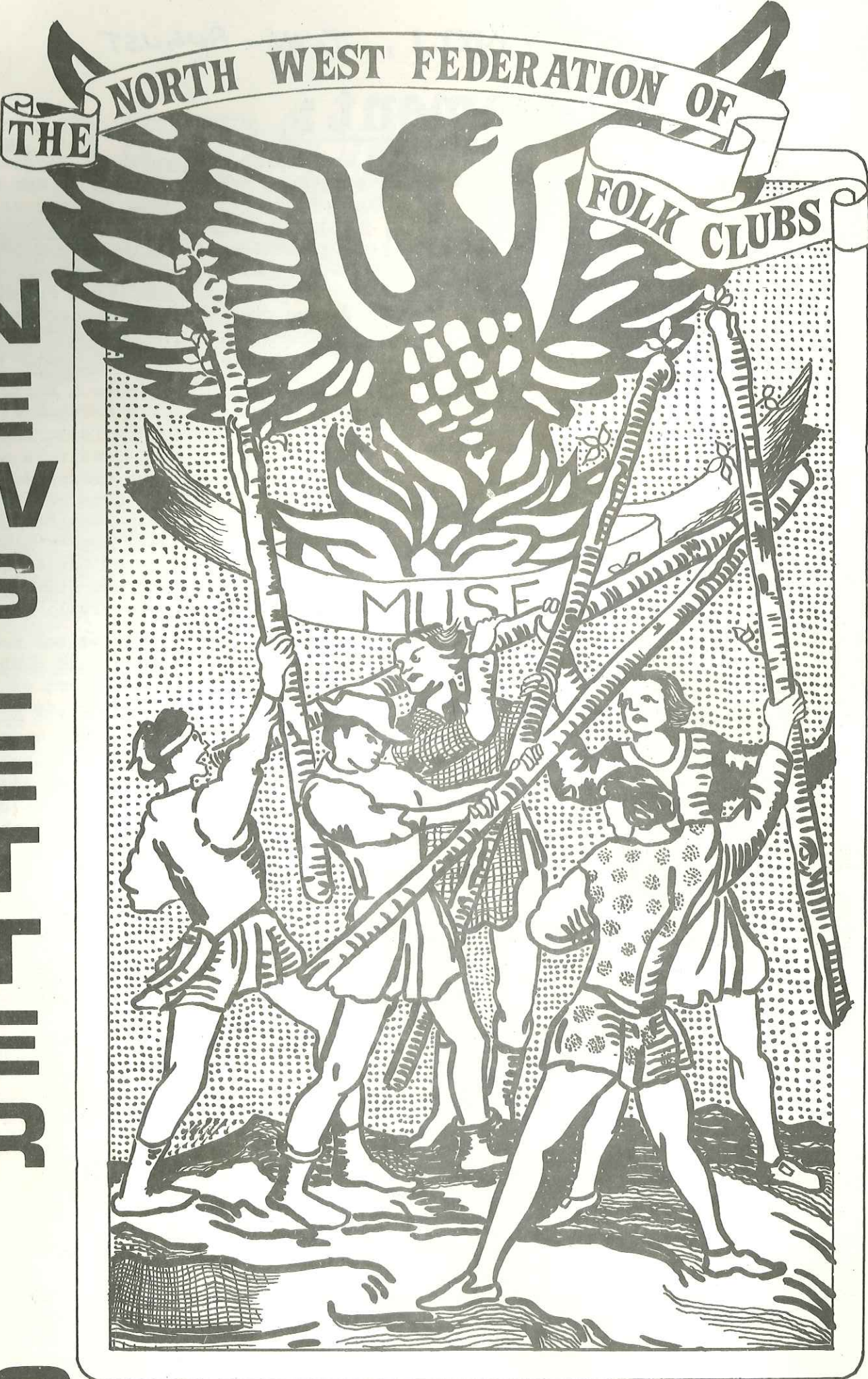


NEWSPAPER



20p

JUNE-AUGUST '84

Page 2 Comment:

WELCOME to a bumper 32-page issue of the Newsletter containing 3 months dates for our member clubs.

PERHAPS I should first comment on the cover by our new artist,Irene Allen. It represents men fighting,with the large Phoenix symbolising that something good can still be born out of a battle.

HERE THEN is a brief rundown of what you can expect to find inside the magazine. Simon Jones asks "Where are all the ragged heroes" in an article about the state of electric folk music on pages 6&7.Harry Boardman has supplied an article all about the Manchester Ballads,which he has just published a book on in conjunction with Roy Palmer.

THERE are of course all the usual features such as Song Exchange and so on as well as club dates for three months.I must apologise however that there is no Dancing article as I didn't receive it in time;also I had hoped to publish one of Keith Roberts' songs,but unfortunately there was no room.

ONCE again things seem to be looking up clubwise as we have another four new clubs joining since last issue.There's also better news on the festival front as you will see from the festival details given inside.

I was hoping that we would for once have had a decent turnout at our recent Annual General Meeting,however we only got 8 club organisers despite giving ample warning of the meeting.The strange part is that we actually got organisers from Wallasey and Northwich but not from the closer clubs.Perhaps someone can explain this phenomenon ?A report on the meeting is on page 3.

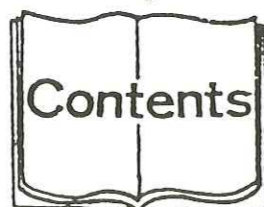
DESPITE the lack of Crewe & Nantwich Festival this year,the North-West is not entirely without festivals during the summer.There are mini-festivals at Whitehaven & Northwich during June,while at the end of August there are the stalwarts of the North-West festival scene,Kendal & Fylde.I hope you will all go out & give all of these as much support as you can.We can ill-afford the loss of another festival.

EVEN THOUGH it is the festival season, don't forget your local folk club,quite a few stay open at least part of the summer,so if you the chance,do go along and support them as well.

FINALLY, I musn't forget to thank as always all those without whom this would not be possible.Typists Elaine Derbyshire,Angela Forkin and Chris Roach; distributors Pete Rimmer & Bill Derbyshire.

See you all in September !

N.B. CLOSING DATE FOR OUR NEXT ISSUE (Sept-Nov) IS JULY 25th

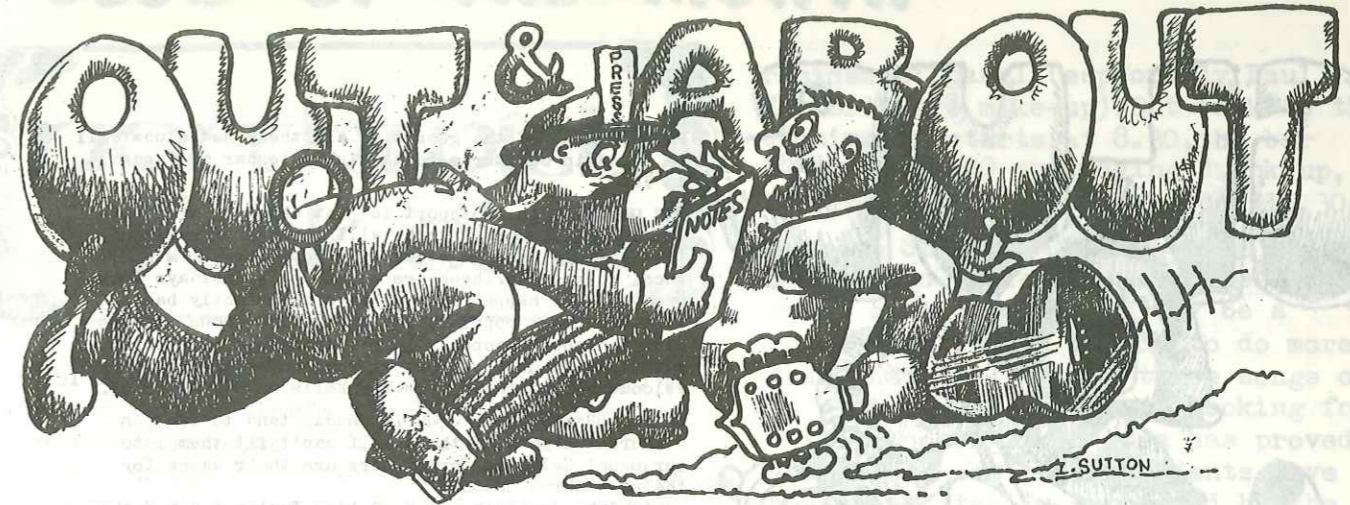


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THE VIEWS EXPRESSED IN THIS NEWSLETTER ARE NOT NECESSARILY THOSE OF THE EDITOR OR OF THE FEDERATION.

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



GOOD NEWS to begin this month about MIC JONES.He is up and about and is beginning to travel around.He recently stayed with Paul Metsers and popped down with them to the Northwest Guitar Club in Southport where Hobson & Lees were performing.

He is still limping and prefers to stand rather than sit for much of the time.He is wearing glasses and you may not recognise him at first glance.Equally,he may not recognise you,but please introduce yourself and chat about old times - this is how he is gradually putting his memory back together.

Paul tells me that Mic has enjoyed accompanying him to some bookings.Music Therapy is used even for the unmusical - think of how much more important it is to a musician. Ian Wells

FYLDE FOLK FESTIVAL takes place over the period 31st August to 2nd September in and around the Marine Hall in Fleetwood.There are as usual a wide range of events including Folk Club,Concert,Music Hall & Ceilidh as well as Clog Dance Championships and Dialect Competitions. A selection of the artists appearing are;

ALBION BAND,BRASS MONKEY,OYSTER BAND,FLOWERS & FROLICS. ROY HARRIS,ELLIE ELLIS & SARA GREY,SAM STEPHENS & ANNE LENNOX-MARTIN,DR. SUNSHINE,ALAN BELL BAND plus many more groups & singers together with Morris & Sword teams.Tickets are £11.00 for the weekend before 15th July and session tickets are from £2.50.For more information,please see the advert on page 21.

KENDAL FOLK FESTIVAL takes place over the weekend of 24th-26th August at and around the Brewery Arts Centre, Kendal.The wide range of events includes Concerts,ceilidhs,workshops,singarounds,dance displays etc. Some of those appearing include:

DICK GAUGHAN,WHIPPERSNAPPER,DAVE SWARBRICK,IONA, RICHARD THOMPSON BAND,BLOWABELLA,EAVESDROPPER plus other local artists and morris teams etc.For more details please contact the Brewery Arts Centre on 0539 25133 or see the advert on page 32.

NORTHWICH FOLK WEEKEND takes place mainly at the Coachman,Chester Road,Hartford near Northwich over the weekend of 22-24 June.On Friday there's Roy Harris at the club,on Saturday there are singarounds and dancing through the day followed by Sheguli in concert in the evening.On Sunday there's a survivors singaround.For more details contact Sean Boyle on 0606 44361

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

BEVERLEY FOLK FESTIVAL takes place over the weekend of the 22nd-24th June and has had to make a very late change to the bill.Richard Thompson has cancelled his appearance as it stands in the way of recording contracts in the USA.He has been replaced by Bill Caddick and the Rough Band - Graeme Taylor & John Davey of Home Service, Steve Dixon & of course Bill Caddick himself.Further details will be found in the advert on page 32.

THE NORTH-WEST Guitar Club meet on the first Friday of the month at the Southport Arts Centre (The Other Bar). Their next event is on Friday July 6th when they present John Hobson & Howard Lees at 8.30pm.Pete Rimmer tells me they are well worth booking for a club,and in fact goes as far as to challenge club organisers to turn up to see them and if you don't like them,Pete will give you your money back!Tickets are £1.50 and further information from Pete on Southport 67852.

YOU MAY REMEMBER there was a letter from Mike Billington in the last issue asking for songs about hunting of the fox,hare,otter,mink etc.,the shooting of game and also whaling.I forget to include his address for all such information to be sent to; it is in fact 8,Brundretts Rd., Chorlton-cum-Hardy,Manchester or you can phone Mike on 061 881 8729.

EDDIE WALKER has written to me to say that he has little response from Club Organisers to his last advert in the Newsletter.He tells me his fees are very reasonable (around £50) and yet wonders why people won't even ring up to find out about him.He has appeared at one or two clubs in the area (notably Poynton,Rainford,Fleetwood, Blackpool & Northwich) so if you want to find out what he's like just ring these organisers.Enough said,its up to you.now.

IN CASE anyone is interested,I promised I would put some Bluegrass dates in the Newsletter.American Bluegrass guitarist DAN CRARY is on tour in June,and these seem to be the nearest to the North-West: 11th,Tom Hall's Tavern,Liverpool more info from John 15th,Dudley Town Hall,W.Midlands Atkins, 0384 295267

THE NORTH-WEST FEDERATION OF FOLK CLUBS recently held its Annual General Meeting at the Market Tavern,Wigan.Full details should be available soon from your club organiser, but here is a brief report.The main decision of the meeting which was attended by organisers representing some 8 member clubs was to decide to continue mainly as last year,that is to concentrate on the Newsletter.The existing Officers were unanimously re-elected and we were also able to add Pete Rimmer as publicity officer and Sean Boyle as Tours Coordinator (see article elsewhere in this magazine).It was suggested that a Youth Organiser was important and that we had managed to have two very successful Youth Concerts in the past;Volunteers please step forward-it might be a good idea to phone Derek Gifford on 0704 822574,who has run just such a concert. A long-term aim is try to have a regional structure which would allow more frequent meetings on a more representative basis.More details from Nigel Firth,0942 215521.



NEWS FIRST of several new clubs joining since our last issue:

THE BOTHY Folk Club in Southport is of course a long established club and has just celebrated its 19th birthday. It meets every Sunday at 8pm at the Blundell Arms in upper Aughton Road, Birkdale, Southport. The club operates an alternate guest/singers' night policy and the residents are: Pete Rimmer, Paul Reid, Clive Pownceby, Cathie Stuart and Ken Dunlop. Regular Ceilidhs are run by the club which is also the birthplace of Southport Swords, Southport Mummies and the Argameles Clog Teams. Further details from Clive Pownceby on 051 924 5078 or Pete Rimmer on 0704 67852.

THE STUMP Folk Club is a relatively new club, having been running for only about twelve months at the RAWSON ARMS in Peel Street, Farnworth, Bolton every Thursday at 8.30pm. The residents are Stump Folk, Bernard & Margaret, Under a Fiver, Tom, Ian; the club is run on an alternate guest/singers' Nights approach. The organiser of the club is Bernard Cromarty who you can contact on Farnworth 71167.

THE VALLEY FOLK CLUB is another new club, having only been running a few weeks at the time of going to press. It meets at the GARDENERS ARMS, Vallett's Lane, Off Chorley Old Road, Bolton on Sunday evenings at 8.30pm. They again run on an alternate singers' nights and guests arrangement and their residents are Under a Fiver (that's their name, not their rate for bookings!). The organiser is D.J. Yelding and his telephone number is Farnworth 793961.

YET ANOTHER NEW CLUB, whose details arrived too late for a full inclusion are the WHITE BEAR Folk Club who meet at the WHITE BEAR Hotel which is on the main A6 at Adlington. They meet every Tuesday at 8.30pm and are currently running on a purely singers' night basis. There is no resident group as such, but the 'Organiser' is Glyn Hughes who you contact on Adlington 482520.

FULL DETAILS of the guests at all these new clubs will be found in our three-month club calendar on Pages 16 to 18.

THE OLD SHIP in Southport is just about to start its Summer Folk Sessions which will consist of residents from the Old Ship, together with residents from other local folk clubs. These are to run on Wednesdays from 8pm and will happen on roughly a fortnightly basis. If these prove popular, they may be the focus for the club to reopen properly in the Autumn, so go along & give them as much support as you can; singers always welcome. More details from Ian Wells on 077 473 3267.

AS THE BREWERY Folk Club in Kendal tend to meet on different nights of the week, I can't fit them into our usual Calendar format. Here are their dates for the next three months:

Saturday, June 9th at 8.30, Alan Taylor & Rab Noakes *
Friday, June 15th at 8.30, Gary & Vera Aspey *
Wednesday, July 4th at 8.30, Touchstone
All the events take place at Brewery Arts Centre in Kendal and tickets are available in advance for those events marked *.

THE TRITON Folk Club in Liverpool are holding special free entry singarounds during August as their contribution to the International Garden Festival. A special welcome is extended to anyone visiting the city, both performers, people who just want to sing or play and to spectators alike.

A very special evening comes to Poynton Folk Centre on June 24th, when Ashley Hutchings presents "An evening with Cecil Sharp". This should prove a fascinating entertainment and I hope that you will turn up early as its likely to be very well supported.

ADVANCE NOTICE OF THE Following Dates for September (All the dates are September and are on the club's usual night, except where otherwise noted).

21st, GERRY HALLOM, Northwich Folk Club
2nd, PYEWACKETT, Rave On Folk Club
19th, CILLA FISHER & ARTIE TREZISE, Whitehaven
3rd, CHRIS PARKINSON & ROBIN GARSIDE, Preston
9th, PETE COE, Bothy (southport)
6th, JOLLY JACK, Mawdesley
5th, WATERSONS, White Swan, Manchester
5th, TWO BEGGARMEN, The Star, Salford

Full details of these in the September issue, which will be published on August 25th.

MOST CLUBS close for part of the summer, although some are open all summer. Full details will be found in the Club Calendar, together with their reopening dates, as far I am aware of them. The good news is that all the clubs are intending to reopen in September, and that is the first year I can remember this has happened.

I HAVEN'T given Radio Details this time, as you will find these in the article on page 10.

THERE AREN'T many Ceilidhs over the next three months, but here are details of those I have:

Sat. June 2nd Antrobus Village Hall with Wyches Cauldron contact Sean Boyle for details
Sat. June 9th Poynton Folk Centre with Cuckoo's Nest and singaround with Abalon.

IN CASE I've been unable to alter it in the Newsletter, I'll tell you that BERNARD WRIGLEY is on at the George & Dragon Folk Club, Billinge on Sunday June 24th, and not as stated in the advert.

TWO YEARS AGO, Paul Graney, one of Britain's foremost Folklorists, died. He left behind a very large, mixed up collection of very fragile tape recordings, many of which are unique. These are gradually being catalogued and transferred to good quality tapes. This will not be cheap and various fundraising efforts are being made to help this. The Star in Salford are running a special summer season where guests are coming for nominal fees (of £10) and the balance raised is all going to this fund. If your club can help at all, get in touch with Martin Gittins on 061 205 3680.

CLUB OF THE MONTH:

Northwich Folk Club

Northwich Folk Club is in its eighth year and is still thriving. Club histories are often boring, so suffice it to say the only change in seven years has been the move from the White Lion in the town centre to a better venue at the Coachman, Chester Rd., Hartford (opposite the railway station).

So what do you get from a trip to Northwich Folk Club on a Friday night? The first thing you get is charged, £1 for non-members, 70p for members & 50p for performers; it's a £1 to join for a year. Prices are raised occasionally for Special Nights when expensive top line guests are booked. The most recent was with Phil & Johnny Cunningham which was a great success. We run alternate guest & singers' Nights which allows two weeks to pay for one guest, so keeping prices down.

Anyway, having parted with your money you can enter the club which is situated in a converted stable separate from the pub. There is a small bar with an open fire which opens onto the club room which can hold about 40 people round tables or 80 concert style. The arrangement works well and there is little noise from the pub, although real ale fans have to walk over there as the club's beer is keg and like 95% of the pubs in Northwich is Greenall Whitley.

So, onto the actual evening which will be introduced by one of the club's six residents, Sandy Boyle, Tony Howard, Paul Taylor, Iain Bowley, Rod McDermot or Sean Boyle. Since club policy is for them to take a back seat when floor singers are available you may only hear one or two from the compere to start the evening. The club's musical policy is strict, it must be folk singing or playing, no horses or parrots are allowed to perform. Seriously though, despite being registered with EFDSS, the club operates a broad policy, as can be seen from guest lists and the make-up of the

residents' panel (especially Paul Taylor's eye make-up). But back to the evening, it starts at 8.30, the bar shuts at 11.00 and, having drunk up, it finally finishes at around 11.30.

Even on Singers' Nights there will be a featured performer who does a short guest spot. This person may be a regular getting a chance to do more than the usual two or three songs or an up & coming performer looking for a full booking. This idea has proved very successful; the residents have been consistently surprised by the effort put in by the invited floor singers who have turned out some cracking nights. Hopefully you will have had a very enjoyable evening and will come back again (which is what it is all about).

Besides club nights many other events are organised. Ceilidhs are arranged at Antrobus Village Hall and always go well. There is usually a club narrowboat trip each year and nobody has fallen in yet. The biggest event organised by the Club was the 1983 Northwich Folk Festival which is sadly not to be repeated due to lack of support from the local authority. Those who enjoyed it may like to know there is a small folk weekend this year on June 22/23 with Roy Harris, Shegui and local Morris Dancers. The club also produces its own newsletter which apart from allowing the residents to swap insults gives short descriptions of guests and details of ceilidhs and other events.

In conclusion the only puzzle is why such a great club should have waited so long to be club of the month. Answers please, on the back of a £5 note, to the Treasurer, Northwich Folk Club, The Coachman, Hartford, Northwich.

Sean Boyle

Gary and Vera Aspey

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or write to; 29 BEECH WALK,
LEIGH,
LANCASHIRE WN7 3LL.

Where are all the Ragged Heroes?

"Where are all the Ragged Heroes? buried in their suits so fine, withered rose lies on the headstone. Will it bloom a second time?"
Ragged Heroes by Jon Tams.

Over the years there's been copious amounts of dross written about folk rock, if you followed the music press at times there were cartloads of the stuff, and at others a positive dearth. One week it was "hip" to drop names like Span, Albion and Fairport, the next the same name droppers were telling you it was all dead and meaningless. True the last few years of the 70s were somewhat akin to "plauge years", but the electric muse was never deceased, more slumbering with one eye half open, waiting for the right moment.

So here we are in Orwell's year and "electric folk" is back, albeit in a slightly altered form from the old. The pages of this magazine have for the past couple of issues contained the odd review of the "new wave". This piece is not to comment on those views but merely to expand upon them and to look at who is involved. (I might suggest you also read Colin Irwin's crucial "Rogue Folk" article in Southern Rag 14.)

It's true to say that the first wave of folk rock had said its piece by 1976, having jiggled and reeled itself right up a dead end. As relevant to their day as the plethora of albums released then were, very few expanded upon the basic outline Fairport began on "Leige and Leif". Those that did are legend and if you don't own them shame on you. Steeleye Span were the best with "Please to see the King", "Parcel of Rogues" and the underated "Commoner's Crown". "Morris On" was a curious beast, and it's child The Albion Country Band left us "Battle of the Field", among the debts. Geordie delights Jack the Lad cut the undiscovered "Old Straight Track", while Ireland's sons Horslips cut "Dancehall Sweethearts", ahead of it's time if any ever was. Richard Thompsons, Carole Pegg and Sandy Denny made brave solo efforts that

actually covered new ground. But let anybody start the old fiddle dominated "let's get 'em dancing" syndrome and these feet head for the door, (exit stage left). It's fine in context, ie 1974, but not as a new product in 1984. That's partly why I'm one who supports the new breed of folk rock to the hilt; also because I first got enthusiasm during the famine, and so watched the second coming as it grew.

The roots of the new music can be traced back to 1978, when several crucial albums were cut by the likes of The Albion Band, Richard Thompson, Maddy Prior and Gay & Terry Woods. These were all records that dumped what had gone before and pushed in with new ideas and material, they could be called stage setters for what was to follow four years hence.

While the earlier mentioned "rouge folk" is not all electric, the new folk rock comes under the folds of its cloak and the two share common ground when we're talking about origins. Some artistes came out of the country dance boom, that had everyone from the Scouts to the WI holding ceilidhs as fundraisers. Here there wasn't the somewhat oppressive atmosphere of the folk music circuit so that styles, sounds and influences mixed which benefited the bands when they later diversified. Secondly there are the people who (like me) grew up with Steeleye and earlier bands, and who were now forming their own outfits. Span, Fairport and Lindisfarne all got 45s into the top 30. There were always album cultists too, so if you didn't have a hit, it didn't mean you weren't an influence.

Punk rock also helped, since it showed anyone could form a band, you didn't have to take a BA in classical guitar, just get up and do it. It also ushered in the DIY recording set up and the growth of small labels which folk had had for years but never utilised. Now everybody's got their own label, distributed by a major mail order outlet and if you can't afford a record then tapes are cheaper still.

by Simon Jones

There was also the rise of the Celtic fringes to consider, as Ireland rediscovered electric music and bands who'd been playing Gaelic rock for years began to be noticed, especially those from the Highlands of Scotland. Later still a handful of rock bands appeared that took some notice of their heritage; Dexy's Midnight Runners grabbed handfuls of Irishness, while Big Country's Scottish guitars jiggled up the charts. Down in Swindon the reclusive XTC produced the antique English "Mummer", named after the ritual.

Some of the old guard who first danced light and fancy during the early 70s, now cannily wove in with the new names, very often producing works to cap or equal anything they did before. Probably more important than any of these was the fact that artistes began to rediscover their soul and sometimes a cause or two to pioneer. The folk scene seems to me to have been much more popular when it was everyone's cause in a corner, back in the 60s. Let's hope then we get a bit more guts and controversy. For those of you who prefer your music without a point, remember earlier I said the new breed of folk rock was different than it's parent. If you go seeking Steeleye Span in a Maddy Prior album then you're in for a surprise. Meantime keep your eyes open for people like these and check out their vinyl offerings, a short list of selected releases below. This is only a selection and a personal one at that, ask the next writer and chances are you'd get another set of choices.

Old Faces/New Values.

Maddy Prior and the Answers: "Going for Glory". Spindrift.
Richard Thompson: "Hand of Kindness" & "Shoot Out The Lights" Hannibal.
Lindisfarne: "Sleepless Nights". LMP.
Horslips: "Short Stories Tall Tales". Mercury.
Paul Brady: "Hard Station." 21 Records.

New Faces.

Jumpleads: "This day the Stag Must Die." Ock.
"Truss and Bucket Band": Claros.
Pyewackett: "The Man In The Moon Drinks Claret". Familiar.
Oyster Band: "English Rock'n'Roll, The Early Years." & "Lie Back and Think of England." Pukka Records.
English Country Blues Band: "Home and Deranged." Rogue.
Keepers Gate Band: "One" Tape only.
Mark T: "What's it All About?" Cheap Tack. Tape Only.

Celtic Twilight.

Moving Hearts: "Moving Hearts." WEA
"Dark End of the Street." 51% Records.
RunRig. "The Highland Connection." & "Recovery." Ridge.

New Bands, No Product.

Home Service. Paccamax. PogueMahone.

Odds but very few Sods.

Andy Cronshaw. "Great Dark Water." Waterfront.
Dick Gaughan. "A Different Kind of Love Song." Celtic Music.
Mark Knopfler. "Local Hero Sound track." Vertigo.

A Quick Word....

Some of these choices need a little expansion so: RunRig are a superb band who hail from Skye and play Gaelic rock music, with a folk tinge. The Oyster Band shed some members when they were Fiddler's Dram and now have a tight very English sound that more traditional ears would not find too risky. Both the Truss and Bucket and Keeper's Gate are ex dance circuit bands, one concentrating on their own songs and the others on more traditional material. Mark T. is a new solo artist who could well do that cliched phrase "Singer/Songwriter" much good. PogueMahone are a new wave (read punk) folk group, with roots in styles of the Clash and their ilk. Paccamax are a bunch of Geordie electrofolkers playing folk with rythm'n'blues. Andy Cronshaw is a fine gent who was doodling on his electric zither back in the 70s and still is. Ma Mark Knopfler is an oddity, he's the leader of Dire Straits normally, but here produced a cracking folk album as the sound-

CHAIRMAN'S RANT by Ian Wells

Two things happened recently that made me think about the Federation's reasons for existence. A club organiser - not in the Federation - said to me "Your Federation isn't doing what it's aims say it does". Then Alan Beswick of Red Rose Radio rang me up and asked me to talk about the Federation for one of their daytime shows.

First, we know we are not fulfilling the aims as printed. Last year's AGM consciously chose to concentrate on those aims which could be attempted with the people available. In effect, that meant the Newsletter. This covers the specific aims 1.2, & 5 (joint publicity and general support of the member clubs and support of festival organisers). Aim 1, block booking of artists, has been attempted more than once without much success. This is scarcely surprising when one of our member clubs books 18 months ahead and another about 5 says! However, the size of the area covered means that the club list is used by artists planning tours and some informal co-operative booking does occur.

Joint organisation of events is always open to club organisers but a more formal approach to our 4th aim awaits the arrival of a suitable volunteer. So does the under-18 work of the 6th aim. I don't believe a youth policy can start at Federation level but it could be a forum to publicise or spread work already being done within it's area.

At the moment, the Federation is the Newsletter and the Newsletter is the Federation. I don't apologise for this state of affairs. It is performing a useful function and is frequently admired by visitors to the area. It also provides a base for wider publicity and contacts with local radio and with Regional Arts Associations. This fulfils the broader aim of promoting folk music generally in the area of our clubs. However, we would all welcome the arrival of volunteers to broaden the work and to take up some of the other aims and activities.

The Federation has no secret reserves of time, talent or ability nor has it any magic wands. It simply has you, those 8 people already active in and concerned about folk music. I cannot command

anyone to volunteer - I merely ask you to consider not only what you want done but also how much effort you are prepared to put in to do it.

(See also the report on the AGM elsewhere in this issue - ED).

Ragged Heroes(from p.7)

track to "Local Hero".

The North West has so far produced very little, if anything in the way of new electric folk, where are you all? Come out and tell us you exist, don't you want a plug? You can find this hack at; 63, Little Moss, Scholar Green, Cheshire, I'll be only too happy to redress the balance.

So, where are all the Ragged Heroes? Not far behind and coming up on the rails.

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Respring	£0.35 per key
Repad	£0.35 per key

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Conducted by JOAN BLACKBURN

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REQUEST: SOUND THE PIBROCH (Scottish Traditional)

Sound the pibroch loud on high,
Frae John o' Groats tae Isle o' Skye,
Let every clan its slogan cry:
Rise and follow Charlie!

Chorus: We will rise and follow, follow,
We will rise and follow, follow,
We will rise and follow on,
Rise and follow Charlie!

See that small devoted band,
On dark Loch Sheil they made their stand,
And bravely vowed with heart and hand
To rise and follow Charlie.

From every hill and every glen
Are gathering fast the dieland men;
They grasp their dirks and cry again:
Hurrah! for Royal Charlie.

On dark Culloden's field and moor,
Hark, they shout - Claymore! Claymore!
They bravely fought, wha could do more
Than die for Royal Charlie?

Now on that barren heath they lie,
Their funeral dirge, the eagles' cry,
The mountain breezes moan and sigh,
Wha fought and died for Charlie.

No more we'll see such deeds again,
Deserted is each mountain glen,
And lonely cairns are all the men
Wha fought and died for Charlie.

Sound the pibroch loud on high,
Frae John o' Groats tae Isle o' Skye,
Let every clan its slogan cry:
Rise and follow Charlie!

We will rise and follow, follow,
We will rise and follow, follow,
We will rise and follow on,
Rise and follow Charlie!

THE
WASSAILERS
FOLK GROUP

CONTACT:

PHIL HEALD
33 Yew Tree Drive,
Lammack, Blackburn.
TEL: 52186
(home)
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BIZZ

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WIRELESS WAVES:

Folk on Local Radio by Mark Dowding

Are you one of the people who get their fix of Folk off the airwaves? i.e. the talking type wireless folk show. You are no doubt aware of the frequencies and wavelengths of the local radio stations in the front of this magazine. What may not be so obvious is that if you live on the fringes of the region it is possible to receive output from stations in adjoining areas.

I recently spent one Saturday afternoon armed with the 1984 Folk Directory, which contains a comprehensive list of radio stations that have a folk programme, and the radio switched to VHF. From Salford this is what came through:

Reception cannot be guaranteed because of the type of transmitter that the respective stations use - I can receive Derby but not Nottingham which are next door to one another geographically.

If you find that you are able to pick up any of these stations, why not write and let them know, telling them what you think of the programme and send them details of your local club. It may be that people who usually listen could decide to pop over one night (stranger things have happened in folk music, e.g. this magazine being published on time, or the Editor getting a round of applause for singing!!).

Station	Frequency/Wavelength		Folk Programme
	FM (MHz)	AM (kHz/m)	
BBC Sheffield	97.4	1035/290	Fri 6-7.00 pm.
Piccadilly	97.0	1152/261	Sun 10.11.00 pm.
BBC Derby	96.5	1116/269	Wed 8-9.00 pm.
BBC Lancashire	96.4	825/351	Monthly Sun 11.05-11.35 am.
BBC Merseyside	95.8	1485/202	Tue 6.30-7.00 pm.
BBC Manchester	95.1	1458/206	Sun 5.15-5.45 pm.
BBC Leeds	92.4	774/388	Tue 6-6.45 pm.

Depending upon where you live, quality of your receiver and serial, and local topography, you might also care to listen out for the following:

Aire (Leeds)	94.6	828/362	Tue 7-10.00 pm.
BBC Cumbria (Carlisle)	95.6	756/397 1458/206	Sun 10.30-11.00 am.
Hallam (Shef'ld)	95.9	1548/194	Fri 8-9.00 pm.
Manx (I of Man)	89 or 96	1368/219	Sun 4.30-6.00 pm.
BBC Nottingham	95.4	1521/197	Thu 6-7.00 pm.
Pennine (Bradf'd)	96.0	1278/205	Thu 6-9.00 pm.

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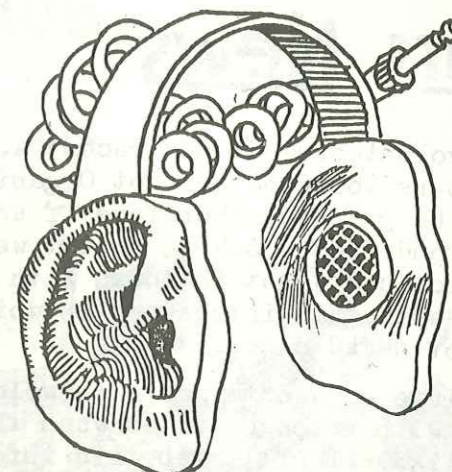
There hasn't been anything very exciting outside the regular programmes in the past two months so let's take this opportunity to concentrate on them. Folk on 2 is actually thriving at it's new time (Saturday 6-7pm) as producer John Morrison deliberately attempts to hang on to listeners of Sport on 2 who may never have heard good folk music before. He starts with a fairly accessible record - vintage Steeleye and Fairport often used - but pulls no punches with the interviews that are frequently the heart of the programme. I think this is working.

In contrast, one of the Manchester based programmes produced by Peter Pilbeam went completely the opposite way. A recording from the National Folk Festival (son of Loughborough) of the Nottingham Traditional Music Club in action was 27 minutes into the programme before an instrument was heard at all!

Don't forget that Welsh region programmes are audible over at least part of our region. Folk on Monday (on 340m) is currently 10.15 to 11.00pm and is always interesting (presenter Geoff Cripps and producer Jack King). The Welsh language Gwerin is on VHF on Tuesdays at 10.20 - 11.00pm. Both are suffering from R4 changes that have spilled over into the Radio Wales/Radio cymri schedules and reduced them from the full hour.

The best of the local radio programmes is undoubtedly Radio Merseyside's Folk Scene (Tuesday 6.30 - 7.00pm and repeated on Sat. 6.30). Stan Ambrose and Geoff Speed deserve recognition for longevity with consistent quality. The programme is always professional, never less than interesting, often fascinating and sometimes rivetting.

The longest air time of our local programmes is Piccadilly's FOLKSPAN in which Harry Ogden pursues his merry way at varying times on Sunday nights. This is probably the most pushed around of the surviving



shows. Radio Lancashire continues with it's policy of folk music for unemployed agnostics with Lancashire Drift one Sunday in four at 11.30am, repeated the following Friday at 3.30. Within this ludicrous schedule, Simon Johnson does a good job. Better times may be on the way.

Incidentally, BBC Radio Stoke reacted to their copy of the PERFORM survey like this: "There is no indigenous folk music in this area and the local clubs survive on national guests and local copies of them." That is why they have no folk show. Any comments from our Stoke area readers?

Last but by no means least, Radio Manchester. Mike Billington is taking over the Folk Spot as Cathy Dixon has departed to Radio London. They have just run a 6 part Folk Club series at 5.15 on Sundays, of which I caught the first three. It was set in a mythical Radio Manchester folk club recorded in a real pub in Horwich which is not currently staging any live music. The series had the strengths and weaknesses of a live club. It had a real audience including hecklers; it had residents John Leonard and John Squire. Dave Shannon played a very real M.C. - he didn't turn up for one of the sessions! The guests I heard were Pat Ryan, Incognito, and Derek & Di Boak but they were all hacked down to two songs. Other elements of Baz Barkers editing were a bit rough: Pat was in week 1; in week 2 someone said "When Pat was here a few weeks ago..."! The overall atmosphere was good but it would have been better with more songs from each of the guest artists.

Tours News

I have volunteered at the recent A.G.M. to be Tours Coordinator (not Organiser). I would be grateful therefore if any club intending to book an artist well in advance could get in touch with me if that artist is interested in doing a tour of NWFFC clubs.

Any artists or agents are also welcome to ring with proposed dates when they are available. I will keep this information on file and pass it on to any Federation club that contacts me, unless told otherwise. Negotiations on price will be between artist/agent and the club involved.

I have devised this system primarily because I'm lazy, but I would suggest that, if people use it, it might result in:

- a) Cheaper Fees for clubs
- b) More efficient tours for artists

So how about trying the system for a year and see what can be done, but remember please phone me, I won't phone you.

Tours Coordinator, Sean Boyle
Telephone 0606 44361

(evenings only please)

P.S. I'll tell you how its going in the next magazine.

IT MAY BE appropriate to note here that ROY HARRIS would be interested in a tour of about a week during March 1985. If you are interested, please contact Nigel Firth on Wigan 215621 or Sean Boyle as above.

Broadfolk (p.11)

Finally, please support your producers and presenters. They really appreciate your feedback whether you write, ring or call.

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NEVER HEARD OF IT... ERIC BRACK

"NOT ENOUGH SEX VIOLENCE..." THE SUN

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The Manchester Ballads

by Harry Boardman

For those of us long in tooth and grey of whiskers, who have been involved in the folk song revival for the past twenty or thirty years, a slow but sure upgrading of the broadside ballad has been perceived.

As in all revivals, purity is all - at least in the early stages - and not only did we quote ad nauseum Francis James Child's dictum that broadsides were 'veritable dunghills in which, only after a great deal of sickening grubbing, one finds a very moderate jewel', we also believed it true. We have long realised, however, that many ballads collected from country singers have also appeared on broadsides and unfortunately we don't often know which came first the scrubby tattered chicken or the beautifully rounded country egg. A broadside is simply a sheet of paper, printed on one side with ballad, proclamation or religious tract and usually sold in the streets or at public hangings for a penny or so.

Almost two years ago, Roy Palmer, having previously produced a folder for Birmingham Education committee containing loose-leaf facsimile ballads from that area, asked me if I would collaborate with him in producing a similar folder containing ballads concerned with Manchester and for the most part printed there. I readily agreed to publish it; their designer in the event did us proud. But more of that later.

In a way, I suppose we approached our task as though we had never heard of a folk revival. By this I mean that we set out to gather up thirty or so broadsides which would represent various aspects of Manchester life, mainly in the nineteenth century, without worrying our heads about how 'traditional' or otherwise any ballad might appear to be. I feel that it is more positive to consider later broadsides as forerunners of our present day tabloids, producing 'overkill' on subjects dear to the heart, such as murder, rape, all manner of debauchery and not a little tear-jerking as well.

Roy Palmer did most of his research and gathering away from Manchester because, apart from living in Birmingham, some of the ballads had travelled to the Bodleian Library, Stoke-on-Trent, Cambridge, Newcastle-on-Tyne and even Glasgow. For my part, I was on home ground and it was with great pleasure that I ploughed through broadsides - sometimes in folders, sometimes



on microfilm. More tedious, though fascinating, was sifting through every trade directory from the last century to try and find out when the Manchester printers actually functioned.

One has to start with the printers name whenever it appears on a broadside because they were not entered as broadside ballad printers but simply as letterpress printers. It is still possible to view the spot in Cathedral Yard where Swindells sold 'numerous songs, ballads, tales and other publications, with horrid and awful woodcuts at the head, Robin Hood songs and the Ballad of Chevy Chase' (Sam Bamford - 'Early Days'). These days, I feel a pleasant but ghostly atmosphere when I walk along Hanover Street (J. Livesey, letterpress printer - 1838-1845), or Whittle Street (J. Wheeler, letterpress printer - 1838-1845), or Great Ancoats Street (John and J.O. Bebbington, letterpress printers - 1856-1861).

The Ballads? Well, we have "The Telegraph Girls in Canon Street":

"To a telegraph man in Manchester,
On the Wires she sent her heart,
They vowed and swore by telegraph,
For life they'd never part.

She never had seen him, and all her life,
She had his photograph,
And all the spare time this couple had,
They made love by telegraph." >p.14

Manchester Ballads (p.13)

A jolly, semi music-hall piece, but no doubt highly topical.

Another ballad which might be wanting in poetry but must have had a spine-chilling effect is "New Bayley Tread Mill".

"In Manchester New Bayley,

We've got a new corn mill,

And those whose actions send them here

Of it will have their fill,

Prisoners let this a caution be,

Obeys me in a crack,

Or I will take my whip and flog you,

Right well o'er your back.

So work, work, mind, mind,

And work with free goodwill,

In Manchester New Bayley,

We've got a treading mill."

The New Bayley Prison - actually in Salford - was opened in 1790 and the treadmill installed in 1824. The ballad, printed by Swindells, reads like a salutary warning to wrongdoers but is not without a touch of humour.

There are by the way, a number of familiar ballads in the collection such as "The Soldiers Farewell to Manchester" (The Manchester Angel), "Jone o' Grinfield", "Victoria Bridge on a Saturday Night" and "The Calico Printer's Clerk" but for the most part, I think, there will be some interesting surprises, at least for those who like their history a little less neat.

If I can be forgiven for seeming to play games, I will give every sixth title of the thirty five included, to give some sort of picture of the contents:

"The Soldiers Farewell to Manchester": "The Meeting at Peterloo", "Tinkers' Gardens" (Vauxhall Gardens): "The Spinner's Lamentation", "Rag Bag", "The Calico Printer's Clerk", "New Song on the Proposed Ship Canal".

"To Salford you can go, when the tide is running low,

And pick up shrimps and mussels by the score,

Fish for eels and soles in the old bog Hole,

Or with Sally take a walk along the shore.

So wish them all success, may their

shadow get no less,

The gentlemen who are doing this so well,

Another gill we'll fill, and drink it with a will,

Prosperity to Manchester and her ship canal.

Tunes can be a problem with broadsides of any period but quite a number are indicated on the ballads and otherwise, we chose tunes from the period or where the metre, suggested a tune; this can happen surprisingly often.

Well I said I would get back to the design. Each separate folder has a facsimile print of the ballad, the tune and historical or explanatory notes. The individual folders are contained in a hard back wallet. I know the appearance of any book or collection is secondary to the contents, but I must congratulate the designer on a first class job.

Unfortunately, "Manchester Ballads" is only obtainable direct from Manchester Education Committee, Education Office, Crown Square, Manchester M60 3 BB. The price is £11.75, which includes postage etc.



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Northwich Folk Club

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Sunday June 24th - Evening Survivors singaround at the Coachman

MORE DETAILS FROM : Sean Boyle on Northwich (0606) 44361

Club

DAY & CLUB	RESIDENTS	DATES IN JUNE			
		1st	8th	15th	22nd
FRIDAY					
Bee Kingsway Northwich Newcastle Roebuck	Various See (a) below See (f) below	Singaround Closed for summer re-opens September Dab Hand	Singaround Local's Night	Singaround TBA	Singaround Roy Harris (h)
SATURDAY					
Brewery Bury Poynton Club Ceilidhs	See (g) below Various Hoe Downs	Parlour Tricks Northwich F.Club (u)	A. Taylor/R. Noakes Sean Cannon Cuckoo's Nest	15.6.84 Gary & Vera G. & E. Pratt (i)	Roy Harris Northwich Folk Weekend (h)
SUNDAY					
Bothy George & Dragon Leigh Poynton Rave On Rainford St. Maries Valley F. Club	See (f) below See (b) below Trevor & Joan Hunt See (e) below Volunteers Derek & Di Boak Big Bill Prince Under a River	Singer's Night Club Swap (j) Closed for summer re-opens September. Wassailers Jake Walton Guest TBA Singers' Night	Allan Taylor Singers' Night Rab Noakes Singer's Night Rhona Jones Guest TBA	Singer's Night Singers' Night p.Fox/S.Luckley (k) Swarbrick/Nicol (m) Roger Westbrook Singers' Night	Dave Burland Bernard Wrigley £ Ashley Hutchings (l) Singer's Night Drops of Brandy Guest TBA
MONDAY					
Horwich Poynton Preston Triton	Peter Hughes + friends Triton Folk	Singers' Night Singaround Singaround The Spinners	Vin Garbutt Singaround Singaround Singer's Night	Singers' Night Singaround Steve Turner Res. & P.Larkin	Singers' Night Singaround Singaround Singer's Night
TUESDAY					
Blackpool	Taverners	Singer's Night	Singer's Night	Singer's Night	Singer's Night
WEDNESDAY					
Belle Green Old Ship Ring O Bells Star The Met White Swan Whitehaven	Calico See (n) below Twice Thymes Two See (d) below	Singer's Night George & Dragon Singer's Night Harry Ogden T.B.A. Dab Hand Stan Arnold	John Howarth No club Singer's Night Jolly Jack T.B.A. Gent. Soldier Eddie Walker	Singer's Night Hare & Hounds Singer's Night Brian Peters T.B.A. Bernie Parry Fellside Night (t)	Closed No club Singer's Night New Bracken Band T.B.A. Paul Metsers Local Singers
THURSDAY					
Fleetwood Fernhurst Mawdesley Poynton Stump Two Tubs Wigan	See (c) below R.Crane/B.Holden Arthur Wakefield + friends Joan Blackburn	Rosie Hardman Gary & Vera Derek & Di Boak Singaround Guest TBA Steve Robinson Singer's Night	Singer's Night Singer's Night No club Singaround Singer's Night Coggler's Brew Closed	Gordon Tyrall Sould's Bridle No club Singaround Guest TBA Singer's Night Singer's Night Pete Coe	Pat Ryan... Singer's Night No club Singaround Singer's Night Harry Ogden Singer's Night

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: Sould's Bridle, Dev & Kevin Whelan (of Thistle), Peter Smith and others (rotating residency)
- (d) Residents are: Dave & Helen Howard, Helen Robinson, Paul, Geoff Higginbottom, John C'Hagan, Steve Jackson, Mike Billington
- (e) Residents for June are: Tarzan's Milkmen, Plan B, Christine Collister
- (f) Residents are: Ken Dunlop, Cathie Stuart, Clive Pownceby, Pete Rimmer, Paul Reid

Calendar

DAY & CLUB	DATES IN JULY					DAY & CLUB
	29th	6th	13th	20th	27th	
FRIDAY						
Bee Kingsway Northwich Newcastle Roebuck	Singer's Night Local's Night Singers & Mus. φ	Singer's Night John Grog Gregson Singers & Mus. φ	Singer's Night Closed for summer re-opens September E.F.D.S.S. Night Singers & Mus. φ	Singer's Night Local's Night Singers & Mus. φ	Closed Cathy O'Sullivan Singers & Mus. φ	Bee Kingsway Northwich Newcastle Roebuck
SATURDAY						
Brewery Bury Poynton Club Ceilidhs	Whitehaven Festival	4.7.84 Touchstone Martin Wyndhamread	TBA	TBA	TBA	Brewery Bury Poynton Club Ceilidhs
SUNDAY						
Bothy George & Dragon Leigh Poynton Rave On Rainford St. Maries Valley Folk Club	Singer's Night Singaround Hunter's Moon Allan Taylor Folkways Singers' Night	The L'Pool Roadshow Singaround Paul Metsers Singaround Combinations Guest TBA	Singer's Night Singaround New Bracken Band Singaround Closed for summer re-opens September Eddie Morris Singers' Night	J.Kelly/P.Emery (p) Singaround S.Grey/E.Ellis (q) Singaround Guest TBA Guest TBA	Closed Singaround Tarzan's Milkmen Singaround Singers & Mus. Singers' Night	Bothy George & Dragon Leigh Poynton Rave On Rainford St. Maries Valley Folk Club
MONDAY						
Horwich Poynton Preston Triton	Singers' Night Singaround Bryony The Spinners	Singers' Night Singaround Singaround Singer's Night	Singers' Night Singaround Singaround Chairman's Choice (v)	Singers' Night Singaround Singaround Singer's Night	Singers' Night Singaround Singaround Singaround	Horwich Poynton Preston Triton
TUESDAY						
Blackpool	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Blackpool
WEDNESDAY						
Belle Green Old Ship Ring O Bells Star The Met White Swan Whitehaven	Closed Preston Singer's Night Square Pegs T.B.A. Tony Rose Allan Taylor	Closed No Club Singer's Night TBA TBA Roy Harris Jez Lowe	Closed TBA TBA TBA Singer's Night J.Kelly/P.Emery (p)	Singer's Night No Club Singer's Night Peter Bond TBA Watson/Adams (r) Australian Night (s)		Belle Green Old Ship Ring O Bells Star The Met White Swan Whitehaven
THURSDAY						
Fleetwood Fernhurst Mawdesley Poynton Stump Two Tubs Wigan	M. Wyndham-read Singers' Night Paul Metsers Singaround Guest TBA Cathy O'Sullivan Singer's Night	Singer's Night Singers' Night No club Singaround Singer's Night Wassailers Closed	Brian Preston Singers' Night No club Singaround Guest TBA Bryony Singer's Night	Singers' Night No club Singaround Singaround Surprise Night Singer's Night		Fleetwood Fernhurst Mawdesley Poynton Stump Two Tubs Wigan

- (g) For full details of Brewery dates, please see Club News, page 4.
- (h) Part of the Northwich Folk Weekend - see Club News & Advert for full details
- (i) Graham & Eileen Pratt
- (j) Club Swap with the Hare & Hounds, Maghull
- (k) Bob Fox & Stu Luckley
- (l) An evening with Ashley Hutchings & Cecil Sharp
- (m) Dave Swarbrick & Simon Nicol - tickets £2 from club or tel 0244 315094
- (n) Summer Folk Sessions feature Old Ship Residents plus the club's residents noted
- (p) Jo-Ann Kelly and Pete Emery
- (q) Sara Grey & Ellie Ellis
- (r) Helen Watson & Susie Adams
- (s) Australian Night with Tancey's Fancy and Cathy O'Sullivan in Theatre
- (t) with Jolly Jack & Steve Turner

(u) Ian Woods, Charley Yarwood, Derek Giffard

AUGUST Dates

DAY & CLUB	DATES IN AUGUST				
	1st	8th	15th	22nd	29th
WEDNESDAY					
Belle Green	Closed	Closed	Singaround	Closed	Singaround
Old Ship	Bothy	No Club	To be arranged	No Club	No club
Ring O' Bells	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Star	Guest TBA (x)	Guest TBA (x)	Guest TBA (x)	Guest TBA (x)	Guest TBA (x)
The Met	TBA	TBA	TBA	TBA	TBA
White Swan	Singers' Night (y)	Singers' Night (y)	Singers' Night (y)	Singers' Night (y)	Singers' Night (y)
Whitehaven	Vin Garbutt	Local Singers	Cosmotheka	Dick Gaughan	Brian Preston
THURSDAY					
Fleetwood					<i>Strawhead</i>
Fernhurst	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Mawdesley	Summer Singaround	No club	No club	No Club	6th Sept; Jolly Jack
Poynton	Singaround	Singaround	Singaround	Singaround	Singaround
Stump	Guest TBA	Singers' Night	Guest TBA	Singers' Night	Guest TBA
Two Tubs	Closed	Closed	Closed	Closed	Reopens Sept. 6th
Wigan	Singers' Night	Closed	Singers' Night	Singers' Night	Singers' Night
FRIDAY					
Bee	Singaround	Singaround	Singaround	Singaround	Singaround
Kingsway	Closed	Closed	Closed	Closed	Reopens September
Northwich	Local's Night	Mabsant	Local's Night	Joe Stead	Local's Night
Newcastle					
Roebuck	♠ Singers & Musicians	♠ Singers & Musicians	♠ Singers & Musicians	♠ Singers & Mus.	♠ Singers & Mus.
SATURDAY					
Brewery					
Bury	Informal Singers(z)	Informal Singers(z)	Informal Singers(z)	Informal Singers(z)	
Poynton					
Club Ceilidhs				<i>Kendal Folk Festival</i>	
SUNDAY					
Bothy	Closed	Closed	Closed	Reopens 9th Sept. with Pete Coe	
George & Dragon	Singaround	Singaround	Singaround	Singaround	
Leigh	Closed	Closed	Closed	Reopens September	
Poynton	The Last Detail	Steve Wolmack	Cogglers Brew	Bryony	
Rave On	Summer Singaround	Summer Singaround	Summer Singaround	Summer Singaround	
Rainford	Closed	Closed	Closed	Reopens September	
St. Maries	Guest TBA	Guest TBA	Guest TBA	Guest TBA	
Valley F/Club	Guest TBA	Singers' Night	Guest TBA	Singers' Night	
MONDAY					
Horwich	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Poynton	Singaround	Singaround	Singaround	Singaround	
Preston	Singaround	Singaround	Singaround	Singaround	
Triton	Singaround (y)	Singaround (y)	Singaround (y)	Singaround (y)	
TUESDAY					
Blackpool	Singers' Night	Singers' Night	Singers' Night	Singers' Night	
KEY TO SYMBOLS ABOVE					
(x) Special nights in aid of Paul Graney Folk Tapes (see Club News, page 4)					
(y) These are all free entry singarounds					
(z) These may not be held at the club, please contact Sue Clegg, 0706 841859					
* Fylde Folk Festival starts - see Out & About, page 3 & Advert					
• Kendal Folk Festival starts - see Out & About, page 3 & Advert					
♠ Alternate weeks are led by 'someone of interest' contact Liz Sudell 0772 732660					

18

Letters to The Editor...

Dear Editor, I once again, with a sigh of hopeless desperation, raise my fingers to the keys of this electric keyboard to answer one of your correspondents letters.

In my last letter I tried to explain why folk clubs are so badly run - attempting to hold an increasingly sophisticated audience with such archaisms as live floor-singers, acoustic instruments and beer. And yet, even after that, someone called Brevin Coxton, claiming to be a regular reader of this magazine, writes to say that he buys records rather than attend clubs because he feels 'some of the amazing advances being made on folk records are just not being matched in the clubs'.

So once and for all lets get this straight and get this right. I don't want to have to say it again. There is a myth that we have to lay that says folk music stems from people singing and playing music deriving from the activities of their daily lives, from places they labour and the social events they use for relaxation, and thus you get song and dance. Let's lay that ghost finally, now and for good. Folk music began when the first collector wound up his clockwork tape recorder with its solid plastic rotating cassette and recorded it. That was the first folk song. It expanded with reel-to-reel, lurched across the face of America liberating several felons on the way and drifted round the English countryside with Uncle Cecil and others of his house. And so it carries on. Folk music is created in the studio these days, with multi-recording techniques, backing put on afterwards, synthesised environmental noises so it sounds proper, just like Folk on 2. And of course you can't get this in Folk Clubs. People just can't do it right - it takes machines, banks and banks of lovely electronics, hundreds of producers and loads of the right sort of publicity to make a real folk song. There's an industry in this, for God's sake, not just some spotty labourer singing about his blasted cow in the back room of a pub. So let's hear no more of these so-called folk clubs. I'm advising our committee to pack it in right away and open up a studio. There's lots more money in it, and we'll have folk fans like Brevin, the real article, beating down our door to buy our records. We've got our priorities right.

Yours most sincerely,

Arthur Marshall.

Dear Editor, With reference to "Muffins" review of Strawhead, yes Strawhead do have the same sound each time you see them, so do the Watersons, McColl and Seager and the Royal Liverpool Phil! - that is why people keep going back to see them - they like the sound. As to doing the same songs - well as I wasn't at any of the gigs referred to I cannot comment. However as organiser of a club that has booked Strawhead twice a year since the groups inception all I can say is they've never done that at Fleetwood. (in fact the only occasion they haven't gone down a bomb was when they introduced eight new songs to the club - many of the audience felt robbed of their favourites!)

"Hymn Book harmonies!" - please tell me which book? certainly not A and M, English Hymnal, Moody and Sankey or even the Sacred Harp.

Alright, if you hear Strawhead regularly, Gregg telling you that the Duke of Monmouth wasn't at Sedgemoor but was in fact waiting for a number 9 bus can pale a bit, but is it not better that the - "got this song from Joe Bloggs it tells about this girl who, etc etc."

I am not a guitarist but several years ago I copied out most of Strawheads music and I can assure 'Muffin' that their 1979 - 80 repertoire did not contain one number with only three chords in it! They may have regressed but I doubt it.

If the reviewer wants more energetic music - well go and see the numerous excellent diddly, diddly Scots/Irish bands. If a band specialises in Big/Broadsheet ballads then unless they butcher the tunes you are not going to get 'energetic music'.

Finally why must 'Muffin' hide behind a pen name.

If they believe in what they wrote why be ashamed of their name, or is it that critics are like Eunuchs - they see it done every night, they know how to do it, but can't do it themselves!

Ron Baxter.

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LETTERS (cont'd)

Dear Editor, I question Mr. Taylor's qualifications to comment on our folk club. I have been a regular member of the Fernhurst Folk Club for two years, and, apart from the two occasions he mentions, when the Tacklers were booked, I can't ever recall seeing him there.

Perhaps Thursday is nasty letter writing night?

Regarding his comments on organisation etc., I'd like to say to him; "If you think you can do any better..."; but he has already anticipated my question - and answers it. He can't.

Ron Crane, the organiser, has put a lot of time, hard work, money and above all dedication into keeping our club going for the people of Blackburn, and to read of a self-confessed failure knocking his efforts disgusts and angers me.

The Fernhurst Folk Club has booked some of the best acts around and will continue to do so in the future. We have a singer's night on alternate Thursdays and I appeal to the people of Lancashire; come and support us - please.

The Fernhurst Folk Club will continue to run in spite of you Mr. Taylor.

Yours faithfully,

J.T. Astley.

P.S. "Hello Friend" For Sale, slightly cracked.

SONG CONTEST

Joint second place in the BELLE GREEN Folk Club Song contest was this song, written by Mrs. Alice Hilton of Tyldesley:

"ANNIVERSARY OF THE PETERLOO MASSACRE, 1819"

'Twas early nineteenth century
One hot and cloudless day
When throngs of citizens did mass
Their feelings to convey
To folk in high authority
Just what they thought their rights should

(be
O ! Peterloo, O ! Peterloo
What dreadful price you had to pay
O ! Peterloo, O ! Peterloo
On that sad and disasterous day

The weavers, spinners, Irish too
Did all march down on Petersfield,
The children, men and women who
Were all determined not to yield,
They surely must have been hell-bent
To get a man in parliament.

They wanted one to fight their cause
And make a better way of life,
They shouted, screamed, fought without pause
With stick and stone and sharpened knife,
The Hussars and the Yeomanry
Tried to suppress what had to be.

In ten short minutes, all was o'er,
The flag staves gashed, the banners torn,
Caps, bonnets, shawls all strewed the floor
The scene was bloody and forlorn,
The trampled wounded bodies lay
The sabres surely had their way

O ! Peterloo, O ! Peterloo
You did not know that dreadful day
O ! Peterloo, O ! Peterloo
That there was murder on the way.

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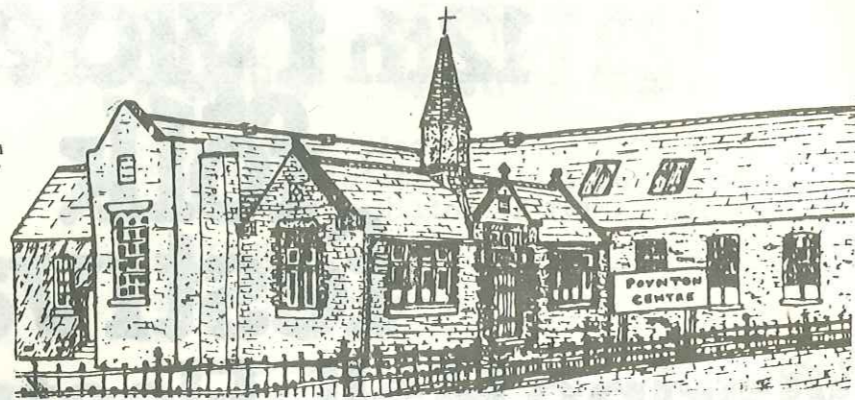
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review:

Poynton 1984



I have never been able to look back on a folk festival with total sobriety until now. A masochistic G.P. started me on a three week course of antibiotics 5 days before the start of the 12th Poynton Festival; my liver will soon be as good as new!

It is impossible, even at a venue as compact as this, to see all the acts so this review is of Poynton as I saw it. I have always found this Easter shindig essentially a singers festival and this years was no exception, which doesn't mean that the musicians were ignored. Any guest list which includes Bill Zorn and Hobson and Lees should keep most string players happy. Nor were dancers forgotten; the Friday night Ceilidh with Cuckoo's Nest in command left many a foot weary for the rest of the weekend.

It was great to see Johnny Collins back in harness following his recent operation. His shanty sessions found the room full to the gunwhales while the impromptu Harmony Hour attracted far more than the usual few workshop aficionados. We were not disappointed, his voice has lost nothing of its power or clarity and many a roof was raised on those three days.

The singarounds running as they did from 10 in the morning until after midnight were a constant enjoyable reminder of the variety of folksong and the considerable number of songs which are there for the singing.

The concerts had the variety and talent which we have come to expect. Martin Carthy performed with loathsome ease (I hate talent!), Sam Sherry combined nostalgia with nifty footwork and Fiona Simpson showed just what a fine solo performer she is. Bill Zorn's banjo was plucked as if by 12 fingers at once and Harvey Andrews produced songs of lyric quality

with humour, passion and a poignancy seldom equalled but never bettered. All this was available plus (among others) Dave Burland, Pat Ryan, Gentleman Soldier and Six Hands in Tempo. One of the big pluses here is that a timetable is produced which is made to work, artists due on stage at 9 are on stage at 9, or very shortly after. Well done Poynton - other festivals please copy.

I have only touched on individual performances, you must see the acts for yourselves, but a few names less well-known to me do deserve a particular mention. Firstly the Portway Pedlars with their fine collection of the songs of Oxfordshire, then Chris Pearson a very talented young singer/song writer. The Wilson Family, four lads whose close harmony work is quite outstanding. Last, but by no means least, 'Counties' a four piece band from Sheffield who were highly amusing and who put a phenomenal amount of effort into running a Club Session which they managed to keep going for 4 hours to my knowledge. (Poynton organizers please note - you should have them back next year).

Finally Eric Brock told me that attendances were well up on last year and that the Festival was a "huge success" - so the future of at least this festival seems secure. On overheard comment was "It's more like a family party than any other festival I've been to"; and so it is. I for one intend to be at next years' party.

Pete Gleeve.

SONG OF THE MONTH

THIS MONTH'S Song of the Month is written by Peter Holmes of Manchester, who has been performing poetry around the area at singers' nights for sometime.

The poem is entitled

'LAMENT FOR THE BUILDINGS OF MANCHESTER'

I remember Shudehill Market
Its tarpaulin-covered stalls
Flocks of meandering pigeons
Waded through their dew covered
Tops at early light.

Faded books and shiny, grey-covered
Long-playing records, stood in
Frayed rows like weary soldiers
Waiting their battle orders

Now replaced by a brick and tile
Monster, cold and without character,
Mainly for buses and the few people
Seen scurrying within.

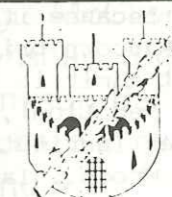
What has happened here, will it
Happen again?
The hearts and terraces of a great
City replaced by empty imposters
Called modern architecture, in
The name of progress.

Inside these huge public washrooms,
Utilitarian, without grace, people
Are still there, in the buildings,
Around them, walking by, indifferent
Now to the bureaucratic vandalism
Surrounding them on all sides.

They will forgive but may not
Recover.

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REVIEW:

Moore Village Folk Day

Moore is a small North Cheshire village hidden away south of the Ship Canal and north of the Bridgewater to the east of Runcorn. I say hidden because if you drive over the Widnes-Runcorn bridge the highway authority don't admit it exists. It contains a pub (The Red Lion), a village hall, the Milner Institute and the home of singer Ian Woods. Ian staged this day principally for the folk of the village and scheduled free morris and sing a round sessions as well as an afternoon concert and an evening ceilidh.

The sun shone gloriously as Fiddlers Fancy demonstrated female superiority by performing on time. When Old Moat Rapper finally got their act together they demonstrated why they have just won a class at Dancing England. The five man team was fast, furious and very slick. Both teams later danced in the indoor events to great effect. Ian Woods and Charley Yarwood led two excellent song sessions in the pub. Len and Barbara Berry gave a fascinating exposition of some of the Songs of the Upper Thames collected by Alfred Williams to a select but appreciative audience. Perhaps too remote a topic for a local event?

The afternoon concert was packed with interest: some unadvertised friends, Ian and Charley, Len and Barbara again and the dance teams and that was just the first half. The second half opened with the inimitable Stanley Accrington

who, prolific writer that he is, surpassed himself with a song specially for Moore and some autodestructive props. His final song about a Morris team, complete with processional exit, produced knowing chuckles from the rapper team. Top of the bill were joint organisers of the day, The Electropathic Battery Band. They have picked up an interesting idea and carried it through. They are a sevenpiece band specialising in the less well-known musichall songs and dress in Victorian costume, even the lady drummer. Unlike Cosmotheka, who seem to reduce all their material to the same very slick style, they ring the changes. They are helped by having several singers, especially their female lead who points up the songs with dancing and poses in a very effective way. The men need to project a little more to be heard over the rest of the band.

The evening saw Electropathic in ceilidh mode and equally good. Their own caller and the occasional couple leaving the stage to demonstrate or lead a dance made for a good atmosphere. Almost everyone involved with the day did an evening spot to round off a very pleasant day.

The chief memory for me will be the moment in the pub when an old gentleman sang 'The Volunteer Organist', protesting that he could do it much better when his voice was working properly.

IAN WELLS

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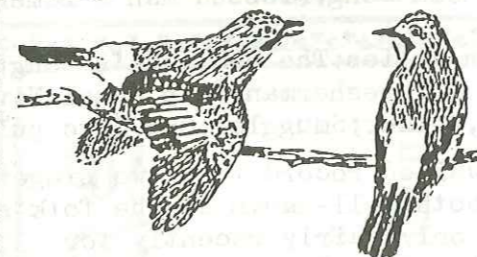
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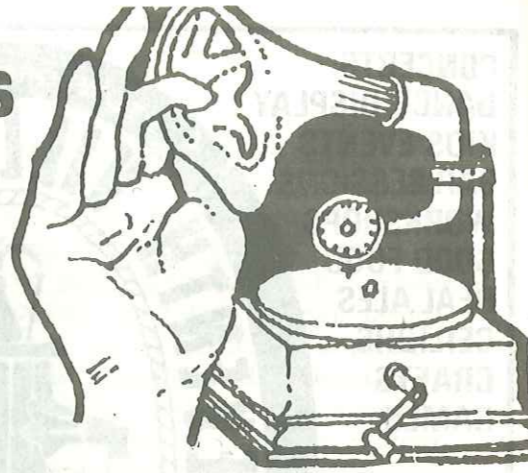
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RECORD REVIEWS



CILLA FISHER. "Songs of the Fishing"
Kettle Records.

1. Fisherman's Wife; Whaur Will We Gang; Tatties and Herrin'; Eyemouth Disaster; Shetland Tunes; Hushabie ma Bairnie; The Prosperity.
2. The Boatie Rows; The Isle of May; Dreg Song; Fisher Row; Dance to Yer Daddie; Caller Herrin'; Final Trawl.

"What will we do when the mackerel is finished.

"What will we do when the whiting's all gone? "

That question is posed in one of the contemporary songs on this excellent record and in one way the album is part of the answer. For the Scottish fishing industry, as for the slate quarries of Wales, the copper mines of Cornwall, and for innumerable railways and canals, the answer has become "sell the experience to tourists." So the Scottish Tourist Board has set up a "Fishing Heritage Trail" on which you can visit tidied up fishing villages with smell free quays.

At a time when the word 'Heritage' has been almost entirely taken over for visual use, it is a pleasant surprise to find a record available with relevant songs to put back some of what has been gutted from the visual experience. Nor is this just a piece of tartan pastiche - this is the inimitable Cilla Fisher in fine voice, backed by a bunch of fine musicians and produced by Artie Tresize. The tourist board backing has been put to good use, not only with a multicolour cover, but with high quality recording at Temple studios by Robin Morton himself and with names like Davie Tulloch, Alan Reid and Archie Fisher in the band. It is not only thoroughly professional but totally enjoyable.

There is a bubbling enthusiasm in the singing of Dance Tae Yer Daddie and Tatties and Herrin', there is sober consciousness of the harsh experience behind Fisherman's Wife, and a real fishwife version of Caller Herrin'. Any record of fishing must encompass the loss of boats and men and the version here of The Eyemouth Disaster does this well. Inevitably, the modern songs are mostly laments for the lost fishing but there is a lively exception in the ironic The Prosperity. The overall feeling must be

of sadness and the record ends appropriately with Archie Fisher's The Final Trawl. I prefer to end with the last verse of Matt Armour's The Isle of May, which mentions the only successful fishers left in the Firth of Clyde:

"For the bright herring's gone - hear the puffins calling
And inshore life is done - off the Isle of May."

Ian Wells.

IAN WOODS & CHARLEY YARWOOD
"Hooks & Nets" Tradition TSR 044

1. Gloucester Wassail; Hooks & Nets; Hedging Song; Survivor Leave; Brookland Road; Suffolk Song; Pressed Man's Lamentation
2. London Julies; The Whalenan's Song; Nobleman & Thresherman; Ship Canal Navvy; Ware Out, Mother; Smuggler; One more pull.

A long-awaited record from two singers who are both well-known on the folk scene although only fairly recently for singing together. I can assure you it was well worth waiting for!

There is a good mixture of traditional & contemporary material on the album, some of the songs being written by Ian himself. I was a little dissatisfied not to find more shanties on the record, with both of them being excellent shanty singers. This didn't diminish my enjoyment of an otherwise superb record.

The title song, "Hooks & Nets" is one of Ian's own songs about poaching and its no mean tribute to say that you would expect it to be traditional if you hadn't already known. A word here of praise for an excellent sleeve from Brian Horsfall, although the illustration has nothing to do with poaching.

Charley has two songs on the first side

RECORDREVIEWSRECORDREVIEWSRECO

that were originally poems, but have both translated very well into songs with the aid of excellent tunes (Hedging Song & Brookland Road). Also on side 1 is a superb song by Ken Stephens, born out of the Falklands War, entitled Survivor Leave.

On side 2 Charley gets the chance to prove that he too can write songs by adding to the single verse & chorus collected of "Ware Out, Mother". Two other excellent songs on this side are also contemporary, namely Ian's One More Pull, written about a sailor getting ready for his first home shore leave. The other being a superb song by a Marine Biologist, Julian Badcock entitled "The Whaleman's Song".

I could continue all day giving superlatives about this album and the various songs on it, but I ought to leave room for other people's reviews as well. Suffice it to say it's a superb record and whether or not you've ever seen Ian & Charley I strongly urge you to buy it. And if you've never seen them live, watch out for their name on the Newsletter & go & see them.

Nigel Firth

ST. GEORGE'S CANZONA
"Merry It Is While Summer Lasts"

Side 1: Kalenda Maya/Ce Fut En Mai/Estampie Reale/Miri It Is/Ye Have So Long/Me Lyketh Ever/Chominciamento.

Side 2: Under Den Linden/Amor Mi Fa Cantar/L'Alma Mia/Cuckoo's Nest/Trunkles/The Cuckoo/Merry Sherwood Rangers.

Although you will recognise the two Bledington morris tunes, and the "Sherwood Rangers" (made famous by Albion), the rest of this material is very obscure. With an "outdoor" feel to it. The new line-up of the St. George's Canzona includes hurdy-gurdy and French bagpipes while the full-blooded playing of John Sothcott is the mainstay of the band. Worthwhile for the adventurous folkie.

RALPH STEPHEN

HOLLY NEAR "Journeys", Redwood Records.

1. Winner takes all; Room for me; You've got me flying; Water come down; G.I. movement; Unity.
 2. Once or Twice; Started Out fine; Imagine my surprise; Something about the woman; It could have been me; Wrap the sun around me.
- I've got a problem with this record. I'm in favour of woman's liberation (in so far as any mere male is allowed to be), and I'm instinctively left in political terms. This is a record by a good singer on radical libertarian themes - so why don't I like it?

It is a selection from six earlier LPs; not just another 'best of', but an attempt at summing up Holly Near's life so far, hence the philosophic title. The tracks are not in chronological order: the earliest (G I movement, 1972) is immediately followed by the latest (Unity, 1982). Quite a lot happened to Holly over that period, including a political conversion to the woman's movement (Something about the woman) and a personal relationship with another woman (Imagine my surprise). Other songs have impeccable radical subjects: for example Karen Silkwood (It could have been me) and single parents (Started out fine).

But... why do nearly all the arrangements sound the same, whether '72 or '82, mostly dominated by piano, many with bass and drums like a hotel lounge trio? Did she have no musical development alongside the

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considerable personal and intellectual changes? Why does this product of an independent producer (Redwood Records is Holly herself) not only sound but look like a commercial product? The multicolour sleeve and pullouts include not just the words of the songs but many photos of Holly, one with The Weavers and at least one posed, heavily backlit, studio shot.

Perhaps this is a genuine cultural difference between us and the US. Our radical music is defiantly monochrome; can their's be valid in spite of being in glorious Kodachrome? However, all this over-presentation would be forgiven if on even one track Holly's excellent voice produced the commitment of Frankie Armstrong rather than leaning on cabaret arrangements and echo, or if even one song had the bite of Paxton or Rosselson. The tidiest summary I'm afraid of the feel of this record is "Womens" Lib meets John Denver.

Unfair? - Then buy the record yourself and see what you think.

Ian Wells.

PAUL METSERS. "In the Hurricane's Eye" Sagem.

I can remember when I first met Paul Metsers - it was at our local folk club and he was about three weeks into his now famous "floor spotting trip" of the clubs. He had come over to this country from New Zealand with the wild idea of making a living out of folk music in Britain, putting his faith into folk clubs, coupled with his own talent.

Well, I don't blame him for having faith in his own songs - they are very good and his performance is always interesting. However, I was very sceptical as to whether he could make it. I need not have been and to prove it here is his latest album, this time on his own 'Sagem' label.

Few artists have been more active and productive in the past couple of years. This new album follows "Caution to the Wind" (SHY 7014) and "Momentum" (SHY 7021) both on the Highway label. With these, together with festival and club bookings and the occasional foreign trip, Paul has built up a considerable reputation for himself.

I like this new album a lot. I'm not just saying that because he's a pal: If I didn't like it I would say so.

Having said that, there are a few parts I didn't like: for instance, the slow songs are perhaps a little too slow but this is a quality record and I am sure it will do well.

With help from Chris and Joe While, Matt Clifford, Mick Doonan and Johnny Coppin, Paul has gathered together another good selection of songs, many of them destined to become folk club hits, I'm sure.

A lot of work has been put into the arrangements but it's always Paul's singing and excellent guitar, dulcimer and mandocello playing that comes over with strength.

My own favourite tracks are "No Quarter" and the "Brown Bird" but it is unfair to make any distinctions as they are all well worth a listen.

This album is available from Paul at gigs or by post from Lambrigg View, Grayrigg, Kendal, priced at £5.00. (inclusive of postage).

Pete Rimmer.

TONY SULLIVAN. "Last Night's Fun" Halshaw Music HM 304.

Have you been looking for a masterclass on Irish session Banjo? Look no further - this is it. Along with the tune books already available, this cassette offers an alternative way of learning without the risk of being brained by a Guinness bottle in your local Irish session.

The twelve tracks all feature Sully's banjo prominently but there is some gentle accompaniment from Suzie Sullivan (whistle, bodhran), Kev Barnard (guitar), and Mick Moriarty (flute and whistle).

This must surely consolidate Sully's already considerable reputation.

It will be a required purchase for existing and would be banjo players but will it appeal to a wider audience? The chief virtue of a learning aid - the almost clinical detachment of what is normally heard through a haze of fag smoke and a cacaphony of curses, coughs and "last orders" - this coolness makes it not too interesting to a general audience. Still, it might have a novelty value as a session completely free of accordian! One last query: if you learn the instrument off a tape, how are you going to get that special banjo players face?

Ian Wells.

THE NORTH WEST FEDERATION OF FOLK CLUBS newsletter

The BEST FOLK in the NORTH~WEST

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

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RECORDREVIEWSRECORDREVIEWSRECO

B AND THE DRONES "Sting in the Tail"
Border Keep BK 008

Side 1: Dance Ti' Thee Daddy/Geld Him
Lasses/Bagpipers' Carol/Pheasant's
Dance/Fife and A' The Lands About It/
Sir John Fenwick/The Rock and the Wee
Pickle Tow/Keelman O'er The Land/Thomas
Saunders/Syriacus/Parnell's March/Joe
Hutton's March.

Side 2: Redesdale Hornpipe/Beeswing/
Hills and Waters/Barbara's Jig/Galloway
Hills/The Mill, Mill O/Every Time We
Say Goodbye/Sting In The Tail/Mary Ann/
Memories/Flight Of The Bumble Bee.

When I saw that "B And the Drones"
consisted of 5 Northumbrian pipers, a
bassoonist and a percussionist, I though
"Oh no! Not another Cut and Dry Dolly".
How wrong I was, I dislike the predise
classical playing of many revered pipers,
but by contrast this is a warm lilting
40 minutes of music without any virtuoso
bravura. The accompaniment is subdued
and varied (guitar, piano, melodeon,
castanettes!). The Cole Porter song
with bassoon counterpoint won me over
completely. It also proves that Scots-
men can play Northumbrian pipes just
as well as Tynesiders do. Nice one.

RALPH STEPHEN

EAVESDROPPER "The March Hare"
Greenwich Village GVR 220
Malcolms Interview (Cassette Private
Issue)

This is precisely what I was talking
about elsewhere in this issue. Two
new bands both formed within the last
two years, one firmly entrenched in a
tiresome seventies mould, the other
very much up with the times who bring
a whole new bay of tricks to the
proceedings. If either had an advant-
age, then it should be Eavesdropper,
who were touted by some sections of the
music press as this years "hot stuff".
They played at Cropredy and myriad other
festivals, got support to the legend
himself, (Richard Thompson for you not
in the know), and then blew it all on
this debut album.

As they launch into the opening "Star
of Munster", the listener is tempted
to play that old party game, "name

that influence". They're all in there,
this is "Fairhand slips" territory with
even a hint of the JSD band in the brew.
Dropper singing is off too, "Paul Jones",
and "Three Score and Ten" (version 816)
having some truly painful, strained and
out of tune vocals.

Advice lads,

1. get in a decent female vocalist
2. kick out the mandolin and up the
keyboards
3. remember this is the 1980s.

As it stands, "The March Hare", is like
my gran's slippers, comfy but worn out.

Without a contract, but prepared to take
a chance on putting out their own tape,
Malcolm's Interview hail from York and
played round Buxton quite a bit in '83.
They're a very tight five piece, whose
music is hard driving rock with melodic
leads and traditional lyrics. If you
can imagine Squeeze playing folk then
you are not far off the mark. Vocalist
Josephine Swiss has a strange haunting
voice, a cross between Toyah Wilcox
and Kate Bush. But by hell it's an
effective weapon. Their writer Dave
Townend has been listening to Richard
Thompson because his lyrics can be
traced to similar subjects in the
maestro's work. Not that there's anything
wrong with that, squire. Get your mits
on this four track cassette, only £1.20
from the band at 111 Nunnery Lane, York.
Meantime I want to see them live preferably
sooner than later. A cracking effort
troops.

SIMON JONES

DISPLAY ADS

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1/2 page	£8.00	£12.00
1 page	£16.00	£22.00

(advert sizes on request)
Discounts are available for adverts
booked for a number of issues, and also
for member clubs. Note that "Camera
Ready" means just that to qualify for
the lower rate. Copy must now be
pre-paid for each issue. Send to
Editorial Address (cheques to NWFFC)

FEDERATION PAGE

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Ian Wells	62 Sydney Ave. Hesketh Bank.	077 473 3267
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Tours Coordinator	Sean Boyle	23a, Cinder Lane, Northwich, Cheshire	0606 44361
Membership Secretary	Martin Critchley	57 Bridgewater Rd. Walkden, Manchester	061 799 5108
Publicity Officer	Pete Rimmer	6, Burlington Rd., Southport, Merseyside	0704 67852

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

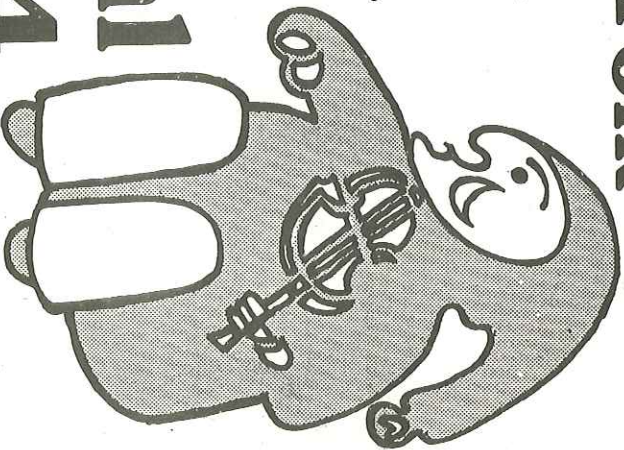
1. The 'block booking' of artists for tours.
2. Joint Publicity of the Member Clubs.
3. The general support of the Member Clubs.
4. The joint organisation of concerts and ceilidhs within our area.
5. The support of Festival Organisers within our area.
6. The organisation of events to attract under 18s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

The Member Clubs

FOLK CLUB	START TIME	ADDRESS	ORGANISER	PHONE NO.
SUNDAY				
Bothy Valley	8.00pm 8.30pm	Blundell Arms, Upper Aughton Road, Birkdale, Southport	Clive Pownooby	051 924 5078
George & Dragon	8.30 pm.	Gardeners Arms, Vallett's Lane, Off Chorely Old Rd., (Bolton)	D.J. Yelding	Bolton 793961
Leigh	8.00 pm.	George & Dragon, Main St. Billinge.	Bernie Forkin	0744 53058
Poynton	8.00 pm.	The Tropics, Railway rd. Leigh.	Jackie White	0942 678758
Rainford	8.15 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626
Rave On	8.30 pm.	Golden Lion Hotel, Rainford.	Bob Leeming	0744 88 3424
Widnes (St. Maries)	8.30 pm.	Grosvenor Rowing Club, The Groves, Chester.	Nick Mitchell	0244 315094
		St. Marie's Am. Rugby League Club, Brentfields, Widnes.	Patrick Hindley	051 423 3775
MONDAY				
Horwich.	8.15 pm.	The Crown Hotel, Horwich.	Sue Grills	0204 691430
Preston	8.15 pm.	Lamb Hotel, Church St. Preston.	Rob Twisse	0254 21594
Poynton	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626
The Triton	8.00 pm.	The Triton Hotel, Paradise St. Liverpool.	Doreen Rickart	051 227 3911 x 448 (work)
TUESDAY				
Blackpool.	8.00 pm.	Kings Arms Hotel, Talbot St. Blackpool.	Pete Rodger	0253 56290
WEDNESDAY				
Whitehaven	8.15 pm.	Rosehill Theatre Bar, Neresby, Whitehaven.	Steve Bowersley	059 601 580
Belle Green	8.30 pm.	Princes of Wales, Belle Green Lane, Incs, Wigan.	Jean Wrigley	0942 677955
King O' Bells	8.00 pm.	King O' Bells, Pit Lane, Widnes.	Reg Andrew	051 424 1878
The Met.	8.00 pm.	Catholic Metropolitan Club, 61a Bold St. Liverpool.	Ann Morris	051 708 6409
White Swan	8.00 pm.	White Swan, Green St. Fallowfield, Manchester.	Martin Gittins	061 881 8294
The Star	8.30 pm.	Star Inn, Back Hope Street, Salford.		061 205 3680
THURSDAY				
Stump	8.30pm	Rawsons Arms, Peel Street, Farnworth, Bolton	Bernard Cromarty	Bolton 71167
Fernhurst	8.30 pm.	Fernhurst Hotel, Bolton Rd. Wood, Blackburn.	Don Crane	0254 40347
Fleetwood	8.15 pm.	North Aston Hotel, Fleetwood. (usu. Vantoni Room)	Don Baxter	03917 78606
Mawdesley	8.30 pm.	Black Bull, Mawdesley (monthly)	Derek Gifford	0704 822574
Poynton	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626
Wigan	8.15 pm.	Park Hotel, Market Square, Wigan.	Joan Blackburn	0942 863339
Two Tubs	8.30 pm.	Two Tubs, The Lytle, Bury. (adjacent to Parish Church)	Moira Woodcock	061 723 1979
FRIDAY				
Old Ship	8.30 pm.	Old Ship, Eastbank St. Southport.	Ian Wells	077 473 3267
Bee	8.30 pm.	Bee Hotel, Bodfer St. Wyl.	Jave Costello	0745 32488
Newcastle	8.00 pm.	Back Horse, Station St. Longport. Stoke-on-Trent	Jason Hill	0782 813401
Moebuck	8.30 pm.	Moebuck Hotel, Leyland.	Liz Sudell	0772 732660
Northwich	8.30 pm.	The Coachman, Hartford, Northwich.	Sean Boyle	0606 44361
Kingsway	8.30 pm.	Wallasey Manor Tennis Club, Kingsway, Wallasey.	Arthur Marshall	051 630 4239
SATURDAY				
Bury	8.30 pm.	The Legion, Bolton St. Bury.	Sue Glegg	0706 341859
Brewery	8.30 pm.	Brewery Arts Centre, 122a Highgate, Newark. (occurs)	Neil Johnson	0539 25133
Tom Hall's	Varies	Various events in Liverpool and the Wirral.	Geoff Dornand	051 639 7928
Poynton.	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626

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Kendal
Folk
Festival
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