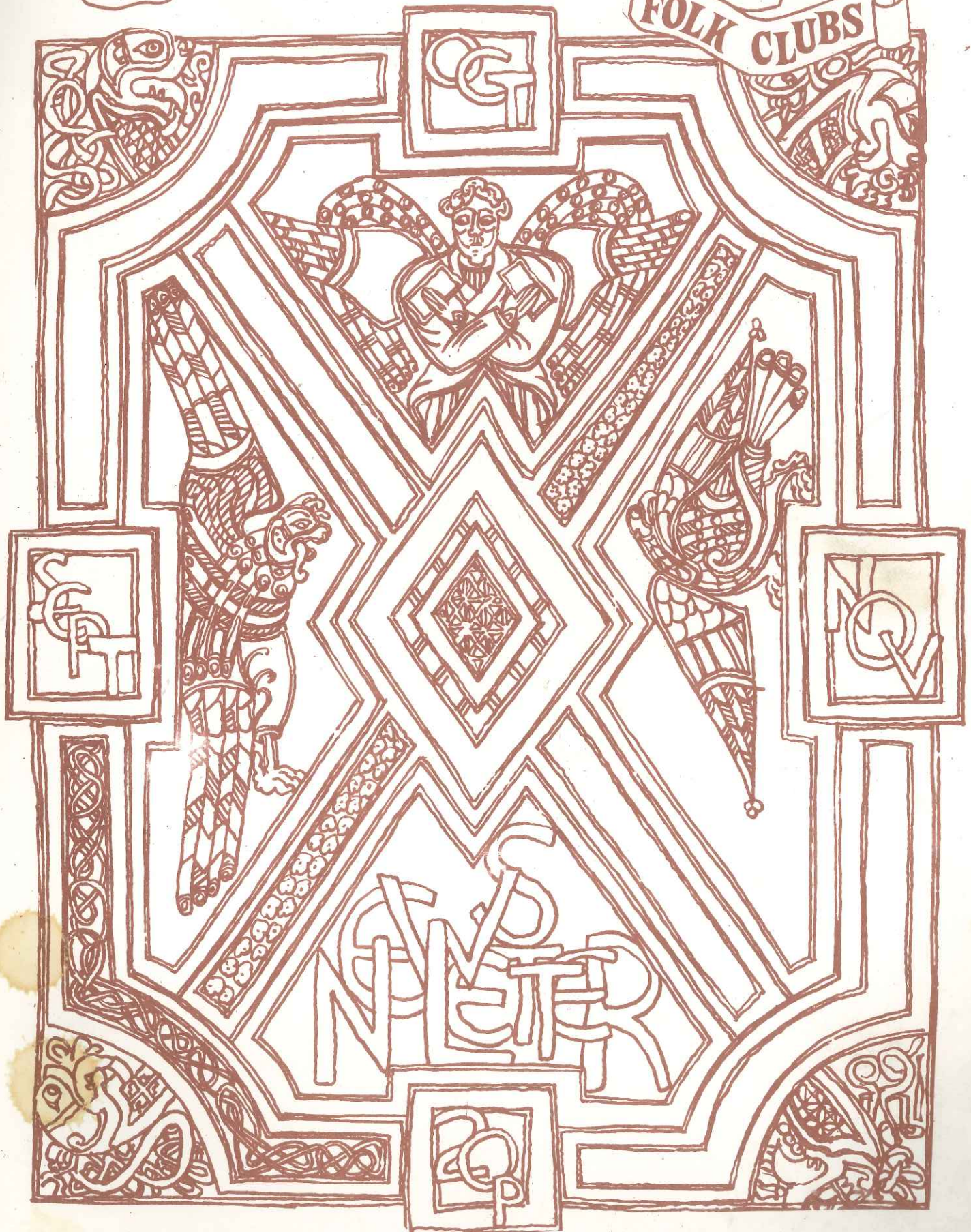


THE NORTH WEST FEDERATION OF FOLK CLUBS



# Page 2 Comment:

SO HERE we are with another new issue, and I'm confident that you will have received this on time! As last time, I shall largely let the contents tell its own story about the articles herein.

I should like, however to draw your attention to two articles in particular. Mark Dowding has contributed his own PERSONAL VIEW on the ways he finds clubs are run and I hope you'll at least read it, and if you disagree (or agree) with it why not write in and tell me what you think. If submit it in the form of an article, rather than a letter, I'll consider it for a future Personal View. Ian Wells meanwhile asks the rather pointed question "Are all soundmen born deaf?" on page 20.

IT SEEMS strange to me, that when we get letter after letter saying that Folk Clubs don't publicise themselves enough, that after all this time we still have to ring around most of the clubs to get their dates. I've toyed with the idea of simply not publishing those that don't send me their dates, but if I did that it wouldn't be worth having a Club Calendar at all! So come on all you club organisers, help yourselves (and us) by sending me your dates in time for the next issue, and guarantee the issue is

out before the first of December!

I WONDER how many people bother to write to their local radio station about folk programmes? Either about the lack of same, or about the quality (or otherwise) of those that exist. I'm bound to ask this question as I've just heard that Red Rose Radio's two-hour folk programme is about to finish right at the beginning of the folk club season! Hopefully it will come back, but if everyone wrote to them, it would be sooner, rather than later. Meanwhile Piccadilly continues to squeeze Harry Ogden's spot down to 1 hour most recently, and once again a large volume of correspondence would help.

I WAS pleased to see that most of the clubs that closed early for the summer are still with us, and in fact we've only one casualty. There are several changes of venue, so please check our new list of clubs (and also Club News, page 3) for details of all the changes.

I'M ALWAYS pleased to receive articles, Festival Reviews, Record Reviews etc., so keep those coming in - you don't need to wait for the deadline - send now!

FINALLY, I musn't forget to thank all those who have helped with this issue, especially Elaine Derbyshire, Chris Roach, Mrs. Forkin, Ian Wells & Ian Sutton. See you all again in September!

**N.B.: CLOSING DATE FOR THE NEXT ISSUE (DEC-JAN) IS OCTOBER 25TH**



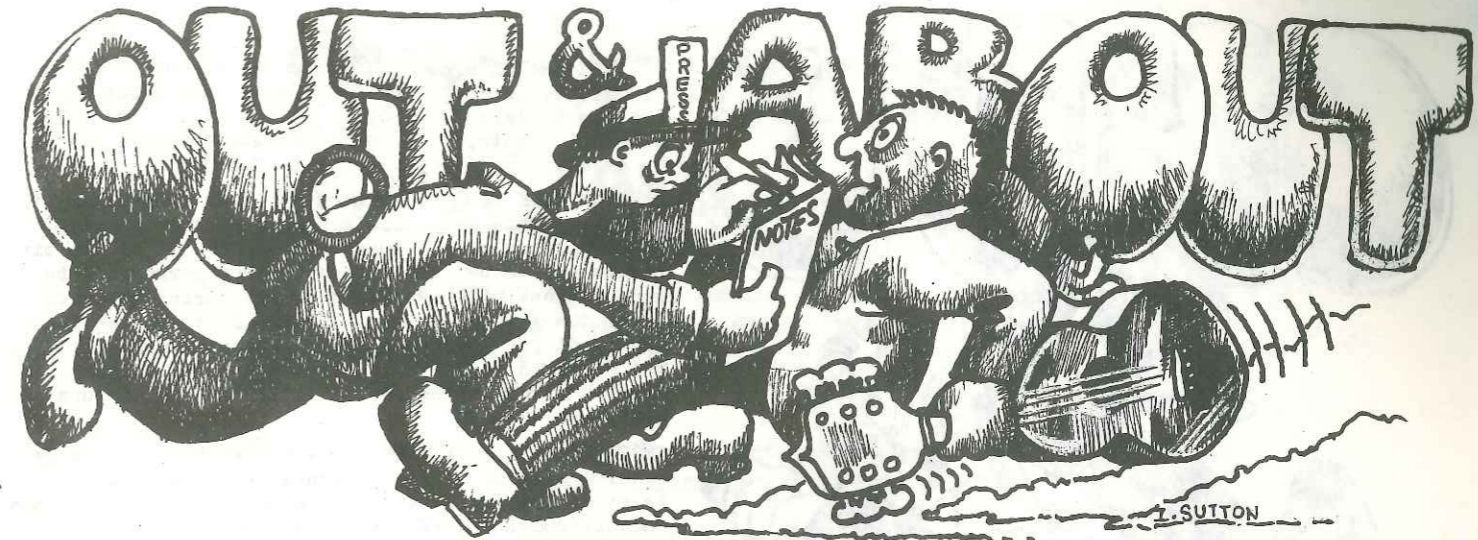
*Nigel Firth*  
EDITOR

OUT & ABOUT .....	3	LETTERS TO EDITOR ...	12	WHAT'S THIS DANCING ABOUT ..	18
CLUB NEWS .....	4	CHAIRMAN'S RANT .....	13	ARE ALL SOUNDMEN BORN DEAF .	20
SONG OF THE MONTH ..	5	CLUB DATES (Sept) ...	14	RECORD REVIEWS .....	21
CLUB OF THE MONTH ..	6	CLUB DATES (Oct.) ...	15		to
BROADFOLK .....	7	CLUB DATES (nov.) ...	16	RECORD REVIEW .....	26
PERSONAL VIEW .....	8	NORTHWICH REVIEW ....	17	LIST OF CLUBS .....	27
SOULING .....	10				

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

EDITORIAL ADDRESS:  
3, Cromford Drive,  
Pemberton,  
Wigan, WN5 8JU

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



**BURY FOLK FESTIVAL** Takes place on the 16th/17th September at the Derby Hall in Bury. On Friday Evening there is a Ceilidh with Bury Ceilidh Band starting at 8pm. Saturday features a singaround in the Two Tubs at lunchtime, a craft fair 10am to 5pm, a Festival Folk Club at the Derby Hall Bar from 5pm-8pm, and a concert from 8pm featuring Donal Maguire's Occasional Band, Graham & Eileen Pratt, Jake Thakray. More details from Derby Hall Box Office 061 761 2216/7107

**DON'T FORGET FYLDE Folk Festival** which takes place over the weekend of 2-4 September. Among the artists are: **OLDHAM TINKERS, BRIGHT PHOEBUS, STRAWHEAD, INCLOGNITO, PROPER LITTLE MADAMS, IAN WOODS & CHARLEY YARWOOD** plus many, many other national & local artists. There will of course be Singarounds, concerts, ceilidhs, workshops, music hall, craft stalls etc. More details from Fleetwood 2317

**ORMSKIRK DAY OF FOLK** is being held on Saturday 8th October, mainly in the Ormskirk Civic Hall starting at 10.30am with Workshops, sessions & singarounds. During the afternoon there are more workshops, and a Ceilidh with Quadrille. In the evening there is a concert with Paddy Glaokin, Peter Bond & Tim Laycock, Derek & Di Bosk. Tickets are £4.50 (£4.00 advance) for all day or £2.50 for either day or evening only. Accommodation or Camping is available for those who have to travel. For more details, tickets etc., please telephone either Kathy Hughes (0695 77177 X508) or Liz Hayes (0695 27673) Also please note the advert on page 28

**THE SECOND LIVERPOOL FOLK FESTIVAL** takes place on the 4/5/6 November at the Adelphi Hotel, Liverpool. Among the many guests are:

**LEON ROSSELSON, FRANKIE ARMSTRONG, PYEWACKET, RAY FISHER, DR. SUNSHINE, IL DANACH, BLACK DOG, BRIGHT PHOEBUS, JOHNNY COLLINS, SOUTHPORT SWORDS, ARGAMELES LADIES** and many others (for full list see advert, page 19) Tickets range from £2.00 for Sunday to £9.00 for all weekend (£8.00 before Sept. 30th), and there are concessions. For details write to (SAE) 11, Sefton Rd., Liverpool L9 2BP or phone 051 523 0026 or 051 733 9084

**ALISTAIR ANDERSON'S Steel Skies** is being performed at Southport Arts Centre on Saturday 29th October at 7.30pm. Tickets are £3.00 (£2.25 concessionary) from the box office. I recommend early purchase of tickets if its reception in London is anything to go by!

**RED ROSE RADIO** (preston) now have a two-hour folk programme! On Tuesdays at 6pm until 8pm, you can listen to Folk music (mainly on record) plus club dates and other information. The programme is presented by Dave Hocley & Pete Rimmer, and can be found on 301m on the medium wave if you live within a reasonable radius from Preston. If you want to pass on information to Pete Rimmer you can do so via his daytime 'phone no. - 051 928 4186.

**GEOFF DORMAND** is now the North-West contact for Barry Moore (ex Christy's) - telephone 051 639 7928

**THE INTERNATIONAL CONCERTINA ASSOCIATION** are holding their 18th Competitive festival on Saturday 22nd October at the Victoria Methodist Church Hall, Westmoreland, London SW1. The competition is open to members & non-members at all levels of ability. Entry forms & syllabuses from the Secretary (SAE please) M. D. Barr-Hamilton, 75A, Charlton Church Lane, London, SE7 7AB.

**THE HUNGARIAN CO-OP DANCE COMPANY** are touring England in August & September to perform a sequence entitled "Hungarian Rhapsody", a festival of breathtaking dances, colourful costumes, traditional instruments, songs and gypsy music. Dates in this area are:  
Sat Aug 27 10am-4pm Kendal Folk Festival  
Sun Aug 28 7.30pm Buxton Opera House; Mon 29 Fleetwood  
Tue Aug 30 7.30pm Winsford Civic Hall, Wed 31 Manchester Uni.

**LORNA CAMPBELL** (Ian's brother), for many years the solo voice with the Ian Campbell Folk Group has formed her own group, the Lorna Campbell Trio. The other two members of the group are Aiden Forde (singer & multi-instrumentalist) and Brian Patton (a fiddler in the Ulster tradition), and their repertoire will include some of Ian's songs as well as a new collection of songs. For more details and bookings you should contact Jim McPhee at Acorn entertainments on 021 444 7258, and I'm told they are available at club prices for anyone taking a booking now.

**THE NORTH-WEST FEDERATION OF FOLK CLUBS** would like a Treasurer. It isn't a particularly onerous task, but as our esteemed (?) Editor is currently dealing with it, it is one job too many on top of running a Newsletter. If you are interested, particularly if you have some knowledge of book-keeping techniques, please contact either Nigel Firth (0942 215621) or Ian Wells (077 473 3267)

**RADIO DETAILS:**

**FOLK PROGRAMMES ON LOCAL RADIO:-**

- Radio Merseyside** : Tuesdays 6.30-7.00, repeat Sat. 6.30pm 202m (95.1 VHF) 051 708 5500
- Piccadilly Radio** : Sundays c. 9.30-11.00 pm 261m (97.0 VHF) 061 236 9913
- Red Rose Radio** : Tuesdays 6-8pm (see earlier para) 301m (97.3 VHF) 0772 556301
- Radio Manchester** : Folk Diary after 6pm News on Fridays 206m (95.1 VHF) contact Cathy Dixon 061 228 3434
- Radio Lancashire** : 'Sounds Local' Sunday 11.05-11.35am 351m (96.4 VHF) contact Simon Johnson 0254 62411

IF YOU ARE A CLUB Organiser, you should by now have received a copy of the North-West Arts questionnaire from Lancaster University. In fact you should by now have filled it in and returned it - if you don't return it, then North-West Arts will have to assume that Folk Clubs don't need (or want) any help and support will continue at the present (near-zero) level. If you haven't yet received a form, please get in touch with Tim Joss at North-West Arts on 061 228 3062; strictly speaking it only applies to clubs within the NWarts area, which doesn't include Merseyside or West Lancs; but I recommend sending anyway. The better our response, the better will be their response!



ANOTHER CHANGE since last issue is the Old Ship at Southport, who are still at the same venue, but now meet on Fridays at 8.30pm. Initially, they have only Singers' Nights, but hope to add guest nights gradually as an audience establishes itself.

PRESTON FOLK CLUB celebrates its 20th anniversary in September this year, and in honour of this auspicious occasion, most of the guest nights, and all of the singer's nights are to be held downstairs. No charge will be made but a glass will be passed around during the evening. Among the guests during this period are Breton Band 'Bernard', who were seen at the recent Rawtenstall Festival The Old Bush Band from Lancaster, and Sam Stephens & Anne Lennox-Martin (although the latter are in the upstairs clubroom).

GEOFF DORMAND tells me that although he is no longer running the Tom Hall's Tavern as a monthly Folk Club, he is still organising a number of events in the Wallasey and Liverpool area. Forthcoming events are:  
 Friday October 28th at Wallasey Manor Tennis Club Roy Harper (8.30 start) tickets £2.00  
 Friday November 4th at Leasowe Castle, Wallasey The Albion Band (8.30), tickets £3.00  
 Saturday November 19th at Tom Hall's Tavern, Brunswick St., Liverpool - Gordon Giltrap.  
 For tickets, and also for further details of these events, please contact Geoff on 051 639 7928 (evenings & weekends)

THE BREWERY FOLK CLUB in Kendal are once again running a selection of big names during the autumn on various nights through the week, so that it is difficult to make any sensible entries in the calendar. Here then are the events for the next three months:  
 Saturday, September 3rd: Dave Pegg's Cocktail Cowboys  
 Thursday, September 8th: Battlefield Band  
 Friday, September 30th: Maddy Prior Band  
 Friday, November 11th: Boys of the Lough  
 Sunday, November 13th: Roy Harper  
 All take place at the Brewery Arts Centre in Kendal, and all start at 8.30pm. For tickets and other details please contact the organiser, Neil Johnson on 0539 25133

BURY FOLK CLUB have a number of special events over the next few months, apart from the Festival on 16/17 September (of which more in the Out & About column), as follows:  
 Saturday, October 8th: A Ceilidh with Bury Ceilidh Band at Elton Conservative Club, to be followed on November 12th with another Ceilidh at the same venue.  
 Saturday, November 5th: A Concert in association with Bury Metropolitan Arts in the Derby Hall featuring The Albion Band.  
 For tickets please contact Sue Clegg on 0706 841859

ANOTHER CEILLIDH is being run by Northwich Folk Club at Antrobus Village Hall featuring Merlin on Saturday, September 24th.

THE OLD SHIP in Southport which is now meeting normally on Fridays have a special night on Wednesday 12th Oct., when TUNDRA (an excellent duo from Kent) are their guests. Tickets £1.00 in advance, £0.75 unwaged (£1.50 on the door).

RAINFORD FOLK CLUB are holding a concert in aid of the R.N.I.B. (Blind) on Friday 16th September at Reeds Farm Mossborough Rd., Rainford starting at 7.45pm. It will feature Six Hands in Tempo, Brian Jacques, Gentleman Soldier and Derek & Di Boak. Tickets are £2.50 including snack supper (bar extension as well) from Bob Leeming, 6, Rufford Rd., Rainford WALL 8JX (tel Rainford 3424) Please note also that there is no club on Sunday 18th September as a result of the Friday concert.

ADVANCE NOTICE of some dates during December at one or two clubs:  
 Strawhead, 18th December, George & Dragon, Billings  
 Spinners Xmas Party, 19th Dec., Mons Hotel, Bootle  
 Xmas Ceilidh with Wyches Cauldron at Antrobus Village Hall on 17th December (northwich Club)  
 Tom McConville & Tom Napper, Dec 16th, Newcastle F.C.  
 Xmas Party, 19th December, Preston F.C., Guest TBA  
 FOR MORE details of all the above events, please contact the respective club organisers (see page 27).

FIRST OF ALL, news of a new club joining the Federation, namely the KINGSWAY in Wallasey. The organiser of the club is Arthur Marshall and he can be contacted on 051 630 4239. The club meets on Fridays at the Kingsway Hotel in Wallasey at 8.15pm. For details please see the club calendar.

AFTER THE SUMMER, we find that there is only one club of those that closed early for the summer that has closed permanently, although several has changed venues. The only casualty is Keighley Green in Burnley.

**NEW VENUES** are as follows:

The White Lion Folk Club is now called the Northwich Folk Club and meets at The Coachman in Hartford, near Northwich.

The Fleetwood Folk Club are now meeting at the North Euston Hotel in Fleetwood. I'm told the move (which was originally to be temporary) has been a great success, and they are now getting much better audiences, due partly to better support from the landlord. They normally use the rather plush Vantoni room (which I suspect is the most opulent venue in the Federation), but have also the choice of smaller or larger rooms. If you intend to go don't worry about being able to find the room, as there are always signs up in the hotel foyer to direct you there.

The Woolpack Folk Club have changed their name to the IREWELL Folk Club and are looking for a new venue, due to an excessive charge for the room at the Woolpack. Unfortunately, they had not, at the time of going to press found another venue, so are at present homeless. Watch this space, or phone Moira Woodcock on 061 723 1979.

# SONG OF THE MONTH

## GYPSY RED by Chris Roach

Red is for the Gypsy who will dance wild in the wood,  
 White is for the Lady who would dance there if she could,  
 Grey is for the serving maid who envy's of the white,  
 Black is for the widow who will lie alone to-night.

CHORUS : Dance, dance my Gypsy Red, click your heels and smile,  
 And shake your shining head.

The smile upon the Gypsy's face hides bruises on her soul,  
 The heavy price of freedom is the hunger and the cold.

Dance, Dance my Gypsy Red, click your heels and smile,  
 And shake your shining head.

The Lady sits in luxury in boredom growing old,  
 She knows her handsome husband only married her for gold.

Love, love for you is dead, heirs are all that's needed  
 Of the marriage bed.

The serving maid is pink and white, with hair of titian gold,  
 In youth she is appealing to the handsome master bold.

Run, run refuse your bed, or you'll become a mother  
 And be left to beg.

The widow gazes down the years, too few and gone too fast,  
 And prays that sleep will swiftly come to ease the pain at last.

Dream, dream the night away, tomorrow children want you  
 To laugh at their play.

REPEAT 1st VERSE

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 also receives a book token as well as another free subscription.

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

If you would like the tune to the Song above, you can contact the author, Chris Roach on Penketh 8055

## Why not **SUBSCRIBE**

TO THE NEWSLETTER TO BE SURE OF A REGULAR COPY?

To subscribe, send the form below with your remittance to the address shown:

Please send me a copy of the Newsletter each time it is published; I enclose a cheque for £1.90 (2nd class post) / £2.20 (1st class post) made payable to N.W.F.F.C. I understand this covers 5 issues over a one-year period.

Name .....  
 Address .....  
 .....

Send your form & remittance to:  
 Newsletter Subscriptions,  
 6, Burlington Rd.,  
 Southport, Merseyside PR8 4RX

# CLUB OF THE MONTH:

## George & Dragon



In the beginning was the Travellers. And it was a faithful servant unto the cause and served it well. But one day the Lord looketh down and decideth to test his servant. So he afflicted the travellers in these wises - he caused their audience to wither and atrophy and their cash flow to dry up and soon they could afford no guests.

Amongst the residents there was wailing and lamentation, weeping and gnashing of teeth and they vowed that they would meet and speak among themselves. And they sayeth one unto the other "Sod this for a Lark" and "I never liked folk that much anyway" but these were vain words and, in truth, they grieved full sore over their loss. Then, one of their number, whose name was Ken, and a convert who had worshipped the false gods Rock and Boogie, was possessed by the spirit (Chivas Regal) and began to preach in tongues of fire to the multitude.

"Go", he said, my children, let us leave this place of misery and strife - follow me and I will lead you into a land flowing with milk stout and honey. So the children of St. Helens piled into chariots and wandered 40 days and 40 nights until they came to the George & Dragon in Billinge. And the landlord, whose name was Bob, spoke unto them in this manner - "Say - thou art a folk club and are full welcome, thy people shall be my people" or words to that effect.

So they opened the next Sunday and 25 people turned up and the following Sunday 40 folk came - so we took a chance and booked a guest and Lo! we were packed out. And floor singers came for the outlying regions - heathenish places like Wigan - and soon we had to strictly organise singers nights to make sure everyone got a spot. And still the crowds came - not only for Gary and Vera and Therapy, but for singers nights also.

And folk came and went away, marvelling, saying this one to that "Lo! what atmosphere this place has", so we put Ken on a non-beans diet. So let the names of the faithful be blazoned in letters of fire so that your children and your childrens children - yea even unto the seventh generation may give thanks to:- Caught on the Hop (Alan, Bernie, Nick and Steve) Tain (Alan, Hazel, Ian & Margaret) Graham, Pete & Judith, Eric (of Crisis) Steve and Sandra, and our N.C. Ken (shall I compare thee to a summers day?) Moreton.

Why not come and join our happy band. All denominations and currencies accepted.

Forthcoming attractions include Fault, Gentleman Soldier, Fa'inna, Gary & Vera, Martin Carthy, Strawhead. For further details see the Club Calendar.

Bernie Forkin

## DISPLAY ADS

ARE ACCEPTED AT THE FOLLOWING RATES:

	"Camera Ready"	Other
1/8 page	£2.00	£3.00
1/4 page	£4.00	£6.00
1/2 page	£8.00	£12.00
1 page	£16.00	£22.00

(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)

## BROADFOLK

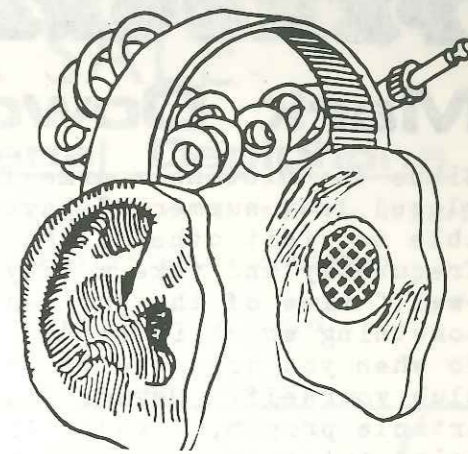
The review period of March - July is a little longer than usual but, alas, contains no huge increase in broadcast folk music to discuss.

There were three radio highlights. The Manchester end of Folk on 2 put out a full programme from the West Lancs. Competition concert. This should be a collectors item. Our own local winners Derek and Di Hoak in fine voice, a good chunk of Sean Cannon and one of the last performances of June Tabor and Martin Simpson as a duo were all engineered superbly by Peter Pilbeam.

Radio Lancashire made a special feature on Fleetwood fishermen under the title "We have fished these grounds for 50 years". This used interviews with local people and songs specially written by Ron Baxter and performed by Scolds Bridle with other Fleetwood club stalwarts. The production was by Ron McCulloch and Jan Maers. R.L. won a prize for a previous programme based on Alan Bell's 'Band in the Park' suite and this one might be in the running next time. Radio 2 have started a new series, on Fridays, of Ralph McTell and friends.

T.V. has covered Mexican folk music (central), Appalachian and Texas-Mexican (C 4), some Irish (C 4) but with two exceptions! First, a new series of The Song and the Story with Isla St. Clair fractionally nearer adult time (B.B.C.1). Second, on B.B.C.2, The Good Old Way. This started life as offcuts from Philip Donellans 'The Other Music', became four twenty minute programmes during 1982 and was originally scheduled for late May this year and ultimately emerged in mid-June at a civilised viewing time following the 7.30 news. That could have been a recipe for disaster: instead it was a triumph.

In all the programmes artists talked about how and why they sang particular songs and were allowed to sing them. The Watsons were good, Alison McMorland and Pete Webb interesting, Carthy his consisten self, and MacColl and Seeger rather bitter but singing well. The highlight was the second half of programme 3 which simply showed Frankie Armstrong singing 'Tam Lyn' unaccompanied - all eight minutes of it. The original cameraman and director (Bernard Hedges and Phillip Donnellan) had shot this straight - medium close up on face throughout - and editor Andrew Johnston



had the courage to build the programme up to this and let it run. It was superb. This was one of the few times I've ever felt that anything coming out of the box was close to what you get live on a good night. This programme should be used in training music producers for T.V. It showed sympathy for the music and performer, not the intrusive 'look how great I am' knob twiddling we suffer so often. But this was recycled: where are the new programmes on folk music?

FOLKEAR

is now available solo but still makes occasional forays with...

...and they both play in the ceilidh band UMPS & DUMPS

For bookings please write to Round House, Aston-on-Clun, Craven Arms, Shropshire SY7 8EN or phone 05887 418 or leave a message on TABS 01-734 3356/7, 9.30am-6.00pm weekdays

# PERSONAL VIEW:

## Mark Dowding's Everthoughts

Since the Dicconson Arms folk club closed last summer, I have been able to visit other clubs more frequently and take a "Fly-on-the-wall" view of the proceedings; something which is not as easy to do when you are involved with a club yourself. Before I start the article proper, I would like to point out that it is not intended as a criticism of the clubs that I have been to, but just my personal view of the club scene in general with suggestions to all organisers of how they could usefully review the running of their own club. It goes without saying that times are difficult - hardly an issue of this magazine goes by without someone bemoaning the state of the clubs, but they aren't very forthcoming with methods of how to remedy the situation. Here then are the "EVERTHOUGHTS" of Folksinger Mark:

### Folk club Organisers

EVERTHOUGHT of taking a tape machine along one night and switching it on when you say "Good evening and welcome" and switching it off when you bid the audience "Goodnight - come back next week"? Apart from being a permanent record of proceedings, you can listen to it one night, perhaps in the company of an unbiased ear with the thought "Can I improve in any way on the presentation side of things?". Let your residents hear the tape, it may give them ideas of how to improve their performance of the songs they sang.

EVERTHOUGHT of putting a stopwatch on proceedings on a Guest night? Again this can be achieved with the aid of a tape recorder but please seek the Artist's permission before you record their performance and respect their wish if they do not want to be recorded.

The elements of a guest night are; Residents, Floor singers, Interval, The Raffle and of course the Guest. Put a time to each and then ask yourself "Am I being fair to the Audience who've paid to see the Guest?"

Particularly notice what time you put your Guest on in the second half. Nothing is more annoying than to be put back on at 10-20 (Sun. to Thurs. clubs) or 10-50 (Fri.-Sat. clubs) as does sometimes happen, only to be confronted by a chair exhibition while their occupants are down at the bar for "Last Orders". I have been at a club where the Guest was put back on, sang one song and was then told by the organiser that there was only time for two more songs plus an encore because the landlord wanted to clear up! On the other hand I have been to a club recently where the Guest did a half-hour first half spot and then did a splendid hour and a quarter second half spot. Granted it was half past eleven when we got in the car to go home, which for a Sunday club is good going, but I felt that I had been given value for money with a very entertaining night. How often do you go away thinking that over a season?

EVERTHOUGHT of asking floor singers to do a set time e.g. 10 minutes rather than the more usual three songs. In my experience of running a singers night, some singers, when given the three song brief seem to think that they have been given a license to hog the stage for twenty minutes. The result is that other singers have had to be cut down to fewer songs or in some cases dropped altogether through lack of time. If in ten minutes a singer cannot sing three songs or a comfortable two (depending on the length of the songs), then I suggest that he makes a careful study of his repertoire and sorts out his songs into short, medium and long categories and selects one song from each group for his performance.

EVERTHOUGHT of selling raffle tickets on the door as the audience come in? One of the biggest consumers of time in the interval is selling raffle tickets. How often has the five minute Beer Break turned into half an hour of haggling

## Personal View(contd)

with the punters over the price of raffle tickets?

EVERTHOUGHT of not bothering with a raffle!!

EVERTHOUGHT of asking the audience what they think of the club? This could be achieved by means of a questionnaire. Typical questions might be: Is this your first time here? How far have you come? Have you been to folk clubs before? What got you interested in folk music (T.V. Radio, records friends, School P.T.A. nights etc)? How did you find out about this club (Adverts in shops, local paper, Newsletter, Local Radio, word of mouth, just came for a drink etc.)? Would you come again? If not, why not (Didn't feel welcome, Didn't like the guest, Didn't like the beer, Cost too much to get in!! etc.)? Put these questions on a neatly typed sheet and put several copies on the door each week and make people aware of them.

Some of the questions may be a bit drastic but if you don't try a get audience feedback, it may be that you will find the club unwittingly sliding into a rut which it may be difficult to get out of.

Again I must say that, before organisers start to take out vendettas against me, these suggestions have evolved from thoughts that have occurred to me whilst visiting quite a few clubs over the past two years, some of them not even members of the Federation (Sacrilege! - ED), and are not aimed at any club in particular. I hope they may be of assistance to clubs who maybe feel that a few of the points raised apply to them and are honest enough to admit to themselves "Yes - our club is getting like that, let's try and do something about it."

Mark Dowding

\* Vendettas now on sale, get yours cheap while stocks last!

## FOR SALE:

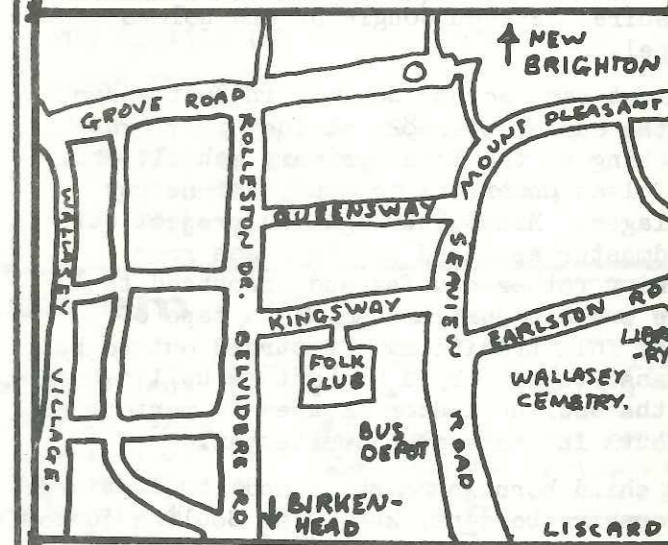
### Lachenal Oediphone

(A type of Concertina to the uninitiated)  
GLASS BUTTONS, Very Good Condition

£ 375.00 o.n.o.

Greg Lee, St. Helens 24595

**KINGSWAY FOLK CLUB**  
**WALLASEY MANOR TENNIS CLUB**  
**KINGSWAY, WALLASEY,**  
**MERSEYSIDE. tel: 051-630-5905**



**EVERY FRIDAY 8.30PM**  
**SINGERS WELCOME**

## WANTED

## TREASURER

FOR THE NORTH-WEST FEDERATION OF FOLK CLUBS. Some knowledge of elementary book-keeping preferred, but not essential. Position is voluntary.

This position needs to be filled URGENTLY, and if you think you can help, please contact Ian Wells, 077 473 3267

or Nigel Firth, 0942 215621

# North West Customs: SOULING at SWETTENHAM

Not normally up my street this folklore research. It always seems to conjure up images of university lecturers in tatty jackets noses buried in ancient tomes or prim dedicated spinsters all tweed skirts and EFDSS handbooks. But as ye editor and I chatted over the blower, he happened to mention folk customs, and so here I was cassette in hand note book in pocket and a feeling that maybe it would have been easier doing an interview with some one like Oyster band or other visiting musicians. But such is the lot of a folk hack.

Swettenham isn't exactly a well known place, there's a pub, a church, a telephone box and a wood full of wild daffodils. Hardly the centre of the universe? Geographically it lies in South Cheshire, between Congleton and Holmes Chapel.

I first came across Souling in Swettenham in the summer of 1982, at the time I was teaching at the local primary school, and the class undertook to study the nearby villages. Midway through the project our headmaster appeared in the class room looking rather chuffed and announced that some one had just handed him a tape of local folk tradition. It turned out to be a cassette made by a Mr. Matthew Hollinshead of the Souling custom he used to perform as a youth in and around Swettenham.

Any child born in Cheshire and its Stafford/Shropshire borders, knows the Souling custom rhyme in one form or another. I remember learning it at primary school in the late 60's/early 70's when it was just a piece of playground doggeral, like "Oranges and Lemons". Souling was however a very common practise in the area up to 70 years ago and in places like Comberbach and Antrobus certain plucky individuals still carry it on after a recent revival.

The custom dates back in its roots to pre Tudor times. As its name suggests its linked to All Souls day which falls on November the 2nd. Going way back, church bells used to be rung on All Souls eve to remember the souls of saints who had not been brought to mind the previous All Saints day, confusing ain't it? This it transpires was technically a Catholic custom and with the formation of the C of E. Henry VIII (the monarch we all love to hate) decided such frippery was a waste of time and abolished it. Deprived of their outlets after a suitable lapse of time the locals formulated the Souling custom.

This took the form of a small gang (male) dressing up in various costumes and visiting local houses, demanding alms for All Souls. Gradually this developed into a play involving contemporary characters (most recorded occur from 1820 on, though I see no reason to suppose these had not superceded others.) This drama in certain parts of Cheshire included a Hodening horse. This is normally linked with Southern customs and nobody has any idea how it came to be involved up here.) There would also be a song which requested alms and this was used as a vehicle to introduce the play. Like many folk lores Souling probably ceased with the change from rural to urban and gradually faded from use with the WWI adding the final nail in the coffin. (Anybody who has another explanation of how Souling came about please let me know) This version came from Mrs. Barnes who turned out to be the neice of Matthew Hollinshead and it was her brother who recorded their uncle performing what she called "his party turn, he used to sing the song every Christmas and at folk's weddings." She was kind enough to loan me the tape, from it and Mrs. Barnes the following; was gleaned.

It appears that Matthew Hollinshead was a second generation souler, he found it a good way to get some beer and money, his mates thought likewise. This suggests to me that the custom in Swettenham had lost its original function, i.e. it was done for a lark rather than as a continuing tradition. However their Souling still took the same form as other versions, going ou on the 2nd November to various farms and houses. The act itself took two parts, firstly a song requesting ale, cash and favours from the locals followed by a second part which introduced the characters in the ensuing play. These were four at Swettenham, Lord Nelson, Jack Tarr, who fought with Nelson against the French, Tossport a drunk and Sally in the Rags a supposed pauper woman. The four characters dressed in costumes accordingly while the musicians Hollinshead remembers wore torn paper strips of tissue over their jackets. There was also a horse involved in a small spoken dialogue, called inexplicably Dick, (pretty daft name for a horse.) Who though he was dead could work harder and run faster than any other. Usually he was chastised with a yell of "whoa, stand up Dick." The Soulers wore masks which Matthew remembers frightened some of the children of the village.

After he married his wife soon put a stop

## SOULING (from P10)

to his galavanting and he only sang the song at special celebrations though he remembered every aspect of the custom. His nephew then recorded the cassette which has Matthew singing Swettenhams souling song twice, once acapella and once with melodeon. There is also a short interview in which he reveals skimpy details of the affair. In 1959 he appeared alongside Harry Cox, Phoebe Smith and others in a traditional festival at Cecil Sharpe house, which by all accounts was the wonder of his life. Mrs. Barnes chuckled when she mentioned her uncles aversion to tube trains, London was the furthest he ever travelled. How detailed the records of this odd character are in the EFDSS offices I don't know. What is apparent is that Matthew Hollinshead should have been questioned more about his past exploits. Sadly he died in the 1960s leaving a small but tantalising glimpse of what was obviously a more detailed custom.

Or did some one else get the facts and can they throw more light on the subject? After all, I'm more used to saying, "so what about the new album then?"

Simon Jones.

## CLUBS!

ADVERTISE IN  
THIS SPACE FOR  
AS LITTLE  
AS £3

YES, PROVIDING YOU SUPPLY THE COPY, IT ONLY COSTS £3.00 TO TAKE OUT A 1/4 page ADVERT IN THE NEWSLETTER. THIS RATE ONLY APPLIES TO FEDERATION CLUBS, SO IF YOUR CLUB IS NOT A MEMBER, YOU'D BETTER JOIN NOW! (NB: IF YOU DON'T SUPPLY THE COPY, IT WILL COST YOU £5.00).

FOR DETAILS OF NORMAL ADVERTISING RATES, SEE PAGE .

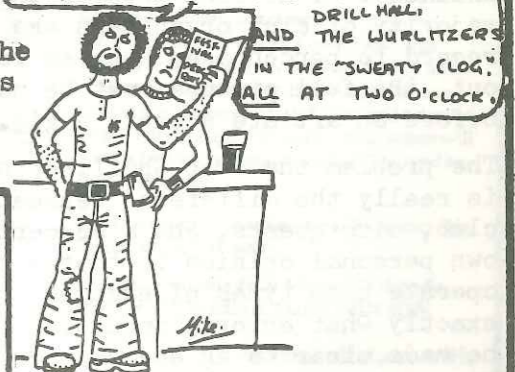
ALL COPY (with Remittance, cheque payable to NWFFC) to be sent to:

3, Cromford Drive, Pemberton,  
Wigan, Lancs WMS 8JU

## Mike Billington & Ash Latham

have recently got together to publish a book of cartoons entitled "a right song & dance". I was sent a copy to review, and rather than do so, humour being a very individual topic, I've reprinted a couple of the cartoons on the right. These are fairly typical, Mike's being predominantly song, while Ash's are Morris & other dance-based. Copies are 65p + 20p p&p from: Mike, 8, Brudretts Rd., Chorlton-cum-Hardy M21 1DB

BLOODY WALK! FIDDLING WALTER SMITH  
IN THE MAIN HALL; THE MOSSLEY NUDIST  
LADIES CLOG TEAM IN THE DANCEHALL; A  
FINGER IN THE EAR WORKSHOP IN THE  
DRILL HALL;  
AND THE WURLITZERS  
IN THE "SWEATY CLOG"  
ALL AT TWO O'CLOCK.

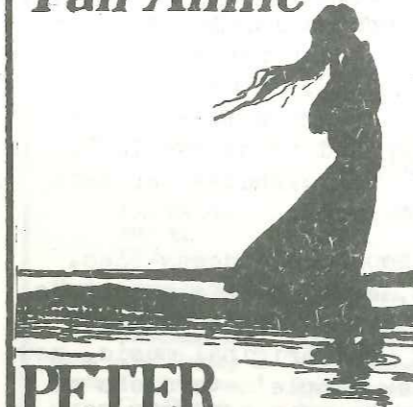


EXCUSE ME, WE DO YOUR DANCE!  
— AND IT'S NOTHING LIKE HOW YOU DO IT  
IN FACT YOU DO IT WRONG!



English, Irish, Australian  
and American Traditional  
Songs

Fair Annie



PETER  
BELLAMY  
with CHRIS BIRCH

Dear Old Friend, New Friend, Folk Club,  
Business Associate or Whatever ...

Please note:

PETER BELLAMY has moved to

182 Skipton Road  
Keighley,  
West Yorkshire, BD21 2SY  
Tel: 0535-805714

(Anthea too, of course!)

Bookings for clubs, concerts, festivals etc. are  
now being accepted for 1984.

I would also like to take this opportunity to  
announce a private venture, the cassette  
illustrated, issued in a limited,  
numbered edition of 500 copies ONLY, at £3.50  
(inc. P&P in the U.K.) from the above address.

Yours,

Peter Bellamy

11

ash 83

# Letters to The Editor...

From Alan J. Smith, (Highway Artists Agency.)

Dear Editor, I was extremely interested to read the two letters from Tony Rose and Bob Sholliker in your last issue. I must wholeheartedly agree with Tony. Artistes fees, on the whole, have been eroded by inflation and increased travel costs. For example, a solo singer with guitar travelling fifty miles to a gig and earning £60.00. At 20p per mile his travel is £20.00 - he will probably have to buy a meal at the pub, say £1.00, and buy a new set of strings, say £4.00. That is £25.00 out of his fee, i.e. an actual wage of £35. Artistes probably average three or four gigs a week if they are lucky and more likely two to three which puts their earnings at around £100. per week.

If professionalism is expected it has to be paid for and the realities of this must be a reasonable living wage for the artiste.

Another example - recently an act I handle had a booking for £80 against 75% nett door take. The take on the door was over £200. The fee received £80. According to the organiser on the night, he had to pay £50 in advertising and his residents £80 (the same as his guests). This was not made clear in advance and is I feel somewhat unlikely. I do feel however that the majority of club organisers are fair with regard to percentages but, as Tony pointed out, the full picture must be made clear before an artiste accepts a gig.

The problem that Bob Sholliker highlighted is really the difference between a singer's club, with guests, and a concert club. My own personal opinion is that a club can operate both types of evening but, again, exactly what entertainment is planned must be made clear to an audience in advance. Floor singers have to be encouraged or else where does new blood come from, but this cannot be at the expense of driving people out of the club. Why not have definite singer's nights and on guest nights pick the best of the floor spots over the last month or so, and give one or two of them and extended slot.

I am not sure about Bob's comments on 'what is folk music.' I think this must be left to the taste of each club. Should an individual disagree with a club's policy then they can either try to influence the club organiser to change policy or try another club.

I do feel that a lot of problems with clubs

are to do with communication, either to guests or audience, and this obviously includes Tony's paragraph on folk clubs being the best kept secret in any town. Good clubs have good communication - they know what an audience wants, how to advertise it, sell it and make every night enjoyable.

Yours sincerely,

Alan John Smith.

Dear Sir, I am writing in total support of the letter from Shob Bolliker in your last issue. Too many Folk Clubs, as he says, subject you to a series of boring floor singers - I go to folk clubs to see the guest artist and in return for my entrance money, expect only entertainment of the highest standard.

The obviousness of Mr Bollikers rightness is so clear I cannot understand why all clubs don't follow his system. The 'amateur' singing songs that he might have learnt from a friend, or his parents, usually sings flat, out of time, and as Bob says, can't tune his guitar - when he even bothers to use one!

Thank God, say I and all those who sit on my club committee in Wallasey, that we can now learn our songs from records, totally free from this artificial spontaneity, where all the mistakes can be ironed out and cut and everything is standard pitch - I once heard some old concertina player playing an instrument that was still in old pitch - he'd never made the effort to buy a new one or get it retuned! The piano player couldn't join in and the synthesizer bloke had to spend four hours with a screwdriver before he got it right!!!

But he doesn't go far enough. You see, you still find these professionals, like Tony Rose, who claim to learn songs from people, laughable though it is. I mean, if you can't find it on record or write it yourself, forget it, I say. And these people sit in pubs = and sing! Well, that's not folk, is it? Of course it isn't.

In my view this is where success lies. Recognised names, even if this means one club night a month. We don't want new blood. We don't want original music, new ideas, or even new people's versions of old ideas. THERE IS ONLY ONE TRUE FOLK MUSIC AND THAT'S ON RECORD.

And all clubs should serve keg beer, white bread sandwiches in polythene, have carpets

# CHAIRMAN'S RANT by Ian Wells

The Federation needs a treasurer. The work is not onerous but it does need doing. Will any Bank officials, retired civil servants, or numerate members of the teaching profession (or any other volunteer) please contact Nigel or me - soon!

We should also like to recruit a few more member clubs. The Newsletter is sold mostly through clubs and the more outlets, the more sales and the longer between price increases. If you know any local clubs who might be interested, give me a ring. We are preparing recruiting literature and can let you have some. The advantage to clubs is getting the word out among existing enthusiasts our club calendar is widely praised by visitors to the region.

Getting the word out to the unconverted is more difficult but local Arts Associations are moving slightly. NW Arts (GMC, Cheshire, Lancashire) have distributed questionnaires to EFDSS & NW Fed. affiliated clubs (song, ceremonial dance and social dance) Quote from the covering letter:

"The fundamental aim of North West Arts is to have all the arts thriving in its region. Yet it is clear that the folk movement has suffered during recent years. North West Arts with its new policy is now anxious to give support where it is needed. Folk has as much right to apply to the public funds at North West Arts' disposal as any other area of music or dance."

Don't all rush at once!

Merseyside Arts is supposed to be considering it's folk music policy - at the time of writing no decision had emerged.

## Letters (from p.12)

on the floors so people can't stamp their feet out of time, plastic glasses so they can't bang them, charge five pounds at least to get in to keep the riff raff out (especially people on the dole), only allow in people suitably dressed.

Then, and only then, will folk music get the success it deserves. Me and Shob Bollicker, we know.

Yours faithfully, with both my fingers in my ears.

Arthur Marshall

## BE ONE OF THE FIRST... AND COME ALONG AND ENJOY THE BEST OF INTERNATIONAL FOLK MUSIC IN THE LUXURY OF LADBROKE HOTELS

TWO WEEKENDS AT THE LADBROKE HOTEL GARFORTH NR. LEEDS ON OCTOBER 7th 1983 AND THE LADBROKE HOTEL, BRACKNELL ON MARCH 30th 1984

- \* Non-stop entertainment throughout the weekend with Social and International dance, workshops and English heritage.
- \* Friday evening Reception Party - your chance to meet weekend hosts Grahame Binless and Cyril Jones.
- \* First class Hotels - all rooms with private bath, colour T.V., radio, telephone and welcome tea and coffee tray.
- \* Free weekend break to be won.

Ladbroke Hotel, Garforth (Nr, Leeds)

This modern hotel has recently been extensively refurbished offering an exciting new luxury throughout the lounge bar and Restaurant. There is plenty of car parking too. Your room will have a private bath, colour T.V. and tea and coffee tray. The hotel is situated just 15 minutes from Leeds City Centre.

Ladbroke Hotel, Bracknell

On the edge of Windsor Great Park, this attractive four star hotel offers comfort and luxury. Sip a cocktail in the lounge bar or a pint in the Biggles Bar - full of mementoes of bygone flying age. Naturally, your room will have a private bathroom, colour T.V. and tea and coffee tray.

For bookings or further details contact Iris Henry on 01-734 6000.

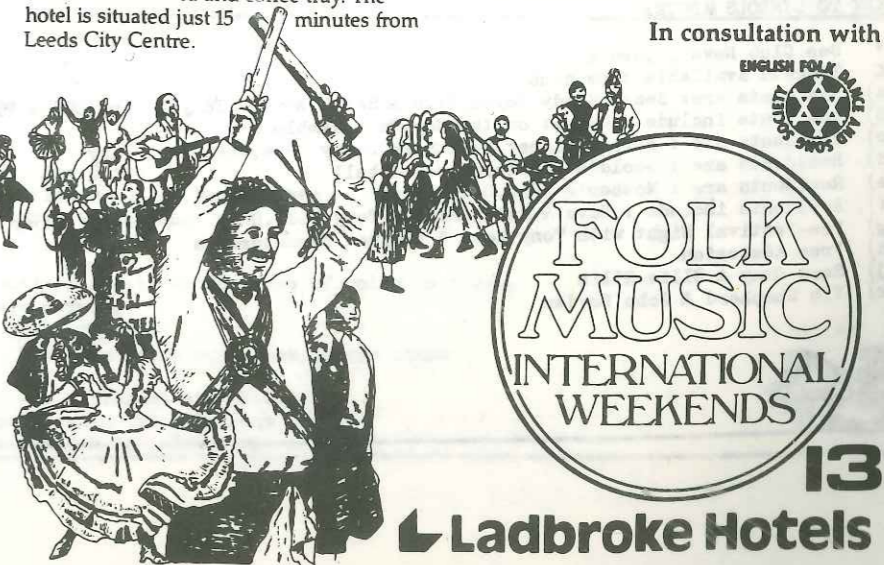
Ladbroke Hotels Folk Music Weekends, PO Box 137, Watford, Herts. WD1 1DN.

In consultation with



### APPEARING JUST FOR YOU

	LADBROKE HOTEL GARFORTH	LADBROKE HOTEL BRACKNELL
Host	Grahame Binless	Cyril Jones
Band	The New Britannia Band	Cyril Jones Band
Song	Cyril Tawney	Cyril Tawney
Teams	The Primrose Clog Dances	The Hoddesdon Crownsmen
	Claro Sword Kamolins Sangam	Rapper Sword Clog & Solo Morris
		Graceilla - Mexican dance



FOLK MUSIC INTERNATIONAL WEEKENDS

13

Ladbroke Hotels

# Club

DAY & CLUB	RESIDENTS	DATES IN SEPTEMBER.			
		1st	8th	15th	22nd
<b>THURSDAY</b>					
Fleetwood Hooligans Poynton Wigan	See (d) below Tintagel Joan Blackburn	Pre-Fest./Tony Rose (g) No Dates French Jazz Band Singer's Night	Post-Fest. Singers No Dates Country Comfort Closed	Paul Metzers No Dates A Blue Grass Band Singer's Night	Chris & Joe White No Dates Fiddlesticks Closed
<b>FRIDAY</b>					
Bee Kingsway Newcastle Northwich Old Ship Pack Horse Roebuck	Various See (a) below See (y) below	TBA Singers' Night Local's Night No Dates Singers & Musicians	TBA Barbecue Singers' Night A. & C. Alexander No Dates Singers & Musicians	TBA Anniversary Night Singers' Night Local's Night Opening Night No Dates Singers & Musicians	TBA Maclurg/Alwin (l) Singers' Night Bobby Eaglesham. Singer's Night No Dates Singers & Musicians
<b>SATURDAY</b>					
Brewery Bury Poynton Tom Hall's Club Ceilidhs	Various Ceilidh	Dave Pegg's Cocktail Cowboys* Jolly Jack	Thursday 8th Ballfield* Thompson/Bell (v) Fiddlesticks (v)	Concert (Festival)* Rainford (Friday 16th)* Northwich*	Nic Dow
<b>SUNDAY</b>					
Irewell George & Dragon Leigh Poynton Rave On Rainford	See (b) below Trevor & Joan Hunt See (s) below Volunteers Derek & Di Boak	Fault Closed Two Beggarmen Crisis Closed	Fa'inna Closed Derek Brimstone TBA Bright Phoebus	Twice Brewed Closed Shep Woolley TBA Closed	Singer's night Lorna Campbell Trio Cosmethaka TBA Mike Canavan
<b>MONDAY</b>					
Leyland Morris Poynton Preston Triton		Practice Night Singer's Night Singers' Night (w) The Spinners	Practice Night Singer's Night Old Bush Band (w) Singer's Night	Practice Night Singer's Night Singers' Night (w) T. & B. Brown (n)	Practice Night Singer's Night Singers' Night (w) Triton Folk/AGM
<b>TUESDAY</b>					
Blackpool Silver Birch	Taverners See (e) Below	Singer's Night	Singer's Night 6 Hands in Tempo	Singer's Night TBA	Singer's Night TBA
<b>WEDNESDAY</b>					
The Met White Swan	See (f) below	Gwyn John Kirkpatrick	Singer's Night Sean Cannon	Dave Bird Singers' Night(h)	Singer's Night Galadriel

### 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: Scold'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) Pre-Festival Night with Tony Rose & Bispham Barnstormers
- (h) Free Admission
- (j) Sara Gray & Ellie Ellis
- (k) Vic Shepherd & John Bowden

14

# Calendar

DAY & CLUB	DATES IN OCTOBER				
	29th	6th	13th	20th	27th
<b>THURSDAY</b>					
Fleetwood Hooligans Poynton Wigan	No Dates Special Guest Singer's Night	Singers' Night No Dates Jazz Band Closed	TBA No Dates Country Band Peter Bond	TBA No Dates A Blue Grass Band Closed	TBA No Dates Ceilidh Singer's Night
<b>FRIDAY</b>					
Bee Kingsway Newcastle Northwich Old Ship Pack Horse Roebuck	TBA Herbal Remedy Alastair Anderson Mose Scarlett Singer's Night Singers & Musicians	TBA Martin Simpson Singers' Night Silas Singer's Night Singers & Musicians	TBA Singer's Night Singers' Night Local's Night Singer's Night Singers & Musicians	TBA Gron Humphries Guest TBA Bernie Parry Singer's Night Singers & Musicians	TBA Roy Harper Singers' Night Local's Night Singer's Night Singers & Musicians
<b>SATURDAY</b>					
Brewery Bury Poynton Tom Hall's Club Ceilidhs	Friday 30th Sept* Singer's Night	Ceilidh* Background Noise (v) Wed. 12th Old Ship*	TBA	Dick Miles Rothfield/Carr (x) Fri 28th Roy Harper*	Brewery Bury Poynton Tom Hall's Club Ceilidhs
<b>SUNDAY</b>					
Irewell George & Dragon Leigh Poynton Rave On Rainford	Club Swap (t) Tom McConville Plexus TBA Bracken & Bell	Lees/Hobson (p) Loose Chippings Teeside Fettleers TBA Johnny Coppins	Singer's Night Roy Bailey Tundra TBA Stan Accrington	Gentleman Soldier Tom Topping Band Vin Garbutt TBA Mike Silver	Singer's Night Frazer & Iain Bruce Roy Harper TBA Five Alive
<b>MONDAY</b>					
Leyland Morris Poynton Preston Triton	Practice Night Singer's Night Singers' Night (w) The Spinners	Practice Night Singer's Night Singers' Night (w) Singer's Night	Practice Night Singer's Night Singer's Night Tundra	Practice Night Singer's Night Singer's Night Singer's Night The Spinners	Leyland Morris Poynton Preston Triton
<b>TUESDAY</b>					
Blackpool Silver Birch	Singer's Night TBA	Singer's Night TBA	Singer's Night TBA	Singer's Night TBA	Blackpool Silver Birch
<b>WEDNESDAY</b>					
The Met White Swan	Singer's Night Pete Millard	Phil Guy Band Allan Taylor	Singer's Night S. Gray & E. Ellis (j)	Tom Brown Singers' Night (h)	The Met. White Swan.

- (l) Dave MacLurg & Alwyn Jones
- (m) Alt & Carol Alexander
- (n) Tom & Barbara Brown
- (o) Roy Harper in Concert with the Fiddle Band
- (p) John Hobson & Howard Lees
- (q) Sam Bracken & Norman Bell
- (r) Special Concert - Mose Scarlett, Plan B, Joe Beard
- (s) Residents for September: Peter Hughes, Plan B, Abalon, Dave Hughes
- (t) Return Club Swap with Maghull Folk Club
- (u) Plus Song from Abalon

TBA = Entertainment yet to be fixed (probably a guest) at the time of going to press, please contact the organiser for more details

- (v) Pete Thompson & Alan Bell (from the North-East)
- (w) Each week downstairs in the lounge - free admission, but glass passed round
- (x) June Rothfield & Allan Carr
- (y) Each week is a hosted Singers' Night - a different host each week
- (z) Sam Stephens & Anne Lennox-Martin upstairs in the club room
- e Bernard are a Breton Band, recently at Rawtenstall Festival

15



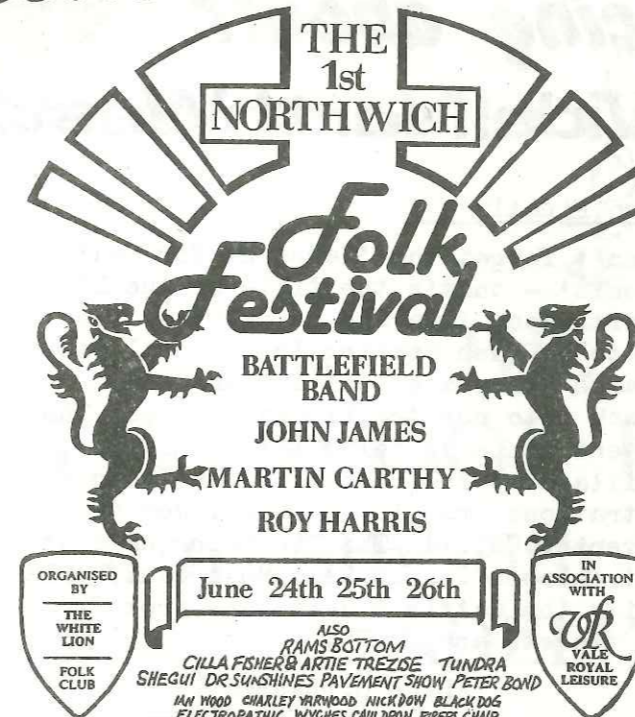
# NOVEMBER Dates

DAY & CLUB	DATES IN NOVEMBER				
	1st	8th	15th	22nd	29th
<b>TUESDAY</b>					
Blackpool Silver Birch	Singer's Night TBA	Singer's Night TBA	Singer's Night TBA	Singer's Night TBA	Singer's Night TBA
<b>WEDNESDAY</b>					
The Met White Swan	TBA Tom McConville	TBA Stanley Accrington	TBA Singers' Night (a)	TBA Gorton Tank	TBA
<b>THURSDAY</b>					
Fleetwood Hooligans Poynton Wigan	No Dates Jazz Band Closed	No Dates Country Band Singer's Night	No Dates A Blue Grass Band Closed	No Dates Ceilidh Singer's Night	
<b>FRIDAY</b>					
Bee Kingsway Newcastle Northwich Old Ship Pack Horse Roebuck	Robin Dransfield Leon Rosselson High Level Ramblers Mike Dixon Singer's Night	TBA Frank McCall English Tapestry Local's Night Singer's Night	TBA Singer's Night Singers' Night Cyril Tawney Singer's Night	TBA TBA Dick Miles Local's Night Singer's Night	
<b>SATURDAY</b>					
Brewery Bury Poynton Tom Hall's Club Ceilidhs	Friday 11th * (h) Concert * (e) Friday 4th Albion Band (g)	Sunday 13th * (h) Ceilidh (f) Fiddlesticks	TBA Gordon Giltrap *	TBA	
<b>SUNDAY</b>					
Irewell George & Dragon Leigh Poynton Rave On Rainford	Gary & Vera Jim Eldon Harvey Andrews TBA Tuxedo Bay	Singer's Night Mini Ceilidh Therapy TBA TBA	Martin Carthy Mountain Road Calennig TBA Roaring Jelly	Singer's Night Shepherd/Bowden (b) Jake Thackray TBA TBA	
<b>MONDAY</b>					
Leyland Morris Poynton Preston Triton	Practice Night Singer's Night Singers' Night (c) Johnny Collins	Practice Night Singer's Night Singers' Night (c)	Practice Night Singer's Night Woods/Harwood (d) L. Wyndhamread	Practice Night Singer's Night Singers' Night (c) Singer's Night.	

### KEY TO SYMBOLS ABOVE :

- \* See Club News, page 4
- (a) Free Admission
- (b) Vic Shepherd & John Bowden
- (c) Each week downstairs in the lounge - free admission, but glass passed round
- (d) Ian Woods & Charley Yarwood downstairs in the lounge
- (e) Concert at Derby Hall with The Albion Band
- (f) Ceilidh at Elton Conservative Club
- (g) Tom Hall's: Albion Band, November 4th at Leasowe Castle
- (h) Brewery: Friday 11th November Boys of the Lough ; Sun 13th November Roy Harper

# Review



The first Northwich Folk Festival began impressively on Friday evening with an official opening at the Memorial Hall by the Mayor, although without the scheduled Morris Procession. The ceilidh and concert that evening were both well presented and received, although rather sparsely attended. The singaround at the White Lion led by Ian Woods and Charley Yarwood was a different story - it was packed all evening.

Saturday dawned bright and early (so I'm told!), but I started the morning at Roy Harris' chorus workshop. During this, Roy sang his way (ably assisted by an attentive audience) through many different types of chorus songs from the long and complex to the repetitive shanty lines. This led in very nicely to an excellent sing around which unfortunately had to compete with at least three other events.

I think it is perhaps a fair criticism to say that there were rather too many events for the numbers attending, so that each was more sparsely attended than was desirable. Clearly the festival had been set up to cope with much larger numbers of people, and amendments to the schedule came rather late in the day (Saturday evening) to allow for this

situation. The other problem was the distance between the two main venues (the marquee and the memorial hall) which tended to prevent popping from one event to another and back again as I tend to do at festivals. In this regard, a programme update, rather than just a blackboard at the memorial hall would have been very helpful.

In the late part of the afternoon the main choice was between a concert and a music hall, the latter being my selection. One can't fail to be impressed by the sheer energy and enthusiasm of Dr. Sunshine's pavement show who kept the whole event moving. Of the featured artists, both Tundra and Electro-pathic Battery Band were impressive, offering interesting and varied repertoires. Back at the concert Cilla and Artie, as well as Sara Grey and Ellie Ellis entertained the audience in their own inimitable styles.

The evening offered two concerts and a singaround and I was fortunate enough to sample a little of each. Peter Bond was superb in the sing-around, with a good mixture of humorous and serious songs (all self-penned). Up in the acoustically-difficult marquee Roy Harris provided an excellent set of unaccompanied songs including Cyril Towner's "Grey Funnel Line". Down at the memorial hall I saw Ian Woods and Charley Yarwood together for the first time, and they were even better than I expected. I particularly liked a contemporary whaling song, the title of which eludes me. Battlefeild were on later in the concert (first time for them as well); they are all clearly extremely proficient musicians, but they were far too loud, the piper in particular being too prominent in all the tunes he played. I preferred "Bro' bro' lads of Gala Water", a rather quieter number, well played and well sung. There were also (for me) far too many tunes in their set.

Sunday Morning's workshops were rather musician-orientated, so I went instead for a trip along the river; there had been one the previous evening complete with folk

# What's all this Dancing about?

## FOLK NW: NationWide! NorthWest!

### Folk NationWide:

Thousands of people enjoy 'Folk'. Folk Festivals now abound throughout the country, it is possible to start at Easter and spend every weekend until the the end of September at a festival. There are week-long festivals at Whitby, Sidmouth, Broadstairs and Billingham & Morecambe have recently jumped on the 'Bandwagon' with their international festivals. Then come winter there is the Dancing English at Derby in January and of course the Folk Spectacular at the Albert Hall in February. For the most part these festivals are totally ignored by the media (with the exception of Billingham, where the backing of the council carries some weight), and if they get any mention at all it is generally the foreign guest teams which are shown on the television screen or in the papers. It is the exotic music which is played on the radio, whilst the Fylde Festival might well get mentioned with the 'Worst Singer in the World' contest.

The foreign teams have colourful costumes, are versatile and full of vitality. Yet our own heritage of music, song and dance is probably the richest in the world and is greatly admired and even envied by our foreign visitors.

### Folk North-West:

Is a company formed last year to present Music, Song and Dance of English origin to the general public and to show at least something of our great heritage. All dances are performed in the appropriate costumes, the American sequences in blue jeans and swirling gingham dresses; the Ball assembly in the colourful and elegant costume of the Eighteenth Century. Folk North-West may be a new company, but the dancers are experienced and the company is beginning to make its mark. Why not come to one of their shows? The next two are at Crosby Civic Hall on Thursday 13th October and at Southport Arts Centre on Thursday 27th October; both performances start at 7.30pm.

18

### And Finally ...

Don't forget the 'Campaign for Real Reels' - that's the title of the EFDSS North-West Area day on Saturday 22nd October when Reading Traditional Step Dance Group are 'putting the step back into our traditional dances'. The event is being held at Moss-Side Village Centre, with films and demonstrations from 10.30am, followed by an evening Ceilidh. This is being held at St. Ambrose Church Hall, Moss Lane, Leyland with the Rattle & Rant Band from 7.30pm - tickets are £2.25.

ALAN G. BARBER

### review (from p.17)

singers and musicians.

That afternoon, (following a club concert in the marquee at which Nick Dow, despite a new guitar was particularly impressive), came the Farewell concert at the Memorial Hall and the final ceilidh at the marquee. The ceilidh was provided by Ramsbottom who had also done the first ceilidh and managed to persuade a large proportion of the audience to get up and dance. The Farewell Concert gave us a last opportunity to see again most of the main guests, which I duly did, (I missed Shegui, but I'm told they were good), and the proceedings were concluded by a multi-encored Battlefield.

All in all, I have to say it was an excellent festival with a good balance of guests, my only criticisms being those I've already noted. It was run by the White Lion Folk Club, supported by Vale Royal Leisure, and I hope they will consider it to have been a success, even if it has not been a financial success. I look forward to many more Northwich Folk Festivals in the future!

Nigel Firth



## THE SECOND LIVERPOOL FOLK FESTIVAL 4th, 5th, 6th NOVEMBER, 1983 ADELPHI HOTEL

Dave Swarbrick & Simon Nicol

Bernard Lasbleiz & Tijaz

Leon Rossleson, Frankie Armstrong, Roy Bailey, Pyewacket, Ray Fisher, Sean Cannon, Dr. Sunshines Pavement Show, Sandgate Band, Ildanach, Flat County String Band, Black Dog, Bright Phoebus, Johnny Collins, Bill Elliott & John Freeman, Sean MacNamara, Eamon Coyne, Peggy Osborne, Cairde Ceol, Frank McCall, Chris Ormston, Jacqui Shotliffe, Bernie Davis, Manley Morris Dancers, Southport Sword Dancers, Argameles Ladies Clog Dance Team, Professor Codman's Punch & Judy Show

### CONCERTS CEILIDHS WORKSHOPS

FOLK CLUB SINGAROUNDS SESSIONS • DANCE DISPLAYS  
CHILDREN'S EVENTS • STALLS  
BARS ALL DAY SATURDAY

REAL ALES

FOOD

WEEKEND TICKETS £8 (£9 AFTER 30th SEPTEMBER)  
SEPARATE EVENT TICKETS AVAILABLE

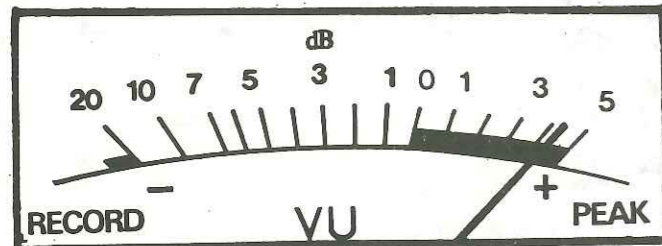
19

Enquiries (S.A.E. please) 11 SEFTON ROAD, LIVERPOOL L9 2BP  
051-523 0026 or 051-733 9084

Tickets also available from  
Merseyside Artshop, Bluecoat Chambers

# TALKING POINT—

Are all sound men born deaf? by Ian Wells



As Festivals proliferate and clubs collapse, more and more people are getting their experience of folk music in large venues with even larger PA's. Concerts frequently start late because of sound checks or include lengthy waits for re-adjustment between acts. Then what do you hear? Too often, a bad parody of what the artist can achieve in a club room or recording studio.

Sound engineers can ruin a performance either by lack of sympathy with the music or just by turning up the wick too far. Many sound men are uninterested in folk music and are merely moonlighting between rock gigs: even those who are folk orientated seem to have absorbed the rock ethos of the louder the better. Too often what is produced is simply a wall of sound which does not allow you to distinguish between instruments.

One of the problems is the obsession with feeding everything through the PA. If you mike a drum kit, the minimum volume is necessarily a lot higher - but why bother? A drum can be heard right through a symphony orchestra or Stan Kenton so why on earth does a six piece folk band need an amplified drum? It puts all balance decisions in the hands - and slowly failing hearing - of the sound man.

Even those groups who tour with their own sound man can produce very strange sounds on occasion. When I heard Albion live, they balanced Cathy's voice at or below Ashley's rhythm guitar and Pierrel's bagpipes on some songs. Battlefield Band - who balance between instruments as well in the hall as on record - seem to like a total volume that provides

comfortable listening in the adjoining bar or lobby. Arizona Smoke Revue - using all acoustic instruments - like so much volume that it's a wonder they don't get feedback off the finger squeaks on the mandolin!

These are all performers who live with and use (or abuse) PA routinely. Those who are basically acoustic performers get a much worse deal. Some sound men don't seem to know how to handle acoustic instruments and only have mikes suitable for rock performers who sing as if licking the thing. If you've a real voice, and stand back to project it, then most of what comes out of the speakers is mains hum.

Ah, you say, but good sound systems provide feedback speakers so the performer can judge the effect. This kills the real feedback from the audience. The artist is trapped in an electronic loop with no contact. The folk experience - that intimate interreaction between performer and audience - is degraded into mere listening. It can cheapen the repertoire as slow'uns are dropped in favour of clap and stamp flash. And remember what it did for Swarb's hearing!

Can we get rid of sound engineers who behave as if their last job was with Disaster Area? How about an acoustic festival; no PA, no enormous marquee's with generator problems: just reasonable sized rooms with artists who don't feel the need to bash the audience over the head.

**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.)

# RECORD REVIEWS

PETER BOND: AWKWARD AGE: TOTEM STO 813

Side 1: IT HAUNTS ME STILL/CIRCUIT ELEVEN/STICKS & STONES/MISS ELLE/DOLLAR DANCE/LYING LINES/

Side 2: ROLAND'S OAK/TROPICAL BLUES/SHIPS IN THE NIGHT/SPACE INVADERS/LONG DISTANCE BLUES/THIS JOCKEY DRIVES LATE NIGHTS.

When you see Peter perform he's the archetypal singer-songwriter, alone on stage with a guitar. His songs cover a wider range than many writers: he's avoided the opposing traps of self centredness or unrelieved heavy protest songs. His variety of styles avoid stereotyping as well and here he has taken the opportunity to use the studio session to produce arrangements that bring out these differences. He himself plays guitars, harmonicas, melodeon and clarinet and on various tracks he has assistance with electric guitar, percussion, bass, and harmony. He wrote and composed all the tracks, co-produced the record and sells it from home: truly this is the age of the DIY artist!

The songs are well worth the effort: Peter is a formidably intelligent writer who can integrate the ideas perfectly into song. 'Circuit Eleven' is a biting comment on the US 'Justice as live drama' series just being repeated on BBC TV. The first song to grab my attention was 'Space Invaders' - another strong comment on world trends. Two quieter songs are superb; 'Sticks and Stones' is already being sung in the clubs (similar in theme to 'Roll on the Day' equally singable, but a subtler message) while 'Rolands Oak' is a splendid hymn to ecology and deserves to be widely sung.

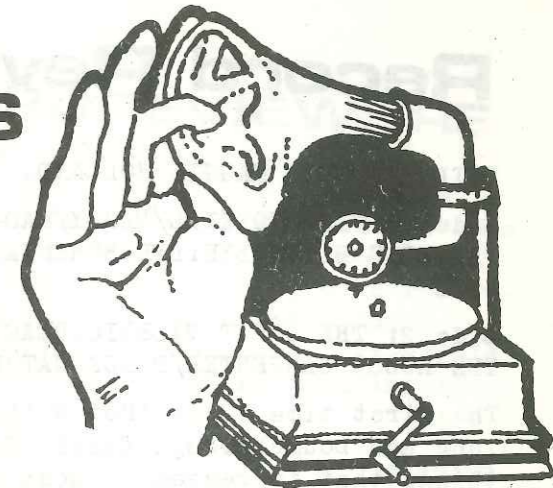
I can honestly say of this record that, like the first song, a pleasant love lyric, it haunts me still.

Totem (and Peter) are to be found at 12 Kiln Lane, Milnrow, Nr. Rochdale, GMC. OL16 3JF.

Ian Wells.

RICHARD THOMPSON. "HAND OF KINDNESS"  
Hannibal HNBL 1313

You can divide Richard Thompson's career to date neatly into three. His period with Fairport, the contract with Island producing classics like "Bright Lights" ending in 1975 and emerging two years later with "First Light" and a harder



edge. Now he's started a fourth gambit so this album had to be good, first to prove he could make it solo, (although it was never in doubt) and secondly to continue his American development. "Hand of Kindness" does both those things, because it is in my humble opinion the finest he's produced since "Bright Lights".

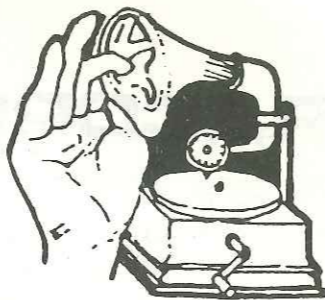
Gone are any guitar guru bonds that may have held him and he's now adopted rock 'n' roll as his byword. Just to prove it the album opens with a pure blast of R 'n' B "Tear Stained Letter" and continues in light vein on "Both Ends Burning" and "Two Left Feet" about a race horse and an out of step dancer respectively. The disturbing darker side to Richard is confined to lyrics, because the tunes are all robust melodic and unashamedly danceable. Ah but those words, "when we parted just like friends/we never tied loose ends/I could never say the words to make amends/how I wanted to say I love you". Pretty melancholy stuff, but it works. "A Poisoned Heart and a Twisted Memory" "The Hand of Kindness" are both new Thompson. The best track though is surely "Devonside" based very much on traditional forms it contains the brilliant line "she held him with the shiver in her eyes" More like he held them with the aptness of his pen.

The names on the album are all familiar, Nicol, Pegg, Mattacks, Kirkpatrick, all tried trusted and craftsmen all. If this goes out on the road this autumn it'll be the sort of gig to cancel your wedding for.

As I write this the album is top 30 both sides of the Atlantic, lets hope Richard Thompson gets the recognition he deserves at last. Sheer devastating brilliance, go and buy it by the wagon load.

Simon Jones.

# Record Reviews (contd)



STILL PAUSE. MAGGIE HOLLAND. Rogue FMSL 2002

Side 1: TIME TO KILL/VANDY/MAO LYDIA'S WALTZ/JUST LIKE TOM THUMBS'S BLUES/BYE, BYE BOHEMIA/THE BANKS OF THE NILE/IF HE'S GONE

Side 2: THE GREAT VALERIO/PEACH PICKING TIME IN GEORGIA/ICARUS / THE HOUSE CARPENTER/BLACK CAT/HOMUNCULUS.

The first time I saw 'Hot Vultures' at a long ago Loughborough festival one of the things that impressed me most was their professionalism. It is not surprising therefore that the opening phrases of the first song on this, Maggie's first solo recording, evokes the same impression. Here is a performer that in striving for perfection has developed her own distinctive style and interpretation of a wide variety of songs.

The songs are a mixture of traditional and contemporary British and American. Of the traditional songs I think "Banks of the Nile" stands out partly because of the effective use of multi-tracking on vocals. The opening track "Time to Kill" by Dave Evans is also memorable with Alex Forsyth's tenor saxophone adding a further dimension.

Maggie Holland's style is quite unique in two ways: firstly when performing American songs she sings in her own southern English accent (thankfully!) and secondly she has an unusual method of slurring from low to high notes which is reminiscent of a yodel. This latter trait is used to good effect, on "Peach Picking Time in Georgia" backed by Ian A. Anderson on bottleneck guitars in true "Vultures" fashion.

It is difficult to pick out a really astounding song from so many already excellent ones but perhaps the most appealing is Richard Thompson's "The Great Valerio" which is arranged and performed to perfection.

There is one enigma however, the song "Homunculus" by Chris Smither is about a woman whereas the title means little man or manakin.

I suppose the more pedantic enthusiast would say this is not really a folk music record and, depending upon your definition of what constitutes folk music, he could be right. One thing is certain though whatever label you put on it the category "good music" certainly applies to this fine production.

BUR LO15 Burlington Records.

"A MOTTY DOWN" - Vic Shepherd and John Bowden - with Gerry Hallom, Dave Shepherd, Christine & Paul Stockton.

In some ways, I would have wished to have heard this record without previously knowing of Vic and John, as this is a record review, not a critique of them as live performers, though there is the advantage of comparison. After hearing them in person, I would buy the record, and after hearing the record, I would go to see them perform, so I suppose that makes the situation easier. The record certainly does them justice. They communicate their involvement with the material, and the audience get the message, and this applies just as much to this L.P. The material here is a representative cross-section of their varied repertoire, and the performances are robust and sensitive. I have always been impressed by John's ability to deal with American material, giving an American feel to his style and timing, without losing any "Englishness" - a skill apparent on his singing of Hobart Smith's version of "Peg'n Awl" and "The Cuckoo". Vic's voice is plaintive and sensitive and blends excellently on the unaccompanied duet tracks "The Bower" and "Soldier John" though she sounds a little over-careful on Emma Vickers' song "Tavern in the Town".

There is some very sympathetic accompaniment, especially from Dave & Dick Shepherd on "Pressgang Sailor" and Six Jolly Miners", which is sung with all the conviction and power such a ritual song deserves. The only weak track for me is the North Carolina song "Handsome Mollie" The instrumental treatment is much too loose, and very quickly becomes rushed and crowded, at the expense of the content. A good song destroyed I fear. My favourite track at the moment is the "Trail Hunt" a song in the classic narrative hunting-song-mould, with an exciting story, some lovely 'throw-away' lines, and a powerful chorus.

# WSRECORDREVIEWSRECORDREVIEWSRE

A good debut album, certainly worth having in your collection. With each playing, the material is 'growing on' me. Maybe I'll even get to like "Handsome Mollie" - but maybe not!

Geoff Bibby.

EDDIE WALKER: RED SHOES ON MY FEET.

Ragged Records. RAGR 001

Side 1. RICHLAND WOMAN BLUES/LOVING YOU HAS BEEN SO EASY/MISSISSIPPI DELTA BLUES/STOLEN MY HEART AWAY/RAG MAMA RAG.

Side 2: MY GRANDFATHER WAS A SEA CAPTAIN/CINCINNATI FLOW RAG/BIG BAD BILL IS SWEET WILLIAM NOW/THERE IS NOTHING YOU CAN DO ABOUT A BROKEN HEART/YOU DO ME ANY OLD WAY.

Usually I can take ragtime guitar or leave it; too often it's brilliant playing of third rate material but not this record. This is all good stuff. Eddie has interleaved some classic rags and blues with self-penned songs and the mix makes excellent listening. Mostly it's just Eddie and his trusty Martin but on three tracks he's joined by Bob Greenwood on Dobro. This combination works very well on Mississippi Delta Blues in particular. Of Eddie's own songs, I thought "My Grandfather was a sea captain" particularly good. Eddie's playing is excellent throughout.

He also produced the record: it was engineered by Dick Sefton at Pollen studios and the result is technically good (not to be sneezed at?) There is a sheet with the words of Eddie's songs plus comments on the influences behind the instrumentals: larger companies please copy.

All in, a very attractive record demonstrating all round ability and good entertainment value. Available from: Ragged Records, 37 Hartburn Court, Acklam, Middlesbrough, Cleveland. TS5 8SJ.

Ian Wells

PLANXTY: WORDS AND MUSIC (WEA IRELAND)  
MOVING HEARTS: OPEN THOSE GATES. (WEA IRELAND) (12" Single)

The Electric Renaissance.

First there was Fairport and then Steeleye and we heard that it was good. And then .....

And then a gaping hole as regards electric folk, with most bands able to muster only a rambling electric bass or a few guitar chords with some trad. fiddle. However, something of a renaissance in electric folk has occurred lately, with bands such as Battlefield, Planxty and Moving Hearts leading the way.

Planxty's last L.P. "The Woman I loved so well" contained some of the most subtle and effective synthesizer playing I've heard from any band, but "Words and Music" surpasses their earlier efforts in every way.

Battlefield's use of electric keyboards is basically decorative and reliant on a certain element of parody of other styles. Planxty's (or more accurately Donal Lunny's synth. playing seems to spring directly from the style of the music, adding depth of feeling to songs like "Thousands Are Sailing" and vitality to instrumentals (Paddy Fahys Jig). Christy Moore's vocals are better than ever, touching new depths of subtlety in the long ballad "Lord Baker". Andy Irvine's unique singing and radiant bouzouki/mandolin style and Liam O Flynn's piping are peerless as always.

I would place this record amongst my top 10 in any company.

When Donal Lunny is involved in a band you can be sure that the music will be pure gold, and this is as true of "Moving Hearts" as it is of "Planxty".

Open Those Gates is a live version of a passionate song against internment in Northern Ireland. This is the band's first record since the departure of Christy Moore. As with the first two LPs the passionate feeling is given authority and dignity by the traditional roots of this very modern sounding band. This is not the pretty museum exhibit of much English folk, this is the muscle of a living tradition with a painful message to give.

S. Jackman.

## REVIEWS RECORD REVIEWS RECORD REVIEWS

The Old Durham Road Jez Lowe  
Fellside FE034

I have waited eagerly for the re-release of Jez Lowe's second LP on the Fellside label. After his first came out in 1981, I took it around with me to bookings in the States, and played it for as many people as possible. The response was favourable - repeatedly I heard the adjectives "tasteful, sensitive, gentle, singable". All these qualities are present in Jez's new album but there is definitely a maturity of vocal quality, a depth in his choice of material and a general self assurance that gives an added dimension.

A prolific instrumentalist, Jez plays cittern, guitar, harmonica, mandolin, dulcimer, whistle, organ and tenor banjo - and he plays them all extremely well and with great sensitivity.

At a time when so much emphasis is placed upon innovative and elaborate 'productions' in folk music recordings, it is refreshing to listen to a musician who achieves a delicate balance between technical proficiency and sensitivity in his music. Jez always gives priority to the song, and his accompaniments as well as those of the other musicians, enhance but never take precedence over the song.

Most of the material on the LP is his own, though Jez is very modest about taking credit for writing his songs. Indeed, one might assume because of the traditional themes and style that they are a selection of well seasoned songs that have survived over a number of years. Without lecturing or moralizing, Jez concentrates on weaving a thread of nostalgia and compassion for the working class in his native North-East.

The opening track, 'The Old Durham Waltz', is a marvellous opener. It fairly lifted me with its graceful lyrical melody and the accompaniment builds so gently that the easing in of Jake Walton's hurdy-gurdy and Jez's strong whistle brings the song to a lilting finish.

24

Jez is one singer who is able to achieve a quiet intensity and colour in his style of singing without using any overt mannerisms or volume. A case in point is his singing on the track 'Cursed be the Caller'. His singing is always unaffected and straight forward yet warm and expressive. His strong Durham accent is, I think particularly suitable for the material he sings. It seems to punctuate the words and phrasing in a most expressive way.

In the song 'Mary Martindale' he evokes a warm, 'folky' imagery. A quiet song, with a touch of humour throughout, he brings it to a close with a delightful ironical twist.

One of my favourite tracks is the 'Foggy Banks', possibly because the modal tune and mesmeric rhythm on tenor banjo sounds almost like the old-time American clawhammer banjo style and it evokes the same plaintive mood reminiscent of the ballads and tunes from the southeastern part of the U.S.

'The High Part of the Town' is another excellent track. Once again I am drawn to the cittern and banjo accompaniment reminding me of the perpetual motion set forth in the rhythm of the American old-time banjo style. Jerry Hallom (five string banjo), John Bowden (melodeon) and Stewart Watkins (bass) all add their own unobtrusive accompaniment to this and other songs on the album.

The enclosed song sheet is an added bonus, though it would have been a bit easier to follow had the song sheet corresponded to the tracks on the record. However this is a minor point and in all honesty I cannot find fault with the production of the record which I think is excellent. As they say back home in the New Hampshire hills, "it's a good 'un Paul!"

Perhaps the most important thing about this record is the honesty in the music as well as the delivery. I never once felt that Jez had made such a production out of the LP that it was no longer

## THE SWEET FOLK ALL AGENCY IS BACK ...AND IN A NEW HOME!

Sole Representation for:-

MR. SMITH  
DEREK BRIMSTONE  
JIM COUZA  
SAFFRON SUMMERFIELD  
WILD OATS  
DON SHEPHERD  
JOE STEAD  
TUNDRA

To book contact

SWEET FOLK ALL  
104 Charlton Lane, Charlton, SE.7.

Tel: 01 858 0366

(also the new home for  
Sweet Folk All Recordings and  
Greenwich Village Records)

Licensed by the Department of Employment.

## EDDIE WALKER

has a new album out called  
'red shoes on my feet...'

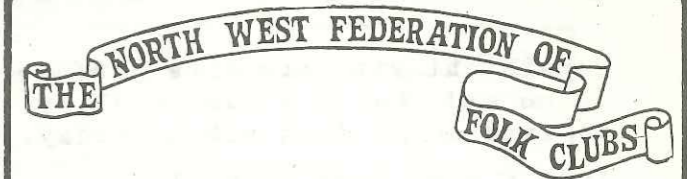
available by post £4.75 (inc)

for albums & bookings  
contact

37 Hartburn Court, Acklam,  
Middlesbrough Tel. 0642 822038

THE TACKLERS  
present 12 inches of  
'HELLO FRIEND'

WE GUARANTEE  
YOU CAN AFFORD US !!!  
Blackburn 674791



## newsletter

The BEST FOLK  
in the NORTH~WEST

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

PUBLISHED: DEC/JAN, FEB/MAR,  
MAY/JUN/AUG, SEPT/NOV  
COPY DATE: 25th Oct. for Dec/Jan, etc

ADVERTISING RATES:

Camera Ready £16/A4 pg, Other £24/A4pg  
(& Pro Rata for 1/2 1/4 & 1/8)

SUBSCRIPTIONS: & EDITORIAL (Pre-Paid)

£1.90 for 5 issues

From: Pete Rimmer,  
Cheques 6, Burlington Rd.,  
to: Southport,  
NWFFC. Merseyside, PR8 4RX

To: Nigel Firth,  
3 Cromford Dr.,  
Pemberton,  
Wigan, WN5 8JU  
Tel. No: WIGAN  
215621



## THE FOLK MAGAZINE

England's top folk quarterly is packed with interviews, features, letters, news, ads, the legendary *Borfolk* and the most comprehensive folk album review coverage. Now A4 size.

One year subscription in the U.K. £2.40, or sample copy only 60p inc p&p, from Southern Rag, 2 Eastdale, East St., Farnham, Surrey.

25

# CORDREVIEWSRECORDREVIEWSRECORD

consistent with his live performance and that's a rare quality to find among folk albums today.

It's a very fine record!

Sara Grey.

MUSIC OF THE ROUNDHEADS AND CAVALIERS. St. George's Canzona. ACD 253. Record 1. Side 1: PRINCE RUPERT'S MARCH/GODDESSES/PARSONS FAREWELL/NONESUCH/HEY THEN, UP WE GO/DAPHNE/WHEN THE KING ENJOYS HIS OWN AGAIN/FANCY/ THE NORTH-COUNTRY MAID/A SAD PAVAN FOR THESE DISTRACTED TIMES.

Side 2: VIVE Le ROY/RUPERT'S RETREAT/VERSE FOR DOUBLE ORGAN/THE KING'S LAST FAREWELL/ACOFFIN FOR KING CHARLES AND A PIT FOR THE PEOPLE/ROYAL LAMENT/FOR THE KING'S COME HOME.

Record 2. Side 1: BANNOCKBURN AIR/GATHER YOUR ROSEBUDS/KEMP'S JIGG/BOATMAN/JACK PUDDING/FRENCH TUCKATO/WOODYCOCK/STAINES MORRIS/WHITE-LOCKE'S CORANTO/DAPHNE/BATALI/THE GREAT BOOBEE.

Side 2: THE DIGGERS' SONG/RUFTY TUFTY/NEWCASTLE/ONCE I LOVED A MAIDEN/ARGEERS/SCOTS MARCH/CORANTO AND SRABANDE/BRANSLER OF WAR/VOLUNTARY FOR DOUBLE ORGAN/THE OWL.

The St. George's Canzona are among the most robust performers of pre-1700 music. As in their previous 3 records they include Playford and morris tunes. Their leader John Sothcott plays fiddle aggressively (hear him on Shirley Collins "Amaranth") and Ray Attfield sings like Greg Butler of "Strawhead". On the debit side we have 4 or 5 tedious keyboard pieces and another 4 or 5 songs rendered in "precious" style but with 32 tracks to choose from there is plenty to please the folkies. The authentic instruments let you hear folk music afresh.

Ralph Stephen.

BRIAN FREEL: TORC: BRM Records BRM 0001.

Side 1: KINGA ROCK'n'ROLL/ITS YOUR LIFE/WHY MY GIRL/TORC.

Side 2.: HIGHER POWER/HANG ON/NIGHTRIDER/EVERYBODY GETS SOMEWHERE.

Brian Freel is a Glasgow based singer who turned up in a local club as a filler spot, performing his own songs. He's looking for bookings in this area as a contemporary singer.

However, this record is soft rock - very professionally produced - but rock. Brian's tunes and lyrics are unexceptional and every track is driven by the drumkit - which is my personal distinguishing mark

between contemporary folksong and rock. There is nothing particularly wrong with it, but nor does it do anything for me: I'll dig it out at parties. Available from Brian Freel, 42 Kilmarnock Road, Glasgow. G41 3NH. Oh yes: a torc is a necklace of twisted metal, especially of Ancient Gauls and Britons.

Ian Wells

## HIGHWAY ARTISTES

PROPRIETORS A.J. SMITH and HIGHWAY RECORDS Ltd.  
Licence No. M1383

**silly wizard**  
**proper little madams**  
**dave walters**  
**ramox**  
**cyril tawney**  
**stanley accrington**  
**\* johnny coppin**  
**\* arizona smoke revue**  
**\* downes and beer**  
**\* bill zorn**  
**\* in association with rola music**

contact alan  
052789 3334, 3737

56 Foregate Street  
Aston Wood Bank  
Redditch B96 6BW  
Worcestershire  
England  
tel: 052789 3334



# 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.
<b>SUNDAY</b>				
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 (Freel)	8.00 pm.	Woolpack Hotel, Stand Lane, Radcliffe.	Moira Woodcock	061 723 1979
<b>MONDAY</b>				
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 Twisse	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)
<b>TUESDAY</b>				
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.	Moira Hindley	0925 36535
<b>WEDNESDAY</b>				
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
<b>THURSDAY</b>				
Fleetwood	8.15 pm.	North Euston Hotel, Fleetwood (usu. Vantoni Room)	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
<b>FRIDAY</b>				
Old Ship	8.30 pm.	Old Ship, Eastbank St., Southport	Ian Wells	077 473 3267
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
Northwich	8.30 pm.	The Coachman, Hartford, Northwich	Sean Boyle	0606 44361
Kingsway	8.15 pm.	Kingsway Hotel, Wallasey	Arthur Marshall	051 630 4239
<b>SATURDAY</b>				
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	Varies	Various Events in Liverpool & the Wirral	Geoff Dormand	051 639 7928
Poynton	8.00 pm.	Poynton Polk Centre, Park Lane, Poynton.	Eric Brock.	0625 872626

# ORMSKIRK DAY OF FOLK

Saturday, 8th October, 1983

10.00 a.m. – 12.00 midnight

Civic Hall, Ormskirk, Lancs.

Workshops, sessions, singarounds ..... from 10.30 a.m.

with PETER BOND, PADDY GLACKIN, CHRISSIE GLADWIN,  
MICK HAYWOOD, MADELEINE HOLLIS, TIM LAYCOCK,  
JOHN MURPHY & FRIENDS, WENDY STEWART, TREVOR  
STONE.

Ceilidh ..... 12-45 p.m.

with MADELEINE HOLLIS & 'QUADRILLE'  
BIRCH VALE MORRIS, RIVINGTON MORRIS,  
SOUTHPORT SWORDS.

In concert ..... 8.00 p.m.

**PADDY GLACKIN**  
**PETER BOND & TIM LAYCOCK**  
**DEREK & DI BOAK**

Real food, bar extensions, camping and accommodation available.

Tickets: £4.50 (adv. £4.00); daytime or evening only: £2.50  
accompanied children (under 12) FREE

Tickets/info.: (SAE, Please)

Jenny Bashford, 110 Egerton, SKELMERSDALE, Lancs. WN8 6AE  
or tel. Kathy Hughes: 0695-77177 ext. 508 or Liz Hayes: 0695-27673



Reg. charity no. 326228

