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**SEPT. - NOV. '85**

**25p**

# Page 2 Comment:

WELCOME to another Newsletter, and since this is being typed in the early hours of the morning, believe me you are very welcome to it!

ENOUGH of my problems (although as you will see we get back to those again later on). This issue we have an interview with Cunragh by Simon Jones; they turn out to be an up & coming group with some interesting views. We also Cleethorpes, Beverley & Horwich Folk Festivals; we should also have Chester, but it didn't arrive in time. Apart from this, we have most of our regular features as you will see from the list of contents below.

Hopefully, this magazine will actually reach you on time, but to ensure that it does, I do need more assistance. In particular I have an urgent need to appoint both an Advertising Manager & an Assistant Editor, more details of which can be found on page 4. The magazine takes up far too much of my time at present, so I'm looking to reduce this by quite a proportion by the end of the year, or you will find the next issue WILL BE THE LAST. This is not an idle threat.

IS ANYONE interested in providing illustrations for the magazine? My present cover artist is finding it difficult to find enough time, now that she has a full-time job. Illustrations for some inside pages might also be very useful. Contact me if interested.

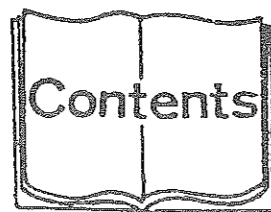
PETE RIMMER is looking for someone to take over as Subscriptions in the near future. Contact Pete directly on 0704 67852.

FINALLY in a shorter than usual Editorial, I mustn't forget to thank all those without whom there would be no Newsletter at all. - Elaine Derbyshire, Angela Forkin, Margaret Marsden & Janet Hale for typing; Irene Allen for another superb cover; Pete Rimmer for subscriptions; Ian Wells for distribution & club dates (& writing most of the Newsletter!)

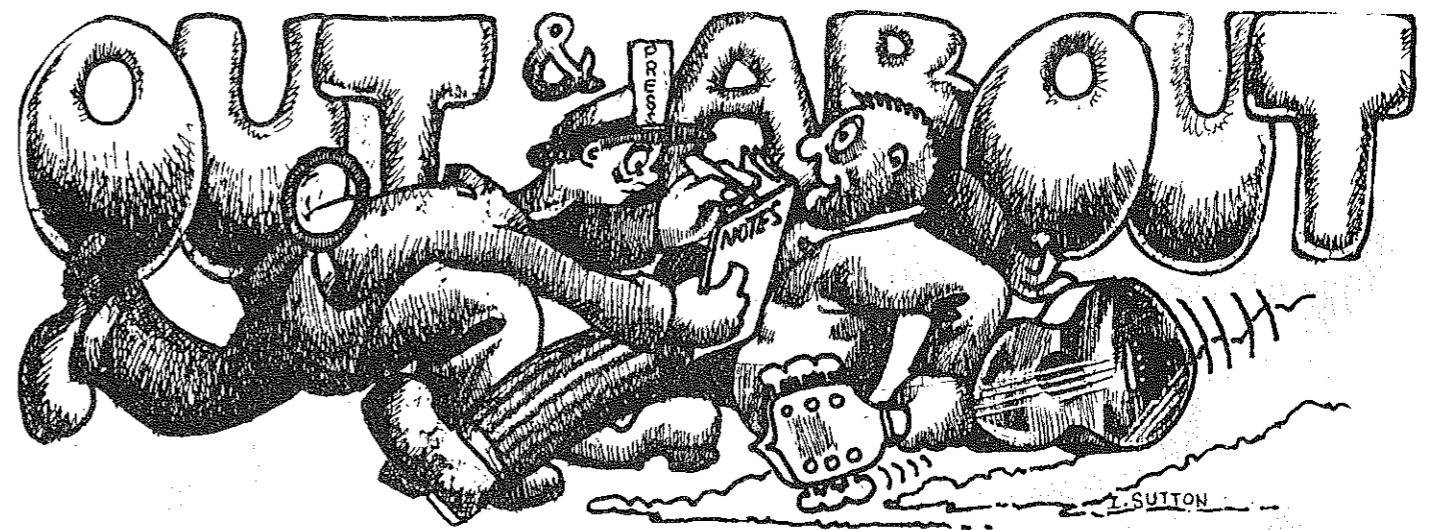
See you all at the end of November!

*Nigel Firth*  
EDITOR

CLOSING DATE FOR NEXT ISSUE (DEC.-JAN) is OCTOBER 25th



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THE THIRTIETH WYDEE 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 BARBUPT, HILPERSHAFER, HARVEY ANDREWS, BRIC, STRAHEAD, THE WILSONS, THE HOP, EASY CLUB, R. CAJUN, DAVE WALTERS BAND, MAGNAN & COLLIER, 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 5EP, Tel 03917 2317.

THIS YEAR'S Poynton Backender is to be held over the weekend of 16/17 November 1985, and as usual has a wide range of national & local artists to suit all tastes:

JAKE THACKRAY, JOHN JAMES, SIX HANDS IN TEMPO, JOHNNY COLLINS, ABALON, PHIL HARE & KIM PARCELL, JILL & BERNARD BLACKWELL, KING'S RATBOM, BILBO BAGGIES BART BAND, MULLOR MORRISMAN plus many others. Lots of events, and all for only £7 (£6 in advance). For details/tickets write to The Folk Centre, Park Lane, Poynton, SK12 1RB (enclose SAs/Remittance) or phone 0625 875555.

CONTRARY TO POPULAR belief, there is to be a Day of Folk in Ormskirk this year, although it is slanted down from previous years. It takes place on Saturday 5th October, starting around noon with a Craft Fair, street entertainment with Cat Island Band and Sessions/Singarounds in local pubs. In the evening, there is a 3-part concert consisting of the following:

New Song Showcase  
Cat Island Band  
Shegü

Tickets are £2.50/£1.50 from Kath Hughes (West Lancs Leisure), tel Ormskirk 77177 x 508/509.

SWINTON FOLK DAY takes place on Saturday 26th October at the Lancastrin Hall in Swinton from 11am to midnight. It features (among others) OYSTER CEILIDH BAND, TONY ROSE, BRYONY, ALAN BELL BAND, SPANLEY ACCREINGTON, RIVINGTON LADIES MORRIS & OLD MCAT RAFFER.

A full ticket costs £3.50 (£2.50 in advance); afternoon only is £1.00. For information & tickets please phone Dave, 061 793 6556 or Frances, 061 793 5921.

THERE IS TO BE a Lancaster "Clocks Back" festival of traditional music on October 25-27th. At the time of going to press, details of the guest list had not been finalised, but for more information, please contact Gordon Johnston on Lancaster 37769.

THE BREWERY ARTS CENTRE in Kendal are helping the 'Folk against Famine' Appeal with a concert on 7th September. It features Alistair Anderson, Fiona Simpson, The Wilson Family, Jim Mageean, The Tom Bell Band, Hugh Diamond & Rod Shearman. There are pub sessions at lunch-time as well. Tickets are only £2, from Bill Lloyd, Brewery Arts Centre, Highgate, Kendal (Tel Kendal 25133)

The FOLK AGAINST FAMINE Appeal had raised £1500 as at July. If you would like to help raise money, or would like to make a donation, please contact Wendy & Ray Lee, 131, Pembury Ave., Worcester Park, Surrey. (Tel: 01 330 4122)

TAFFY THOMAS recently suffered a stroke whilst performing in a street show. He is at present in the Westmoreland County Hospital, Kendal, where he is receiving intense physiotherapy. The stroke has affected his left hand side; some sensation has returned to his leg and his speech is impaired but improving. To relieve the pressures on his wife, the Salami Brothers are handling offers of help & money. If you can assist with benefits etc, write to 'Taffy Thomas Benefit Account', c/o Salami Brothers, 32, Kingsmead Road, London, SW2. A fund raising cassette will also be available from that address. Up to date information from Jenny Speller (Two Jays agency) on 0952 882316.

A SONGWRITING COURSE is being organised by Jenny Bashford in conjunction with West Lancs Leisure. It is being held over the weekend of 20-22nd September in Little Digoor meeting rooms in Skelmersdale. Johnny Handle is the course tutor, and the cost is £4 (£1.50 unwaged). Contact W. Lancs Leisure on Ormskirk 77177 x 508/509.

THE NORTH-WEST AREA Conference of EPDSS is being held at Chorley Town Hall on Saturday 2nd November. There are workshops during the day, followed a Ceilidh in the evening with Pyewackett. For more details see the advert elsewhere in this issue.

#### RADIO DETAILS:

Folk on 2, BBC Radio 2, 330m (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 5.4-6.15pm, 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.

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.



THERE ARE several new folk clubs joining the Federation since last issue:

**FOLK AT THE 'TUBE** have now been going about 8 months in Kirkham. They meet at the Area Green Institute, Area Green, Kirkham every Wednesday at 9.00pm. The organiser of the club is Phil Capper, from whom more details of the club can be obtained, his telephone number is 0772 684537.

**THE CUT ABOVE** Folk Club meet on the fourth Friday of the month at the Tom Holt Centre, The Boat Museum, Dock Road, Ellesmere Port, Cheshire. The residents of the club are Middlestone and the organiser is Jon Ford, who can be contacted on 051 539 0940. Unfortunately details of this one came too late to be included in the Calendar, so their dates will be found later on this page.

**PORKIES FOLK CLUB** meet fortnightly at the Lady Brooke Hotel, Air Road, Bramhall, Cheshire at 8.30pm. I have at present no other details of this club, except that the organiser is Judy Aucott, who can be contacted on Sutton 2633. (Club meets Fridays)

**SOUTHPORT ARTS CENTRE** is a venue which has recently started running regular folk concerts in Lord Street, Southport, commencing at 8pm. The day(s) of these does vary, so please check with the calendar. More details from the Centre on 074 40004.

**LLANUDNO FOLK CLUB** joined last issue, but I didn't have full details of the club; here they are. They meet at 'The Parake', Warren Lane, Llanudno every Sunday at 8.00pm. The residents are Stuart King & the Rambling Boys, and the organiser is Arthur Bowman, telephone 0492 620049.

ADVANCE NOTICE of some dates into December as follows:

- 21, Blowzabella (Ceilidh), Bury
- 5, Brian Jacques & Liz, Mawdesley
- 2, Martin Carthy, Preston
- 16, Christmas Party, Howich
- 6, Ted Edwards, The Stump
- 19, Christmas Party (haywain), The Stump
- 20, Christmas Party (guest), Blackburn
- 4, Martin Carthy & John Kirkpatrick, White Swan, M/Gr
- 11, Swarbrick & Nicol, White Swan
- 8, Swarbrick & Nicol, Eagle & Child
- 22, Six Hands in Tempo, Eagle & Child

**DATES FOR the Cut Above Folk Club:**  
 27 Sept., Six Hands in Tempo  
 25th October, Maxi & Mitch  
 22nd November, Vin Garbutt  
 (Venue—the Boat Museum, Ellesmere Port)

**DATES FOR SOUTHPORT ARTS CENTRE:**  
 Friday, 13 Sept., Southport Folk (with Bothy FC)  
 Monday, 30 Sept., Le Danann  
 Thursday, 3 October, Christy Moore  
 Saturday, 19 October, The Chieftains  
 Saturday, 9 November, Steeleye Span  
 Wednesday, 13 November, Tom Paxton  
 Thursday, 14 November, Boys of the Lough  
 Saturday, 16 November, Dr. John  
 Saturday, 7 December, The Albion Band  
 (Christmas Show)

**CEILIDHS** of which I have been notified:  
 PCYNTON folk Centre run a Ceilidh almost every Saturday at this time of year with a well-known local band and with songs from Abalon. Full details are noted in the Calendar.  
 The Bothy are running a Ceilidh at Fleetwood Heskest Social Club, Fylde Road, Marshside, Southport with Foxes Bark. Tickets £1.60 from the Bothy Folk Club.

AS YOU WILL notice there are a number of gaps on the Club Calendar, and there will continue to be unless clubs supply me or Ian Wells with their club dates. We cannot continue to chase so many clubs each issue; hence the gaps. Please remind your club organiser.

I haven't been overwhelmed with offers of further assistance as outlined last time, so I will repeat here the 'job descriptions'. The titles of the positions are: 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 Wirth, 0942 215621.

THESE POSTS must be filled on an URGENT BASIS, volunteers please form an orderly queue!

## CLUB OF THE MONTH: Blackburn Folk Club

Originally the "Fernhurst Folk Club" formed in the summer of 1981 at the Fernhurst Hotel, Blackburn. It was apparent, right from the start, that a folk club in Blackburn would be a popular form of entertainment for people from all walks of life, young and not so young (or in my case, positively ancient).

Like most other clubs, audience numbers went in peaks and troughs, seeing us packed to the doors some nights and other evenings providing an informal sing-a-round for a handful of hardy perennials. (This, I am reliably informed, is a phenomenon affecting all folk clubs.) Some nights I wondered whether the black plague had broken out again or perhaps the Russians had landed and nobody had bothered to tell me.

Looking back over the past years, I think the most memorable unrehearsed disaster was in January 1984, which was a particularly cold evening. A thick blanket of snow was covering the ground as we commenced proceedings at 8.30 p.m.. Our guest, Roger Westbrook, was (along with a few others) looking optimistically at having to stay the night as it continued to come down, deep and crisp and even. Whilst Roger was into his second song, a Reliant three-wheeler was coming along Bolton Road, the driver of which was apparently listening to Ravel's "Bolero" on his car radio and was fancying himself as Torvill and Dean. When he got to the pirouette bit he must have missed his timing and somehow managed to demolish the roadside electric thingumajig box that controlled the street lighting as well as all the electrics to the Fernhurst and adjacent houses. The remainder of the evening was spent in 1940's blackout style, candles, bottle openers, the lot.

We are now the "Blackburn Folk Club" and our new venue (The Mill Hill Hotel, Mill Hill Road) has enabled us to take the advice of the N.W.F.F.C. - literally, and move closer to the people. We have a pleasant room, adjacent to the main bar, which means that the locals are aware of something going on and wander in. This to me is what

folk music is all about, being able to perform songs and tunes which are a part of our national heritage and give them back to the people.

So at the moment the Blackburn Folk Club is reaching one of its peaks, and as organiser, secretary, performer, book-keeper, master of ceremonies and general dogsbody, I repeat a point made some time ago in a Federation newsletter - "Come on all you singers and musicians - get down to your local folk club and let's hear you." I know from travelling round other Federation clubs in the area that there is an absolute wealth of underexposed talent, and our club together with all others would benefit if you would come along as often as you like and let us hear what you have to say. So come on - make a name for yourselves and let's keep folk music alive and well and living in the north-west.

I would like to take the opportunity to thank all the people who have helped to make Blackburn Folk Club a success. Our club regulars are a grand bunch who turn out in all weathers (and we get plenty of that). To Brian Kirkham, our most regular floorsinger, to Joe Astley who gives moral support and a lot of heckling (the swine), to Colin, to Phil and Marie, to Paul and to the members of my own band "Pendlem" - Bob (Fingers) Holden and Sue (the pants) Moore - my most sincere thanks to you all and here's to more great Friday nights.

Ron Crane

### American Old-time Banjo Lessons

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21, Knowsley Road,  
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# The Band from County Glossop

## SIMON JONES talks to CURRAGH

Irish music at its best can often drive me to tears, and at its worst would probably drive me to somewhere like Winsford, the ends of the earth and no return. Bands like Horslips, Moving Hearts, DeDannan and others all have a flair for music that's melodic and some-how intrinsically emerald. Add to that one of the most riotous evenings my young life has known was in a Dublin bar listening to these old guys playing gaelic airs and well, I thought it's about time the north west had a band doing something with Irish influence, after all isn't Liverpool just a hop, skip and a leprechaun from Ireland? Enter stage left Curragh, a bunch of second (or even third) generation Irish doing the round of Irish clubs and bars for the displaced communities up here, using a line up not dissimilar to the Chieftans with embryonic rhythm section and a synthesizer. A gig at the back end of March at Poynton revealed an outfit still in the throes of their development finding their feet, mixing jigs, standards from Eire's past and much more interestingly their own rather rockish compositions, which had a certain ethnic-ality in their make up. One in particular, 'The Singing Rocks', about Leylines and Stonehenge, was head and shoulders above the rest of the set in its arrangement and force. As was a crystal clear arrangement of 'Fanny Power' by fiddler Caroline Usher, two brief glimpses of what Curragh were capable of. Not that they look like they're going to take over the folk world tomorrow, but definitely worth a shufti.

When we met they were five, drummer Paul Usher, vocalist Sean Wood, keyboard player Eamon O'Neal, guitarist Martin Coult and afore mentioned Caroline, the bass and banjo players were off doing other things.

SJ Is there an overall master plan?

Eamonn, "To bring Irish music to people who don't know it. We often play to the converted, but more we're playing to people with the old Guinness advert syndrome, who say "we don't like Irish music because we've never heard it." They all think it's the finger in the ear thing and when they see us they know it isn't.

Sean, "To make Irish music exciting for the audience and us too, to use the tradition to modern idiom."

Martin, "See there's so many areas, there's traditional music, several sorts of dance music with showbands, and contemporary stuff like Moving Hearts, we try to do it all with our own stamp on."

SJ Isn't it early days yet to be talking about a stamp of identity?

Martin, "We play a hell of a lot of standards because ot's what people expect to hear, but we sneak in the odd thing like "The Singing Roks" and get our stuff in by filtering."

SJ Aha, Those two items were the best in your set.

Eamonn, "The Singing Rocks" and "Fanny Power" are more us, that's the way we want to go, but don't forget we play to a very wide audience."

Caroline, "Younger people like stuff like "The Singing Rocks" but older people go for "The Isle of Innesfree" type number."

SJ Couldn't that diversity in the end lead to frustration, with what's expected and what you want?

Eamonn, "Most people will say after a gig how much they were surprised by the diversity. We have got our own direction in our own mind but it's a broad road we're travelling."

SJ; Comments: The band are very much based round the Usher family and a duo that worked the folkier haunts around and about. The two girls are Irish dancing champions, and some of the instrumentalists have backed Clanna Gael Irish step dancers usually found with the Doonan family. Curragh have toured the states once and done a B & I Ferries sponsored tour of Eire, where they were told they were "powerful stuff lads" and met Paul Brady and Kevin Coniff of the Chieftans.

SJ Is there a big demand for Irish music in the north west then?

Sean, "Massive, there's loads of people of Irish descent, the culture is vast."

Eamonn, "There's country bands who make a living out of playing Manchester alone, ten or twelve clubs and that's it. Chorlton, Cheetham Hill, Levenshulme

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Martin, "We've even been turning work down."

Caroline, "It's been dances mostly because we prefer to do more concerts now. We grew up playing dances and played them to the back teeth, so although Curragh could handle dances at a moments notice, concert work is more challenging."

SJ Who do Curragh take after?

Sean, "The Dubliners, hmn, yes the instrumental side Stockton's Wing. I suppose Planxty, Steeley Dan, Joni Mitchell".

Eamonn, "Moving Hearts, Christy Moore, those sort of people for their ideas. Clannad I suppose but they're going commercial."

SJ what do you think of the roots rock bands such as the Pogues?

Eamonn, "With the Pogues, I'm not very keen to be quite honest, I think what they're doing is quite good it's bringing people to the music who never heard it before. But I question their talent as instrumentalists. They're doing what we are, but we move on other levels."

SJ The Pogues revel in their own inability and thats the whole point, that it's rough but exciting through the roughness. Why as essentially a rock band do you not use an electric guitar?

Martin, "I can't afford one."

Caroline, "I don't like the sound of them in Irish groups. In Horslips it sounded too heavy metal."

Martin, "We mostly use my Ovation for rhythm work anyway."

Eamonn, "We wouldn't be averse if Martin came along we'd give it a whirl. We haven't felt the need for it up 'til now."

Martin, reflectively; "We all play other instruments, we just haven't tapped it yet. We need more mandolin."

SJ You have a bass player who has a track record as somewhat of a pop star, Mick Coleman wrote that heavy old northern English "trad". ballad 'Matchstalk Men, Matchstalk cats and dogs.' So where did they find him?

Eamonn, "We used to run an Irish session in a pub called the Victoria

I Knew Mick and asked him if he'd like to come and hear a few tunes. So he did and went back home to get his bass to join in. Then we invited him to do a few gigs with us and later on we asked him to join full time. We had been looking for a bass player, Mick fits in very well."

SJ But he wrote "Matchstalk Men" and you let him sing it?

Martin, "I used to think that before I met him. When I heard he was going to come I thought "Christ Almighty." It wasn't my favourite song when it came out. But he's a genuine guy and the more you know him the more you understand his songs."

Sean, "In Ireland he was a superstar, they loved him over there, they all knew the chorus, singing along they were. In fact Angela our banjo player was one was one of the primary school choir who sang on it."

SJ Think I'll pass on Lowry tributes and get into the fact that things look pretty good for Curragh, more work than they need, a debut LP in the pipe line and more songwriting. Should they stay on course they could be a band worth watching, they already play regularly at Manchester's Band on the Wall, a blues and jazz venue.

SJ Being fairly new to folkie haunts, how do you find the clubs?

Sean, (trying to avoid the lens of photographer Christina as she snaps away), "Why do they sit and insist on quiet in folk clubs?"

Martin, "We don't want that, they sit there and demand to be entertained. -Why don't they have a chat, a drink with their friends and enjoy the music as well as the company. It all adds to the atmosphere."

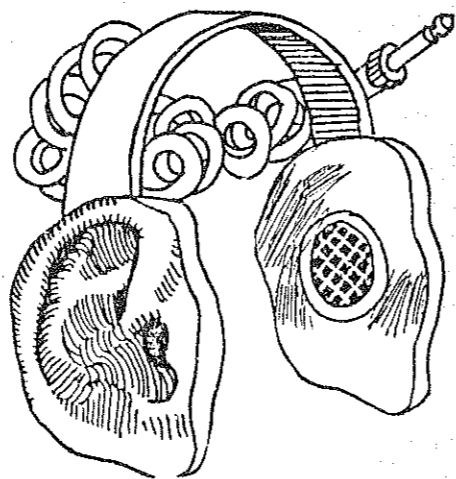
SJ As Christina takes over completely and positions them all, a thought struck me, maybe people don't go to folk clubs to socialise, but they do go with slightly precious attitudes to the music they hear. And is that the reason why the Irish, or Scots more in touch with their roots and couldn't care less, produce much more exciting experiments with ethnic music than the English. Things are changing, thank goodness its about time, but we've got a lot of catching up to do.

# BROADFOLK

The major event of the summer must be Jim Lloyd's 10 part series on Radio 4 called **Music From The People**. I've had to tape most of these because they went out at an awkward time, and I'm going to play back the whole series in sequence once it has ended before judging it as a whole. However, what I can say now is that Jim has used a wide variety of voices and views, a good selection of music and song, and it stands a reasonable chance of being a definitive overview of the various phases of the folk revivals. Incidentally, none of the serious daily or Sunday paper critics have noticed it. Can you imagine a series of this length on classical music or jazz being so ignored?

Similar disdain for our own traditional music was shown by the management of Radio 2 who cancelled Folk on 2 twice for Wimbledon and once for golf (although the latter actually went out as what the BBC calls 'origination in repeat' ie at 3 am only!). No time was taken from jazz, C&W, or brass band programmes (as Rosselson put it 'Why does it have to be me?'). As readers of Folk Roots will know, but the BBC has preferred to conceal, John Morrison has ceased to be producer of Fo2. This is now being produced by Ian Grant, who once produced a programme some of us remember as 'Country meets Country meets Country who let that Folk Singer in'. The clashing R1 series with Andy Kershaw is playing some folk music.

Good news locally is that Mike Billington's show for Radio Manchester is to retain the one hour length initially given for the summer only. This is a much deserved reward for a good programme. However, the announced plans for linking Radio 2 and Local Radio, which were part of the BBC's response to a lower licence fee, could put at risk any evening repeats of specialist programmes or even the original programme in the case of Merseyside's Folk Scene. More on this when full details are available.



Back to Radio 4, and from Wales came 'The Angry Summers', a comparison and contrasting of the 1926 strike as seen by poet Idris Davies and 1984 as seen by the media. This used folk sounding original music. A potted history of the drum by Michael Smee inevitably included primitive folk drumming. While Kaleidoscope is resting, R4 has run in it's place a Scottish, an Irish and a Welsh Arts week (but not an English one). The Scottish one included a fascinating half hour called The New Tradition. This took the view that "part of the excitement in that revival is that nobody has decided what the real tradition is"! It featured The Whistlebinkies and the sort of discussion on technique and sources that naturally occurs in workshops and bars at festivals. The other two weeks ignored their folk traditions. Also on Radio 4, the very interesting series on dialect got as far as Uist and Harris and as well as Gaelic prose and poetry included some song. Among incidental delights, a C4 programme on traditional plants used a song in praise of Cheshire gooseberries, and a Central documentary on the effect of hydro-electric schemes on the glens credited John Cunningham and Silly Wizard for some very appropriate music. However, this issue's prize for the most unlikely sighting of folk music goes to an International Assignment special on Rockall that used a song by the Wolftones (guess who they thought it belonged to!).

FOLKEAR

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# What's all this Dancing about? A New Look at Playford!

What is Playford anyhow? A large proportion of the Dance repertoire of the English Folk Dance and Song Society is from printed sources of the 17th and 18th Century, which are generally referred to as 'Playford' a title which strictly speaking should be reserved for those published by John Playford and his family from 1650 to 1728.

John Playford was a printer who cashed in on the craze for 'Country Dancing' among the polite society of the day. His dance notations are, unfortunately, an aide-memoir rather than instruction. The title page of the first edition in 1650 reads :- "The English Dancing Master" or "Plaine and easie Rules for the Dancing of Country Dances with the Tune for each Dance". Plain and easy they maybe, but Cecil Sharp spent many hours trying to interpret the instructions with the aid of Draughtsmen on a Chessboard. He also arranged the music in the modern mode. In 1911 the first edition of "The Country Dance Book Part 2" was published giving Sharp's notations of "Thirty Country Dances from the English Dancing Master (1650-1728)" in connection with his book "Country Dance Tunes". Part 3, containing a further thirty five Country Dances was published in 1912 and Part 4 with another forty three in 1916. (Part 5, devoted to the 'Running Set' collected with Maud Karpeles, was published in 1918). In the introduction to Part 6, in which were published a further fifty two 'Playford' Dances in 1922, Sharp admits that he has second thoughts on one of the interpretations; "but until it is supported by far more definite and conclusive evidence than we at present have, it would, I think, be unwise to make any alteration in the figure as it is now executed."

For years The Country Dance Book has been the standard work and Cecil Sharp's interpretation seem to have been sacrosanct to some.

Pat Shaw took 'Another Look At Playford' in the early 1960's, and re-interpreted some of the dances and introduced another form of 'Siding' the movement about which Sharp had had doubts in the 1920's.

Tom Cook spent many hours reading through the 'Dancing Master', and interpreted some of the dances hitherto unpublished in a modern form. He has recently published "Newcastle and Newcastle II" an account of known variations on a Country Dance Theme. Newcastle is one of the best known dances published by Playford, Newcastle II is a version of the dance contemporary with Playford for which Geoff Mendham has composed a new tune to save confusion.

Colin Hume is currently writing a series of articles for 'English Dance and Song' looking at the problems of interpreting Playford Dances from the original books.

Mike Barraclough who has recently moved to Cheshire from the South of England has his own line of investigation, he is giving a Lecture 'Playford - A Figurement of Cecil Sharp's Imagination!' on the morning of Saturday 2nd November for the North West Area Conference at Chorley Town Hall. In the afternoon he is running Dance Workshops with Pyewackett. Musicians have a difficult choice that day since Pyewackett have a Music Workshop that coincides with Mike's Lecture.

There is a Ceilidh in the evening of 2nd November with Pyewackett, M.C. Mike Barraclough.

Parents don't worry about the children, bring them along, we've arranged separate sessions for them.

So, DON'T forget English Folk Dance & Song Society, North West Area Conference (don't worry about the word conference, this is no ordinary conference), Saturday 2nd November, Chorley Town Hall with PYEWACKETT and Mike Barraclough.

Alan G. Barber.

## CHAIRMAN'S RANT by Ian Wells

I do hate sounding like an infant school teacher in full scold, or, even worse, like one of those menacing messages printed in red that arrive in brown envelopes. But, as I write this, only about half of our diligent and hardworking club organisers had found time to send our incredibly modest annual membership fee. This is in spite of the unusual, nay possibly unique, style of our membership secretary's reminder letters. Where we know that a club has problems, particularly where those problems are with venues, we accept that some delay is reasonable. However, several of the backsliders are extremely successful and well organised clubs - you know who you are so I don't intend to use this column as a public pillory. However, the next issue will have an accurate membership list on the back page and only paid-up members' dates inside.

Talking of diligent and hardworking organisers, Kath Holden of the

Belle Green club has offered to take over as Treasurer for the Federation. Thanks, Kath, and I hope you won't find it too onerous an undertaking.

I'd like to extend a welcome to the new clubs who have joined since the last issue. One of these joined after seeing a piece about our seminar in Jack Coutts' folk column in the Liverpool Post. Press releases do work!

I'm still having to chase up rather too many of our clubs for dates. However, you now no longer have the excuse that I'm not in - the machine never sleeps! Yes, as a byproduct of attempting to go into business for myself I now have a telephone answering machine. It goes on recording as long as you talk so any list, however long, will go on. (However, I can switch it to limited time if anyone with a warped sense of humour plays music down it, whether The Messiah or Transports.)



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REVIEW:

# Beverley Folk Festival



Beverley, once the capital of East Riding, is dominated by its beautiful Gothic minster which contains a fine collection of carvings of medieval instruments. One of the stone carvings is used as the folk festival emblem. The nearby Friary, faithfully preserved by the Y.H.A., was used as a venue for many of the festival's events.

'Many events' aptly sums up this well-organised festival. We arrived too late on the Friday evening to attend the concert but a 'barn dance' was in full swing in the memorial hall as we purchased our tickets before making tracks to the White Horse Inn. Here we stepped back in time again as we marvelled at the working gas lights, stone floors and little nooks and crannies, not to mention the sessions in nearly every room. The festival 'Folk Club' was being held upstairs and we were in time to see the admirable talents of Dab Hand plus a number of excellent floor singers and a resonant finish to the night with a chorus set led by The Wilsons.

Saturday morning was well organised too with many workshops of which I sampled Tom McConville's 'fiddle' and Six Hands In Tempo's 'Song accompaniment and arrangement' who, led by the trio's Alan Harris, were doing marvellous things to 'Lullaby of Broadway'!

The afternoon folk club was our next venue back at the White Horse where lots of singers were again ready to perform and where I at last encountered a phenomenon from East Anglia that I'd heard about but never seen - The Kipper Family. These are Henry and Sid who sing their, as yet little known, family traditional songs such as the 'Village Pimp' and 'Strip The Widow'. It'll not be long before they are seen regularly in the North West.

After a hasty lunch I arrived at the Picture Playhouse afternoon concert to find the 'House Full' signs up. Here I encountered that

festival goes and organisers nightmare - over subscription. Beverley festival was a sell out and the individual venues would not hold everyone at once - especially annoying if you happen to be a weekend ticket holder and can't go to a concert of your choice and frustrating if you are an organiser trying to cover expenses. To be fair the programme explained this and patrons were advised: "...if in doubt get there early". I'd arrived halfway through the concert and so paid the penalty.

However, it was not long before a few came out while I was waiting and I got in in time to catch the end of Roger Watson's fine melodian set and see Brass Monkey (who?). These are Martin Carthy, John Kirkpatrick plus Howard Evans (trumpet), Richard Cheetham (trombone) and Martin Brinsford (saxophone). They make what I can only describe as an 'interesting' sound, supposedly reminiscent of Thomas Hardy's village band days.

In the evening the organisers sensibly arranged an extra concert in the Friary hosted by The Wilsons. We went to the Playhouse concert - guess what?...back at the White Horse the half-empty folk club was just about starting and I had managed to dissuade our Janet from going to the Memorial Hall and demanding a refund by promising to try the Playhouse later.

We did and lo! entrance was forthcoming. We had missed the Salami Brothers and Dab Hand but managed to see most of the Kipper's hilarious spot, Martin Simpson and June Tabor (not for me I'm afraid, she is too affected in spite of her good voice) and Brass Monkey - our Janet thought they were good but was not impressed by the standard of brass playing (she's a cornet player so I'll trust her judgement).

We rounded off the evening by going to the 'Grand Barn Dance' in time to see and be impressed by the fabulous Salami Brothers whom we had missed earlier. A fine ending

(p.12)

to a full days entertainment.

Unfortunately we had to miss most of the Sunday events due to other commitments, but again there was a wide choice of workshops in the morning, the afternoon and evening folk clubs at the White Horse, afternoon concerts and a barn dance and, in the evening, a concert followed by a closing barn dance at the Memorial Hall. Here lies the secret of the 'full house' syndrome - rotate around the events and, provided the organisers have planned their programme efficiently, you should be able to see all the artists you've paid to see.

This was an extremely well organised festival with clear signs to all the events and a delightful campsite which overlooked the local cricket field and enabled us to watch a high standard cricket match while eating our tea. We cooked for ourselves, but we needn't have done because there were meals available on the site and at the Memorial Hall. A truly pleasant weekend in spite of the weather and our necessary early departure. See you there next year!

Derek Gifford.

NO.3 OUT NOW

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## MIKE SHEARDOWN

### AUTUMN DATES

- AUG.
- 3 WARWICK FOLK FESTIVAL
  - 8 NOTTINGHAM Carlton Folk Club
  - 10 NOTTINGHAM Robin Hood Folk Club
  - 15 SUNDERLAND Belford House Folk Club
  - 24-26 STAINSBY FOLK FESTIVAL

### SEPT.

- 1 MORLEY Folk Club
- 2-11 RECORDING (Bradford)
- 8 PENNINE RADIO Folk Show
- 12 DENBY DALE Pie Crust Folk Club
- 13 BBC RADIO SHEFFIELD Folk Show
- 15 WATH Folk Club
- 16 BARNSELY Rockinghorse Folk Club
- 17 HUDDERSFIELD Linfit Folk Club
- 18 WHITBY Folk Club

### OCT.

- 10 LEICESTER Village Folk Club
- 11 SHEFFIELD Amazing Grapes Folk Club
- 13 HALIFAX Bradshaw Folk Club
- 14 HUDDERSFIELD Pack Horse Folk Club
- 15 BBC RADIO LEEDS Folk Show
- 17 FARNWORTH Stump Folk Club

### NOV.

- 2-10 BRISTOL AND THE SOUTH WEST

Bookings/Enquiries (0742) 556043

# Club

DAY & CLUB	RESIDENTS	DATES IN SEPTEMBER			
		1st	8th	15th	22nd
<b>SUNDAY</b>					
Bothy	See (f) below	Closed	Singer's Night	Alistair Anderson	Singer's Night
Eagle & Child	See (b) below	Singaround	Gentleman Soldier	Singers' Night	Malcolm Stent
Leigh	See (c) below	Closed	Closed	Closed	Alan Bell Band
Llandudno	See (h) below	Singer's Night	Derek Gifford	Singer's Night	Singer's Night
Poynton	See (a&g) below	Shegvi	Alan Hall	Johnny Silvio	Plexus
Rave On	Volunteers				
Rainford					
St. Maries					
Valley	Under a fiver	LOOKING FOR VENUE	LOOKING FOR VENUE	LOOKING FOR VENUE	LOOKING FOR VENUE
<b>MONDAY</b>		2nd	9th	16th	23rd
Horwich	Rick Harrop	Tim Norfolk	Singer's Night	Singer's Night	Singer's Night
Poynton		Singaround	Singaround	Singaround	Singaround
Preston		Singaround	Singaround	Sean Cannon	Singaround
Priton		Incutus			
<b>TUESDAY</b>		3rd	10th	17th	24th
Folk Club Upstairs		Geoff Higginbottom	New Bracken Band	Paul Metseus	"Scanner Appeal"
The White Bear		Singer's Night	Singer's Night	Singer's Night	Singer's Night
<b>WEDNESDAY</b>		4th	11th	18th	25th
Belle Green	Pennygate	Singer's Night	Singer's Night	TBA	Singer's Night
Folk at the 'Jute		J.R. Band	E.S.P.	Alan Taylor	Arhree Iron
Old Ship		Closed	Singer's Night	Closed	Singer's Night
The Star		Plan B	Derek Gifford	Greenmantle	TBA
White Swan	See (d) below	The Wilsons	Sean Cannon	Stan Hugill	Kieran Halpin
Whitehaven	Knotted Cord	Northumbrian Night (m)	Gary & Vera Aspey	Sara Grey	Local Singers
<b>THURSDAY</b>		5th	12th	19th	26th
Fleetwood	See (c) below	Singer's Night	TBA	Singer's Night	TBA
Mawdesley	Gifford/Hartley	Steve Furner	Closed	Closed	Closed
Magazine					
Poynton	Arthur Wakefield	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Stump		Singer's Night	2nd B'day Concert (1)	Singer's Night	Geoff Higginbottom.
Wigan	Joan Blackburn	Singer's Night	Singer's Night	Singer's Night	Singer's Night
<b>FRIDAY</b>		6th	13th	20th	27th
Bee	Various	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Blackburn	Pendlum	Singer's Night	Closed	Singer's Night	Closed
Northwich	See (a) below	Singaround	M. Wyndham-Read (p)	Local's night (n)	Brian Peters
Newcastle					
Parkies Folk Club			Waterfall		TBA
Roebuck		Singaround	Johnny Handle	Singaround	Singaround
<b>SATURDAY</b>		7th	14th	21st	28th
Brewery					
Bury	Various		Bury Folk Weekend	Harry Boardman	Caught on the Hop
Club Ceilidhs					
Poynton	Ceilidh (t)		Cheshire Folk CB		Gorton Tank CB
Southport Arts C.	See (o)		Friday 13th Sept.		Monday 30th: De Danson

**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, Brio-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 September are: Peter Hughes (1), Abalon (8), Nightshift (15), Geoff Higginbottom (21), Arthur Wakefield (29)

(f) Residents are Ken Dunlop, Cathie Stuart, Olive Pownesby, Pete Rimmer,

(g) Residents are: Jallco, Trevor & Joan Hunt (Paul Reid)

(h) Residents are: Stuart King, the Rambling Boys

# Calendar

DAY & CLUB	DATES IN OCTOBER				
	29th	6th	13th	20th	27th
<b>SUNDAY</b>					
Bothy	Johnny Handle	Singer's Night	Hobson/Lees (r)	Singer's Night	Mabsant (k)
Eagle & Child	Singers' Night	English Tapestry	Singers' Night	Counries	Singers' Night
Leigh	Hollerin' Pot	Joe Lowe	The Kipper Family	Singer's Night	Jolly Jack
Llandudno	Singer's Night				
Poynton	Sawabrick + Nicol	Kieran Halpin	Vin Garbutt	Mike Elliott	Fiona Simpson
Rave On					
Rainford					
St. Maries					
Valley					
<b>MONDAY</b>					
Horwich	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Scold's Bridle
Poynton	Singaround	Singaround	Singaround	Singaround	Singaround
Preston	Singaround	Singaround	The House Band	Singaround	Singaround
Triton					
<b>TUESDAY</b>					
Folk Club Upstairs	Keith Hancock	Big Graham's Band	Guest TBA	Guest TBA	Guest TBA
The White Bear	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night
<b>WEDNESDAY</b>					
Belle Green	Singer's Night	Singer's Night	TBA	Singer's Night	Singer's Night
Folk at the 'Jute	Singers' Night	Joe Lowe	Geoff Higginbottom	Hunter's Moon	Nightshift
Old Ship	Closed	Singer's Night	Closed	Singer's Night	Closed
The Star	Cobblestone M. Band	Keith Hancock	TBA	TBA	Steve Turner
White Swan	Dave Webber	Singer's Night	Synastry	Dave Walters Band	Martin Simpson
Whitehaven	Allan Taylor	Sean Cannon	Harvey Andrews	Spreadeagle Band	Local Singers
<b>THURSDAY</b>					
Fleetwood	Singer's Night	TBA	Singer's Night	TBA	Singer's Night
Mawdesley	Bram Taylor	Closed	Closed	Closed	Closed
Magazine					
Poynton	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Stump	Singer's Night	BIG Pete Rodger	Singer's Night	Brian Osborne	Singer's Night
Wigan	Singer's Night	Singer's Night	Singer's Night	Singer's Night	Singer's Night
<b>FRIDAY</b>					
Bee	Singers' Night	Singers' Night	Singers' Night	Singers' Night	Guest TBA
Blackburn	Singer's Night	Closed	Singer's Night	Closed	Singer's Night
Northwich	Singaround	S. Accrington	Local's Night	Stubbs/Richards (q)	Golden Bough
Newcastle					
Parkies F. Club	Singaround	Johnny Silvio	Singaround	Caught on the Hop	Singaround
Roebuck		Bryony			
<b>SATURDAY</b>					
Brewery					
Bury	The Traders	Johnny Handle	J&B. Blackwell (s)	Kevin Loughran	Bob Walser
Club Ceilidhs	Ormskirk Day d'Folk				
Poynton	Bilbo Baggins BDB	Cuckoo's Nest CB	Ring Heye Morris	Ceilidh Band TBA	Bilbo Baggins BDB
Southport Arts Centre	Thurs 3rd: Christy Moore		Chieftains		

(j) Residents for October are: Joe Beard (6), Abalon (13), Plan B (20), Rick Harrop (27)

(k) Mabsant are Siwann George & Stuart Brown

(l) Second Birthday Concert with The Yetties & Haywain

(m) Northumbrian Night with Tomay Gilfellon & Kathryn Tickle

(n) with Ian Bowley

(o) Southport Arts Centre dates are to be found in full in Club News, page 4

(p) Martin Wyndham-Read

(q) Tish Stubbs & Sam Richards

(r) John Hobson & Howard Lees

(s) Jill & Bernard Blackwell

(t) Each week is a Hoe Down with Band given & Singers with Abalon



# NOVEMBER

DAY & CLUB	RESIDENTS	DATES IN NOVEMBER			
		3rd	10th	17th	24th
<b>SUNDAY</b>					
Bothy	See (f) below	Singer's Night	Gill Burns	Singer's Night	John Kirkpatrick
Eagle & Child	See (b) below	<i>Earl Okin</i>	<i>Maxi + Mitch</i>	<i>Jimmy Crowley</i>	<i>Singers' Night</i>
Leigh	See (g) below	Gill Burns	The MacCalmans	Singer's Night	Mike Canovan
Llandudno	See (h) below				
Poynton	See (u) below	<i>Dave Peabody</i>	<i>Counties</i>	<i>Backender Festival</i>	<i>Strawhead</i>
Have On	Volunteers				
Rainford					
St. Maries					
Valley	Under a fiver	LOOKING FOR NEW VENUE			
<b>MONDAY</b>		4th	11th	18th	25th
Horwich		Singer's Night	The MacCalmans	Singer's Night	Singer's Night
Poynton	<i>Rick Harrop</i>	<i>Singaround</i>	<i>Singaround</i>	<i>Singaround</i>	<i>Singaround</i>
Preston		Singaround	Nick Dow	Singaround	Singaround
Triton	Incubus				
<b>TUESDAY</b>		5th	12th	19th	26th
Folk Club Upstairs		<i>Guest TBA</i>	<i>Guest TBA</i>	<i>Guest TBA</i>	<i>Guest TBA</i>
The White Bear		Singer's Night	Singer's Night	Singer's Night	Singer's Night
<b>WEDNESDAY</b>		6th	13th	20th	27th
Belle Green	Pennygate	Singer's Night	Singer's Night	TBA	Singer's Night
Folk at the Tute		<i>Mr. Blundell's Alms</i>	<i>Bernard Wrigley</i>	<i>Tony Rose</i>	<i>Kipper Family</i>
Old Ship		Singer's Night	Closed	Singer's Night	Closed
The Star		Dave Peabody	TBA	TBA	TBA
White Swan	See (d) below	Bob Walser	Singer's Night	Stephens/L.Martin (v)	Bob Pegg
Whitehaven	Knotted Cord	Loose Change	Coelbeg	Jake Thackray	The Amazing Mr. Smith
<b>THURSDAY</b>		7th	14th	21st	28th
Fleetwood	See (o) below	TBA	Singer's Night	TBA	Singer's Night
Nawdesley	Gifford/Hartley	Singer's Night	Closed	Closed	Closed
Magazine					
Poynton	<i>Arthur Wakefield</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>
Stump		Blue Water Folk	Singer's Night	Tony Rose	Singer's Night
Wigan	Joan Blackburn	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>
<b>FRIDAY</b>		8th	15th	22nd	29th
Bee	Various	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>	<i>Singers' Night</i>
Blackburn	Pendlum	Closed	Bryony	Closed	Singer's Night
Northwich	See (a) below	John James	Local's Night	Dab Hand	Singaround
Newcastle					
Parkies Folk Club		<i>Portland Chambers</i>		<i>Rosie Handman</i>	
Roebuck		<i>Singaround</i>	<i>Guest TBA</i>	<i>Singaround</i>	<i>Charlie Yarrowood</i>
<b>SATURDAY</b>		9th	16th	23rd	30th
Brewery					
Bury	Various	Dick Miles	Calennig	Brian Peters	Peter Bellamy
Club Ceilidhs					
Poynton	<i>Hoe Down (t)</i>	<i>Cheshire Folk CB</i>	<i>Backender Festival</i>	<i>Cuckoos Nest CB</i>	
Sourthport Arts C	<i>See (o)</i>	<i>Steeleye Span</i>	<i>Wed 13 / Thur 14 Sat 16</i>		

**KEY TO SYMBOLS ABOVE:**

- (B) For Residents see list on page 14
- (u) Residents for November are : Plan B(3), Geoff Higginbottom (10), Arthur Wakefield(24)
- (v) Sam Stephens & Anne Lennox-Martin
- (w)

# HORWICH REVIEW

The second Horwich Town Folk Day on April 13th proved to be another success! The hard work behind the scenes of the organisers, Horwich Folk club, Horwich Prize medal Morris and Rivington Ladies resulted in an excellent day. April the 13th was unlucky in only one way, the awful weather, but despite this the morris teams took part in the town procession and danced in a variety of venues throughout the day. There were activities throughout the town, from the Leisure Centre at one end of town to the Toll Bar and Crown at the other end.

Singarounds at the Crown and the Toll Bar were very well attended, running from lunchtime through till early evening, thanks to Bram Taylor, Joan Blackburn and The Watchers. At the Leisure centre a variety of activities included a Craft Fair, clog workshop, punch and judy, the history of Horwich, a dialect poetry competition and a ceilidh. All of the contributions made the afternoon session really enjoyable but in particular Brian Clare performed wonders in getting the local children involved in the dialect competition, the winner of the junior section being not even English, let alone a Lancastrian, but from India - congratulations.

It is not always easy to strike the right balance for an evening concert but with Bernard Wrigley as M.C. and performers of the stature of Beryl Graeme Frazer and Ian Bruce and Vin Garbutt an excellent concert was obtained. Overall the festival was very well attended and the help and co-operation from local folk clubs was a pleasing feature of the festival in particular, Swinton, Wigan, White Bear and the Stump.

I'm told that a meeting of the organisers is to be arranged shortly to review the days events and to prepare for the Third Horwich Town Folk Day, so if you attended or have any advise or suggestions please contact any of the organisers who would I'm sure be delighted to hear from you.

Tom Ferber .

# EAGLE & CHILD FOLK CLUB

Sundays, 8.30

SEPTEMBER 8th :

## Gentleman Soldier

SEPTEMBER 22nd :

## Malcolm STENT

OCTOBER 6th :

## ENGLISH TAPESTRY

October 20th :

## Counties

NOVEMBER 3rd :

## Earl Okin

NOVEMBER 10th :

## Maxi & Mitch

NOVEMBER 17th :

## Jimmy CROWLEY

EAGLE & CHILD, RESIDENTS :  
 MAIN STREET, Caught on the Hop  
 BILLINGE. quartz  
 Bric-a-Brac

Organiser (Bernie Forkin) 0744 53058

# Letters to The Editor...

EDITOR'S NOTE: I have received the following letter from the Beverley Folk Festival Committee. It is in reply to a review we didn't actually publish (by Trevor Charnock), but as Derek Gifford raises the same problems, it is equally relevant.

Dear Editor,  
Trevor Charnock was kind enough to send us a copy of his review of this year's Festival in case we wished to reply to his comments.

That gives us a problem, because with some very minor exceptions, we agree with his views! But to write nothing might seem to show a blase attitude on our part to the problem he mentions. Nothing could be further from the truth. We did have a problem on the Saturday of the festival, when ticket-holders couldn't all get into the venue of their choice, despite our arranging an extra concert at the last minute (plus a very successful extra one on Sunday night).

That situation is not acceptable to us, any more than to many of our festival goers. We were, if you like, the victims of our own success - with a last-minute surge of ticket-sales. So next year - yes we will reduce the total ticket sales and if possible increase the choice of events at any one time in favour of concert-goers. That way we promise to keep Beverley's reputation as small & Friendly.

To get this year's capacity problem into perspective the congratulations, in writing, for another excellent festival have far outweighed the complaints, so we are already planning next year's event with enthusiasm.

If you come to next year's festival, I'm sure you'll find this year's problems have been resolved - and no doubt some others to be written about!

Yours Sincerely,  
Ray Williams  
(on behalf of the festival committee)

## SWINTON FOLK LANCASTRIAN HALL SWINTON FESTIVAL

SATURDAY 26th OCTOBER  
1985 11am till midnight  
with

OYSTER CEILIDH BAND  
TONY ROSE BRYONY  
ALAN BELL BAND  
STANLEY ACCRINGTON



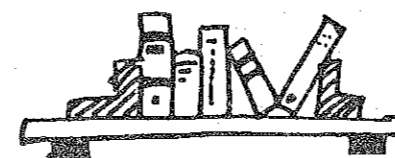
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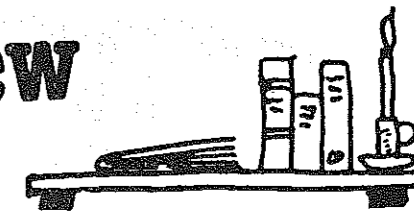
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# Book Review



The Folk Revival in Scotland by Ailie Munroe (Kahn & Averill, 1984) is a most important book on modern attitudes to folk music. It bears comparison with A.L. Lloyd's classic 'Folk Song in England' and is far superior to Fred Wood's reworking of Folk Review articles as 'The Folk Revival'.

The book combines readability and rigour (one appendix is based on the result of a survey of educators), vigorous interest in the music with proper indices. The chapter headings set out the area covered: 1: Setting the Scene; 2: The Story of the Revival (Beginnings in the USA); 3: The Story of the Revival (Development in Scotland); 4: The Story of the Revival (Songs Heard in the Seventies); 5: The Folk Revival in Gaelic Song (by Morag MacLeod); 6: The Travelling People; 7: Signposts.

One of it's greatest pleasures is that when the author quotes a song - and she does that frequently - she usually gives the entire song and tune. Appendix I reproduces five songs in great detail, giving full variations by singers, and the attitude of the singer to the songs. Chapter 4 examines the revival through the songs being sung, and prints at least one, often several, from each of 15 categories of song. In every case, proper credit is given to the singer, and, in the case of revival singers of traditional songs, usually the traditional singer or other source from which it had been learnt.

Any academics among you will be pleased by the full references, indices, and bibliography. Folk journalists will love the number of useful quotes from traditional and revival performers. Anyone who likes folk music will enjoy Ailie's enthusiasm for the music. I have no criticism of any sort to make about this book, except that I kept reading it when I should have been doing other things!

After that, Jimmie Macgregor's 'On The West Highland Way' could seem rather lightweight. It's the book of the programme of the walk on the Way! The West Highland Way runs for 95 miles from just north of Glasgow to Fort William, and Jimmie walked it at about the time it was officially opened. The book is pleasant to read, contains a number of songs and poems, and evokes the atmosphere of the walk and surrounding country. It must have been well written, or else why are Sue and I trying to get fit enough to walk it next spring?

Ian Wells

"Nowhere to Run (The Story of Soul Music)"

The title comes from a 1963 Motown hit by Martha and The Vandellas, and what, you may well ask, has the Tamla Motown product to do with folk music? I could employ sophistry here and ask you to accept it as a legitimate descendant of Gospel and Blues, thereby becoming American Folk music by osmosis. On the other hand, I could tell the truth and say it's got damn all to do with any kind of folk, but why should we blinker ourselves and deny ourselves access to a work of genius - for if genius really is a capacity for taking infinite pains, then genius this volume surely is. The amount of research, statistics and background in the 385 pages is monumental.

If you grew up in the Sixties, as I did, then soul was part of your experience as America's only valid answer to the U.K. "Beatles-Stones" invasion. Soul owed nothing to these shores. Just reading this, the memories come flooding back. James Brown flashdancing. Sonkey Robinson and The Miracles breaking your heart with his yearning soprano. The Temptations bewildering switching of harmony parts during "My Girl".

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## CLEETHORPES REVIEWED

This was the third Cleethorpes festival in the Winter Gardens, and the festival has settled in there very well. It's quite handy having all the events under one roof in times of inclement weather and being nearer the campsite is a definite advantage. Once again the staff of the Winter Gardens were efficient and polite, especially the catering staff, for whom no praise could be too great. The way they speedily dispensed the vast range of food on offer from early to late was truly amazing.

One of the things that the festival has not managed to recapture is the sing-a-rounds of the Pier Hotel; it maybe that they have not sorted out an ideal room as yet. It does not help, however, if unofficial sing-a-rounds are going on at the same time as official ones. It used to be considered bad manners to do this and I hope that this will be noted for future years.

Of the well-balanced list of artists that were on the bill and who I managed to see and enjoy were; Martyn Wyndham-Read; Dave Burland, laid back, but still enjoyable. My first viewing of the Kipper Family made me want to experience more from the "Trunch" tradition. Swan Arcade were powerful as only they can be, and it was nice to see them performing again. Jolly Jack had a good Cleethorpes debut, though they were happier in the club room. There was an interesting set of John Connolly and Bill Meek songs from Rational Anthem. Whipper-snapper and Pyewackett were near perfect technically, though less perfection and more fire from the heart would have delighted me more.

R Cajun are a band who go down well, though its beyond me why, everything they do sounds the same bag of noise and what a talented fiddle player like John Squire is doing with them puzzles me. Another artist whose performance has never been my cup of

tea is Rosie Hardman, but she had her audience and they loved her. I am afraid her emotional slush only moves me in the direction of the toilet.

The only surprise and probably the most enjoyable event for me was the concept "We Poor Hiring Men" dealing with the period in agriculture when farm labourers had to hire out for set periods to farmers, the Enclosure Act and introduction of threshing machines with their effect on the livelihood of farm workers. The activities of Captain Swing against the landowners in defence of the workers. The idea came from a similar event put on in the south and was put together by Sue Knevett who also performed in it with other singers and members of the Grimsby Folk Club. The whole thing lasted about 65 minutes, though it did not seem to. I have to congratulate the Folk Club for this performance and wonder what's planned for next year.

Once again the PA was admirable supplied and run by Robin Garside and Steve Rushby of IQ Sounds. To sum up, another enjoyable Cleethorpes and even the weather was kinder this year.

Trevor H. Charnock.

### BOOK REVIEW (cont'd from P.19)

Booker T. and The M.G.'s - a rhythm section as solid as a rock working away while Otis Redding screamed the blues over their boiling backing. The way Diana Ross looked at a T.V. Camera. Marvin Gayes' smoke. Percy Sledges' velvet. Aretha Franklin's presence. Brenda Holloway, a girl so raunchy she should have carried a government health warning. The Joy. And the Sadness. Tammi Terrell - dead at 25 of a brain tumour. Sam Cooke murdered in a motel in Georgia while a white jury returned a verdict of justifiable homicide. The dynamic Jacky Wilson reduced by booze and heroin to a pain-wracked silhouette.

Do you like Soul Music? That sweet Soul Music? I do. And I'd forgotten how much until I read this.

Bernie Forkin.

## RECORD REVIEWS

BERNIE PARRY  
"Playing with Words"

Celtic CMO20

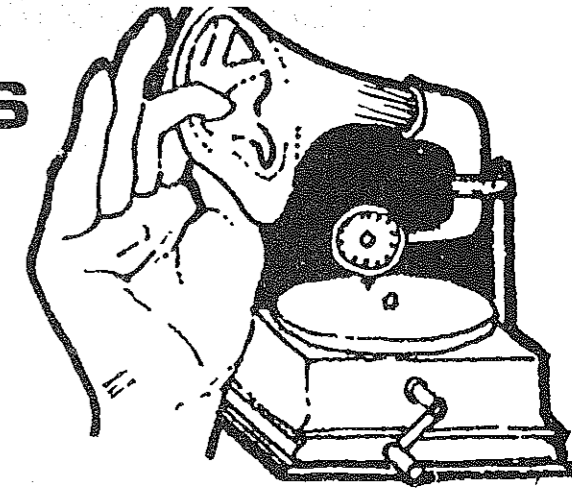
On the two few occasions in the year that I see Bernie Parry I am always reminded of what virtually a stand-up argument between myself and a rather large lady in a folk club shortly after I had rendered 'Man of the Earth' and quite rightly credited to him. This dear lady was adamant that it was Vin Garbutt's song! Such is one of the perils of life that singer/songwriters encounter when their songs are honoured by 'top names' singing them and they the authors are forgotten.

Another problem they have to face is being 'stereotyped' in terms of their style of music and/or their lyricisms. Bernie has managed to successfully overcome these problems firstly by performing his material as well as any of the 'greats' could and secondly by composing a wide range of melodies to fit an equally varied range of subjects.

This album reflects his versatility admirably with such lively songs as 'Coffee Jimmy' and 'Jimmy Duffy's Waltz' (which will almost certainly become part of many singers repertoires in the same way that 'Man of the Earth' and 'Davey' did) and the more emotional 'You Belong' and 'The Season is Changing'.

With so many entertaining songs to choose from it is difficult to pinpoint a speciality but 'Shores of Durham' impressed me when I first heard him sing it at last year's Redcar Festival, and hearing it again on record has removed none of its impact. Also, although many songs have been written about our fast diminishing world whole population, Bernies own 'protest' in the song 'Green Peaceful Ocean' is another moving example worth listening to.

Bernie is competently accompanied in his musical arrangements by Jez Lowe and other fluent though less well known musicians and double tracking of his voice has been used to good effect on some tracks. My only grumble about this particular recording is the quality of some of the tracks in technical terms.



When one reviews records as regularly as I do poor recording quality shows up especially against such technically excellent recordings as those from the major folk record companies as a result some tracks simply do not do full justice to the songs.

However, this is certainly a 'must' for Bernie Parry followers and those that are not so familiar with his work would not be disappointed I'm sure if they 'took the plunge' and bought a copy.

Derek Gifford.

LINDA THOMPSON 'ONE CLEAR MOMENT'  
Warners. 925 1641

Three years since the first rumours of this escaped, at long last the wait is over, the vinyl is out and was it worth all the nervous anticipation? 'One Clear Moment,' is quite simply stunning; this is Linda Thompson out on her own, separated from her past, confident, working with a new set of musicians and winning on every hand.

From the opening swirl of synthesizer you just know the beat is up tempo, the rhythm just keeps on churning, faster when it needs the old adrenalin pumping and arresting on the slower paced numbers, carefully selected in just the right place to carry the pace. No it isn't the Linda Thompson folkies adored from 'Bright Lights' - here she's surrounded by modern arrangements, her singing more vitriolic, acidic and downright appropriate than I've ever heard.

The songs are those of parting, separation, and heartache, before now in other Pages it's been suggested this would make it a personal document and consequently sudy or soporific, but



not this album. Regardless of any connotations, and you read into the cuts what you will, the sheer class of lyric backing and arrangement should leave almost anyone suitably impressed. If you twist my arm for favourites, 'One Clear Moment', 'Best of Friends' and 'In Love With the Flame' are ones I've played most in an extremely strong batch. Producer Hugh Murphy and his arranger wife, Betsy Cook did a similar job on Paul Brady's 'Hard Station' but here have fulfilled a superior contract. Exactly what the doctor ordered, Linda Thompson setting sail into uncharted waters and following wind. Just could be album of the year. SIMON JONES.

HOBSON & LEES; MAGDALENA (Double Tape)

When Hobson & Lees produced their first cassette, several reviewers, including this one, wished it had not been restricted to their own material but reflected their normal act by including the jazz and other guitar standards they play so well. This tape fulfils that wish. As a double tape it is remarkably good value, and the studio half leaves nothing to be desired. It is a normal club set recorded without an audience but with their normal passion.

Side 2 is another club set recorded live at the Black Lion, Salford, and Dave Howard, who has engineered the whole cassette, has solved most of the problems inherent in club recording. Unfortunately, the very last song highlights one real problem with the dynamic duo - Howard's voice. Unlike their guitar playing, which is never less than brilliant, Howard's singing rarely rises above adequacy. In this final song, he is simply out of tune all the way through. This takes the edge off an otherwise very good tape, and really he should never have permitted this track to be included.

Anyone who has heard Howard & Lees live will enjoy this tape but those who have not had that pleasure should take the first side as representative. It has certainly accompanied me on several long drives and given much pleasure.

I.S. Wells

THE CHIEFTAINS

"Chieftains in China" CC42

The popular press has never been famed for getting it's musical facts straight. Some months ago a young lady called Nena topped the charts with "99 Red Balloons" and the Super Soaraway Sun, bless it's little sheer black stockings, said she was the first lady to do so since Helen Shapiro in 1961. I didn't believe it, either. A quick flick through the archives revealed 17 other ladies from Dusty Springfield to Kate Bush. Therefore, when the pretty fellows called Wham announced they were off to China, the press said they were the first Western musicians to go since the cultural revolution, though you and I know that The Chieftains, though distinctly less photogenic, had beaten them to it by well over a year.

This is the musical record of a trip genuinely deserving the term 'historic'. And everything about it from the superb cover to the last note is brilliant. When The Chieftains are on form, there's no better Irish Traditional band - there's plenty of old favourites from Planxty Irwin to an O'Carolan Medley - but all spiced with Oriental musicians joining the ensemble and creating a cultural interface of staggering brilliance and delicacy.

The slow airs "Reason For My Sorow" and, especially, "Off The Great Wall" (I never knew Paddy Moloney was a Michael Jackson fan!) with it's air on the Chinese p'ip'a are simply, quite, quite, beautiful. On the reel medley's "China to Hong Kong" and "Chieftains In China" itself, Paddy's piping is as aggressive and dominant as ever Liam O'Flynn's was. Derek Bell continues to set new standards for traditional Irish harping and, one more honourable mention, Sean Keane's fiddling is absolutely marvellous - especially on the polka's "Maggie in the Wood" and the "O'Carolan Tribute".

The only one I actually was able to put a name to in the aforementioned tribute was

"Si Beag; Si Mohr", though devotees will doubtless be able to recognise the lot.

All in all, the album is simply superb. Obviously a must for Chieftains' fans but, even if traditional Irish isn't your bag (man), I reckon you'd still be mighty impressed with this one.

The sleeve notes offer food for thought as Paddy Moloney expounds his theory of Irish and Chinese folk having crossed culturally in antediluvian times. I had a quiet grin at that until I looked at the back sleeve photo of the lads posing in Red Guard outfits Sean, Martin, Kevin, Matt and Paddy all look like Irishmen in fancy dress - but Derek Bell looks like Chairman Mao, re-incarnated.

Velly Stlange.

Bernie Forkin.

SILLY WIZARD "Live in America"

REL 8476

IN TUA NUA "Somebody to Love"

Island LS223

COCK & BULL BAND "Eyes Closed and Rocking" Topic 12TS400

One English, one Scottish and one Irish, varying degrees of satisfaction around the country.

In Tua Nua have been mentioned in these pages before as pushers of a weird Irish pop. This latest offering, sadly, is a let down. Leslie Dowdall their fine vocalist is wasting her time with this band. Coming across as a weedy Clannad meets Moving Hearts and Planxty, ultimately the sound is unsatisfactory, falling flat long before you get to the end of the record. The strongest track "Sleeping Tide", acoustic guitars and murmuring over a minimal beat, it's nothing spectacular. I'll back the girl, but not her musicians.

Cock and Bull meanwhile deliver their second, (long awaited in some quarters?) album. The first was an agreeable little dance package and since three of them have been through the Albion Band it's obvious that experience would rub off; it has. This is a record for the studio, with all manner of tricks and technology put to dance tunes. Others may like it, but while my jaded ears found it pleasant it left me asking, so what? I realise that some of you will reckon I should be burned for heresy, (especially Keith and Wendy will, if they read this,) but, this band do nothing for me. I'll stick with the burly din and tuneful mash of Tiger Moth or Pyewackett's computer ceilidh, you takes yer choice.

But, by heck, Silly Wizard provide a reet good do, thou knowst. "Live In America", is as pretty near to a perfect live album as you'll get. As the band don't seem to have a collective future, this and a second album to be released at the end of the year, could be their swansong, what a way to go. The line up captured on vinyl sees the group reunited with rebel ex-member Phil Cunningham and it's his playing that lights up the flame and sends it burning gloriously. Recorded in Cambridge, Massachusetts, the audience sound like they had a good time, I did and I only got to hear the record, so if I'd been there, just think.

Place this alongside, "Caledonia's Hardy Sons", "Wild And Beautiful", and reflect that in these three albums you've almost certainly got the consummate Scottish traditional folk collection.

Simon Jones.

# RECORDREVIEWSRECORDREVIEWSRECO

## TAPE REVIEW: KNOTTED CORD

Knotted Cord are Ray Downes, John Reay, and Terry Haworth, and they are the residents of one of the Fed's farthest flung clubs at Whitehaven. During the summer, they entertain the tourists at Keswick, and produced this tape primarily to sell to them. When I say that this intention shows in the finished result, I mean that only as a compliment. The card insert has a very smart colour photograph, and the technical quality of the recording is very good (as it should be, engineered at Fellside by Paul Adams). The choice of music is obviously influenced by this market, but is not swamped by hackneyed old favourites. The desire to include songs from Cumbria explains the presence of both dear old John Peel and a song on the Settle to Carlisle line. This is the only song I have reservations about: the chorus is good, but at least one verse is too near doggerel for repeated enjoyment. The two songs of their own, Banks of Ellen (Reay) and Lakeland Pubs (Reay & Haworth) are good. I particularly enjoy the image of the latter being sung to a massed audience of Tourist Information Centre Managers! The tape closes with their arrangement of Bogle's 'No Man's Land', which is a risky song to record now as so many people have done it. This is an excellent version, almost as straight as Bogle's own, which fully justifies their decision. This is one of the best club/residents tapes I've heard for along while. Copies from: Terry Haworth on Whitehaven 61043.

I.S. Wells

ERIC BOGLE "When the wind blows" 12TS437  
 MARTIN SIMPSON "Sad or high kicking" 12TS438  
 HOUSE BAND "The House Band" Topic 12TS439  
 PYEWACKETT "7 to midnight" Familiar FAM47  
 OYSTER BAND "Liberty Hall" Pukka YOP 07

What a great lot of albums! Every one is well worth your attention, from Martin Simpson's fine guitar playing to Eric Bogle singing a fine song by Stan Rogers. Topic continues to lead the field in the

world of folk records, both in production of records and sleeves, although there is a lack of information.

Eric Bogle does tell us a little about his songs, & as usual they are interesting & wide-ranging. Songs about War, bushfires & politics among others raised on this new record, being even better for being backed by John Munro & Brent Miller & for the inclusion of two Stan Rogers songs. (Safe in the Harbour & Lock Keeper).

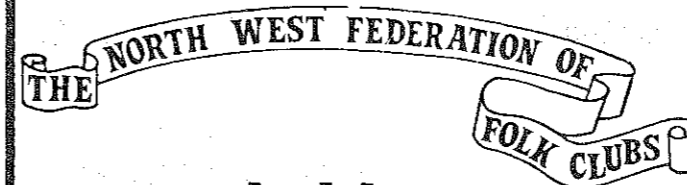
PYEWACKETT's new album is mainly instrumental, only one vocal track. I would prefer more songs myself, but it is no less interesting for that. I can listen to this album any time & it always cheers me. Special mention must be made of the production, clear sound, drums exactly right. But what an awful cover!

MARTIN SIMPSON has a very good new album, not perhaps his best though. On form his guitar & banjo playing takes my breath away, his singing is always interesting and on stage he is a great performer, so records tend to leave me a bit cold. There is usually one song that drives me up the wall and this time it is "The Lakes of Ponchartrain", it's so silly, but the rest of the album makes up for it. The two songs by Anne Lister, "Moth" & "Icarus" are the best for me on the record. As with Pyewackett, lots of interesting arrangements and this time great songs as well.

By now, you probably don't expect me to say a harsh word about any of these albums, and you are correct there. The only minor criticism is that I don't like the voice of John Jones, lead singer with THE OYSTER BAND which spoils it for me. The record skips along though, good new songs by the band as well as some trad. arranged by Oyster Band, the best being Bonnie Susie Clelland. I was lucky enough to see the HOUSE BAND recently. They really are a good band, so look out for them, this first album is well worth investing in, Ged Foley being a good singer and the whole album well put together.

What a great batch of Albums!

Pete Rimmer



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# RECORDREVIEWSRECORDREVIEWSRECO

THE MEN THEY COULDN'T HANG.  
"Night Of A Thousand Candles".  
IMP. Fiend 50.

It seems as little as eighteen months since the pop charts were full of two fingered synthesizer wonders, or sugary MOR inspired ballad bands and the folk scene began to acknowledge the trends of change coming from within. Groups who were keen to present folk with a face agreeable to the present day and ideas from other musical areas began to be assimilated into the mainstream movement. Sooner or later it was obvious the two schools of thought would meet, disillusioned youngsters would look to roots music with its inherent grit, guts and simplicity to break away from formulated pop.

The first sign was Dexy's Midnight Runners with "Come On Eileen", then the Pogues, followed by a lot of bands from America using country, blues and tex mex as their starting points. Whilst here the new acoustic rebellion produced a series of bands with a healthy "couldn't give a monkey's" attitude most of whom won't survive beyond the end of the year. But like any wave in popular music, there's some who're smart enough to survive. A whole new audience will grow up on those roots rockers, and they do stand a good chance of having hit records.

Which brings me to the Men, the band who have more staying power than others from folk nouveau. Why? Well this debut album shows a band with the ability to assimilate ideas from folk music and present them in a fashion acceptable to not only the bright young things, but even the older real ale brigade.

Okay, there's no traditional songs, but neither is there on a Peter Bond or Ewan MacColl album. There is an impassioned version of Eric Bogle's "Green Fields Of France", which, when it was released as a single, took them into the independant pop charts

for over six months. There's also the excellent "Iron Masters", a song about the Chartist struggle in Wales to establish a union, a latter day "Fourloom Weaver". In "Jack Dandy" a jig runs alongside the main beat in typically skillful manner. Nor does the good news stop there reader, their main writer, Paul Simmonds, is obviously influenced by the folk tradition when he writes. There's songs on topics like unemployment, runaways, social outcasts and other contemporary problems that few artists in the accepted folk stream tackle with as much verve as this lot.

The Men's finest composition to date is a stirring song about the Falklands, "Scarlet Ribbons", which is just so atmospheric it curls your toes. They supplement their acoustics and bouzouki with whistle and pipes, I defy anyone to listen to it and not think it came from an Irish band. Great, there's been no other single track as powerful this year on my turn table.

A vital release that anyone should own, folkie or not. A name to watch and to enjoy as they mature and turn all those new heads rootward as they undoubtedly will.

Chalk up one for us under 30's.

Simon Jones.

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

## The Member Clubs

FOLK CLUB	START TIME	ADDRESS	ORGANISER	PHONE NO.
<b>SUNDAY</b>				
Bothy Valley	8.00pm	Blundell Arms, Upper Aughton Road, Birkdale, Southport	Clive Pownceby	051 924 5078
Eagle & Child	8.30pm	Gardeners Arms, Vallett's Lane, Off Chorley Old Rd., Bolton	Denny Yelding	Bolton 793961
Leigh	8.30pm	Eagle & Child, Main Street, Billinge, Nr. Wigan	Bernie Forkin	0744 53058
Poynton	8.00pm	Oddfellows Arms, Twiss Lane, Leigh	Steve Eckersley	0942 677955
Rainford	8.00pm	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 875555
Rave On	8.15pm	Golden Lion Hotel, Rainford	Bob Leeming	0744 88 3424
Widnes (St. Maries)	8.30pm	Grosvenor Rowing Club, The Groves, Chester	Nick Mitchell	0244 315094
Llandudno	8.30pm	St. Marie's Am. RL Club, Brentfields, Widnes	Patrick Hindley	051 423 3775
	8.30pm	The Parade, Vardre Lane, Llandudno	Arthur Bowman	0492 682049
<b>TUESDAY</b>				
Horwich	8.15pm	The Crown Hotel, Horwich	Sue Grills	0204 691430
Preston	8.15pm	Lamb Hotel, Church Street, Preston	Rob Twisse	0254 21594
Poynton	8.30pm	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 875555
The Triton	8.00pm	Tom Hall's Tavern, near Pier Head, Liverpool	Doreen Rickart	051 227 3511 X448(work)
<b>WEDNESDAY</b>				
The Folk Club Upstairs	8.30pm	North W/Gr General Hospital Sports & Social,	Mike Smyth	061-798-7177
Blackpool	8.00pm	King's Arms Hotel, Talbot Rd., Blackpool		
White Bear	8.30pm	White Bear (Main A6 road), Adlington	Glyn Hughes	Adlington 882522
<b>THURSDAY</b>				
Whitehaven	8.15pm	Rosehill Theatre Bar, Moresby, Whitehaven	Ray Downes	0900 826771
Belle Green	8.30pm	Prince of Wales, Belle Green Lane, Ince, Nr. Wigan	Kath Holden	0942 58459
Folk at the Tute	9.00pm	Wrea Green Institute, Wrea Green, Kirkham	Phil Capper	0772 684537
White Swan	8.00pm	White Swan, Green Street, Fallowfield, Manchester	Anne Morris	061 881 8294
The Star	8.30pm	Star Inn, Back Hope St., Salford	Martin Gittins	061 205 3680
Old Ship	8.30pm	Old Ship, Raabank St., Southport	Bernie Blamey	0704 77065
<b>FRIDAY</b>				
Stump	8.30pm	Rawsons Arms, Peel Street, Farnworth, Bolton	Bernard Cromarty	Farnworth 7167
Fleetwood	8.15pm	North Euston Hotel, Fleetwood	Ron Baxter	03917 78606
Mawdesley	8.30pm	Black Bull, Mawdesley (Monthly)	Derek Gifford	0704 822574
Poynton	8.30pm	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 875555
Wigan	8.15pm	White Horse Hotel, Standishgate, Wigan	Joan Blackburn	0942 863389
Magazine	8.30pm	Magazine Hotel, Magazine Lane, Wallasey	Arthur Marshall	051 638 3764
<b>SATURDAY</b>				
Blackburn	8.30pm	Mill Hill Hotel, Mill Hill Rd., Blackburn	Ron Crane	0254 40367
Bee	8.30pm	Bee Hotel, Boiffer St., Rhyl	Dave Costello	0745 32488
Newcastle	8.00pm	Pack Horse, Station St., Longport, Stoke-on-Trent	Jason Hill	0782 813401
Northwich	8.30pm	Harlequin Theatre, Queen St., Northwich	Sean Boyle	0606 44361
Roebuck	8.30pm	Roebuck Hotel, Leyland	Les Stennett	0772 690195
Forkies	8.30pm	Lady Brooke Hotel, Fir Road, Bramall, Cheshire	Judy Aucutt	Sutton 2633
Cut Above	8.30pm	Tom Rolt Centre, Boat Museum, Dock Rd., Ellesmere Port	Jon Ford	051 539 0940
<b>SOUTHPORT</b>				
Bury	8.30pm	The Napier, Bolton St., Bury	Jean Seymouh	061 761 1544
Brewery	8.30pm	Brewery Arts Centre, 122a, Highgate, Kendal (occ.)	Bill Lloyd	0539 25133
Southport	8.30pm	Southport Arts Centre, Lord St., Southport (occ.)	Neil Johnstone	0704 40004
Poynton	8.30pm	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 875555



# Poynton's next Back-ender Festival weekend is on 16<sup>th</sup> & 17<sup>th</sup> November '85

THE USUAL GALAXY OF TALENT BOTH IN THE SINGAROUNDS  
AS WELL AS THE MAIN STAGE. Just for starters what about -

Jake Thackray, John James, Six Hands in Tempo, Johnny Collins, Phil Hare & Kim Farrell, Big Pete Rodger, Steve Reikoff, Jill & Bernard Blackwell, Abalon, Angus Russell, Richard Grainger, King's Ransom, Dave (Poetry) Tarrant, Rick Harrop, Geoff Higginbottom, Brian Peters plus many other singers and musicians and a ceilidh on the Saturday night with Bilbo Baggins Barn Dance Band and Mellor Morris Men.

Weekend tickets £7 (£6 in advance - please give us time to send your pass). As usual all in our characterful, comfortable old building. Good bar extensions, 5 real ales, 6 ciders. Good food from breakfast to supper all at very realistic prices - you can't beat Poynton for value!

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## SOUTHPORT ARTS CENTRE

Lord Street, Southport, Merseyside PR8 1DB

FRIDAY 13th September :

**Southport Folk**

MONDAY 30th September :

**DE DANANN**

THURSDAY 3rd October

**Christy Moore**

SATURDAY 19th October :

**CHIEFTAINS**

SATURDAY 9th November :

**STEELEYE SPAN 28**

WEDNESDAY 13th November :

**TOM PAXTON**

THURSDAY 14th November :

**Boys of the Lough**

SATURDAY 16th November :

**Dr. John**

SATURDAY 7th December :

**The ALBION BAND**

**BOX OFFICE 40011**

