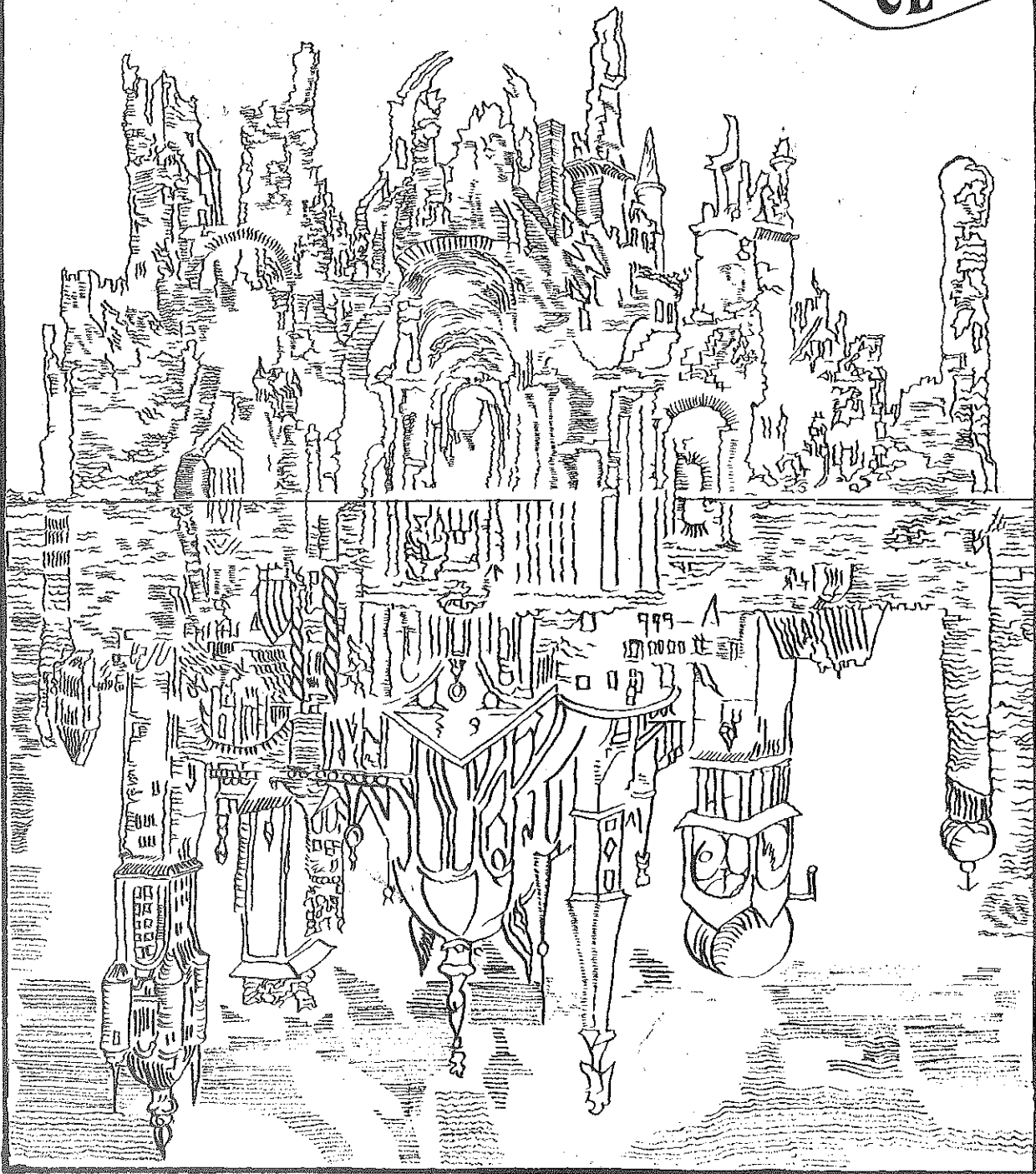


**THE NORTH WEST FEDERATION OF  
FOLK CLUBS**



**NEWS LETTER**

**DECEMBER '84**

**JANUARY '85**

**25p**

# Page 2 Comment:

HERE WE are again with another News-letter,close to the start of a New Year for all of us.Lets hope that all our clubs can benefit from the revival of interest that seems to be taking place in some of our clubs.Lets also hope that the New Year brings something of a revival in job prospects,as I'm sure the folk-going audience isn't immune from those problems either.

IN THIS issue you'll find the second part of Roy Harris' "Why must they always say",and Roy has asked me to point out that this was first published in 'Whitby Folk News',1975 - hence the references to Hughie Green!I think you'll find it just as relevant as when it was written.I must apologise for the lack of three of our regular features this month,Song Exchange & Dancing are not included because they hadn't arrived by publication date;Club of the Month is missing because I forgot all about it until it was too late.

A NEW feature this issue,and one which I hope will become a regular is an interview with a local artist or group. This month we've chosen Peter Bond,and Simon Jones & I have lined up further ones for future issues.

**N.B. CLOSING DATE FOR OUR NEXT ISSUE (FEB-MAR) IS JANUARY 4th**



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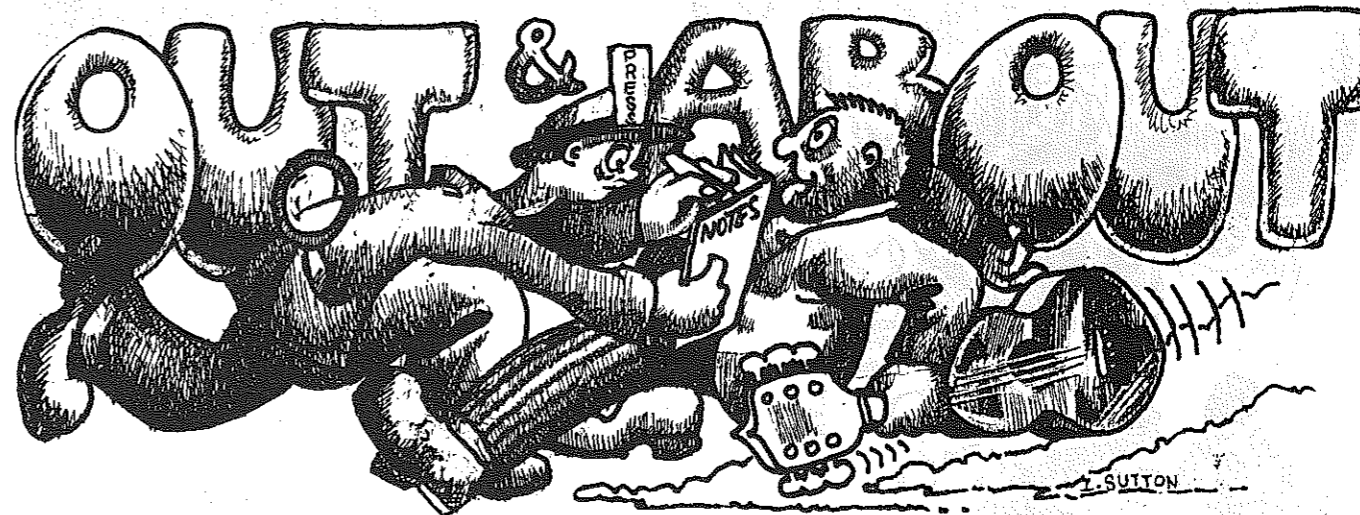
FOLKEAR comments about the demise of Piccadilly's Folk programme and I have some more to say in Out & About on the opposite page.I'm afraid in each case, it comes back to YOU the listener to write in & praise or constructively criticise the existing programmes. Where programmes are either taken off the air or don't exist at all,then write and complain and KEEP ON COMPLAINING until something is done.Its up to YOU,remember.

THE COVER is once again by Irene Allen, who is in hospital at the time of writing,and I'm sure we all wish her a speedy recovery.Chris Roach,one of my typists is also in hospital-get well soon,Chris!Even if Chris makes a speedy recovery,I would like to find another typist to reduce the amount I have to type myself and to help to speed up the production of the Newsletter.Contact me on Wigan 215621 if you can help.

FINALLY,thanks to my other assistants, Angela Forkin & Elaine Derbyshire for typing;Ian Wells for date chasing; Pete Rimmer & Bill Derbyshire for distribution.Also of course to all those who have contributed articles.

TO CLOSE,I'll wish you all a very merry Christmas & a Happy New Year.

*Nigel Firth*  
EDITOR



FOLLOWING last year's popular October festival at Poynton,they are holding another backender folk festival on Saturday & Sunday 8th & 9th of December this year.The list of guests is as usual far too long to give in its entirety here,but here are just some:

GARY & VERA,JOHNNY COLLINS,ROSIE HARDMAN, BILL ZORN,FLASH COMPANY,HOBSON & LEES, CHRIS & JOE WHILE,CAUGHT ON THE HOP,NIGHTSHIFT plus many more local & national guests.Saturday's events start at 1pm & events continue until midnight,while Sunday Events start at 10am & continue until 11.30pm.Bar extensions have been applied for and food will be available as usual. There are special children's events & a child-minding facility;there is floor space for sleeping bags at the centre.Season tickets are £5(child £1.50),Day tickets £3(child £1).For more details see the advert elsewhere in this issue.

BRAM TAYLOR is launching his new LP 'Bide Awhile' at a special evening at Leigh Folk Club on December 14th.It is mainly by invitation,but there are a limited number of tickets on sale at the club.

PHIL BROWN of Loose Chippings tells me that they have been running monthly concerts at the Plough Hotel,Lytham Road,Freckleton,Near Preston. The emphasis on th nights has been 'fun' and the next one is a 'Christmas Extravaganza' with Gary & Vera Aspey on Saturday 15th December at 8.30pm. Tickets are £1.50 from Phil at 101,Turf Lane, Chadderton,Oldham (tel 061 688 7561)

FARNHAM FOLK DAY 1985 takes place on Sunday April 14th at Farnham Maltings from noon to 11pm.Among the artists appearing are:

FLACO JIMENEZ TEX-MEX BAND,DICK GAUGHAN, OYSTER BAND,ALISTAIR ANDERSON,THE BLADES, DEBBY McCLACHY,MAGGIE HOLLAND & CHRIS COE further information from FMS at 2,Eastdale, East St.,Farnham,Surrey.(Tel 0252 724638)

DANCING ENGLAND is being held in Derby on January 19th and Features Rapper,Longword,Morris & Clog Morris from all over the country.Also with Old Swan Band,Rattle&Rant Band,Hugh Rippon,Jim Lloyd. More details in the advert,or contact John & Leslie Shaw,Sandiacre 392014.

PETE RIMMER reminds me in a letter arriving too late to be published in full that it is some time since the folk programme he used to jointly present on Red Rose Radio finished.It won't come back unless YOU write in now and tell them you want a folk programme.While you are about it write to Piccadilly & tell them the same;the addresses are:  
Head of Programmes, The Programme controller, Red Rose Radio, Piccadilly Radio, P.O.Box 301, P.O.Box 261, St.Pauls Square, Piccadilly, Preston Manchester

## Tours News

DUE TO pressure of space from other articles,Tours News has taken up temporary refuge on the Out & About page.

It has been suggested that if enough clubs are interested,it may be possible to start organising a few tours.In order to start the ball rolling,Sean suggests that each club should write to him with a list of 5 or 6 artists they would be particularly interested to book while on a tour of the area, together with an indication of the price they would be prepared to pay,and how many months ahead they tend to book guests.Here is your chance to help us fulfil our aims better than we are at present - write NOW to Sean Boyle,23a,Cinder Lane,Northwich,Cheshire (or tel 0606 44361).

SOME NEWS of possible tours:

URGENT- ROY HARRIS is in the area from 12th March for about a week and currently has only one booking (Blackpool on th Tuesday)-if you can help,please contact Nigel Firth NOW on Wigan 215621

R.GAJUN are interested in a tour of the area(no dates suggested at present)

LIFE & TIMES who appeared at Fylde Folk Festival-see also advert-have suggested a range of dates for a possible tour,cost around £55.

For the above two,please contact Sean Boyle.

On a similar topic,Jean Seymour who has taken over the running of Bury Folk Club again,is anxious to bring herse'f up to date with local club performers who would be interested in appearing as guests. Traditional-style singers& musicians are the type of act Jean is interested in,so if you can send publicity material & tapes (will be returned),she would be very grateful.Her Address is:  
166,Tostington Rd.,Bury (tel 061 761 1544)

RADIO DETAILS:

Folk on 2,BBC Radio 2,MW only,Saturday 6pm-7pm  
Radio Lancashire,351m(96.4VHF),Sundays 11.05-11.35am  
Radio Merseyside,202m(95.8VHF),Tuesdays 6.30-7pm  
Radio Manchester,206m(95.1VHF),Sundays 5.45-6.15pm  
NOTE HOWEVER that none of the independent radio stations are currently running a folk show,not even Piccadilly.See also Broadfolk and the comments in the opposite column.

DON'T FORGET the Federation Revue,to be held at the NALGO Social Club,Bishop Rd.,St.Helens on Sunday December 16th.Proceeds go to the Federation. Please go along & support it.

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.



SINCE THE last issue, there are no new clubs joining, but there are a number of venue/night changes:

The Kingsway Folk Club is no more - the tennis club decide they didn't want activities not directly connected with Tennis. Long live the Railway! The Railway Folk Club meet at the Railway, Tithebarn St., Liverpool (opposite the old Exchange station) every Wednesday from about 8-8.30pm. I'm informed it is a Higson's pub serving real ale, and they are starting initially with just singers' nights, to which all are welcome to attend. There is a train just round the corner (Moorfields underground station), so you don't even have to drive. More details from Arthur Marshall, 051 638 3964

The GEORGE & DRAGON Folk Club have moved to the NALGO Social Club, Bishop Road, St. Helens owing to the imminent reconstruction of their old premises. They are now called the NALGO Folk Club, but note especially that you don't have to be a member of NALGO to get into the Folk Club. The format of the club is the same as it was before (alternate guest & singers' nights), and I'm sure you'll find the same friendly atmosphere despite a slightly larger room.

POYNTON have moved their midweek folk music guest night back to Thursdays, when you can expect to see a local artist, but nonetheless well-known. I've no details to hand, but to see who is on, phone Eric Brock on 0625 875555 or 872626.

IF YOU don't know how to get to the NALGO Folk Club in Bishop Road, St. Helens, please get in touch with Bernie Forkin on 0744 53058 who will be glad to give you directions.

**4** The Old Ship at Southport is continuing the alternate Wednesday singarounds that started in the summer - see Club Dates for details.

AS USUAL, the Brewery Folk nights are amovable feast, so here are the dates for the next two months:

December 6th, Andy Irvine plus Sam Bracken  
13th, Party with Cosmetheka, Taffy Thomas & Roger Lang

January 5th, Fairport Convention plus Dick Gaughan  
More details from Bill Lloyd, 0539 25133

ADVANCE NOTICE of guests for February & March:

February:  
15th, Mabsant, Ring O' Bells (Middleton)  
3rd, Mike Silver, Rainford  
3rd, Pat Ryan, Valley  
2nd, Ashley Hutchings (Cecil Sharp), Brewery  
9th, Watchers, White Bear  
24th, Vin Garbutt, Leigh  
10th, Reflections, Valley

March:  
3rd, Maxi & Mitch, Rainford

For more details of all these, please contact the appropriate Club Organiser (see p.27).

THE WHITE BEAR Folk Club, Adlington have a change of format as from January, due largely to their success in attracting both audience and singers. Tuesday will continue to be their club night, at which singers are always welcome and to which there is no charge for admission. Once a month, on Saturdays, there will be a guest night and admission to this will always be £1. For more information, please contact Glyn Hughes on Adlington 482520.

THE VALLEY Folk club are trying to get Dave Cousins & Brian Willoghby (ex Strawbs) for either January 6th or 13th. At the time of going to press they had been unable to confirm this, so I suggest you get in touch with either Paul Whitehill on 061 736 6441 (day) or Adlington 482450 or Derry Yelding on Bolton 793961.

RAINFORD FOLK CLUB are now running a guest only every 2 or 3 weeks, the remaining weeks being closed. This may only be temporary, so please check the dates in the centre pages & local press before going along. More information from Bob Leeming, Rainford 3424.

Steve Eekersley, who with his group Calico is now running Leigh Folk Club tells me that they would like to give up running the Belle Green club at Ince. They are prepared to give support to whoever takes it over, by coming along to singers' nights and they would not like to see the venue close. Are you interested in taking it over? If so please contact Steve on Wigan 677955.

LEIGH FOLK CLUB have taken over the Dialect competition that was held at the Belle Green last year is to be held in February or March. If you would like to enter, you can get forms either from the club or by telephoning Steve Eekersley on Wigan 677955. I gather there will be a songwriting contest later in the year.

CEILLIDHS, such as I have been told about are to be found as follows:

Dec 29th, St. Marie's, Widnes  
Dec 29th, Poynton with Cheshire Folk CB  
Jan 12th, Poynton with Gorton Tank CB

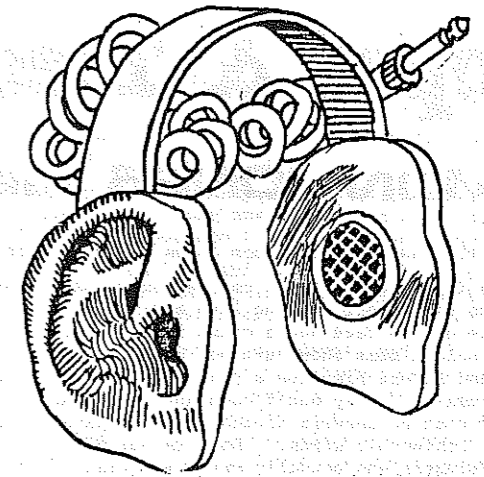
Also watch out for mini-Ceillidhs at Bury & at Teigh, especially.

YOU WILL find that while some clubs close for a couple of weeks over Christmas, others are open even on Christmas Eve & Boxing Day, so you needn't sit in on your own and watch old films on TV - get out to a folk club, even if your own local one is closed. There's bound to be one open somewhere! Check with the Club Calendar for details. Also watch out for Christmas Parties etc.

## BROADFOLK

It's not so much Broadfolk as narrowfolk this time round, as it's mostly about local radio. First, Radio Manchester has finally found it's way to putting out a regular show. It's 'Folk Like Us' with Mike Billington for half an hour every week at 5.45 on Sundays, with a repeat on Tuesdays at 7.00pm. This seems to be settling down to be a reasonable show, mostly records but usually with a guest to chat, and is worth half an hour of anyone's time. Retune to Radio Lancashire and you may find Simon Johnson presenting 'Lancashire Drift' at 11.05 on Sunday morning for 25 minutes, now with a more accessible repeat at 6.35 on Tuesday evenings. I say you may find him, as it is about, but not exactly once a month, though as he promised to advertise in the N.W. Fed Magazine, you lucky readers should be among the favoured few to find out!

Now the bad news: Radio Piccadilly's FOLKSPAN went off the air for an eight week summer break and still has not returned. Worse still, it is unlikely to come back at all in the near future. Piccadilly, along with all but three of the other so-called Independent Local Radio stations have jettisoned their local programmes (including news) on Sunday nights to take a London based chart show deliberately set up to compete with Radio 1. This is bad enough, but Simon Coin, who is in charge of schedules at Piccadilly, has confirmed that he can't find another slot for the folk show even though he has quite a bit of material recorded over the summer - paid for - sat in his tape racks. Write to him or ring him to complain and complain to the IBA. We have always known that ILR stations didn't really want to be local but just commercial and now we see the thin end of the wedge. Genuine local broadcasting is cast aside in favour of centralised fashion music - not particularly for the audience, but for the benefit of the space salesmen who can now deliver a national audience on a local radio network to the advertising agents of bubblegum manufacturers, BMX bikes and the rest



the motley crew trying to pick up the pre-teen market hooked on plastic music. Incidentally, a recent market survey showed that if you broke down the ILR audience by newspapers read, the paper with the highest cross-correlation was the Sun. Now you know why many ILR ads. assume such a high I.Q.!

Nationally, John Morrisons Folk on 2 continues to be excellent but increasingly inaudible as nights draw in and MW disappears under into Euromush. TV is still a dessert with rare exceptions. One of these is the C4 series made, of course, by STV, on the history of Scotland which includes quite a lot of relevant Scots folk music.

FOLKEAR.



WOMENS PEACE SONGS from Australia

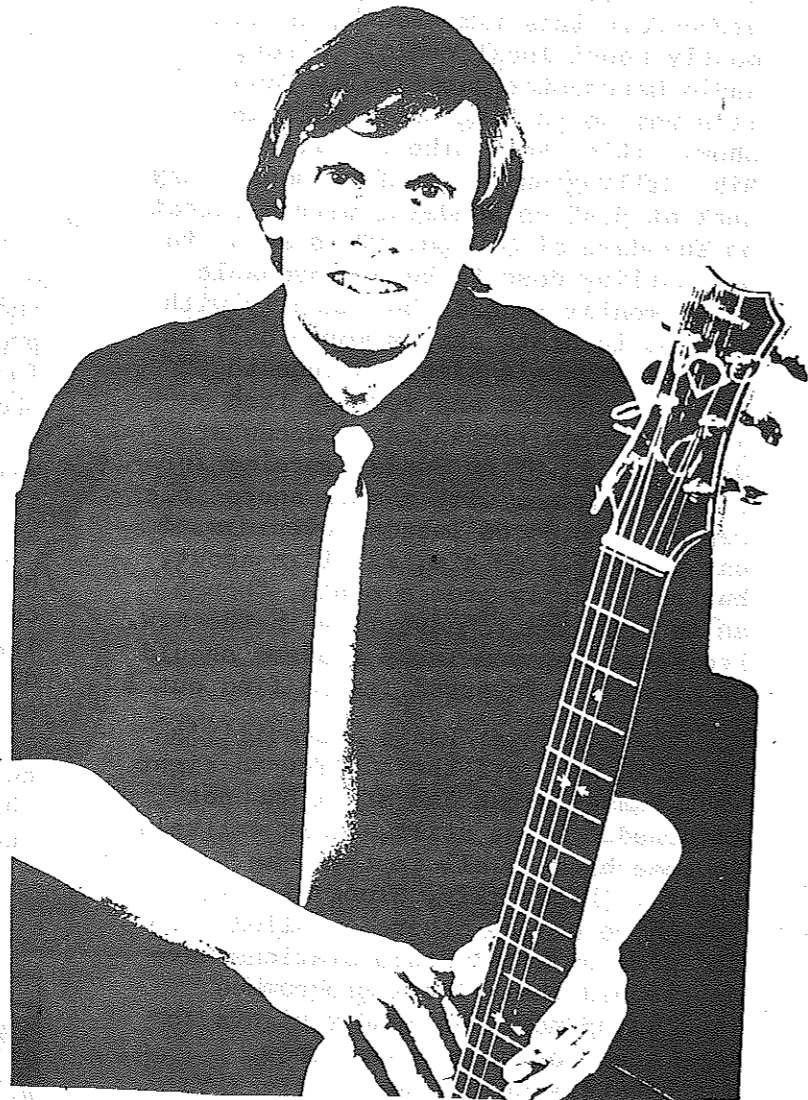
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OR: 54850

# Roped & Tied & Bonded:

## SIMON JONES talks to PETER BOND



ROPED AND TIED AND BONDED: Simon Jones talks to Peter Bond

Peter Bond is a true northern son, a songwriter of awesome ability who turns mere writing into a craft. He's always got a smile on his face and a cause in his heart. Behind him three solo albums show just how highly he has developed his art, and before him lies a year writing educational broadcast music. They don't come any more honest, and during our chat he answers thoughtfully, expansively, conviction behind his words. Bond is one of a rare breed, guitarist singers who actually write material which is intrinsically English, rooted firmly in our lifestyle. It's a rare and glorious talent.

SJ "What music did you grow up with?"

PB "I can remember singing at the piano with my mother, stuff like the Harry Lyme theme. I was in the school choir and did a lot of choral music, and played the clarinet in the school orchestra. I used to listen to Radio Luxembourg Top 40, whilst before that I was keen on Tony Bennett and Johnny Mathis. I suppose I heard pretty well everything, the radio was on a lot".

SJ "When did you realise you could actually write?"

PB "Well, I once got 31 out of 30 for a school essay, mostly because it was so long. I had a family reputation for being bookish when I was young. But the first songs I can remember writing were with my brothers. Pop songs written for fun; they were pretty surreal even then, titles like 'I Wish I Had The Price of a Bacon Sandwich', or 'I Take My Trousers to the Laundry every Wednesday', this was 1963. They were really good strong melodic songs. I started writing on my own in 1968, in those days it was more poetic or descriptive, rather than a social comment".

SJ "Didn't the world of rock'n'pop ever appeal?"

PB "Being brothers and all that when we first started we thought we could be the next Beatles. But none of us ever set anything in motion. Even now to some extent I would like to be a bigger name playing bigger concerts, but the 'real' business doesn't make me sorry I missed out. I wouldn't mind having some successful songs in the rock scene, if somebody else would do them. I honestly don't think at the moment I could be a blockbusting writer. You've got to have bags of self confidence in the pop world, which basically I haven't got".

SJ "What was it that attracted you to folk clubs then?"

PB "Well rather a strange story actually, the very first time I went to a folk club was on a paid booking. One of my brothers got hold of some Watersons and Young Tradition records and we practised some close harmony stuff. A friend heard us and gave us a booking at his folk club. That's what first got me in the clubs. When I heard the music people were playing, I thought, 'this is subversive' both politically and musically (I've always been into weird things). We were instantly accepted and I got a kick out of people thinking I was good at something".

SJ "Singer-songwriter is the most ready phrase people would use to describe your act, do you think the term is outmoded?"

PB "It's a fair description of my action in the clubs, but it's limiting; people expect you to be soft rock, a superannuated hippie. It's not terribly helpful to me because I often do songs by other people and traditional stuff in my act. It's an odd phrase, after all if you're in a group then you are never a singer songwriter. McCartney is basically one but no one ever refers to him as such. Yes, it probably is a bit outmoded, since nearly everybody on the folk scene at the moment is writing part of their act, so it's mainstream these days in one form or another. Singer songwriter used to mean you were somebody different".

SJ "Could a songwriter make a decent living from the clubs these days?"

PB "I've certainly made a living almost exclusively from the folk scene in the past ten years. I haven't made any money, but I've just about made a living, lately helped by some work from the BBC. It must be overheads, I've got a small house and as yet, no children. For some people with kids, a wife and consequently larger house it must be very difficult indeed. Maybe three or four people are making a living but the rest have to let their partners work. So, no I don't think there's a lot of people making a good living from the folk scene. Mind you there's a lot of people not making a very good living at anything".

SJ "That last phrase seemed a good point to interject a question about his political material, only too often his songs hit the social nail squarely on the head. While melodic and bouncy there's always a point behind the music. Your first album was very much written with 'causes' in mind, what turned you onto that?"

PB "I am what I am, I'd think these things even if I wasn't a songwriter, so it's bound to come out in the songs - writing is just one way of expression. I hope that people find the poetry in my songs as well as the message, that's important, but I like to think they're more than social comments. I don't just write social songs, I write other songs as well".

SJ "Obviously you don't mind your politics showing?"

PB "No, I don't at all. But it's very wearing to try and write a political statement about everything. I've for example never written a song about Ulster, because it's so confused I don't know what the answer is. That doesn't mean I won't, but not at the moment because it wouldn't be a good one. It's important to me to write good songs not just make a point. If I was worried about it showing then, well I wouldn't write it".

"My songs do make a lot of people think, I get just as much flack from socialists as I do from right wingers. But there's no doubt in my mind that for me what I'm doing is right. I try to put an alternative point of view. The media will always give the establishment view so I try to balance it, after all it's a free press".

"One of the problems on the folk scene with regard to people who write social comment songs, is that if you write even one song that makes a statement, you're branded as political, when what they mean is left wing, something against the status quo, more in favour of equality. It's a wild example of how people don't think things through - it's just as political to decide not to sing protest songs".

SJ "Would you say you were very much a Northern writer?"

PB "Not specifically, but I do write about things up here, it's where I live. This is where all the heavy industry is and I write a lot of songs about industrial problems. My sense of humour is Northern. Maybe it's the contrast, life has a hard edge up here. There's good writers from South, East and West, but I don't mind being seen as a Northern writer".

"Sometimes I get comments about my stance on something and they're based on a regrettable lack of knowledge about life in our area, life is very different in the North. That difference is bound to show in some of my songs".

SJ "Allright for Some" came out in 1977, how do you think its worn?"

PB "Very well, its been reasonably successful, I still do all the songs, obviously not in one evening, but they're in the repertoire. There isn't anything there that doesn't still apply, I write about situations rather than cause/cases. In production it hasn't worn so well, that's because I was very inexperienced, I was so pleased to be asked into the studio, hearing me coming out of 5ft speakers, I was maybe blinded to some of the problems. Yeah, it still stands up though".

SJ "The first side of its ancestor, "See Me Up" pulled no punches, so how do you now feel about songs like, "Snake in the Grass", "This Old Shoe", and "Smiling David".

PB "See Me Up" in many ways isn't as accessible as "Allright For Some", but it's musically more adventurous. I still feel the same about all the situations. Events bear out more and more what I'm singing about. "Snake in the Grass" is about nuclear reprocessing, and things just get hairier with all the lies floating around. Some things do change for the better, but it's so slow, we're old before we see the change. Unemployment, racism and so on are now enshrined in lore, so to that extent it's getting worse. A couple of my nicest songs are on there, "Snow Song" and "Irish Girl".

SJ "How do you see your period of work with Bill Caddick and Tim Laycock?"

PB "We made one record, "A Duck on his Head", which got very good reviews. But we did write two shows, that and "The Man who Walks through Walls". We didn't actually split up because we were never a group, three soloists, but who were friends who worked together from time to time, playing where we were asked if people were prepared to pay for it. We had a really good time, a very interesting experience. The reason we stopped was the commitment Tim and Bill had to the National Theatre, plus the distance we lived apart".

SJ "One of your most timeless songs is "It Haunts Me Still" (one amongst many). How did you come to write it?"

PB "I wrote it for a television play which hasn't been on yet, it was a ghost story, about a club musician and that struck me as a title. It's about being perfectly happy and bumping into an old flame. I find it quite galling that a song I wrote in quarter of an hour has been really successful, in the clubs it's popular and its been on the radio quite a lot".

SJ "Why did you go it alone with Totem records?"

PB "I wanted to try putting out a record myself. You pick up all the bills, see it through. You keep all the money coming in, and you keep the publishing. At that time most records were self funded, even the labels had introduced a thing where they asked the artistes to bear some of the cost".

"It was a very interesting exercise, but I overspent in the studio, although I got very reasonable rates from Ric (Sanders) and Robin (Brown) who were producing it for me. They had such good ideas, that I just said "Yes", to everything, so it took much longer that way.

As far as reaping the benefits goes, it's a bad time to bring out a record at the moment. I'm owed quite a lot of money by record distributors, I suppose I get it back but I'm well in the red over having made the record".

SJ "The record" being "Awkward Age". How do you feel it was received by the folk press?"

PB "Very well, the reviews all picked out different tracks. They were favourable: only one wasn't and that was more a comment on the production I used, not the songs".

SJ "The arrangements on "Awkward Age" placed him for the first time in a rock band context, and featured keyboards heavily. How much modern music do you listen to?"

PB "A lot, pop music and modern classical, Radio 3 especially. I'm currently teaching guitar to a couple of teenagers so I need to keep up. Lyric writing has taken a dive hasn't it, it's all short and staccato. I like Elvis Costello, Surthymics, Kid Creole and the Coconuts, and hate Spandau Ballet. But I don't buy their records, I tend to buy the esoteric stuff from the cheap bins. I used to love John Lennon, still listen to McCartney though Stevie Wonder is probably the most consistent performer".

SJ "Do you like most of the cover versions of your material, for example, June Tabor's excellent rendering of "Joe Peel"?"

PB "I was very pleased with what she did, I'd like more people to cover them, after all for about £4.00 they get 12 songs. While I wish more names would cover my material, its very difficult to get material to artistes and it can be very costly. It can't be easy to do one of my songs, I use weird chords, odd timing, and wide voice ranges. As long as they credit me, I'm happy for people to sing my songs".

SJ "It occurs to me that "Moving Hearts" could have done justice to your songs?"

PB "I'd have loved Moving Hearts to cover my stuff, it would have been great. I actually think some of my material is better than theirs. But I really don't mind how people arrange my songs, as long as they are good of their type".

SJ "The folk scene in which Peter Bond and myself work, is a curious beast, to some change less and to others ever a shifting myriad of styles and acts. Talk has been of isolation in the past two years, and yet too, out of the past year there's been an undeniable mood of optimism, and freshness in new names. How do you see your environment in the mid 1980s?"

PB "I think its still isolated, partly because of the attitude of the media. The club scene will survive on people who will play for virtually nothing and the music's not going to disappear, I'll still be writing. Whether there'll be many professionals if the depression goes on I don't know. There seems to be another folk rock boom at the moment, but thats never been my scene. When the first one hit, I was living in Cumbria well away from it. I've heard quite a lot of it since and I'm really glad I missed the early 70s. (Interviewer nods-see Summer issue).

"Theres very much a 'flavour of the month' abroad, but then there always has been. I often wonder how long these newcomers will survive; they get booked 'coz they're cheap. But then again, that's how I started".

"I'd like to see a bit more guts about what's going on. There's an awful lot of people in folk clubs denying what's going on in the world; this is an incredibly bad time to be living through. Why haven't people got more of an angry attitude? But then, maybe people don't want to hear about it, I only wish they would. Folk used to be part of the protest movement. Al Stewart once said in Southern Rag he'd never heard a decent political song in his life. Yet when he started he covered a -llDylan's protest material the day it came out, now either he thought they were good political songs or he was a bread head. Too many people disavow the causes they sing about. They say, I'm not involved in the politics, I just like the song. Isn't life too short?"

Only too true Mr. Bond, the scene could do with a bit more wellie and clout.

Peter Bond maybe 'allright for some', but by me he's fine anytime.

## ROY HARRIS ASKS Why must they always say...?

A singer's ego is a fragile thing, God wot! - a confidence bubble, easily pricked. And who more fitted to do such pricking than the type of club organiser who comes out with such statements as:-

"We were packed out last week" This is said when his miserable club-room is about one tenth full at 10.20pm, accompanied by a melancholy stare, and in a tone of regretful accusation. It leaves our poor guest in no doubt but that it is HIS FAULT that all the customers are at the bingo instead of at the Incipient Goitre Folk Club.

Here's another soul-chiller: the man who calls (transfer charge) to offer a booking, saying "Can you come for half fee? We're very short because we've paid some really big names recently!" Oh dear.... and here's me thinking that my 10 L.P.s, 13 week telly series, continental tours and a mention in Southern Rag had guaranteed my name in the ranks of the mighty. Not so! Cut your fee lad, and go along there like the B-feature player that you really are!

This part of my screed is, of course, written entirely from the viewpoint of the guest singer - more exactly the professional singer. I'm damn sure that my fellow singers have come across such characters too - ask 'em! Some day, somebody is going to write a book. Luckily, and truthfully, the club organisers are in the minority, but there are still to be met the occasional ones who say "Oh, did you want accomodation then?" - this at 10.45pm, and after a clearly-stated request in the booking letter. And the other charmer, with the beady (bleary) eye, a small handful of money, and the question: "What did you say your fee was...?"

Now while some of these blokes make the stomach churn, there's always light relief to be gained at the antics of M.C.s, the light relief in my case coming from cliché counting, night after night, club after club. The members of each individual club may not find the parade of stock phrases so

diverting, although it could be that they have stopped listening! And who can blame them? Please M.C.s, do you always have to say:-

"Put your hands together for Joe Bloggs!" What for? to offer up a prayer? To avoid the temptation to throw things?

Or "A big hand for Joe Bloggs!" In which to collect his giant fee? Or to clout him round the ear with?

Carping you may well be thinking; but I think not. There is nothing terribly wrong with either introduction, but for EVERY singer EVERY week?

And is it really necessary to introduce your singers as if they, and you, are part of NEW FACES or CILLA BLACK'S GUEST NIGHT? Our music, and our folk club system, was once a blessed haven from the overkill of TV variety, but of late I find club-nights being conducted in the very same way, bolstering up a star system that has no place in folk music. If your club is a club, and not merely a mini-concert, it should be possible to bring on your singers in a much more neighbourly way, with a 'special' announcement for the guest singer perhaps, if you feel it pertinent. That delicate ego I mentioned earlier benefits from a "build-up", there's no doubt.

But please, please, M.C.s, if you are going to do a biographical intro, GET YOUR FACTS RIGHT. I've several times been given the biographical touch, but often large parts were totally wrong or four years out-of-date. A bit of homework or a 'phone call could take care of all that. It all boils down to organisation. I know only too well that many a poor bloke has it sprung on him at the last minute that he's in charge. Come on organisers, give a bloke a chance - a week's notice at least, then the homework could be done, sparing the club some unfortunate gaffes.

My own personal nightmare revolves around the M.C. who doesn't even know his guest's name. Thus I have been announced as Roy Bailey, Guest,

8

Harper, Tweed - and on 3 occasions as somebody not due to appear until the following week. So here's another "why must they say", and a very personal one:

"We couldn't get ROLF HARRIS tonight, so we got Roy Harris" It's a joke you know! And the first 300 times I laughed at it too! Still, it might have been worse: my name might have been RAPHAEL WELSH! Imagine....no, don't!

Quickly now, a few more teeth-grinders from the M.C.s gagbook:-

"Time for the jest now" Unfunny - and why not "OUR guest"; "the guest" sounds a bit like "the furniture", "the lavatory" etc..

"Brought here at great expense" - No comment.

"The moment you've all been waiting for" - Don't do that one lads! It's not only completely untrue, it's also highly insulting to all the other singers of the evening. On folk music, everyone's contribution is vital and welcome. Some are better than others. So what! - everyone counts.

So come on now M.C.s; you are a vital part of a club night and you can ruin it, as well as help it to go with a swing. Think a bit, use your imagination, don't let gaucherie or power madness force you into a Bruce Forsyth or Hughie Green mould. Let both these excellent showmen do their own thing fittingly in their own sphere, and you do yours. YOURS, in scale and style to fit folk music. We will all benefit.

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# Letters to The Editor...

Dear Editor,

I sit here pen in hand and can only confirm exactly what Folkear found out about Radio Stoke. The people there are monuments to the sort of duff heads who run local radio and have no idea about our own ethnic based music.

It makes it all the more annoying because the station actually did have an excellent folk show run by Fred (Folk Review) Woods all through the late 70's and early 80's. It used an Albion Country Band track as its theme - forget which one. Sitting in Cheshire as I do, Stoke is only one of the radio stations I can pick up and when I penned an article on folk on local radio for B\*!z recently, it was naturally one of those I called on.

The girl behind the desk obviously had no idea, because when asked if they had a folk music programme I was regaled with "Ooh, yes, Country eh!". Fortunately an older and wiser head informed me "We used to have one, and maybe we'll have one again. It was one of our most popular programmes." So why did they drop it? The same lady then proceeded "Denzil knows quite a bit about folk music." Denzil was obviously a big wig here so I asked to see him, "Oh no, he's far too busy to talk about folk music!" was my reply.

Maybe Denzil filled in the Perform form of reply. Whatever, the charge of "no folk" is grade one rubbish. I should think a Pottery industry would have thrown up more than a couple of songs, and South Cheshire is packed full of dances, tunes and traditions only just being unearthed, if anything its ripe for exploration. Then there's plenty of contemporary stuff - if John Kirkpatrick can find enough in the area to write music for three plays in conjunction with the Stoke based Vic Theatre, theres something around.

And may I add theres plenty of local clubs who thrive with local talent from places as far apart as

Macclesfield to Stafford. Okay so they may have 'National' guests, but what club doesn't. Stoke has within its area as much folk music and tradition as anyone, its more a case of radio station apathy. The easy way out - Top 40, purely because "We" couldn't be bothered to devote time and resources to getting off our collective backsides and looking.

I did have thoughts about approaching one of the local stations about doing an "across the board Roots music show". Rest assured it won't be on Radio Stoke.

Simon Jones.

Dear Editor,

Calling all Folk Clubs, from the residents of the Ring O'Bells Folk Club, Widnes.

Would any club like to fill a night on their calendar and get to be a guest resident in another club?

There are club swaps taking place quite successfully. but how about an exchange of residents. We would be guest resident at your club with you as host, and you get to be guest resident at our club.

The clubs get a 'different' night without the extra cost of a guest and the loss of floor spots. A good chance to hear new songs that are commonplace elsewhere, and for more people to appreciate the vast repertoire of all the available residents.

How about clubs who like the idea having a star by their name as listed in the Folk Fed. Mag. to show they are open to offers. Perhaps such a scheme might even favour those performers who are not (or no longer) residents but would like to be for one night.

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Jean Wrigley.

# The Childe of Hale

by Chris Roach

Do you believe in giants? That's what I usually ask my young listeners when appearing at the local libraries to relate stories and song of local legends. Their eyes positively pop as the story of John Middleton is related to them, and they join in with gusto singing the song.

John Middleton was born at Hale Village on the banks of the Mersey in 1578. He died in 1623 and his remains were kept at Hale Hall prior to burial.

John was born to a poor family and was of a simple nature, this being the reason for calling him 'The Childe'. Little is known about John's youth; he was of quite normal size but before he reached the age of twenty he had grown to the outstanding height of 9'3".

Legend has it that John was struck with an ardent desire to be special. One day he sketched out on the sands of Hale shore, the outline of a man of huge dimensions. He lay down within the outline and went to sleep, wishing that when he awoke he would have grown to the size of the outline. His wish was fulfilled, his clothing burst asunder and the buttons flew off. (Remind you of anything?).

In 1705, a man by the name of Joseph Taylor recorded in his diary an even more extraordinary version of the legend, '...we were informed that he dream't he should be the greatest man in England when he wak't, he began to meditate on what had so much disturbed his sleep, and to have an opinion that he should grow to be a very big man in size: whereupon his buttons flew off and he was transformed into a giant: whereas, if he had interpreted his dream aright, the people told us he would have been great in riches and honour, for he was to be great in whatever he imagined'.

There is no reference to John in the Hale Church marriage register, which dates from 1572, and it is thought that he never married. Later in life Gilbert Ireland of the Hutt, in Halewood, hired John

as a bodyguard. There is no doubt that Gilbert and his friends used John for show rather than for any form of protection.

On 20th August 1617, James I was returning from Scotland and he knighted Gilbert Ireland at Lathom. King James heard about John from Gilbert, and invited his new knight with his gigantic servant to the court in London. This was a very happy time for John. Sir Gilbert did him proud and dressed him for the occasion in white ruffs about neck and wrists; a striped doublet of crimson and white around his waist; a blue girdle embroidered with gold; large white plush breeches powdered with blue flowers; green stockings; broad shoes of a light colour having red high heels and tied with large bows of red ribbon. Just below knees were bandages of the same colour with large bows; a sword was suspended by a broad belt over his shoulder and embroidered in blue and gold to match the girdle, with a gold fringe upon the edge. When you realise that John was reputed to be one foot three inches taller than the ceiling in a normal room, he must have looked quite overpowering.

When John arrived in London, the King arranged a wrestling match with his own Champion wrestler. However John dislocated the 'Champs' thumb when throwing him. The King was in an awkward position for he did not want to offend his courtiers, who had been taking bets on the 'Champ' winning, and so, according to Matthew Gregson's Portfolio of Fragments 1817, Middleton was sent home. The King gave him 20, but on his journey he was set upon and robbed.

Sir Gilbert Ireland matriculated at Brazenose College, Oxford, in 1578, the year of John's birth. Middleton visited the College on his way home from London and this is where a portrait of him was painted. This portrait hung at High Legh Hall, Knutsford, before it was taken to Speke Hall, Nr. Liverpool. The portrait is attributed to Marcus Gheeraets, 1561-1635, a Belgian painter at the Court, who

made several portraits of Queen Elizabeth I.

He returned home to his cottage at Hale. (Still to be seen.) He had to enter on hands and knees and could only stand erect under the ridge where the ceiling had been cut away, (I understand that the interior is still the same, but it is a private home). In so doing one day he terrified two burglars who had climbed an outhouse roof and were about to break in through a gable window.

In the late 1800s John's bones were dug up. The skeleton measured 9'3", the thigh bone was as long as an ordinary man's leg, his hand measured 17" from wrist to fingertip and the palm 8½" across. These bones were kept in a lead casket at Hale Hall for a number of years, but have since disappeared, indeed Hale Hall is now but a crumbling old ruin.

A descendant of John, Charles Chadwick was living in 1804 and was more than 6' high, extremely

tall for that era. There are descendants now living called Blundell.

Although the story of John's instant growth sounds unbelievable, there is possibly an element of truth in it. There is a disease called gigantism; it is brought on by a fever in certain people, and can cause rapid growth within weeks. People suffering from this generally end up with a thickening of their features, although John did not suffer from this and was quite normal facially.

Hale is a beautiful old village, John's old home being just one of the many white thatched cottages. The path which John is likely to have walked along, is still there and leads to a small beach with a lighthouse. It is said that there is a causeway which leads from Hale to Runcorn across the Mersey, which was once used by Prince Rupert as an escape route during the fighting with Cromwell, but that's another story.

Here is Chris's song about John Middleton, the Childe of Hale. (If you would like the tune to this song, please contact Chris Roach directly at : 36, Pyecroft Road, Great Sankey, Warrington, Cheshire.)

I am the Childe of Hale,  
From Lancashire I come  
Upstanding I am nine foot three,  
And me name it is John Middleton.

A strange thing happened to me,  
Whilst Sleeping by the sea,  
I dreamed I'd grown and doubled me height,  
And when I awoke it was true.

(Repeat 1st verse)

I ran up the path from the sea,  
A black bull stood facing me,  
He threatened me with his hooves that I should  
So I seized his horns and I flung him high.

Now I'm a man of some renown,  
I've just returned from London town,  
In Silk and Satins and Lace so fine,  
I wrestled and now twenty pounds is mine.

Me master the Squire of Hale was there,  
And says the fight was fair and square,  
The King's man yelped when I hurt his thumb,  
The King was displeased and he sent me home.

I've been painted in Oxford Town,  
For I'm a man of high renown,  
If you want to big and strong like me,  
Go lie on the san's down beside the Mersey.

(Repeat 1st verse)

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## CHAIRMAN'S RANT by Ian Wells

Not a lot to rant about this time, Festivals seem to have survived better this year and clubs continue with varied fortunes. The Arts Council plans for the future continue to ignore the very existence of English Folk Music although the British Council regularly exports it. I'd be interested to know what success member clubs have had in attracting outside sponsorship or subsidy.

Meanwhile, back at the Federation, please pay your bills for previous issues. We don't fancy having to try painful things like one Australian publishing firm who threatened their delinquent accounts with killer wombats! What would be the English folk equivalent of that, I wonder? Perhaps we would need to handcraft our revenges: threaten socialists with Strawhead, purists with Roaring Jelly, and Wirral contemporary clubs with a floating Irish session. (NALGO clubs will merely be offered a free re-organisation with every leftwing council!)

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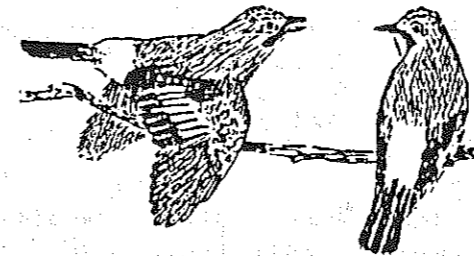
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ANN LISTER  
BOBBY EAGLESHAM  
JANE ROTHFIELD & ALLAN CARR

# Club

DAY & CLUB	RESIDENTS	DATES IN DECEMBER			
		1st.	8th	15th	22nd
<b>SATURDAY</b>					
Brewery Bury Club Ceilidhs	See (u) below Various <i>See Out &amp; About also club News</i>	Hollerin Pot	6/12/84 Andy Irvine Martin Carthy <i>Winter Festival (Poynton)</i>	12/12/84 Cosmetheka Jolly Jack	B.Duckworth/P.Lewis (g)
<b>SUNDAY</b>					
Bothy Leigh The Nalgo, <i>St. Helens</i> Poynton Rave On Rainford St. Maries Valley F.Club	See (f) below <i>Calico</i> See (b) below See (e) below Volunteers Derek & Di Boak Big Bill Prince Under a Fiver	Singer's Night Bernard Wrigley Singer's Night Dave Vanronk Martin Simpson C.White/H.Lees Bren/Dee/Bob/Albert Darrell Corner	Roy Harris Singer's Night Martin Carthy Winter Festival Singer's Night Closed Bob Buckle Bram Taylor	Bright Phoebus Gorton Tank <i>Federation Revue *</i> Bob Buckle Andy Irvine Guest TBA Residents Christmas Party	Christmas 'Bun Fight' Christmas Party (v) Roaring Jelly Christmas Party (w) Christmas Party Closed Closed Christmas Singer's N.
<b>MONDAY</b>					
Horwich Poynton Preston Triton	Peter Hughes   Triton Folk	Singer's Night Singaround Ran Tan Band Surprise Guest Night	Singer's Night Singaround Singaround Triton F. & Singers	Singer's Night Singaround Andy Irvine Spinners C.Party	Singer's Night Singaround Singaround Closed
<b>TUESDAY</b>					
Blackpool The White Bear		Singer's Night Club Night	Singer's Night Club Night	Singer's Night <i>Xmas Party (n)</i>	Singer's Night Club Night
<b>WEDNESDAY</b>					
Belle Green Old Ship Ring O' Bells (Widnes) The Railway White Swan Whitehaven	<i>Calico</i>    See (d) below	<i>See Out &amp; About</i> Singer's Night Les Jones Singaround Martin Carthy Local Singers	Closed Singer's Night Singaround Christmas Party (i) Andy Irvine	Singer's Night TBA Singaround Swarbrick/Nicol (j) Christmas Party	Closed Closed Singaround Singer's Night Closed
<b>THURSDAY</b>					
Fleetwood Fernhurst Mawdesley Poynton Stump Wigan	See (c) below R.Crane/B.Holden D.Gifford/P.Hartley	Guest TBA Singer's Night Johnny Collins (l) Guest TBA Singer's Night Gill Burns	Howard Bond Andy Irvine Closed Guest TBA Fiona Simpson Singer's Night	Incognito Singer's Night Closed Guest TBA Singer's Night Brian Jacques/Liz	Closed Singer's Night Closed Guest TBA Christmas Party (m) Singer's Night
<b>FRIDAY</b>					
Bee Northwich Newcastle Ring O' Bells Middleton Roebuck	Various See (a) below	Singer's Night Singer's Night (h) TBA <i>Nightshift</i> Martin Carthy	Singer's Night Andy Irvine Singer's Night <i>Xmas Singaround</i> Singaround/Session	Singer's Night Christmas Party Dab Hand (l) <i>Xmas Party (y)</i> Derek Gifford	Singer's Night Singaround Singer's Night Closed Singaround/Session

**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, Dev & Kevin Wheelan (of Thistle), Peter Smith and others (rotating residency)
- (d) Residents are: Dave & Helen Howard, Glen Robinson, Paul, Geoff Higginbottom, John O'Hagan, Steve Jackson, Mike Billington
- (e) Residents for December are: Rick Harrop (2), The Three Bears (16), Abalon (23), Geoff Higginbottom & Gentleman Soldier (30)
- (f) Residents for January are: Nightshift (6), Flan 'B' (13), Abalon (20), Rick Harrop (27)
- (g) Residents are: Ken Dunlop, Cathie Stuart, Clive Pownceby, Pete Rimmer, Paul Reid
- (h) Bob Duckworth & Pete Lewis (half of the Riot Band - Christmas Party)
- (i) Singers' Night lead by Paul Taylor
- (j) Christmas Party with Mike Elliott
- (k) Dave Swarbrick & Simon Nicol

# Calendar

DATE	DATES IN JANUARY				DAY & CLUB
	5th	12th	19th	26th	
29th					<b>SATURDAY</b>
Party Night St. Maries Ceilidh Cheshire Folk C.B. @ Poynton	Fairport Convention Steve Mayne	Pat Ryan Gorton Tank C.B. @ Poynton Volunteers @ White Bear	Trip to Derby (s)	Tony Rose (E) Stan Gee Mem. Concert (Bryton)	Brewery Bury Club Ceilidhs
30th	6th	13th	20th	27th	<b>SUNDAY</b>
Closed	Singer's Night	Strawhead	Singer's Night	I.Woods/C.Yarwood (p)	Bothy
Closed	Closed	Guest TBA	Guest TBA	Fiona Simpson	Leigh
Closed	Singer's Night	Maxi & Mitch	Singer's Night	Gentleman Soldier	The Nalgo
Loose Chippings	<i>Mike Elliott</i>	<i>R.Cajon</i>	<i>Alan Hall</i>	<i>Portland Chambers</i>	Poynton
Singer's Night (k)	Singer's Night	Singer's Night	Graham Cooper	Singer's Night	Rave On
H.Walters & D.R.R.	Closed	Guest TBA	Closed	Closed	Rainford
.....	.....	.....	Closed for re-building	.....	St. Maries
Closed (q)	Guest TBA	Guest TBA	Caught on the Hop	Singer's Night	Valley F. Club
31st	7th	14th	21st	28th	<b>MONDAY</b>
Singer's Night	Singer's Night	Singer's Night	Fiona Simpson	Singer's Night	Horwich
Singaround	Singaround	Singaround	Singaround	Singaround	Poynton
Singaround	Brian Preston (r)	Singaround	Singaround	Old Bush Band	Preston
Closed	Closed	Res.+ Splinter	Derek Gifford	Singer's Night	Triton
1st	8th	15th	22nd	29th	<b>TUESDAY</b>
Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Blackpool
Club Night	Club Night	Club Night	Club Night	Club Night	The White Bear
2nd	9th	16th	23rd	30th	<b>WEDNESDAY</b>
Closed	Singer's Night	Closed	Singer's Night	Closed	Belle Green
Guest TBA	Guest TBA	Guest TBA	Guest TBA	Guest TBA	Old Ship
Singaround	Singaround	Singaround	Singaround	Singaround	Ring O' Bells Widnes
Chris Coe	Keith Marsden	Singer's Night	Tom McConville	Singer's Night	The Railway
Rosie Hardman	Local Singers	Roy Harper	Jim & Lynn Eldon	Hunters Moon	White Swan Whitehaven.
3rd	10th	17th	24th	31st	<b>THURSDAY</b>
Strawhead	<i>Guest TBA</i>	<i>Singers' Night</i>	<i>Fiona Simpson</i>	<i>Fleetwood to Flixco</i>	Fleetwood
<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Guest TBA</i>	<i>Singers' Night</i>	Fernhurst
Ushers Well	Closed	Closed	Closed	Closed	Mawdesley
Guest TBA	Guest TBA	Guest TBA	Guest TBA	Guest TBA	Poynton
Singer's Night	The Reason	Singer's Night	Greenmantle	Singer's Night	Stump
<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	Wigan.
4th	11th	18th	25th		<b>FRIDAY</b>
Singer's Night	Singer's Night	Singer's Night	Singer's Night		Bee
Tony Ryland	Singer's Night	Singer's Night	Singer's Night		Northwich
<i>Ken Pearson</i>	<i>Reflections</i>	<i>Toni Bunnell (x)</i>	<i>Dave &amp; Helen Howard</i>		Newcastle
Guest TBA	Singaround/Session	Sean Cannon	Singaround/session		Ring O' Bells Middleton
					Roebuck

- (k) Hank Walters & the Dusty Road Ramblers
- (l) Christmas Party
- (m) Haywain & Distressed Gentlefolk
- (n) Grand Christmas Party including Buffet, bar extension and 'Likes of Us'
- (p) Ian Woods & Charley Yarwood
- (q) 31st December New Year's Eve Folk Music, Disco & Party
- (r) Brian Preston Party Night
- (s) Trip to see Dancing England at Derby
- (t) Stan Gee Memorial Concert in aid of Paul Grainey Tape restoration fund
- (u) Brewery Dates- December: 6th, Andy Irvine & Jan Bracken  
12th, Folk Xmas Party with Cosmetheka, Taffy Thomas & Roger Lang  
January: 5th, Fairport Convention plus Dick Gaughan
- (v) Christmas Party & Mini Ceilidh
- (w) Christmas Party with Bullock Smithy plus Abalon
- (x) Magic Lantern all over England
- (y) Christmas Party with Wassailers & Bram Taylor



# LIVERPOOL FESTIVAL

My model for a successful festival has tended to be Fylde. The first two Liverpool Festivals worked well in general but lacked something; the Third one has found it - atmosphere. Leaving the marbled and mirrored splendours of the Adelphi for the more mundane surroundings of the Poly Students Union has had two beneficial side effects. First, there was a choice of good beer at incredibly low prices. Second, there wasn't much room in the bar area so sessions and conversation flourished cheek by jowl and an instant party spirit was created.

All good festivals have some special touch of their own: Liverpool's is the wealth of local talent featured alongside the national guests. I was annoyed to miss Friday's session but a filthy cold and filthy weather combined kept me at home. Saturday dawned (or was it drowned?) and when I finally arrived in spite of flooded roads, it was to discover I'd just missed the workshop on sacred songs with Ellie Ellis & Sara Grey and Bright Phoebus. The evening concert made up for this: Chris Ormston & Cathy O'Dea in excellent form, Dr Sunshine in adult mode hilariously over the top as usual and the local band of the moment, Cairde Ceol. The individual components of Cairde Ceol are all well known and respected locally: as a band they work together with freshness as if they'd just met but with a mutual understanding as if of years together.

Next came Paul Metsers, back in circulation after his accident and as full of songs as ever. In spite of a cold, he produced a very good set complete with some of his excellent chorus songs. Last were Armadilloes but I crawled back into my shell and headed for home: Blue Grass music is not my cup of tea I'm afraid.

Sunday afternoon produced an even better concert. First, Stormalong John took to the stage 13 strong (who said sailors were superstitious?) and nearly blew the audience out of the back of the hall until they caught their breath and sang back as lustily. Next, John Hobson and Howard Lees: this magic pair of guitarists, play a wide variety of music and styles, yet seem to be at home in each. Django Reinhardt, Muddy Waters, O'Carolan all flowed out in a stream of virtuoso playing. They work so well together that they seem to have been at it for twenty years, but in that case they were playing before they were out of nappies:

Next, one of the doyens of folk, Peter Bellamy. Peter's style is something of an acquired taste but it is worth the effort in acquiring it. If you see him in the near future, ask him to sing you a song called 'A conversation with your Mother' which is new to his repertoire and very funny. Don't forget his Kipling settings or songs from Transports.

I'd been looking forward to listening to the While Band. It's combination of the talents of Chris and Joe themselves, Hobson and Lees, and an ex 10cc drummer, Paul Burgess, could have added up to something different. Alas, it reduced their collective abilities to an approximation of what I get when my neighbours play radio 1. I took four tracks before I gave up: Hobson & Lees buried by the drums and an ego trip on electric piano for Joe: Chris's excellent voice wasted over that backing (or more often under). O.K. so I'm the wrong person to review any electric band, believing as I do that if it's got drums in it, it's a dance band not for a concert. I couldn't help contrasting this with the earlier Hobson & Lees set with them at the end of each tune you held your breath, delayed the start of your applause to prolong the effect. With the band, it was a feeling of relief.

Overall comments: a big plus for the sound engineer Tony Pugh - he has a real feel for acoustic instruments. The concert room is normally a sports hall and was almost totally devoid of absorbing material but he worked wonders with it. A couple of minuses for the organisers: (i) it was impossible to pop quickly from the concert room to the folk club room, even though they were next door. (ii) no control of the concert room door. The latter complaint is really about some members of the audience: no manners or complete ignorance of folk club customs.

I came back from the bar to find Cairde Ceol launched into an unaccompanied ballad: I naturally waited outside the door (where you could hear it quite well) until applause started. During this time at least 15 people came in or went out, many giving me strange looks as I stood there. A steward or a notice could have prevented this. However, no steward could have stopped the entire row who talked loudly through one of Paul Metsers' songs and then left after he'd

from P.16

introduced the next, just as he started to sing. Perhaps they had taken their cue from Rick Townend (of The Armadillos) who in a pre-festival interview had stated that he didn't mind if people talked. That's all right for him as an instrumentalist, buried in a 6 piece group, but for a solo singer, it can be most off-putting.

The only other problem the organisers are already aware of: were there enough paying bodies through the door? I sincerely hope so, for overall it felt like a success.

*Jan Wells*

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# REVIEW

## fylde folk festival

This was the first year I'd been to Friday & Saturday of Fylde & it certainly won't be the last. One of the nice things is that you tend to meet people you have n't seen for ages. (The disadvantage is that you tend to spend more time in the bar than at the events!)

As I don't especially like big concerts I avoided the opening concert & went straight to the Festival Folk Club where both Ian Woods & Roy Harris gave excellent performances in their own inimitable styles. Later on I caught Dr. Sunshine in adult mode, performing such diversions as a formation sword dance for one!

The following morning again dawned wet, & I was dissatisfied in the selection of general interest workshops, especially in comparison with Sunday. I settled for wandering between several events (no mean task with the distances involved). The best event, certainly in terms of its contribution to the folk scene, was The Young Ones, a singing & music competition for the under 16's. I didn't see all the entrants, but the ones I did see were of a very high standard and wouldn't be out of place in a singaround at any of the clubs in the area. Because it was a competition, winners had to be chosen & I didn't envy Sam Stephens & Anne Lennox Martin their task.

The afternoon found me on the wander - I caught Brian Osborne & Dave Walters at the seashiders' concert, looked around the expanded craft fair and spent the rest of the time at the main concert. Martin Carthy was at his brilliant best with an excellent mixture of tunes, songs & ballads. His unaccompanied ballad summary of the plot of Hamlet was very amusing, if performed a little too fast for most of the audience. The low point was John Kirkpatrick & Sue Harris who never approached their own usually high standards. I enjoyed The Albion Band, although Cathy Lesurf's voice was balanced far too low for the louder songs, being completely drowned by the electronic sound. It is a pity, too, that with the wealth of British Traditional music available to them, they make no use of it.

I began the evening at one of Ian Woods' excellent singarounds, before catching Sam & Anne at their music hall best in the Jack Easy Hall. I finally settled down at the Festival Folk Club where amongst a bill of national artists, I saw Bryony for the first time. Hailing from York, and consisting of three women, they performed a wide range of material, both accompanied & unaccompanied to original and well-chosen arrangements.

The following morning there was "A morning with Cecil Sharp & Ashley Hutchings" which Ian Wells was knocked out with. In Ian's own words "This is best described as a dramatic meditation on the life & collecting of Cecil Sharp. Meditation, because it was slow & quiet; dramatic, because Ashley partly impersonated Sharp, partly commented on him. It was interspersed with rare field recordings.

Taken all round the a superb festival with the high points more than outweighing the low ones. I hope that next year I shall see all of you there!

Nigel Firth

# REVIEW: ORMSKIRK DAY OF FOLK

The third Ormskirk Day of Folk was an artistic success but failed to pull in enough paying customers. The Ormskirk/Skem area continues to maintain it's reputations as the folk black hole of Lancashire.

The non-instrumental workshops were very interesting, with Ian Sproson on Canal Folk and Kay Thomson, from Edinburgh, presenting her audiovisual potted history of the Jacobite rebellions. Incidentally Kay is a graduate historian who is retraining in electronics, which says something about the employment situation, but which was a great help later when what passes for a sound system in the Civic Hall was living down to it's reputation. Kay has an excellent, powerful voice and you should grab any opportunity to hear her.

The instrumental workshops for Uilleann Pipes (John Murphy), flute (Terry Coyne), banjo (Sara Grey) and last but not least guitar (John Renbourn) were all greatly appreciated by the appropriate instrumentalists. The two song workshops, North American Ballads with Ellie Ellis & Sara Grey, and Industrial Ballads with Roy Bailey, also drew enthusiastic audiences.

The most hopeful event of the day which took place during the Invitation Concert, and had Derek Gifford as host. This was the first public performances by members of the Skelmersdale Children's Folk Club. Jenny Bashford, who has put a lot of effort into the club, should be proud of them.

The evening concert opened with Cairde Ceol, who played a stimulating mixture of songs and tunes, including some slower tempo tunes which enabled the audience to appreciate the quality of their tone and musicianship. Roy Bailey followed, with an avowedly political set that pleased most of the audience. Roy never allows controversy to override the quality of his singing, but every song, whatever it's other attractions, fits into the concept.

Ellie Ellis and Sara Grey suffered most from the public non-address system but still gave a good account of themselves. Finally, the act who alone had pulled many people to the concert, John Renbourn.

Need one say more?

Will there be a fourth Ormskirk day of Folk? All I can say is don't hold your breath.

IAN WELLS.

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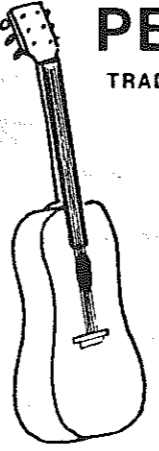
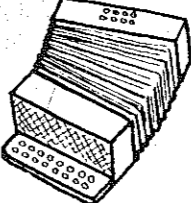
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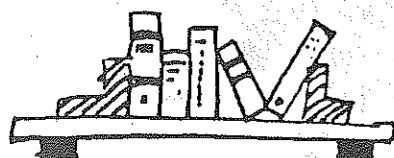
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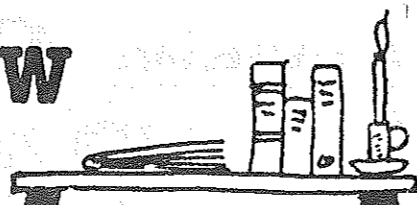
# Book Review



"1,000 English Country Dance Tunes"  
 Edited and published by Michael  
 Raven. 222 pages. 7.95.

At last! The Englishman's answer  
 to O'Neill. The next time an  
 Irishman brandishes Sullivan at you,  
 or a Scotsman threatens you with  
 Kerr's "Merrie Melodies", take a  
 copy of Raven from out your  
 melodeon case. This superb volume  
 devotes one chapter to "tunes  
 before 1730", another to jigs and  
 waltzes, another to reels and  
 hornpipes, etc.. The entire  
 Lichfield morris tradition is  
 covered (tunes, history AND  
 notation!). There are some unusual  
 photographs and engravings too.  
 An essential purchase for country  
 dance bands, and morris sides who  
 wish to dance Lichfield.  
 Surprisingly not available from  
 EFDSS. I bought my copy in Foyles.

Ralph Stephen.



"Morris Dancing on the Lancashire Plain  
 Vol.2-The Horwich Inquiry", Pruw Boswell  
 Claughton Press '84, 42pages, £2.90

This is the follow-up to "The Preston  
 Tradition". By interviewing the ageing  
 survivors of the inter-war Lancashire  
 dance sides, Pruw has reconstructed the  
 notation for 4 entire clog morris  
 dances, and filled in the history since  
 1890. There are several rare photos, making  
 a fascinating social history.

"With a Crash & a Din - A celebration  
 of Fifty years of the Morris Ring 1934-  
 1984", Doc Rowe  
 Morris Ring, 32pages, £1.50

This is the best published collection  
 of Morris Photographs I have ever seen.  
 It should be required reading for anyone  
 interested in Morris. Unfortunately the  
 text is rather shoddy and should have  
 been proof-read.

Ralph Stephen



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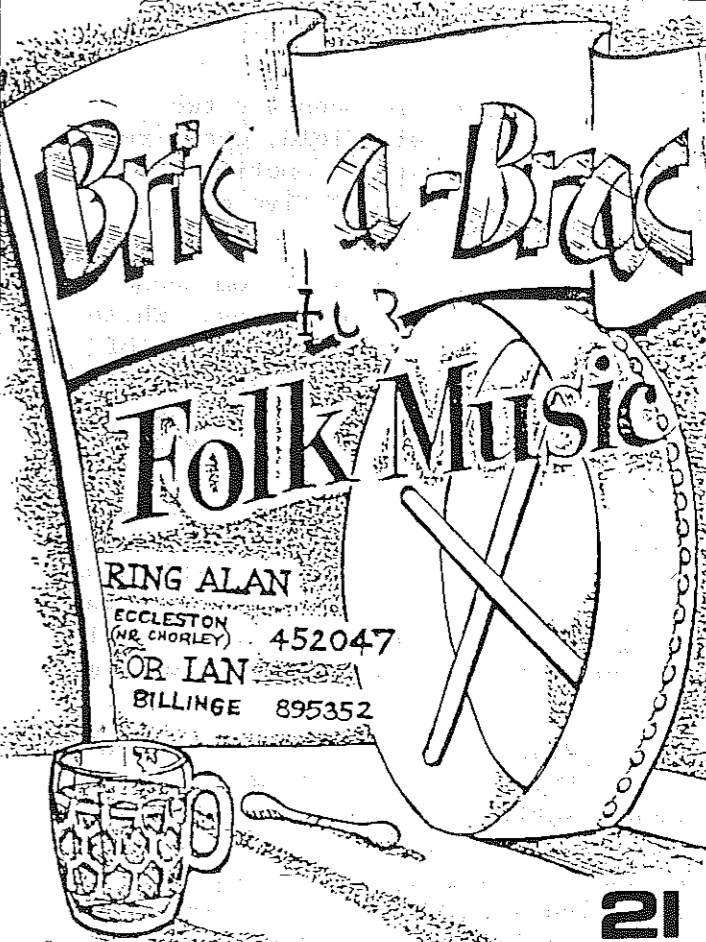
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TRADITIONAL AND CONTEMPORARY

# RECORD REVIEWS

FLOWERS & FROLICS "Sold Out" EFDSS BR6

Oats; Beans and Peas; When Daylight Shines; Bobby Shaftoe; Mickey Chewing; Bonny Lass; Merry Month Of May; La Scottisch; Orlando's Return; Man In The Moon; Valse Clogue; Navy On The Line; Foul Weather Call; Speed The Plough; Jack's Alive; Fiery Clockface; Merry Girl; Pepper in the Brandy; Whiskey Hornpipe; Man From Newry; Ben-Hur March; Jimmy Garson's March.

A splendid collection of dance tunes in the Old Swan/New Victory Band mould. It has so much "poke" it almost leaps off the deck! A special mention for Trevor Bennett and Nick Havell whose brass section takes these tunes into New Orleans Dixie Jazzband realms. Notation for the II dances is provided in an insert. 4 of these are Eddie Upton's own devising. This is a limited edition of 1,200 available only from Cecil Sharp House.

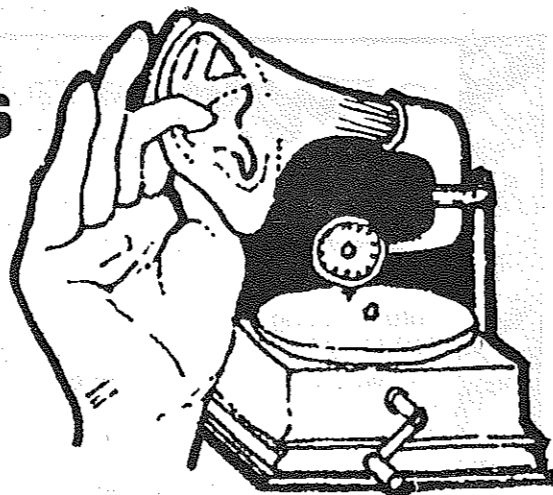
RALPH STEPHEN

JOHN HOBSON & HOWARD LEES: LIVE!  
(Private Issue Cassette)

John Hobson and Howard Lees are two guitarists from Macclesfield, Cheshire, although to be honest it sometimes sounds as though there are about five or six of them on this cassette!

This is the debut recording from these two amazingly talented musicians. While attempting to give a fair impression of their 'live' sound on this tape, they did not record it in front of a live audience. On the other hand they have deliberately refrained from the use of overdubs or sound effects and the reverb effect is a natural property of the room they recorded in. The overall effect of the way they have approached this recording captures well the deceptively casual atmosphere they create at a live performance.

John and Howard are basically instrumentalists. Live, they do include some songs (bluesy/ragtime/contemporary) and they might well have included one or two on this instrumental tape to be more representative of their live act. One reason they did not may well have been because they wished to present only



self-composed material and they haven't written any songs yet as far as I know.

The quality of composition is excellent. Each tune has a good strong theme coursing through it, expressive dynamics and thorough arrangement. This is not to say that all of them appeal to me, but that is only to be expected. I must admit to preferring songs and tunes with heart and emotion in them and one or two of these, although clever in execution, fall short for me. I have however seen these fellows live a few times and they are an exciting experience, believe me; there is much that comes across in a live gig which cannot be captured on tape and a few of the less powerful items don't hold their own so well. I thought 'Pablo' the last track before the lengthy silence that ends side one, was an example of this. Not so with 'Voor Mijn Liefje' (Dutch for 'For My Darling') and 'Rainy Sunday', for example which have the strength and brain-haunting quality of film themes.

I must mention that in spite of being non-professional musicians, these two are far from being amateurish. I'm certain they could make an excellent living on the concert stages of Europe and Britain if they could break through that biggest of barriers to success - that of being unknowns. I'll bet many jazz and acoustic guitarist has eaten his heart out after hearing Hobson and Lees. Hobson, who takes most of the lead work (and is by the way a classically trained pianist) has superb control and unbelievable accuracy and agility on the fingerboard, while Lees provides the rock steady, earthy anchor of rhythm so totally complementary to his partner. He can hack a lead break or two too when the occasion calls for it. But the most amazing thing of all is the empathy - no, unity between these two. Personality-wise such different characters, yet, as a duo a powerful fusion that leaves you breathless!

# RECORDREVIEWSRECORDREVIEWSRECO

JUDY SMALL "a Natural Selection"  
UK distributors WRPM

Sidel;To be a woman/I don't know you any more/Mothers,daughters,wives/Festival of Light/Backyard abortion waltz  
Side2:Girls in our town/For the women who write/Family maiden aunt/Mary Parker's Lament/Lest We

Every now & then you come across something good;you want to stand up & tell people.WRPM have done us a great favour by importing this record from Australia Judy Small is a singer who deserves a hearing,a writer with something to say.

The first two tracks struck me as competent but not compelling.Track three did it:both Sue & I stopped what we were doing & listened:

"The first time it was fathers  
The last time it was sons  
And in between,your husbands  
Marched away with drums & guns  
And you never thought to question,  
'Cause all they'd taught you who to be  
was mothers,daughters,wives."

A powerful lyric,sung straight, with an appropriate accompaniment & built on the Australia sequence of Gallipoli/N.Africa Vietnam,but without specific references & hence totally & universally moving.

This is followed by a splendidly sarcastic attack on the intolerant end of the Festival of Light,while another change of mood brings "Backyard Abortion Waltz",socially strong words deliberately set to a dreamy waltz tune.

Side 2 opens with Bob Hudson's "Girls in our Town",easing home the message, rather than hammering it in.Another switch of mood gives the lighter hearted track about having lots of nieces & nephews but no children of your own,& gets it spot on "and gets to give them back at night"!

"Mary Parker's Lament" is perhaps the most ambitious song here;a long ballad of the life of an early settler.From the young,pregnant girl sentenced to seven years' transportation through marriage to a ticket-of-leave man to the final settled years in New South Wales,it succeeds in being both moving and matter of fact.

"Lest we" rightly closes the album;this caustic comment on the Australian annual April Rememberance parade is the obverse of Bogle's famous song,is as truthful, and should be as widely sung.The snare drum accompaniment is very appropriate.

This is a record to buy and to play often. Look out for Judy Small-in her way she should be as strong an influence as her feminist compatriots Germaine Greer & Dale Spender.The last word must be hers:  
"Lest they recall the countless children  
burned alive in napalm's fire,  
Lest they recall the dead civilians  
lying tangled in the wire  
And the faces of the women raped  
and shattered to the core  
It's not only men in uniform  
who pay the price of war  
Lest they forget"  
Ian Wells

GILL BURNS "A sight more curious  
..than it sounds" GEB 8753

Gill Burns new record/tape has a cover made up of passport booth shots of her, with attached dates,and the deliberately self-deprecatory title.It includes many of the favourite songs from her act of recent years & enough of her playing to whet your appetite for more.I've never seen Gill live,I'd be out looking for one of her bookings to find out if she is always as good as this. Once I know she is,all there is left to do is to replay it & enjoy it.

The songs that stay with me from this selection are the American Indian ones. "Adam Rude" is breathtaking with very effective use of drums.I find "Joseph Cross" is one of those songs that pops up in the memory long after hearing it.

The guitar only pieces have that deceptive effortless feel that conceals the skill & hard work that have gone into them."Wallasey Hornpipe" was particularly enjoyable.Finally "My friend's Farm" is the sort of song that would send you off whistling at the end of an evening,but here Gill starts with it & builds from there.

The strength of her performing personality comes out of the speakers as well as the quality of her playing.

Ian Wells

# RECORDREVIEWSRECORDREVIEWSRECO

It is to the credit of Folk Club organisers and audiences that this duo, which must by any definition be on the fringe of the folk spectrum, are invited and then re-invited into the folk clubs. The scene needs infusions such as this if only to show how wrong it is to pigeonhole types of music and because quality like this needs to be heard and seen. I have without reservation recommended Hobson and Lees to organisers whom I know to be interested in new acts of real ability.

This cassette is thoroughly enjoyable listening, whether you are sitting by the fire with the lights down or travelling the high road. Try these favourites of mine for size: the exciting 'Magdalena' (not Salerosa!), or the juicy and humorous 'Wizard Stomp' and then calm down with 'If All Else Fails'. Great stuff, fellows - more please!

PAUL MEYSERS

R. CAJUN "Bayou Rhythms" Moonraker MO04  
Jambalaya; Cajun Two Step; Back Door; Trouble in Mind; Madame Edward; Deporteers

Lemonade Dance; Mari Gras; Bayou Pom Pom Special; The Criminal Waltz; It's Hard to Believe; I Made a Big Mistake.

Perhaps in no better way could that over-worked cliché "once you have heard one you have heard them all" be applied than to Cajun music - the traditional music of the Louisiana bayous. The lively tunes on this first LP of R. Cajun band could possibly provide wall to wall noise for a party but, with the exception of Guthrie's 'Deporteers', there is so little real interest or variety in it that it will I am sure become quickly jaded to all but the most dedicated Cajun enthusiasts.

Apart from the monotony of the music the lyrics do not exactly hit you between the eyes either; apart from requiring a B.A. in colloquial French to understand them even the translated verses are so banal as to be beyond any reasonably intelligent mortals consideration.

The press release accompanying this record states that R. Cajun's interpretation is authentic - this indeed may well be the case but it sounds more fun to play than to listen to. Give it a couple of years at most and Cajun music will be but a tired and fading memory on the British folk scene... or is there something in it I'm missing.

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DEREK GIFFORD

STRAWHEAD "Gentlemen of Fortune"  
Tradition TSR 045

Eldorado; The Mariner's Song; A Toye; Colonising Virginia; Spagnoletta; The Spanish Armada; Adieu To Old England; Grenville & The Revenge; A Dreame; The Madre De Dios; Almande For James I; Fortune My Foe; Raleigh's Last Goodnight; Where Golden Grass Doth Grow; Spanish Ladies.

One of the joys of a Strawhead live performance is Gregg Butler's mock-heroic patter. At last the 'Boys Own Paper' gung-ho intros and surreal non-sequeturs are captured on a record sleeve. After the glories of the previous Strawhead records, this one is a disappointment. The sound mix is muddy and the tunes unmemorable.

The record presents the story of Elizabethan colonial adventures 1492-1618, using traditional and composed material. The Northern Brass Consort is given 5 short instrumental tracks. For converts only, I fear.

RALPH STEPHEN

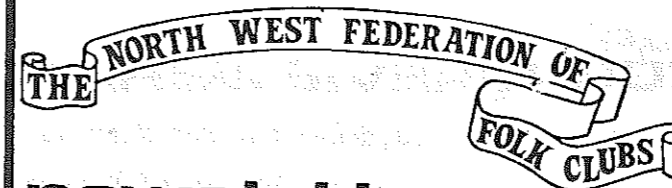
SKIN THE PEELER "Right Track" STP 1.

Biddy Early; Giant's Dance; Sarah and the Dancer; Dunmoor; Bells; Shee Chora Beechwood; Julia; Finvarra.

A stark, subtle contrasting web of a record that shot me straight in the heart. Easily the most melodic and flowing if not the most definitive or crucial that's crossed my deck in 1984. It'll certainly be in my top five of the year and thoroughly deserves to be.

Moments like this when a record of such quality and distinction arrives in the post, make all the poor albums you've played inbetween just a bad aftertaste. The Peeler fuse, jazz, rock and classical influences into a tuneful whole with just a touch of the ethnic.

What results is a glorious mix of acoustic and electric elements in an infectious blend. This is a record of images and emotions. The almost pastoral mood of "Beechwood" contrasts strongly with the Irish drive of frail mandolin and flute in "Dunmoor". A whole bank of keyboards are used to add delicate layers to "Sarah and the Dancer" and "Finvarra". In fact the latter and the bleak "Biddy



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# KEN PEARSON

Singer/Songwriter  
Guitarist

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25

# RECORDREVIEWSRECORDREVIEWSRECO

Early" could be seen as mini symphonies with short movements in each.

Skin reckon this was a clearing house for two years music they had in backlog, and a demo they included shows how they're making even more amazing music now. Enquiries to; Peelerpheela, 19 Marston Rd, Bristol. 0272-715983. Everyone with a modicum of good sense should own this, and if you've spent your monthly record allowance, then buy it for yourself as a Christmas treat!

SIMON JONES

JIM ELDON "I Wish There Was No Prisons" Stick SDO02

Mutton Pie;The Merchant in Cheshire; Burton Stather Broom Dance;The Jew's Garden;The Deserter;Brian O'Linn;Six Pretty Maidens;Old Joe;Park Hotel:Follow On.

A Hunting We Will Go;The Adelphi Polka; The Three Lovers;Tom Dickinson's Tunes; The Lady of York;Derry Gaol;Little Boy; I Wish There was no Prisons.

Jim Eldon is a collector of songs as well as a performer of them. His style is distinctly unpolished and a true representation of the old style English traditional singers of the Yorkshire and Lincolnshire areas from whom some of the material for this recording was obtained.

To people who are newcomers to the name of Jim Eldon his rough and ready style might put them off a little at first but even from the impersonal coldness of a black disc his natural warmth emanates through his performance and it is hard to ignore or dismiss it.

There is a wealth of songs here, some sung as collected such as 'Three Lovers' and the well known 'Jew's Garden' and others arranged (i.e. hybridised!) by Jim probably the best example of the latter being 'Derry Gaol'. I was disappointed for both him and the organiser that more people did not go along to see him. If you were one of the absentees and a traditional song enthusiast I can do no better than advise you to buy this record and next time he's in the area I'm sure you won't want to miss him again.

DEREK GIFFORD



THE POGUES "Red Roses For Me" SEEZ 55

Transmetropolitan;The Battle of Brisbane; The Auld Triangle;Waxie's Dargle;Boys From the Country Hell;Sea Shanty;Dark Streets of London; Streams of Whiskey;Poor Paddy;Dingle Regatta;Greenland Whale Fisheries; Down In The Ground;Kitty

Five traditional songs, one by Dominic Behan, and 7 by Shane MacGowen (in very Clancy brothers form). This non-electric band play piano accordion, whistle, banjo, guitar and drums. Shane's compositions break into pub-session jigs and reels during the instrumental breaks. So what?

Nothing, except that the vocals sound like Johnny Rotten, the accordion is played in barrelhouse blues fashion, the drummer has all the energy of the one from the Muppets, and every song has expletives in it. Jim Lloyd will not be playing it. Roll over Cecil Sharp. Tremendous.

RALPH STEPHEN

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# FEDERATION PAGE

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman	Ian Wells	62 Sydney Ave. Hesketh Bank.	077 473 3267
Treasurer	Jenny Smith	23, Riverside, Off Broadgate, Preston	0772 50436
Newsletter Editor	Nigel Firth	3 Cromford Drive, Pemberton, Wigan.	0942 215621
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.
<b>SUNDAY</b>				
Bothy Valley	8.00pm 8.30pm	Blundell Arms, Upper Aughton Road, Birkdale, Southport	Clive Pownoebly	051 924 5078
NALGO	8.30 pm.	Gardeners Arms, Vallett's Lane, Off Chorley Old Rd., Bolton	Derry Yelding	Bolton 793961
Leigh	8.00 pm.	NALGO Social Club, Bishop Rd., St. Helens	Bernie Forkin	0744 53058
Poynton	8.00 pm.	Oddfellows Hrms, Twiss Lane, Leigh	Steve Eckerstey	0942 677965
Rainford	8.15 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock	0625 872626
Rave On	8.30 pm.	Golden Lion Hotel, Rainford.	Bob Leaming	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
<b>MONDAY</b>				
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)
<b>TUESDAY</b>				
Blackpool.	8.00 pm.	Kings Arms Hotel, Talbot R. Blackpool.	Pete Rodger	0253 56290
White Bear	8.30 pm	White Bear (main A6 road), Adlington	Glyn Hughes	Adlington 882520
<b>WEDNESDAY</b>				
Whitehaven	8.15 pm.	Rosehill Theatre Bar, Moresby, Whitehaven.	Ray Downes	059 681 580
Belle Green	8.30 pm.	Prince of Wales, Belle Green Lane, Incs. Wigan.	Steve Eckerstey	0942 677955
Ring o' Bells (Widnes)	8.00 pm.	Ring o' Bells, Pit Lane, Widnes.	Jean Wrigley	051 424 1878
The Railway	8.00 pm.	Thebarn St, Liverpool, (opposite Exchange Station)	Arthur Marshall	051 6304239
White Swan	8.00 pm.	White Swan, Green St. Fallowfield, Manchester.	Anne Morris	061 881 8294
The Star	8.30 pm.	Star Inn, Back Hope Street, Walford.	Martin Gittins	061 205 3680
Old Ship	8.30 pm	Old Ship, Eastbank St., Southport	Bernie Blaney	0704 77065
<b>THURSDAY</b>				
Stump	8.30pm	Rawsons Arms, Peel Street, Farnworth, Bolton	Bernard Cromarty	Farnworth 7167
Fernhurst	8.30 pm.	Fernhurst Hotel, Bolton Rd. Wood, Blackburn.	Ron Crane	0254 40347
Fleetwood	8.15 pm.	North Biston Hotel, Fleetwood, (usu. Vantoni Room)	Ron 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 863389
<b>FRIDAY</b>				
Bee	8.30 pm.	Bee Hotel, Bodfer St. Rhyl	Dave Costello	0745 32488
Newcastle	8.00 pm.	Pack Horse, Station St. Longport. Stoke-on-Trent	Jason Hill	0782 813401
Roebuck	8.30 pm.	Roebuck Hotel, Leyland.	Liz Judell	0772 732660
Northwich	8.30 pm.	The Coachman, Hartford, Northwich.	Sean Boyle	0606 44361
Ring o' Bells (Middleton)	8.30 pm.	Ring o' Bells, St. Leonard's Square (opp Parish Church), Middleton.	Moira Woodcock	061 723 1979
<b>SATURDAY</b>				
Bury	8.30 pm.	The Napier, Bolton St. Bury.	Jean Seymour	061 761 1544
Brewery	8.30 pm.	Brewery Arts Centre, 122a Highgate, Kendal, (occas.)	Bill Lloyd	0539 25133
Poynton.	8.00 pm.	Poynton Folk Centre, Park Lane, Poynton.	Eric Brock.	0625 872626

# '84 Poynton Backender Folk Festival

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Saturday events 1pm-midnight; Sunday 10am-11.30pm

Detailed time-table will be sent with tickets, but will include singarounds, main concerts, workshops, craft fair, dancing, special church procession.

Special Children's events and the usual baby-sitting arrangements.

Season tickets £5 (Children £1.50) ; Day £3 (Children £1.00)

For details/tickets write to: Festival Organiser, Folk Centre, Park Lane, Poynton, Stockport Cheshire, SK12 1RB or tel 0625 875555.

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