



NEWSLETTER

APRIL-MAY '84

20p

Page 2 Comment:

SO HERE WE ARE again with another new issue of the Newsletter which I hope you will be seeing at the beginning of April, rather than part way through. In future I hope we can get the magazine to you even sooner so that all the events are current.

THIS BRINGS ME rather nicely on to my next point, which is to repeat my call for some more assistance with the Newsletter in its production and distribution. If you feel you can help in way at all, please get in touch with me at once on Wigan 215621

YOU MAY BE WONDERING about this month's cover illustration, which has been drawn for us by Irene Allen. The XIX just under the Federation's scroll is the giveaway, indicating that it is no. 19 in a pack of Tarot cards. The card is known as The Sun, representing the light of true intelligence. This is obviously directed at you, gentle reader, for having the intelligence to purchase this publication.

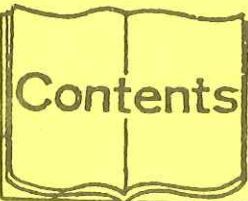
SO MUCH FOR THE cover, what can be found INSIDE the magazine? Alan Barber is still asking "What's all this dancing about" in an article entitled "Morris On!" to be found on pages 12 & 13. Our correspondent 'Muffin' meanwhile poses the

question - Strawhead are they "Just Stringing along?" - see what you think on page 19. Ian Wells meanwhile has been looking at the North-West Festival Scene and offers us his thoughts in this issue. (you might also have heard him on a similar tack on Radio Merseyside). These are of course in addition to all our usual features in this 28-page issue.

TO JUDGE FROM the number of Folk Clubs who are now members of the Federation, the Folk Scene here in the North-West is extremely healthy, although whether this is a true reflection I'm not sure. On the other hand viewed in terms of radio coverage the opposite view would emerge. Whatever the true picture it is clear that our National Music is under-represented on both radio & television and it is only by writing to these people that we can hope to change anything. Go to it!

DON'T FORGET the Federation AGM which is to be held on May 1st (Tuesday) at the Market Tavern in Wigan from 8pm. Please make sure YOUR club is represented.

FINALLY, I mustn't forget to thank all of those people who make this possible - especially typists Elaine Derbyshire, Chris Roach, Angela Forkin; distributors Pete Rimmer & Bill Derbyshire; Ian Wells for club dates. That's it then, see you all next time for our bumper Summer issue



Nigel Firth
EDITOR

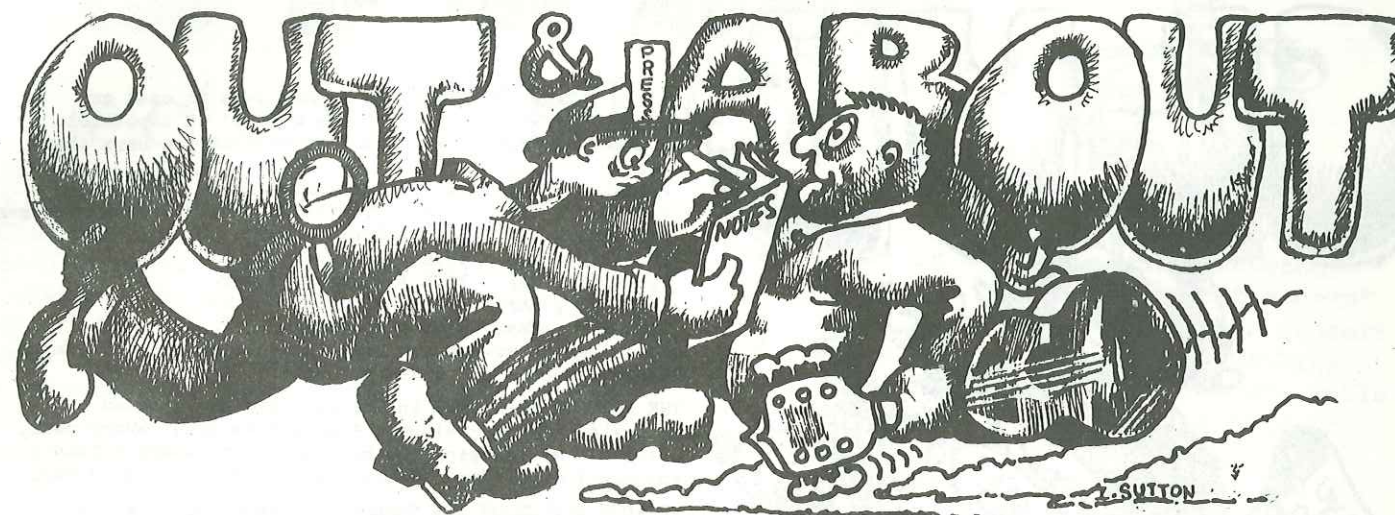
N.B. CLOSING DATE FOR OUR NEXT ISSUE (Jun-Aug) IS APRIL 25th

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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.



AS SOME OF YOU will be aware, Dick Gaughan has had to cancel a number of bookings during January and February. This is because he is very ill with an as yet unidentified virus infection which has left him with no voice and with very little energy or strength. So far his GP has been unable to get a specialist to him, but this should have occurred by the time you read this. He spent about 5 weeks in a semicomatose state - similar to 'flu' - and has been forbidden to speak at all until early April. He recently got up, dressed himself, ate a meal and talked to a visitor but after twenty minutes was too tired to get back into bed unaided. Until this viral lethargy has been sorted out it will be impossible to check the state of his voice. He himself doesn't believe he will be able to speak before the summer. The concert for which he was booked at the Edinburgh Folk Festival has been turned into a fundraiser.

THE FOLK DAY IN MOORE VILLAGE which is to be held on Saturday April 28th has now been finalised. The full list of guests is:

STANLEY ACCRINGTON, PORTWAY PEDLARS, FIDDLERS FANCY MORRIS, ELECTROPATHIC BATTERY BAND, OLD MOAT RAPPER, IAN WOODS & CHARLEY YARWOOD

The day starts at 11am with Display dancing, followed by a singaround/music session at the Red Lion. An afternoon concert featuring all main guests is then followed by another session and the day is completed by a Ceilidh at the Milner Institute with guest spots finishing at 11.30pm (late bar). Tickets are £2.50 for the day, and further information can be obtained from Ian Woods on Moore 422.

POYNTON FOLK FESTIVAL as usual takes place over Easter weekend at the Folk Centre, Park Lane, Poynton. The guest list as always is both long & impressive, so I'll be content to give you just a flavour of those presents:

HARVEY ANDREWS, DAVE BURLAND, BULLOCK SMITHY, MARTIN CATHY, JOHNNY COLLINS, FLASH COMPANY, HOBSON & LEES, BERNIE PARRY, POYNTON BORDER MORRIS, REGALIA, PAT RYAN, GENTLEMAN SOLDIER, STOCKPORT HATTERS MORRIS plus many, many more both local & national who are far too numerous to mention. I've no detailed programme to hand, but I can confidentially tell you that there will be Concerts, ceilidhs, workshops, singarounds, a craft fair and children's events. For more information, please contact Eric Brook on Poynton 875555 (mornings) or 872626 (any other times).

LLANTRISANT FOLK FESTIVAL is a smaller event than last year, divorced from the town festival. It takes place April 6th-8th and guests are

RAY FISHER, PACKIE BYRNE, IAN WOODS, CALENNIG, MABSANT Details of prices, etc from Mick Tams (0443 226892)

RADIO DETAILS:

FOLK PROGRAMMES ON NATIONAL & LOCAL RADIO -

BBC Radio 2 : Saturday 6.00-7.00pm, repeat Tuesday 3am 330m (not on VHF)

BBC Radio Merseyside : Tuesdays 6.30-7pm, repeat Sat, 6.30pm 202m (95.8 VHF) 051 708 5500

Piccadilly Radio : Sundays c. 9.30-11.00pm 261m (97.0 VHF) 061 236 9913

BBC Radio Lancashire : 'Sounds Local', Sundays 11.30-12am 351m (96.4 VHF) Simon Johnson 0254 62411

BBC Radio Manchester : Folk Diary after 6pm News, Fridays 206m (95.1 VHF) Cathy Dixon 061 228 3434

Red Rose Radio, Radio City - no Folk programme

THERE IS TO BE a Hobbies & Leisure Exhibition on Easter Saturday & Sunday (21st/22nd April) in the Trencherfield Mill, Wigan (near the pier!). The Federation will have a stand at this event, and singers are invited to come along for at least a 10min floor spot. Club organisers should bring their posters & leaflets to put on the stand - here is a chance to advertise your club FREE. There will be a small admission charge, and the event is organised by Haigh Hall model boat club. The exhibition will also include Model railway, aircraft & boat displays.

HORWICH FOLK FESTIVAL is dead, long live Horwich Town Folk Day! Organised mainly by Horwich Folk Club in conjunction with local Morris teams, it has a much more local flavour than the previous events. The main events are Dancing Displays, Singarounds, workshops & a craft fair together with a ceilidh make up the afternoon. In the evening is a concert at the Leisure centre with Bernard Wrigley, Strawhead, Ripley Wayfarers and the residents of Horwich Folk Club. For more information please contact Sue Grills on Horwich 691430.

THE NORTH-WEST FEDERATION OF FOLK CLUBS are holding their annual general meeting on Tuesday May 1st from 8pm at the Market Tavern (just off the Market Square), Wigan. Make a note NOW in your diaries and please try and attend so that we can have a sensible and representative meeting for the benefit of all concerned. All the officers have to stand for re-election, so if you think you can do someone's job better or if you would like to fill one of the vacant spaces on the committee, please let us know. The full list of jobs is as follows: Chairman, Treasurer, Minutes Secretary, Membership Secretary, Publicity Officer, Newsletter Editor, Tours Organiser, Youth Organiser, Joint Activities Coordinator. For more details of these posts, or more information about the meeting, please contact Ian Wells on 077 473 3267 or Nigel Firth on 0942 215621.



NEWS FIRST OF ALL this issue of two new clubs joining the Federation since last issue:

WHITEHAVEN FOLK CLUB meet at the Rosehill Theatre Bar every Wednesday at 8.15pm (the theatre is at Moresby near Whitehaven). The club has been running for 3 years, having recently moved to their new venue and i gather is doing very well. The club residents are Knotted Cord and for more information you should contact the organiser on Bassenthwaite Lake 580.

THE OTHER NEW CLUB are Widnes Folk Club who meet at St. Marie's Amateur Rugby League Club, Brentfields, off Heath Road, Widnes on Sundays at 8.30pm. (not to be confused with the Ring O' Bells Folk Club in Widnes which continues to meet on Wednesdays). The resident at the club is Alf Houghton, and the organiser is Patrick Hindley who can be contacted via the above address (sorry I've no telephone no.)

MORE GOOD NEWS is that Rainford Folk Club has reopened at their normal venue, the Golden Lion in Rainford and intend to continue through to their normal summer closing date. The club will reopen again after that in September as usual. Contact Bob Leeming 0744 88 3424.

THE METROPOLITAN FOLK CLUB in Liverpool which has been dispossessed has now reopened at Winston's on Bold Street in Liverpool and continue to meet on Wednesdays with the odd Saturday concert. March 31st concert features Brian Jacques and Brigantine. For more details contact Reg Andrew, 051 708 6409.

NOT SUCH GOOD NEWS I'm afraid regarding the Old Ship in Southport which has closed for lack of audience. There will however be a Summer Folk Season from June-August which will run on the first & third Wednesdays and will feature local clubs. More info from Ian Wells, 077 473 3267.

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AS THE BREWERY FOLK CLUB in Kendal seem to meet on various different nights of the week, it is impossible to give full details in the club calendar, so here they are:

Friday, April 6th : The Albion Band
Wednesday, April 11th : Richard Thompson/Alistair Anderson
Wednesday, April 18th : Christy Moore
Thursday, May 10th : Brass Monkey
Friday, May 18th : Whippersnapper
Thursday, May 24th : Stockton's Wing
Thursday, May 31st : De Danaan

All the above events are held in the Brewery Arts Centre, Highgate, Kendal and start at 8pm.

THE ROEBUCK FOLK CLUB in Leyland have now adopted a policy of having a singers & musicians night every week, alternate weeks being run by someone of interest. (their words, not mine). More information-Liz Sudell, 0772 732660

ADVANCE NOTICE OF THE FOLLOWING guests appearing at some of the member clubs from the beginning of June:

June 1st, Dab Hand, Northwich Folk Club
June 7th, Gary & Vera Aspay, Fernhurst Folk Club
June 7th, Rosie Hardman, Fleetwood Folk Club
June 9th, Sean Cannon, Bury Folk Club
June 9th, Allan Taylor/ Rab Noakes, Brewery Folk Club
June 18th, Steve Turner, Preston Folk Club
June 23rd, Roy Harris, Bury Folk Club
June 20th, Jolly Jack/Steve Turner, Whitehaven F.F.

For more information on any of these, please contact the club organiser (see list on page 27).

FLEETWOOD FOLK CLUB are planning a new show, to be called "From Fleetwood to 'Frisco" which tells of the Cape Horn trade during the early 1880's. This is a full-length stage drama incorporating sea songs & music and featuring back-projected slides of the period. The show, written by Ron Baxter & produced by Alan Drake, has a locally-recruited cast of twenty which includes a five piece band. The premiere will take place at the North Euston Hotel Ballroom on Thursday May 24th at 8pm. Tickets, price £1.50 are available from the Hotel during May-further information from Ron Baxter on Fleetwood 78606.

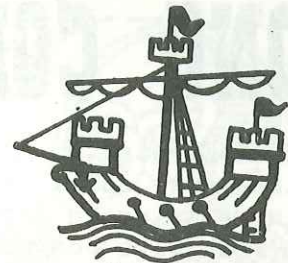
WHITEHAVEN FOLK CLUB are presenting a Folk Festival at the end of June, on Friday 29th & Saturday 30th at the Rosehill Theatre, Moresby, Whitehaven. On Friday from 7.30pm there is a Dance with the Ellon Valley Band plus Inlognito & Bram Taylor, whilst in the Theatre Bar is a session with local performers. Saturday's events start at 12 noon with a guitar workshop which is followed at 2pm by a concert featuring Inlognito, Chris Newman, Dave Smith & Judy Dinning & Roaring Jelly. In the evening is another concert with Loose Chippings, Dave Walters, Roaring Jelly & Boys of the Lough. More details from the club or Bassenthwaite Lake 580.

MIDDLETON PACE-EGG PLAY is a traditional summing play performed in & around the area on Easter Monday each year. Mike Harding was mainly responsible for all the painstaking research that led it its revival some seventeen years ago. The play visits eight pubs in Rhodes & Middleton, starting outside the Carter's Arms in Rhodes at 11am and finishing at the Ring O' Bells in Middleton at about 3.15pm (late bar). In the evening there is a session in the Barber's Arms in Rhodes (free) starting at 8.30pm. Further information from Martin Gittins, 061 205 3680.

THE BELLE GREEN FOLK CLUB who meet at the Prince of Wales, Belle Green Lane, Ince, are holding a dialect Poetry/Song contest at the end of May. The closing date for entries is to be Easter, so send your entries off now. One of the judges will be John Howarth (of the Oldham Tinkers) and the actual contest will take place over two heats, 23rd & 30th May. More details from Steve Ekersley on Wigan 677955.

STOP PRESS : LEIGH FOLK CLUB have had to move to a new venue owing to a fire at the Courts Hotel in Leigh. They will now be meeting until the end of the season at the Tropics, Railway Road, Leigh (close to the Town Hall in the centre of Leigh). Directions from Jackie White, 0942 676738.

CLUB OF THE MONTH: Fleetwood Folk Club



Despite all the problems of running a folk club in 1984, Fleetwood Folk Club this year celebrates its fifteenth anniversary. Since its formation in October 1969 there has been remarkable stability within the club, which for nearly fourteen years met in the same upstairs club room in the Queens Hotel. Only extensive alterations at the hotel prompted a move last June to the extremely comfortable North Euston Hotel and the club organiser, Ron Baxter (Infamous in the past for his singing exploits) has been connected with the club since its inception.

The club residents at Fleetwood have always been of the highest quality including amongst others, Ian Gartside, Dave Walters, Howard Bond (now in Belgium) Woodbine Lizzie, Scolds Bridle and Ross Campbell. Since the beginning of 1984 the club has adopted a residency rota, with four or five different groups of residents running the nights. The move to the North Euston Hotel has also provided scope for different events with three different rooms being available, holding fifty, a hundred and two hundred people. This has meant that the club has been able to present the highly popular Final Trawl show to large audiences, without moving from its regular base. The Final Trawl, involving around fifteen club members, which tells of the changing fortunes of the local fishing community, is probably the clubs most successful ever project. A stereo cassette of the show was produced and the show has raised some £1,500 for charity.

In addition to the regular Thursday club nights, for several years Monday Workshop sessions have been held for the Cod End Mummers and Fleetwood Rapper Swords. At present these Monday sessions are being used for rehearsals of the clubs latest brainchild, a full length drama including folk song and music entitled "From Fleetwood to Frisco". The new production, written by Ron Baxter, tells of the great sailing ships sailing between Fleetwood and California, around Cape Horn, during the 1880's. The show which involves about twenty-five local people will receive its first public airing in the North Euston Hotel Ballroom during Wyre Maritime Festival on Thursday May 24th.

Involvement is a key word at Fleetwood and in order to increase interest amongst members additional activities like concert and theatre visits and even fellwalking and outdoor days have been arranged, while the club's first dinner is being held in early March. Such activities have certainly broadened the appeal of the club but they in no way detract from the major aims of presenting good music and song in an entertaining way. The club opens for fifty weeks each year and guests are still booked at least three weeks out of four. We attempt to present a wide range of music and entertainment and during the past twelve months this has ranged from Peter Bellamy's full length Kipling show to visits from the Blades, Rosie Hardman etc. Although favourites like Strawhead and Bernard Wrigley remain popular we continue to bring new acts to the club with Johnny Silvo, Dave Peabody, Gordon Tyrall and Martyn Wyndham - Read amongst those due to make their first Fleetwood appearance during the next month or two.

Although the club still has to work hard for a good regular audience, it has a loyal and enthusiastic group of regulars, many of whom have supported the club for years. We are fortunate in having such comfortable club premises and very supportive management at the North Euston Hotel. Members are informed of events through a regular newsheet and we have a folk column in the local paper for the past twelve years. Only by trying to keep people informed of activities, is it possible to maintain the club in a town noted for its dearth of live entertainment.

A welcome awaits any visitors to the Fylde area and the club will be open throughout the summer.

Dick Gillingham.

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SONG CONTEST Winners

AS PROMISED last month, over the next few issues we shall be publishing the winning entries in the recent Belle Green Folk Club Songwriting contest. The first prize went to the song printed below, namely 'No Storm lasts Forever',

written by Ken Pearson. The song has by now been featured on Piccadilly, Manchester and Merseyside local radio stations, so you may already have had the good fortune to hear the song sung by its author.

No Storm Lasts Forever

by KEN PEARSON



I've listened to the old men give their philosophies of life
I've listened to the dreams of children
But still sometimes I wonder what's the point of life
When troubles seem to cloud my sight of you.

Ch: No storm lasts forever my friends
No highway goes nowhere at all
No storm lasts forever my friends
Tomorrow brings another sunny dawn

If you'd stopped to think about some decisions that you've made
I'm sure you'd see them differently next time
But there is no use wishing away the mistakes that we've made
Just put them down as mere tricks of life

Repeat Chorus

SONG OF THE MONTH

This has been held over in order to be able to publish this song. It will, however be back next month and please keep sending your own songs, poems or monologues for consideration. We shall soon be choosing the best of the year

-this winner receives a book token as well as the free subscription that all those published receive. Send your entries to:
Song of the Month,
3, Cromford Drive,
Pemberton,
Wigan WN5 8JU

NB: please enclose SAE if return required

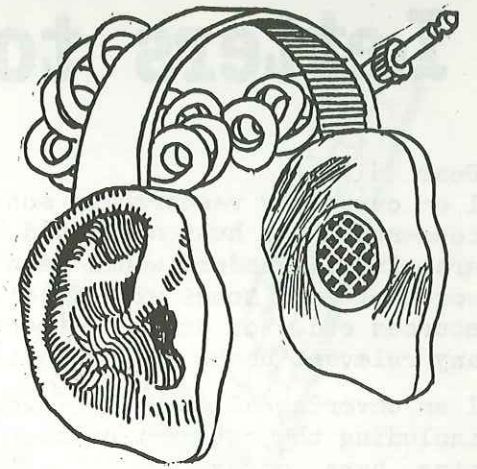
BROADFOLK

January and February were dominated by the downgrading of Folk on 2. The facts are: there is now only one hour of folk music on national radio which is on 1V only while all other forms of specialist music have VHF cover. Derek Mills, acting head of R 2, has not publicly given any explanation for this. Both in reply to a letter in Radio Times, and in person on Feedback (R4), he produced evasive non-answers. In a letter sent to the Federation's chairman, he said "One of the reasons for the change of timing was that we believe it will attract a bigger audience in that placing." Note: one: what were the others? Hope it will cause a fall and allow him to drop it entirely? So keep pushing; ring up or write to complain. Keep Asking why this is the only show featuring our national music on national network. Keep Asking why British ethnic music is the only sort denied music quality wavelengths.

If you live in the Radio Manchester area it is worth noting that they are relaying the whole of Fo2 on VHF, Radio Lancashire talks over the first five minutes then covers the rest while radio merseyside has it's own programmes including the repeat of Folkscene.

Two TV documentaries were marginally relevant. One was an Arena special "Say Amen Someone" which was a superb programme about two exponents of gospel music, Thomas A. Dorsey and Willie May Ford Smith. It dealt with the problems of the Singer/Songwriter working within a traditional style and of new interpretations of traditional music. It let you hear whole songs and feel the atmosphere. Why can't we have this sensitive documentary about British traditional music? Probably because the BBC lacks producers/directors capable of handling this sort of subject: the Arena special was bought in.

How British documentary producers do handle musical subjects was shown in 'Forty minutes: Skiffle'. This series is often rather jokey and this was no exception. Lonnie Donnegan's memories, and archive film of the US performers he brought over, were fascinating, as was an interview with Nancy Whiskey, but it raised ideas only to ignore them and totally missed some others. The



accompanying Radio Times article touched on the way in which this was a key element in the transition to streetwise pop but the film threw this away. It said "some groups, like The Spinners, turned to English folk music" but totally ignored the influence of MacColl and Lloyd in turning skiffle fans to their own folk music. It equally missed a British blues development, not talking to John Pilgrim and ignoring Alexis Korner. Final judgment: entertaining but much too superficial.

Radio Wales Folk on Monday (10.00 - 11.00pm) continues at a good level. It is primarily playing good quality folk records but producer Jack King tells me they will be getting to some Welsh festivals.

BBC TV NW., has just put out a short series Bonny Brid: four stories of the cotton famine. This uses songs and poems of the period, includes Bernard Wrigley as an on-stage musician, has Richie Close as musical director and is directed by Tony Broughton. It reminds me of Ballad of the North West, which is praise enough, and should be picked up by the network.

Finally, I've found a good TV folk music programme: no distracting sets of gimmicky lighting or fussy camera work, it lets the song or story make it's own point. Only one problem, it's in Welsh! S4C, Wednesday, 8-8.30, Gwraidd y Gainc. Why can't we have this unobtrusive competence in English TV?

FOLKEAR 7

small ads

WANTED: Tutor for Piano Accordion
Telephone Kevin on Copull 792246

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)

Letters to The Editor...

Dear Editor,
I am currently researching songs concerning the hunt and would be grateful if readers would send me the words of such songs with details of sources etc., or draw my attention to any relevant books or documents.

I am covering all aspects (e.g.) including the persecution of the fox, stag, hare, otter (now illegal) mink and the shooting of game, (pheasant, grouse, quail etc.) I shall also be covering whaling.

The aim is to write a preliminary article for publication in 'BUZZ' to be followed up by the publication of a book. The angle will be one of the anti-hunt in trying to dispel some of the romanticism reflected in traditional song of a barbaric "sport" which has no place in a civilised society.

All help and contributions will be gratefully recieved. Thank you.

Mike Billington.

had two bookings in that time. I'll tell you., - just look back through a couple years letters in this magazine about the standards of residents and support and the answers are easy to find. The things that are most important for a good club, residents, atmosphere, organisation, friendliness, you name it, were lost with our folk club six years ago. If we're going to have a folk happening in the area, for who-evers sake stay away from memories of the dead and look at the future.

I just like to sing, so do a lot of old folkies round this neck of the woods, they must agree with me because they too cannot find the courage to belly flop in front of half a dozen frozen punters in an effort to entertain. We'd turn up for peanuts and sell albums at half price to be able to sing at a good club in Blackburn, but if we're not going to enjoy it then I'm sorry, normal rates apply... and no, I don't want to run a folk club again, my last effort lasted four months, but by jove, old Wrisley and the Asneys will tell you it wasn't for the above reasons. Phil Taylor

Dear Editor,
Continuing the discussion on why so many Folk Clubs come and go I'd just like to make a point on my recent experiences. I sing with a local group in an area with very little opportunity to play to folk audiences, the folk clubs have had to close because of the competition from pubs providing live folk free of charge. But, its not the only reason why our local clubs have struggled, and its definitely not through any lack of good groups in the area.

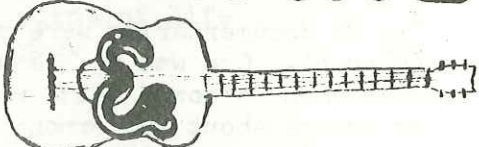
Some years ago in Blackburn we had an excellent club, run by a quality local group with a genuine feeling for the task and a good rapport with the audience. My group stood in on occasions and despite lack of experience the club still flourished. The club closed because the licensee lost his license and left a huge hole in local folk music. Blackburn had nothing until a couple of years ago until the re-incarnation of our present sole folk club.


Why should I complain, after all, we've

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PHIL HARE

KIM FARRELL





Traditional and Contemporary Songs on guitar and vocals

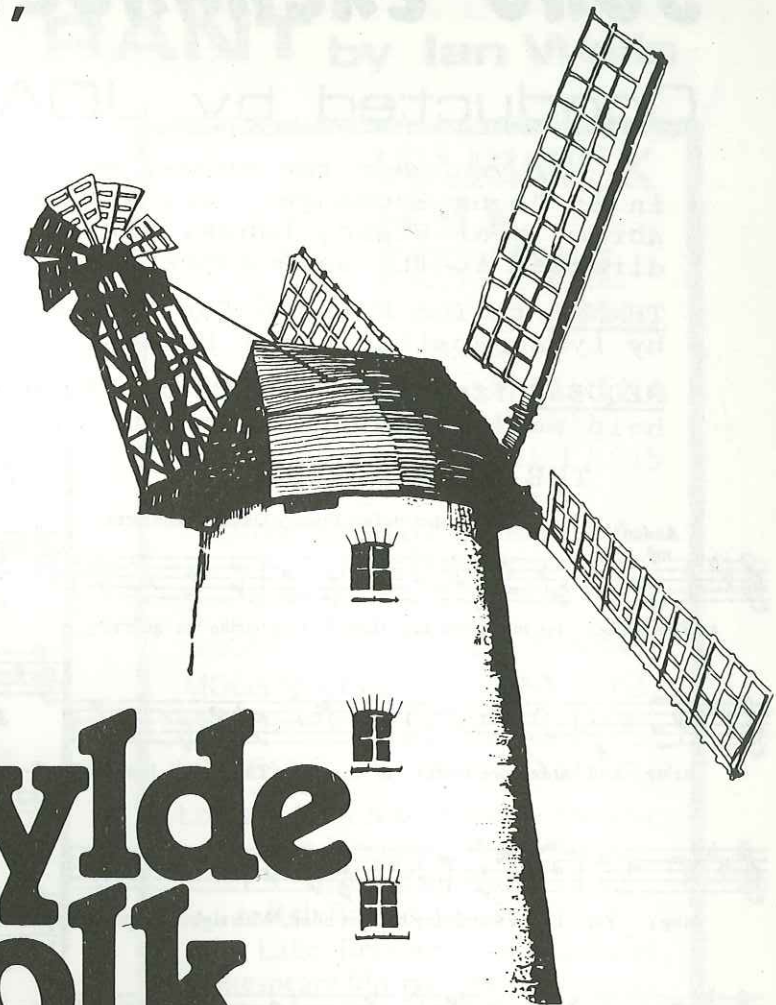
FOR INFORMATION:-
197 CHURCH ROAD.
HR. TRANMERE
BIRKENHEAD
MERSEYSIDE
051-645-6967 (FROM 6PM)

Artists booked so far, include:

Albion Band
Brass Monkey
Oyster Band
Allan Taylor
Roaring Jelly
Martin Carthy
Doonan Family
John & Sue Kirkpatrick
Flowers & Frolics
Roy Harris
Gary & Vera Aspey
Pat Ryan
Ellie Ellis & Sarah Grey
Sam Stephens & Ann Lennox Martin
Derek Brimstone
Dr Sunshines Pavement Show
Preston Royal Morris Dancers
Scolds Bridle
Alan Bell Band
Eddie Upton
Portway Pedlers
Hunters Moon
Tom Walsh
Thistle
'Big' Pete Rodger
Zephyrus
Sam Sherry
Bryony
Ian Woods

Special Events
Free Camping
Free Camp Bus Service
Lancashire & Cheshire Clog Dancing
Competitions and Championships
Lancashire Dialect Competitions
The Worst Singer in the World contest
Folk Club/Concerts/Music Hall/Ceilidhs

Weekend tickets only £11.00 before 15th July 1984
Weekend tickets only £13.00 after 16th July 1984
Session tickets from £2.50
Children up to 12 years, free
Children 12 to 16 half price



fylde folk festival

Marine Hall
Fleetwood Lancs

31st August
1st 2nd September 1984

For tickets and full information contact festival director.

Alan Bell, 55 The Strand, Rossall
Fleetwood, FY7 8NP.

Tel: (03917) 2317

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SONG EXCHANGE

Conducted by JOAN BLACKBURN

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 Tom Marsden for "The Minstrel", requested recently by Lynne Spelman of St Helens.

REQUEST from Tony Hewitt of Wigan for "Pretty Susan". Readers' help would be appreciated.

THE BLIND HARPER.

Andante. Welsh Air, "NED PUGH'S GRAND-DAUGHTER."

1. Though bet - ter min-strels far than I May strike the quiv'ring
string; And bards more worthy of the theme Thy praises loud shall
sing; Yet I, a wand'ring har-per blind, With sightless upturn'd
eye. By harp and voice to honour Wales My feeble strains I'll try.

2.
My voice upraised to wild-swept chords
I sing thy fertile dales;
Thy frowning mountains, rushing streams,
And all that makes thee, Wales.
All these I love and all have seen,
Though gone now is my sight;
I can but feel the breezes play,
For all the rest is night.

3.
But even yet, if ye'll but list
To my old harp's best note,
I'll sing to you your country's deeds,
To them my songs devote.
Now guided by my faithful hound
I stray from door to door,
And tell how Wales has fought and bled,
And tales of old time lore.

THE FINE OLD ENGLISH GENTLEMAN.

mf Moderato.

1. I'll sing you a good old song, that was made by a good old pate, Of a
fine old Eng-lish gen-tle-man who had an old es-tate; And who
kept up his old man-sion at a boun-ti-ful old rate, With a
good old por-ter to re-lieve the old poor at his gate; Like a
fine old Eng-lish gen-tle-man, one of the old-en time.

2.
His hall so old was hung about with pikes, and guns, and bows,
And swords and good old bucklers which had stood some tough old blows;
'Twas there "His Worship" sat in state, in doublet and trunk hose,
And quaffed a cup of good old sack to comfort his old nose,
Like a fine old English gentleman, one of the olden time.

3.
His custom was when Christmas came to bid his friends repair
To his old hall, where feast and ball for them he did prepare;
And though the rich he entertained he ne'er forgot the poor,
Nor was the houseless wanderer e'er driven from the door
Of this fine old English gentleman, one of the olden time.

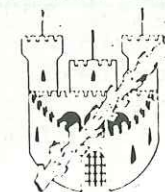
4.
Yet all at length must bend to fate, so like the ebbing tide,
Declining gently to the last, this fine old man he died.
The widows' and the orphans' tears bedew'd his cold grave side,
And where's the scutcheon that can show so much the worth and pride
Of a fine old English gentleman, one of the olden time.

CHAIRMAN'S RANT by Ian Wells

The PERFORM annual conference will take place at Edinburgh during the first weekend of the Folk Festival (April 6/7). I'm presenting a piece on Broadcast Folk which will naturally include some of the things that normally agitate Folkear but will also feature some facts culled from the local radio survey.

Two-thirds of all local radio stations have some form of folk coverage, but here in the North-West the ILR stations are well below par, with only Piccadilly's ever-shrinking Ogden show. There is zilch on City, or on the new Stoke based Signal, and Red Rose dropped their effort without either explanation or notice. BBC fares rather better with Merseyside's excellent Folkscene, Lancashire's fugitive Drift, a diary and occasional concert series on Manchester, a folkspot on Cumbria. That just leaves Stoke as the odd one out again - what's wrong with Stoke, does nobody there have a feeling for our national music? (The PERFORM local radio guide is available from me at £1.50 p&p inclusive).

Now, applause for a local authority! Well, not exactly all of St. Helens MBC but for the library service and especially for the active music librarian Mrs. Elsie Kirby. They are extending their music collection (records, books and scores) outside the traditional area of Western European classical music and one new area is folk. Not only that, they announced a special opening night, printed off some leaflets and distributed them to folkclubs. The evening was a resounding success with over 50 people calling in, quite a few joining the library and much positive comment. Members of some of our clubs were among those present - complete with instruments - and the evening ended in a singaround. Other library authorities please copy.



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What's all this Dancing about?

MORRIS ON!

This year sees the fiftieth anniversary of two major events in the history of the Morris revival. The formation of the Manley Morris Dancers and the foundation of the Morris Ring.

Manley Morris was formed to dance the 'Royton dance' and has over the years developed the dance with the addition of new figures. Three of the original dancers are still with the team - Arthur Webb who now conducts the team, Caleb Webb the senior concertina player and Albert Fletcher.

The Morris Ring was formed by six Morris Sides: Cambridge, East Surrey, Letchworth, Greensleeves, Oxford and Thaxted. All of these original teams are still active and the Morris Ring now has over two hundred clubs. Although the original six clubs all danced 'Cotswold Morris', the ring now includes all kinds of Ritual Dance (Morris, Sword and Mumming) whilst still remaining a male preserve.

Over the past ten to fifteen years there have been a growing number of women dancing the 'Morris' in various forms. There are now also mixed Morris teams.

So, What is Morris Dancing? The Morris Dance was probably a ritual dance in origin and is certainly very ancient, many old church accounts showing payments to Morris Dancers. Similar types of dance are to be found throughout the world. Some of the explanations that I have read might have been written by Kipling for his 'Just So Stories'. We have to-day a great variety of Morris being danced in this country and I will try to give a brief outline of the main types you are likely to see. The scene is changing all the time so forgive me if I miss something and bear with me if you disagree. (Or write to the Newsletter - ED.)

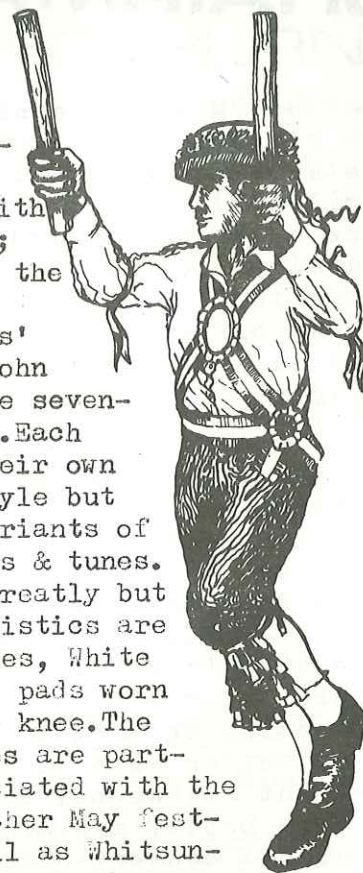
COTSWOLD MORRIS This was the type of dance that Cecil Sharp saw danced by the Headington Quarry Men on Boxing Day 1911. The Cotswold Morris dances are danced in sets of six men and each dance

consists of about six formula figures interspersed with chorus figures; reminiscent of the three couple 'Country Dances' published by John Playford in the seventeenth century. Each village had their own distinctive style but many shared variants of the same dances & tunes. Dress varies greatly but some characteristics are constant; Shoes, White Shirt and bell pads worn tied below the knee. The Cotswold Dances are particularly associated with the May Day and other May festivities, as well as Whitsuntide.

NORTH WEST MORRIS is basically a processional dance but makes a spectacular stationary dance, danced throughout with a polka step which makes it appear to be a more vigorous dance than the Cotswold. Variations of the dance seem to have been related to families of dancers rather than specific locations. Clogs are worn for the North West Morris and the bells are worn on the clogs; it is usually associated with Rush Bearing.

LICHFIELD MORRIS is a tradition all on its own which combines some of the characteristics of the North West with some of the Cotswold and adds some of its own. Its discovery makes a story by itself.

BORDER MORRIS was seen by Sharp but dismissed by him. It is now growing in popularity where the dancers carry on the tradition of blacking their faces, which may have been the case with all Morris dancers. The dance is probably the most vigorous of all the Morris dances and the wear shirts decorated with tats of brightly coloured materials. Dancing included a lot of clashing of sticks and the latter day



Morris On! (p12)

Border Morris dancers have taken to wearing clogs.

CARNIVAL MORRIS which is generally dismissed by Morris Men as 'Fluffy' Morris, is to be widely seen danced by girls of all ages in Club Day and Festival Processions throughout the North West and is actually derived from Men's North West Morris.

LEYLAND MORRIS who I must not leave out, although the present team are often to be seen dancing North West Morris in Clogs. Their own dance, which can be seen at the Leyland Festival each year, is danced in shoes and comes not from Lancashire but originally from Knutsford in Cheshire, there being two main dances, the processional and the 'Stage' dance.

There is to be a MORRIS RING MEETING in Preston 22nd - 24th June. This year up to two hundred men will be participating and exact timing and venues will be published through Local press and Radio.

If you are interested in learning more about Morris (NOT CARNIVAL MORRIS) Contact:-

Morris Ring, Bagman Mike Garland, 21 Eccles Road, Ipswich, Suffolk, IP2 9RG.

Morris Federation: Secretary Val Parker, 16 Evans Grove, St. Albans, Herts, AL4 9PJ.

Open Morris: Chairman Christine Hall, 45 Intake Lane, Brownhill, Batley, W. Yorkshire.

Alan G. Barber.



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For more details

Contact Bernie Forkin

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13

Club

DAY & CLUB	RESIDENTS	DATES IN APRIL			
SUNDAY		1st	8th	15th	22nd
George & Dragon	See (b) below	Singer's Night	E. Ellis & S.Grey	Singer's Night	Closed
Leigh *	Trevor & Joan Hunt	Dab Hand	Westmorland Packet	Gent. Soldier	Closed
Poynton	See (e) below	Marie Little	Richard Thompson	Bullock Smithy	FESTIVAL
Rave On	Volunteers	Singer's Night	Phil/John Cunningham	Singer's Night	Singer's Night
Rainford	Derek & Di Boak	TBA	Talisman	TBA	Closed
Widnes	Aif Houghton	Guest TBA	Folkways	Tom Brown	Piper's Chair
MONDAY		2nd	9th	16th	23rd
Horwich		Singer's Night	Likes of Us	Singer's Night	Singer's Night
Poynton		Singer's Night	Singer's Night	Singer's Night	Singer's Night
Preston		Singaround	Jim Eldon	Singaround	Singaround
Triton	Triton Folk	Spinners	Roy Harris	Singer's Night	Closed
TUESDAY		3rd	10th	17th	24th
Blackpool	Taverners	Singer's Night	Singer's Night	Singer's Night	Jim Eldon
WEDNESDAY		4th	11th	18th	25th
Belle Green	Calico	Singer's Night	Mystery Evening	Singer's Night	Guest TBA
Ring O Bells	Twice Thymes Two	Singer's Night	Singer's Night	Singer's Night	Singer's Night
Star		Bill Tucker	Triple Echo	Caught on the hop	Bob Ashworth
The Met		Singers' Night	Steve & Andy	Singers' Night	Chris Downes
White Swan	See (d) below	Roaring Jelly	Singer's Night	Packie Byrne	Fred Jordan
Whitehaven		Local Singers	H.Hotshots/Nic Dow(h)	Saffron Summerfield	English Tapestry
THURSDAY		5th	12th	19th	26th
Fleetwood	See (c) below	Singer's Night	S.Morgan/M.Eagle	G.&E.Pratt	Jack Benson
Fernhurst	R.Crane/B.Holden	Singer's Night	The Wassailers	Singer's Night	Paul Metzgers
Mawdesley		Peter Bond	Closed	Closed	Closed
Poynton		Nightshift	Happy Traum	Guest TBA	Guest TBA
Two Tubs		Fudge	New Bracken Band	Packie Byrne	Singer's Night
Wigan	Joan Blackburn	Singer's Night	Singer's Night	Closed	Singer's Night
Brewery		6/4/84 Albion Band (s)	11/4/84 Thompson (s)(i)	19/4/84 C.Moore (s)	
FRIDAY		6th	13th	20th	27th
Bee	Various	Singer's Night	Singer's Night	Singer's Night	Singer's Night
Kingsway		Black Dog	Tony Light	Singer's Night	Singer's Night
Northwich	See (a) below	P. & J. Cunningham	Local's Night (j)	Greynwode	Local's Night(k)
Old Ship		CLOSED until Summer*			
Newcastle		TBA	Singer's Night	Martin Carthy	Singer's Night
Roebuck	See * below	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
SATURDAY		7th	14th	21st	28th
Bury	Various	TBA	TBA	Ceilidh (n)	Singer's Night
Poynton	Hoe Downs	No Ceilidh	Cuckoo's Nest(g)	FESTIVAL	Head & Tails (g)
Tom Hall's					
Club Ceilidhs.					

KEY TO SYMBOLS ABOVE:

- * See Club News, page 4
- £ Tickets available from club
- (a) Residents are: Sean & Sandy Boyle, Iain Bowley, Tony Howard, Rod McDermot, Paul Taylor
- (b) Residents include: Caught on the Hop, Bric-a-brac, Quartz
- (c) Residents include: Scold's Bridle, Jay & Kevin Wheelan (of Thistle), Peter Smith and others (rotating residency)
- (d) Residents are: Dave & Helen Howard, Helen Robinson, Paul, Geoff Higginbottom, John O'Hagan, Steve Jackson, Mike Billington
- (e) Residents for April are: Arthur Wakefield, Abalon, Geoff Higginbottom, Tim Norfolk
- (f) with Gentleman Soldier
- (g) Ceilidh, featuring a singaround in the upstairs room with Abalon

Calendar

	DATES IN MAY				DAY & CLUB
29th	6th	13th	20th	27th	SUNDAY
Singers Night Elecampagne Rosie Hardman Singer's Night Gary & Vera New Era	The Elec.Batt.Band Final Trawl Plexus (f) Nic Dow TBA Five Alive	Singer's Night Brian Peters Strawhead Singer's Night TBA Guest TBA	Malcolm Stent Jolly Jack Brass Monkey Dab Hand C.& J.While Guest TBA	Singer's Night Bram Taylor Whippersnapper (x) Closed/Festival TBA Piper's Chair	George & Dragon Leigh Poynton Rave On Rainford Widnes.
30th	7th	14th	21st	28th	MONDAY
Bram Taylor Singer's Night Singaround Portway Pedlars	Singer's Night Singer's Night Singaround Closed	Singer's Night Singer's Night Singaround Spinners	Singer's Night Singer's Night Pete Coe (y) Roy Bailey	Singer's Night Singer's Night Shepherd/Bowden(z) Closed	Horwich Poynton Preston Triton
1st	8th	15th	22nd	29th	TUESDAY
Singer's Night	Singer's Night	Tony Coe	Singer's Night	Rothfield/Carr	Blackpool
2nd	9th	16th	23rd	30th	WEDNESDAY
Singer's Night Singer's Night Steve Robinson Singers' Night Singer's Night Robin Dransfield	Guest TBA Singer's Night Wits' End Hobo Insensibles Brass Monkey Local Singers	Singer's Night Singer's Night Ted Edwards Singers' Night Dick Miles Shep Wooley	Judging for Singer's Night Both Ends Burning Guest TBA Brian Peters Skyline (p)	Dialect Competition Singer's Night Paul Downes Singer's Night Yarnwood/Woods/Collins/Morgan Paul Metzgers	Belle Green Ring O' Bells Star The Met White Swan Whitehaven.
3rd	10th	17th	24th	31st	THURSDAY
Singer's Night Singer's Night Singer's Night Guest TBA Stanley Acorington Singer's Night	Auld Triangle Innfolk Closed Guest TBA Parlour Tricks Singer's Night Brass Monkey (s)	Tundra Singer's Night Closed Guest TBA Ian Woods Closed 18/5/84 Whipper/Snapper (x)	Fleetwood & Frisco Stanley Acorington Closed Guest TBA Singer's Night Singer's Night Stockton's Wing (s)	Jolly Jack Singer's Night Closed Guest TBA TBA Singer's Night De Danaan (s)	Fleetwood Fernhurst Mawdesley Poynton Two Tubs Wigan Brewery
4th	11th	18th	25th		FRIDAY
Singer's Night Hampton's Well Cabin 36 Singer's Night Singers & Musicians	Singer's Night Singer's Night Local's Night (l) Rothfield/Carr Singers & Mus.	Singer's Night Singer's Night Eddie Walker Singer's Night Singers & Musicians	Singer's Night Guest TBA Local's Night Shepherd/Bowden (z) Singers & Musicians		Bee Kingsway Northwich Old Ship Newcastle Roebuck
5th	12th	19th	26th		SATURDAY
Peter Bellamy No Ceilidh	C. & J. While Cheshire Folk (g)	Gerry Hallom No Ceilidh	Chris Coe Background Noise (g)		Bury Poynton Tom Hall's Club Ceilidhs

KEY TO SYMBOLS ABOVE (And on previous page)

- (h) Hokum Hotshots & Nick Dow (double bill)
- (i) Richard Thompson & Alistair Anderson (double bill)
- (j) with Cogglers Brew
- (k) with Iain Bowley
- (l) with Pete & Fran Steele
- (m) Every other week led by someone of interest
- (n) Ceilidh at Transparent Paper Social Club with Bury Ceilidh Band
- (p) Blue Grass Band, Skyline in the Theatre
- (q) Electropathic Battery Band
- (r) Charley Yarwood, Ian Woods, Johnny Collins & Jim Mageean
- (s) For full details of Brewery Dates, please see Club News
- (t) Phil & John Cunningham (ex-Silly Wizard)
- (u) Graham & Eileen Pratt
- (v) Sarah Morgan & Mary Eagle
- (w) Happy Traum from U.S.A with Bass, Boly Salles
- (x) Dave Swarbrick's new band, Whippersnapper
- (y) Upstairs - all other dates down in bar
- (z) Vic Shepherd & John Bowden

North-West Festival Scene: SPRING & EARLY SUMMER

When I heard in the same week that both Northwich and Horwich festivals would not happen this year I began to worry. Had the almost uniformly malign influence of the Goodwood disaster reached this far? Is the domino effect taking over?

After last year, the well established Crewe and Nantwich festival has chosen to stop rather than look for outside help. This is not unconnected with Northwich: a similar format within a few weeks and a few miles had creamed off enough of Crewe's audience to drop it into the red and use up the reserves. Northwich itself lost quite a bit of money which was carried, apparently with enthusiasm, by the local authority (Vale Royal). However, with 1984 plans far advanced, the effects of pressure on local spending took over. The elected councillors, faced with cuts at the level of possibly closing swimming pools, inevitably nounced on a loss-making minority venture. The guarantee was halved but, much worse, they withdrew from co-promotion and forbade "any assistance under other budget headings". This meant that not only that their officer had to leave the committee but that the publicity - self funding by advertising - could not be organised by the leisure services as last year. The festival committee considered carefully but felt they had to cancel. Two Cheshire festivals down.

Horwich suffered not from local authority cutbacks but local authority stupidity. This small but good festival has never made any money but has put a lot over the bar of the leisure centre. The organisers approached Bolton MBC to ask if the hire charges could be reduced. Yes, if we can have a proportion of the ticket money. Ah, that makes you a co-promotor, how about an advance from your cut for publicity? No. (And this from a leisure services department that has notoriously failed with it's own promotions)... Once again, after careful thought, the organising team decided not to go ahead.

But this is where the story perks up: Horwich festival shall not die!! declared a new team based on Horwich Folk Club and the two dance teams (Horwich and Rimington Ladies). On a new date (April 7th) and under a new title - Horwich Town Da of Folk - a new

event is born. From 10.30am there will be dance displays round the town, in the afternoon there will be various workshops, singarounds and musicians sessions, a craft fair and a ceilidh scattered across the town. The evening concert is in the Leisure Centre with MC Bernard Wrigley, Strawhead, and Ripley Wayfarers. The concert will cost £2.50. full details from Susan Grills on Horwich 691430.

Meanwhile the original date at the leisure Centre (March 3rd) was filled by a Festival of Peace run by Horwich CND. This had a Peace Fair and a singaround in the afternoon with an evening concert featuring Stanley Accrington, Chris While, and Mike and Barbara Preece.

All the rest of the NW Festival news so far is excellent. Easter brings Poynton from Friday 20th to Sunday 22nd April at the same price as last year and with the usual 30 or so booked guests. I'll just mention Six Hands in Tempo. Details, as ever, from Eric Brock on (0625) 875555 or 876639.

The very last weekend sees a new Cheshire event in Moore, Ian Woods' home village. This is a village day of folk with the Electropathic Battery Band among others: ring Ian on Moore 422.

Chester is also very definitely on over the ersatz Whitsun break from Friday 25th to Monday 28th May. John Finnan thinks they are now the only major festival locally to be completely self-funding. He's got Vin Garbutt, Bernard Wrigley, High Level Ranters, Charley Yarwood, to name but a few. For this 10th festival, the Old Pull & Push Band from Bournemouth are reforming just for the weekend. John is on 0244 43734.

Ian Wells.

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REVIEW:

Wallopers' Lancashire Clog w/end

Since I am notorious at ceilidhs and barn dances for my dancing style based on two left feet, both flat, this is definitely an outsiders view of an interesting dance event. It was a bright cold February day as a remarkably varied bunch of cloggies arrived at Wellfield School, Leyland.

The morning was devoted to workshop sessions ranging from beginners being taught the Sam Sherry version of the Lancashire hornpipe to Pat Tracey's immensely tiring Lancashire/Irish jigs. Bill Gibbons was offering the Bursco' canalboat step style, Bert Bowden (Liverpool) some Lancashire hornpipe steps, and Sam Sherry was tutoring his clog waltz. During the tea breaks you could visit the EFDSS shop, order clogs from Jane Mickleborough (quite a lot of her handiwork was visible in use), or see some films of clog steps. These included fascinating Pathe Pictorial footage of 'The Five Sherry Brothers' doing their music hall act.

Judging from the state of those emerging for lunch, clogging must be good for your circulatory system! This was confirmed by the first performers at the afternoon demonstrations. Bill Gibbons had just come back from the EFDSS annual Albert Hall event and showed us how to live to 85 through dance! Bert Bowden is only in his seventies and showed a very nice turn of flash. Sam Sherry cherrfully said how nice it was to be one of the younger ones present for once before displaying his inimitable vigour and style. Pat Tracey showed off the full virtuosity of the Lancashire/Irish jig steps.

Then came the troupes, the first of these being Newcastle with a very slick display sequence. In order, we then saw part of Kebles Queens (a group from Reading) and the Lancashire Clog Wallopers themselves. They did the Burscough canal social dance sequence they had taken to the Albert Hall which is based on Irish jig tunes. It was obviously great fun to do in a flagged kitchen and not only

included their mentor, Bill Gibbons, but also had a clogging horse!

There were more workshops before the evening ceilidh with Madeline Hollis and New Britannia. One of the highspots of this was the Ossie Cloggers, a girls display team from Oswaldtwistle. They put on an excellent sequence that started deceptively simply and built up to quite complex stepping patterns. Now if we could convert some of the fluffy morris teams to this...! Also featured were the puppeteering abilities of Bert Bowden: this act is indescribable but should not be missed if you get the chance to see it. Leyland Morris also did a display.

Sunday morning saw most of them at it again. I'm told the event at least broke even and will definitely be repeated next year at about the end of February. Congratulations to the Lancashire Wallopers on organising an entertaining and worthwhile event.

Ian Wells.

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TALKING POINT—

STRAWHEAD—Just Stringing Along?

The last time I saw Strawhead they were great, so I'd been looking forward to their appearance at our local folk club for some time. It was the clubs final night before Christmas and it promised to be a good 'un. The band arrived and set up:- the keyboards sounded lush and spacious and the guitar... like a guitar.

The first song was the same one they started with when I heard Strawhead for the first time four years ago:- impressive string machine, powerful vocals and honking cornett. As the set progressed a strange familiarity settled on me... nearly all the songs were the same as on previous hearings as were the introductions!

There were some good songs 'though, some rather mediocre ones as well and that string machine does start to become a bit wearing. Still, even if musically, the band get into a 'samey' sort of rut sometimes its fairly entertaining to watch the faces that Malcom Gibbons pulls as he performs his three chord trick on his guitar.

Interval - Strawhead were one of the first of their type to use electric keyboards and they've a strong following. There are a lot of new faces in the club tonight,

and I hope they'll come back next season. Most bands reserve their best material for the second half, so here's hoping...

A ponderous bass note signals the start of another Strawhead epic... hymn book harmonies, lush strings... oh! where am I? With no less than three keyboards available why is the sound always the same?

The best song of the night comes at the end "Drink Old England Dry". What makes it so much better than the rest? It's a rare up-tempo number (rendered attractive by the laggardly strings), it does have a change of texture in the link passage and a good chorus.

Most of the audience loved the entire performance, which in a way is a pity, because what this band need is a good shake up and some less well received gigs might do the trick. They can come up with good material and strong arrangements, so why all this draggy stuff? Give us less energetic posing and more energetic music. If it wasn't for Greg Butler's wit, rough vocals and instrumental parts, this band would be boring. Lets have some rough, energetic arrangements to go with the vocals - then Strawhead might wake themselves (and us) up!

'Muffin'.

19

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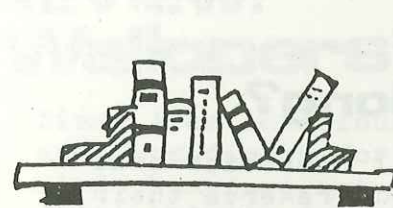
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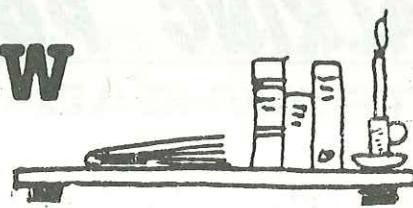
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Book Review



IRISH TRADITIONAL MUSIC -
SESSION TUNES;
SULLY'S IRISH MUSIC BOOK,
VOL. 1

both by Anthony Sullivan, and
published by Halshaw Music, 37
Catherine Street, Macclesfield.

"Session Tunes" contains 50
traditional tunes; "Sully's"
contains 100 Irish tunes,
including 33 original compositions.
Both books are very clearly
printed, and "Sully's" also
gives guitar chords. "Session
Tunes" contains a short note on
the fundamentals of musical not-
ation, while "Sully's" gives a
more comprehensive section on
reading music.

Between the two books there
is a marvellously enjoyable
selection of both old favourites
and new tunes destined to become

favourites. I was particularly
pleased with the section of
O'Carolan tunes in "Session
Tunes".

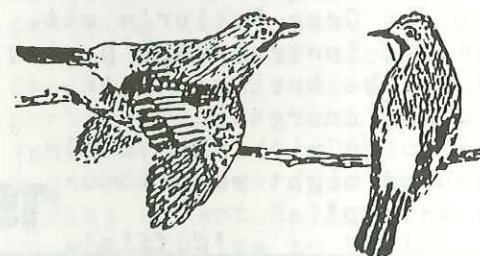
These books will be ideal
for both the beginner musician
wishing to enlarge his/her
repertoire, and the established
musician looking for new material.

The covers unfortunately do
not show the retail price of the
books, but they are sure to be
excellent value. Recommended.

Joan Blackburn

FROM THE EDITOR:

HAVE YOU READ any books on Folk Music,
Dance or Song recently, or bought any
song or tune books? If so, why not do a
review for the Newsletter providing it is
a fairly recent publication. Send your
reviews to me at the Editorial Address.



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CARTOONS by Mike Billington (above)
and Ash Latham (below)

NORTH

I AGREE, WOMEN SHOULDN'T
DANCE THE MORRIS,
BUT TO KEEP THE WIFE HAPPY
WE LET HER DANCE NORTH WEST CLOG.
INSTEAD

21

RECORD REVIEWS

BOB DYLAN "Infidels"

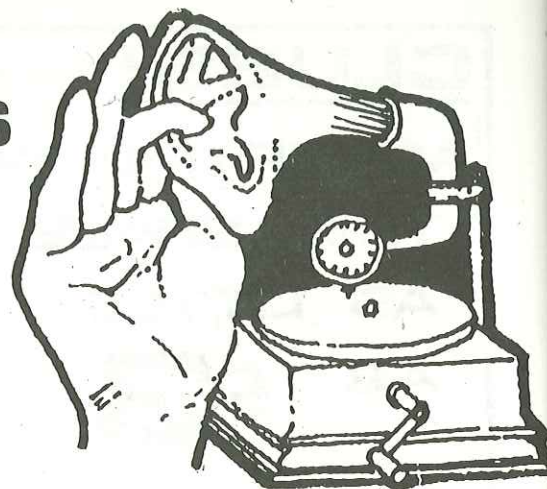
In 1963, when I was extolling the virtues of Bob Dylan, all my friends were busy listening to the Beatles and the Stones, and for a long time it seemed as if I was the only person in the world who was aware of Dylan's enormous talent. Suddenly, in 1965, he went through a startling metamorphosis. Overnight, he was transformed from a folksinger - with a small cult following - into a rock superstar and I was going around with a "told you so" smile on my face.

Dylan has just released a new album: it's called "Infidels" and it's the most interesting album he's made in years. The album is co-produced by Dylan and Mark (Dire Straits) Knopfler, and Mark also plays guitar on the album. It contains a number of "message" songs and a couple of nice love songs and I can certainly recommend it to any rock fan.

Dylan, of course, is the man who single-handedly upgraded rock lyrics and raised them to the level of "art" and when one discusses Dylan, it is always, quite rightly, from the viewpoint of his lyrics. However, I would like to make a few comments about his voice.

I have always been a champion of Dylan's singing and back in the early sixties, I used to get so annoyed when critics claimed that he couldn't sing, and that to hear his songs interpreted properly, one had to listen to Peter, Paul and Mary, Julie Felix and the like. What nonsense! Dylan is a great rock singer; maybe the greatest white rock singer, but where did his unique vocal style come from? His approach to singing had certainly no precedent in rock music. I am very interested in accents and phonetics generally, and although I haven't studied American regional accents, I am surprised to find a young Jewish boy from Duluth, Minnesota, singing in such an unusual manner.

Dylan's hero worshipping of Woody Guthrie was undoubtedly the initial cause and, for a time, Dylan not only mimicked Woody's vocal style but he also copied his regional speaking accent. But that is only part of the story and we must also consider the many other influences



that helped to shape the young Bob Dylan's vocal style.

Dylan's arrival in New York, in the early sixties, coincided with the golden age of the American folk music revival and he quickly assimilated all the beautiful music that was to be heard in the Greenwich Village folk clubs. We know that Dylan heard either live (very important) or via recordings, not only most of the great blues singers of Black America but also great, but obscure, white folksingers such as Dock Boggs, Roscoe Holcomb, Clarence Ashley and Hobart Smith. Dylan's unique vocal style is an unusual, synthesis of black and white musical influences and although many of Dylan's contemporaries were open to the same influences, Bob was quite simply a more sensitive receiver.

Bob Dylan's latest album shows a master rock performer at work - buy it!

FRANK SELLORS

IAN A. ANDERSON & MAGGIE HOLLAND
(HOT VULTURES) "Vulturama"
ROGUE BFMS 3005 (Cassette only)

The Preacher's Blues/Going Across the Mountains/Write me a few of your Lines/Takin' My Time/Hobo Bill's Last Ride/So it Goes/South Coast Bound/Put Your Money in Your Shoes/Pontchartrain/Baby, What's Wrong?; Shame, Shame/The T.B. Blues/Pretty Polly/I Love the Life I Live/Chattanooga Papa/Handful of Rain/Just Allow me One More Chance/The Sky/Mistreated Mama/The Spring of '65/I Can't Be Satisfied.

I suppose as a confirmed 'bird watcher' it is appropriate that this latest offering from 'Hot Vultures' should fall to me for review. It is described as their 'Twenty Best' and while that comment may be a little too grand and subjective a claim the tracks on this cassette are

RECORDREVIEWSRECORDREVIEWSRECO

certainly 'of the best'.

If you are a Vultures fan or a blues fanatic this tape represents good value its 20 tracks illustrating clearly the advantages of recording space of tape over disc. Not only that but there is a further bonus in that there are guest musicians featured including such well-known and revered names as Martin Simpson, Pete and Chris Coe, Dave Peabody and Hilary Jones.

The songs are taken from previous discs recordings some of which date back as far as 1975 so this production also offers an opportunity to catch up or fill in missing items from collections of their work.

Obviously this is a tape for blues fans who will gain most satisfaction from the tape and this specialist appeal may reduce the sales figures. However, even non-blues fans would appreciate I'm sure the professionalism of the music with some excellent vocals from Maggie Holland and super bottle-neck guitar from Ian A. Anderson.

Picking out individual tracks I found difficult such is the high standard of the production but I particularly liked 'South Coast Bound' and 'The Spring of '65'. Overall the material is perhaps a little too 'samey' but then blues often is and Vultures always take it above the ordinary level anyway so that nowhere does the entertainment pall.

A pleasant change from the bellowing shantymen and the finger-in-the-ear brigade - even they must be tempted to delve into this one - I hope so.

DEREK GIFFORD

NIC DOW "A Poor Man's Gift"
Old House Music OHM102

The Hearty Poacher/The Distant Isle/The Maid & The Parson/The Bonny Girl/The Ballad of Lumley Kettlewell/Another Man's Wedding.
The Dream of Lovely Nancy/The Bold Princess Royal/The Humours of Tullachrine/The Gold Ring/Limbo/The Mare & The Foal/Scarborough's Fair Town/Ripple Away.

Nic Dow is probably the best younger interpreter of traditional song currently working in the clubs. This, his third record, does full justice to his abilities and to his live performances. It also shows he is likely to remain a

folkies folksinger and not turn into a superstar entertainer: he is far more interested in putting over the song than in projecting his own image. His excellent guitar playing is used to support his good voice and on this LP he is discreetly supported by Jill & Bernard Blackwell (voices, flute, Northumberland pipe).

The interesting collection of songs ranges from well known and variants of traditional ones, through partial reconstructions to contemporary material. Nic always credits his sources in detail - others please copy - and gives the guitar tunings for each. I was particularly struck by 'Another Man's Wedding', a full variant of the 'All Around my Hat' theme from the singing of Joe Holmes while the Newfoundland version of 'Lovely Nancy' is very interesting. Nic has produced updated verses to 'The Mare & the Foal' and has written 'The Distant Isle' from his new family experience. The two contemporary songs that work best are Graham Pratt's light-hearted 'Ballad of Lumley Kettlewell' in which the central character takes traditional Yorkshire carefulness a little too far, and Paul Maters' compulsively singable 'Ripple Away'.

The cover artist is thanked by Nic for producing something better than Nic had previously managed: sorry Nic, it's still pretty weak. That is the only possible criticism-this is a highly desirable record.

To quote the cover note: 'A poor man's gift is his songs and I acknowledge a debt of gratitude to all the old singers who freely gave us their gift and in return received little or no thanks'. In turn, we thank Nic Dow for his gift of these performances to us.

IAN WELLS

EWAN MacCOLL with PEGGY SEEGER
"Freeborn Man" BR1065

North Sea Holes/The Schools of Herring/The Lags' Song/Come, Me Little Son/Moving-On Song/Sweet Thames, Flow Softly/I'm a Rambler Freeborn Man/The Driver's Song/The Ballad of Springhill/Thirty-Foot Trailer/Down the Lane/The First Time Ever I Saw your Face/The Big Hewer/The Battle is Done with/Dirty Old Town.

As you can see from the title list, this is a "greatest hits" compilation. They

RECORDREVIEWSRECORDREVIEWSRECO

are all frequently-requested songs, otherwise unavailable on record. Most are from the "Radio Ballads" of 1958. These re-recordings feature two "Oyster Band" musicians - Chris Taylor and Ian Telfer, as well as Ewan and Peggy's 4 children. Kirsty, by the way, sang the original version of "They Don't Know About Us" - a No.2 hit for Tracey Ullman.

Ewan and Peggy are living legends, having recorded almost 150 LPs. Peggy is well represented on record with her feminist and love songs but this record corrects the balance by highlighting the occupational songs that are Ewan's strength. As always, the arrangements are simple and natural. This is a sentimentally-chosen collection of the best old songs. However, Ewan and Peggy have many new, biting, political songs and I would welcome an anthology of these too.

RALPH STEPHEN

ARIZONA SMOKE REVUE New Album
Rola Records R014

Almost everyone I speak to either likes the Arizona Smoke Revue a lot or they don't like them at all, so naturally the editor was very pleased when I offered to review their latest record.

The Revue are Bill & Pete Zorn, Paul Downes & Phil Beer with Steve Crickett on drums. They have over the past few years built up quite a big following around the fringes of the folk scene,

but their music fits nicely into any number of musical formats, from folk, country, jazz and even into 'pop'.

With so many styles on one record it is hard for any band to hold attention for long, but I think they have done well with this one, from the first track Warren Zevon's "Mohammed's Radio", there is no doubt that this is a class album with a nice clean sound and good mix of instruments.

Their choice of songs is a little strange from the above through a very good Richard Thompson song "Saturday Rolling Around" and Ewan McColl's "Springhill", together with a few songs and tunes from the band themselves. Even with such diverse material, the album flows well and I'm sure it will appeal to their fans and maybe pick up a few new ones.

Having looked at the label once again, it was recorded in 1982, so we seem to be a bit late in reviewing this one; come one you record companies.

PETE RIMMER

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RECORDREVIEWSRECORDREVIEWSRECO

HERITAGE "Living by the Air"
Plant Life PLR 040

Mad Tom of Bedlam/Searching for Lambs/
Banks of the Nile/Cold Blow and a Rainy
Night/Polly on the Shore/Ripe and
Bearded Barley/William Taylor.
Come all ye worthy Christians/Lida Rose/
Oh The Hard Times of Old England/Putting
on the Ritz/Poor Man's Labours/All the
Good Times/Vampire Rag.

One of the problems facing artists making
their first record is choice of material.
Do they record a representative select-
ion of their repertoire as performed on
the club/festival circuit or do they
select the type of song/music that
particularly intrigues them?

Heritage have taken the first option,
and a fine job they have made of their
chosen material. A fairly wide range
of songs, which although well known
are not so usually sung (when did you
last hear "Mad Tom of Bedlam" and
"Ripe and Bearded Barley"?).

All are performed more than adequately,
despite excursions into what I person-
ally call "churchification" which
paradoxically is not always a bad thing!

Recorded in 1982, when the group were
settling into their new format, this
record is a good example of the
pleasures of harmony singing, from the
traditional to the modern, in that an
overall sense of enjoyment pervades
every track.

A good insert (thankyou very much) makes
for a welcome record on the scene, - no
messing - just get up and do it.
Perhaps some enterprising organiser might
get them up into the North West some
time.

IAN WOODS

CALENNIG

"You can take a White Horse Anywhere"
Greenwich Village GVR224

There is no track listing to start this
review for two reasons. First, the
names are mostly Welsh and I'm sure to
misspell them. Second, the tune sets
have up to five tunes each so we would
risk running out of space for the
review itself.

There are five tune tracks altogether,
most of which were originally harp
tunes arranged for Calennig's mutual

dexterity on melodeon and concertinas.
Mick Tams' keyboard skills are usually
used here on harmonium to accompany
Pat Smith's excellent voice in the
songs.

The first song is one of their few in
the Welsh language (they are from South
Wales) and is 'Can y Far', which is a
Mari Lwyd (the White Horse of the title)
New Year ritual song from Llantrisant,
while 'The Collier Lover' is another
on the theme of the betrayed woman.
'When the Coal Comes From the Rhondda'
is one of their splendidly singable
gutter choir songs, this one dating from
the 1911 Tonypandy lockout. 'The
Maid of Aberdare' and 'The Virgin's
Lamentation' were well worth the effort
if exhuming them from the collection
in the Cardiff library. However, for me,
the song on the record is the final one
'A Glamorgan Litany' - this curious
Catholic survival in the heart of Welsh
chapeldom touches something deep in the
soul.

Just one niggle: the sleeve is decorated
with words and pieces of rhyme. Unfort-
unately, they are not connected with the
songs on the record - they are all
calennigs - Christmas/New Year chants
equivalent to the English wassail songs.

However, this record is not only a fair
representation of their current live
act but is also a good introduction if
you have never had the luck to see them.
Buy it now and take the next chance you
have to catch them live.

IAN WELLS

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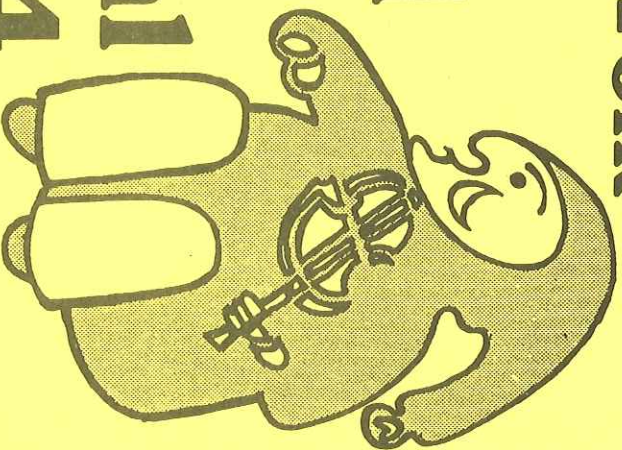
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4. The joint organisation of concerts and ceilidhs within our area.
5. The support of Festival Organisers within our area.
6. The organisation of events to attract under 18s to Folk Music.

The Member Clubs

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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	Erio 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
Widnes	8.30pm	St. Marie's Am. Rugby League Club, Brentfields, Widnes	Patrick Hindley	
MONDAY				
Horwich	8.15 p.m.	The Crown Hotel, Horwich	Sue Grills	0204 691430
Preston	8.15 p.m.	Lamb Hotel, Church St. Preston	Rob Twisse	0254 21594
Poynton	8.00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Erio 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 Rodger	0253 56290
WEDNESDAY				
Whitehaven	8.15pm	Rosehill Theatre Bar, Moresby, Whitehaven		059 681
Belle Green	8.30 p.m.	Prince of Wales, Belle Green Lane. Ince. Nr. Wigan	Steve Eckersley	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				
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Fleetwood	8.15 p.m.	North Euston Hotel, Fleetwood. (usu. Vantoni Room)	Ron Baxter	03917 78606
Mawdesley	8.30 p.m.	Black Bull, Mawdesley (Monthly)	Derek Gifford	0704 822574
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Wigan	8.15 p.m.	Park Hotel, Market Square, Wigan	Joan Blackburn	0942 863389
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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 Glegg	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 Dorman	051 639 7928
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