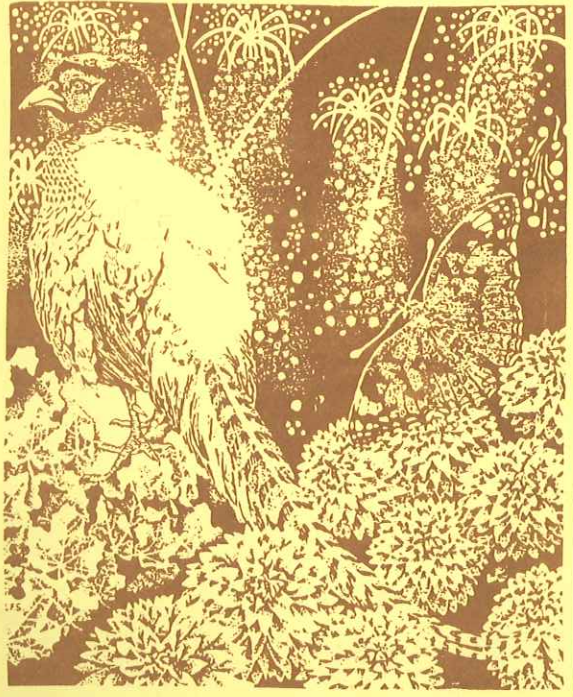


**THE NORTH WEST FEDERATION OF  
28 PAGES  
FOLK CLUBS**



**DECEMBER '83 - JANUARY '84**



**NEWSLETTER 20p**



# Page 2 Comment:

WELCOME to another new issue of the Federation Newsletter, which I hope once again you will receive on time. With more help I could get the magazine out even sooner; so if you think you help in any way please contact me on Wigan 215621 and ensure an even earlier publication date.

THIS brings me to a specific problem, that is I need an artist to provide illustrations for articles, sometimes artwork for adverts and new cover for each issue. Ian Sutton provided the originals from which the cover to this magazine was constructed, but he has now gone to the University of East Anglia and is thus no longer available. Again please contact me ASAP.

Coming on briefly to what is in store this issue, Song Exchange returns after a short enforced absence on page 5. Personal view considers busking as a form of folk music, and we review some of the recent Folk Festivals as well as all our regular features. Apologies that there is no Dancing article this time, but as I hadn't received the copy by the time I went to press it was not possible to include it. It will be back next month.

N.B.: CLOSING DATE FOR THE NEXT ISSUE (FEB-MAR) IS JANUARY 1st



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I'M ALWAYS glad to receive articles on any relevant topic for consideration for publication, particularly those on local folk customs and traditions as well as festival & other reviews; also of course your letters and any longer items for PERSONAL VIEW. Don't wait for the deadline - send it now!

I HOPE you are all continuing to send letters to TV & radio stations supporting any folk programmes they may do, and encouraging them to start something if they don't have one. If you are unsure of addresses or contacts, our Chairman Ian Wells usually has all the relevant information (Tel: 077 473 3267)

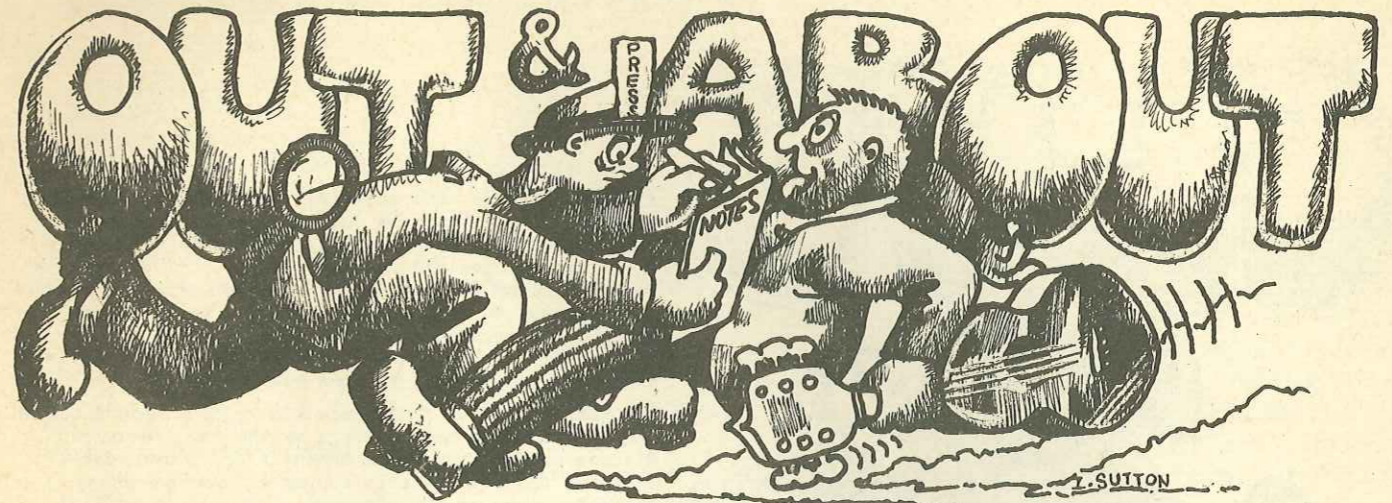
WELCOME to our new treasurer, Jenny Smith, and I hope that she will find a welcome at any of our member clubs. (PS it may help if you've paid your annual subs)

FINALLY, many thanks to my gallant band of helpers without whom this Newsletter would never appear, typists Elaine Derbyshire, Chris Roach & Angela Forkin; distributors Pete Rimmer & Bill Derbyshire; Ian Wells for collecting club dates; all those who have contributed articles and advertising to the issue.

SEE YOU all in January!

*Nigel Firth*  
EDITOR

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.
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NEWS FIRST OF A NEW CLUB, which although not yet a member is hoping to be shortly. The club is the Mawdesley Folk Club which meets at the Black Bull, Mawdesley on the first Thursday of the month. The opening night is Thursday December 1st, starting at 8 pm. The club is being run by Derek Gifford who regular readers will remember from the Dicoonson Arms at Wrightington. You can contact Derek on Rufford 822574. Guests on the first night include Martin Banks, Bright Phoebus, George Critchley & Phil Batty, John Meadows, Ian & Sue Wells, Phil Hartley, and of course Derek Gifford.

SOLAR SOUND LIMITED are offering a special service to any groups or solo artists who would like to produce a low number of cassettes. You must purchase 500 cassettes over a period of 12 months, and you only need pay for an initial quantity of say 100 after these have been produced. The cassettes will cost £2.99 each including VAT. For more information, please contact Andrew Hawkey or Maldwyn Pryse on 09748 248.

ADVANCE NEWS of a mixed nature. The good news is that Northwich Folk Festival is definitely to go ahead with support from Vale Royal District Council. The guest list has not yet been finalised, but Battlefield Band & Shegü have been re-booked after their reception at the 1983 festival. For further information you should contact Fergie Cowan on 060 65 57651 extn 40. The bad news is that the same letter also told me that Crewe & Nantwich Festival is not going ahead in 1984, although it is not yet ruled out for 1985.

THE ENGLISH FOLK Dance & Song Society are presenting Folk Festivities '84 at the Royal Albert Hall on Friday 17th February & Saturday 18th 1984. On Friday from 7.30pm is a Folk Prom with Heme Service, Dave Swarbrick & friends, The Doonan Family & others, while the Saturday has a Folk Spectacular at 2.30 & 7.30pm featuring a wide range of all the various types of English Dance (Folk that is). On both evenings there is a late night dance at Imperial College. Tickets at various prices are available from the EFDSS, 2, Regents Park Road, London NW1 7AY, please send an SAE and mark your envelope RAH.

NORTH-WEST SHAPE is holding a new music course based in Manchester for 16 professional musicians who are interested in working with psychiatric patients and other groups with mental, physical or social disabilities. The tutors will probably include Frankie Armstrong, Bert Santilli and Mick Wilson, while the course will run for 7 days at the end of January in Prestwich & Monsall. This will be followed by a weekly placement spread over 4 weeks in a hospital or day centre. On successful completion of this musicians will be offered paid employment to run a 2-hourly session once a week for 3 months, and then put on the Shape register for future possible employment as music workshop leaders. For more details see the advert in this issue or contact Hazel Roy or Mike Hynes at North-West Shape on 061 226 9120.

**RADIO DETAILS :**

**FOLK PROGRAMMES ON LOCAL RADIO:-**

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

RED ROSE RADIO Have axed their Folk programme right at the beginning of the new Folk Club season, so I hope you are all going to write in to them and tell them that they should put the programme back on the air.

BREWERY ARTS CENTRE have two folk dates in December: On Wednesday December 14th they have a Christmas Party with Loose Chippings, The Great Franko & Mountain Road. On Wednesday December 28th at 7.30pm they present Fairport Convention at South Lakeland Leisure Centre. Tickets are £5.00, and for more details of both events contact Neil Johnston, 0539 25133.

RON BAXTER from Fleetwood Folk Club tells me that they hope to have a new show in May 1984. It is to be called 'Fleetwood to 'Frisco', the Cape Horn trade in the 1880's. I'm told that there are still a few Final Trawl Cassettes left for sale. Contact Ron on Fleetwood 78606 for details.

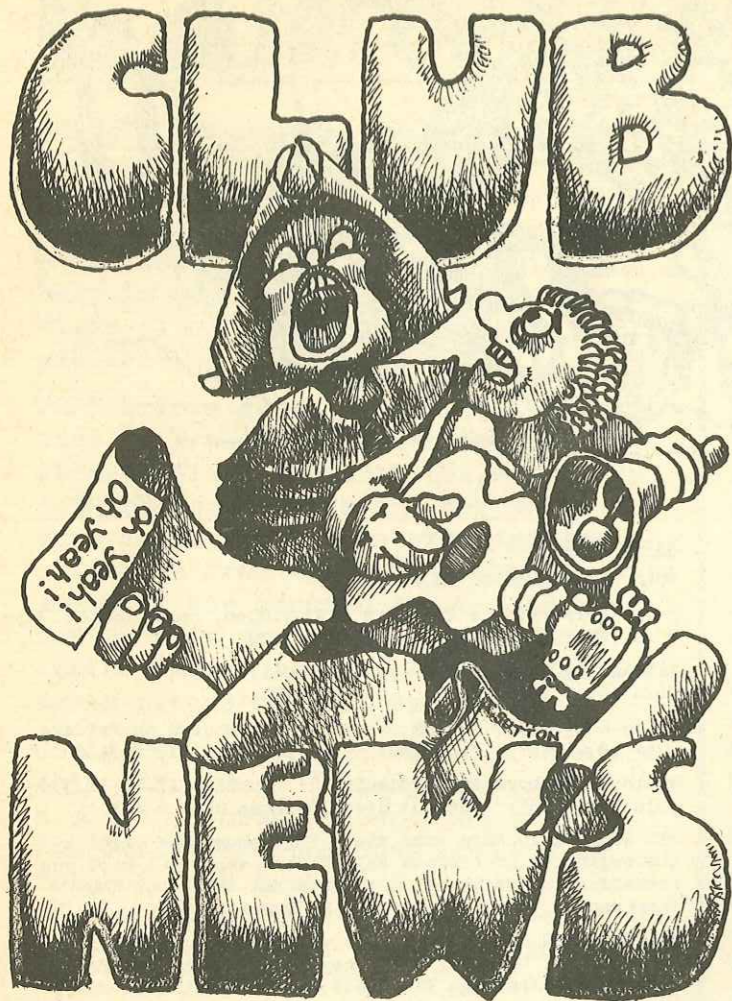
OUR ROVING REPORTER in Manchester, Mark Dowling, tells me that there is a club meeting at the Star Inn, Back Hope St., Salford on Wednesdays. I'm told that they can't afford to join the Federation, but I would have thought that these days you can't afford NOT to be in the Federation and publicise yourself throughout the area. Perhaps next time ....

WIGAN FOLK CLUB now meet 3 weeks in four at the Park Hotel, Market Square, Wigan on Thursdays. Unfortunately, I'm not sure if I've correctly given that in the Club Calendar, so in case I haven't here it is: December 1st, Closed; December 8th/15th Singarounds; December 22nd, Christmas Special; 29th closed; January 5th/12th/19th Singarounds; 26th closed. Also they have DAB HAND on March 1st.

APOLOGIES FOR THE fact that this column has a lot of Club News rather than Out & About, but there is little Festival News at present, while there is a lot of Club News - hope you don't find it too confusing!

THE CARTOONS in this issue are by Mike Billington & Ash Latham, and are taken from 'A right Song & Dance', available from Mike 8, Brundretts Rd., Chorlton-cum-Hardy m21 1DB at 65p + 20p postage.





SINCE LAST ISSUE, there have been a number of other changes of venues among the member clubs:

THE IREWELL FOLK CLUB (formerly the Woolpack) has now reopened as the TWO TUBS FOLK CLUB, meeting at the Two Tubs, The Wyld (adjacent to the Parish Church) in Bury. There are no specific residents, the club running on a fairly informal basis trying to encourage floor singers, and they try to start promptly at 8.30pm. At present, they meet only alternate weeks, but they are hoping to go over to an every week pattern in the New Year. The organiser is Moira Woodcock, and you can contact her on 061 723 1979.

THE MET. FOLK CLUB in Liverpool have been kicked out of their venue with only 24 hours notice and are currently dispossessed, looking round urgently for a new venue. To find out the latest situation, or if you know of a suitable venue in the Liverpool area, please contact the organiser, Reg Andrew on 051 708 6409.

THE SILVER BIRCH who used to meet at the Birchwood Centre in Warrington have closed, although at this stage it isn't clear whether this is a temporary closure or if a new venue is being sought. Watch this space for developments, or phone the organiser, Moira Hindley on 0925 36535.

THE KINGSWAY FOLK CLUB, Wallasey have an unusual night on January 13th, when they have a bad luck night. Anyone carrying a ladder or a black cat as well every 13th person into the club will get free admission. (the club meets on Friday nights by the way.)

WE HAVE BEEN UNABLE to contact the Hooligans Folk Club, so we can't say whether or not it is still open - if anyone does know, please get in touch with me.

NEWS NOW OF SOME CHRISTMAS PARTIES: (all dates December)

Northwich	22nd	- 60's night
Triton	19th	- Spinners at Mons Hotel, Bootle
Belle Green	14th	- Surprise Night (special guests)
Rainford	18th	- featuring Brian Jacques
White Swan	14th	- with Dave Swarbrick & Simon Nicol
Ring O' Bells	21st	- with Les Jones
Poynton	18th	- featuring Bullock Smithy
Two Tubs	22nd	- featuring Inolegnito

Most clubs are having some sort of Christmas Party, I've only picked out here the special ones where I have more details.

DECEMBER 23rd sees an unusual night at the Kingsway in Wallasey, as they are doing a Pantomime entitled 'A Christmas Carol', but from what I hear any resemblance between this and Dicken's story is purely coincidental.

THE FERNHURST FOLK CLUB have a 'Flat Cap & Shawl' Singers' Night on December 22nd. There will be a pie & peas supper, but I'm told you should take your own spoon!

MOVING ON INTO JANUARY, the White Swan Folk Club have a very special night with Dick Gaughan, which is to be a Burn's night.

THE BELLE GREEN FOLK CLUB are running a Songwriting contest to be held on Wednesday January 18th at their club. There is still time to enter if you are interested, and more details can be obtained from Stephen Ekersley on Leigh 677955. The competition has already attracted a number of entries, and the competition is to be judged by a three-man panel drawn from local folk people, and will include representatives of the folk press and a local songwriter.

ADVANCE NEWS OF SOME FORTHCOMING ATTRACTIONS:  
 White Swan, Feb 29th, 2nd Birthday with Dr. Sunshine  
 Leigh, Feb 5th, Tony Rose  
 George & Dragon, Feb 12th, Callenig

POMYNTON FOLK CLUB have a special Music Hall Night on Sunday January 29th, which will feature Loose Chippings and the Great Franko.

FOR FURTHER INFORMATION on these or any of the dates in the Club Calendar, please contact the club organiser on the number given on page 27.

WE START THIS ISSUE with some good news for a change, namely that there are several new clubs joining the Federation:

THE BELLE GREEN FOLK CLUB is a very new club which meets at the Prince of Wales, Belle Green Lane, Ince, Wigan every Wednesday at 8.30pm. The resident group is Calico, who are from Leigh, and the organiser is a member of that group, Stephen Ekersley whose phone number is 0942 677955. Initially they intend to run on a very informal basis with Singers' Nights being the backbone of the club until a regular audience is built up.

THE FERNHURST FOLK CLUB is the second of our new members who have been running just over 12 months. Until recently they ran alternate Thursdays, but now meet every week at the Fernhurst Hotel, Bolton Rd., Ewood, Blackburn. They have had a wide cross-section of some of the best of local & national talent at the club and hope to continue with that policy. The residents are the Gradely Lads, and the organiser is Ron Crane, who you can contact on 0254 40347.

THE OTHER NEW CLUB has already had a brief mention in these august pages, namely the Ring O' Bells Folk Club in Widnes. They meet, not surprisingly, at the Ring O' Bells, Pit Lane, Widnes every Wednesday at 8pm (note early start!). The residents are Jean Wrigley and Colin Wilson, who call themselves Twice Thymes Two, and Jean who is the organiser can be contacted on 051 420 1887. I'm told the club is doing well, and that its location is best given as "opposite Farnworth Church".

GUESTS FOR THE above clubs will be found in the club calendar in the centre of this issue.

# SONG EXCHANGE

Conducted by JOAN BLACKBURN

First of all, apologies for the non-appearance of "Song Exchange" for the last few issues of the Newsletter. The reason for this is that Derek (my hubby) was involved in a car accident at the end of March, breaking an ankle and subsequently contracting pneumonia, and my time was more than accounted for. He started back at work, on light duties, at the beginning of November, so I'm beginning to get back into something like my old routine.

"Song Exchange" is currently partially computerised. I am the proud owner of a Dragon 32, and am in the process of, amongst other things, cataloguing all my music onto the computer. This will, hopefully, make it far easier and quicker for me to find music which I could quite possibly otherwise forget that I even have.

Quite a few people have offered the use of their music collections in addition to mine, for "Song Exchange", and in order to try to correlate the information, could I ask those willing to participate to provide a list comprising song titles, authors (if appropriate) and publishers (if known) of pieces in their collections, so that these too can be catalogued? Then if a request is made for an item which I do not hold, but which is available from someone else, I will know exactly where to ask for a copy. Even partial lists would be helpful - I realise from trying to catalogue my own collection that it can be a never-ending task. I must also point out here that there is no financial reward for the service, it is purely voluntary, but that my costs

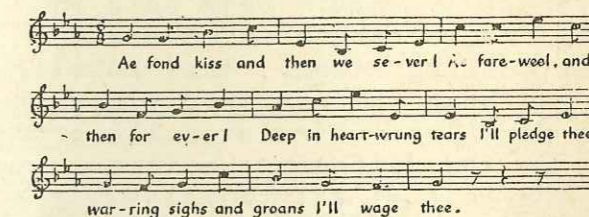
have never amounted to more than a small amount of postage.

And so to the main point of the existence of "Song Exchange", which is to provide a song-finding service to readers. If you would like the words, music and/or chords of a song, write in to "Song Exchange", c/o Joan Blackburn, 4 Rosewood Close, Abram, nr. Wigan, Lancs, WN2 5XT. Readers' replies should be directed to the same address.

REQUEST:

AE FOND KISS

BURNS



Who shall say that Fortune grieves him,  
 While the star of hope she leaves him?  
 Me, nae cheerfu' twinkle lights me,  
 Dark despair around benights me.

I'll ne'er blame my partial fancy:  
 Naething could resist my Nancy!  
 But to see her was to love her,  
 Love but her, and love for ever.

Had we never loved sae kindly,  
 Had we never loved sae blindly,  
 Never met—or never parted—  
 We had ne'er been broken-hearted.

Fare-thee-weel, thou first and fairest!  
 Fare-thee-weel, thou best and dearest!  
 Thine be ilka joy and treasure,  
 Peace, Enjoyment, Love and Pleasure!

Ae fond kiss, and then we sever!  
 Ae fareweel, alas, for ever!  
 Deep in heart-wrung tears I'll pledge thee,  
 Warring sighs and groans I'll wage thee.

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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.

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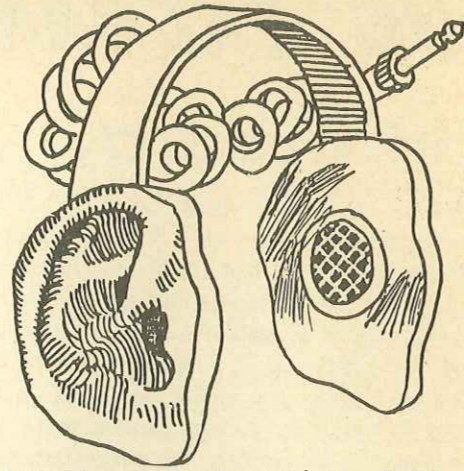
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# BROADFOLK

When the very first article in this series was perpetrated, the theme was that although there were few specifically folk music programmes around, if you kept your ears open you could hear folk music in unlikely places. In between then and now some quite good specific programmes have been screened or broadcast. In the last three months we are back to oddments overheard in unlikely places. There are however exceptions to that. For a short while Radio 2 actually had three hours of folk music each week, even if one of these was an insomniacs repeat of Folk On 2. The other hour was 'Ralph McTell and Friends' on Fridays and 'The Spinners and Friends' repeated from an earlier series. Fortunately, they have different friends! Folk on 2 is going from strength to strength under John Morrison. Incidentally, did you hear the one from Sidmouth when Jim Lloyd interviewed the producer of the Manchester edition, and they slated all broadcasting bosses for ignoring folk music?

Channel 4, although still declining to schedule folk music as such, featured quite a lot in 'How to be Celtic'. The Irish one included The Chieftans, the Welsh and Cornish one's several excellent singers (in the relevant language) and the Scottish one went to town with Ossian, Dick Gaughan, Flora McNeil and Jean Redpath. I'm told Dick is furious about being subtitled! BBC TV's only gesture was an isolated Rhythm on 2 (still by Ken Griffin) of Peter, Paul and Mary. This was awful. PPM were very close to self parody, and Mary is now a little old to rely on long blonde hair - the closeups were very unkind to her. This was recorded in the Southport Theatre, where they had to give away tickets to get an audience at all, and on one audience shot a man covered his face with his arm! My feelings exactly - I wouldn't have wanted to have been associated with that show in any way.



featured some Scottish folk including North Sea Gas; Foster and Allan sang 'Thyme' at the Wembley Country Festival (!); Bakers Dozen followed Graingers folk song arrangement with Cyril Tawney's 'Lean and Unwashed Tiffy' (introduced as 'a folksong of the 1950's').

Granada TV also had a short series entitled 'Pithead Pictures' which featured a couple of folk songs in each programme being performed by the likes of Frankie Armstrong, Martin Carthy and Johnny Hardle.

Less likely occurrences: Radio 3 did a set of folk song arrangements with soprano, baritone and piano: The Good Old Days had an Irish tenor singing 'She moved through the fair': Cliff Richard has recorded 'The Water is Wide' and Terry Wogan is playing it. Least likely folk story: Sunday (R4): a Cumbrian Catholic Youth Group has learnt the Bacup dance and is to perform it in Rome at a Papal audience.

But why no real folk programmes? That's because you don't react to those you get. Andrew Johnston's 'Good Old Way' (see rave last issue) drew about seven replies. Remember Folkear's rules for media bashing: (1) Do it! (11) Praise to station/network boss, criticism to producer/presenter. (111) Be constructive. But do it - no response even fewer programmes.

Finally, a joke from the Next Week's news section of Week Ending: "To celebrate 25 years of singing Folk Music, The Spinners are to learn a second song."

Folkear.

# PERSONAL VIEW:

## If Mohammed Won't Come to the Club...

Live music is without equal and yet many folk clubs are foundering through lack of interest. One way of reaching an audience is busking, which can be a satisfying and profitable way to play music - why not bring some vitality to a grey town?

London, York, Paris - all are famous for buskers, so why not Wigan? For small towns live music is a real novelty and it's appreciated all the more for that. I don't fancy busking in my home town but elsewhere...zowie!

Even so, it's a far cry from the security of a friendly folk club. The worst moment is deciding to unpack your instrument and start. When alone I have failed to take this difficult step several times. One moment you are part of the crowd, the next.... So it's easier (and more fun) with a friend, though less lucrative of course! I usually play the flute and my mate mad Mick plays a mean guitar (given to him by a mean uncle).

Busking is hard work so don't waste your efforts. Find somewhere busy with good acoustics and little traffic; Precincts usually have canned muzak and men in peaked caps who move you on. But shopping streets often have unused shop doorways for a good echo, or the big plate glass windows of the chain stores which reflect sound nicely. Streets with heavy traffic are a waste of time while partially covered shopping areas are ideal.

In his book "As I walked out one Midsummer Morning" Laurie Lee comments that jigs and reels make people hurry by but slow airs make them linger and inspire generosity. It's true! slow airs are more profitable for the busker. In fact a cynic could provoke an almost Pavlovian response by alternating "Annie's Song" with "Chariots of Fire" and make a mint! I prefer mainly "folk" material of the kind familiar to our grandparents; such as "Danny Boy" and the "Irish Washerwoman" with a bit of light jazz. It's worth including a few old favourites.

Just one thing before you zoom out though, - are you good enough? Buskers of the Joe Strummer variety abound and it's a depressing thing to see a grown man beating a guitar whilst airing his angst

on the street. That said, if you've something to offer-do.

Busking is not against the law of the land. However most Borough's have by-laws designed to keep unsightly poor off the streets and it all else fails that old stand-by "obstruction" can be invoked to shift you. Some policemen will leave you alone, most ask you to move most pleasantly and the occasional trainee for a 'B' movie will be aggressive ("If I see you again I'll throw you in the van myself" said one such to me in Exeter) It's not worth arguing, just push off, there's always another day!

So why not bring a ray of sunshine into your favourite urban dump? It's good fun.

'Muffin'.

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

...and they both play in the ceilidh band JUMPS & 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



# CLUB OF THE MONTH: WIGAN FOLK CLUB

Park Hotel, Market Square  
THURSDAYS 8.15 PM



"The Park - is that place still going?" is a comment frequently thrown at me when strangers are told that I run Wigan Folk Club. Forth flow the memories of the good old days when Keith Roberts ran the club . . .

The club celebrated its nineteenth birthday in May 1983, and during its time has seen a succession of organisers. When I emigrated from Liverpool just over ten years ago, it was running well under John Eaves. I remember packed-out nights for such as Leon Rosselson, Cyril Tawney, Peter Bellamy, and The Gobbiners. When John moved out of the area, Nigel Firth took the helm; and when Nigel started another folk club at the White Horse, Tom Hewlett took over at the Park.

The club was badly hit by the recession (which club wasn't? to the point of seeing a temporary closure, then re-opening on Thursdays instead of Wednesdays as previously, and fortnightly instead of weekly. At this stage it was purely a singers' and musicians' club, booking no guests - indeed, there were, and still are, enough singers and musicians attending the club on a regular basis to make it a very strong singers' club.

I took over when Tom became unable to come regularly because of health problems, and although I have booked the occasional guest artiste, the regulars seem to prefer singers' nights, when they can hear the blues guitar of Paddy Murphy (Wigan's own Postman Pat); Irish tunes from the melodeon or fiddle of Jimmy Lynch - Jimmy makes most of his own instruments, and often brings his home-made

dancing dolls to the club; the lively gusty style of John O'Grady, who spent nine years in Australia and came back richer in songs; the quieter, contemporary American style of Steve Newsome, who also writes, and writes well, some of his own material; the undefinable but excellent guitar solos from Wally Prescott; ragtime guitar from Steve Corless; the very varied repertoire of Graham Anderson, another of the club's songwriters, and recent winner of Skelmersdale's "Buskervision" Songwriting Competition; the accordion of Roy Occleshaw, who also writes Lancashire dialect monologues and songs; the distinctive singing of Dave Thomas; and the varied efforts of yours truly. And, of course, we could not forget to mention our landlady and friend, Mrs. Brown, without whose encouragement the club could not exist at all.

Club nights are run on a very informal singaround basis, and every effort is made to encourage newcomers to public performance to overcome their inhibitions within the friendly atmosphere. The atmosphere is complemented by a crackling coal fire and candlelight - and an old miner's lamp (with an electric bulb in it, but who cares about tradition?) hanging from the ceiling.

As of September last we are able to meet on three weeks out of four - the A.U.E.W. who used the room on the alternate Thursdays from us reduced the frequency of their meetings, and we nabbed the resulting free Thursday before they had a chance to change their minds.

On singaround nights, there is no admission charge on the door. A jar is passed around

## WIGAN (contd)

towards the end of the evening, and although it asks for "at least 50p tonight please!", there is no compulsion for anyone to put anything in if they don't want to or can't afford to. With unemployment in Wigan currently at 20%, I could not presume to bar the "financially embarrassed" by charging an "economically viable" door price; therefore, effectively, those who can, pay for those who can't. The takings normally cover running costs, and I personally would rather have a full room with small takings but a lively atmosphere, than a sparsely-filled room, similarly small takings but an empty, embarrassed atmosphere. Too many good clubs have disappeared from Wigan (and other places as well) on just such a note, and I have no wish to see the Park suffer a similar fate.

There is a slight shadow hanging over the future of the Park Hotel, however. Wigan Metropolitan Borough Council, in their infinite wisdom, have formulated a Town Centre Redevelopment Plan which, if implemented fully, would result in the demolition of the Park in favour of an elongated ramp to a multi-story car park. A Public Inquiry was held around Easter, and we are expecting the result of that towards the end of the year. Indications are that there is a fair chance that the Park may be re-preived, but uncertainty is still in the air.

However, undaunted, we look forward to 1984 with the hope that Big Brother (ie Wigan Metro) will have to stay his hand. Indeed, a major guest has been booked at the club for March 1st: a new band composed of familiar faces called Dab Hand. It comprises Tom McConville, Jez Lowe and Tom Napper; tickets will be £1.50 to non-members.

With such optimism, how can we fail to succeed? See you all at our 21st celebrations in 1985.

Joan Blackburn  
Club Organiser

## CREATIVE MUSIC - an alternative

### Musicians ARE YOU INTERESTED

IN WORKING WITH PSYCHIATRIC PATIENTS, MENTALLY HANDICAPPED AND PHYSICALLY DISABLED PEOPLE ?

NORTH-WEST SHAPE is offering a short practical training course in basic workshop techniques designed to encourage groups with mental, social and physical disabilities to explore and enjoy participation, musical expression and creativity.

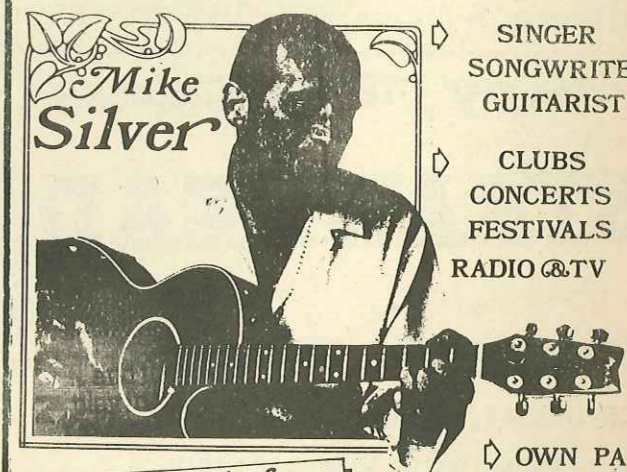
DATE : January/ February 1984

INTERVIEWS will take place in early December 1983.

FURTHER INFORMATION AND APPLICATION FORMS FROM:

North West  
**shape**  
Creative activities  
for the disadvantaged

21 Whalley Road Whalley Range  
Manchester M16 8AD: 061 226 9120



Mike Silver

- ◇ SINGER
- ◇ SONGWRITER
- ◇ GUITARIST
- ◇ CLUBS
- ◇ CONCERTS
- ◇ FESTIVALS
- ◇ RADIO @ TV

◇ OWN PA

I've said it before about Mike but I think his biggest crime is that he's British. I've often said if he was American he'd be a Superstar!

RICHARD DIGANCE

I recently had Mike at my club in Devon. His performance showed him to be one of the finest singer/songwriters I have seen in years. Add to that his excellent guitar technique and you have a winner.

DAVE COUSINS

For further details on fees and availability call  
**SOUND Management**  
& Promotions  
Dave Tong  
Cirencester 68478



# A Song for Christmas Chris Roach

## RING OUT THE OLD

**Chorus:** Ring out the old, ring in the new,  
Good luck, good health and peace to you.

Now Winter wears a dress of white, the stillness of a Holy Night,  
A silver star hangs in the sky, and on the air a babes sweet cry.

Kings and Princes and Shepherds fall, upon their knees before a stall,  
All in a stable of sweet hay, a babe of love in a manger lay.

The three in one how well they knew, what tiny starfish hands could do,  
To sway all nations great and small, to let his peace lie over all.

Remember when a babe you see, he is the love of you and me,  
His right to walk free and tall, on unspoiled land in peace and war.

Repeat Chorus after each verse

## SONG OF THE MONTH

Regrettably, I have not had any songs of a suitable standard for inclusion as song of the month. (Chris Roach has kindly sent me one of hers above in place of a Song of the Month). IF YOU write songs, poems or monologues, then why not enter for our competition. Each issue I will pick the best I've received since the last issue, and publish it. Send to Editorial Address.

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on

**Sunday 18th Dec.**

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or call at the folk club on another

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10

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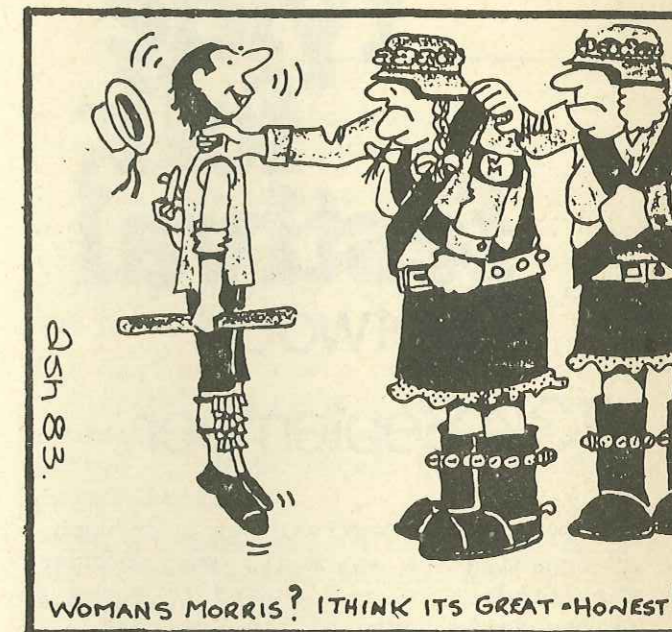
# CHAIRMAN'S RANT by Ian Wells

I'm very pleased to say we now have a Treasurer for the Federation. This is very pleasing for two reasons. First of all, it is obviously very good to have the post filled and we thank Jenny Smith for taking it on. Second, she answered the advert. in the newsletter - so, you see, it's worth advertising here, it works! Jenny has only recently arrived to study in Preston and we welcome her to the area and the local folk scene.

The survey by NorthWest Arts mentioned last time is completed and is now to be considered by their music panel. I'm told that response was about 50%: obviously, some of you don't want any help.

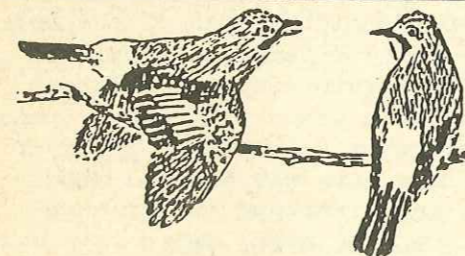
In contrast, Merseyside Arts have gone completely silent on policy. They actually refused any underwriting to the Liverpool Festival this year, unlike last year, but increased the grant for publicity. I understand this is not a policy shift

but due to sheer expediency: there was money left in the PR budget but not for underwriting! However, it doesn't bode well for event organisers when formal organisations are inconsistent.



WOMAN'S MORRIS? I THINK ITS GREAT - HONEST!

(CARTOON BY ASH LATHAM)



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11th  
**fylde folk festival**  
Fleetwood

2/3/4 September

The Fylde Folk Festival was a triumph of organisation and music over weather. The forecast force 9 gusted to force 10 in the early hours of the Saturday morning, flattening the capsite and even waking those of us snugly indoors. Herculean efforts by the organisers rescued the campers, gave a dry hall and sufficiently restored them to be able to laugh at a joke about 'the tent hang-gliding competition!'.  
Musically it was an excellent weekend. Tony Rose was in superb form and produced several cracking sets and a very thoughtful workshop. Proper Little Madams were as sharp as ever and will leave many regrets that this was their last appearance. Local group Bright Phoebus opened the final concert in fine style and were well served by the sound system (not always the case for unaccompanied singers). Pyewacket were full of enthusiasm and Jumbleads full of themselves. Dave Dutton (of Incognito) was excessively Lancastrian but Bram Taylor sang very well. Some of the best singing was by the West Country trio Regalia. The Final Trawl was packed out yet again. Any complaints? The Fylde lounge is unsuitable for folk music and has yet to be replaced (or preferably gutted and rebuilt). In

# REVIEW

spite of up to seven things happening at once, there is still inadequate provision for simple singarounds: Regalia converted one of their sessions successfully. Against that, non-folk minded locals do get involved.

The final good news is that, unlike some other festivals this year, Fylde has broken even and will definitely return in 1984.

Ian Wells.

## Magazine Review

ALBION SUNRISE AUTUMN 1983 No.2  
Price 50p (85p inc. p&p from:  
19 The Gardens, Monmouth, Gwent)

This new folk magazine is the brain-child of Owen Jones of Monmouth and at 50p its 63 pages would suggest good value for money.

However, the latter fact depends upon what you are looking for in a folk magazine - if you are looking for a sort of 'hotch-potch/who's who/what-is-what?' in a rather restricted area of the folk world plus face-to-face (or should it be interface?) interviews with famous folkies (in this issue its Howard Evans and Pyewackett) plus nineteen pages of record and cassette reviews and about four hours spent to read it all then this is the magazine for you.

But - if you are looking for lists of folk club dates, news and reviews of festivals (apart from the usual adverts), stimulating articles for discussion and comment and rude letters to the editor then this is not the magazine for you - buy the Federation (all hail!) newsletter at less than half the price instead!

Sorry Owen, its well presented and it will probably sell well in Pontardarwe but its too bitty for me and I haven't the time to read so many record reviews; comprehensive though they are; - I'm too busy writing them myself!

Derek Gifford.

# Letters to The Editor...

Dear Sir, I have just had the misfortune to read the article in the most recent copy of your Federation magazine, "Are all sound men born deaf?" by Ian Wells. To the best of my knowledge I have never met Mr. Wells but I'm willing to bet that I could pick him out of a crowd.

His assertion that "Many sound men are uninterested in folk music and are merely moonlighting between rock gigs" is crass in the extreme. It is an insult to the many, many first class sound engineers that we certainly have in this part of the country. The principal problem with sound equipment and the folkies I've come across - quite a few in twenty years - is that most of them would be better off with megaphones. In fact megaphones are too good for some of them.

Now then, there is nothing worse than writing an article on a subject which you know naff all about. Take note Mr. Wells, you're about to learn something. The speakers to which you refer as "Feedback speakers" are actually known in the trade as 'monitors' or 'foldback'. Feedback is the rather delightful scream that one gets from a P.A. rig operated by a dummy.

An accoustic festival? Never in a month of Sundays. About the only venue suitable for such an enterprise would be an old phone box. With the ever escalating cost of promotion nowadays bigger is not only better, it's absolutely vital to sound (no pun intended) economic sense.

If you are fed up with all the hassle, why not take a trip to Edinburgh from 6th - 15th April next year and see how it should be done!

Mike Shure.  
(Music & Stage Services,  
Edinburgh)

From Derek Gifford:-

Dear Editor, I thought Mark Dowding's article 'Everthoughts' in the last issue of the Newsletter (Sept.-Nov. 1983) was most interesting and well-thought out. I wonder if you could therefore pass on this message

to him through the estimable pages of your magazine?

Dear Mark, 'Everthought' of pulling your finger out and running a folk club yourself?

Love, Giff.

We have received the following communication from Malcolm Stent:

"I would like to express my apologies to all the members of the Hare and Hounds Folk Club, Maghull Road, Merseyside for having to cancel my engagement at the Club on 16th December.

This most unfortunate occurrence was due to a television company changing its recording dates, and was beyond the control of either myself or my agents, Highway Artistes.

I hope at some time in the future to be able to make amends in some way for any inconvenience caused.

Again please accept the apologies of both myself and Highway."

No 2 OUT NOW

The legendary  
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# Club

DAY & CLUB	RESIDENTS	DATES IN DECEMBER.			
		1st	8th	15th	22nd
<b>THURSDAY</b>					
Fleetwood	See (d) below	Singer's Night	Diz Disley	Inologneeto	Xmas Party
Fernhurst		Derek & Di Boak	Singer's Night	Pat Ryan	Singer's Night (k)
Poynton		Abalon	Night Shift	Caught on the Hop	Hunter's Moon
Two Tubs		Closed	Chris Waldren	Closed	Christmas Party (p)
Wigan	Joan Blackburn	Singer's Night	Singer's Night	Singer's Night	Singer's Night
<b>FRIDAY</b>					
Bee	Various	Tundra	Singer's Night	Singer's Night	Singer's Night
Kingsway		Tony Rose	Shay Black	Joan Pugh	Pantomime (j)
Northwich	See (a) below	Shepherd/Bowden (e)	Local's Night	Strawhead	Xmas party.
Old Ship		Singaround	Singaround	Singaround	Closed
Newcastle		Singer's Night	Singer's Night	McConville/Napper (g)	Singer's Night
Roebuck	See (y) below	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
<b>SATURDAY</b>					
Brewery		3rd	10th	17th	24th
Bury	Various	Sam Bracken	14.12.83 (v)	Steve Turner	28.12.83 (w)
Poynton	Hoe Downs	Merlin C.B.	Fiddlesticks	TBA	Closed
Tom Hall's				Northwich (q)	Bury 23.12.83. (r)
Club Ceilidhs					
<b>SUNDAY</b>					
George & Dragon	See (b) below	Scold's Bridle	Singer's Night	Strawhead	Closed
Leigh	Trevor & Joan Hunt	Calennig	Auld Triangle	Gorton Tank	Closed
Poynton	See (s) below	Lorna Campbell Trio	Maxi & Mitch	Xmas Party (p)	Closed
Rave On	Volunteers	Singer's Night	Martin Simpson	Xmas Party (p)	Closed
Rainford	Derek & Di Boak	Black Eds	Steve Turner	Xmas Party (p)	Closed
<b>MONDAY</b>					
Leyland Morris		5th	12th	19th	26th
Poynton		Practice Night	Practice Night	Practice Night	Practice Night
Preston		Singer's Night	Singer's Night	Singer's Night	Singer's Night
Triton	Triton Folk	Singaround in Bar	Dick Gaughan	Xmas Party (p)	Closed
		Alan Bell	Singer's Night	Spinners/Xmas Party*	Closed
<b>TUESDAY</b>					
Blackpool	Taverners	6th	13th	20th	27th
		Singaround	Singaround	Singaround	Singaround
<b>WEDNESDAY</b>					
Belle Green	Calico	7th	14th	21st	28th
Ring O Bells	Twice Thymes Two	Singer's Night	Xmas Party (p)	Alan Sweeney	Closed
The Met		Gary & Vera Aspey	Res. & Singers	Party Night	Hangover Special
White Swan	See (f) below	See (h) below	See (h) below	See (h) below	See (h) below
		Martin Carthy	Xmas Party (p)	Cheshire Folk	Singer's Night

### KEY TO SYMBOLS ABOVE:

- \* See Club News, page 4
- & Tickets available from club
- (a) Residents are: Sean & Sandy Boyle, Iain & Sarah Bowley, Tony Howard, Rod McDermot, 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) Vic Shepherd & John Bowden
- (f) Residents include: Dave & Helen Howard, Helen Robinson, Paul, Geoff Higginbottom, John O'Hagan, Steve Jackson, Mike Billington
- (g) Tom McConville & Tom Napper
- (h) Club temporarily dispossessed see Club News page 4
- (j) Pantomime, 'A Christmas Carol' see club news
- (k) Flat Cap & Shawl Singers' Night see Club News

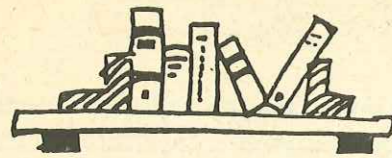
# Calendar

DATE	DATES IN JANUARY				DAY & CLUB
	5th	12th	19th	26th	
29th					<b>THURSDAY</b>
Closed	Strawhead	TBA	Singer's Night	Allen Bell Big Band	Fleetwood
Closed	Roger Westbrook	Singer's Night	Lancs. Fayre	Singer's Night	Fernhurst
Gentlemen Sold.	TBA	Plan B	Bullock Smithy	Tim Norfolk	Poynton
Closed	Guest TBA	Guest TBA	Charley Yarwood		Two Tubs
Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Wigan.
30th					<b>FRIDAY</b>
Singer's Night	Singer's Night	Singer's Night	Nic Dow	Singer's Night	Bee
Closed	Singers' Night	Bad Luck Night(1)	Dave Lock	Butler/Light(m)	Kingsway
Singers' Night	TBA	TBA	TBA	TBA	Newcastle
Singaround	Simpson/Cooper (n)	Local's Night	Rothfield/Carr (k)	Singer's Night	Northwich
Singaround	Singaround	Singaround	Singaround	Singaround	Old Ship
Singers/Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Roebuck
31st					<b>SATURDAY</b>
TBA	7th	14th	21st	28th	Brewery
	TBA	TBA	TBA	TBA	Bury
	Ceilidh (Band TBA)				Poynton
					Tom Hall's
					Club Ceilidhs
<b>1st</b>					<b>SUNDAY</b>
Closed	Singer's Night	Ted Edwards	Singer's Night	Appleton Thom Club Swap	George & Dragon
Closed	Wassailers	Elecampane	Simpson/Cooper (n)	Terry Walsh	Leigh
Closed	Fault	Eddie Walker	Rosie Hardman	Music Hall Night	Poynton
Singer's Night	Singer's Night	Steve Turner	Singer's Night	Caught on the Hop	Rave On
Closed	TBA	TBA	Maxi & Mitch	TBA	Rainford.
<b>2nd</b>					<b>MONDAY</b>
Practice Night	Practice Night	Practice Night	Practice Night	Practice Night	Leyland Morris
Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Poynton
Re-open	TBA	TBA	TBA	TBA	Preston
Closed	Pipers Chair	Singer's Night	Andy Caven	Singer's Night	Triton
<b>3rd</b>					<b>TUESDAY</b>
Singaround	Singaround	Singaround	Singaround	Singaround	Blackpool.
<b>4th</b>					<b>WEDNESDAY</b>
Closed	Singer's Night	Folk song comp. (v)	Ken Pearson		Belle Green
Res. & Singers	Res. & Singers	Res. & Singers	Res. & Singers		Ring O Bells
See (h) below	See (h) below	See (h) below	See (h) below		The Met.
Cosmetheka	New Bracken Dand	Singer's Night	Burns Night		White Swan

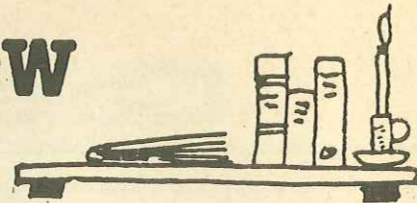
- (1) Special Friday 13th Night see Club News
- (m) Mary Butler & Corinne Light
- (n) Fiona Simpson & Graham Cooper (Fiona of Therapy)
- (p) Christmas Party for details see Club News, page 4
- (q) Northwich Ceilidh, Antobus Village Hall with Wytohes Cauldron
- (r) Bury Ceilidh on Friday 23rd December at Derby Hall (with Bury Metro Arts)
- (s) Residents for month include: Joe Beard, John Hobson & Howard Lees
- (t) Jane Rothfield & Allan Carr
- (u) Brewery Dates for December: 14th Xmas Party (see Club News) 28th FAIRPORT CONVENTION at South Lakeland Leisure Centre
- (v) Folk Song Competition for details see Club News page 4
- (w)
- (x)
- (y) Each week is a hosted singers' night - a different host each week

N.B. - TBA = Guest yet to be booked at the time of going to press, please contact the club organiser for more details.





# Book Review



The Oxford Book of English and Traditional Verse chosen and edited by Frederick Woods.

The author was once a major force in folk journalism, His withdrawal was gradual seeming first to stop noticing new artists and changes and then stopping writing. He has now withdrawn to a bookshop in Nantwich and the folk archives and has emerged from the latter with this interesting and provocative selection.

In his own words this is "an anthology of English traditional verse ..... the literary constituent of traditional or folk-song." The limitation to English song is conscious but given the overlaps is inevitably imperfect. In his introductions he argues that tunes are interchangeable and hence it is reasonable to publish just the verse without the music. I have my doubts here: would we remember 'Hares on the Mountain' without the superb tune?

The selection is divided into the fairly arbitrary groups: History for the People; The Pain of Love; The joys of Love; Seduction and Betrayal; Soldiers and sailors; Crime and Punishment; Christian and Other Festivals; The Country Year; The Rise of Industry; Tradition in the Making. There are most of the standards of the revival (except shanties), some with two variants, but not necessarily the best known version.

Each song has a reference; straight collected songs have the collector and date but no publication details. Some of the references expand into paragraph explanatory notes, while others are a little odd. 'C no John' is given as 'collated James Reeves'; but, in the 'Everlasting Circle' Reeves call it a conjectural reconstruction'. The relevant note for 'Poverty Knock' doesn't make it clear this was a written song, not a collected one.

A full review of the traditional material would require almost as much work as the original compilation and then come down to my choice versus his. This is even more true of the last section, which contains songs from seventeen

contemporary writers which in his opinion are potential 'folk songs!

There is a song from Bellamy's transports but I would have used 'The Mothers song' not 'Sweet Loving Friendship'. If you go by what is being sung, then Eric Bogle's three must be in (Now I'm easy, No man's land, The Band played Waltzing Matilda), but is a Scots-Australian really English? The Colcloughs' 'Song for Ireland' was a remarkably prescient choice but I've never heard the critics' song or the Vin Garbutt one round the clubs. 'January Man' was essential and it works well in the format as does 'Dancing at Whitsun'. Cyril Tawney has four, three sung frequently while Allan Taylor, gets three but not 'Roll on the Day' or 'Fiddler John'. Alan Bell isn't in, although 'Bread and Fishes' is becoming as well known as Sydney Carters 'Lord of the Dance' which just had to be in. And where is Mike Watersons's 'Three Day Millionaire'?

In summary, 290 traditional lyrics plus 30 contemporary ones for £8.95. This is about 3p/song which is almost back to broadsheet prices. It will be a useful complementary source to Peter Kennedy's 'Folksongs of Britain and Ireland'.

Ian Wells

EARTH RITES by Janet and Colin Bord. 274 pages. £2.95. 1982 Paladin.

This is yet another book of mystic circles, stone phalluses and green gods. What makes it different in the Emphasis on English folk customs. There are also 170 photographs. The 16 of them directly related to morris and mumming are by Brian Shuel. The text leaps from the present day to the pre-industrial, from local history to Freudian symbolism, from witches to N. American Indians. If you want to know about ley energy and sexual magic, this is definitely for you. The rest of us prefer Folklore Society Publications or the simple joy of actually dancing!

Ralph Stephen.

## REVIEW:

# ORMSKIRK DAY OF FOLK

Saturday, 8th October, 1983

The very first Ormskirk Day of Folk clashed with the Grand National and the revised autumn timing produced a day of almost continuous rain. This made the outdoor Dance Displays a bit problematical but the real Morris teams (Rivington and Southport Swords) soldiered on while the mums accompanying the young girls in the "fluffy" morris troupe panicked about their costumes.

The event is organised by Jenny Bashford of PERFORM with West Lancs. Leisure Services and Jenny's interest in Irish music showed in top billing for Paddy Glackin, rarely seen in England, who gave a well supported fiddle workshop as well as a superb extended set in the main concert.

Peter Bond's workshop on songwriting was a tremendous experience. He held a packed room for an hour and a quarter with an informative and wideranging discussion, illustrated with extracts from his own excellent songs, and spiced throughout with sparkling wit.

Mick Haywood contributed an interesting session on Songs of West Yorkshire. There was an excellent singaround in a local pub and Irish sessions started at 11.30 a.m. and finished after midnight!

There was a Playford workshop by Madeleine Hollis and she also ran an afternoon ceilidh. Trevor Stone did a novices Longsword session which at one point sucked in Bond and Laycock!

Local singer Derek Gifford MC'd the evening concert which opened with Derek and Di Boak (winners of the West Lancs contest held in this very hall) who gave a sharp and enthusiastic set. Then came Paddy Glackin's set which, for me, was crowned by a long slow air. This showed off his tone, phrasing and control in a way that no amount of jigs and reels can ever do.

The final act was Bond & Laycock: 17 songs or tunes from them separately or together, featuring Tim's traditional singing and immaculate concertina and Peter's literate and challenging songs plus clarinet - not to mention three brass balls! Any disappointments? Yes, too few people overall and almost no-one actually from Ormskirk, even though there was a local clogdancer, Bill Gibbons, from the canal tradition at Burscough. Ormskirk is rapidly becoming a folk black hole, unable to sustain a song club, unlike the neighbouring communities, and with a social dance club who only go to their own events (and presumably about to vanish up their own do-si-do!)

Ian Wells.



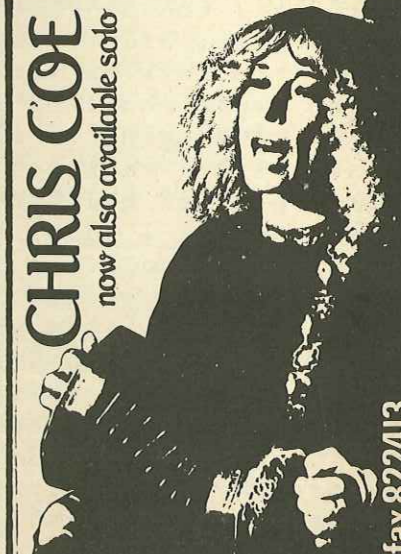
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# LEEDS Folk Festival Review

There were Englishmen, Scotsmen, Welshmen and even Irishmen, but very few Yorkshiremen, and no that isn't the start of a joke, it merely describes the draw Leeds has. As if all the accents weren't enough to confuse you, on sale at moderate rip off prices were; Leeds festival sweat shirts, badges, beer glasses, key rings, poster and even, coming soon, the double Leeds album. A consumers paradise, a cause in every corner.

"Yes, we've got some thing for everybody really" said the young girl on the Animal Rights stall, trying to flog me a 't' shirt. The same could be said of the festival, no matter your shade of folk, light or dark, it'd be represented. Now two years old, the weather for the weekend was less than kind. That's putting it mildly, what we actually got was torrential rain, gales and very, very cold; more like SAS training than a festival. But the music was in the main of the finest quality, surely making Leeds the north's premier event, even ranking with the too long hallowed Cambridge.

Speaking of the music, and it's about time I did, Friday got underway with a dash from work and a cup of tea, to see a couple of songs from Kieran Halpin who left us to the atrocious mercies of Tim Wood. "Don't worry he'll make you laugh" said the programme, well he did that, but only because I couldn't believe he was serious. When he began reciting poetry instead of singing it all became too much and I vanished to main stage two which had begun latterly. Taking my seat I found the start of a splendid solo set from Lindisfarne singer Alan Hull. Yes, he did all the oldies as well as songs from his forthcoming Black Crow album and the controversial "Malvinas Melody". When the time came for his encore the roar that greeted "Fog on the Tyne" was tremendous and the whole tent joined in. Promptly following to close the evening came one of my favourite bands, RunRig. They may be a new name to some of you, but they

mix Gaelic song and contemporary music in a joyous brew. The pipes got everybody dancing and in no time the place was heating up. Guitarist Malcolm Jones won our admiration with some firey solos that sounded so Scottish you could taste the whiskey.

Saturday began at lunchtime with anorak and scarf pulled tight, on stage two with a band called Ragged Heroes, who could play "Step it out Mary" if nothing else. Then it was dodge the raindrops time to catch Martin Simpson on stage one. This man never ceases to amaze me, his repertoire of blues, country, and traditional music grows better every time I hear him. His guitar technique is baffling and on numbers like Cat Stevens "First Cut is the Deepest" he's just in a class of his own. Truly a master that the folk scene is lucky to have on its books. The vultures then began to gather for what compere John Leonard called "the highlight of the festival" an appearance by John "I've gone over to rock, but I'm playing a folk festival because its big me" Martyn. He strode on stage seemingly plastered, picked up a guitar, hit a machine at the back of the stage, then twiddled a few knobs, made some noises and growled into the microphone. The masses went wild, cheered, whooped and I was baffled. What did they see? He did "Spencer the Rover" but so do The Dransfields and their version is miles better. As Martyn made more noises for an encore, I left deciding it was tea time and headed for the bar seeking beer and sandwiches.

Good job I did too because there were two quick sets by a delightful youth big band playing swing and Eavesdropper the up and coming electric outfit. Both acquitted themselves very well, making a change from warbling ageing superstars.

Saturday evening and the big guns were all on stage one, so I tried a pint of the special 'Duval' beer that was advertised all over the shop as Belgian and potent; it was. Not being a big fan of people like

# LEEDS Review (cont'd)

Georgie Fame or the flower power of Country Joe McDonald, I settled for the geordie delights of the Doonan Family, who gave way to a short impromptu set by Mike Elliot, he was hilarious, shame he wasn't on the bill officially. A wander between puddles and I found the club tent with a small crowd enjoying a set by a total bunch of nutters called Arrdvark and No Money, who gave one of the more spirited sets of the festival.

By now it hadn't stopped raining for ten hours and being turned midnight I decided to see if Moving Hearts had made their supposed 10.00pm starting time two hours late. "Splish, splash, squelch," they hadn't so I found a post, sat and waited. Reflections ran through my mind like, how firey Hearts had been last year when they had Christy Moore. Since then I've had doubts, they've lost Moore and guitarist Declan Sinnott, and the new eight piece that took the stage two and a half hours late only made me more depressed. Taking on a new piper and an extra drummer has given them a latin/Irish feel and as Mick Hanly roared, "It's great to be back" when he'd never been to the Leeds festival before I just knew it was going to be naff. As Hearts destroyed all their former glory, by playing instrumentals way too fast and volume drowning out subltly, I cashed in my chips and headed for the sheets, feeling somehow they'd cheated folk.

Sunday began with a little rain, and for good measure gave us more of the same, lest we forgot it. It was really only Dave Burland's Shagpile, that made missing Mum's roast beef seem worthwhile so sodden was everything and everybody. By now you couldn't tell if it was a rocker, a jazz fan or a folkie under the mounds of kaggoul, over trousers and knee high wellies. In fact Stanley Accrington even wore his gum boots on stage, and made us all fall about the place. If any club organisers are reading this, book him, he's superb and

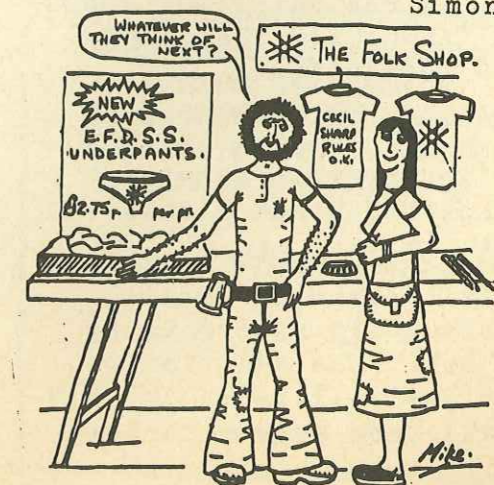
if any record moguls are reading, sign him, but don't stick him in a studio it'd ruin his spontaneity. Dick Gaughan found himself a receptive welcome and was hard put to leave the stage for Pyewackett. Gaughan these days is hard left political and ran into a spot of bother when he expressed support for Artie Scargill. "Boo", shouted a heckler, but no one took any notice and Dick won the day with a chill human rights song for Victor Jara.

Pyewackett took the stage and moved my heart with the gorgeous Rosie Cross bouncing around and flailing hell out of a hammer dulcimer, (pin up of the festival, maybe even the folk scene.) and my feet as they wound up their set with a clutch of tunes called "Dan and the Wombat."

Checking my watch it showed 6pm and not even the promise of the superb Paul Brady, could make me stay and get twice as cold and twice as sodden, so back to the car it was.

As I sat over a warming steak/kidney pie with chips and two veg washed down by a steaming tea, in the heated surroundings of a little moorland cafe with a superb view, I thought how well the organisers had done to keep the music and excellent facilities going in such atrocious conditions. The weather had no doubt kept many people away, especially the locals, but where did all the Yorkshire folkies get to? C'est la vie. I also noticed, just out of the corner of my eye that it was still raining.....

Simon Jones.



CARTOON BY MIKE BILLINGTON



## RECORD REVIEWS

SILLY WIZARD: KISS THE TEARS AWAY.  
HIGHWAY SHY 7025.

As I write the final copy for this record, I'm informed that it is now in the top five albums being sold by Colletts to the folk world. I can't say I'm surprised.

To follow Andy's "By the Hush" is quite a tall order, but the band have set about their task in their usual professional manner. The end result is an album with some exquisitely delicate sounds on it even though one or two of the songs are hackneyed to say the least.

If one must quibble, then it's got to be about the lack of sleeve notes. I like to find out about the song or tune and this sleeve leaves me none the wiser. A minor point, perhaps, but surely it can be remedied on the next album.

People who hadn't heard of Silly Wizard (yes I do have non-folk friends!) just listened spell-bound and are working out how to go and see them when they are back in the U.K. (November and December)

Definitely one worth buying and playing to catch all the nuances, both in the singing and the musical arrangements. Me, I'm just looking forward to working with them again in 1984.

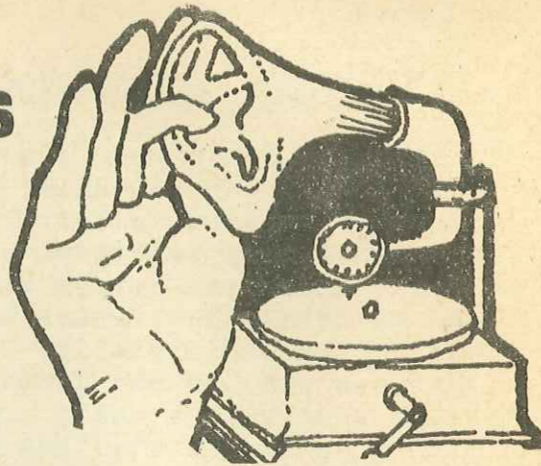
Ian Woods.

THE ALBION DANCE BAND: SHUFFLE OFF!  
SPINDRIFT SPIN 103.

Side 1: FROGGY'S FIRST JUMP/BEETLE ON THE WINE/SNOWDROP POLKA/GERVAISE BRAWL/JENNY IN HER SHIFT:TOM JONES/HI!TEQUILA TANGO:HIGH TEA TANGO/ THE FRETFUL PORCUPINE.

Side 2: WRIGGLE, WRIGGLE:ROLL ME OVER/OCTOBER 4TH/SEASIDE SHUFFLE/ THE VIEW/THE CHAPLET:BANTERING BILLY/ELDERWATERS/BLACK ALMAIN: HALEK BRAWL.

A distinctly 'Morris On' style pervades this jolly recording by the Albion mob. The addition of Jean-Pierre Rasle, late of the Old Cock and Bull band adds a further



dimension to this well established group; their present line up being Ashley Hutchings, Dave Mattacks, Simon Nicol, J.P.R. and Dave Whetstone, who also wrote many of the tunes.

Some good tunes there are too with Dave W's electric dulcimer being particularly effective on 'Gervaise Brawl' and the two tangos (yes, folks! The tango will soon be all the rage at your local ceilidhs!) which had me smiling somewhat wryly - so much for 'Come Dancing' eh? The 'out-of-tune' ending of High Tea Tango not only expresses masterly musical skill but cocks-a-snook at that world of sequins and bank clerks that the media pampers so lavishly at the expense of so called 'minority' music like ours.

The 'Fretful Porcupine' goes all out to extemporise the talents of Dave Mattacks on drums - they can't touch him for it either. 'Seaside Shuffle' is a 12-bar blues that makes the rock'n'roll era seem like a practise session; short and definitely poignant. The band go way out with 'The View' as far as folk music is concerned but it would still make a superb background theme for a Tony Soper bird watching programme!

All told a record to be enjoyed - buy it and have a ceilidh in your living room. For the prists some tracks may be a little OTT which is confirmed by a note on the record sleeve which reads - "Warning! Crossover potential. File under Rock and Folk, preferably both". 'Nuff' said.

Derek Gifford.

## RECORDREVIEWSRECORDREVIEWSRECO

PAT RYAN: MOVING ON. TRADITION  
TSR 043.

Side 1: MERRY ENGLAND/JINNY BOBBIN/  
GLASGOW LULLABY/BANKS OF THE LEA/  
THE LOST SAILOR/RIPPLE AWAY.

Side 2: WIVES SONGS/NO USE FOR HIM/  
POLLY PARKER/THE SUN AND THE MOON/  
THE LOW ROAD.

I like Pat Ryan's singing; her powerful voice has always complemented her intelligent choice of song. To my surprise, when I first put this record on, it seemed almost too quiet (too many electric bands?) but by side 2 I was hooked. It is 'moving on' indeed with more emphasis on the contemporary side of Pat's repertoire, with musical arrangements by Chris (Strawhead) Pollington played by Pat, Chris and Chris Parkinson from Yorkshire Relish.

In the main, the arrangements are very good with most emphasis on Pat's guitar. I'm undecided about 'Ripple Away' where the synthesiser ripples like mad - but as a single it could well be a radio 2 hit. 'Polly Parker' is sung beautifully unaccompanied and I particularly like 'The Sun and the Moon'.

Technically, the recording is excellent, including the multi-tracking of Pat's voice. The front cover is unexciting but the reverse is excellent.

This record is recommended and I hope it represents a further stage in Pat's career. *Ian Wells*

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## RECORDREVIEWSRECORDREVIEWSRECO

ERIC BOGLE: SCRAPS OF PAPER.  
PLANTLIFE PLR 046.

Side 1; SCRAPS OF PAPER/GOODBYE  
LUCKY COUNTRY/A REASON FOR IT ALL/  
OLD FRIENDS/SHININGRIVER.

Side 2: IF WISHES WERE FISHES/THE  
OLD NUMBER TEN/THE BALLAD OF HENRY  
HOLLOWAY/MY YOUNGEST SON CAME HOME  
TODAY/BIG MANSION HOUSE/JUST NOT  
COPING/HE'S NOBODY'S MOGGY NOW.

Last time I saw Eric was at Horwich '82: the two most powerful songs on this record were the cornerstone of his set. 'A Reason for it All' is about neglected old people in large cities and effectively uses John Munro's unusual light voice. 'My Youngest Son Came Home Today' is an immensely powerful but deliberately neutral song on the results of the intercommunity strife in Ireland.

Of local interest is 'The Old Number Ten', by Bernard Bolan, which is about a pub in Ormskirk. The title song 'Scraps of Paper' springs from Eric's relationship with his (recently dead) father. This was perhaps written too soon: emotion has yet to clarify into shareable feelings. As usual, he includes some lighter songs, but 'Nobody's Moggy' is really too lightweight to be on record.

As on tour, and on the previous 'Plain and Simple', Eric is accompanied by the excellent John Munro. Unfortunately, like 'Now I'm Easy', this is originally a Larrikin recording and the six other musicians credited make it overarranged to me. However, any Bogle record is worth having and I'd have bought it just for the first two songs mentioned.

Ian Wells.

PYEWACKET: THE MAN IN THE MOON  
DRINKS CLARET. FAMILIAR RECORDS.

Side 1: AMOROSO/HEY WE TO THE OTHER  
WORLD/BEDLAM CITY/GRAYS INN MASKE/  
TAM LIN/THE MERRY-GO-ROUND BROKE  
DOWN.

Side 2: CE MOIS DE MAI/THE B. DE  
B.:BORBORYGMI:THE BEAR DANCE/THE  
WELL BELOW THE VALLEY/THE GREY

COCK/DAN AND THE WOMBAT.

Constructive criticism as to the quality of this recording was made somewhat difficult since my copy had begun to change into a plant pot! Surface noise and concern for my stylus made comment on the first two tracks impossible.

The rest is a pot-pourri of song and tunes. Some of the songs don't come through too well due to over emphasis on the instrumental accompaniment - when will some of these 'electric' folk groups realise that the most important feature of folk song is 'the words of the song'?; anything in the way of backing should be unobtrusive. This 'over-arrangement' is typified in their version of Tam Lin which contains too much 'Steeleye' treatment and not enough storyline.

The Grey Cock is much better in terms of balance but again the lyrics in my recording were lost on occasion. Having heard an original version from Mrs. Costello at the Birmingham folk club named after the song I think she too would have appreciated this sensitive treatment of it.

Where the group really succeeds with their particular brand of music is in their amazing rendition of a 'looney tune' called 'The Merry-Go-Round Broke Down' which is predominately 1930-ish and in their tunes many of which they have obviously substantively researched. They seem particularly fond of the form of dances called branles which were originally performed in the 15th Century, although these tunes date from a century later.

Overall a mixed bag and I don't think it will improve with age; not a true 'claret' more a well-made 'Vin de table'.

Derek Gifford.

## RECORDREVIEWSRECORDREVIEWSRECO

ALAN TAYLOR: "Circle Round Again"  
Black Crow/205

The next time the topic of folk comes up in general conversation and somebody who doesn't know Martin Carthy from Martin Simpson puts folk down as Moira Anderson and real ale, slap this on the deck and watch their eyes. Quite simply this is a definitive album on which Alan Taylor comes to terms with his musical past. Everything that's been in the cupboard from his country days right through to Cajun Moon is reassessed. He's pared down his sound to just guitar and voice, (though Billy Mitchell helps out on vocals too). Before this I rated "The Traveller" as the highest state of Alan Taylor's art, but "Circle" (quite a good title that, as a cumulative umbrella), is in everyway its equal. Maybe its wrong of us to class this as folk, its just plain good music, played superbly and arranged with impeccable taste. In the right situation this'll do more than turn a few heads, it'll rearrange ideas.

Simon Jones.

THE CLUSTER OF NUTS BAND:  
"Fridge in the Fast Lane"  
POKE Records/PRODOOL

Side 1: The Shuffle; Whale Catchers;  
Beach House Boogie; Ned Kelly's  
Letter; The Abram Circle Dance;  
O'Neill's March.

Side 2: Souther Wind; Lord Phopington/  
Hurlo Bacho; Alehouse Rock;  
Kelvingrove; Queen's Jig;  
Dr. Syn.

I first came across this band in witty ads. in Southern Rag: they claimed to put the welly back into county dance. The record comes complete with humorous PR but no explanation for the unlikely title. They describe themselves as "a country dance band whose repertoire consists mainly of English traditional music presented in a rock setting". They use keyboards and drums and indeed sound like an electric dance band. The tune sets are vigorous. The songs suffer from one fault common to basically dance bands: male instrumentalists who sing in a nasal drone that reduces all songs to the same three or four notes in a bored legato. If they aren't interested enough to sing it well, why should we bother to listen?

To be fair, someone must like them: they are supported by guest appearances by Ian Telfer, John Adams and Cathy Lesurf who provided the best vocal line. This record is not for me but may be for you: Shirley Collins said on Folk on 2 recently that the next wave is electric dance bands. If you agree, you might find this example available in my club raffle.

Ian Wells.

THE OYSTER BAND: "Lie Back and think of  
England"  
PUKKA/YOPO4

The Press release says "the Oysters consider themselves strong (if not exclusive) presenters of English music". The parenthesis are not mine, but the statement is debatable, to say the least.

Listening to the record reminded me of an old theatrical adage:- "Give them a good start, a good end and the middle will look after itself", it might work in the theatre or live concert but not on record. If this sounds too damning and dismissive read on. Generally everything is sound but the excellence of certain tracks only points up the mediocrity of others. Side One contains two gems in "Waiting on Glory" and "My Young Man". The first is rousing and reminiscent of some of the Richard and Linda Thompson work on "Hockey Pokey" while the second bounces along with all the verve and vitality it calls for in this particular arrangement. The two musical tracks I found dull and in places disjointed, never-moreso than in the change from "Black Pig Waltz" to "Port Arthur Stomp". "Green Bed" and "Furge Field" are more than competent arrangements of well known songs but have not the sharpness and freshness of "Glory" and "Young Man". Just as I was thinking, 'well it's alright but... along comes Side Two with an absolute stunner. Certainly the best recording I've heard of "Fanny Blair" with the underlying horror and tragedy of the story being beautifully stated by the band supporting and adding to John's excellent singing. "Stone Cutter Boy" seems extraneous - the time taken up by it could have been better used on the next track "Sheepstealer". The change of rhythm seems to have drawn the teeth from the song and the harshness and bitterness inherent in songs like this has been eroded. Certainly there is room for musical experiment with this track, but I don't feel the band have gone far enough. "William Hall" is pleasant enough with the melodean lifting the accompaniment when it is introduced,



# RECORDREVIEWSRECORDREVIEWSRECO

and "Think of England" could well be ringing out in clubs up and down the country with its eminently singable chorus. Finally, "Micheal Turner's Waltz" highlights what the band can do: a lovely melody beautifully interpreted. The sleeve notes credit Eddie Upton and Vic Gamman - trust them to know a good-  
un when they see it. All in all, a bit like the curates egg: good in parts. Specially noted is the singing of John Jones: his diction is excellent although I would have liked a bit more drama in one or two tracks i.e. Green "Bed". Hopefully, using Ian Telfer's words, "Everything will turn out fine". Its a record that won't just be decoration in my house.

Ian Woods

## GEORDIE VINTAGE MUSIC HALL:

Various artists. FWM 102 (cassette only)

Side 1: Blaydon Races; In the Pa'anshop Bleezin; Pitman & the Doctor; Tyneside Soldier Song; Keep your Feet Still Geordie Hinny; Cullercoats Fishwife.

Side 2: Neighbours Doon Below; Ha'ak's Men; Tyneside Policeman; Orange Lass; Wor Nannies a Mazer; Pitman's Wedding.

You will need an advance certificate in "Larn Yersel' Geordie" to understand this tape. The recitations are rattled off at a speed that would make John Cooper-Clarke proud. The recordings are extremely rare, dating from 1908 (4 tracks), 1929(4), 1931(1) and 1932(3). This multiplies the problem. For the truly determined there is a reward. This tape gives a sense of cackling unstoppable fast-witted energy, completely lacking in modern singers (excepting Cosmotheke). In case your local shop does not stock this tape, write to "North Tyneside Memorial Church, North Shields, NE30 2DL".

Ralph Stephen.

MARY BLACK: "Mary Black": Dara/002

Side 1: Rose of Allendale; Lovin' You; Loving Hannah; My Donald; Crusader.

Side 2: Anachie Gordon; Home; God Bless The Child; Rare's Hill.

This is a remarkable tape: it is officially her debut album but many artists would be happy to have produced this

much later in their career. Equally remarkable - I actually find myself in agreement with Colin Irwin about how good Mary Black is. Mary is now singing with De Danaan and is featured on their new LP but here she is principally supported by musicians associated with Moving Hearts and Planxy. Her voice is of great purity and her musicianship is exceptional. The range of songs is wide, all sung well, and it is a reflection of my taste that I prefer the folk songs to the pop/country ones. She sings "Rose of Allendale" superbly and also "Anachie Gordon" (learnt from Shay). Owen Hand's anti-whaling song "My Donald" works very well, while Mick Hanley's "Crusader" is evocative but opaque, even with the words available on the tape insert. The production is good and the accompaniments well arranged and played. My copy has been well played already - I'll bet your's will be as well.

Ian Wells.

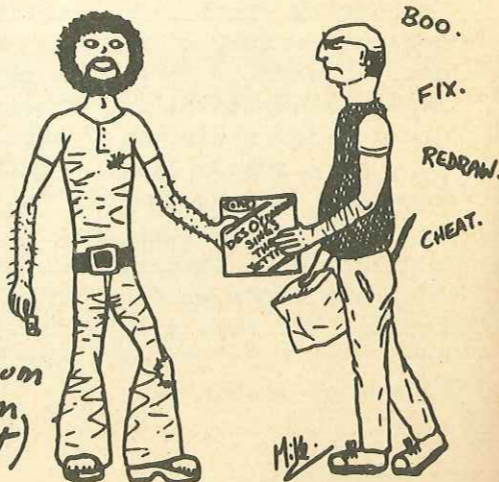
FLACO JIMENEZ: "Viva Sequin"  
Rogue Records/FMSL 2003

I must confess to being very disappointed. I had expected to hear and revel in the sound that Flaco displayed so brightly on Ry Cooder's "Chicken Skin", but instead I endured twelve tracks of steady thump, enhanced only by a few bars of the man at his best. Four people listening to the record at various times confessed to being bored, and three of them are musicians! If you are a budding melodeon player then the record will be of use in picking up one or two ideas. If, however you want a record of Tejano music, you had better follow Ian Anderson's advice on the sleeve-notes. Ian is well known for his wide taste and for introducing foreign music to the somewhat parochial folk-scene, but unfortunately this one just doesn't work. Perhaps next time.

Ian Woods

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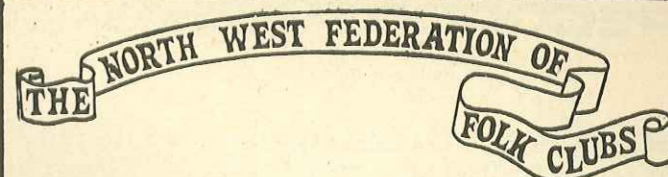
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# RECORDREVIEWSRECORDREVIEWSRECO

"CRAIGIE DHU", DOUGIE MacLEAN,  
DUNKELD RECORDS (DUN 001)

Side A. Gin I were a Baron's heir,  
Ready for the storm, It was A' for  
our rightful King, High flying  
Seagull, Edmonton Airbus/Craigie Dhu.

Side B. Bonnie Bessie Logan, Seanair's  
Song, It fascinates me, Tulloch Gorum,  
Caledonia.

Available solely from, Dougie MacClean,  
Craigie Dhu, Cardney, Dunkeld,  
Perthshire. Price £5 (Inc. P & P).

This is a new venture for Dougie, his  
own record label and part self  
produced album.

Anyone who has seen Dougie knows only  
too well of his song writing ability,  
coupled with a mixture of Scots  
traditional songs. This album contains  
a brilliant blend of both.

Dougie is at his best with gentle  
romantic songs and this is perfectly  
displayed in "Seanair's Song" a  
masterpiece which evokes memories of  
the beautiful West Highlands of  
Scotland. This album is well recorded,  
with none of the over production that  
Dougie's last album on plant life  
seemed to suffer from.

There is only one track repeated from  
his previous albums, "Caledonia", and  
this song will always stand up to the  
ravages of time. For anyone who  
appreciates the more gentle side of  
folk music, where the interest is held  
not only by the melody but by the words  
as well, then you can be sure that this  
album will not disappoint you.

Geoffrey Peters.

THE DRUNKEN SAILOR AND OTHER KIDS SONGS  
Tim Hart and Friends. MFP 41 56351.

Side 1. Over the Hills and far away/A  
Fox jumped up/Clementine/Three Jolly  
Rogues of Lynn/Who killed cock robin?/  
Cockles & Mussels/Hush Little Baby.

Side 2. What shall we do with the drunken  
Sailor/The Riddle Song/Michael Finnigan/  
Widdicombe Fair/Froggy's Courting/Curly  
locks.

Steeley Span have changed their name to  
"Tim Hart and Friends". This is their

second platter under this name - the first  
was "My very favourite Nursery Rhyme  
Record". It's a real treat to hear Maddy  
Prior double-tracking again and tasteful  
rock treatments of traditional songs.  
Brian Golbey does great Johnny Cash  
imitations and Dave Spillane's euillian  
pipes bring extra colour to the  
arrangements. Rick Kemp is on bass, and  
Melanie Harold and Andy Richard seem to be  
well established in this crew.  
Mysteriously Bob Johnson is missing.  
Thoroughly recommended for the young at  
heart.

Ralph Stephen

"EVEN A GREY DAY" Tom Paxton  
Flying Fish FF280

Tracks: Even a Grey Day/I give you the morn-  
ing/The love of loving you/When Annie took  
me home/Dance in the Shadows/Annie's going  
to sing her song/Carrymeela/Outward bound/  
Wish I had a troubadour/Hold on to me, babe/  
The last thing on my mind.

Although I've always enjoyed the songs of  
Tom Paxton, I've found his records generally  
disappointing; the beauty & simplicity of  
the lyrics losing their impact through over  
production. At last here is an album that  
allows Tom's lyrics to stand up for them-  
selves. Accompaniment by Tom on Guitar &  
Dave Bromberg (guitar, dobro & mandolin) is  
sensitive & competent without ever being  
intrusive.

The album itself is a mix of new songs &  
old favourites, without a bad one amongst  
them, and to pick out one that stands out  
is impossible. Personally, I enjoyed the  
title track and the "love of loving you";  
but even "The last thing on my mind" gets  
a new lease of life. Overall, a very beaut-  
iful record. If you buy only Tom Paxton  
album, this is the one; even if you have  
other recordings of the old songs, these  
new versions are worthy of a place in any  
collection.

The only snag is that its only available  
on import (no UK release for 6 months).  
However if you can't find a copy in your  
local import shop, it is available from  
Mike's Country Music Room, 18, Hilton Ave.,  
Aberdeen, Scotland. The price is £5.75 plus  
75p post & packing.

Dave Hurst

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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	TIMES OF START	ADDRESS	ORGANISER	ORGANISER'S PHONE NO.
<b>SUNDAY</b>				
George & Dragon	8.30pm.	George & Dragon, Main St. Billinge	Bernie Forkin	0744 53058
Leigh	8.00 p.m.	The Courts Hotel, Church St. Leigh	Jacqueline White	0942 678758
Poynton	8.00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
Rainford	8.15 p.m.	Golden Lion Hotel, Rainford	Bob Leeming	0744 88 3424
Rave On	8.30 p.m.	Grosvenor Rowing Club, The Groves. Chester	Dave Russell	097 723 1979
<b>MONDAY</b>				
Leyland Morris	7.30 p.m.	St. Anne's School, Slater Lane, Leyland	Mike Cowburn	07744 53096
Preston	8.15 p.m.	Lamb Hotel, Church St. Preston	Bob Twisse	0254 21594
Poynton	8.00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
The Triton	8.00 p.m.	The Triton Hotel, Paradise St. Liverpool	Doreen Rickart	051 227 3911 x 448 (work)
<b>TUESDAY</b>				
Blackpool	8.00 p.m.	Kings Arms Hotel, Talbot Rd. Blackpool.	Pete Rodger	0253 56290
Silver Birch	8.15 p.m.	Silver Birch Inn, Birchwood Centre (Car Pk 4) Warrington	Moira Hindley	0925 36535
<b>WEDNESDAY</b>				
Belle Green	8.30 p.m.	Prince of Wales, Belle Green Lane. Ince: Nr. Wigan	Steve Eekersley	0942 677955
Ring O'Bells	8.00 p.m.	Ring O'Bells. Pit Lane, Widnes	Jean Wrigley	051 424 1878
The Met.	8.00 p.m.	Catholic Metropolitan Club. 61a Bold St. Liverpool	Reg Andrew	051 708 6409
White Swan	8.00 p.m.	White Swan, Green St. Fallowfield. Manchester	Anne Morris	061 881 8294
<b>THURSDAY</b>				
Fernhurst	8.30 p.m.	Fernhurst Hotel. Bolton Rd. Ewood. Blackburn	Ron Crane	0254 40347
Fleetwood	8.15 p.m.	North Euston Hotel, Fleetwood. (usu. Vantoni Room)	Ron Baxter	03917 78606
Hooligans	8.30 p.m.	Llindir Inn, Henllan (Nr. Denbigh)	Howard Hadwin	074 571 2640
Poynton	8.00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
Wigan	8.15 p.m.	Park Hotel, Market Square, Wigan (alternate weeks)	Joan Blackburn	0242 863389
Two Tubs	8.30pm	Two Tubs, The Wyld, Bury (adjacent to Parish Church)	Moira Woodcock	061 723 1979
<b>FRIDAY</b>				
Old Ship	8.30 p.m.	Old Ship, Eastbank St. Southport	Ian Wells	077 473 3267
Bee	8.30 p.m.	Bee Hotel, Bodfer St. Rhyl	Dave Costello	0745 32488
Newcastle	8.00 p.m.	Pack Horse, Station St. Longport. Stoke-on-Trent	Jason Hill	0782 813401
Roebuck	8.30 p.m.	Roebuck Hotel, Leyland	Liz Sudell	0772 732660
Northwich	8.30 p.m.	The Coachman, Hartford, Northwich	Sean Boyle	0606 44361
Kingsway	8.30 p.m.	Wallasey Manor Tennis Club. Kingsway. Wallasey	Arthur Marshall	051 630 4239
<b>SATURDAY</b>				
Bury	8.30 p.m.	The Napier, Bolton St. Bury.	Sue Clegg	0706 841859
Brewery	8.30 p.m.	Brewery Arts Centre, 122a Highgate, Kendal. (occasionaly)	Neil Johnson	0539 25133
Tom Hall's	Varies	Various Events in Liverpool and the Wirral	Geoff Dormand	051 639 7928
Poynton	8.00 p.m.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626



# DANCING · ENGLAND

Performance - 6.30.  
Ceilidhs - 9.30 - end

## · FEATURING ·

- Eynsham Morris
- Handsworth Longsword
- Hooden Horse from Kent
- E. Yorks. Vessel Cuppers
- Manley N.W. Morris
- Midgeley Pace Eggers
- Pat Tracey-Clogg Dancer
- Paradise Islanders Border Morris
- Platt Bridge Morris
- Rochester Dancing Sweeps
- Royal Earsdon Rapper
- Sleith gyn Thie (Manks Dancers)
- Winster Merris
- M.C. Jim Lloyd

**BLOWZABELLA**  
DARWIN ROOMS  
**2 p.m.**  
Rapper Tournament  
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**1984**

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