

THE NORTH WEST FEDERATION OF FOLK CLUBS



Newsletter

JUNE-AUGUST 25p

Page 2 Comment:

WELL, here we are at last with the June to August issue of the Newsletter. Late again, I'm afraid, due largely to my being away for several days due to work, just at the crucial time. If you think you can help, please get in touch, and I especially refer you to my comments in Club News regarding Assistant Editor & Advertising Manager.

THIS ISSUE, Simon Jones has been out & about with his tape recorder, this time talking to Heather Whittaker about her career and her recent LP release. Other features include a reply to last issue's Personal View, and an article by Arthur Marshall (who is I'm sure no stranger to most of our readers by now) on the Folk Scene in the Wirral. In addition there is of course all our regular features, except that there is no Song Exchange or dialect article, neither having arrived in time for the publication date.

IF YOU disagree with articles or letters in this magazine, please remember that anyone can write in and all such will be considered for publication. We are limited for space however, so please try and make your point as briefly as you reasonably can.

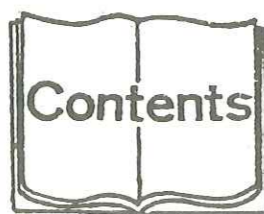
SEVERAL people have asked me why there aren't more illustrations in the Newsletter, and the answer is simply a printing problem. We can't print photos as they are, they need to be turned into a lithograph print (ie all black & white, done in dots with no grey at all). Can anyone do this for us? Alternatively, is anyone prepared to produce illustrations to order, or has a collection of 'traditional illustrations' (ie with no copyright problems). If you can help, please get in touch with me at the Editorial Address.

PLEASE remind your club organiser of the closing date for the next issue, so we can try to get an issue actually out on time for once.

FINALLY, I mustn't forget to thank all those without whom there would be no Newsletter at all - Elaine Derbyshire, Angela Forkin, Janet Hale for typing; Irene Allen for another superb cover illustration; Pete Rimmer for subscriptions and Ian Wells for Club Dates and much support.

That's it then, see you all next issue!

CLOSING DATE FOR OUR NEXT ISSUE (SEPT.-NOV.) IS JULY 25th



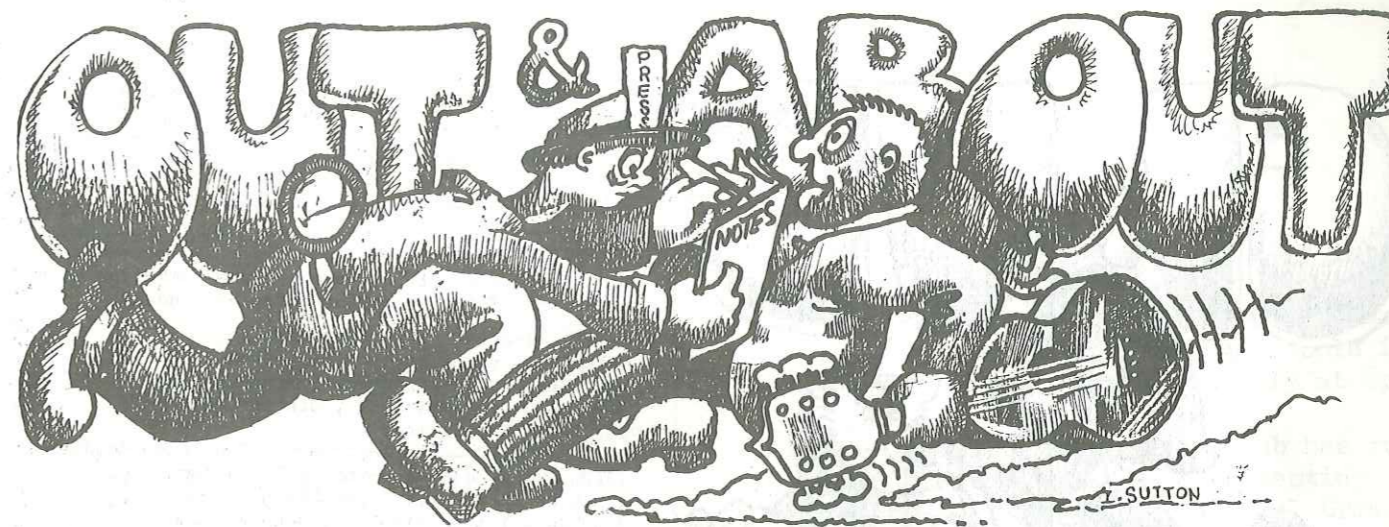
OUT & ABOUT	3	PERSONAL VIEW	10	LOUGHBOROUGH REVIEW ...	20
CLUB NEWS	4	CHAIRMAN'S RANT	11	MOORE REVIEW	21
CLUB OF MONTH	5	TALKING POINT	12	BOOK REVIEWS	22
INTERVIEW	6/7	POYNTON REVIEW	14	RECORD REVIEWS	24 ON
BROADFOLK	8	DANCING	15	LIST OF CLUBS	31
LETTERS	9	CLUB CALENDAR	16/18		

Nigel Firth
EDITOR

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

EDITORIAL ADDRESS:
3, Cromford Drive,
Pemberton,
Wigan, WN5 8JU

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



THE THIRTIETH FOLK Festival takes place over the weekend 30/31 August, 1st September 1985 in and around the Marine Hall in Fleetwood. Among the many guests are VIN GARDUPT, WHIPPERSNAPPER, HARVEY ANDREWS, ERIC STRANHEAD, THE WILSONS, THE HOP, EASY CLUB, R. CAJON, DAVE WALTERS BAND, MAGGIAN & COLLINS, NIC DOW plus many other national & local artists, Morris Teams, Ceilidh Bands etc. As always there are a wide range of activities to suit all tastes including Ceilidhs, concerts, song sessions, workshops, Music Hall, Craft Fair etc. Tickets are £13.00 (£11 before July 13th) for the weekend; session tickets from £2.50; children under 13 free; 13-16 half price. More information from Festival Director, Alan Bell, 55, The Strand, Rossall, Fleetwood, FY7 8NF, Tel 03917 2317.

THERE IS A NEW magazine on sale from Thursday 20th June, namely FOLK ROOTS. This will be better known to you all as Southern Rag, and it is to become a monthly folk magazine as from that date. It will be available through Newsagents as from that date, and you will be able to order a copy from any newsagents. Cover price of the new magazine is 90p, or you can get it on subscription for £10.80 for the year (£6 for 6 months). For more information, please see the advert. I hope you will give this your every support, as it a long time since we had a regular & truly national folk magazine.

THE NEW DIRECTOR of the English Folk Dance & Song Society is JIM LLOYD, who will be best known to most people as the presenter of Folk on 2. Those of you who attended our recent seminar/AGM will also be familiar with his strong views on many topics. He joins the staff in mid-August and takes up the post of Director in mid-November on the retirement of Nibs Matthews. I'm sure we all wish him well in his new appointment, and that he can help to create a forward-looking EPDSS.

THE KENDAL Folk Festival takes place over the weekend of 23/24/25 August at the Brewery Arts Centre in Kendal. Among the guests appearing are:

BOYS OF THE LOUGH, JUNE TABOR, THE HOUSE BAND, INCANTATION, MARTIN SIMPSON, STEVE TURNER, BRAM TAYLOR, plus other local & national guests including Morris, Sword & Rapper Dance teams. There will of course be a wide range of events, singarounds, concerts, ceilidhs, Dance displays, craft fair etc. For more details, please see the advert, or contact Bill Lloyd on 0253 25133.

NOW AVAILABLE from the EPDSS is a series of postcards from Cecil Sharp's collection of photographs. There are 5 of singers & musicians and 5 of dance teams, and cost 12p each, or 50p for a set of 5 (dance or song). These can be obtained from festivals, or by post from The Librarian, Cecil Sharp House, 2, Regents Park Rd., London NW1 7AY. Please add 25p for postage per set.

THE TWELFTH Village Pump Folk Festival takes place in the period 19-22 July in Trowbridge. Among the acts this year are:

BILLY BRAGG, RUN RIG, DE BANNAF, PYEWACKETT, THE EASY CLUB, MARA, HUNTER'S MOON, KIPPER FAMILY, CAUGHT ON THE HOP, plus many others. Tickets are £13.50 before 30th June (£15.00 later); more details, Judy King, 5, Lower East Hayes, London Road, Bath. (SAB) or phone 0225 332779/782647.

WHITBY FOLK WEEK takes place over the period Saturday 17th to Friday 23rd August. There is as usual a huge list of guests far too numerous to list here, but I'm sure none would be disappointed. Tickets are £6 per day, or £20 for the week (EPDSS members, before May 1st). More details in the advert, or contact Malcolm Storey 0482 634742.

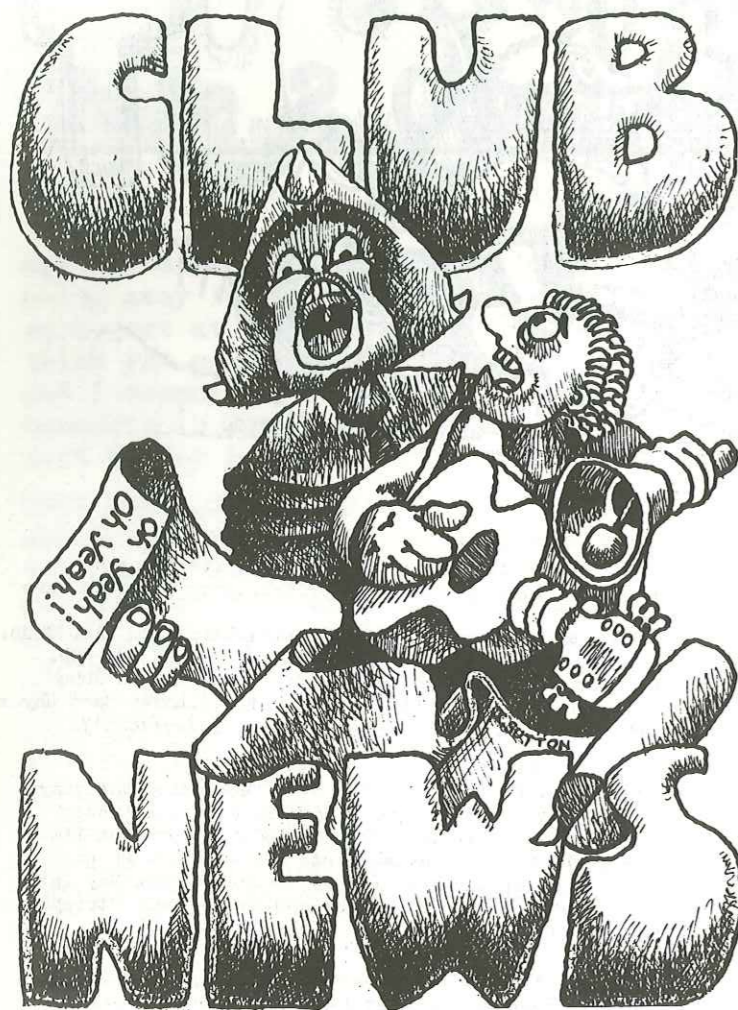
THE 31st SIDMOUTH Folklore Festival takes place over the period 2nd-9th August 1985, and among the guests already booked are:

ALISTAIR ANDERSON, STRANHEAD, BERNARD WRIGLEY, TONY ROSE, THE FISHER FAMILY, HARRY BOARDMAN, NICK DOW, CALENNIG, THE OYSTER BAND, SOUTH DOWNS MORRIS.

For more information, please send SAE to Festival Office, The Knowle, Sidmouth, Devon or telephone Sidmouth 5134.

Contrary to popular belief, the Electropathic Battery Band have NOT split up. They are still available for Ceilidh & clubs.

RADIO DETAILS:
Folk on 2, BBC Radio 2, 530m (MW only) Saturday 6-7pm (repeated 3am Tuesday)
BBC Radio Lancashire 'Lancashire Drift' Sunday 11.05am to 11.35am, 351m (96.4 VHF), repeat Tuesday 6.35.
(Monthly, Feb 3; March 10th)
BBC Radio Merseyside 'Folk Scene', 202m (95.8 VHF) Tuesday 6.30-7.00pm repeat Saturday
BBC Radio Manchester 'Folk like Us', 206m (95.1 VHF) Sunday 5.45-6.15pm, repeat Tuesday 7pm
There are no programmes on any of the independent local radio stations, so please write & tell them they should be running Folk programmes.



WRITE A NUMBER of clubs close for the summer, so here are as many of the reopening dates as I have:

- LEIGH - reopens 22nd September
- RAINFORD - probably late September
- MANFRESLEY - 5th September, Steve Turner
- RAVE-ON - 1st September, Ushers' Well
- BOPHY - 8th September
- EAGLE & CHILD - 8th September, Gentleman Soldier
- WHITE SWAN - 4th September, The Wilsons
- BELLE GREEN - early September
- ROEBUCK - 13th September, Johnny Handle

NORTHWICH Folk Club have moved to the Harlequin Theatre, Queen St., Northwich until further notice; contact Sean Boyle on 0606 44361 for more details of the temporary change of venue.

THE BREWERY FOLK CLUB, who meet at the Brewery Arts Centre in Kendal have a number of folk nights over the next few weeks as follows:

- Friday, June 21st - The Easy Club
- Thursday, June 27th - Mara (formerly Tansey's Fancy from Australia).
- Friday, August 9th - Mosaic

In addition, they are running live music sessions fortnightly at which anything goes - Folk, Jazz, Rock as long as it is live and capable of being performed in a club type of venue. More details from Bill Lloyd on 0539 25133.

I MUST apologise for the lack of club dates on the centre pages, but I don't have the time to chase all the clubs for their dates. In future therefore, all clubs must send or phone me with their dates before the closing date or their dates WILL NOT be published. Please, remind YOUR club organiser of the problem before next issue.

ALTHOUGH I've no dates for Fleetwood Folk Club this time, I can tell you that on Thursday 29th August their pre-festival guest is Rosie Hardman at the North Euston Hotel.

IN ORDER TO expedite the production of the Newsletter, I have an urgent need to appoint two assistants:

Assistant Editor, Advertising Manager
 ASSISTANT EDITOR would be someone, preferably living in the Wigan area (but not essential), who I could pass some parts of the magazine preparation on to. In the event that I had to go away with my work for a few days at a critical point, this person would be responsible for ensuring that progress was still being made.

ADVERTISING MANAGER would be responsible for processing all the advertising requests, ensuring these are to a suitable format for printing, and administering the financial side of advertising.

If you are interested in either of these, or both, or even part of one, please get in touch with me as soon as possible - Nigel Firth, 0942 215621.

FOYNTON FOLK CLUB have a special concert on Sunday August 25th, when they present the Spinners plus Gentleman Soldier & Plan B. This is at the Marquee in Foynton Park. Tickets are £4 including food. More details from the Folk Centre (0625 875555).

THERE IS ONE new Folk Club joining the Federation since our last issue:

LLANDUDNO Folk Club meet on Sunday evenings at 8.30pm at the Parade, Vardre Lane, Llandudno. All types of folk music can be found there, and they mainly book local artists. The residents are Stuart King and the Rambling Boys and for more information, you can contact the organiser, Arthur Bowman on 04926 22049.

THERE ARE several changes of venue to take note of, and these may not all have caught the list of clubs on page 31. The venue listed here is the most up to date information we have:

The Triton Folk Club now meet (still on Mondays) at the Tom Hall's Tavern, near the Pier Head in Liverpool. For more information, Doreen Rickart, 051-227-3911 extn 448 (work).

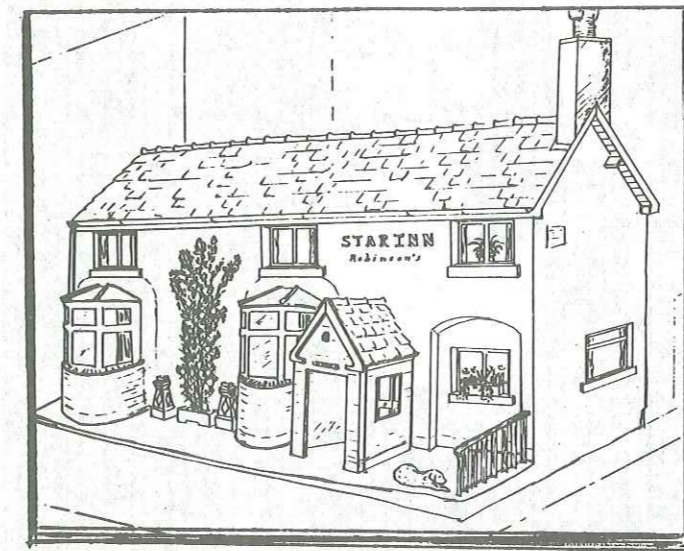
WIGAN Folk Club has survived the closing of the Park Hotel in Wigan, and now meets at the Clarence Hotel, Wallgate (adjacent to Wallgate Station), Wigan. They still meet every Thursday and for more information you can contact Joan Blackburn, 0942 863389.

THE VALLEY Folk Club is temporarily dispossessed, due to the pub being closed by the Brewery. At present it is definitely closed June 2nd & 9th, but hopes to reopen at a new venue soon after that. For more info, please contact Derry Yelding on Bolton 793961, or you can contact Paul Whitchill on 061 736 6441 (daytime) or Adlington 481450 (evenings).

DON'T FORGET that the Ring O' Bells, Middleton is still closed, due to pub refurbishment. For the latest situation, get in touch with Moira Woodcock on 061 723 1979.

CLUB OF THE MONTH:

STAR INN, SALFORD



The Star Inn Folk Club came about quite by accident as a result of me helping out my old mate Mike Canavan by doing one of two bookings which he had for one night in October 1975. That first night saw me singing myself hoarse to a boisterous crowd of rugby players and Salford Univ. students. The next time I was asked to do the pub I took along Rick Rybicki with whom I had been singing and playing for a short time since we met at teacher training college. It was as Pint 'n' Half that we set the club on a firm footing on Jan. 21 1976 with John Cartain receiving the grand sum of seven pounds as the main guest (We pay him nearly twice that much now!)

Right from the start we were determined to run a policy of having a guest as often as possible and now, nearly ten years later, we can look back on the (unique?) proud record of having had a guest every single week since we started! During that time we have seen nearly 150 different acts in the main 'guest slot' many of which have become household names in the area in that time.

In the early days Rick and I were assisted by Alan Houldsworth but we parted company after about 18 months and for nearly two years now I have been 'flying solo', now that Rick is living and running his shop and clog-making business in Todmorden.

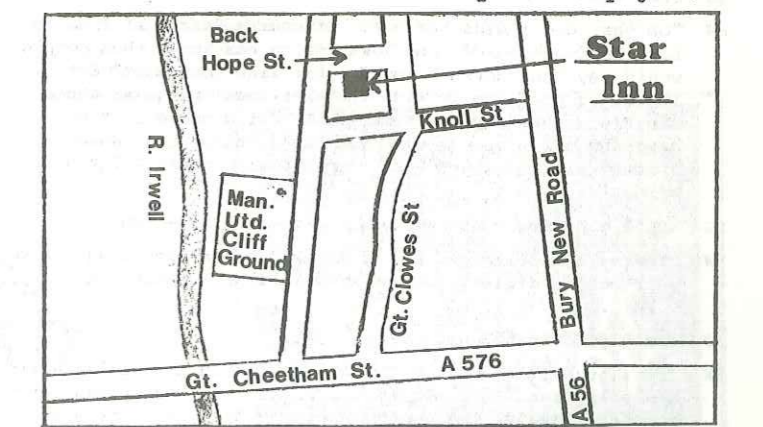
The club has been fortunate in that it has consistently enjoyed a regular supply of talented and enthusiastic floor singers (as well as poets and musicians of course) to work their way through the system and into the Main guest positions in the club.

On one memorable night when we were able to find time for 3 residents, 7 floor spots and 2 different guests, mind you that was in the days when there were enough people in the club to make a start regularly at 8pm.

For the last two summers the club has run a season of charity weeks each lasting about ten weeks in aid of the Paul Graney Folk Tape Trust and we have been happy to hand over in that time almost £450 to enable the invaluable legacy left by Paul to be preserved on tape for future singers and listeners alike. If you would like to know more about this work please contact me at any time. This summer we will again be operating the season and it will run from sometime in July until about the end of September, although I would be happy to extend it if there were sufficient acts willing to perform.

In August, to celebrate 500 weeks of the club's existence we are hoping to stage a folk weekend on Friday evening 9th. Aug. and Saturday all day 10th. Aug. More details of this and the Paul Graney season will be appearing in the press as and when they are finalised.

It's not the easiest place in the world to find so I include here a map to help you.



Details and information can be obtained from me, Martin Gittins, on 205 3680, preferably between 6 and 8 in the evening.

Finally, may I take this opportunity of thanking all the thousands of people, whether guests, singers or 'punters' who have helped to establish the Star Inn Folk Club as one of the most enduring in the region. Here's hoping for another ten good years to come.

A Windy afternoon near Macclesfield

SIMON JONES talks to Heather Whittaker



I wasn't expecting this. On paper it seemed straightforward enough. Heather Whittaker a singer songwriter, who flits all over the place playing to all and sundry, fire off a few questions and Bob's your uncle. Well he maybe, but you don't expect such strong opinions and convictions from somebody so little. She'll probably hit me with her guitar for saying it but Mike Harding's quote on her album sleeve says it perfectly. "The elfin creature toddled on stage". She's got a superb singing voice too, it's louder and fuller than you'd think, almost operatic in proportion, it's easy to picture her doing Wagner's Ring Cycle as well as folk clubs. More often than not she gets compared to look alike Mary Hopkin, but I'm not really supposed to mention that either.

Heathers been singing on the North West scene for several years now and is a familiar figure on the concert round and club circuit. While seemingly the "girl next door" she's charming but resilient, she admits to having learnt in a hard school, shes taken some knocks and thumped a few back.

We'd got some time before lunch arrived so with an Adlington pub full of people staring at two nutters talking into a tape recorder we gabbled on.....

SJ Who is Heather Whittaker?

HW "She comes from Edinburgh originally, has lived in Manchester for ten years. I like it, good base, really friendly people, very central".

SJ What was your first ever record Heather?

HW "My first ever record was given to me, a Ritchie Havers album, from a friend of mine at the B.B.C., he felt I had musical expression. My first album".

SJ Ritchie Havers eh? Vague reflections of folk music: who were other early musical influences?

HW "At the time I was appreciating American contemporary singers, a few years away from being personally involved with the folk scene. People like Joni Mitchell, Caroline Hester, Gordon Lightfoot, Bob Dylan".

SJ Joan Baez?

HW "Oh yes, did I miss her out? Of course Baez. If I had a bass baritone voice, and I was doing her songs then people would say "she doesn't sound a bit like Joan Baez" But if you've got a voice with the same vocal range as these singers it means you automatically get compared. You have the voice you've got, you can't change it. When I started singing I got Baez comparisons whether I liked it or not".

SJ Would you sing consciously with an American accent?

HW "Theres a feeling you should be able to deliver songs in your native dialect, but if you're singing about L.A. or"

SJ Truckin' down the highway?

HW "Yes, truckin' down the highway in a broad Glaswegian accent its silly isn't it? In drama there's received pronunciation a mode of delivering speech, considered (rightly or wrongly) to have universal appeal. So it is with contemporary song so much of which has become americanised. Ponder on the charts, where's the Geordie, or the Aberdonian, or the Brummy? For whatever reason americana singing delivery of contemporary song is, like it or not, the musical "received pronunciation".

SJ Did you find because you are Scottish you came naturally to folk material.

HW "No I don't think so, my first musical venture was in a talent contest which I saw as a good way of supplementing my student grant. I teamed up with a Jansch type guitarist. We won two or three other contests, it was very handy".

SJ Do you think Celtic people have more of a feel for their roots?

HW "Some have melody in their language, the Irish have a lilting undulating flow, they are automatically musical. People suppose because you're good at music you're good at languages. If you have "an ear" you pick up melody rhythm and vocal sounds. But because I'm Scottish I don't think I'm naturally interested. At that time Scottish folk wasn't my raison d'etre. It wasn't until I was in London that my partner suggested folk clubs. We went into coffee houses and clubs. I began to meet acoustic players and came more under the influence of the folk movement".

SJ So you were a Les Cousins' protogee?

HW "Yeah I used to go to Les Cousins' as a member of the audience, but not performing. Very late 60's to early 70's. I did a support to Al Stewart at University and to Fairport Convention as well and Ralph McTell. I've never been able to get those gigs since!".

SJ Have you ever done any busking?

HW "Yes I have, I used to do London and blow my money on a slap up meal. It wasn't because I didn't have a good job, just that it was fashionable and fun. You met some good people, you was part of the cameraderie element of the folk scene to do it. I still go to France on a busman's holiday and sing in bars and restaurants you could call that busking".

SJ As a person of varied educational background, did you find that music ever clashed with academics?

HW "No it never really got that far. When I was a student at St.Andrews, I entered a big folk contest in Edinburgh and won the solo section. I left university after a year with great promise from people who shall remain nameless that they would set me on the road to stardom. But the whole thing fell flat on its face and thats why I originally gave up for a year. From that I took up Human Biology hoping to do a course in speech therapy. I took an interim job at a theatrical agency and it was "New Faces" which got me performing again (at mention of said prog. SJ froths at the mouth). I had to look hard and say here I am again, do I pursue a solid academic career or go back to singing and get some enjoyment out of it, I could go back to school later".

SJ Are you happy with a label like female vocalist or singer songwriter?

HW "As compared to what? I am female, I do sing and am a vocalist and write songs, I can't argue with either of those descriptions".

SJ Fair enough but do you like being tagged?

HW "No not particularly. You'll always get comparisons, but I like to be known as a singer. Someone who can communicate deliver and sustain a song well".

SJ Is there a particular style that makes people go "48 click" and say its you?

HW "I don't think I'm sufficiently widely known for my songs to label me, you need to be on the scene a long time with a few albums to your name to get that. My songs don't really compare with one another because the styles are so different you can't get a collective impression of my work from the album".

SJ comments: The album "Take Her With Heart" (witty anagram) on Dingles is Heathers only vinyl to date and not entirely an accurate reflection of the lady or her music. Chopping and changing it runs through ballads, commercial pop and singer songwriter, not until landing up at "Mainline Station" does it seem like she's at ease with the material (in this case the sordid saga of "Christine F"--remember the David Bowie soundtrack?). She admits to my ears that the title track may sound a bit twee, but puts up a spirited defence of "Hearts" commercial afterglow. Much of it was meant to be uncomplicated and commercial apparently, though I wouldn't accuse her of pandering to her audiences wishes it should be mentioned she puts trad songs in her concert set although none surfaced on the LP.

SJ What did you actually think of the album?

HW "I like it. If people think I can sing ballads well I'm happy with that, I enjoy singing ballads. I could have done a guitar and voice album years ago like many folk artistes do, but it wouldn't have been enough. I've no time for throwaway things for the sake of putting my name around. My debut album sort of fell together, the right people were available to work with and the time seemed right too. I sent Dingles a tape, but they weren't taking new artistes on. Gary and Vera were on Dingles at the time, had a word in the right places and they looked at me again. It wasn't a conscious decision to write an album that would appear M.O.R. When the songs were arranged and you listened they turned out easy listening. It's not deliberate my songs are quite gentle, few are hard hitting in anyway, its a natural not conscious category they fall into".

SJ Would there be any changes if you re-recorded it?

HW "I think so. Working to a tight time and financial schedule means the opportunity is greatly reduced whereby time can be spent "going over" certain aspects of the recording, unlike a situation where limitless resources abound".

SJ Does songwriting come easily to you?

HW "When an idea comes it just flows but I can go for a long time with no stimulation at all. It comes from curious sources ("Eh?" SH) and suddenly, it's there and you rummage for something to scribble on. I've never had to labour over any except "Mainline Station" but then I'd read about it and nurtured the idea for ages, it took such a time because I felt guitar and voice were not really the vehicle for it. So when the album came round, keyboard and electric guitar gave it credence".

SJ "Are you a natural hoarder or does a percentage of what you write get put in the dustbin?"

HW "Nothing, I keep it all, there's some that never gets performed, you do one or two verses, but never have enough to finish the lyric. I've got it all in a drawer".

SJ Obviously you are a singer to whom audience reaction is very important. Where would you find a good crowd?

HW "One of them must be the work I do for British forces, the tours. They appreciate, really appreciate entertainment. You hand out in a place like Belize and you may have one show every six months. Those guys are just aching to enjoy themselves, it helps me enjoy my performance too. P.T.A.s can be super, really appreciative and not in the least bit folkie either".

SJ Do you prefer a mixed audience then?

HW "A lot of the time I play to a mixed/sometimes older audience. Personally as time goes on I prefer mixed audiences because you can do the kind of material that wouldn't suit a folk club. You can mix and match them. I did a gig at Blackpool for a Photographers Conference, I shoved "Cuckoo's Nest" in with "Memory" it went down a storm with people who didn't know folk music from Adam".

SJ If there was one person who you'd like to be who would it be?

HW "Without a doubt Barbara Dickson. People may criticise her saying she "used" the folk clubs as a springboard to more commercial ends. I can't stand that kind of criticism, it's extremely biased and naive. When Barbara was working in folk clubs she gave what she felt she could to them, and did it well. But then her career develops, a new dimension comes along and there's no reason why she shouldn't go for it without criticism. I often wonder in amazement and incredulity at the audacity of people who feel the need to pontificate over other individuals' personal choices. ("So much for critics!" SJ). I would love to go her path, I'd love to go into the theatre, it isn't easy but I'd like to do it!

SJ If you'd the time and money, who'd you have on your next album?

HW "What a question! I'd have Dave Hassall on drums again... (extremely long pause, waitress arrives with grub). Oooh, asking me for names before I eat my pizza".

SJ O.K. Heather we'll call it a day there. Pub stares as two nutters turn off tape and behave quite normally. Well, almost!



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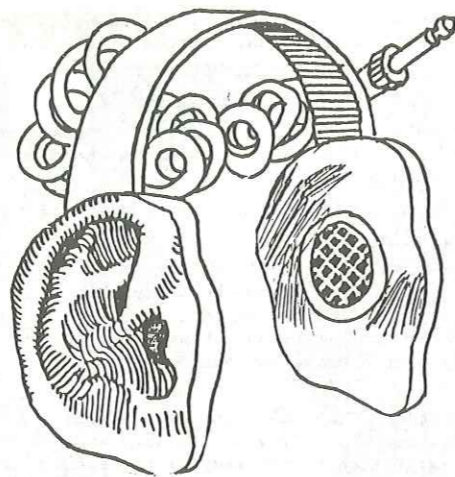
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COPY DATE 30th SEPTEMBER
PUBLISHED IN DECEMBER

BROADFOLK

Three cheers for Radio 4! In April it ran a short series under the title 'Between Earth and Sky', sub-titled 'A reflection of rural life in Victorian England'. Each of the three episodes opened and closed with: 'Here I am between earth and sky - so help me God. I would sooner lose my life than go home as I am. Bread I want and bread I will have!' and a snatch of song. A mixture of quotations, conversations and song carried you on irresistibly and left you wondering where 45 minutes had gone at the end of each programme. It was made by John Knight in Bristol, but the content, written by Neil Philip, was mostly East Anglian. The music, a mixture of recognizable folksong and real or imitation broadsheet ballad, was by George and Isobel Deacon. I'm not the only person raving about this. Paul Ferris gave five column inches of his Observer radio review to it and ended with the comment '...one of those rare series that you go on listening to in your head'. Before that, on Good Friday afternoon, there was a fascinating programme from Northern Ireland, 'The Virgin's Lament'. This was introduced by Noirin Ni Riain, herself a traditional singer, who has rediscovered a whole area of forgotten religious songs. They date from the time when it was both illegal and dangerous to be a practising Catholic, when Mass was said secretly if at all and never sung. The song instinct went into things that could be sung elsewhere, and a tradition grew of religious song especially based on the passion. Interestingly, Noirin detects in this a sort of early Catholic feminism, as many of the songs view the events through the eyes of the Virgin Mary. This short programme would be worth detailed study by listening several times. Radio 2 has had two interesting programmes on Tuesday evenings. One was 'Mike Harding's Music of the Mountains' when Wally Whyton(!) talked to him about the making of



his Appalachian TV series (produced in Manchester by John Leonard).

This was followed the following week by 'Skiffle', introduced by John Walters. It was slightly better than the recent TV '40 minutes' on the same theme, partly because it played songs at length. Unfortunately, two programmes don't make a series: that time slot is back to repeats of adulatory programmes on Broadway/Hollywood people. Hobson and Lees got a spot on a R2 late evening programme. The Houghton Weavers, as well as taking over the North West TV slot on Sundays, have made it national with 15 minutes on Wednesday nights on R2. In the first programme they only sang two songs because their gift to Radio Wigan failed to be funny at length.

Back in March, Granada relayed the Clancy Brothers and Tommy Makem reunion Concert but in insomniacs time. Finally, in C4's African series, a drummer in Gabon was seen to cup his hand over his ear as he burst into song!

FOLKEAR

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Letters to The Editor...

Dear Editor,

Congratulations to the N.W.F.F.C. for at last producing a worthwhile and well attended A.G.M.. Although I arrived half-way through the evening due to other commitments, I was impressed with what Jim Lloyd had to say and was glad that we have a useful ally in him being at the 'Beeb'! He is certainly working hard to push our kind of music on the media and it is therefore up to us to give him wholehearted support whether we are club organisers, performers or folk followers.

I missed Tim Joss's session which was unfortunate because he obviously made some helpful remarks judging

by the reactions of those who I spoke to afterwards. One point, however, seems to have been missed as far as funding from the Arts is concerned; It is ironical surely that often the only funding given is against 'loss'. Why not ask for funding in order to make a profit and agree to share this with the Arts people if the event is successful - it is much better surely to work from the premise of optimism than pessimism.

Also, if Arts Councils began to realise that not all folk events are losers, we may get more recognition for 'our art'!

Derek Gifford.

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BACK NOS.

OF THE NEWSLETTER ARE NOW AVAILABLE AS FOLLOWS:

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 - 7/3: Peter Bond interview, Roy Harris article
 - 7/2: Newcastle club, Roy Harris article
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PERSONAL VIEW:

A REFLECTION by Alan Marsden

John Smedley's Personal View in the last Newsletter initially irritated me; what was this Southerner doing telling us how to do what we've been doing for Years?. Take Folk back into the pubs, well was it ever otherwise? Certainly not in my experience! Then I thought again

For as long as I can remember Folk songs & music have found their way into many pubs in our local area. Local rambling, climbing and other outdoor activity clubs have also had a reputation of carrying folk songs with them wherever they go. Our own folk club at Billinge, and others often arrange regular 'sings' on an informal basis in local pubs; we also organise camping/hotel weekends away, singing in pubs around the country. We find we are welcome at the majority of pubs, but have occasional problems at some of the more modern, food orientated ones. Generally, a telephone call to the landlord before arrival, smooths the way. Another point we try to bear in mind is, if a large 'folkie' following is expected, we try to ensure the pub is large enough to hold everyone comfortably without squeezing out the public - after all it is these people we are trying to attract. Sometimes on our weekends away we have met up with similar clubs with similar ideas, but when I consider it, John Smedley does have a point. Although they do exist, there are only a few folk clubs that tend to promote these 'out of club' activities.

Whilst agreeing wholeheartedly with John's views on media coverage, I cannot accept that this is due to our own efforts at isolating ourselves at folk festivals. I have spoken to many people that have been attracted to folk festivals (particularly summer ones in holiday towns) due to bad weather etc. From this chance encounter they have become regular members of folk clubs. Moreover I don't fully accept the idea that folk clubs are in general under publicised. Many clubs do advertise in the local press, particularly for 'big name' guest nights. I do however accept that there should be coverage in the local press for both singers' nights and guests. Advertising costs obviously play an important part in this decision & this is perhaps why folk clubs don't

use newspapers as much as they would like. More cheaply, local libraries can always be persuaded to carry folk club posters, as can shop windows & of course the window of the pub where the folk club meets.

Another way of publicising ourselves is by producing cassette tapes of residents & regulars, which can be made available on loan from local libraries. The recording of the tape can be self-financed & self recorded on hired equipment. Furthermore many residents are asked to perform at non-folk events such as those mentioned by John & do a lot of charity work, which is excellent for reaching a broader audience.

Of course, once we have attracted them to the folk club, we must then hold their interest. Manners at a folk club are second nature to most 'Folkies', but I have known too many occasions where newcomers have been offended by being told to 'hush' or by being given black looks when bursting through the door in the middle of a quiet song. A suitably positioned and politely worded notice at the entrance to the club can save much embarrassment.

Finally, I can't argue that clubs are not in decline, but I don't feel that this problem is entirely internal. External influences, especially the high cost of 'going out' is having an adverse effect on many pub based activities, and indeed many pubs. In comparison with these, folk clubs are in general not doing too badly. To ensure we don't go under however, our clubs must be above all else enjoyable with a broad base of material and a friendly atmosphere, but we must avoid becoming a clique. We must aim to be reasonably priced, and encourage people to participate be it musically, organisationally or merely critically. 'Folkies' have a natural tolerance and are usually reluctant to criticise. Club organisers need constructive criticism to prevent staleness in the club. To this end we have just introduced a suggestion box at Billinge which I hope will be well used & encourage both regulars & visitors to have a say in their club's organisation.

(Alan Marsden is one of the residents at the Eagle & Child, Billinge)

CHAIRMAN'S RANT by Ian Wells

Resulting from the election of a new membership secretary at the AGM, all organisers should by now have received one or more letters written in Pete's characteristic style. If our records were wrong and you got two instead of one, please bear with us while Pete continues his impression of a new broom, and simply ring him or me up to point out politely where you differ from us.

We all know of the importance of that lady Cash Floe in our own affairs and those of our clubs, so please remember it applies equally to the Federation!

Following the Seminar, I wrote to the local radio stations and I summarise their replies here.

Specialist folk music programmes

Piccadilly: 'no plans'

City: 'research shows there would be a very small audience...no plans'

Red Rose: 'not at the moment'

(Lancashire, Manchester and Merseyside all have specialist folk shows)

Artists/News on other programmes

Merseyside: Contact Barbara Taylor or Steve Kaye: assumes artists will do it for free!

Manchester: Contact Norman Prince (morning), Corinne Hill (afternoon), or Natalie Anglesey (late night).

Lancashire: Ask me and I'll guide you to the right person.

Piccadilly: Press releases etc. to the Producers Department.

City: Brian Harvey for arts programme 'Scene and Heard'.

STOP PRESS: (i) Jim Lloyd will go on presenting "Folk on 2" after he takes over as EPDSS Director (see Out & About). (ii) Radio 4 has a new series on the history of Folk Music starting on June 12th.

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TALKING POINT—

Wirral Folk Clubs - a sorry lot? BY ARTHUR J. MARSHALL

I wrote a letter to this Newsletter recently which contained a phrase that was perhaps somewhat unfortunately expressed. This was 'Folk clubs on the Wirral are in general a sorry lot ..', and has given rise to some comment. What I'd like to do here is to expand and explain what I meant.

I had no particular intention of attempting to allocate blame, either to particular clubs (most of which I attend at least occasionally), musicians, or those who make up the audience. It seems to me that it's a historical thing, building up over the years into the present unsatisfactory situation.

The first thing that strikes you, walking into any of these clubs (barring Burton Manor & the Magazine) is the preponderance of microphones & PA gear. I have even been told, whilst helping to run the Kingsway (by a regular of the Black Horse in West Kirby), that we couldn't be a proper folk club, because we didn't use a PA. Now there is nothing wrong with a PA if it's used to support and not overpower the music. But when the musicians' rapport with his audience is strained through an electric mesh, it defeats the development of style.

The sad result on the Wirral has been that a majority of musicians & groups can only perform with a PA. Groups are unable to balance their sound acoustically, soloists have no concept of how to adjust their playing for effect—if they play quietly the mixer turns them up & vice versa. The result on the audience is just as bad—why not chat to your friend through the songs if the PA is loud enough to drown your conversation. Who cares?

Especially, of course, if they've heard them all before anyway. How many contemporary songs have you heard in the clubs that were written in the last twenty years? Take away Ralph McTell, Alan Taylor & Eric Bogke and you're left with a generation gap. And yet the popular music industry is rolling full with what in any other era would have been grabbed for folk music. But no-one bothers to look.

The third thing you notice is the lack of floor singers. In some cases this is a deliberate policy - the Black Horse no longer even calls itself a Folk Club but a Folk Music Hall. In others it is despite the organisers attempts to bring floor singers in. It still seems to stem from the elitist view that the only people who should perform on stage are the professionals or those good enough to run their own club. No thought is ever given to the next generation of musicians or the repaying of a debt to the music from which these organisers draw their reputation. No club-barring the two mentioned earlier - regularly books those local musicians who need the experience to develop their style & abilities.

Back in February 1983 this Newsletter ran an article which argued for more concert clubs. However Folk is essentially roots music, portable music, arising from the matter of ordinary lives, entertainments, history and deaths. It must surely be performed in surroundings that echo this - not have its main lifeblood drained away through graphic equalisers. There may be no greater feeling than playing to an audience of thousands, but it isn't folk.

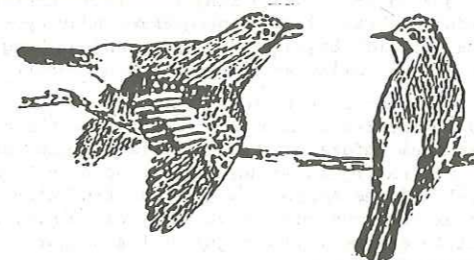
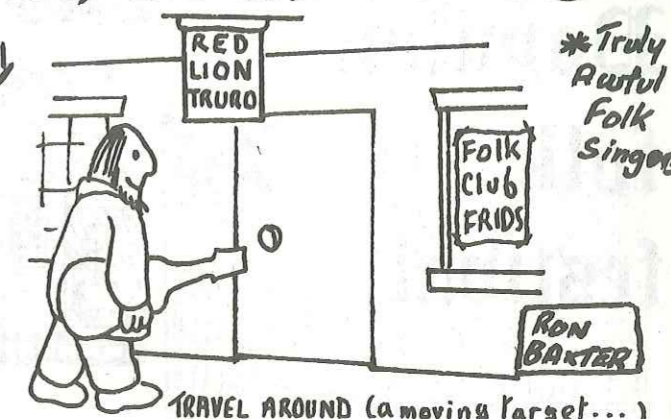
To lose sight of the small universe is to lose sight of folk music and to cease to be a part of the tradition. Of course things must change, for that is the way of traditions. But always it must be local, it must be honest, and it must be available. If you can't play it in a field with your friends then it is no longer folk music, whatever other value it may have. The Wirral Folk Clubs are in general a sorry lot because they (Organisers, artists & audience) have forgotten this. And, what is more, they no longer care.

EDITOR'S NOTE: This article is the view of its author, and does not necessarily reflect the views of the Editor or of The Federation. You are invited to reply to this article, either by a letter to the Editor, or by another article. Send your contributions to the Editorial Address.

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REVIEW; Poynton folk festival

EASTER '85



The thirteenth annual Poynton Folk Festival took place over Easter weekend in the 250 yr. old school which now houses the Folk Centre.

The singaround is the backbone of the Poynton festival, and this opened the festival officially at 6.00 p.m. and continued apparently unceasingly, until the early hours of Monday morning. Poyntons natural spontaneity was evident as we found ourselves in an impromptu, stand around, song and shanty session with such notable singers as Johnny Collins and Beryl Graham, we made the concert to see the end of a set by Geoff Cripps & Louisa Rugg who were a new experience to us. Their contemporary delivery style on synth. and guitar was not what I would have expected to enjoy (being more of a finger in the ear man) but instead I was really entertained. I was disappointed not to see them again.

George Norris followed with a rather forced spot that would much better have suited his old band, Magna Carta. His choice of material seemed to require much more backing than was possible with just a guitar and his voice sounded strained. I wandered into the singaround at this stage, returning later to catch Johnny Collins. Complete with gleaming white new teeth, Johnny was in sparkling form (excuse the pun) and pushed the audience along with some cracking choruses.

The final spot of the evening was 45 minutes by Johnny Silvo, his obvious magnetism being amply demonstrated by the huge following he took with him. I finally crashed out at about 1.00 a.m. after an enjoyable evening.

We always begin our days at Poynton with Johnny Collins excellent breakfast, and Saturday was no exception. Johnny is a great exponent of the folk family, and puts in a tremendous amount of effort, not only in singing but also over the hot stove. Another couple that work hard at Poynton are Jill and Bernard Blackwell. At noon they held their ever popular Clog Dancing Workshop - Jill leading the dancing and Bernard providing the music and occasional helping hand.

The afternoon concert began with Lynda Boyle introducing Owen Lewis, who is always to be found wherever there is a "good sing", taking place, on stage his quietly confident manner and powerful voice can win round even the most difficult audience. He left the stage to join Johnny Collins in the running of one of the shanty sessions that have become probably the most popular "side" events at Poynton. Owen started up the session and then opened it up to the floor, resulting in two interesting offerings, a petrol pumping shanty to the tune of "Blow the Man Down", and a "banana dumping" shanty called "Tillapa Tirade", (written by Tony O'Neill). From here I nipped into the concert to catch "Caught on the Hop" who have just acquired a fiddler in place of Alan Hopkins who left last Autumn. Steve Padget is fast fitting in and has added a new dimension to the group. Angus Russel ran a Work Songs session in the games room which I joined. I was very disappointed to miss his story telling session on Sunday morning due mainly to a very late Saturday night. Back on the mainstage meanwhile, Margaret saw Resie Hardman. She was her own "larger than life personality", singing her own songs with great expression interspersed with lots of humour. I was desperately hungry by now and so we retired for tea. On the way out I noticed it had at last begun to rain, after all what festival would be complete without it!

At 7.00 p.m. we went into the club session, compared by Geoff Higginbottom and "Caught on the Hop". By restricting themselves to two songs each they left enough time for everyone to do a couple of songs each. The slightly more formal organisation of the club session allows time for groups to

tune-up, space for instruments, and opportunities for the performance of a "mini" act, not practicable in a singaround which are mostly geared to the solo singer. This session was very successful and ran over its programmed hour by 45 minutes. The Ceillidh began at 9.00 p.m. and we hung around until the Wilson Family were due on in the concert.

Their line up on this occasion included Pat, and judging by the multitudinous harmonies I think at least one or two of the audience had seen them before. Their performance was, as always, superb, culminating in Johnny Collins joining them for "Union Miners" and the American song "Roll the Union On". They finished after numerous encores at about 12.30 p.m. when those not completely drained, joined one of the singarounds to round off another fantastic day.

Campers were "messaging out" on Sunday morning after a night of torrential rain and consequently "Collins" breakfasts, and the warm, dry surroundings of the centre were in great demand. Sunday for us began with a look around the craft fair and then into the concert. We caught the last number of "Three way Street", which was an up-tempo rendering of "I Cant Dance", but I am assured that the rest of their spot was very good. Peter Hughes followed and brought the audience down to earth with "Leaving London" which when sung with his subtle blend of melodious voice and gentle guitar soon had everyone on his side. In direct contrast to the two preceding spots, Devils Elbow, from South Wales took to the stage. I found their spot of Irish and Welsh tunes, even though competent, rather tedious; they made excessive use of bodhran, and I'm sure that a song would have helped maintain the audiences interest.

Having seen George Norris put in some good spots in the singarounds, I thought I'd give him another hearing. His first song, unfortunately, only served to reinforce my initial thoughts, as he burst into Elton John's "Rocket Man". I thought about leaving after that but was pleased that I didn't because his second, a self written song called "Time for Dreams", was probably the best of the entire festival and really proved his talent. If only he would concentrate on his own material he would get an excellent review - even from me.

Hunters Moon, regulars on Sundays, did an outstanding 40 minute spot which included a splendid rendition of Sandy Denny's "The Quiet Joys of Brotherhood" as a semi unaccompanied song with very subtle guitar backing. Fiona Simpson then took the stage. I have felt, since the break up of Therapy, that Fiona has been somewhat lost for direction. This set was much better than of late, her presentation of Randy Vanwarners "Just when I needed you most", being second to none, and was also impressed with the beautiful "Live not where I Love".

The only disappointment of the festival was for the final afternoon slot when Vin Garbutt didn't materialise - Linda caught Johnny Collins straight out of his second shanty session and he didn't hesitate to fill in; enjoyable it was too. The audience warmed to him immediately, and gave him an incredible send off at the end of his unprepared set. He closed the afternoon concert with his newly married up war song trilogy "Shouting the battle cry of freedom", "Tenting on the old camp ground" and "Dawn of a World Wide Peace".

The evening concert saw a set by "Life and Times", a three piece band from Luton on guitar, flute and melodian. This set of songs and tunes, all self written, are from their album "Strawplait and Bonelace", and I hope to see more of them in future. Later on in the evening Jill and Bernard Blackwell took the stage for their final session of the festival. This couple seem to improve every time I see them, they are fine musicians and singers, and their pleasant unassuming nature endears them to all audiences. This set was capped by an absolutely fantastic performance of "Farewell to Tiawathy" on flute and northumberland pipes. »p15

What's all this Dancing about? Well, Let's join in!

In the late 1950's a couple of middle aged gentlemen, belonging to the typical somewhat staid Country Dance Club, sang a duet at an EFDSS Gathering in Kent. The song, "They won't join in", concerned the various factions of the EFDSS simply having nothing to do with each other. The challenge was taken up by the Kentish Travellers, a team of enthusiastic dancers in their late teens or early twenties, noted mainly for their 'Square Dancing'. A combined meeting was arranged on condition that everyone would try and 'join in', the "K.T.'s" to give a display of "Playford Dances" and the other club a display of "Square Dancing". The evening was enjoyed by all, resulting in a far more friendly relationship between the Clubs (and at least one marriage!).

The Kentish Travellers are still an active club, although the original members are now scattered throughout the UK. We all keep in touch and this year are getting together to celebrate thirty years of KT's.

One of the duo, Bert Simons, searched through books in the British Museum and the Vaughan Williams Memorial Library for dances with Kentish names in an attempt to compensate for the lack of any surviving folk dance tradition in the county. These have since been published in a series of leaflets entitled the 'Kentish Hops'.

Twenty years ago with the support of the Kentish Travellers' Jack Hamleton started the Broadstairs Folk Week. As a cutain raiser to this years Folk Week, there was in March, a dance with the Oyster Band (that's the one where the lead, Alan Prosser, uses his head as a metronome). I was very pleased that the programme included two of the Kentish Hops.

What's all this got to do with the North West, well I suppose it was



a chat I had with Malcolm Howarth recently, who tells the same old story. Malcolm runs Ceilidhs, but the local EFDSS Clubs 'won't join in'!?! Well the Area Council of the EFDSS have booked Chorley Town hall for Saturday 2nd November and engaged Pyewackett and Mike Barraclough for a day of dance and music workshops and a Ceilidh in the evening. It's a long way off but make a date in your diary NOW, and lets all join in!

Alan Barber.

POYNTON (from P. 14)

High Diamonds mainstage premiere was faultless - he opened with an unaccompanied County Cork version of "The Herring Song" with an unpronounceable chorus, but his best was "Songs my Father sang of Old" which he accompanied on piano accordion which he made sound like a church organ. It was back again for a sing for us until the long awaited concert spot of Vin Garbutt. Perhaps I have always been lucky but I have yet to see him do a bad spot and this one wasn't it. The house was absolutely full and he used the audience as part of his props for his outrageous tales, he even got one child to scream right on cue. I could go on, but suffice it to say Vin made up for his late arrival by adding his spots together into one lasting 1 1/2 hours, and non-one left. All his songs were good but the best was the very emotive "Caroline Kelly" and his whistle playing is out of this world.

The following morning, with clear head, it struck me how much hard work had gone into organising this festival and how ideal the premises were with all venues under one roof and in close proximity. I would like to thank the following:- The Girl Guides for looking after our children. Rick Harrop and Geoff Higginbottom for their children's songs and magic. Lynda Boyle for her untiring concert organisation and comparing The sound men, stewards and bar staff and finally Mr & Mrs Eric Brock without whom the centre would not run as well as it does.

The basket of flowers on the kitchen counter before the festival summed it all up: "To Mrs Brock from all the festivalers - Thank You".

MARGARET AND ALAN MARSDEN

Club

DAY & CLUB	RESIDENTS	DATES IN JUNE			
		1st	8th	15th	22nd
SATURDAY					
Brewery Bury Club Ceilidhs Local Folk Prom. Poynton	Various See (h) below	Guest TBA Bilbo Baggins BDB	Guest TBA Gorton Tank CB	Guest TBA Gorton Tank CB	21.6.85 Easy Club Guest TBA Fiddleshicks CB
SUNDAY		2nd	9th	16th	23rd
Bothy Eagle & Child Leigh Llandudno Poynton Rave On Rainford St. Maries Valley	See (f) below See (b) below See (g) below See (h) below See (e) below Volunteers Under a fiver	Strawhead Singer's Night Closed re-opens September Singers' Night Peter Bellamy Singer's Night Closed re-opens September NO DATES Closed looking	Martin Carthy Sumpton/Gifford (k) re-opens September Singers' Night Bryony Mabsant re-opens September for new venue	Singer's Night Tom Topping Band Singers' Night Clochan Singer's Night re-opens September for new venue	Singer's Night (j) Thorn/Martin Gittins Singers' Night Jim Eldon TBA
MONDAY		3rd	10th	17th	24th
Horwich Poynton Preston Triton	Peter Hughes Incubus	Singers' Night Singaround Singers' Night The Spinners	Singers' Night Singaround Singers' Night Singer's Night	Singers' Night Singaround Dick Gaughan (k) Res. & Jean Wrigley	Singers' Night Singaround Singers' Night Singer's Night
TUESDAY		4th	11th	18th	25th
Blackpool Folk Club Upstairs The White Bear		Singer's Night Singers' Night Singer's Night	Singer's Night Singers' Night Singer's Night	Singer's Night Singers' Night Singer's Night	Singer's Night Singers' Night Singer's Night
WEDNESDAY		5th	12th	19th	26th
Belle Green Old Ship The Star White Swan Whitehaven	Pennygate See (a) below Knotted Cord	One Night with Lotte Singer's Night Guest TBA Martin Carthy & Kirkpatrick (j) Tony Rose	Closed Closed Guest TBA Jim Eldon Eddie Walker	Song writ. contest Singer's Night Guest TBA Steve Turner Jenny Beeching	Closed for summer Closed Guest TBA Singer's Night Local S. & M.
THURSDAY		6th	13th	20th	27th
Fleetwood Mawdesley Magazine Poynton Stump Wigan	See (c) below Gifford/Hartley Joan Blackburn	Singers' Night Bernie Parry Singer's Night Local Guest Singers' Night Singer's Night	Singers' Night Closed Singer's Night Local Guest Ken Pearson + Maxwain Singer's Night	Singers' Night Closed Singer's Night Local Guest Singers' Night Singer's Night	Singers' Night Closed Singer's Night Local Guest Singers' Night Singer's Night
FRIDAY		7th	14th	21st	28th
Bee Blackburn Northwich Newcastle Ring O Bells Middleton Roebuck	Various Pendlem See (a) below	TBA Closed Singaround Guest TBA Closed for refurbishment Singaround	TBA Singer's Night The Blades Singers' Night Singaround	TBA Closed Locals Night Guest TBA Singaround	TBA Singer's Night MacColl/Seeger Singers' Night Neil & Sandy Sykes

KEY TO SYMBOLS ABOVE:

- * See Club News, page 4
- £ Tickets available from club
- (a) Residents: Sean & Sandy Boyle, Iain Bowley, Tony Howard, Rod McDermot, Paul Taylor
- (b) Residents include: Caught on the Hop, Bric-a-Brac, Quartz
- (c) Residents: Scold's Bridle, Bev & Kevin Wheelan (of Thistle), Peter Smith & others (rotating residency)
- (d) Residents: Dave & Helen Howard, Helen Robinson, Paul, Geoff Higginbottom, John O'Hagan, Steve Jackson, Mike Billington
- (e) Residents for June are: Abalon (2), FlanB (9), Rick Harup (16), Joe Beard (3), Abalon (30)
July are: Rick Harup (7), Peter Hughes (14), FlanB (21), Abalon (28)
- (f) Residents are: Ken Dunlop, Cathie Stuart, Clive Fownceby, Pete Rimmer, Paul Reid
- (g) Residents are: Calico, Trevor & Joan Hunt
- (h) Residents are: Stuart King, The Rambling Boys

Calendar

DAY & CLUB	DATES IN JULY				
	29th	6th	13th	20th	27th
SATURDAY					
Brewery Bury Club Ceilidhs Local Folk Prom. Poynton	27.6.85 Mara 1.				
SUNDAY					
Bothy Eagle & Child Leigh Llandudno Poynton Rave On Rainford St. Maries Valley			Bilbo Baggins BDB		
MONDAY					
Horwich Poynton Preston Triton					
TUESDAY					
Blackpool Folk Club Upstairs The White Bear					
WEDNESDAY					
Belle Green Old Ship The Star White Swan Whitehaven					
THURSDAY					
Fleetwood Mawdesley Magazine Poynton Stump Wigan					
FRIDAY					
Bee Blackburn Northwich Newcastle Ring O Bells Middleton Roebuck					

- (j) Martin Carthy, John Kirkpatrick, Howard Evans
- (k) Martin Sumpton, Derek Gifford (double bill, not a duo)
- (l) Thorn, Martin Gittins (double Bill)
- (m) Ewan McColl & Peggy Seeger
- (n) Each date is a Ceilidh with band given + songs from Abalon
- (p) Brewery dates are: Friday 21st June The Easy Club
Thursday 27th June Mara (formerly Tansey's Fancy from Australia)

EB: All unlisted dates, or dates given as TBA were unknown at the time of going to press—please check with the organiser before attending. Some clubs may also close early for the summer—again please check with the organiser if in doubt.

DAY/DATE	AUGUST		
THURSDAY	POYNTON	WIGAN	MAGAZINE
1st	Local Guest TBA	Singaround	Singaround
8th	Local Guest TBA	Singaround	Singaround
15th	Local Guest TBA	Singaround	Singaround
22nd	Local Guest TBA	Singaround	Singaround
29th	Local Guest TBA	Singaround	Singaround
FRIDAY	BLACKBURN	NORTHWICH	ROEBUCK
2nd	Closed	Informal Session	Cockersdale
9th	Singers' Night	Informal Session	Local's Night Bob Morton & Nick Dennersley
16th	Closed	Informal Session	Local's Night
23rd	Singers' Night	Informal Session	Geoff Higginbottom
30th	Closed	Informal Session	
SATURDAY	POYNTON	FOLK FESTIVALS ETC.	BREWERY
3rd	<i>NO CEILDHS IN AUGUST</i>		
10th			9-8-85 Mosaic
17th			
24th		Kendal Folk Festival	
31st		Fylde Folk Festival	
SUNDAY	EAGLE & CHILD	POYNTON	RAVE*ON
4th	Singaround	Tony Nyland	Singaround
11th	Singaround	Swarbrick & Nicol	Singaround
18th	Singaround	Hanvey Andrews	Singaround
25th	Singaround	Spinners etc *	Singaround
WEDNESDAY	WHITE SWAN	THE STAR	OLD SHIP
7th	Singers' Night	<i>NO DATES</i>	Closed
14th	Singers' Night		Singers' Night
21st	Singers' Night		Closed
28th	Singers' Night		Singers' Night

NOTES TO ABOVE:

The Following Clubs are Closed for the month of August:
Belle Green, Leigh, Mawdesley, Rainford, Bothy, Triton

I have no details from the following, so don't know whether they are open or not:
Widnes (St. Maries), Horwich, Preston, Folk Club Upstairs, White Bear, Whitehaven,
Fleetwood, Bee, Newcastle, Bury.

Please see Club News for details of reopening dates in September for those closed.

* See Club News, page 4

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REVIEW: LOUGHBOROUGH [April '85]

Perhaps it might not have been the best ever Loughborough (I haven't been to all of them), but it certainly was an extremely good festival. Last year people were a little apprehensive (because of a new venue and date), but this year an excellent turnout helped to reinforce the view that the "National" (to give it its' official title) is back and here to stay!

I started the Friday evening with the session hosted by Notts Alliance where I saw the inevitable Fred Jordan and a superb set from Peta Webb who was in fine voice throughout the weekend. Later on I watched some of the Pyewackett ceilidh - they are certainly a very energetic band, but the dances were rather too complex for my liking. I also caught the Spinners and Stan Hugill singing shanties together in a concert and a set from the House Band, who I found very disappointing despite their obvious talents. The evening was completed with the by now mandatory late night party which nicely rounded off the day.

Saturday morning dawned bright if a little cold and I started at the 'Morning Afloat' session where Eddie Upton was hosting (among others) Jim Mageean, Johnny Collins and Stan Hugill. Both they and the audience were in excellent voice considering the early start (well 10.30 a.m. is early for a folk festival!). I also found Bob Davenport and the Rakes in another session, where I saw Freddy MacKay for the first time. Freddy is originally from Ulster and manages to tell humorous stories and songs about the present troubles which I'm sure would offend no-one.

There was a wide range of events for the afternoon session, so I drifted between these and the bar during this period until Stan Hugill's lecture started. This was entitled 'Shanties of the seven seas', and he explained the various changes in shipping routes over the years and the conditions under which the sailors had to work that had given rise to the shanties. This was fascinating, but I had hoped he would have sung rather more, other than the few verses from a couple of shanties

he actually did.

In the evening I could be found at the Ceilidh in the village hall which was very well supported by locals as well as festival goers. John Kirkpatrick gave a superb song set in the middle and the band (the Rakes) were very good. I was disappointed by the calling of Hugh Rippon and by his choice of dances; he tended to choose the more complicated dances and then very much under-called them without properly explaining them. This seemed strange given that most of the audience were obviously inexperienced dancers. The final scheduled event of the day was a late night chorus singing session hosted by Tim Edwards, Jim Mageean and Johnny Collins which continued well into the early hours. I attempted to retire to bed about 1.30 a.m., only to find another session still going in the bar and a party in the block I was staying in.

Sunday was dull and wet and so as usual presented an impossibly wide choice of workshops and sessions. I settled for shuttling between Tony Rose's session and the shanty session before making my way to the bar. Loughborough seems to be one of those festivals where you are constantly meeting people you haven't seen for ages, and as a consequence much time is spent in the bar. (At least that's my excuse - what's yours?)

The final session began just after lunch where there were further opportunities to miss yet again the people you'd kept on missing all weekend. I did however manage to catch Pete Coe, Roy Fisher, Martin Carthy, John Kirkpatrick, Peta Webb, and the inimitable Freddy MacKay, so I didn't do too badly.

Attendances seemed to be much higher than last year and everyone certainly seemed to be enjoying themselves. The Halls of Residence were very comfortable and the food was good, with some choice at each meal, if a little uninspiring. John Leydon and his team are certainly to be congratulated on a superb festival, well run and with all the atmosphere of the old Loughboroughs.

As I drove away in the car I wondered whether after all it really had been the best ever...

Nigel Birtch

MOORE DAY OF FOLK: Reviewed

"Where?"

"Moore."

"A folk day on a moor?"

"No, no - it's a village just south of Warrington; off the A56; Ian Woods lives there, near the canal."

"Who's Ian Woods?"

"A nationally known folksinger. He originates from Suffolk I think."

"Humph! Well I've never heard of him and I can't imagine many people wanting to go to a little village for a folk day run by a singer who just happens to live there."

In fact our folkie friend above was quite wrong because a lot of people went to the little village of Moore for a folk day centred around the local pub and the village hall. It is a credit to Ian's influence in the folk world that he was able to bring together for the day such esteemed guests as the Wilson Family from Teeside, Charley Yarwood (now based in York), and the Electropathic Battery Band (based locally). This is not to mention the many local singers and musicians that turned up to join in the sessions.

When we arrived shortly after mid-day Fiddlers Fancy Ladies Morris and the Old Moat Rapper team were completing their dance display in the car park (despite the cold!), while inside the pub the Wilsons aided by the locals, were already ringing the rafters in what was loosely described in the programme as a 'pub session'.

The main events of the afternoon were held in the Milner Institute (i.e. village hall) and began with an hour long concert by the Wilsons. This was a showcase for their record of Cleveland songs written by Graeme Miles called "Jouromarye". Just to add a pinch of authenticity Graeme arrived about half-way through their performance!

The main concert followed featuring all the guest artists as well as appearances from Sandy Boyle and her guitar accompanist Tony Howard both from near by Northwich, the dance teams and a performance from Greg Stephens' latest Lancaster-based outfit 'Cat Island Theatre'.

Meanwhile both musicians and singers sessions were in full swing in the pub, which never closed save for a 1/2 hour glass collecting respite! The "official" pub session began at about 5.30 p.m. where the others had left off and at 7.30 or thereabouts Electropathic began the well attended ceilidh.

Unfortunately we had to leave early to travel down to Birmingham but if last year's reports are anything to go by the 'day' of folk would have become 'two days' shortly after midnight on Saturday!

For £2.50 for the full day's events you'll find it hard to get better value anywhere - nice one Woodsy, but for goodness sake don't move back to Suffolk, it's too far to travel!

Derek Gifford

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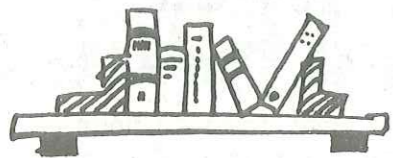
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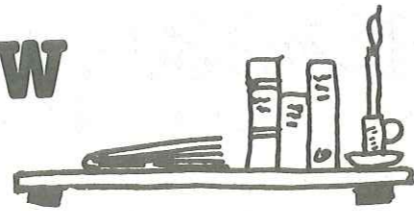
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Book Review



"SQUARE & FOLK DANCING" by Hank Greene
(Published by Harper & Row)

Although priced at 18.95 - which is a lot of money at present exchange rates! - I noticed the Folk Shop had recently overstampd some copies with £7.50, which is rather more realistic when money's not easily come by.

Well, what about the book itself? American Square Dancing isn't everyone's cup of tea. Some love it; some can take it or leave it; others absolutely hate it, or perhaps the way it is put across. So what has the book got to recommend it? Well it's most definitely aimed at those already involved in calling or M.C.ing - and those who would like to have a go. Don't pick it up for a bit of casual reading!

The 'blurb' on the dust jacket announces "This is a complete guide..." and I must say that the book goes a long way towards meeting that claim. However in places it does assume that the people you, as a caller, will be dealing with ("punters" as Rob Gordon calls them) - will be attending a class where the basics are being taught. You and I know that this is hardly likelt to be the case! To get over that problem, and to get people joining in, there's a section on international dances - mainly for couples and circles - which would prove a useful addition to any callers repertoire.

One important point: the book isn't going to provide you with all the answers to the problems you're likely to come up against, but it does give a sound basis from which to work. That means you are better off than many of us were when we first began calling: trial and error was the best help we could hope for. Forget about learning the suggested patten calls; they are only useful when everyone knows pretty well what they are about. Do read up the sections on using a microphone, interpreting dance descriptions, 'cueing', and how to deal with groups of beginners. They all contain much thought and common sense.

A large slice of the book is taken up by comprehensive descriptions of a selection of simple square dances to use with your 'once-a-year' barn dancers. Each has its patten call, a copy of the suggested tune, and the reference number of a recommended record. Great! But best of all there are really excellent diagrams to show exactly what the text means.

I felt that Hank Greene deserved a special pat on the back for his chapter on revising dances to meet the needs of Senior Citizens. The thought of running an event for such a group of people may never have crossed your mind; the thought may even frighten you to death! But you might just find some good ideas to use with, say, a bunch of handicapped youngsters - and that is something some of us have been asked to over the years.

If calling's your 'thing', then do buy the book; at £7.50 it's a bargain. DON'T put it on the shelf! Leave it beside your favourite chair, so you can dip into it from time to time. Trying to read it all at once will give you mental indigestion! Best to read a small part, go away, turn it over in your mind then come back to it again. That way you will pick out the bits you find most useful, and you will appreciate how much careful thought has gone into the book.

Roy Smith

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RECORD REVIEWS

Richard Thompson. 'Across a Crowded Room' Polydor. POLD5175.

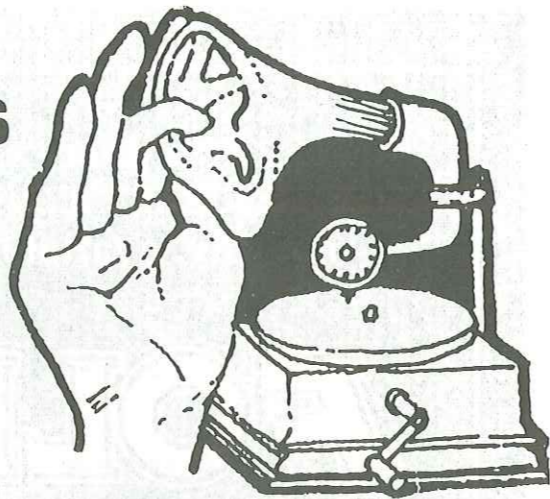
Whippersnapper. 'Promises'. Whippersnapper Records. WPS001.

An ageing memory the Swarbrick Thompson partnership, it burned only briefly producing flames like "Sloth", "Poor Will and the Jolly Hangman". Much water has passed under their respective bridges, Thompson now near legend, cult hero, Swarb hanging onto Fairport too long, drifted into solo work and emerging latterly with concert band Whippersnapper.

We'll get back to R.T. in a while, Swarbrick's latest venture is worth closer scrutiny. Reading like a folk super group, besides the demon fiddler, there's Martin Jenkins, Chris Leslie and Kevin Dempsey (ex Dando Shaft), they don't half turn out a demon tune. It's a real stewpot of influences, folk, rock, blues and sundry others which is fast, melodic and supremely produced. (Digitally produced, if you're impressed by trivia.)

Accoustic music that shows some of the older dogs on the round still have teeth that bite and hurt, as on "Lizzie Wan" and "Banks of the Sweet Primroses". Besides the trad., there's their own songs, the quirky "Whenever" by Martin Jenkins probably works best, the mail out spreads rumours of them doing a 45 of a Beatles song. Hope it's "The Long and Winding Road", they could do a storming version I'd bet. They're already plastered all over festival bills this summer, so if "Promises" catches your attention as it should it'll be easy to see them live.

Resplendent in the praises of a whole new generation of British and American roots rockers has Richard Thompsons hour finally arrived? I should hope so, the guy's a genius and no one listening to "Across A Crowded Room"



could disagree. After the solid gold of "Hand of Kindness" then this comes over as silver, still precious but not quite as valuable.

Maybe because his backing band lacks a couple of distinctive names, that have been with him so long it must be like losing your right hand, said absentees are Pegg and Kirkpatrick. Their replacements manage to sound 'Thompson' but haven't quite caught the man's mood. But before you misunderstand, this is still one of the best releases 1985 will see and carries his banner high. Joe Boyd again in the producers seat turns in a chunky, gutsy, gritty block of sound which had me imagining an English Bruce Springsteen, (who incidently cut a brilliant folk album in rock clothing "Born In The U.S.A."), and the artist's writing has likewise become fast, ragged and bleak. Titles like "Love In A Faithless Country", "Walking Through A Wasted Land", "Ghosts In The Wind" all lend impressions of irreversable desolation.

There's only one duff track, an out of tune rock'n'roll excursion "Little Blue Number" which pales beside the other cuts. This album's fierce, even political "Heads are Going to roll someday, If we ever get this yolk from our backs". Traces of early work resurface in "Love in a Faithless Country" a modern "Night Comes In", "Walking Through a Wasted Land", "At The End of the Rainbow", but you can look too deeply into that. My stand out was "You Don't Say" a musical question and answer,

RECORD REVIEWS RECORD REVIEWS RECO

which romps along, Simon Nicol sounding all the earth like a British Roger McGuinn.

To conclude, simply because this is Richard Thompson you should own it, the name is the seal of approval.

Simon Jones.

THE TELHAM TINKERS ERON 031
"Hot in Alice Springs"

No it isn't a misprint at the heading of this review - it really is 'Telham' - which is in Kent, not Lancashire, though what on earth Alice Springs has to do with any of it I can't begin to imagine! This gang of five lads based in Hastings are obviously popular in that part of the world as this is their 3rd album. Their popularity is well justified, I would suggest, if this album is anything to go by; not because it is particularly outstanding or even that the material is overwhelmingly original but because it is simply competently performed folk music. They are as good, and perhaps a little more polished, than any experienced residents of a well established folk club.

Noteable tracks include the instrumentals, especially 'Mairead NiDhalaigh' a lovely air written by group member Russ Haywood and named after his wife. I also liked Dave Paskett's "I Could Not Take My Eyes Off Her" which was new to me and their version of "Willie of Winsbury" which was not. Only one gripe - I wasn't overjoyed with their treatment of "Carrickfergus" - it wasn't bad but I've heard better that's all. I'm glad, too, they have included Roger Watson's "Dawn Chorus" - a haunting song and sensitively performed.

I don't think the Telham Tinkers are likely to become Englands No.1 folk group but if you want a wide selection of songs and tunes, honestly played and sung in good harmony that are easy on the ear then they will fulfill your needs adequately.

Derek Gifford.

THE KIPPER FAMILY "since Time Immoral"
Dambuster DAM005

To the collector of song & tradition, East Anglia has always represented one of the great challenges. Many pilgrims have beaten their tape recorders & torn their manuscripts as they failed to persuade local characters to divulge their version of "Farmers' Boy".

Those who persevere are rewarded with treasure beyond store:witness for example Peter Bellamy/Walter Pardon and John Howson/Ted Chaplin, Reg Reeder etc. To this small but honoured band add the names of Dick Nudds & Chris Sugden. These two have cultivated a family from NE Norfolk & have have gleaned a wealth of material, often mentioned in collecting circles, but never before found.

The contents give, as one might expect a picture of life in rural England; through sports & pastimes ("The Cricket Match", "Dido, Fido"), sociological structure & change ("A Lightweight Dirge", "The Female Highwayman") to what I consider the finest example of what may be called the 'honing' process ("The Whistling Monologue"). This usually happens when singers forget words & are forced to improvise between the ones they remember. Henry & Sid have attained the highest, most refined form of honing when the pure melodicism overcomes the need for lyrics-an Olympian achievement.

Sometime ago I reviewed a record of country poems and commented that the earthiness of rural life was missing. Not so with these songs; the two collectors have remained true to their sources and have not "Whitehoused" any of the material.

The sleeve notes are exemplary, the design delightfully in keeping with the contents of the record. We are indebted to Mr. Digance for recording these hitherto unknown guardians of song; to Messrs Nudds and Sugden for their patience, dilligence and obvious fidelity towards their sources. Finally to the Kipper Family for allowing public access to their collection.

I have now played the record to many people, very few of them with any folk background, and they all enjoyed and been entertained by it. Hopefully, we will soon be privileged to peep once more through the cottage door in Trunch, there to see and hear this most accomplished of singing families: The Kippers

Ian Woods

RECORDREVIEWSRECORDREVIEWSRECO

THE PORTWAY PEDLARS "In Greenwood Shades"
(Len & Barbara Berry) GVR 229

A check through the sleeve notes, and there's an immediate sense of promise; Len & Barbara have selected songs from the manuscripts of Alfred Williams' collection in Swindon Library. The songs are from such well-known Oxfordshire villages as Grafton, Aston, Eynsham, Bampton, Taynton, Filkins and Stanton Harcourt.

To a great extent, this promise is fulfilled. The record is full of wholesome Cotswold material and is a fair cross-section of Williams' work in the area, but the performance is unfortunately not always equal to the material.

Both their voices are strong and subtle with, in Barbara's case an appropriate rural roundness. (She was born in Headington). However with each succeeding track her accordion accompaniment begins to sound more and more laboured, while the songs are delivered with a regular carefulness that belies the essential emotion they contain. The boastful songs 'Long-tailed Blue', 'The Girls of Oxfordshire' and 'Jolly Fellows that Follow the Plough' lack boastfulness, while 'When I was a Maid' and 'Grandma's Advice' only almost capture a ditty's jokey delightfulness. There is a growing feeling that everything is being sung in the same time signature. Alfred Williams did not spend time noting down tunes, but it is difficult to imagine that different songs were all sung at the same metronomic rhythm by a variety of singers. Where no suitable tunes were available from other sources, Barbara has created some excellent and appropriate melodies.

This is a record worth owning for the songs alone. Although Len & Barbara obviously share a joyful and personal involvement with the song and music of this area, this emotion does not shine through strongly enough in their delivery of it.

Geoff Bibby

EAGLE & CHILD FOLK CLUB, BILLINGE
Club Tape

Features: Caught on the Hop, Bric-a-Brac, Quartz, and "Lead Fingers Eccles".

26

I have two problems with this tape: one is technical, the other musical. It seems to have been recorded with a single microphone which has led to balance and volume problems. The best tracks technically are of Pete Eccles' fluent solo ragtime guitar, and these are also louder than any of the groups. The groups' tracks seem to have balance problems.

These technical details feed into the musical problems. This is essentially a recording of a club set but without an audience. Compared with a professional recording it is under-polished, with occasional errors that would be acceptable live but irritate on repeated hearing. More importantly, the lack of audience has left them sounding slightly exposed and nervous and on some tracks a slight loss in tempo gives a more pedestrian sound than normal.

Caught on the Hop include a new female lead I haven't heard previously, and give a good facsimile of their club act. I found Bric-a-Brac's vocal harmonies slightly suspect on 'Oban Harbour' but their version of 'Song for Ireland' is excellent. Quartz are weakest in 'Hard Times', where Peter's bass seems to have got lost but excellent in one of their lighter sequences 'Rockall/Eddystone Light'. Don't be put off by these comments - it is a good effort and a fair record of a good club.

Ian Wells

GEOFF CRIPPS & LOUISA RUGG
"Icarus" Steam Pie SPR1003

It is rather peculiar how often a series of co-incidences present themselves to form perspectives which might otherwise have been based on misconceptions or even total ignorance.... If all that sounds a bit muddled and heavy going then it adequately reflects the nature of this recording.

Let me elucidate; Geoff Cripps has been on the Welsh folk scene for a long, long time and Louisa Rugg is a relative newcomer to folk music. Geoff's background is with various groups and is biased towards traditional material while Louisa comes from a choral back-

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ground with a voice more suited to contemporary songs. Put them together add overpowering guitar and keyboard accompaniments, a not very (technically) well balanced recording and the anonimity of a record package (well produced Bruegel painting on the sleeve, nice photo's of the performers, press release, etc.) and you might well file away Geoff Cripps and Louisa Rugg forgetting all about them or maybe even fob them off as a folk club raffle prize! Frankly, this album is bland - it requires spice, or at the very least seasoning.

That might have been all I would have said but for those coincidences I mentioned at the begining. Again, let me explain - when the Editor gave me this album for review I knew not of either Geoff or Louisa - and it seems neither had my 'folky' friends. However they were billed to appear at Poynton Folk Festival (that's Geoff and Louisa - not my 'folky' friends) and I had the pleasure of seeing them perform live and to chat with them. Louisa in fact has a super voice and once she gets rid of that false 'mid-atlantic' accent could make even Fiona Simpson sound less impressive. Geoff plays such a variety of guitar and keyboard styles so well that his effectiveness is spoiled only by the imbalance of this recording which is not apparent in their live performances.

The other coincidence is that while I wrote the draft of this review I had listening with me an Irish traditional singer and musician who added a comment that aptly sums up these two - 'they haven't decided whether they are contmporary, traditional, folk, rock, cabaret or none of these!' I am sure that once they have decided on a format - whatever it may be - they will produce a professional and pleasing sound, but until they do, don't judge them on this record - go and see their live performances instead.
Derek Gifford.

HEATHER WHITTAKER "Take Her With Heart"
DIN 331

When I mentioned to a male folkly that I had just interviewed Heather (for another publication), he said 'Lucky you!' Now, Heather is certainly a lady performer that male members of the audience won't forget, but this record shows how much more there is to her than her undoubted attractiveness.

All the songs are self-penned, with just one set to music (by Tony Cliff), and this is encouraging in itself for we have far too few female singer/song-writers. Several of the songs are about love, whether being in it, out of it, or those painful halfway stages, and this inevitably produces comparisons with Rosie Hardman. I find Heather's songs more approachable, less tied to the personal situation that produced them, than those of the redoubtable Ms. Hardman. They are more open to the listener and less the cliché 'See the ex-lover, hear the song'.

The musical direction and accompaniment is precisely right for each song, and although the sleeve credits 10 other musicians plus a string quartet, there is never any feel of over-lavish use of supporting instruments.

Undoubtedly the best song is 'The Old Man's Dream', which sets to a universal wish, to return to the scenes of happy childhood, even though it is based firmly on a far from pleasant real human experience.

Although this record uses lots of support, Heather can produce a similar effect live with just her excellent voice and very nice guitar technique. I would compare her with Peter Bond in her approach to the folk scene, in her best songs, and in her liking for anagrams - take another look at the title!

Ian Wells

THE WASSAILERS FOLK GROUP

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PHIL HEALD
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GENTLEMAN SOLDIER "Gone for a Soldier" Floppy Discs FDI

It's always a problem reviewing records, moreso, when the artistes are local lads with whom you're on first name terms and are liable to bump into at any time. I've always been impressed by the band's live performances, the level of consistency they manage to achieve, and their commendably forward looking attitude to the music. Nonetheless, it was with some trepidation that I heard the album just in case their copy book had somehow been blotted in the recording process. I am happy to report that no such thing occurred and this is as fine a debut as ever I've heard.

By one of life's little co-incidences, the band did their sessions at the same studios as we (Caught On The Hop) did ours and it was a novel experience for me to listen to a record and be able to visualise the surroundings, the engineers excruciating jokes and the thoroughly revolting coffee!

The groups strong Irish influences are very much in evidence with Hot Asphalt (a typically rousing treatment), Blarney Roses (taken as if going for the land speed record) and Planxty Irwin all given an airing. Irwin must be one of the all time great melodies, I've heard it played on guitars, flutes, synths, concertina's, whistles, mandolins, harps, spoons and stirrup pumps and still it sounds great. This version is bozouki (double tracked) and synth and very nice too.

The centre of the bands live set is the World War 1 medley. Over a quarter of an hour long, it kicks off with "Good-bye-ee" which, horribly twee though it is, still captures the chilling devil-may-care attitude of the young bucks off to bloody the Kaisers nose and be home in time for Christmas. That segues into that classic song of desparation and disillusion "Hanging on the old Barbed Wire" and culminates in Eric Bogles'

magnificent "No Mans Land". Some of the treatment I've heard given to that song has been appalling as every vibrato-ridden clod in the country works his way up to fever pitch throwing his head back and baying like a love sick racoon... I have been frequently moved to near-tears, not by the poignancy of the lyric; but by the same kind of angry futility you'd feel if someone went over the Sistine Chapel ceiling with cover-plus! Gentleman Soldier neatly avoid the land-mines and make it to safety without any histrionics though they stick a trifle closely to the Eury's arrangement for my personal taste. There's a quick skip through "Flowers of the Forest" just to underline the point and the whole thing hangs together very well, though without the tremendous impact of their live sets.

My favourite track is still "The Two Ravens", one of the great narrative songs; these days sadly neglected. Sensibly, the lads have eschewed any attempts at Scots dialect and delivered the goods in English, to great effect. The Synth comes into it's own here, creating swirling wind effects but apart from some battle noises on the medley, it doesn't do too much else. I'd like to hear them make more of it but playing with a synth based band has probably coloured my opinions. (My good friend, Ian Wells will be putting on his black cowl and setting out to have me burnt for heresy.)

The record's no substitute for seeing the band live, though, if you take it home after the performance, it won't drink all your whisky. So, like a man with badly fitting dentures, you can't say fairer than that!

Bernie Forkin.

FEDERATION PAGE

OFFICER	NAME	ADDRESS	TELEPHONE
Chairman & Publicity	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	Pete Rimmer	6, Burlington Rd., Southport, Merseyside	0704 67852

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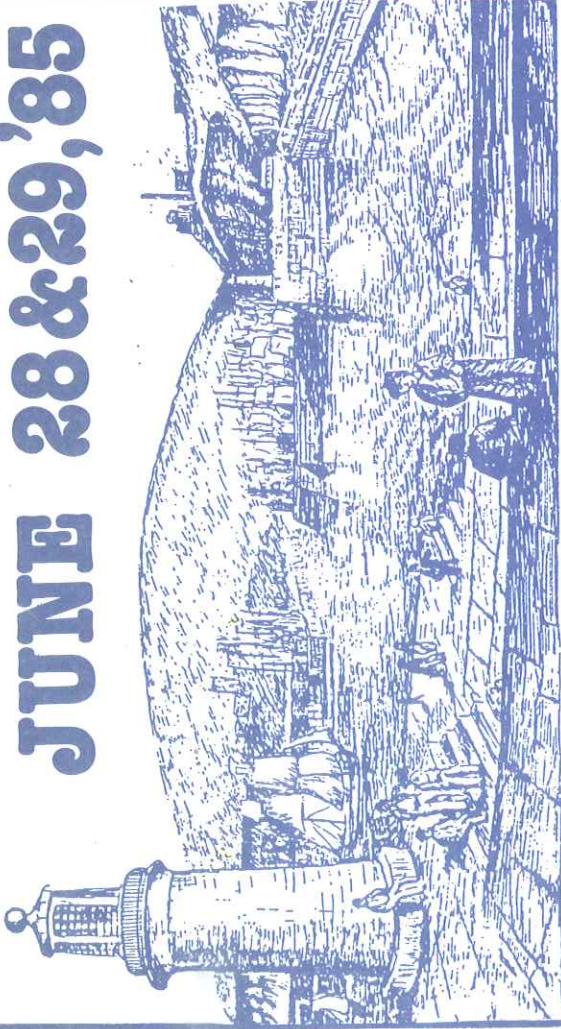
1. The 'block booking' of artists for tours.
2. Joint Publicity of the Member Clubs.
3. The general support of the Member Clubs.
4. The joint organisation of concerts and ceilidhs within our area.
5. The support of Festival Organisers within our area.
6. The organisation of events to attract under 18s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

Due to technical difficulties on the part of the Federation it has been necessary to reproduce a section of page 31 below.

The Member Clubs

FOLK CLUB	START TIME	ADDRESS	ORGANISER	TEL. NO.
SUNDAY				
Bothy	8-00 p.m.	Blundell Arms, Upper Aughton Road, Birkdale, Southport	Clive Pownceby	051 924 5078
Valley	8-30 p.m.	Gardeners Arms, Vallett's Lane, Off Chorley Old Rd., Bolton	Derry Yelding	Bolton 793961
Eagle and Child	8-30 p.m.	Eagle and Child, Main Street, Billinge, Nr. Wigan	Bernie Forkin	0744 53058
Leigh	8-00 p.m.	Oddfellows Arms, Twiss Lane, Leigh	Steve Eckersley	0942 677955
Poynton	8-00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
Rainford	8-15 p.m.	Golden Lion Hotel, Rainford	Bob Leeming	0744 88 3424
Rave On	8-30 p.m.	Grosvenor Rowing Club, The Groves, Chester	Nick Mitchell	0244 315094
Widnes (St. Maries)	8-30 p.m.	St. Marie's Am. Rugby League Club, Brentfields, Widnes	Patrick Hindley	051 423 3775
Llandudno	8-30 p.m.	The Parade, Vardre Lane, Llandudno		
MONDAY				
Horwich	8-15 p.m.	The Crown Hotel, Horwich	Sue Grills	0204 691430
Preston	8-15 p.m.	Lamb Hotel, Church Street, Preston	Rob Twisse	0254 21594
Poynton	8-00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
The Triton	8-00 p.m.	Tom Hall's Tavern, near Pier Head, Liverpool	Doreen Rickart	051 227 3911 x 448 (work)
TUESDAY				
The Folk Club Upstairs	8-30 p.m.	North M/Cr General Hospital Sports and Social, Crumpsall	Mike Smyth	061 798 7677
Blackpool	8-00 p.m.	King's Arms Hotel, Talbot Road, Blackpool	Pete Rodger	0253 56290
White Bear	8-30 p.m.	White Bear (main A6 road), Adlington	Glyn Hughes	Adlington 482520
WEDNESDAY				
Whitehaven	8-15 p.m.	Rosehill Theatre Bar, Moresby, Whitehaven	Ray Downes	0900 826771
Belle Green	8-30 p.m.	Prince of Wales, Belle Green Lane, Ince, Wigan	Kath Holden	0942 58459
The Railway	8-30 p.m.	Tithebarn Street, Liverpool (opp. Exchange Station)	Arthur Marshall	051 630 4239
White Swan	8-00 p.m.	White Swan, Green Street, Fallowfield, Manchester	Anne Morris	061 881 8294
The Star	8-30 p.m.	Star Inn, Back Hope Street, Salford	Martin Gittins	061 205 3680
Old Ship	8-30 p.m.	Old Ship, Eastbank Street, Southport	Bernie Blaney	0704 77065
THURSDAY				
Stump	8-30 p.m.	Rawsons Arms, Peel Street, Farnworth, Bolton	Bernard Cromarty	Farnworth 71167
Fleetwood	8-15 p.m.	North Euston Hotel, Fleetwood (usu. Vantoni Room)	Ron Baxter	03917 78606
Mawdesley	8-30 p.m.	Black Bull, Mawdesley (Monthly)	Derek Gifford	0704 822574
Poynton	8-00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626
Wigan	8-15 p.m.	Park Hotel, Market Square, Wigan	Joan Blackburn	0942 863389
Magazine	8-30 p.m.	Magazine Hotel, Magazine Lane, Wallasey	Arthur Marshall	051 638 3964
FRIDAY				
Blackburn	8-30 p.m.	Mill Hill Hotel, Mill Hill Road, Blackburn	Ron Crane	0254 40347
Blacksmith	8-30 p.m.	Black Horse, Cronton	Jean Wrigley	051 424 1878
Bee	8-30 p.m.	Bee Hotel, Bodfer Street, Rhyl	Dave Costello	0745 32488
Newcastle	8-00 p.m.	Pack Horse, Station Street, Longport, Stoke-on-Trent	Jason Hill	0782 813401
Roebuck	8-30 p.m.	Roebuck Hotel, Leyland	Les Stennett	0772 690195
Northwich	8-30 p.m.	Harlequin Theatre, Queen Street, Northwich	Sean Boyle	0606 44361
Ring O' Bells (Middleton)	8-30 p.m.	Ring O' Bells, St. Leonard's Square (opp. Parish Church), Middleton	Moira Woodcock	061 723 1979
SATURDAY				
Bury	8-30 p.m.	The Napier, Bolton Street, Bury	Jean Seymour	061 761 1544
Brewery	8-30 p.m.	Brewery Arts Centre, 122a Highgate, Kendal (occas.)	Bill Lloyd	0539 25133
Local Folk Promotions	Varies	Various events in Liverpool and the Wirral	Geoff Dormand	051 639 7928
Poynton	8-00 p.m.	Poynton Folk Centre, Park Lane, Poynton	Eric Brock	0625 872626

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