

**THE NORTH WEST FEDERATION OF
FEBRUARY-
MARCH '84 FOLK CLUBS**



NEWSLETTER 20p

Page 2 Comment:

WELCOME to another Newsletter, and I have to apologise that this issue is not as prompt as you will have been used to recently, but Christmas & New Year make for a rather late start in the preparation of the Newsletter.

LET ME first of all draw your attention to one or two of the features you can find in this issue. Brian Peters offers his views on the Folk Scene in his Personal View on pages 6 & 7, and this is a good follow-up to previous articles that we have featured. What's all this Dancing About returns this issue, while Bernie Forkin offers an intriguing view of Lancashire's Sporting Shades. (see pages 16/17)

YOU WILL RECALL that I've made several requests for help over the past few issues, and this one is no exception! I believe that I have found an artist, but if anyone else can help in this department, please get in touch. This brings me to the specific request for help, which is in the distribution and in the advertising field. I have of course got Bill Derbyshire who is a very great help in the distribution side, but I need someone to take charge of all of this, including keeping a record of which clubs have how many magazines, and whether they've paid for

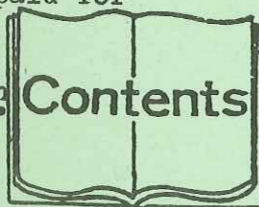
them or not. As regards advertising, we need someone to push this, so we can increase our advertising revenue as part of an attempt to improve the quality of the magazine. In each case, get in touch with me on Wigan 215621.

YOU WILL SEE from the list of radio programmes in Out & About, that Folk Music is once again getting a pretty raw deal, especially if you compare Country Music coverage. Most stations seem to have some 2-3 hours of Country Music compared with 0-1 hour for our own indigenous Folk Music. There's a good reason of course - listener response - they get far more letters for the Country Music Programmes, and assume that this is proportional to the size of the audience. The answer, I'm afraid is in your hands - write to those programmes that exist, and where there is no programme, write asking for one!

FINALLY, I must thank everyone who helps to make this possible - especially to my typists Elaine Derbyshire, Chris Roach, Angela Forkin; my distributors Pete Rimmer and Bill Derbyshire; Ian Wells for collecting club dates for me. I'd also like to thank all those contributing articles to this issue despite Christmas.

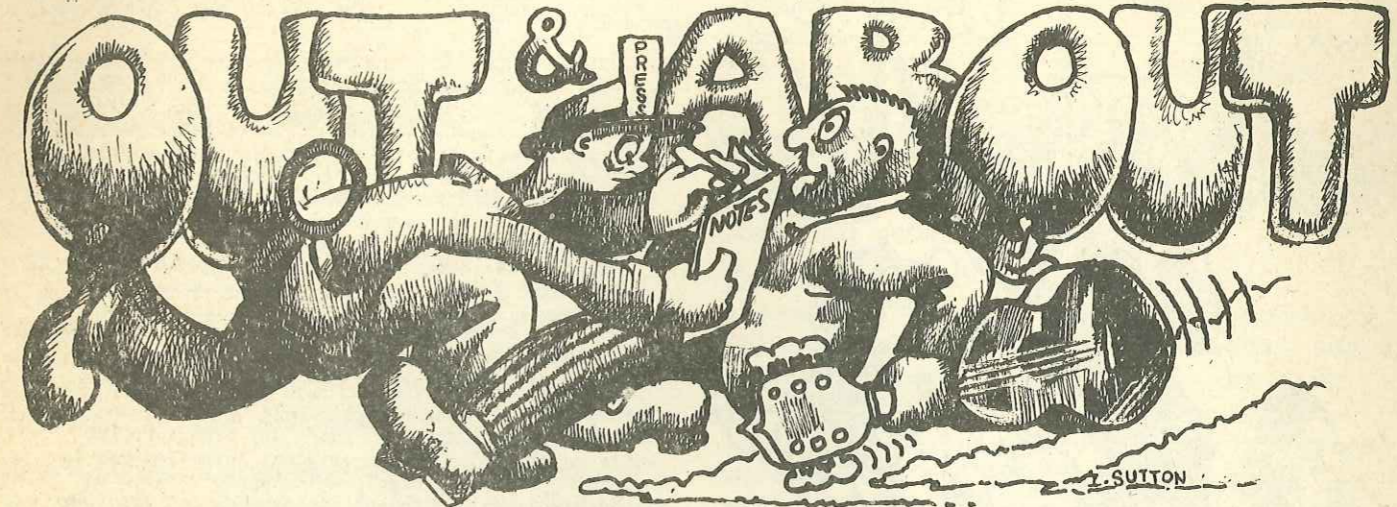
I HOPE we'll see all of you again in March, when the April-May issue is to be published.

N.B. CLOSING DATE FOR THE NEXT ISSUE (APR-MAY) IS FEBRUARY 25th



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Nigel Firth
EDITOR



THE TWELFTH POYNTON Folk Festival will take place over Easter weekend (20-22nd April) and will have the usual mix of singarounds, concerts, workshops, craft fair childrens events, jam sessions. There will be a wide range of artists, most of which have as yet to be finally confirmed, but the probable list is: Vin Garbutt, Charley Yarwood, Fat Ryan, Regalia, Plan B, Joe Beard, Brenda & Frank Baldwin, The Hughes Brothers, Portway Pedlars, Owen Lewis, Flash Company, Graham Meek, Angus Russell, Sam Sheehy. A finalised list will appear in the next issue, but I can tell you that tickets will be the same as last year - Weekend £8.50 (£7.50 advance), Children £3.00 (£1.50 advance); Friday £2; Saturday or Sunday £4.50. For more details or tickets write, enclosing an SAE to Folk Festival, Folk Centre, Park Lane, Poynton.

THE NATIONAL FOLK MUSIC FESTIVAL is back again this year after an all too long absence. It is to be held at Sutton Bonnington Agricultural College near Loughborough over the weekend of April 13-15th 1984. The guest list is too extensive to list in full here, but here is a selection: Alistair Anderson, Peter Bellamy, Johnny Collens, Roy Harris, Martin Carthy, Fred Jordan, Jim Mageean, Ramsbottom, Ian Woods, Charley Yarwood, Pockie Byrne. Tickets are £14.00 for the weekend, or £3.50 for Friday; £7.50 for Saturday; £4.00 for Sunday - session tickets are also available. Camping facilities with Showers & adjacent to main venue is available, or you can stay at the college for £21.00 Bed & Breakfast, or £33.00 full board. There are discounts for early booking, for children (mostly half price) and for EFDSS members. For further information or tickets write to John Heydon, National Folk Music Festival, 5, Church St., Aylesbury, Bucks (SAE please). See also advert (back page)

NORTHWICH FOLK FESTIVAL is definitely going ahead over the weekend of 22/23/24 June 1984; I've no guest or other details to hand at present, but I hope to give more information next issue.

SOUTHPORT ARTS CENTRE, Lord St., Southport have a Festival of Folk Music over the weekend of 9th-11th February, each of the concerts starting at 8pm. On Thursday 9th is 'Music of the Andes', traditional music from Peru; Friday 10th is 'The Yetties' (naed I say more) while Saturday 11th is 'The Battlefield Band', one of Scotland's premier Electric Folk Bands. Tickets for any one concert are £2.50 from The Box Office, Arts Centre, Lord St., Southport (SAE please) or phone 0704 40011.

BUTLINS are presenting a Spring Special Folk Scene over the period 24-27th April 1984 which will feature some of the best including Brass Monkey, Bill Caddick Roaring Jelly, Charley Yarwood to name but a few. There are to be concerts, crafts, workshops, sword & morris dancing, social dancing & other activities. For more information write to Festival Office, Head Office, Butlin's, Bognor Regis, West Sussex Tel 0243 820202. In case you hadn't noticed it is at Bognor Regis, and the usual range of accommodation is available.

RADIO DETAILS:

FOLK PROGRAMMES ON NATIONAL & LOCAL RADIO:-

- BBC Radio 2: Saturday 6.00-7.00pm, repeat Tuesday 3 am 330m (not on VHF)
- 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 Lancashire : 'Sounds Local' Sundays 11.05-11.35am 351m (96.4 VHF) contact Simon Johnson 0254 62411
- Radio Manchester : Folk Diary after 6pm News Fridays 206m (95.1 VHF) contact Cathy Dixon 061 228 3434
- Red Rose Radio, Radio City have no folk programme.

THERE IS TO BE another Ceillidh at St. Maries Social Centre, Preston Rd., Standish, Wigan on Friday March 2nd from 7.30pm. It will feature the Riot Band and Boltons Rumworth Morris and tickets are only £1.50 from T. Dann (Standish 424317) or J. Moodie (Standish 426768)

THE LICENSEE OF the Springfield Hotel (springfield Rd., Wigan), Walt Hall has just organised a folk night to raise funds for the BBC Children in Need appeal. Local folk groups gave their services free of charge so that money could be raised for this worthy cause, and the licensee gave a hamper of food to be raffled during the evening.

ADVANCE NOTICE of An evening of Folk Music on behalf of Christian Aid on Saturday May 19th at Tarleton Church of England School Hall. There will be a bar, and the concert will feature local singers; Tickets and full details from Ian Wells (077 473 3267).

THE SIXTH EDINBURGH Folk Festival takes place over the period Friday 6th to Sunday 15th April, and will as last year have a competition for Folk Groups together with over 200 events. I've no details of guests, but you can obtain more details from: Edinburgh Folk Fest., Palace Office Suites, Castle St., Edinburgh EH2 3AH (SAE)

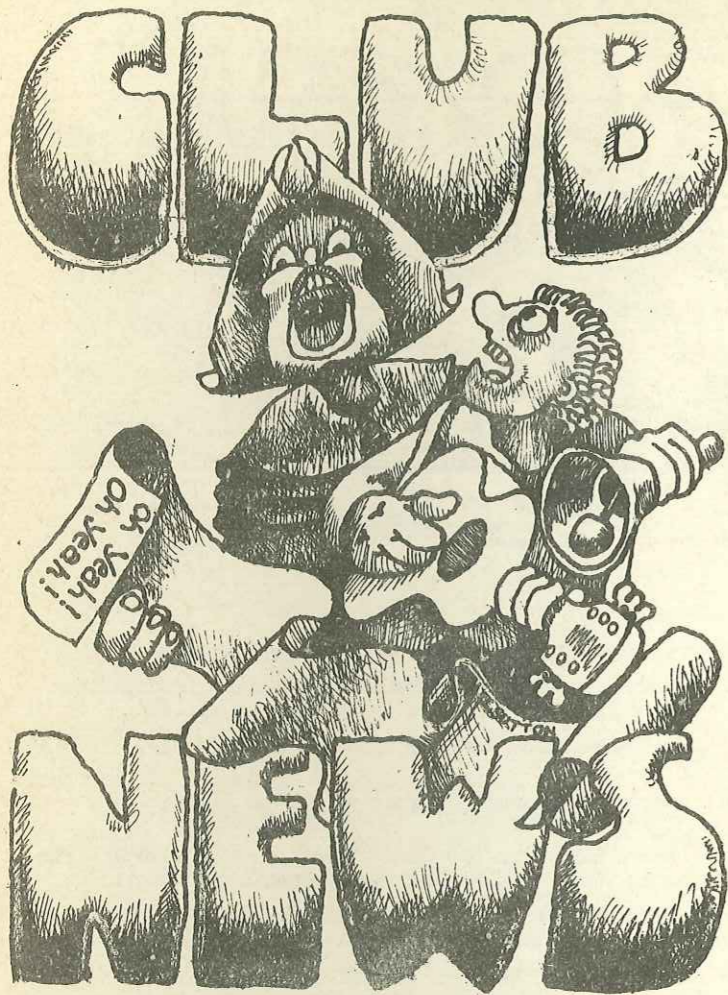
THE EUROPEAN CENTRE for Folk Studies is an organisation which is interested in gathering & exchanging information with organisations and societies throughout Europe concerned with Folk Culture. It was recently opened to the public and has a library and display area for posters & leaflets. Exhibitions are run on a regular basis - recent ones have included the Chronicles of King Arthur, Weights & Measures, Local Crafts. The centre is on East Street, Llangollen, Clwyd where you can write for further information (SAE please) or call in.

IAN WOODS tells me that he is getting together with Electropathic Battery Band to present a day of Folk Music, Song & Dance in the village of Moore. Guests will include Portway Pedlars and Old Moat Rapper, and it will take place on Saturday, April 28th. For more details, contact Ian on Moore 422

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

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



ONCE AGAIN, we are able to start with some good news, as there are three new clubs joining the Federation since the last issue:

MAWDESLEY FOLK CLUB meet at the Black Bull, Mawdesley on the first Thursday of the month, starting at 8pm (not 8.30 as in clubs list). The club started on December 1st, and has proved to be very popular, all but filling the room on both occasions so far. Derek Gifford is running the club, and you can contact him on Rufford 822574.

THE HORWICH FOLK CLUB meet on Mondays at 8.15pm at the Crown Hotel in Horwich. The club has been running for a number of years, and their resident is now Joyce Riding, who also helps to run the club, along with Sue Grills, who you can contact on Horwich 691430. They have a guest once a month, and the remaining evenings are singers' nights.

ANOTHER CLUB that has been running for some time is the **STAR FOLK CLUB** which meets at the Star Inn, Back Hope Street, Salford on Wednesdays at 8.30pm. The organiser of the club is Martin Gittins, and you telephone him on 061 205 3680 for more details of the club.

DATES FOR THE ABOVE clubs will be found on the centre pages (14 & 15) in the club calendar.

NOT SUCH GOOD NEWS about Rainford Folk Club who are temporarily closed, but hope to reopen before too long, although whether at the same or a new venue isn't clear at present. For the latest situation, phone Bob Leeming on Rainford 3424.

THE BELLE GREEN FOLK CLUB recently held a songwriting contest which attracted 21 entries (and a full house!) The contest was judged by Bram Taylor, the well-known local singer, and Nigel Firth (newsletter Editor), who both expressed the view that the standard was extremely high and picking the winner & runner-up had been a very difficult task. The winning song will be published in the next issue, and the runners-up in future issues sometime this year. Results:

Winner - 'No Storm lasts forever' by Ken Pearson
 Joint - 'Anniversary of the Massacre at Peterloo 1819' by Alice Hilton
 Runner-up) - 'The Pheasant Plucker' by Joan Blackburn

The winner received a trophy and £15, whilst the runners-up each got a trophy and share the £5 prize money.

BEFORE YOU VISIT the Old Ship Folk Club in Southport, it would be advisable to 'phone the organiser, Ian Wells on 077 473 3267. The original intention was to run Folk in the Bar nights and Singers' Nights on alternate weeks, but recent attendances and the lack of interest generated by the Folk in the Bar nights has put the idea in some doubt. I am told its very unlikely that the club will close, but the format and regularity may change.

THE MET. FOLK CLUB are still dispossessed at the time of going to press, so if you know of any suitable venues in the Liverpool area, please contact Reg Andrew on 051 708 6409.

AS FAR AS I KNOW, there are no other changes of venue, organiser or night since the last issue.

GEOFF DORMAND tells me that he has two special concerts coming up shortly, both in the Wirral. The first of these is on Sunday February 26th at 8.30pm and features MARTIN CARTHY. This is to be at the Belgravia Hotel, Wellington Rd., New Brighton. The second of these is on Monday April 2nd at 8pm and features Richard Thompson with support Dab Hand. This will cost £3.00 and is to be at the Hotel Victoria, Albion St., adjacent to New Brighton Station and the concert will finish at 10.30, whilst the trains are still running. For more information about either of these events, please get in touch with Geoff on 051 639 7928.

ADVANCE NOTICE of some forthcoming attractions at some of the member clubs:

White Swan, Wednesday April 4th - Roaring Jelly
 Northwich, Friday April 6th - Phil & John Cunningham
 Rave-On, Sunday April 8th - Phil & John Cunningham
 Two Tubs, Thursday April 19th - Paackie Byrne
 White Swan, Wednesday April 25th - Fred Jordan
 Leigh, Sunday April 29th - Elecampagne

These dates and a full set for the other clubs will of course be in the next Newsletter.

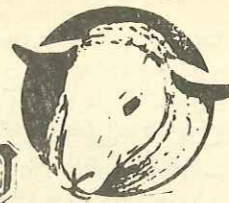
THE FERNHURST FOLK CLUB who meet at the Fernhurst Hotel, Bolton Road, Ewood, Blackburn on Thursday evenings tell me that they are not getting as many singers as they would like on Singers' Nights. So if you sing and find yourself with a free Thursday, why not try and get along there & give a helping hand? The residents of the club by the way are now Ron Crane and Bob Holden, and you'll find they have singers' nights alternate weeks (See club calendar for details). For more information contact Ron Crane on 0254 40347.

ONE OR TWO SPECIAL NIGHTS I should perhaps draw to your attention:

Martin Carthy is in the area in early February, so look out for him at one of your local clubs.
 DAB HAND, who are Tom McConville, Jez Lowe & Tom Napper are on tour in early March, and should be well worth going along to see at one of the clubs.

STEELEYE SPAN are in concert at the South Lakeland Leisure Centre on Thursday March 15th starting at 8.30pm. The event is run by the Brewery Arts Centre in Kendal, and tickets are £4.00. Book Now!

CLUB OF THE MONTH: Preston Folk Club



After various venues and low attendances due to the general 'Folk Recession' of recent years, Preston Folk Club is not only thriving again back in its birthplace, but if anything, is still on the upsurge. No little credit is due to the club's present organiser, Rob Twisse, whose enthusiasm is infectious to 'old faithfuls' and newcomers alike.

Rob is the successor to such stalwarts of the Lancashire Folk Scene as Brian Dewhurst and Derek Harrison. The new successful formula, mainly instigated by the redoubtable Mr. Twisse on his takeover is to have a monthly guest, either upstairs in the traditional folk club setting or downstairs in the public bar, depending on the demands of the performers' music. Recent examples are Strawhead, downstairs and Martin Carthy, upstairs - it works!

The remaining Monday evenings are held in the public bar (free admission, but donations welcomed) and take the form of a singaround. Despite the obvious criticisms that holding a folk club in potentially disorderly surroundings inevitably bring, customers using the bar are generally considerate towards the performers so they can be heard and receive genuinely appreciative

applause. This, I think, serves two purposes, one it creates a relaxed atmosphere in which the less accomplished performers are more likely to sing and secondly, it broadcasts folk music to a wider audience unlike the very insular music sessions found here and there in pubs.

The music heard each Monday is a pleasant and varied programme including Irish, English & Scots traditional tunes intermingled with absolutely anything from ragtime to renaissance. Songs are traditional, contemporary, ballads, chorus accompanied and unaccompanied. With principal contributors like Tom Walsh and Hugh O'Donnell the music is of a consistently high standard, although everyone is important - musician, singer and audience alike.

The instruments regularly heard at the club like a music catalogue: Accordians, fiddles, guitars, melodeons, whistles, concertinas, mandolins, eulian pipes, flutes, recorders - the list is endless!

If you haven't already Preston's Music Pub (The Lamb, Church Street) on a Monday Night, then please do, I think you'll agree its very good!

MARTIN ELLISON

Note- For more information about the club, please contact Rob Twisse on 0254 21594

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PERSONAL VIEW:

A Plea for the Folk Club

The Autumn issue of Newsletter contained several thought-provoking articles and letters. I should like to draw on the contributions of Mark Dowding, Alan J. Smith, Arthur Marshall and Ian Wells, in an attempt to identify some of the problems facing the folk scene and to discuss its future direction.

As Mark Dowding says, everyone is moaning about the state of the folk clubs, and indeed in my own travels I've come upon more than a few in serious or terminal decline. Without being complacent, I think we should remember that many other forms of entertainment (e.g. soccer, cinema) are struggling to survive the effects of recession combined with unprecedented competition from armchair entertainment - videos as well as TV. So let's not blame everything on the clubs and performers.

How can we fight back? Arthur Marshall's letter addresses the main issue: what makes a folk club? What indeed constitutes "folk"? An uninitiated newcomer to a local singaround recently asked us to define "folk song" (a miners' strike song from the thirties was obviously not what he'd been expecting). After fruitless attempts to explain why it's impossible to draw a sharp distinction between "traditional" and "contemporary" song, we had to resort to definitions based on the context in which the music is performed. I suggest that informality, feedback from and participation by the audience are essential elements of folk song and music, and provide a more useful definition than attempts to pigeon-hole the music itself. I am not advocating a policy of "anything goes" - songs written specifically for the mass market, can add spice to a folk evening but soon become tedious if overdone. The factor uniting traditional, industrial and much contemporary folk song material is that they were composed for performance to a limited peer group in an informal setting. Closing the gap between performer and audience, ultimately making the

two interchangeable, maintains the spirit of the tradition now that oral transmission - once an essential part of the folk process - has been largely superseded by mass communication. The "folk concert" in a large hall falls outside my definition; I am aware that such concerts have wide appeal, but I prefer to regard them as an introduction to the real thing rather than the ultimate in folk entertainment.

This brings in Ian Wells, echoing the views of many of us who have heard talented artistes' performances ruined by excessive volume, incompetent sound balancing or an unsuitable P.A. system. Ian's final point is the most telling: why use a P.A. at all? Most folk acts, excepting quasi-rock bands, sound better unamplified in a sweaty club room than when projected by banks of speakers into a vast, echoing cavern. As a performer, I find that singing and playing to a gaggle of microphones cramps my style severely. It's also noticeable that audiences are less attentive to amplified music.

So why large halls and P.A. systems? Our old friends "Market Forces", of course - Bigger halls mean bigger audiences which in turn means bigger payouts. Anyone who has worked the folk clubs knows that the remuneration won't make millionaires of them, and I can appreciate Alan Smith's analysis of the squeeze on the full-time professional. The folk scene doesn't exist to provide singers with a living, but on the other hand it cannot afford to lose their talents. So what's to be done - raise club admission charges? Tricky; we don't want folk to become the preserve of the affluent, nor to discourage customers. I detect some consumer resistance to higher charges, even though they have not kept pace with inflation and are pretty competitive with, say, a cinema seat or a square yard of terracing on the Stretford End.

Folk clubs are thus torn between the needs to pay their guests reasonably, to keep prices down and attendances up. Financial strin-

Personal View (contd)

gency has had the welcome effect of encouraging informal, free singers' clubs, but to fill the gap between these and the concerts we must retain clubs which can present both singers' nights and guest nights featuring a range of performers from the up-and-coming local singer to the top names, while preserving an intimate atmosphere. Such clubs still flourish in places, but they are being squeezed even further by insidious competition from another form of "armchair" entertainment: the folk festival. These events have mushroomed absurdly over the past few years, and are now saturating the market. No wonder the attendance at Northwich was poor - there were three other festivals the same weekend! Festivals can be great - you meet people from all over the place and there are usually plenty of participatory events such as singarounds and workshops. What worries me is that a galaxy of major acts can be seen at cut price without the listener needing to stagger more than a few paces the entire weekend. Spoiling the punters in this way will only make them more reluctant to turn out at their local club on a wet winter's night to see an act they've already seen during the summer performing broadly the same material. So perhaps we could do with fewer festivals - and why not give them more of a local flavour instead of booking the same old national names every time?

The problems I've considered here suggest that the folk club as we know it will have to be defended to survive. More publicity and better organization will help. "Perform" is to be welcomed as a ginger group, but its organizational flair seems at present to be directed towards concert-style events. Mark Dowding's suggestions also deserve consideration. Like Mark, I am often irritated by poor organization and timekeeping in clubs, although I wouldn't like to see his approach taken to extremes, with klaxons blaring to signal the end of each floor spot, etc.. The fundamental issue, though, is that of our priorities. I believe that if we allow the folk club to be replaced by the concert and the festival, then "folk" will have lost that which sets it apart from other types of music, and become no more than a collection of pretty melodies and idiosyncratic lyrics.

Brian Peters

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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)

SONG EXCHANGE

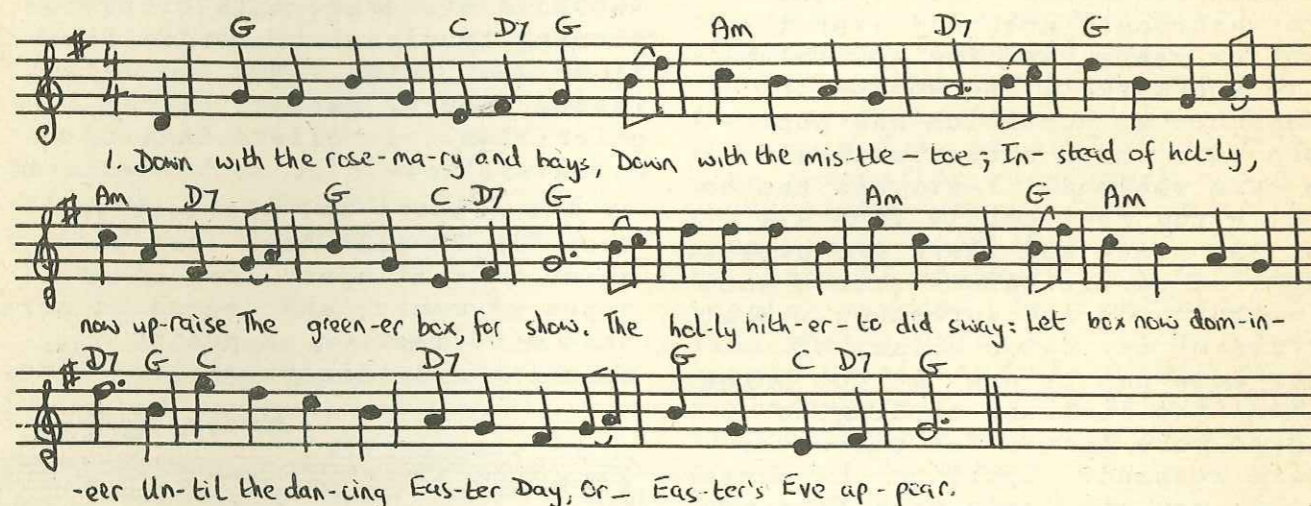
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If you want the words, music and/or chords of a song, write in to "Song Exchange", c/o Joan Blackburn, 4 Rosewood Close, Abram, near Wigan, Lancs, WN2 5XT. Readers' replies should be directed to the same address.

THANKS to Ian Wells for a copy of the index pages of Stan Hugill's "Songs of the Sea", which will duly be added to the computer catalogue.

I'm including a seasonal song this issue. Candlemas Eve falls on February 1st. The words were written by one Robert Herrick, and the tune is from an old church-gallery book, discovered by the Rev. L.J.T. Darwall.

CANDLEMAS EVE



1. Down with the rose-ma-ry and bays, Down with the mis-tle - toe; In- stead of hol-ly,
 now up-raise The green-er box, for show. The hol-ly hith-er- to did sway: Let box now dom-in-
 -eer Un-til the dan-cing Eas-ter Day, Or - Eas-ter's Eve ap-pear.

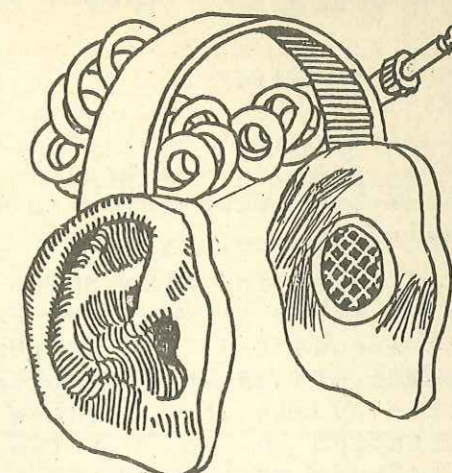
- Down with the rosemary and bays, 2. Then youthful box, which now
 Down with the mistletoe; hath grace
 Instead of holly, now upraise Your houses to renew.
 The greener box, for show. Grown old, surrender must his
 The holly hitherto did sway: place
 Let box now domineer Unto the crisped yew.
 Until the dancing Easter Day When yew is out, then birch
 Or Easter's Eve appear. comes in,
 And many flowers beside,
 Both of a fresh and fragrant kin,
 To honour Whitsun tide.
- Green rushes then and sweetest bents,
 With cooler oaken boughs,
 Come in for comely ornaments,
 To re-adorn the house.
 Thus times do shift, thus times do shift;
 Each thing his turn does hold;
 New things succeed, new things succeed,
 As former things grow old.

BROADFOLK

Recipe for killing off broadcast folk music: take an Outside Broadcast team who may be good at Royal occasions or football matches but know little and care even less about any sort of music: take them to a festival that has lots of borderline artists. Ignore what's actually happening and just shoot your preconceived ideas of what ought to be good: concentrate on the jokey bits: edit with a hatchet but make sure to start each programme with end of set type songs and finally hope no one notices your name on the credits. Well, that's my jaundiced view of Sussex Folk - Plus Jamboree. The title was enough to put you off - folk plus always means less folk - and the continuity announcers insisted on reading it out as if Jamboree were some other sort of event added to the folk! I think this programme did a positive disservice to the artists involved and to folk music as a whole. Of course, I could be wrong: Ian A. Anderson thought the sound was good (but then he was going to be on one of the programmes!). It wasn't even good television.

What else was there? Mike Harding in Lincoln (repeat) on BBC 2; The Spinners 25th birthday on Radio 2; Maddy Prior and Tarleton's Jig on 'Pause for Thought' Radio 2. Mike Harding and Roaring Jelly on R 4's Christmas Day entertainment; The Spinners in York at midnight (BBC 1). Roaring Jelly did the music for a C4 documentary on seaside postcards (nudge, nudge). Whilst another on Gypsies featured traditional and contemporary gypsy music - but only in the continental parts of the film.

A splendid R.4. documentary on Swaledale included a pub singaround and a hilarious monologue 'Binder Wine'. , and a R.4. play on the death by flogging of a British



Soldier used sections of ballads (without crediting Roy Palmer's research in 'Gone for a Soldier').

There was an interesting programme on the Wexford carols and I'd hope to report on John Leonard's R.4. programme on the South Yorkshire pub carol tradition, but it was in insomniac time and my tape/timer system failed. I'm looking forward to the repeat.

The bad news is that the consistently good Folk on 2 is being moved - again - to Saturday, 6.30, MW only, with the repeat at 3.00am! Also there are no additional R 2 folkish programmes in the next three months. Write to R2, Feedback and the Radio Times.

Radio Lancashire's 'Lancashire Drift' is settling down to the third Sunday in each month (11.00am) with a Friday 3.30 repeat. They are revamping their song contest - still time to enter this year! The producer, Simon Johnson, also did an excellent special with Isla St.Clair over the Christmas break.

Folkear.

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Letters to The Editor...

From Mark Dowding:

Dear Editor,
A couple of points arising from the 'letters' page of the Dec.'83-Jan.'84 issue has prompted me to write in (again).

Point 1) Regarding Mike Shure's letter, I think it would be reasonable to assume that 98% of the people who attend folk festivals and other events that require sound amplification are not "in the trade" as Mr. Shure puts it, and probably also know "naff all" or at best very little about the technical side of a P.A. rig. But I am shure (every pun intended) they all knew what Ian Wells meant by "feedback speakers" after all - what's in a name.

I would also like to know how many of your "first class sound engineers" advise artists how close to stand to a microphone for the best performance. Some stand too close, some stand too far away, through no fault of their own, due to inexperience of using a P.A. (I am thinking here mainly of club singers in a concert style singaround at a festival) or is it that S.E.'s think we are all experts in P.A. technique.

I would also like to know what the reaction would be if a member of the audience (who at the end of the day pays the wages) asked the sound man to turn it down a bit. At some festivals I have found myself sitting near the back of a large hall but would have welcomed a pair of Industrial Ear Muffs (or whatever the technical term is!) to protect my hearing.

I was going to suggest that letters from unsatisfied folkies to the festival Directors might be a worthwhile pursuit but I have come to realise that the sight of pen and paper to a folkie seems to have the same effect that a crucifix and garlic have upon vampires!

Point 2) I exercise my right of reply to Derek Gifford and anybody else who may have thought the same thing.

Dear Giff,
You try running a folk club whilst at the same time doing a degree in Civil Engineering at Salford University and

in the limited amount of spare time available being a resident at the Union Folk Club in Manchester and a resident/regular (it's the senna pod curry folks!) at the Star Inn Folk Club, Salford.

Fondest regards with one finger stuck firmly in (my ear).

Eleven Fingers xx

Dear Sir,
Whilst spending an idle hour reading through some back issues of your Newsletter, I was struck by the number of letters from correspondents bemoaning the declining state of folk clubs, and the many and various reasons for this sorry state. Indeed, having run a club myself for a couple of years, I felt a great deal of sympathy for the club organisers who find themselves in the situation where the fees involved in a guest night exceed the money taken at the door, and yet singers nights, enjoyable though they may be, don't raise enough to subsidise a regular guest night. It was, in fact, just such a spiral that forced the closure of the club that I ran, and it was as a result of these thoughts that I was prompted to write to you.

I am a member of the group "CLOCHAN", based here in North Wales, playing and singing mainly traditional material from Wales, Scotland and Ireland in English and Welsh. We are at present the residents in a Welsh Language club in St. Asaph, and represented Wales at the Pan-Celtic Festival in Killarney recently, thus gaining the opportunity to broadcast on R.T.E. However, we now feel that the time has come to spread our wings in the direction of England, and to this end would welcome the opportunity to bring our music to the member clubs of the N.W.F.F.C.

Unfortunately for us the current state of the folk scene does not encourage club organisers to book guests, like ourselves, with no local following for fear of a shortfall between fee and admission money. In order to overcome this obstacle we are prepared to travel

LETTERS (cont'd)

to any of your member clubs for 90% of the door money. I feel that could be a mutually beneficial arrangement, as we would get the exposure we are looking for, and the organiser would get a guest night when he couldn't lose money.

If any of your organisers are interested in my proposition I would be only too pleased to hear from them. I can be contacted on Caerwys 720658 (S.T.D. Code 0352), and I will gladly give them any further information they may require.

Yours sincerely,

Alan K. Bridson.

Dear Editor,
I think the magazine has improved vastly over the past year despite the constant forecasts of collapse in the editorial column. In particular the longer than usual reviews section in the last issue was especially welcome as I buy records much more frequently than I attend clubs.

This could be regarded by some people as a bad sign, but I think some of the amazing advances being made on folk records are just not being matched in the clubs.

Could this perhaps be a local problem, in that most of the 'new' folk music is coming from the south of the country? There's a bit of controversy for you, could it be that I see regionalism raising its ugly head?

Thanks again for an excellent magazine,
Kevin Broxton

SONG OF THE MONTH

Regrettably, I have not received any songs of a suitable standard for inclusion in the Newsletter over the last two months. IF YOU write songs, poems or monologues, then why not enter for the Song of the Month competition? The winner receives a year's free subscription to the Newsletter, and we also choose a Song of the Year which gets a book token in addition. Send your entries to Song of the Month at the Editorial Address - 3, Cromford Dr., Pemberton, Wigan, WN5 8JU, Lancs.

small ads

WANTED: Do you have a bazouki you no longer use? We desperately need one, and can afford up to £60
Phone Ian & Hazel on Billinge 895352
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FOR SALE: Small collection of Folk Albums, excellent condition, ridiculously cheap. Mainly Irish & Scottish (both traditional & contemporary). SAE to; Kevin Broxton, 37, Mellor Road, Leyland, Lancs, PR5 3JL

WANTED: Bob Pegg and Mr. Fox albums, must be in very good condition. Will pay good prices. Telephone details of L.P.'s to Nigel Firth, Wigan 215621

THESE SMALL ADS are still excellent value at only £1.00 per insertion for private sales and wants only. Maximum of 35 words all typed. Copy to Small Ads, NWFFC, 3, Cromford Dr., Pemberton, Wigan, WN5 8JU. (Please enclose cheque to NWFFC)

FLASH COMPANY SENSATION!

Disaster struck the North West Folk Scene in December, when Flash Company made an unexpected comeback at the George and Dragon Folk Club in Billinge. It was the diabolical duo's first appearance in public since closing Wigan's White Horse Folk Club a few years ago.

Dave Hurst was in magnificent form, managing several excruciating key changes during the first verse of the first song, and, when Nigel Firth joined in the first chorus, he proved to have lost none of his consistent tunelessness. Wisely, the compere only allowed them two songs, so we were spared Hurst's all-action version of "The Farmer's Boy". Rumour has it that he did perform that song a few days later at a works function, receiving a very warm reception - a member of the audience set him on fire! Security guards were able to douse the flames, however, and escort him to safety.

After Flash Company's performance at Billinge, a critic was moved (Don't worry, he got to the bog in time) to comment, "I've heard of Rogue Folk, but this is ridiculous. They're doing for Folk Music what Cromwell did for the monarchy!"

Del Luton.

A TIME FOR SINGING

It is now ten years since Keith Roberts, former organiser of Wigan Folk Club, Broadsheet publisher and songwriter left the North-West. After living for many years in Lowestoft, he is now headmaster of a special residential school in Harpenden. Last Summer we discussed the possibility of reprinting some of his songs in the Newsletter, an idea brought about partly as a result of a query raised in Joan Blackburn's Song Exchange.

To start the (occasional) series, Keith has given us the last song he wrote before leaving Wigan, the previously unpublished WIGAN TOWN:

Ch: In Wig-an Town, — Folks up there'll nev-er let you down, — In Wig-an Town, — In Wig-an Town. —

verse 1: We've a Mar-ket Hall, — Peop-le crowd-ing there round ev-ery stall, — Pots and pans, — Fish-ing tack-le, Ec-cles Cakes and straw-berry jam, — In Wig-an Town, — In Wig-an Town. —

Chorus: In Wigan Town, Folks up there'll never let you down, In Wigan Town, In Wigan Town.

- | | |
|--|---|
| <p>1. We've a Market Hall,
People crowding there round every stall;
Pots and pans,
Fishing tackle, Eccles Cakes and strawberry jam,
In Wigan Town,
In Wigan Town.</p> <p>2. There's plenty pubs,
Lots of reet good ale and Labour clubs;
It's tha round, Bill,
Fotch a tray for all them pints and gills,
In Wigan Town,
In Wigan Town.</p> <p>3. We've geet a river,
Some o't things as float in it'd make you shiver;
But they'll clean it up,
You'll soon be drinkin' it from china cups,
In Wigan Town,
In Wigan Town.</p> | <p>4. You'll think it cucer,
Although we're miles from t' sea we've geet a pier;
But let me share
A secret that it always rains here when it's t'Fair,
In Wigan Town,
In Wigan Town.</p> <p>5. We've geet a park,
Wi' ducks on t'pond an' fish as big as sharks;
Just rub the toe
Of the big stone man for luck and on you go,
In Wigan Town,
In Wigan Town.</p> <p>6. I've been all o'er
This land and walked till both me feet were sore;
North and South,
Clambered mountain tops and paddled river mouths,
But I've never found
Another Wigan Town.</p> |
|--|---|

EDITORS NOTE: The song has been transcribed from a tape, provided by Keith Roberts, by Joan Blackburn, and the introduction is by Dave Hurst.

CHAIRMAN'S RANT by Ian Wells

Clubs are still coming and going like mushrooms. Welcome to the new ones and sorry to see you go to those which have departed. I'm particularly sorry to see Rainford with problems - I've had some good nights there. (for more information see club news on page 4)

I've been asked to mention money. Will any organisers with bad consciences or just bad filing systems please pay for newsletters received - I'm sure of course that this doesn't apply to your club! (Contact the Newsletter Editor if you are not sure how much you owe) The same applies to a very few Federation subscriptions. (Contact the Membership Secretary.)

I've just received my subscription copy of Taplas (The Welsh Magazine). Incidentally, it has Club dates from the beginning of December, but only arrived in January (sounds familiar!) (I deny it all - ED) There are a couple of points in it of interest. First, news of a former federation club: I quote "The Hooligans Folk Club" is reported to have moved through

several homes since leaving the Lindir Inn at Henllan and was last sighted at the Plough in Denbigh - still, apparently, on a Thursday". News of further sightings welcomed! Second, it contains an advertisement from Radio Wales for their folk programme, Folk on Monday, which goes out from 10.03pm to 11.00pm. Radio Wales is on 343m (or 882 kHz) on the medium wave and has quite a strong signal strength in West Lancashire. The first edition we found was mostly about R.Cajun, so it's not purely Welsh.

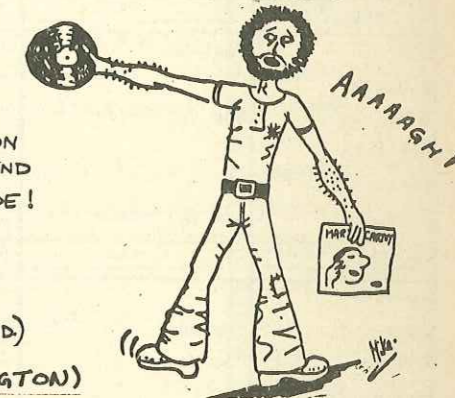
Rumour also reaches me that there might be another attempt at an Crmskirk club in a singaround format. Watch this Space!

FOLK IS... *

GETTING HOME WITH THE LATEST MARTIN CARTHY ALBUM YOU WON IN THE RAFFLE TO FIND "SINGALONGAMAX" INSIDE!

* (WITH APOLOGIES TO A WELL KNOWN DAILY TABLOID)

(CARTOON BY MIKE BILLINGTON)



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A CELEBRATION OF FOLK MUSIC

Club

DAY & CLUB	RESIDENTS	DATES IN FEBRUARY			
		1st	8th	15th	22nd
WEDNESDAY					
Belle Green	Calico	TBA	Joan Blackburn	Jolly Jack	Singer's Night
Ring O Bells	Twice Thymes Two	Singer's Night	Singer's Night	Singer's Night	Singer's Night
Star		TBA	Martin Carthy	Bram Taylor	Mike Bowden.
The Met					
White Swan	See (f) below	Plan B	D.W./J.P.R. (h)	New Bracken Band	Dr. Sunshine
THURSDAY					
Fleetwood	See (a) below				Bernard Wrigley
Fernhurst	Ron Crane & Bob Holden	Moorland Folk	Singer's Night	Steve Turner	Singer's Night
Mawdesley		Singer's Night	Closed	Closed	Closed
Poynton		Vic Hassell	Curate's Egg	Martin Carthy	Bram Taylor
Two Tubs		Dave & Helen Howard	Steve Turner	Geoff Higginbottom	Singer's Night
Wigan	Joan Blackburn	Singer's Night	Singer's Night	Singer's Night	Closed
FRI					
Bee	Various	Singer's Night	Singer's Night	Singer's Night	Singer's Night
Kingsway		Volunteers	Two Grahams	Singer's Night	Bulter/Light(i)
Northwich	See (a) below	Tony Rose	Local's Night (q)	Tich Frier	John James
Old Ship					
Newcastle		Jim Couza	Singer's Night	Singer's Night	Martin Carthy
Roebuck	See (g) below	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
SATURDAY					
Brewery					
Bury	Various	Tony Rose	Dab Hand (l)	Shay Black	Martin Carthy
Poynton	Hoe Downs		Cuckoo's Nest		Sun. Feb 26. Carthy *
Tom Hall's					
Club Ceilidhs					
SUNDAY					
George & Dragon	See (b) below	Singer's Night	Calennig	Singer's Night	Stanley Aorington
Leigh	Trevor & Joan Hunt	Tony Rose	Rothfield/Carr (j)	J. & B.Blackwell(k)	Caught on the Hop
Poynton	See (a),(m) below	Alan Hull	Johnny Silvo	The Blades	New Bracken Band
Rave On	Volunteers	Cosmetheka	Singer's Night	Singer's Night	Oyster Band
Rainford	Derek & Di Boak				
MONDAY					
Horwich		Dab Hand	Singer's Night	Singer's Night	Singer's Night
Poynton		Singers Night	Singer's Night	Singer's Night	Singer's Night
Preston		Martin Carthy	Rothwell/Carter	Singer's Night	Singer's Night
Triton	Triton Folk	Spinners	Singer's Night	Roger Parker	Singer's Night
TUESDAY					
Blackpool	Taverners	Singers' Night	Singers' Night	Singers' Night	Singers' 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, Clontarf
- (c) Residents are : Bernie Blaney, Buckthorn, Jonny Cope, Neville Grundy
- (d) Residents are : Scold's Bridle, Ross Campbell
- (e) Residents for February are: Abalon, Plan B, Gentleman Soldier, Peter Hughes
- (f) Residents include : Dave & Helen Howard, Helen Robinson, Paul,, Geoff Higginbottom, John O'Hagan, Steve Jackson, Mike Billington

Calendar

DAY & CLUB	DATES IN MARCH				
	29th	7th	14th	21st	28th
WEDNESDAY					
Caught on the Hop	Singer's Night	TBA	Singer's Night	TBA	Belle Green
Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Ring O Bells
Gentleman Sold.	Guest TBA	John Cartain	Dave Peabody	Graham Cooper	Star
					The Met
Dave Burland	Chris & Joe While	Singer's Night(free)	Bill Caddick	Martin Simpson	White Swan
THURSDAY					
Auld Triangle	Derek Giffard	Bernard Wrigley	Singer's Night	D.&B. Harrie (p)	Fleetwood
Guest TBA	Closed	Closed	Closed	Closed	Fernhurst
Tim Norfolk	Hobson/Lees (u)	Plan B	TBA	Gentleman Soldier	Mawdesley
One Too Many	Bram Taylor	Hunter's Moon	Singer's Night	Guest TBA	Poynton
Dab Hand (i)	Singer's Night	Singer's Night	Closed	Singer's Night	Two Tubs
					Wigan
FRIDAY					
Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Bee
Ceilidh	Singer's Night	Singer's Night	Tony Light	Peter Booth	Kingsway
Local's Night	Sarah Grey (r)	Local's Night (q)	Calennig	Local's Night(q)	Northwich
Shep Woolley	Singer's Night	Singer's Night	Tony Rose	Singer's Night	Old Ship
Singers & Musicians	Singers & Musicians	Singers/Musicians	Singers & Musicians	Singers & Musicians	Newcastle
					Roebuck
SATURDAY					
J. & B.Blackwell(k)	Gill Burns	15/3/84.Steeleye Span (s)	TBA	TBA	Brewery
	Cuokoo's Nest	C.Fisher/A.Tresize (n)			Bury
					Poynton
					Tom Hall's
					Club Ceilidhs
SUNDAY					
Singer's Night	Hobson/Lees (v)	Singer's Night	Gentleman Soldier		George & Dragon
Wayfarers	Johnny Handle	Mini Ceilidh	Charley Yarwood		Leigh
Dab Hand (l)	Derek Brimstone	Dave Peabody	Tony Capstick		Poynton
Singer's Night	Strawhead	Singer's Night	Simpson/Cooper (t)		Rave On
					Rainford
MONDAY					
Alan Taylor	Singer's Night	Singer's Night	Singer's Night		Horwich
Singer's Night	Singer's Night	Singer's Night	Singer's Night		Poynton
Dab Hand (l)	Singer's Night	Singer's Night	Singer's Night		Preston
Spinners	Singer's Night	Res.&Five Alive	Singer's Night		Triton
TUESDAY					
Singers' Night	Singers' Night	Singers' Night	Singers' Night		Blackpool.

KEY TO SYMBOLS ABOVE (And on previous page)

- (h) Dave Whetstone & Jean Pierre Rasle
- (i) Mary Butler & Corinne Light
- (j) Jane Rothfield & Alan Carr
- (k) Gill & Bernard Blackwell
- (l) Dab Hand are: Tom McConville, Jez Lowe & Tom Napper
- (m) Residents for March are: Dave Hughes, Abalon, Rick Harrap, Joe Beard
- (n) Cilla Fisher & Artie Tresize at the Derby Hall
- (p) Dave & Barry Harrie - Old Time Music Hall Night
- (q) Local's Night 10/2 with Paul Taylor, 16/3 with Sandy Boyle, 30/3 with Jamie Anderson
- (r) 7th Birthday celebration with special guest Sarah Grey
- (s) Steeleye Span at South Lakeland Leisure Centre
- (t) Fiona Simpson (of Therapy) and Graham Cooper
- (u) John Hobson & Howard Lees
- N.B. - TBA = Guest yet to be arranged at the time of going to press, please contact the organiser for more details (phone numbers, page 27)

Lancashire's Sporting Shades

"The field is full of shades as I near the misty coast and a spectral batsman plays to the bowling of a ghost and I look on in sorrow at a soundless clapping host, as the run-stealers flicker to & fro.... Oh! my Hornby & my Barlow long ago."

the verse is called "At Lords", & was written in 1900 by Francis Thompson a Mancunian exiled in London. Despite the title, the poem refers not to Middlesex, but to Lancashire, & the batsmen named are A.N. Hornby and Barlow, R.G., the distinction concerning initials occurring because Hornby was an amateur and Barlow was a "pro". Thompson, then in his eighties, was invited by well meaning friends to Lords to watch Lancashire play for the first time in forty years: His emotions proved unequal to the journey so he wrote the poem instead.

What he could not have known, was that if he had gone to the match he would have seen, in action, the man destined to become Old Trafford's ghost...Lancashire's England bowler - Johnny Briggs. The bare statistics of Briggs' career are given in the old yellow backed bible, Wisden. Due reference is made to his 2221 wickets in his career at an average of only 15.93 runs per wicket, to his 118 test wickets at only 17.74, even to his being the only man ever to score 100 and take a hat trick in a test match; none of this tells you that he was crickets lovable rascal, adored on every ground for his clowning and antics... nor does it tell of his lapse into insanity in 1898, his apparent recovery (to take all ten wickets in Worcester-shire's first innings for 55 runs on his return to the team after illness) and his final breakdown into madness and subsequent death in a Cheshire assylum in 1901. Mental health care was poorly understood and administered and even then (only 80 years ago) a penny would gain you admittance to the assylum to see the "loonies", what ailed Johnny was never clear but with hind sight we can guess at probably epilepsy. It was during World War 1 that Lancashires

groundsmen spotted a familiar figure in whites looking down from the players balcony and identified the figure as Johnny Briggs. Since then the shade of the former England off spinner has been sighted many times, looking over the scene of his many triumphs - always from his favourite Radcliffe Road end from which he tempted F.S. Jackson to hit at, his offbreak once too often, having him caught in the deep off the last ball of the 1900 Roses match, so winning Lancashire a famous victory.

Anyone who was present at that match would be fast approaching his own centenary by now, but thousands of you will remember another of Lancashire's sporting spirits, particularly if you used to visit the "other" Old Trafford, Manchester United's ground...

February 1958. Matt Busby looked around the departure lounge and allowed himself a justifiable smile of pride at the team he had built. The fourteen young men with him had taken Utd. to the Championship, by a record points margin, and had narrowly failed to become the first team, this centenary, to achieve the double. Their F.A. cup dreams had been shattered, along with goalkeeper Ray Woods' cheek bone after twenty minutes of the Wembley final, when a "fair" charge, then legitimate, by Villa winger, M^CParland, left Utd. without a keeper, and in those days before substitutes, without a chance. That, however, was all in the past and Utd. where on course for an historic treble. Thanks to an inspired display in Belgrade they were in the quarter finals in the European Cup: In particular a brilliant performance by their eighteen year old midfield prodigy, Duncan Edwards, had clinched the match for them. Busby's reverie was interrupted by the departure bell and the team tramped out to the Boeing Elizabethan which would fly them to Manchester: Less than half an hour later eight of the "Busby Babes" were dead or dying

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Sporting Shades (from p.16)

in the wreckage of the shattered airliner amid the Munich snows.

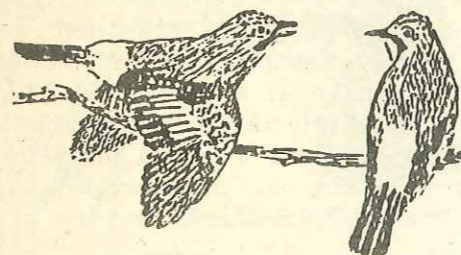
Busby and Edwards were both massively injured and the managers life was despaired of, but amazingly, both men clung to life and the press began to talk of "Big Dunk - the baby Giant" pulling through. He regained consciousness, began to talk, even to eat - then two weeks after the disaster, the vitality ebbed away with dramatic suddenness and Duncan Edwards died. For the footballing public, the loss, after hpes had been raised, was traumatic: Busby lived and built a new team and in seven years time had the pleasure of seeing Utd. carry off the title...he saw something else too!

April 1965 saw Utd. on top. The Easter programme was over and only Leeds remained as challengers - and Utd.'s next home match was against the Yorkshire men. Dennis Law tucked in Utd.'s winner with seconds to spare and secured the title. After the match Busby came out to speak to the press and T.V. while his team showered. Walking back to the dressing rooms from the

pitch necessitated entry through the players tunnel and turning at the end of the passage Busby saw, in silhouette, at the entrance to the pitch, an unmistakeable figure. As he watched spellbound the figure moved on to the turf and out of view. Unable to credit his senses he ran to the end to see...nothing. But he knew what he had seen and further sightings have been made in the ensuing years. Why Edwards out of all the Munich dead? Perhaps because the youngsters life was Football, was United, more so than his older, married, colleagues he lived for the game and, perhaps, because of all of them he was the crowds darling.

There are thousands of folk songs about legends but these tales relate not to spectral cavaliers, or headless horsemen, but to real people alive within living memory. A folk song about the Munich disaster was written entitled "Flowers of Manchester" and was performed by The Spinners on a long deleted E.P. If anyone has a copy of the lyrics I'd be interested to hear from you.

Bernie Forkin.



The Two Jays

34 Woodhouse Road,
Broseley,
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What's all this Dancing about?

See how they handle their Swords

England's 'Ritual' Dances fall broadly into two categories: Morris and Sword. The Sword Dance belongs to Winter - strictly to the Winter Solstice 'the shortest day of the year', but is also associated with 'Plough Monday' i.e. the Monday following Twelfth Night. The Sword Dances themselves fall into two groups; Long Sword which is mainly in Yorkshire and Rapper, found in Durham and Northumberland.

The actual Long Swords vary in type, some are no more than wooden laths scarfed off at one end to form a point with the other end fashioned into a rough handle. Others have a straight steel blade about one inch wide and up to three foot long with a simple hilt similar to a tool handle, some blades being pointed while others have a rounded tip with a hole through which a ribbon is tied.

The Long Sword Dance is normally performed by either six or eight men, although some of the dances now performed by six were in the past danced by eight; one notable exception is the dance from Papa Stour in the Shetlands which is in fact danced by seven. Costume for Long Sword Dancing varies considerably, from the Blue Sweaters and White Ducks of the fishermen of Flamborough Head to Military style Uniforms.

The Dance which is performed with a brisk step consists of a number of figures led by each man in turn moving over or under the swords which are held by the dancer in a point to hilt ring, (either singly or in pairs,) or figures in line with the swords shouldered. Each figure culminates in the making of a sword lock; the swords being locked together in a star shape; which is then held high by the leader.

The Dancers are often accompanied by one or more characters, if only one this is normally the 'Captain' if by two, Captain and 'Betty' (a man dressed somewhat grotesquely as a woman). These characters indulge in some comic by-play during the dance and are probably remnants of the Mummers plays which were once an integral part of the Sword Dance. The Dance often concludes with the mock decapitation of

of the Captain, the sword lock being placed over his head, the swords are then drawn removing his hat. The decapitation was originally real, the Headman was was ritually sacrificed by the young men on behalf of the community and his blood spilled on the soil as libation to ensure the coming season's crops. Later the Headman was replaced by a person of lesser rank who was given the honours of leadership for a short time before paying for the privilege with his life. This was the origin of the 'Lord of Misrule' for the twelve days of Christmas and the reason for the ceremony being put back for the Winter solstice to Plough Monday. Still later the man was replaced by an animal, possibly a goat. Which may be the origin of the word 'Scapegoat'.

Whilst the distant origin of the Rapper Sword Dance is probably the same as that of the Long Sword the introduction of the short flexible sword and only five dancers is unclear. The Rapper Dance was widespread in the mining communities of Durham and Northumberland. Nobody seem to know the origin of the Rapper itself; a flexible blade about one inch wide and eighteen inches long, it has a swivel handle at one end and a fixed handle at the other. The spring steel from which it is made was technically impossible to produce until comparatively recently and the purpose for which it was intended remains a matter of speculation.

The Dance is performed by five dancers often accompanied by Tommy (dressed in topper and tails) and Betty (as in Long Sword). It is introduced by Tommy with a 'Calling-on Song', introducing the dancers and sometimes attributing certain skills or characteristics to each in turn. The Rappers are held hilt and point between the dancers through-out most of the dance, each of the figures or 'Knots' danced is punctuated with 'breaks' of stepping. During the Knots the Rappers are flexed and twisted in a manner which defies mere words. If you would like to learn about Sword Dancing, you can contact the following:

HOGHTON RAPPER SWORD-George Rowe, 0772 6173

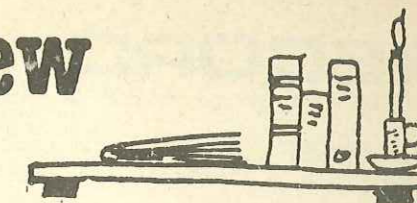
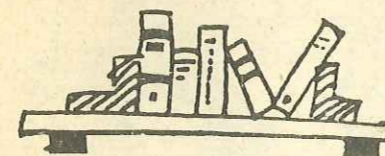
PRESTON GUILDSMAN RAPPER SWORD-
Brian Cardy, 0254 830216

SOUTHPORT SWORDS-Nick Dickson, 07048 71015

There are of course other teams in the area

Alan G. Barber

Book Review



THE LISTENER'S GUIDE TO FOLK MUSIC.
By Sarah Lifton. 140 pages. £6.95.
Blandford Press. ISBN 0 7137 1352 6.

THE LISTENER'S GUIDE TO COUNTRY MUSIC.
By Robert K. Oermann with Douglas B. Green. 137 pages. £6.95.
Blandford Press. ISBN 0 7137 1351 8.

An introduction to Folk and Country Music for the newcomer, these books give a potted history of various aspects of the music, brief biographies of important performers and recommended recordings.

Traditional and contemporary music from England, Scotland, Ireland and the U.S.A. are covered by the Folk Music book whilst the Country Music Guide starts at more traditional styles such as Old Time Music and Bluegrass, through Cajun and jazz influenced Western Swing to Country Rock and the Nashville Sound.

Both books are well written and enjoyable to read, although any choice of records or, to a lesser extent, major

performers, outside such people as Ewan MacColl, Bluegrass innovator Bill Monroe, Western Swing pioneer Bob Wills and Roy Acuff, long acclaimed the King of Country Music, is, to a certain degree, a matter of personal preference, and not everyone will agree with some of the selections in these books.

The biggest problem that I find, with these two slim volumes is the price. Certainly, they are very well produced, but £6.95 is a lot of money to find for books of around 140 pages. Perhaps, it would have been better if the publishers could have produced them in paperback form at about half the price. In that case, they would have been good value and I would have recommended them to anyone who was just getting interested in Folk or Country Music. They're still worth reading, if you can spare the cash, if not, try asking your local library to obtain a copy.

Dave Hurst.



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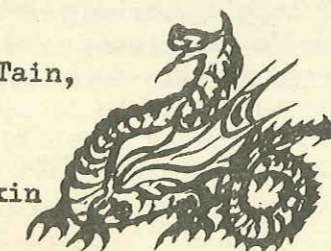
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RECORD REVIEWS

MATT ARMOUR "The Roving Fifer"
Sweet Folk & Country SFA 122

A collection of songs from one of our better-known songwriters, accompanied by two of our better known musicians.

Singer/song-writers can be a peculiar breed: many can write but not sing; some can sing but not write. Fortunately, Matt writes and sings in exemplary style, and this, his second recording, does justice to both.

Some of the tracks will be familiar to many, especially "Generations of Change", as other singers have used Matt's material, notably Cilla Fisher and Artie Tresize.

One of Matt's great strengths is his faithfulness to his background, and this record is a fine example of that belief and passionate regard for his homeland.

No review of this record would be complete without a mention of Paul Downes and Phil Beer whose arrangements complement Matt's words so well. I hope its not four and a half years to the next offering, but I'll put my order in now!

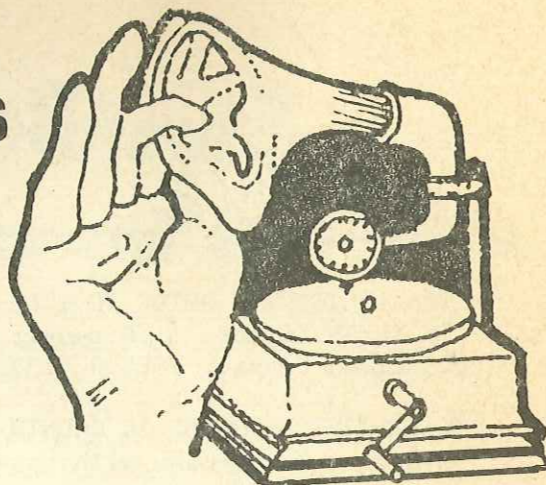
IAN WOODS

KIERAN HALPIN
"The Man Who Lives in Bottles"
Celtic Music CM012

The Man Who Lives in Bottles/Hardwon History/Paris Song/Mid Air/The Naked Mannequin/Believing/Van Goch/Make This Evening/Friend for Awhile/Too Long Away.

A while back Kieran Halpin was part of a duo with fiddler Tom McConville who scaled just about as many heights as the folk world allowed without breaking your neck. Aware of repeating themselves they wisely split at their peak. Halpin wanted to push inwards with his own songs, and here allied to some of Dublin's finest session men he has done just that. What's come out is an adequate singer songwriter album.

Sorry to be so bland, but that's exactly what it is. The strongest cut is the opening track which relates failure to drowning in alcohol. All through Halpin uses strong imagery in his lyrics, some of them potentially drastic. In his



sleeve notes the artist admits that the songs were written over a number of years, travelling round Europe. Maybe it's the gaps between song's sources of inspiration that make such an unsatisfactory whole. The ten songs do not sit well together and the vague concept of travel isn't strong enough to hold them in a unit. How many times must we suffer a song about leaving? Surely it was played out as a topic by 1973, let alone 1983!

This isn't really what's setting the folk scene alight these days. A bit more bite, edge and risk, then things will improve.

SIMON JONES

THE ENGLISH COUNTRY BLUES BAND
"Home and Deranged" Rogue FMSL2004

Side A: The Wreck of the Northfleet/England's Power and Glory/Darling Corey is Gone/Beware, Oh Take Care/California Blues/The English Country Blues.

Side B: Tom Traubert's Blues/The Italian Job;Lodge Road/Louin' Henry/Fair and Tender Ladies/Dont Take Love.

It took a melodian workshop by Roger Watson at one of the 'Wrekin' folk festivals to convince me of that instrument's potential in terms of playing the blues. In this record Rod Stradling reinforces that conviction and Chris Coe demonstrates that the hammer dulcimer is yet another contender for the blues treatment having replaced Sue Harris from the group's first record.

Is nothing sacred? The answer as far as the English Country Blues Band is concerned appears to be an emphatic 'no!' (or should it be 'nope'?). I was chatting to Chris recently about this (the Band's 2nd album) and she said they had all had great fun in making it - the fun,

RECORDREVIEWSRECORDREVIEWSRECO

as well as the competence, comes through.

In my review of their 1st album I mentioned how well Chris Coe's (who was 'guesting' then) and Maggie Holland's voices go together and this one does nothing to dispel my opinion; add to this a dash of Ian A. Anderson's bottle neck guitar and Rod's aforementioned melodian and you have an original and entertaining mixture. John Maxwell adds the final touch as guest drummer.

The songs too are a mixture of blues, traditional folk songs and there is even room for a couple of tunes - 'The Italian Job' and 'Lodge Road' - which illustrate the quite amazing possibilities for arrangements with so wide a range of instruments.

All the tracks are enjoyable although I feel that overall the choice of material is not quite as memorable as before. One song does linger however and was worth playing a second time straight away - 'Tom Traubert's Blues' written by Tom Waits.

This is indeed a 'rogue' recording and I know of some hard liners who still think that this sort of treatment to folk music isn't quite cricket. Speaking as an enthusiastic singer of traditional British music I can take to this because it is professionally produced by talented people. Keep it up E.C.B.B. and 'knickers' to the prudish purists!

DEREK GIFFORD

THE WILSON FAMILY
"Hourumarye and other songs of Teeside and the Cleveland's"
Greenwich Village GVR 219

One of my more memorable evenings spent listening to folk song and music occurred in the late 60's when I found myself in a Billingham pub watching slides by Robin Dale and hearing songs of the area penned by a certain Graeme Miles. After fifteen or so years Graeme has allowed a selection of his three hundred plus songs to be recorded. For that alone we should be grateful. The fact that the singers recording them hail from Teeside and are as passionate about the area as he is adds even more spice to an epicurean dish.

Three confessions however:

- I number Graeme Miles among my folk world friends.
- The Wilson Family and I get on rather well.
- I like Teeside and the Cleveland's.

This is a record of songs written over a period of twenty-one years by a man whose commitment to his native hills and dales is of the highest order. They have been teased and wrenched out of his thoughts and emotions and put down on paper to be read, sung and looked at in the cold light of day by people whose knowledge of the area often extends to the fact that "it's up North".

They run from the stark tragedy of "The Lairdsfield Disaster" to the drunken ranting of the "Redcar Lads"; from the stated poignancy of "Sea Coal" to the lyrical tranquility of "An Evening in Summer". Words spun and fashioned, painstakingly picked and embellished with tunes chosen with the same love and care.

The Wilsons are well known in festival circles, both for their singing and for the numbers of them that might be found at any one time, and this record should and will only enhance their already formidable ability and reputation.

Congratulations to Greenwich Village for bringing these two talents together on record and to Robin Dale for the cover photograph which adds the final touch of class to what is my leading choice for the record of 1983.

IAN WOODS

JOLLY JACK "Rolling Down to Old Maui"
Fellside FEO35

Side 1: Rolling Down to Old Maui/Jack the Jolly Jack Tar/Maids of Culmore/The Sailor's Song/London's Ordinary/Danny Deever.

Side 2: Broken Down Squatter/Davy Lowston/Clear the Track Let the Bulgine run/Banks of the Lee/The Bigler/Shallow Brown

Jolly Jack are a threesome from Manchester who were featured in last year's Fylde Folk Festival and promptly snapped up for recording by that inimitable opportunist, Paul Adams. The combination of the latter gentlemen's technical expertise and the group's musical skills both in harmony singing and instrumental accompaniment has produced a remarkably competent first recording.

RECORDREVIEWSRECORDREVIEWSRECO

The traditionally rendered songs are nearly all about the sea as the album's title suggests with many lesser known versions from literally the world over. Especially memorable are Peter Bellamy's setting of Kipling's 'Danny Deever' and the well known Irish song 'Banks of the Lee' (sometimes called 'Mary of the Moorlands') where careful arrangements have added depth to the songs without over indulgence.

There are also a couple of my own favourites from Stan Hugill's tome 'Shanties of the Seven Seas' namely 'Shallow Brown' which is performed to perfection and the 'Bulgine Run' which is not due to the fact that it is sung rather too slowly even for a capstan shanty.

One song, however, really takes the (wait for it....) ship's biscuit; it is called 'Davy Lowston' and hails from New Zealand. The tune is a version of that used for 'Sam Hall' and the true story tells of shipwrecked sealers (serves them right you may say!). The treatment of this fine ditty belies superlatives especially when the tune is such a 'basic' one.

One minor niggle overall is that most of the material is rather less than 'jolly' but if the quality of this record is anything to go by Jolly Jack will go far - I've already put them on my list of 'probables' for the Mawdesley Club guest nights.

DEREK GIFFORD

SANDRA KERR & FRIENDS "Supermum"
Pukka YOP 05

This is not the easiest of records to review. Basically it's a collection of songs that have nearly all been on the Schools Radio programme "The Music Box". Eighteen tracks, reasonable notes, a word sheet insert and a plethora of backing talent.

Straightaway, most primary schools can do with a copy, as many of the songs are ideal for concert, music lesson or stopping off point to crafts and discussion. Social history, love, nonsense and religion: they're all here. At last something to oust the saccharine fare that too many teachers have been foisting onto children far too long.

Personally I didn't like the record, finding the singing strained, piercing and pretentiously "super-spiffing", while my children thought some tracks fairly interesting but were not overly thrilled.

The final comment must be reserved for the front sleeve design. It must rank as one of the leading contenders for the worst sleeve of 1983.

IAN WOODS.

RECORDREVIEWSRECORDREVIEWSRECO

BILL PRICE "I sing as I please"
Autogram ALLP 222

Manchester Cornstalk/Do ye Fancy a Virgin?/Barratt's Privateers/Johnny Jump up/The Faggot cutter/Gentle Annie/John Barleycorn/Bold Nevesson/Maui/Catch me if you can/Fortune's Wheel

Quite by accident I heard Bill Price sing in Ormskirk not long before his totally unexpected death. I had been impressed and was looking forward to hearing him again so I sought out his records. The Folk Heritage one was still in print then, but it only last autumn I found that this German record was now available again (From 1978).

It's very nice to hear Bill's voice and it's an interesting selection of songs. 'Manchester Cornstalk' is from the Holme Valley Beagles and is that curious version with a hunting chorus added to the verses of the story of the visiting travellers goose. 'Do Ye Fancy a Virgin' is from 'Pills to purge Melancholy' and I wonder how a German audience got on with 'touch but her smicket' or 'rouse her and touse her'! The John Barleycorn is an Irish version, and 'Johnny Jump Up' is a warning against drinking cider by the quart.

Unfortunately for my enjoyment, on some tracks Bill is, in the rather quaint phrase used, 'partly joined by the singing group Squire'. They include a rather shrill female voice who insists on singing above the melody line. This is tolerable on Stan Rogers' "Barratt's Privateers", but drove me to distraction on "Maui".

The most enjoyable tracks were 'Gentle Annie' and "Fortune's Wheel". It is very sad that when fortune next turned the wheel for Bill, he had indeed to stray far away. I'm sure that in some cosy corner of the next world he's still leading some vigorous singing.

Ian Wells

CHRIS NEWMAN - "Chris Newman - Two"
East Records Coastal 7

Chris Newman is a very fine guitarist. I have only once had the pleasure of seeing him live and that was back in the mid-seventies in a small folk club in Luton. He was backing Fred Wedlock

(the Oldest Swinger in Town) on that occasion and I was somewhat annoyed by the way Fred used him as the butt for a number of jokes. I couldn't help wondering what Chris could offer, musically, away from the overpowering presence of Mr. Wedlock. Well, now I know the answer; he is a fine musician with very catholic tastes.

On his latest album his choice of material is impressively wide, ranging from a Django Reinhardt tune to an 18th century Irish Harp tune and, including along the way, a modern bluegrass tune, a George Gershwin song, a ragtime piece and a Sidney Becket tune. Chris is joined on the album by a number of fine musicians and the complete recording has a very "warm" feel to it. I enjoyed the album a lot and I recommend to all those who enjoy listening to good guitarists.

Frank Sellors

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STANLEY ACCRINGTON: OVER THE BALL/
SICK AS A PARROT.

In a sane society the release of a new Stanley Accrington cassette would be the cue for unparalleled festivities and bacchanalia. Fatted calves would be slain, bottles of bubbly uncorked, a chain of beacons would be lit from Brecon to The Wash and a national holiday would be declared. The problem is that a sane society would be unlikely to cast up a sufficiency of vanities and foibles to keep Stan in material and your correspondent in tucks.

I think it was Flanders and Swann who first drew attention to the ease with which 'pee, po, belly, bum, draws' gets laughs. Most comics use it. Some with discretion; others, among whom Billy Connolly shall be nameless, as a *raison d'etre*. Used on a recording, its the audio equivalent of dropping your pants. As soon as I hear it the bore detector begins to register '10' on the Manning scale. I was able to listen to both these cassettes without the needle flickering much past two.

To deal with 'Parrot' first, the songs include 'No Iron Horses', a cynical look at early steam trains, 'Cynthia' a splendid yarn of intrigue and murder in the world of Wooster and Jeeves (heavy Thackeray influence here), 'The Norwegian Eurovision Entry' complete with Muppet Swedish Chef impression and the star turn is undoubtedly the surreal 'Black Holes in Failsworth'. The lyrics are absolutely superb on this piece, wonderful wordplay of the sort that used to win John Lennon literary awards. It's not easy writing funny songs, but S.A. has the knack of finding the right line and slipping it in were you least expect it.

'Over The Ball', recorded live, both benefits and suffers thereby. Atmosphere there certainly is but informality occasionally surrenders to chaos. The material remains nonetheless splendid. My

favourites are 'Erbert', 'The Adventures of an Ovine Arthur Scargill', 'The Cameroons World Cup Song' and the splendid 'Queen of The South' in which the sheer horror of his puns are enough to curl your hair. The most interesting piece though is the tapes only studio track 'The Great Wallender' in as much as it's the only song to feature an arrangement of any description and outside assistance in the shape of some harmony vocals. It's a serious work which brings me to the only flaw I can find in the recordings. There are several heavier songs on the two sets and the problem is not that they are good or bad but rather that they are there at all. Let me explain.

There's a very thin line between class and crass and it takes a mighty talent and self discipline not to cross it. Economy of prose and clarity of vision are gifts of which only Eric Bogle may safely be said to have a share among current writers: the rest, and that means every one who isn't Eric Bogle, are dealing in banality, pontification, condescension, and inevitably boredom. The problem with Stan is that the worst thing you can do to a thoughtful song is to make it the filling between two slices of mirth, so that a song as well constructed as 'Thomas Moore's Prayer' sits bizarrely between rib-ticklers. Grim and unlooked for like death at the revels, it's as if some manic producer had spliced the crucifixion scene from 'Ben Hur' into 'Life of Brian'. I don't know what the answer is. Maybe save the heavier material until there's enough and release a cassette of nothing else.

That's about it really. I'm pleased that we now have a comic whose courage will lead him to attempt more complex material and I am happy to follow Stanley wherever his muse leads him, along with my wife, who swears that if she ever becomes a singer, she will adopt the name Alexandra Crewe. Bernie Forkin..

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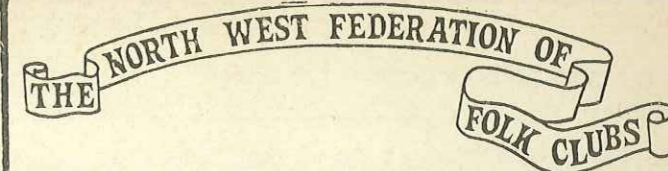
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TRUSS AND BUCKET BAND "Claros"
TBLP 1.

The Truss and Bucket Band for those of you not in the know come from Essex and happen to be a reet grand bunch o' lads. They're part of the new dance born electric bands putting new ideas into folk rock. This is their first LP. It is stacked full of gems in the thirteen tracks. These range from some pretty bad traditional Australian songs that would frankly be better off not included, to lively jigs, self written tunes and the songs of resident minstrel and bass player Andrew King.

King's songs tell of life's rich tapestry in such a down to earth way that it is like Coronation Street on vinyl. At times this electric aggregation sound like an English Beach Boys, as on the splendid "Rusharound Friday". An Aussie bush band on "Denis O'Reilly" (Far and away the worst track!) and even Stealers Wheel, on "Shadows on the Chimney" and "Gap in the Old Stone Wall".

Very much a charming and cosmopolitan album, highly recommended and yours for a pittance £4.50 inc p&p from: 22 Whitehill Court, Whitehill, Berkhamsted, Herts HP4 2PS. The opening song says it all in a neat paradox, "On Shaky Ground" they well could have been had this collection not worked. Rest assured it most certainly does and these boys are on terra firma.

SIMON JONES

JOHNNY COPPIN
"Forest and Vale and High Blue Hill"
Rola Records RO 15

The title, taken from Harvey's "A song of Gloucestershire", should say it all. This, in its simplest form is an anthology of Gloucestershire poets put to music by Johnny Coppin, and produced as a tribute to them.

My reservation about this record is that to me it presents a sound that is more suited to a genteel Cheltenham soiree, complete with tinkling glasses and reverential hush, rather than the rich, earth-soaked tang of the Gloucestershire vales and hills. The close ties that these poets had with the earth, especially Frank Mansell and Laurie Lee are somewhat submerged beneath the polite music that accompanes the words, despite the undoubted

taste and ability of the backing musicians.

By no means is this an uninteresting record however, with several interesting sounds issuing forth, notably when Paul Burgess joins in with recorders, and an exquisite rendition of John Drinkwater's "The Cotswold Farmers".

I would advise people to buy the record primarily as a collection of great poetic value and secondly, if you can shut out the image of the soiree, its damned good listening. Finally, well done Rola, for the insert. More companies take note, please.

IAN WOODS

JANE CASSIDY "Waves of Time"
Claddagh CCF6.

As I Walked Out/The Age of Man/Bonnie Tavern Green/The Loving Game/Sweet Portaferry/Dobbin's Flowery Vale/Brendan's Song/Twenty One/Out of the Window/Women Waiting.

A new name and face that I first noticed lending support to Lindisfarne at the Apollo at Christmas '82. Good looking, a good guitarist and singer she reminded me a little of Sandy Denny. I filed her away in the back of my mind and instantly forgot her.

"Waves of Time" was released around the time of the concert and for a variety of reasons never found its way onto my desk until recently. The immediate impression gained after a couple of plays was the same as seeing her live - all very well and good but so what?

By the fifth play though it began to sink in that this was quite a good record for a debut. Closer listening showed that this young Ulster woman has a rich, smooth voice not unlike Mae McKenna, where ever she is now. The voice isn't scared of trying a variety of styles either, "Bonnie Tavern Green" has her singing unaccompanied, while "Sweet Portaferry" is a basic folk arrangement over guitar, bouzouki and pipes. "Women Waiting" has her fronting a rock band with pipes in full cry as she laments the loss at sea of her lover. So, is Jane Cassidy worth your attention? My answer is yes, because while "Waves of Time" isn't anything like essential, it's a good springboard. After all there are so called stars on the folk scene that have made far worse first records than this.

SIMON JONES

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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.
SUNDAY				
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 Brook	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	Nick Mitchell	0244 315094
MONDAY				
Horwich	8.15 p.m.	The Crown Hotel, Horwich	Sue Grills	0204 691430
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 Brook	0625 872626
The Triton	8.00 p.m.	The Triton Hotel, Paradise St. Liverpool	Doreen Rickart	051 227 3911 x 448 (work)
TUESDAY				
Blackpool	8.00 p.m.	Kings Arms Hotel, Talbot Rd. Blackpool.	Pete Rödger	0253 56290
Silver Birch	8.15 p.m.	Silver Birch Inn, Birchwood Centre (Car Pk 4) Warrington	Moira Hindley	0925 36535
WEDNESDAY				
Belle Green	8.30 p.m.	Prince of Wales, Belle Green Lane. Ince. Nr. Wigan	Steve Eokersley	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
The Star	8.30 p.m.	Star Inn, Back Hope Street, Salford	Martin Gittins	061 205 3680
THURSDAY				
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 Barter	03917 78606
Mawdesley	8.30 p.m.	Black Bull, Mawdesley (Monthly)	Derek Gifford	0704 822574
Poynton	8.00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 872626
Wigan	8.15 p.m.	Park Hotel, Market Square, Wigan	Joan Blackburn	0242 863389
Two Tubs	8.30pm	Two Tubs, The Wyld, Bury (adjacent to Parish Church)	Moira Woodcock	061 723 1979
FRIDAY				
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
SATURDAY				
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. (occasional)	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 Brook	0625 872626

SIDMOUTH

30th International
Folklore Festival
3rd-10th August 1984

Full details from:

Festival Office, 19 The Knowle,
Sidmouth, Devon EX10 8HL
Tel Sidmouth (03955) 5134

Book your holidays now!



The 6th
EDINBURGH
FOLK
FESTIVAL



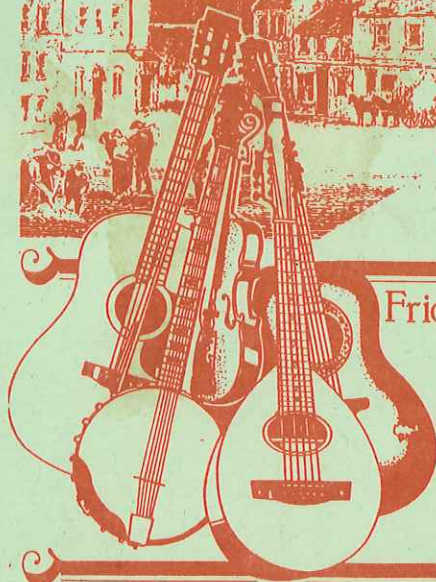
Almost 200 Events
including
90 Free Shows

WELCOME INNS

Plus tuition in
Pipes, Fiddle, Dancing
Children's Events
Creche

£1,000
FOLK GROUP COMPETITION
This is an open competition to all
groups of 2 or more. Send now
for further details

Friday 6th - Sunday 15th April 1984



Further information from:
Edinburgh Folk Festival,
Palace Office Suites,
Castle St.
Edinburgh EH2 3AH.
Tel. 031 296 3645

HORWICH TOWN FOLK DAY

SATURDAY 7th APRIL 1984

CONCERT

Horwich Leisure Centre
8.00 p.m. Tickets £2.50

RIPLY WAYFARERS
STRAWHEAD
BERNARD WRIGLEY

CEILIDH

St. Mary's Hall
3.15 p.m. Tickets 75p

TOLL BAR BAND
St. Chad's Irish Dancers
Swaggering Bony

SINGAROUNDS

Crown Hotel
Toll Bar Inn
1.00 p.m. Free

MUSICIANS SESSION

Bridge Inn
6.00 p.m. Free

WORKSHOPS

SONGS OF LANCASHIRE

Harry Boardman
Our Lady of the Rosary School
3.30 p.m. Free

BEGINNER MUSICIANS

Our Lady of the Rosary School
3.30 p.m. Free

HORWICH AND ITS LOCO WORKS

Terry Foley
St. Mary's Hall
(lower bar)
3.30 p.m. Free

LANCASHIRE DIALECT

Brian Clare, Nellie Crutchlow,
Ron Standring
Flockton Court
3.30 p.m. Free

PUNCH & JUDY

Our Lady of the Rosary School
3.15 p.m. (from) Free

NORTH WEST CLOG MORRIS

Horwich Morris Men
Our Lady of the Rosary Infant School
3.30 p.m. Free

CRAFT FAIR

Spiritualist Church
10 p admission

MORRIS DANCING — About the Town

Country Fayre Morris Dancers
Horwich Prize Medal Morris Men
Rivington Morris
Southport Sword

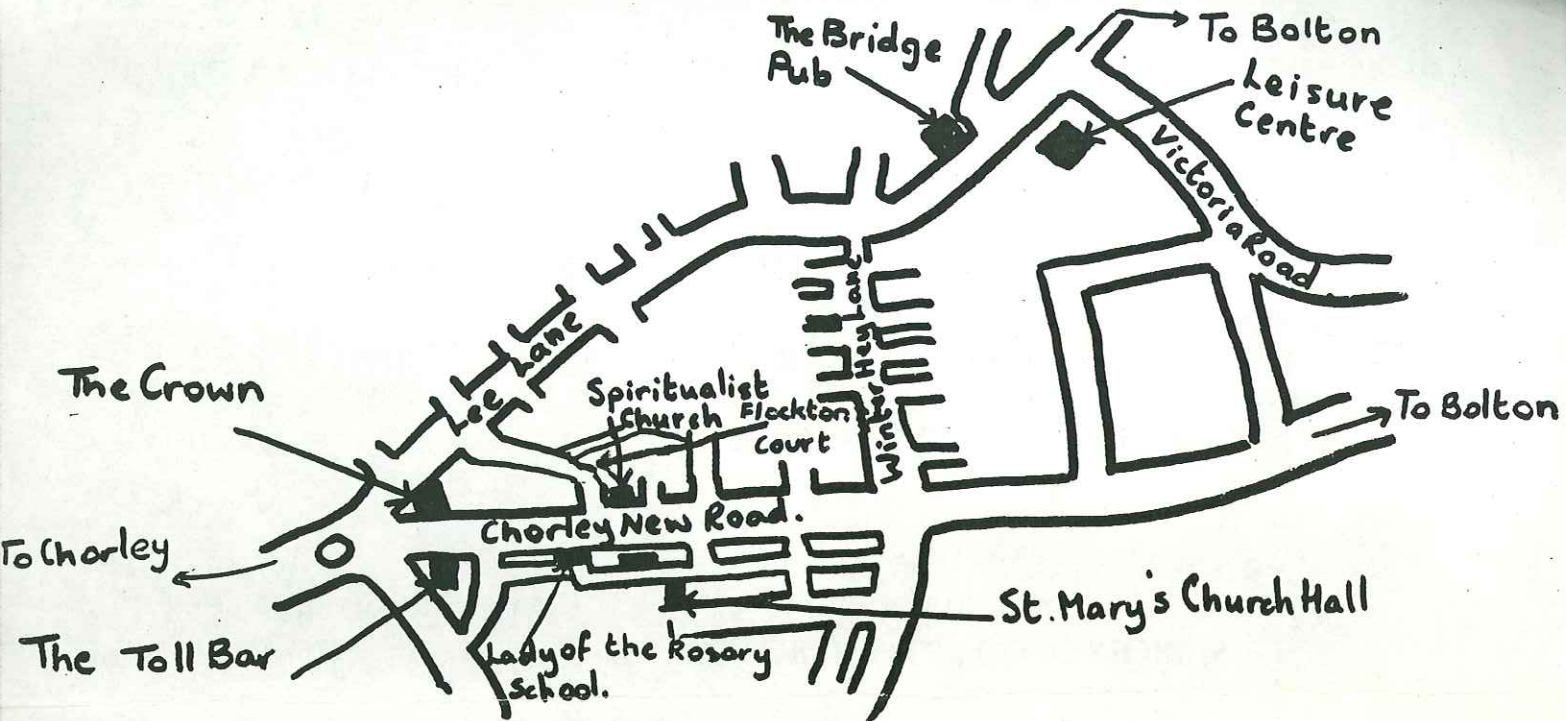
FOR TICKETS PHONE

BOLTON 40949

HORWICH 691430

COPPULL 792304

WIGAN 832911



Places to Eat

And All Things Nice; coffee shop, bistro, 92 Lee Lane

Brambles; coffee shop, 20 Winter Hey Lane

Village Eating House; licensed restaurant, 82 Winter Hey Lane

The Nite Bite; take-away pizzas, etc., 69 Lee Lane

Bridge Inn; bar snacks available from 5.30 p.m.

Crown Hotel and Toll Bar Inn; bar snacks normally available at lunchtime

HORWICH
TOWN
FOLK DAY
Sat 7TH April

