just imagine the number of dancers needed and the area covered by a similar dance around a Maypole five times the height!

It is much more likely that the dance round these larger Maypoles would be a dance such as Sellenger's Round - a dance in veneration of the deity represented

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by the Maypole. This tune & 'Staines * Morris' were both published in the first edition of John Playford's 'The English Dancing Master' in 1650.

Plaiting the Maypole is a custom from Southern Europe, where their traditional Maypoles are much shorter. It was introduced to England by John Ruskin in the last century, when he started a May Day coronation ceremony at Whitelands' Training College and teachers took the continental style into their schools. It was very popular prior to the 1914-18 war; my wife & I have photos of our respective fathers 'Maypole' dancing in about 1910, one in London, and the other in Cumberland. It is hardly surprising then that it was included in the first Leyland Festival in 1889, but it has also been tacked onto other older festivals like Castleton Garland Day, and I've even seen it alongside Well Dressing.

Here are some other May Customs:

- 1st- Magdalen College Oxford; a Latin Hymn sung from the top of the tower
- 1st- Padstow 'Oss dances the town with the teaser & Mayers all day.
- 1st- Minehead Hobby Horse
- 8th- Helston Furry Dance in & out of houses.
- 29th - Castleton Garland Day
- Last Saturday - Knutsford Royal May
- 29th- Chelsea Pensioners Oak Apple Day

Alan G. Barber

* The tune used for the song 'Haste to the Maypole'

Letters to The Editor...

from Tony Rose:

Dear Sir,

I read with interest and not a little sadness the letter from Mike Billington in the December - January edition of the Newsletter on the demise of the Seymour club. As a club organiser, I sympathise with him over the all-too familiar problems he's had to contend with; as a pro singer I'm on a hiding to nothing commenting at all....but I seem to detect what looks suspiciously like another outbreak of the periodically 'blame it all on the pros' disease. I think he's got it wrong.... but I hasten to add that I've never worked in or visited the Seymour club, so any criticism I may make is certainly not specifically directed at either Mr. Billington or the Seymour Club. It's simply that he seems to have been misled by the oldest of red herrings - when things go wrong at a club, it's much more comforting to put the blame on some outside influence over which the club and its organizers have no control, and for which they therefore accept no responsibility, than to have to carry the can oneself and admit that there may have been shortcomings in the way the club was run. Hence the need for scapegoats - the tele; the weather (too cold - too hot - too fine - light evenings - dark evenings) and the long standing favourite - the pro singer, who invariably charges too much and pulls too few!

But ask yourself this - which came first - the clubs or professional singers? The notion of the 'guest artist' only came about because there was a demand from the clubs for such people. So surely the relevant question should be - what about the pulling power of the clubs themselves? Admittedly in the big cities there have always been a small number of 'concert' clubs that survived solely on the 'pull' of big names, but the vast majority of folk clubs in this country stand or fall on their ability to attract and keep a regular audience and to fulfil a social function for that audience. The choice of guest artists is only one of many factors which help in achieving that goal.

Like it or not, the folk clubs are in direct competition with other forms of entertainment - you can't pretend the tele, the cinema, and discos don't exist - they do, so audiences have to be won from them!

So is it reasonable to expect people to sit on uncomfortable chairs in freezing cold rooms, or performers to give of their best in such circumstances? Is it reasonable to expect audiences to be relaxed and eager to participate when they are confronted by a nervous or incompetent MC who gives the impression he has been conned into doing the job at five minutes' notice? Is it reasonable to expect them to suffer embarrassed or embarrassing floor singers mainly concerned with keeping up a barrage of 'in-jokes' with their mates? Indeed is it reasonable to expect anyone to turn up at all when a quick straw poll often reveals that the local population isn't even aware of the club's existence? Can you honestly say that you have utilised to the full the advertising opportunities afforded by local radio and TV and the efficient use of posters. I, like many other singers, provide clubs with posters and publicity material when I have a booking there. I'm prepared to provide as many posters as the club can profitably use. Seldom does anyone ask for more than two or three, and these usually re-appear either inside the club or on the organiser's bathroom wall! Popular fellow he may be, but that's hardly the most efficient organ of publicity!

Most pro singers acknowledge the amateur status of club organisers, and that they run clubs because they want to - but those very club organisers would be the first to protest if the word 'amateur' were to be interpreted in any other sense than strictly 'non-paid'. In every other respect the clubs must strive to be as professional as the singers they book. You have a free choice - you don't have to run a club if you don't want to - but if you do take it on, then the unrewarding slog that Mike Billington describes has to be done. Clubs don't run themselves, and it's a fallacy to suppose that they ever did. And if you want examples of friendly, well run, and therefore relatively successful clubs, I suggest you visit the White Swan in Fallowfield, Manchester, or the Red Lion at Westhoughton.

Having said all this, there are few professional singers with delusions of grandeur. It's a pretty safe bet that the average pro singer earns less in a year than 80% of the people he is singing to - that's not a complaint - simply a statement of fact. Similarly few pro

Cont'd...

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singers give less than 101% in effort, or if they do, then they don't last long. In these 'blunt economic' times you daren't give a bad performance. I'm personally grateful to have been able to earn a living for the last 12 or 13 years doing what I enjoy doing, but there is a limit to the extent that one is prepared to suffer for one's art. Mike Billington complains at the levels of the fees of what he calls the 'middle names'. In real terms these have declined steadily over the last five years or so. There's no 'annual increase at the going rate' for folk-singers - in fact the opposite is the case - singers are having to accept percentage deals which they know in real terms are tantamount to wage cuts! Ask any singer how many times in the last year his percentage has exceeded his guaranteed minimum! Going on my own experience, I'd be extremely surprised if it were more frequently than 1% or 2% of his bookings.

Most singers are happy to work on a percentage deal, but if they attempt to impose a few minimum safeguard stipulations, this is often met with resentment by club organisers. Percentage of what? - is the crucial question. Is it fair to expect a pro singer to agree to a percentage deal unless you, the organiser, are willing to tell him (a) how much you are charging on the door; (b) how many people get in free or at a reduced rate - committee members, residents, floor singers, mates of the organiser etc; (c) what your overheads are - heating, lighting, hire of room etc; (d) how much you spend on advertising etc. If you're not prepared to divulge this information, then don't be surprised if your artist will not agree to a percentage deal, but prefers to set his fee at what he thinks he is worth. The market is a great leveller - the message doesn't take long to get through if an artist is tempted to set too high a price on himself.

As long as there are a considerable number of people interested in the availability of folk music as a form of entertainment, the clubs have a good chance of survival depending on their ability to provide satisfactory levels of comfort, friendliness and entertainment. The notion of professionalism in the sense of paid guest artists is merely icing on the cake. Most pros work bloody hard for small return. Good organisers work bloody hard for an even smaller return, other than the satisfaction of a job well done: but if the clubs themselves fail to attract and keep an audience, then we might as well all stay at home, get

out the wind-up gramophone and the old Topic 78s and resign 'folk' to the museum.

Yours etc + Amy Rose.

Dear Sir,

I found the article "Pulling the Crowds back in" in the Feb/Mar.83 issue very interesting. I have visited many Folk Clubs in the area over the past few years and in my view the reason for the fall in attendance is poor quality.

How often I have visited a Folk Club to see and hear a known guest to find that he plays two 40 minute spots. Meantime I have to sit through what is often mediocre, as many as six floor singers of ability ranging from average down to pathetic.

In some cases six floor singers have each been given three songs regardless of ability. Often it would be better to have six songs from the best two and forget the rest.

This may sound ruthless but I believe this is necessary if clubs are to survive. It is mediocrity which is keeping people away.

Unfortunately unprofessionalism is not always restricted to the amateurs. I have known professional names to turn up late and then, having eventually taken the stage, spent time tuning up and wittering on, before actually beginning to play.

This leads to another point. I pay to hear good Folk Music. Too many performers see themselves as singers/ raconteurs and indulge themselves in boring chat. Except in the case of genuine wit (e.g. Garbutt, Harding, Swarbrick). This should be kept to a minimum.

Furthermore what we get is often not "Folk" at all. Local clubs have recently presented Earl Okin who, whilst highly talented, is not in my view a folk singer and on another occasion a six-piece ensemble (including multi-saxophones) playing the Miller sound.

Elsewhere I have been offered by floor singers; "Daniel" (Elton John) "Its only

Letters (from p.8)

make believe" (Conway Twitty) and "Wandering Star" (Lee Marvin) - all very well known traditional folk songs!!!

In contrast I have attended concerts which have been well planned (most recently Vin Garbutt at the Pinewood in Handforth). Two 30 minute spots by a good standard resident group plus two 45 minute spots by the named guest. No padding - all meat.

In my view this is where success lies, Organisers ought to restrict themselves to recognised names (even if this limits club nights to one per month) plus pre-auditioned floor singers. One quality "name" plus selected amateurs on a monthly basis is more likely to retain interest and support than a weekly diet of mediocrity.

Yours faithfully,

Bob Sholliker.

Broadfolk (from p.5)

Came Sunday, and from the moment Martin opened the play by singing 'All you people who live at home at ease', it was obvious that not only was this experiment in live TV drama going to work, but that it would be a folk music experience. Several other songs were used as integral part of the action, and Martin, in character as the common soldier Wolfhound was provided with a female ensign in love with him! The theme of the whole piece was summed up in the closing ballad 'Many a sad heart will remember with sorrow the 18th of June'.

This was a triumph for director Robin Midgely & the Pebble Mill production team. How is it that this production, like 'Gone for a Soldier', can come from Birmingham which is the only conurbation where none of the local radio stations have a folk programme?

FOLKEAR

CLUBS!

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FOR DETAILS OF NORMAL ADVERTISING RATES, SEE PAGE 26.

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ramox
cyril tawney
stanley accrington
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Astwood Bank
Redditch B96 6BW
Worcestershire
England

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WIRELESS WAVES:

Folk on Local Radio by Ian Wells

When I agreed to take over PERFORM's survey on local radio, I little realised what it would lead to. Local radio organisers are very like folkies - they don't answer letters, or they forget half of what they meant to tell you. This year I decided to sort them out the only way they understand - in person by telephone. One day in February I sat down with the official BBC & ILR local radio lists and rang every station (except LBC which is all news & current affairs, and two local ones which I knew about.)

In retrospect, I think I should have asked for sponsorship or a Guinness Book of Records judge, but in this case virtue is its only reward. The complete lot - very useful for performers & agents - is available, price 50p plus SAE, from FOLKEAR Publications, 62, Sidney Ave., Hesketh Bank, Preston PR4 6PD. The 50p is partly a contribution to PERFORM and partly to my phone bill! However some of the local information is listed below - free - with a few additional comments.

- Radio CITY (Liverpool)** 194m(1548kHz); 96.7 VHF 051 227 5100
No folk. Accepts club details in 'What's On' format (as do all the others)
- Radio LANCASHIRE (Blackburn)** 351m(855kHz); 96.4 VHF 0254 62411
In 'Sounds Local'; Sundays 11.05 - 11.35 am, Repeat 3.30
Contact Simon Johnson Folk/Dialect programme planned
- Radio MANCHESTER** 206m(1458kHz); 95.1 VHF 061 228 3434
Folk diary: follows 6pm news on Fridays: contact Cathy Dixon
New concert series in preparation (Baz Barker)
- Radio MERSEYSIDE (Liverpool)** 202m(1485kHz); 95.8 VHF 051 708 5500
FOLK SCENE Tuesdays 6.30-7.00pm; repeat Sat. 6.30pm
Producer/presenters: Stan Ambrose, Geoff Speed (freelance)
Excellent long-running series, mainly feature format with occasional club roundups
- PICCADILLY Radio (Manchester)** 261m(1152kHz); 97.0 VHF 061 236 9913
FOLKSPAN Sunday 9.30 - 11.00pm Harry Ogden (freelance)
Another good long-running programme, handicapped by being on the most popular Manchester club night and by variable length scheduling
- RED ROSE Radio (Preston)** 301m(999kHz); 97.3 VHF 0772 556301
LANCASHIRE FOLK Tuesday 6-7pm Presenter Dave Hockley (freelance)
The newest regular programme; currently a record show, rather folk-rocky in balance. Shortly to use local performers pre-recorded at the station.
- Radio STOKE** 200m(1503kHz); 96.1 VHF 0782 24827
No folk
- MARCHER Sound/Pain-Y-Gororau (Wrexham)** 238m(1260kHz); 95.4 VHF 0978 264478
Not yet on air - likely to be mid '83
- SIGNAL Radio (Stoke)** Wavelength not announced 0782 622237
Not yet on air - 1983ish

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MARTIN CARTHY

ROY HARRIS

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CILLA FISHER & ARTIE TREZISE TUNDRA
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MORRIS DANCERS - FOLK WORKSHOPS
CRÈCHE & DAILY ENTERTAINMENTS FOR KIDS organised by DAN. (Development of the Arts in Northwich)

ORGANISED BY

THE WHITE LION

FOLK CLUB

IN ASSOCIATION WITH

VALE ROYAL LEISURE

FOLK CAMPS



I suspect that the majority of people who read this article will be stumbling upon the Folk Camps Society for the first time. If this is the case, let me hasten to explain that the Society started in 1961, exists to provide cheap all-in holidays for everyone, using traditional folk song & dance as its entertainment medium. That's Folk Camp on paper.. but no brochure, article or publicity handbill can possibly convey the fun & the friendship which this kind of holiday has brought to us.

We happened on an introductory leaflet by chance. We loved folk, enjoyed camping & our resources with two children at that time were limited .. it seemed an ideal holiday—and so it proved to be. There were, it seemed, three big bonuses. One was that meals were provided, another was that we could indulge our favourite hobby every day & every evening without worrying about the children. Thirdly it was helpful to be able to share the rainy days with others, & participate in the extra activities arranged on these occasions.

The Folk Camp centres around the barn or marquee. People pitch their own tents around the marquee, and use it for all their meals, celidhs & workshops. The camp is managed by a small experienced staff, namely Leader, Warden, Camp musician & Caterer. After a cooked breakfast, there is an opportunity to join in band workshops led by the Camp Musician, all the campers can join in whatever their age or experience. Other workshops follow and may include instrumental, choir, morris dancing, playford, etc., as well as craft workshops.

Lunch is an informal affair, usually a salad, & can be eaten in the marquee, or taken as a packed lunch. The campers usually disperse to pursue their own interests in the afternoon, to be enticed back in the early evening by the main meal of the day. After this, the evening celidh will soon begin, preceeded by children's songs games & Stories to ensure the younger campers go off to bed well content & Thoroughly tired. The older children may stay a little later, but all the under-12's are bid a firm farewell about 9pm to the strains of "Goodnight Children".

The Ceilidh often continues until midnight or later, with a coffee break & a sing-song about ten. The calling is shared among any who are willing, novice or experienced alike, and anyone who wishes to play is encouraged to join the Camp Musician in the band. You can dance or learn to if you don't know how; you can sing along, or just sit back & relax, secure in the knowledge that you don't have to worry about the children. All this makes for a superb end to a very satisfying day.

The camp is run on a very informal basis, with people sharing their expertise or trying something different. There is no obligation to do anything except agree to assist with one camp duty during the week. In such company, no duty ever proves to be a chore. Camps are held all over Britain from Easter to September. The basic pattern is still the same, although activities are often dictated by the locality. Some camps are designed for those with particular interests & include Youth, Craft, International & Continental Camps. For further details see the advert on the back page.

The Butler Family



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CHAIRMAN'S LETTER

At the AGM it was agreed to concentrate on this newsletter and put the rest of the activities into suspended animation.

It was after that decision was made that I reluctantly agreed to act as chairman. A fully functioning Federation needs a completely committed chairman. I am too busy learning how to run a folk club, helping with PERFORM, and indulging in folk journalism to give that commitment. The chair is being kept warm for one of you. There are no 'theys' in Folk Music ('thry should do something!'), its just us. What needs doing has to be done by you and me what we don't do, stays undone.

Talking about folk journalism, I've heard comment that too few people get to write in the newsletter - I quite agree, and so does Nigel. The reason he prints so much of my stuff is that too few people send anything - not that too few people send anything better but that too few people send anything at all. We both look forward to the day he can decline one of my

pieces because the issue is full.

The Newsletter represents the folkworld talking to itself: advertising to itself: preaching to the converted. We also need to get the message out to the rest of the region. There are two ways of doing this that cost nothing but some time and a stamp. The Artful Reporter (NWAarts) and now Arts Alive (Merseyside Arts) do free event listings. They are widely distributed in libraries etc. and NW Arts pass the information to the media. Local radio does FREE 'whats on' and many also do specialise folk lists. Use them!

I hope to visit a few more Federated Clubs this year, even if I have to apply for a Gulbenkian study grant to cover traveling costs!

Ian Wells.

The DOWNS FESTIVAL of TRADITIONAL SINGING

13-15 May 1983

Hermitage
Village Hall,
Berkshire

George Privett Tony Hall May Bootyman
Bob Lewis Ruth Askew Peta Webb
Stan Eggleton Johnny Doughty Bob Grant
George Fradley (with Tufty Swift)
Bob & Margaret Murriner Jeff Wesley
Harry Pannell Morris 8 Band
George Massey Lucy Farr Freddie McKay
Headington Quarry Morris John Graham
Jim & Lynn Eldon Albert Lightfoot

Campsite	Bar	Snacks	Sunday Breakfast
Tickets: All weekend	£8-50		Saturday
Friday evening ceilidh	£1-00		Saturday 11:30am-5:00pm
Sunday	£3-50		Saturday 6:00pm-11:30pm

SAE; Roly Brown, Ailsa Craig, Hampstead Norris Road,
Hermitage, NEWBURY, Berks. Tel: (0635) 201174

CLUB OF THE MONTH:

Wednesday the 3rd of March 1982 saw the birth of the "White Swan". Anne Morris, who runs the club, has been running Folk Clubs for the last twenty years, mainly in and around the Potteries and she was also for many years a member of the organising committee for the Loughborough Folk Festival.

The last twelve months at the Swan have seen a gradual increase in audience size which is pleasing in these days of gloom and despondancy about the "Fate of Folk Music".

Visitors to the club often show surprise when they see the guest list is fully booked for the next twelve months but Anne explains that this is a result of her booking policy, which is based on a four weekly cycle. This consists of a singers night, (for which admission is free), a local performer or group, a performer who may not normally be seen in this area, (e.g. Archie Fisher, Jim Eldon, Fred Jordan etc.) and a well known national act (e.g. John Kirkpatrick, Vin Garbutt, Allan Taylor etc). In order to ensure that this policy can be maintained it is necessary to book well in advance.

Anne believes that the essence of a good Folk Club is timing and this is the job of the M.C. so she undertakes this task herself. She feels that the audience should not notice the passing of time, the evening should start on time and certainly no more than fifteen minutes after the advertised time, just to allow people to get settled. Also that intervals should be as short as possible in order not to break the atmosphere which has been built up.

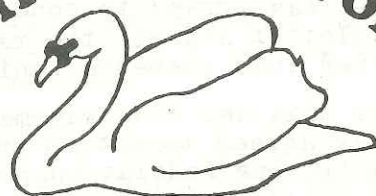
The White Swan Club belongs to its members, audience and residents, if it wasn't for these people it would not exist, so that there opinions, preferences and comments are actively sought, and acted upon wherever possible. Members are also kept informed of special events by post on a regular basis.

Audience participation is encouraged since a Folk Club is a place not only where people are entertained, but also where they, to some extent, entertain themselves.

Good beer a sympathetic landlord, a warm and comfortable room, a wide selection of good music (well performed) all served up with a touch of humour are the ingredients you will find at the White Swan.

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THE WHITE SWAN FOLK CLUB



Come expecting the best, you'll find it, come expecting just another Folk Club and you'll be pleasantly surprised.

Further details from ANNE MORRIS
(061 881 8294)

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newsletter

The **BEST FOLK**
in the **NORTH~WEST**

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

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JOHN KIRKPATRICK

&

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SEAN CANNON
JOLLY JACK

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doors open 7.30pm

Admission: £2.50

Tickets: Annie Morris

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proceeds in aid of "LIFE"

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Club

DAY & CLUB	RESIDENTS	DATES IN MAY			
SUNDAY		1st	8th	15th	22nd
The Woolpack George & Dragon Keighley Green Leigh Poynton Rave On Rainford	See (b) below Dave & Keith Trevor & Joan Hunt Volunteers Derek & Di Boak	Guest TBA Singer's Night CLOSED reopening September	Beggarmen Il Danach Peter Bellamy Robin Dransfield + Ian Woods (r) Singer's Night TBA	Graham & Sheila Nelmes Singer's Night Alan Bell Band Maxi & Mitch + Joe Beard Singer's Night Gary & Vera Aspey	Steve Higgins Abalon & R. Harrop Brian Peters The Charlies + Mother Tony Solly Sullivan Chris & Joe While
MONDAY		2nd	9th	16th	23rd
Leyland Morris Poynton Preston Triton		Practice Night Closed Singer's Night Closed	Practice Night Singaround Singer's Night The Spinners	Practice Night Singaround John Spires Peter Bond	Practice Night Singaround Singer's Night Singer's Night
TUESDAY		3rd	10th	17th	24th
Blackpool Silver Birch	Taverners See (e) below	Singer's Night Singer's Night	Singer's Night Roaring Jelly	Singer's Night Singer's Night	Paul Metsers Closed
WEDNESDAY		4th	11th	18th	25th
Old Ship The Met. White Swan	See (c) below See (f) below	Singer's Night Singer's Night D. Disley/T. Nyland (g)	Phil Ryder Bernie Davies Singer's Night (g)	Peter Bond Singer's Night Tommy's Lot	Singer's Night Brown Mixed Bob Davenport
THURSDAY		5th	12th	19th	26th
Fleetwood Hooligans Poynton Wigan	See (d) below Tintagel Joan Blackburn	Charley Yarwood No dates Mini Ceilidh/Singers Closed	Singer's Night No dates Mini Ceilidh/Singers Singaround	D. & S. Morgan No dates Mini Ceilidh/Singers Closed	Final Trawl No dates Mini Ceilidh/Singers Singaround
FRIDAY		6th	13th	20th	27th
Bee Newcastle Roebuck White Lion	Various See (v) below See (a) below	TBA Singer's Night Singaround Ian Woods	TBA Singer's Night Proper Little Madams L'pool Trad. exchange	TBA Singer's Night Singaround P. & J. Coleclough (i)	TBA Singer's Night Singaround Singer's Night
SATURDAY		7th	14th	21st	28th
Bury Brewery Tom Hall's Poynton Club Ceilidhs	Various Ceilidh	Robin Dransfield Friday 6th @ Closed	G. & E. Pratt (j) Closed Background Noise (CB) + Abalon	Robin Williamson Closed	T. Stubbs/S. Richards (h) Friday 27 & Sunday 29† De Danaan

KEY TO SYMBOLS ABOVE:

- * See Club News, page 4
- † 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 include: Dave & Helen Howard, Tony Coll, Gary Young, Geoff Higginbottom, Chris Manners, Mike Dixon, Mike Billington
- (g) Diz Disley & Tony Nyland
- (h) Fish Stubbs & Sam Richards
- (i) Phil & June Coleclough
- (j) Graham & Kileen Pratt
- Stefan Grassman & John Renbourne † Gathering of Local Folk - see Club News, page 4

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Calendar

DATES IN JUNE					
29th	5th	12th	19th	26th	DAY & CLUB
Singaround Singer's Night CLOSED	Guest TBA Steve Turner reopening	Guest TBA Singer's Night September	Guest TBA E. Ellis/S. Grey (k)	Guest TBA Singer's Night (s)	The Woolpack George & Dragon Keighley Green Leigh Poynton Rave On Rainford.
Bram Taylor Portland Chambers + Peter Hughes CLOSED TBA	Paul Metzers + Helen (n) Singer's Night	CLOSED FOR SUMMER Gary & Vera + Jack Bond TBA (Guest)	reopening September Foggy + Charley, Yarwood Singer's Night	reopening September Steve Libmack + Gen. Hanson, S. Miller Johnny Coppin	
30th	6th	13th	20th	27th	MONDAY
Practice Night Closed Singer's Night Closed	Practice Night Singaround Steve Turner The Spinners	Practice Night Singaround Singer's Night Singer's Night	Practice Night Singaround 23.6.83. Yarwood/Woods (l)	Practice Night Singaround Singer's Night Singer's Night	Leyland Morris Poynton Preston Triton
Singer's Night CLOSED	Singer's Night FOR SUMMER	Singer's Night reopening September	Singer's Night	Singer's Night	Blackpool Silver Birch
1st	8th	15th	22nd	29th	WEDNESDAY
Bar Session Singer's Night Jim Eldon	Gill Burns Shay Black Peter Smith	Singer's Night Singer's Night Singer's Night (q)	Nic Dow Singer's Night Collins/Mageean (m)	Donal Maguire Singer's Night Calennig (p)	Old Ship The Met. White Swan
2nd	9th	16th	23rd	30th	THURSDAY
Singer's Night No dates Mini Ceilidh/Singers Closed	TBA No Dates Mini Ceilidh/Singers Singaround	TBA No dates Mini Ceilidh/Singers Closed	S. Grey/E. Ellis (k) No dates Mini Ceilidh/Singers Singaround	TBA No dates Mini Ceilidh/Singers Closed	Fleetwood Hooligans Poynton Wigan
3rd	10th	17th	24th		FRIDAY
TBA Singer's Night Singaround Hobson/Lees (n)	TBA Singer's Night Singaround Singer's Night	TBA Singer's Night Singaround Howard Jones	TBA Singer's Night Singaround Festival (o)		Bee Newcastle Roebuck White Lion
4th	11th	18th	25th		SATURDAY
Peter Bellamy De Danaan Closed	TBA Vin Garbutt Fiddlers CB + Abalon (w)	S. Grey/E. Ellis (k) Closed	Soold's Bridle Closed		Bury Brewery Tom Hall's Poynton Club Ceilidhs

KEY TO SYMBOLS ABOVE (AND SOME ON PREVIOUS PAGE)

- (k) Ellie Ellis & Sara Grey
- (l) Charlie Yarwood & Ian Woods
- (m) Johnny Collins & Jim Mageean
- (n) John Hobson & Howard Lees
- (o) For full details of festival, see advert, page 11
- (p) Mick Tams & Pat Smith
- (q) All Singers' Nights at the White Swan are free
- (r) Robin Dransfield plus Ian Woods plus "Free Admission"
- (s) Closing Night for Summer - reopen September 4th
- (t) Don & Sarah Morgan
- (u) The Final Trawl @ North Euston Hotel plus Shanties at the bar with Ian Woods (See Club News, page 4)
- (v) C.B. = Ceilidh Band

GUEST TBA = A guest will be booked, but has not been finalised at the time of going to press - please contact organiser for more details

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JULY-AUGUST Dates

DAY & CLUB	DATES IN JULY				
FRIDAY	1st	8th	15th	22nd	29th
Bee	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Closed
Newcastle	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Roebuck	Singaround	Singaround	Singaround	Singaround	Singaround
White Lion	Paul Metsers	Singers' Night	Martin Wynnham-Read	Singers' Night	EDSS Night
SATURDAY	2nd	9th	16th	23rd	30th
Bury	Guest TBA	Guest TBA	Guest TBA	Guest TBA	Closing Night (a)
Brewery					
Various					
SUNDAY	3rd	10th	17th	24th	31st
Poynton		<i>Pete Castle + "Fitter"</i>	<i>Faulk + Bram Taylor</i>	<i>Gerry Mallon + "Plan B"</i>	<i>Enzo Pizzario</i>
Rave-On	Singaround	Singaround	Singaround	Singaround	Singaround
Woolpack	To be arranged	To be arranged	To be arranged	To be arranged	To be arranged
MONDAY	4th	11th	18th	25th	
Preston	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Triton	<i>No Dates</i>	<i>No Dates</i>	<i>No Dates</i>	<i>No Dates</i>	
TUESDAY	5th	12th	19th	26th	
Blackpool	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
WEDNESDAY	6th	13th	20th	27th	
Old Ship	Singers' Night	Derek Gifford	Paul Metsers	Closed, reopen September 14th	
The Met	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
White Swan	Singers' Night	Les Barker & Mrs. A(d)	Pat Ryan	Johnny Handle	
THURSDAY	7th	14th	21st	28th	
Fleetwood	Guest TBA	Guest TBA	Guest TBA	Guest TBA	
Poynton	Mini Ceilidh/Singers	Mini Ceilidh/Singers	Mini Ceilidh/Singers	Mini Ceilidh/Singers	
Wigan	Singaround	Closed	Singaround	Closed	
DAY & CLUB	DATES IN AUGUST				
MONDAY	1st	8th	15th	22nd	29th
Preston	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
TUESDAY	2nd	9th	16th	23rd	30th
Blackpool	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
WEDNESDAY	3rd	10th	17th	24th	31st
The Met	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
White Swan	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Whetstone/Rasle (b)
THURSDAY	4th	11th	18th	25th	
Fleetwood	Guest TBA	Guest TBA	Guest TBA	Guest TBA	
Poynton	Mini Ceilidh/Singers	Mini Ceilidh/Singers	Mini Ceilidh/Singers	Mini Ceilidh/Singers	
Wigan	Singaround	Closed	Singaround	Closed	
FRIDAY	5th	12th	19th	26th	
Bee	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Newcastle	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Roebuck	Singaround	Singaround	Singaround	Singaround	
White Lion	Singers' Night	Steve Turner	Singers' Night	Piper's Chair	
SATURDAY	6th	13th	20th	27th	
Brewery				FESTIVAL (Also 26/28) (c)	
Various					
SUNDAY	7th	14th	21st	28th	
Poynton	<i>Alastair Russell</i>	<i>Tony Bunnell</i>	<i>Andy Copestake + The Last Detail</i>	<i>Charlie Wolff's</i>	
Rave-On	Singaround	Singaround	Singaround	Singaround	
Woolpack	To be arranged	To be arranged	To be arranged	To be arranged	

KEY TO SYMBOLS ABOVE:

- (a) Closing Night (guest TBA) reopening September 3rd
- (b) Dave Whetstone & Jean-Pierre Rasle
- (c) See Advert, page 19 for full details
- (d) Les Barker & Mrs. Ackroyd

N.B. ALL UNLISTED CLUBS HAVE CLOSED FOR THE SUMMER BUT NOTE Poynton's Free singaround continues on Mondays all summer.

Brewery Folk presents

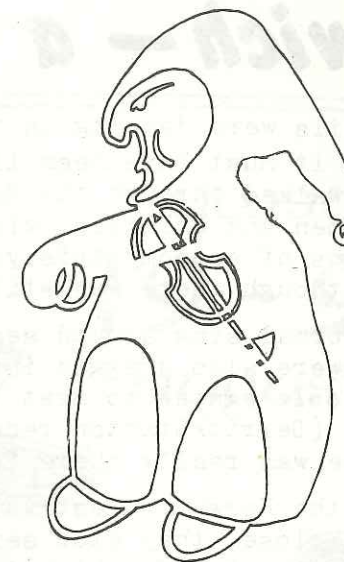
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Please make cheques payable to THE KENDAL BREWERY ARTS CENTRE TRUST

The management reserve the right to alter the programme if circumstances necessitate this

Horwich - a short review

The daffodils were dancing in the breeze and you still needed your winter woollies - it must have been time for Horwich again. It was, and at 11 am. prompt we walked through the doors of the Leisure Centre to join the throng of Morris men and children, clowns and stall holders, singers and musicians. Slight signs of economy this year: no programmes and only two acts per evening concert although there was still the choice of two concerts.

The more formal sing around session was enlivened by Keiran Halpin and Tim Woods, who were also dragged into Allan Taylor's work shop on songwriting. Lots of people wanted to meet Vin Garbutt and Vera Aspey conducted a clog workshop. (Derrick Stanton recorded some of that for 'Lancashire Drift', although he was really there for the junior dialect competition).

Then came the Horwich Festivals permanent irritation: just as the afternoon draws to a close, they stop serving food, and you are forced to search some out in Horwich itself, which is a pleasant enough little town but not exactly the gourmet centre of Lancashire.

However, the evening concerts make up for that. I'm assured Vin Garbutt was excellent (he must be doing something right - have you tried booking him recently?-. Allan Taylor and Battlefield both did their established things with smooth professionalism. Battlefield even brought on their reserve piper - however two pipers plus synthesises equals too loud to hear either words or music properly!

Ian Wells.

Artists include
Silly Wizard
Proper Little Madams
Bob Fox & Stu Luckley
Jump Leads
Strawhead
Penny Hop
Taffy Thomas
Alan Bell Band
Charlie Yarwood
Incognito
Sam Sherry
Loose Chippings
Cumbrian Gap
Thistle
Kevin Downham
Horwich Morrismen
Pete Smith
Jamaican Steel Band
Pye Wacket
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West Lancs' Leisure Festival

FOLK PERFORMERS COMPETITION

It's something of a surprise to find a title nearly as cumbersome as the one on the front page of the magazine, and to find a local authority actually promoting folk music. In fact the inside story is even more complex. The Leisure Festival is a community arts project, with 3 people on MSC contracts given house room and a tiny bit of cash by West Lancs Leisure Services. The folk bit of the festival was done with advice from PERFORM (not all followed) & with the enthusiastic cooperation of 5 local clubs as heat venues.

The Wigan Heat, at the Park, produced Steve Newsome, a local coloured singer-songwriter whilst at the Golden Lion, Rainford, the New Bracken Band from Rochdale won. The Knowl Brown, Sken, saw Derek & Di Boak win through, while the Hare & Hounds, Maghull was where Warrington Singer/songwriter Chris Roach came out on top. The Old Ship, Southport, gave the judges a real headache: they finally selected 2 groups - Caught on the Hop (George & Dragon, Billinge) and Bright Phoebus (Leyland/Liverpool).

The final concert was held at Ormskirk Civic Hall, with Peter Pilbeam recording for Folk on 2. The mikes, P.A. and the full but not very responsive crowd seemed to get to most of the competitors and most were just below their best. Neither of the solo performers did justice to their own material: Chris Roach was clearly nervous, & Steve Newsome was almost inaudible to parts of the audience due to his poor use of the P.A.?

Caught on the hop also suffered from this: their star flautist wasn't producing the sound in the hall he had in his heat. But for that, I think they could have challenged for 3rd. New Bracken Band started badly, with the lead singer flat, but improved to finish third with an immensely complex 3 songs at once sequence.

The five part harmony group, Bright Phoebus were slightly subdued, and produced a less rich tone than usual, but amused the audience with 'Goodnight, got your gasmask'. They clearly have potential and deserved their second place. On the night, the

winners were the most experienced, the least visibly nervous, and the most used to P.A., Derek & Di Boak. They were the most polished, and had the best response from the rather flat audience.

The judges were the performers for the second half: Sean Cannon, June Tabor & Martin Simpson. Sean produced his infectious mixture of humour and lyrically sung Irish & Scottish songs, before ending unusually sharply with Rosselson's Protect & Survive. Then June & Martin performed. How do they do it? June is like a coiled spring, projecting the song at the audience. Martin submerges his solo persona, rather macho & flip, and accompanies extremely sensitively. They did 9 songs, symmetrically arranged for duo & solo, and held the audience spellbound through their set. They were the foremost duo; that was one of their last joint performances. Watch out for the Fo2 recording, probably May 31st.

Ian Wells

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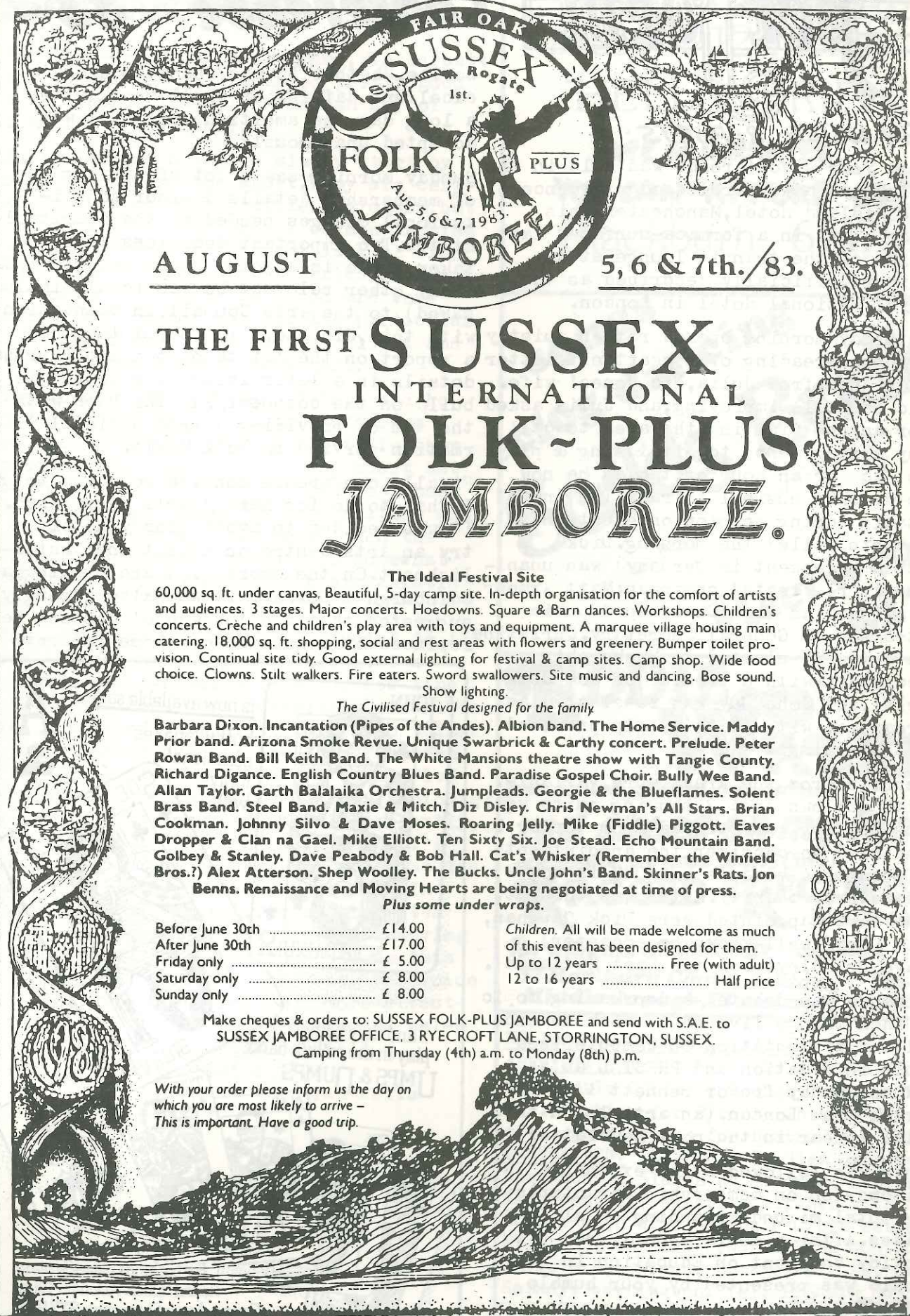
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Conference '83

IAN WELLS REPORTS:

Last year's conference was held in the slightly faded marbled magnificence of the Midland Hotel, Manchester. This year's was in a formica-surfaced imitation of the transit lounge at an airport, officially described as the Royal National Hotel in London.

Saturday morning opened rather quietly with the reading of a heartfelt letter of thanks from Julia, Nic Jones' wife. Nic is still improving, and Julia asked for anyone visiting the area to call (by arrangement) to sit & sing & play to Nic for an hour or two, as he now needs this musical therapy. The inevitable boring session on elections & reports filled the morning. Dick Gaughan (absent in Germany) was unanimously re-elected chairman; Matt Armour continues as Vice Chairman & Susie Stockton as General Secretary. Christine Wade was re-elected as Membership Secretary (with a promise of computer help), and John Guy was re-elected as Treasurer with a little help provided with meetings.

Reports from the areas were variable, with our own area 3 showing quite well. The meeting was stirred from torpor by the need to consider the appointment of trustees because PERFORM is now a registered charity. After due thought, the three appointed were Dick Gaughan, Jim Lloyd (well-known broadcaster) & Dave Brindley (from the East Midlands).

Finance was debated—a depressing topic & then things livened up with an excellent presentation on computerised folk information and PRESTEL as a PR medium by Trevor Bennett & Andrew Frank from London. (an article on this will appear in the next Newsletter).

This was followed by an extensive discussion on membership characterised by total misunderstanding on all sides. After a media report, Area 3's policy document on Education in Folk Music was presented by your humble

scribe. Whether it was Jenny Bashford's excellent dafting, or shell shock after a long day, the ambitious proposal was accepted unanimously.

Sunday morning saw a lot of tidying up of membership details & minor constitutional changes needed by the charitable status. Two important decisions were taken: one is a joint approach with BFDSS & any other relevant bodies (could include NWPed) to the Arts Council. In connection with this, Jim Lloyd is to put together a report on the 'State of the Art' (Further details in a later issue). The second is to build on the computer/PRESTEL base with the aim of providing a true national information service on Folk Music.

Finally, conference considered where to go & what to do for next year's conference. It was decided to avoid glossy hotels & try an Arts Centre or educational establishment. On the short list are Birmingham, Edinburgh & Durham. It was also strongly suggested that the 'showcase' concert be replaced by a session of those present.

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Concert Review - Showcase '83

The line-up of Bully Wee Band, Vin Garbutt and the Albion Band sounded pretty good & it happens that I'd not seen any of them live previously.

Bully Wee got off to a sloppy start by coming on stage one short. They are certainly a bunch of versatile musicians, but for me they suffer from a common problem of folk bands— an apparent lack of aim in choice of songs. This carries over into elaborate arrangements which are very clever but do nothing for the particular song. Their tune sets were excellent and the audience reacted very well.

The concert MC was Mike Elliott and he did a characteristic couple of songs before introducing Vin Garbutt. Vin then produced an excellent but too short set of four songs and set of whistle tunes. His quirky but powerful presentation was at its best in his own song 'When the Tide Turns' and he roused the somewhat torpid London audience with his whistle playing.

The entire second half was devoted to the new Albion Band. They have produced a genuine new synthesis with the new line up. The audience were definitely pro-Albion and responded enthusiastically. Two things spoiled my enjoyment: are soundmen born deaf or is it a by-product of unkindled enthusiasm for volume (to be fair, Albion's was only just too loud). More importantly, why recruit a singer of Kathy Lesurf's quality, and then balance her voice at the same loud level as each instrument? In spite of good diction, words were often lost and this was particularly annoying with 'Green Mist'. They must choose this balance, because on another song her voice was left alone and was much more effective. Still if you judge from record sales I must be in a minority (or is the recorded balance better?).

Ian Wells

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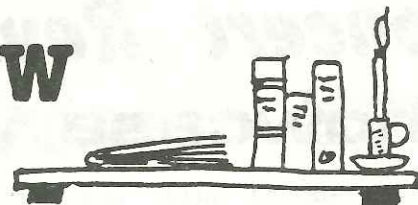
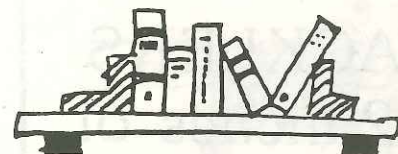
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Book Review



MUSIC WORLD.

This fortnightly magazine is now featuring folk on a regular basis. It attempts to be an 'alternative music' paper, specifically claiming to cover 'rock, rock'n'roll, country, swing, folk and root music' but it started life as Country Music World and it shows. In every edition there is a 'folk review' two page spread, several relevant record reviews and gig reviews (mostly in London) giving an equivalent of 6-8 pages of items relative to folk. That's for 40p so it beats MM hollow and is more timely than the folk paper, Southern Rag. It is less illiterate than MM but unfortunately attracts the same sort of letters page i.e. bigoted specific band fans.

The folk column is put together by Graham Morrison down in London and he would love contributors from elsewhere in the country. I'm feeding him some from this area and will add your stories if you are too idle to write them yourself. Contact Graham on 01 531 5698 or me on 077 473 3267.

Ian Wells.

YOU'RE SO COLD I'M TURNING BLUE.
Martha Hume's Guide to the Greatest in Country Music. Penguin Books.
ISBN 0 14 0026348X £3.50.

This is a well written and very entertaining excursion into the many aspects of Country Music. Although the approach is often lighthearted, Martha Hume has managed to pack the book's 202 pages with an incredible amount of information. Starting with a glossary of the various style of music that are classified as being Country, she continues with a feature on Tammy Wynette, followed by a Carter/Cash family tree that makes the song "I'm my own grandpa" totally believable. You have the Roadhog's rules for being a Country star, and a quiz that gives you the opportunity to discover if you succeeded. There is a feature

on the eccentric song writer Red River Dave McEnery, who once wrote 52 songs in 12 hours while chained to a piano in San Antonio, and from one of the many quizzes, find out which Western Swing star murdered his wife. A calendar of milestones in Country Music history is included, along with listings of the best of various types of songs (e.g. Train songs, drinking songs etc.) which will cause a certain amount of discussion amongst Country Music fans. There isn't a lot that you can disagree with in Ms.Hume's 80 essential albums for your collection, except for the unbelievable omission of Wilma Lee Cooper, and the main problem with her 20 recommended books is that most are American publications and very difficult, if not, in many cases impossible, to obtain in Britain. For anyone with a few pounds to spare there are three itineraries for trips to Nashville, two from Lexington, Kentucky and the other from Fort Worth, Texas, listing various accommodation addresses, restaurants, local beauty spots and other places of interest en route. Finally, there is an excellent selection of photographs from all eras, and lists of all C.M.A and Grammy award winners. All in all, very good value for money for anyone remotely interested in Country Music.

Dave Hurst.

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PITTVILLE PARK,

SUN 26th NORWICH FESTIVAL,
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RECORD REVIEWS

TURN THE MUSIC ON. Sam Stephens & Anne Lennox-Martin.
DIN 328

Side 1: WHEN I WAS YOUNG/AMELIA/JOHN APPLEBEE/DOWN HEARTED BLUES/TARRY TROUSERS/THE COLLIER'S MARCH.

Side 2: MY FEET ARE SET FOR DANCING/HIGH GERMANY/CAPTAIN O'KANE/HOLE IN WALL/THE LITTLE PUFFER/LOOKIN' FOR TROUBLE/DON'T SAY THAT WILL END, FRIEND.

Whenever anyone says to me "We're trying something different, with electric instruments" my heart sinks. I think of the worst track on the Sydney Carter Meets Steeleye LP

and mutter. Here two excellent acoustic musicians have tried it - and succeeded. Elements of The Aldbrickham Band, (including percussion and saxes) and of Bandroid (including synthesizer) are sensitively added to some but not all tracks.

Sam's sensitive guitar is not swamped; Anne's distinctive voice is not lost. The songs range from traditional to contemporary, with an old favourite with audience, Tarry Trousers, included specially. I prefer this version of Cathy LeSurf's 'My feet are set for dancing - turn the music on' to most of Cathy's current work for Albion. Anne's background in jazz comes over well in 'Downhearted Blues' and 'Lookin' for Trouble'. The last track is a version of something they are doing in their live act - an edited version of Rod Shearman's 'Don't Say That Will End, Friend': live, they just stop abruptly, here the silence after the stop is filled by the distant wail of a siren.....

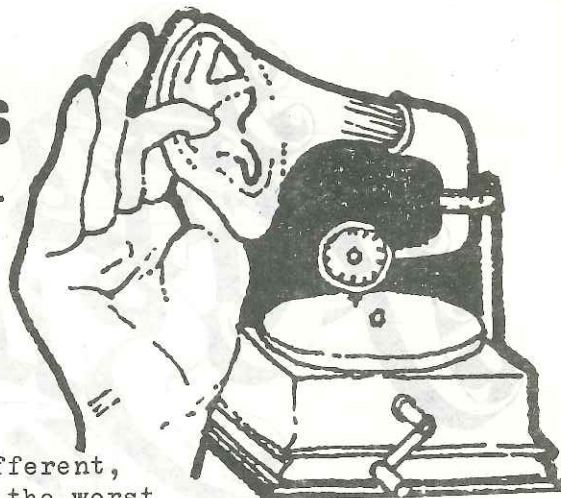
I can't judge the ultimate recording quality as I was lent a fairly well played test pressing just long enough to record it onto tape: it sounds pretty good even like that. This is how folk should be electrified - with taste and discretion.

I.W.

GEORDIE ROOTS AND BRANCHES. Alan Price
MWM-SP1.

Nine traditional Geordie songs plus one Dob Dylan (Girl of the North Country) one by E. Boswell and one by Alan himself. The approach on most of these tracks is to give them a beefy bass guitar rhythm and run through them at a cracking pace. This is a bit exhausting when played right through but taken in samples it's a nice change from Johnny Handle and the

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High Level Ranters. The rock-style drumming and bluesy guitar are bound to offend EFDSS stalwarts but it's a great way to win over non-folkies.

R.S.

THE HAYMAKERS. Bram Taylor.

Side 1. YOUNG COLLINS/SEARCHING FOR LAMBS/THE HAYMAKERS/BROOKLAND BELLS/RISE UP JOCK/RARE AULD TIMES.

Side 2. THE REAPER/NED OF THE HILL/I JUST CAN'T WAIT/EDWARD/FAIRY TALE LULLABY/FAREWELL SHANTY/YOUNG COLLINS (reprise)

Bram is a pleasant local performer who has put what amounts to a club performance onto tape with the help of a number of good friends. These include Dave Howard (who also engineered with Gerry Harney) Jan Harney, Helen Howard, and the vocal chords of The Wassailers. It's issued privately and will obviously sell well at club performances as a performance souvenir - but is it anything more than that? The answer is a qualified yes. It's considerably better than a demo tape but a little short of a fully professional job. The opening track (Young Collins) is rather off putting because when the second free reed instrument comes in it is mixed too loud (and this is repeated on the reprise). A female backing track is also too prominent at another point. Having said all that, I enjoyed it! I particularly liked the performance of Bob Pegg's archetypal ritual song 'Rise Up Jock'.

Overall, this is an acceptable record of a stage in an artist's career but it is not going to be the key that opens the next set of doors.

(Tape available from 64 Arlington Drive, Leigh, Lanes.)

I.W.

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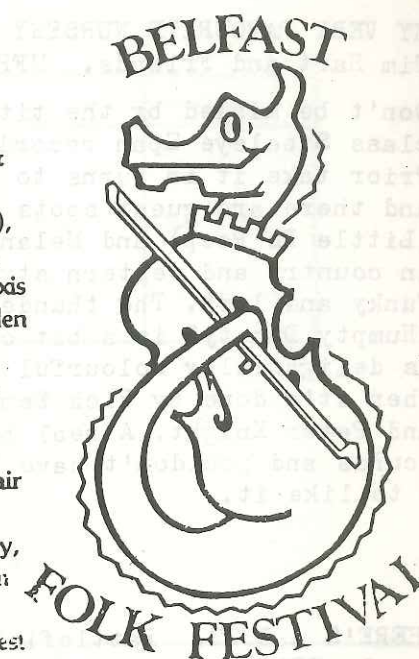
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The Final Trawl

'Live in Fleetwood'

25 songs, plus sketches, poems, etc.,

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Cheques to Final Trawl (Fleetwood)

from - Dick Gillingham,
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The whole 90 minute show - impressions of the changing fortunes of the Post-War fishing community in Fleetwood, Lancashire.

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&
John Bowden

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Record Reviews (contd)

MY VERY FAVOURITE NURSERY RHYME RECORD.
Tim Hart and Friends. MFP50542.

Don't be misled by the title - this is a first class Steeleye Span record. Tim Hart and Maddy Prior take it in turns to do the lead vocals, and there are guest spots from John Kirkpatrick (Little Bo Peep) and Melanie Harold (Bobby Shaftoe - in country and western style). The accompaniments are funky and lush. The thundering orchestral brass on "Humpty Dumpty" is a bit of over-kill but the rest is delightfully colourful - no wonder when it's done by Rick Kemp, Bob Johnson and Peter Knight. A real bargain at two pounds and you don't have to be under 8 to like it.

R.S.

THERE'S A BUZZ. Battlefield Band.
Temple TPO1C.

Side 1. BESSIE MACINTYRE/JOHNNY MAC-DONALD'S REEL/RODDY MACDONALD'S FANCY/SHINING CLEAR/SIR SIDNEY SMITH'S MARCH/A CHANCE AS GOOD AS ANY/REID'S RANT/LORD HADDO'S FAVOURITE/TENDING THE SWEET/SANDY THOMSON/THE CALROSSIE CATTLE WIFE.

Side 2. THE PRESBYTERIAN HORNPIPE/THE WATCHMAKER'S DAUGHTER/THE HURRICANE/ THE BATTLE OF WATERLOO/KILCOY'S MARCH/THE QUAKER/ONE MINER'S LIFE/THE IMAGE OF GOD/KANTARA TO EL 'ARISH/CHRISTMAS CAROUSEL/WILLIE ROY'S LOMHOURE/THE GREEN PLAID.

Take a piper, a fiddler, a guitarist, and a keyboard player; soak them in Scottish music; simmer for 10 years - and you might have this album. This is Battlefield doing very well what they can do - and they can do it very well. All of them play more than one instrument and on this record they also use Dougie Pincock, the piper who stood in for Duncan on a recent tour of Germany when he had an accident. There's even a trumpet track by Robin (Temple) Morton himself.

One thing is certain about this record - Battlefield haven't gone stale. Fans will buy it, others should try it.

I.W.



A BUNCH OF THYME. Foster & Allen.
RITZ0003.

Your mum would love this. Take two Val Doonicans and add accordion, fiddle and string orchestra. The result is Foster and Allen. Nine of the 12 songs are traditional, and mostly Irish. They may have presented themselves on 'Top of the Pops' as dandified fops, but at least they've been in the top 20 several times in the past 12 months which is more than you can say of any other folk group. The instrumental track of 3 reels leads me to suspect they served their time in some Irish Ceili band before hitting the big time with the title track. The sentiment of the songs is ripe, but I defy anyone not to feel a pang at the story of 'Nancy Miles'.

R.S.



FEDERATION PAGE

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Ian Wells	62 Sydney Ave. Hesketh Bank.	077 473 3267
Treasurer			
Newsletter Editor	Nigel Firth	3 Cromford Drive, Pemberton, Wigan.	0942 215621
Minute Secretary			
Membership Secretary	Martin Critchley	57 Bridgewater Rd. Walkden, Manchester	061 799 5108
Youth Organiser			

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

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

The Member Clubs

FOLK CLUB	TIME OF START	ADDRESS	ORGANISER	ORGANISER'S PHONE NO.
SUNDAY				
George & Dragon	8.30 pm.	George & Dragon, Main St. Billinge	Bernie Forkin	0744 53058
Keighley Green	8.15 pm.	Keighley Green Folk Club, Massey St. Burnley.	Dave Cook	0282 57393
Leigh	8.00 pm.	The Courts Hotel, Church St. Leigh.	Jacqueline White	0942 678758
Poynton	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock.	0625 872626
Rainford.	8.15 pm.	Golden Lion Hotel, Rainford.	Bob Leeming	0744 88 3424
Rave On	8.30 pm.	Grosvenor Rowing Club, The Groves, Chester.	Dave Russell	097 883 5746
The Woolpack	8.00 pm.	Woolpack Hotel, Stand Lane, Radcliffe.	Moirra Woodcock	061 723 1979
MONDAY				
Leyland Morris	7.30 pm.	St. Anne's School, Slater Lane, Leyland.	Mike Cowburn	07744 53096
Preston	8.15 pm.	Lamb Hotel, Church St. Preston.	Rob Twise	0254 21594
Poynton.	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626
The Triton	8.00 pm.	The Triton Hotel, Paradise St. Liverpool.	Doreen Rickart	051 227 3911 x448 (work)
TUESDAY				
Blackpool	8.00 pm.	Kings Arms Hotel, Talbot Rd. Blackpool.	Pete Rodger	0253 56290
Silver Birch	8.15 pm.	Silver Birch Inn, Birchwood Centre (Car Pk 4) Warrington.	Moirra Hindley	0925 36535
WEDNESDAY				
Old Ship	8.30 pm.	Old Ship, Eastbank St. Southport.	Ian Wells.	077473 3267
The Met.	8.00 pm.	Catholic Metropolitan Club, 61a Bold St. Liverpool.	Reg Andrew	051 708 6409
White Swan	8.00 pm.	White Swan, Green St. Fallowfield, Manchester.	Anne Morris	061 881 8294
THURSDAY				
Fleetwood	8.15 pm.	Queen's Hotel, Beach Rd. Fleetwood	Ron Baxter	03917 78606
Hooligans	8.30 pm.	Llindir Inn, Henllan (Nr. Denbigh)	Howard Hadwin	074 571 2640
Poynton.	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626
Wigan.	8.15 pm.	Park Hotel, Market Square, Wigan (alternate weeks)	Joan Blackburn	0942 863389
FRIDAY				
Bee	8.30 pm.	Bee Hotel, Bodfer St. Rhyl.	Dave Costello	0745 32488
Newcastle	8.00 pm.	Pack Horse, Station St. Longport, Stoke-on-Trent.	Jason Hill	0782 813401
Roebuck	8.30 pm.	Roebuck Hotel, Leyland.	Liz Sudell	0772 732660
White Lion	8.30 pm.	White Lion, Witton St. Northwich	Sean Boyle	0606 44361
SATURDAY				
Bury	8.00 pm.	Trafalgar, Manchester Old Rd. Bury.	Sue Clegg	0706 841859
Brewery	8.30 pm.	Brewery Arts Centre, 122a Highgate, Kendal. (occasionally)	Neil Johnson	0539 25133
Tom Hall's	8.00 pm.	Tom Hall's Tavern, Brunswick St. Liverpool.	Geoff Dormand	051 639 7928
Poynton	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock.	0625 872626

FOLK CAMPS '83

What Folk Camps Offer You This Year
Our selection of sites offers you camping holidays either by the sea or inland with full hotel facilities, hot and cold water and meals provided in our all-in holiday schemes. In addition there is instruction in traditional country crafts in some camps, folk music and dancing, plus the local attractions of the individual areas.



	March 11, April 5, (Easter)	March 11, April 5, (Easter)
01/83 Self-catering	Mysted, venue	March 11, April 5, (Easter)
02/83 Family camp	Lames Barn, Wantage	May 28, June 4 (Whitsun)
03/83 Family camp	Canovers (Harley Maull), Selbourne, Hants	May 28, June 4 (Whitsun)
04/83 Family camp	Salcombe Regis, E. Devon	July 23, July 30 (Summer)
05/83 Family camp	Salcombe Regis, E. Devon	July 30, August 6
06/83 Family camp	Salcombe Regis, E. Devon	August 6, August 13
07/83 Ceilidh camp	Salcombe Regis, E. Devon	August 13, August 20
08/83 Ceilidh camp	Salcombe Regis, E. Devon	August 20, August 27
09/83 Craft camp	Lames Barn, Wantage	July 30, August 6
10/83 International	Lames Barn, Wantage	August 6, August 13
11/83 Family camp	Yorkshire	July 23, July 30
12/83 Family camp	Yorkshire	July 30, August 6
13/83 Family camp with special children's activities	Yorkshire	August 6, August 13
14/83 Family camp	Britanny	August 13, August 20
15/83 Family camp	Hesse, Germany	August 20, August 27
16/83 Family camp	Hesse, Germany	July 30, August 6
17/83 Self-catering	Long Compton	August 26, August 30

WHAT YOU NEED: All you need bring is a tent and a pair of willing hands to help out occasionally on the site. We provide everything else to give you a cheap, fun holiday with no worries.

OUR STAFF: Each camp has an experienced staff of four. The Leader and the Musician to take care of the entertainment, the Warden to run the camp and the Caterer to supervise the meals.

CATERING FACILITIES: We provide three full meals a day with a morning and evening drink if you want one. If you are going to be away from the site all day packed lunches are provided, and most special diets can be catered for.

ENTERTAINMENT: All sites have managers with wooden floors and tables and chairs, or else a village hall, so weather is never a problem. During the day there are organised walks for those who are interested, and then in

the early evening there is something specially for the children. After 9 p.m. it is the adults' turn. There is live folk music that you can sing along to; you can dance for fun or if you don't know how, or you can just sit back and relax in the knowledge that you don't have to worry about the children.

CRaft CAMPS: For those who are particularly interested in the traditional folk crafts. Volunteer craftsmen will teach you such things as how to make corn dollies, pottery and painting, or spinning, dyeing and weaving.

CEILIDH CAMPS: These are more for younger people with plenty of energy to spare. The music and dancing go on much later and arrangements for daytime entertainment tend to be a bit more relaxed. Come either with friends or on your own - there's lots to do and you'll very quickly get to know everyone.

PRICES PER WEEK
Adults £55; Students £35; Children 12 to 14 £35; Children 5 to 11 £25; Children 2 to 4 £15; Children under 2 free! There is a 5% discount if paid in full before March 31st, 1983. Full payment must be made 30 days before the start of the camp.
Please complete the tear off portion of this form and post, together with a deposit of £5 per head to: The Secretary, Folk Camps Society Limited, 10 Richmond Road, Exeter EX4 4JA.

Scissors icon

SITE 1st choice (/83) 2nd choice (/83)

MEMBERS OF PARTY: Adults Students

12-16's 5-11's 2-4's (Circumvent?)

Please send me further details of camp numbers /83, /83, /83.

NAME

ADDRESS

The 1st Beverley Folk Festival

24th-26th June 1983

Guests include

BATTLEFIELD BAND
ROARING JELLY • THE WATERSONS

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JOHNNY HANDLE and PETE WOOD
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Concerts, Ceilidhs, Film Shows, Dance Displays, Informal Sessions, Children's Shows, Crèche, Craft Fair, Workshops, Free camping.

Season Tickets £9.50 (£8.50 before May 1st) including camping

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