

FEB.—MAR. '86

NEWSLETTER 25p

Page 2 Comment:

WELCOME to another issue of the Newsletter. Due to Christmas, I'm afraid it will be coming to you rather later than I would like.

IN THIS Issue, Simon Jones interviews Caught on the Hop, who are one of the inspirations behind the 'North-West Folk Aid' tape just released to help the famine in Africa. Very worthwhile, and I hope you'll buy one - from most folk clubs in the North-West.

GOSSIP JOHN is back! Yes our anonymous roving correspondent who gives you the News behind the News is to be found on page 10, and I hope will be a regular feature of the magazine.

I'M AFRAID I shall have to get back once again to my regular plea for more help, which is one of the reasons why this magazine is later than usual. In particular, I am in desperate need of an advertising person. All the job entails is administering the adverts on the Newsletter; ie receiving adverts and, where necessary, arranging for artwork so the adverts are all camera ready for me to paste in. The other part is of course to collect in money in payment for adverts and pass that to

our treasurer. There is no need to try to push people into advertising - I don't do that at all and still get sufficient adverts to cover costs. This help is urgently needed, so if you can help, please get in touch with me at the address below, or telephone me on Wigan 215621.

I HAVE the sad duty of reporting our first two casualties of 1986, namely the Stump and the Roebuck. Both long-running clubs, they will I'm sure be sadly missed by the regulars and those who used to go to them. However if those people that miss the clubs had been more regular at those clubs, maybe they wouldn't have closed. Support your local Folk Club - If you don't go this week, it might not be there next week for you to go to!

Finally, as always, many thanks to all those without whom .. etc. Ian Wells and Phil Capper for the Club Calendar, Angela Forkin, Margaret Marsden & Janet Hale for typing; Ian Wells and Pete Rimmer for distribution.

THE final note is to thank Irene Allen once again for a superb cover, which is of Psyche and Eros.

CLOSING DATE FOR NEXT ISSUE
(APRIL-MAY) IS FEBRUARY 25th



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FOLK PROGRAMMES ON NATIONAL AND LOCAL RADIO

'Folk on Two'	BBC Radio 2	330m (NW only)	Saturday 6-7pm
'Lancashire Drift'	BBC R/Lancashire	351m (96.4 VHF)	Sunday 11.05-11.35am
Monthly, second Sunday		repeat -	Tuesday 6.35-7.05pm
'Folk Scene'	BBC R/Merseyside	202m (95.8 VHF)	Tuesday 6.30-7.00pm
		repeat -	Sunday 8.30-9.00pm
'Folk like Us'	BBC R/Manchester	206m (95.1 VHF)	Sunday 5.15-6.15pm
		repeat -	Monday 7.00-8.00pm

I haven't listed programmes on the independents, because NONE of our local ones actually have a folk music programme. Write at once the their respective Programme Controllers and protest. It is only by constant pressure that we may eventually get a programme of our own.

POYNTON'S Easter Festival takes place over the weekend of 28-30 March. Among the many guests are:

JOHNNY SILVO, ROSIE HARDMAN, GARY & VERA, ANDREW HOHN & LITSA, DAVE TOWNSEND, COUNTIES FOLK BAND, CAUGHT ON THE HOP, LIFE & TIMES, DEREK GIFFORD, QUARTZ, ADLINGTON MORRIS MEN, CHESHIRE FOLK, BILBO BAGGINS BARN DANCE BAND

This is only a fraction of the full guest list, and there will be as usual the full range of activities including Concerts, Ceilidhs, Singarounds, Workshops Dance Displays, Craft Fair, Special events for Children. Tickets are £9.50 (£8.00 in advance); Child £4.00 (£2.00 advance) from Festival Organiser, Folk Centre, Park Lane, Poynton, Cheshire. (SAE).

HORWICH TOWN FOLK DAY takes place on Saturday 19th April, mainly in Horwich Leisure Centre. Guests include:

GARY & VERA, BERNARD WRIGLEY, HAYWAIN, SCOLD'S BRIDLE, CHRIS WHILE, PRESTON ROYAL MORRIS, RYINGTON MORRIS,

and many others. There will be a Craft Fair, Ceilidhs, Workshops, Folk Club, Singarounds, Concert, Dialect Poetry, Children's Entertainment. For more information, please ring: Coppull 792304, Horwich 691430 or Bolton 40949.

THE NEW club in the Formby area mentioned in the last issue is the HIGHTOWN & FORMBY FOLK CLUB which meets at HIGHTOWN CLUB, THIRLMERE ROAD, HIGHTOWN, MERSEYSIDE every FRIDAY at 8.15 p.m. For more information contact COLIN MADDOCKS on 051-931-2726 (daytime) or FORMBY 71340 (evenings).

FORMER FOLK Club organiser, DAVE HURST is arranging a CEILIDH with MR. BLUNDELL'S ALMS at ASPULL CIVIC HALL on APRIL 19th. This is one of a series of events to raise money for Ellesmere Port Speedway Rider, JOE OWEN, who is paralysed after a track crash at Birmingham in October. Joe is married with two young children. For full details, see the advert in this magazine.

EDINBURGH FOLK FESTIVAL takes place from MARCH 28th to APRIL 6th. Further details from ROBIN MORTON or MARIAN RAMSEY, EDINBURGH FOLK FESTIVAL, SHILLINGHILL, TEMPLE, MIDLOTHIAN, EH23 4SH, or telephone 087-530-298 (daytime) and 087-530-328 (evenings).

STUART EYDMANN of the WHISTLEBINKIES is one of the first winners of GLEN-FIDDICH LIVING SCOTLAND AWARDS. He wins £350 towards his study of an oral history of free reed instruments and their players in Scotland. An award of £3,000 goes to DR. EMILY B. LYLE of the SCHOOL OF SCOTTISH STUDIES, EDINBURGH UNIVERSITY for the final phase in the publication of the GREIG-DUNCAN FOLK SONG COLLECTION.

THE CRAFTS COUNCIL is staging an EXHIBITION OF MUSICAL INSTRUMENT MAKING in the CRAFT COUNCIL'S GALLERY, LOWER REGENT STREET, LONDON during the summer. To get full details, either write to NICK ARBER, CRAFTS COUNCIL OPEN, 12 WATERLOO PLACE, LOWER REGENT STREET, LONDON, SW1 4AU, or ring PAMELA MONKMAN on 01-930-4811.

WHILST ON the subject of musical instruments, BRIAN HOWARD is now producing the HOWARD VERTICAL FLUTE, which is a de-luxe version of the tin whistle with the same pitch as a flute. He is also working on a HIGH D WHISTLE which will be small enough for children to play. Contact BRIAN HOWARD, ENTERPRISE WORKSHOPS, NURSERY STREET, SHEFFIELD, S3 8GG or telephone (0742) 739985 if you require more information about the instruments he produces.

THE 1986 FOLK DIRECTORY is now available, and can be obtained from THE FOLK SHOP, CECIL SHARP HOUSE, 2 REGENTS PARK ROAD, LONDON, NW1 7AY. It costs £3 (inc. postage) or £2 to EFSS members.

THE FOLKWEAVE FESTIVAL GUIDE is due for publication during MARCH, price £1 (inc. postage) from LYNDY MORRISON, 192 CHURCH HILL ROAD, EAST BARNET, HERTS, EN4 8PP.

FOR READERS interested in music from across the Atlantic, AMERICAN FOLK MUSIC AND FOLKLORE RECORDINGS, 1984 A SELECTED LIST is now available, free of charge, from SELECTED LIST, AMERICAN FOLKLORE CENTER, LIBRARY OF CONGRESS, WASHINGTON DC 20540, U.S.A.

STETSON RECORDS of Beckenham have just issued the first few albums of a series of Country and Western recordings that have become collectors items over the years. Although this won't be of interest to most of our readers the two BLUEGRASS albums, BILL MONROE: KNEE DEEP IN BLUEGRASS (HAT 3002) and THE OSBORNE BROS.: VOICES IN BLUEGRASS (HAT 3003) may appeal to some. All are also available on cassette, in which case the prefix is HATC, and the suggested price is £2.99.

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.



TONY KELLY, who organises the Monday nights at the Brewery Arts Centre, writes: Monday music at the Brewery Arts Centre with Residents Mountain Road, who are a five piece, multi-instrumental band, playing a wide range of music from traditional to parody. Every Monday in the Malt Room, the aim of the evening is to provide as wide a range of live music as possible around a broad folk base. Guests are booked on a local or very accessible basis at fairly short notice. It is a good and inexpensive night out. If you're interested, come along or ring Tony Kelly on Kendal 24547.

ADVANCE NOTICE of some dates I have been given; they are presented in no particular order.

APRIL:

- | | | |
|----|-----------------------------------|--------------|
| 1 | Sara Grey & Ellie Ellis | Blackpool |
| 4 | Johnny Handel | Northwich |
| 2 | Hokum Hotshots | Whitehaven |
| 9 | Heather Whittaker | Whitehaven |
| 13 | New Braken Band | Leigh |
| 20 | Trubshaws Hawaiians | Rainford |
| 20 | Fiona Simpson | Leigh |
| 16 | House Band | Whitehaven |
| 9 | Aberjaber | Folk at Tute |
| 27 | Sam Stephens & Anne Lennox-Martin | Rave On |
| 27 | Wassallers | Leigh |

MAY:

- | | | |
|----|------------------|--------------|
| 7 | Martin Garthy | Whitehaven |
| 11 | Gary & Vera | Leigh |
| 7 | Fauk Metsers | Folk at Tute |
| 5 | Vin Garbutt | Preston |
| 23 | Tom Topping Band | Cut Above |
| 19 | Dab Hand | Preston |

THERE IS a new club meeting at the Hole in t*Wall in Bowness on Thursdays.

THE BOTHY FOLK SONG CLUB is 21 in April 1986, and full details of these festivities will be found in the supplement in the centre pages.

SOME MORE GENERAL NEWS:

Lancashire Poly Arts Centre are running a series of Wednesday afternoon workshops on Songwriting. Leon Rosselson is host to all of them, and some of the guests are: Feb 5 Frankie Armstrong
12 Billy Bragg
26 Sandra Kerr
Mar 19 Ewan McColl & Peggy Seeger.

Tickets are £2 (£1.50 Students) by personal application from Arts Centre.

The Wallopers Weekend of Lancashire Clog takes place over the weekend of 15/16 February at Wellfield School, Leyland. Tuition by Bert Bowden, Bill Gibbon & others. All tickets sold.

A FINAL POINT - our new Treasurer, Kath Holden, tells me there are clubs owing for several issues. Taken in total it amounts to some £300! Clearly we cannot afford for this at all, so if your club is responsible for even ONE ISSUE, please pay up at once for all the sold copies, or you will be responsible if it doesn't appear again.

SONG of the MONTH

THE STORY OF Q'UTDLIGGSAT by Les Stemet

The Danish came to Q'utdliggsat, searching for the coal
They've dug their mine through ice and snow not caring for the cold
They've left here now, there's nothing here, the miners are no more
Gone to Godthab, Jakobshavn, to look for work once more.

The work was hard, the hours were long, trying to make it pay
But with no harbour near at hand, how's the coal to be taken away
By barge to ship they ferried it, to be taken to the south
To Godthab town and Jakobshavn and places round about

'Though the miners worked so hard, their efforts were all in vain
For in the sixties the experts spoke and then the decision came
Close the pit and close the town, the people shall move away
To Godthab town and Jakobshavn to live for the rest of their days

The town is bare and empty now, the people have gone away
The church, their last remaining link, will soon be on its way
Q'utdliggsat has paid the price, the Danish lust for gold,
Broken homes and broken lives, a town that has no soul

The author says of his song: "The town of Q'utdliggsat is half way up the west coast of Greenland and used to be a town of 1200 inhabitants. The mine was deemed uneconomic and the Danish government decided to close it. At the same time they closed all the government-run institutions such as the school, hospital etc. The people were left with no alternative but to leave the town and move to other settlements. In 1974 an international group of volunteers dismantled the church so it could be moved to Jakobshavn, where most of them had settled"

The song is sung to the tune of 'Dalesman's Litany'.

DO YOU write songs or poems? If so, why not enter one for our Song of the Month? The winner is published here and also receives a free subscription to the Newsletter. Our best of the year also gets a Book Token - now to the value of £5; we will be choosing this year's shortly.

Send your entries to:

Song of the Month,
NWFFC Newsletter,
3, Cromford Drive,
Pemberton,
Wigan,
WN5 8JU

(please enclose an SAE for the return of the Song)

NEWS FIRST of any new clubs and venue and night changes as below:

I AM ASSURED that the Albion Folk Club are about to join, but I have no confirmation of this as I go to press. For the record, they meet at the Albion Hotel, Albion Street, New Brighton from 8.30pm. Guests, such as I have so far are:

- Feb. 9th : Caught on the Hop
- Feb. 23rd: Charity Night
- Mar. 9th : Arthur Marshall
- Mar. 23rd: Whippersnapper

Residents are George & Gill Peckham, Ages Apart, Mal Jones
The club's organiser is Geoff Dormand, tel: 051 639 7928.

MAWDESLEY FOLK CLUB are changing to Tuesdays as from April, and they will meet downstairs in the pub from the same date, instead of in the upstairs room.

THE STUMP FOLK CLUB has I understand had to close down; this is the second long-running club to close recently - the ROEBUCK closed just before Christmas. This makes it the worst year for some time for closures, as there have been very few outright closures for ages, especially in the middle of a season.

I Value Not Their Noise, but they Sound OK to me

SIMON JONES talks to CAUGHT ON THE HOP

Simon Jones tracks down the sequencers and tape loops of Caught on the Hop.

I can hear it now, hoots of "unfair" from the back row as club members thumb this edition and find the article. Yeah I know, mutual back slapping, apple for teacher, contributor talks to new deputy editor. But, like it or no the new assistant editor and three mates when they're collectively together as Caught On The Hop, push a brand of music which is one of the most intriguing sounds to come out of the north west clubs ever.

No sounds of derision or back chat? Good, let's qualify that statement. Take a guitarist, a fiddler, a keyboard player and a vocalist; mix with folk tendencies, an admiration of most things rock, a fascination with emerging computer technology and you're bound to come up with something worthwhile, aren't you?

What do you really want to sound like, lads?

"We want to be the Bothy Band and New Order all in one," says Steve Jackman; after careful consideration, he pauses. "New Order with Bothy Band tendencies."

Fascinating talk, at the time he was on his fourth pint and we were all well oiled. That was the first time we met, and like the true professional I am, when it came to write up this article I'd lost the tape. PANIC!! Deadline due in a matter of days and no material to shape up. PANIC!! I know, ring Bernie Forkin, send 'em a cassette.

"Sure, I'll get the lads together and we'll do it again," says unflappable Forkin, and sure enough he does. Thus arrives back the tape and that's the explanation why this isn't in the usual question and



answer format. More of this hack's witterings, less fascinating band banter, but still a feature bound for a Pulitzer prize?

"Get on with it," I hear you cry. Okay.

What kind of a crowd do Caught On The Hop pull?

Bernie. "We did a gig as part of the St. Helens Alternative Festival, it's designed to throw together as many 'unusual' acts and play to an art school audience. We blew the local rock outfit off stage, took two encores and only stopped then because the landlady was tearing her hair out. Two punkettes of about seventeen turned up and were really eager, you know, 'I didn't think folk was like that.' Anyway I suppose we're ego tripping here."

Well why not lads? After all, you operate in a field in which there is little opposition, in electronic as opposed to electric, folk.

Steve J. "Hmmm yes, the Albions did a bit on 'Rise Up Like The Sun', Jolyon Jackson and Paddy Glackin did those studio albums, and Jumbleads made an album and vanished. You could be right."

Exactly what do COTH do with synths? Well their sound is very much based around synthesizers and programs and the folk instruments more or less fill in.

Steve J. "The trouble is that a keyboard is such a complete instrument in itself, if you've got the cash you can do virtually anything, in any style, its a very versatile instrument."

The previous week to my first meeting with the Hoppers I'd been at a lecture by Beryl Marriott, mistress of the piano, who'd just splashed out on an electronic keyboard. She was pushing folkies to seriously consider computer technology as a way of changing folk music and making it relevant to young people. There were one or two raised eyebrows in the massed maris musicians at the thought of playing "Step and Fetch Her" on Oberhiem programming, but why on earth not?

Bernie. "Steve's bought another synthesizer which means we can do more of the sequenced stuff on stage."

So who decided to go down that particular path?

Steve J. "It was never really a conscious decision, after giving up on the violin I just went out and bought a synthesizer and went on from there really."

Bernie. "We've just gradually built up from there."

Electronics can be a bit twee, fairly "Lucy Attwell". Shouldn't the music scream a little?

Bernie. "Well it does depend on the song, but no it shouldn't scream."

Steve J. "The main thing is to have impact. The impact of a pop song but keeping it as a folk song."

So are you just a bunch of frustrated rockers, beefing up a tradition?

Bernie. "To be honest we've never been asked that. I'm not frustrated, I've played rock'n'roll for the past ten years. We can rock reasonably well as I think we've demonstrated when we've had to."

Steve J. "We're better than rock musicians anyway."

So getting on to their music, which by the way is maturing tremendously - listen to their two tapes for evidence. The Hoppers first arrived in Chateau Jones about fourteen months ago, when all packed and ready to go the Arctic Circle for a month, Milly Chadband of B*!Z sent me their cassette for pronto review. Desperately slamming it into the Pioneer, out came this promising mix of folk and electronic keyboards, a bit safe, but the promise was there for sure. The tape toured Scandinavia with me, much to the confusion of the Dutch contingent who didn't quite know

what to make of Caught On The Hop. Some twelve months later ye editor informs me they're thinking of sending me their second attempt for the once over, much later Forkin phones and says "We've sold out." Much waiting and worrying later "I Value Not Their Noise" turns up, and much improved it is. Gone are the middle England stringed egg slicers and instead they've introduced an electric guitar, more keyboards, jazz and acoustic instrumentals between the electronics. The progression and maturity was there for all to see. Less adequacy, more adventure. But what did they think?

Bernie. "It's a natural progression. The first one was minus the electric guitar, but now we've got that and an electric fiddler, haven't we?"

Fiddler Steve. "Yes."

Bernie. "Make a note of that."

Steve J. "The reason the second tape was more electronic was that the bouzuki player had just left and Bernie was working a lot so that left me and Mick (Burrows/electric guitar) and we had to use this mixer/recorder so we got on with it."

Some of the best things came out of accidents. They go into lengthy mumbles about "studio", "recording", which once translated mean they've signed to Dragon Records and should have an album due by Easter. Well done John Heydon! One grouse I had was that while generally impressed by the cassettes, they have a nasty habit of recording Portugese folk songs especially one called "Cocoa a lua", which drove me screaming from the room. Why lads?

Fiddler Steve. "When we played festivals this year, that's the song people reacted to more than any other. That has been good for us."

Journalist shuts big mouth. Quick change of subject. Any ambitions to go into the vast beyond of post folk club gigs?

Bernie. "Haven't we gone a bit? If you mean move into rock venues, then I hope so eventually, Students Unions, yes." Mick. "I would hate to move away from clubs for good, we ought to keep some going. Folk club work and other work in tandem."

Steve J. "Although I don't think our inspiration is drawn very much from clubs. Most of it comes from records mostly."

cont'd on p. 8

CHAIRMAN'S

RANT by Ian Wells

Some of us went along to help Derek Gifford close a club just before Christmas. No, it wasn't a malicious attempt to undermine the competition, just a very sad occasion as The Roebuck in Leyland stopped being a good place for a song on a Friday night. As usual, the final night was a gutsy wake, with a better attendance than many previous ones. The Roebuck has been running for about 10 years with various organisers, was always a friendly place to visit, and will be sadly missed. RIP.

Disguised as a folk journalist, I infiltrated one of the closed meetings set up for EFDSS committee members to meet their new director, the well known broadcaster Jim Lloyd. Well, I thought he was well known, but it seems the dance/song split is still well to the fore in The Society, and he genuinely needed to introduce himself. He also tossed out a few ideas, some obvious but new to the society, some deliberately controversial. Do you remember him, at our AGM, floating the idea of folk competitions? The mixed response then was mild compared to the reactions he's getting at these meetings. This might be a good time to re-join the society, if only to enjoy the sight of elderly social dancers going purple at the thought of PR or the MCP Morris being told that they really ought to talk to mixed sides. And then there's Milly Chadburn proposing that the North West be an independent region of EFDSS, possibly in association with The Federation.....as the old Chinese proverb has it, may you live in interesting times. Oh, happy new year, and may '86 be a good year for folk in your area. PS: C4 started the New Year with a personal memoir of Bert Lloyd by Barry Gavin: superb.

Ian Wells

Interview (p.7)

Why do you do so much military stuff?

Bernie. "Look here Simes, we don't do all that much. We've only recorded two, "Admiral Benbow" and "Hot Stuff" on the first tape. When we recorded "Hot Stuff" we all has our tongues so firmly in our cheeks we couldn't stop laughing." General cries of "get out", "you're kidding", from the rest of the band and before they hit me with their pint glasses I put my tape away.

Caught On The Hop have plans for world domination in 1986, well, at least a bit outside St. Helens. Booked for Redcar and Edinburgh Festivals, an album deal with a respected label and a growing weekend commitment. All on course, set for a fair voyage.

And you readers really are Philistines if you haven't caught up with them yet. Get your ackers out and buy their tapes - both or either, watch the listings for a gig and scoot along when they're near, they have more promise than anybody I've chatted to yet for these articles.

Here Bernie, can I have my £50 now?

Simon Jones



every Wednesday, 9-00pm

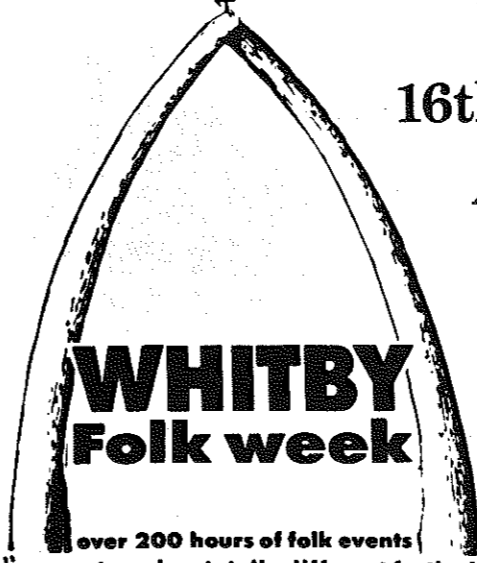
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Station Rd, Wrea Green, Kirkham, Lancs.

tel. 0772-682118 / 684537

February 5	--	Easy Club	
12	-	Fiona Simpson	
19	-	singers' night	
26	-	Zephyrus	
March 5	---	June Tabor & Martin Simpson	
12	--	Parlour Tricks	
19	--	The Amazing Dick	
26	--	Robertson & McCombe	
April 2	----	singers' night	
9	----	Aberjaber	
16	---	Jane Cassidy	
23	---	Mike Silver	
30	---	Dan an Bras	
May 7	----	Paul Metzers	

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9

Gossip John's RAMBLINGS



Yes, the original Gossip John is back, once more plummeting to the depths of obscurity with the column that was described as the "dustbin of the Folk Press - it's where you find all the rubbish". The frequency of this column will depend on my total inability to get ideas prior to the magazine deadline and the patience of the editor, I must at this stage praise Nigel for the excellent job he does with this magazine - not because he deserves it, but because I'm writing this the day after the deadline for this issue and three hours after telephoning him to say that I've done nothing! Still, if you go to the trouble of writing something, you've got to do your best to get it published, even if it means resorting to flattery, blackmail or even bribery (if you can lay your hands on someone else's cheque book).

I was recently at Wigan Pier and was very impressed with "The way we were" exhibition, although it isn't scheduled for completion until March. Based on local life during 1900, the use of actors and actresses in the roles of schoolmaster, the bereaved daughter of a collier and a mill girl cum market stall minder add reality. Also included is a restoration of the Park Hotel, which was the home of Wigan Folk Club from 1964 until the pub closed last year. Certainly well worth a visit.

If you're in Wigan, pop into the Record Department of Smith's Bookshop (a local family concern, not part of W.H.S.), where the selection of Folk Records and Tapes is well above average for a non-specialist shop.

Channel 4 certainly came up trumps over Christmas and New Year with "The Mysteries" and the programmes on Ewan MacColl and A.L. Lloyd. The latter reminded me of a gig Bert did at the M.S.G. Club in Manchester many years ago. At the end of the evening, the compere, Jack Taylor tentatively suggested that Bert had strayed out of tune

during some of his songs. "Perhaps so," he replied, "But remember in Folk Song it's the words that are important, the tune is only a vehicle to carry them." Nigel's been using that as an excuse ever since!

During the recent Steeleye Span tour, I really enjoyed the support act by Jon Benns and I was pleased to hear that after a floor spot just before Christmas Pat Batty has booked him for the Red Lion at Westhoughton on March 21st. With love songs like "Who'll take the spider from your bath", his material is certainly different, very funny and he also does a great impersonation of Jake Thackeray.

I mentioned the Steeleye Span tour earlier, and I must admit disappointment with their set at Southport Art Centre, where I saw them. I have no objection to their approach to traditional material, all music has to advance and some people must experiment, although the purists are equally necessary to preserve the original. I don't, however, see the point of drowning the vocals with excessively loud backing. The Albion Band in two appearances at the same venue had a far better balance and, as a result came over as a far superior band both instrumentally and vocally.



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What's all this Dancing about? The Origin of Species

When I am calling at a Barn Dance or Ceilidh, I don't always announce the name of a dance. There are a number of variations of many of the dances; I found five versions of the OXO reel, two of which were published by the same person. It all goes to show that our Folk heritage is a living tradition and not just a museum piece.

I only recently discovered that a South African dance (Auntie Hessie's White Horse) which I have used for many years could in fact be of English origin. I had gone to see some South African dancers in London, which I was disappointed to find were white, rather than black dancers. They explained that all the dances they did were in fact European dances taken to South Africa by the early settlers. Some years later, a team of English Dancers had toured S.A. and it was whilst there that Pat Shaw collected 'Auntie Hessie's White Horse', which was subsequently published in English Dance & Song.

On a Morris tour in Germany, I once watched children playing a game like our Oranges & Lemons, although the words referred to Red Angels and Blue Angels. What struck me was the tune, not that of our children's game, but the dance 'Oranges and Lemons', which was published in the 4th Edition of the English Dancing Master in 1670.

A couple of years ago the MC at a dance in Lancaster announced a dance as the Wiltshire Reel, but had doubts of its origin and was seeking more information.

The dance was in fact KT Rambles, devised by Keith Uttley for the Kentish Travellers. It had in the first place been intended as an American-type square dance 'Heys Square' (the KT's met at a pub by Heyes Common). It was revised by Keith at my suggestion as an 'English' dance to a rant step.

Some other examples of the 'Folk Process' in action are:

'Speed the Plough' which was collected in Surrey during the early years of this century by Cecil Sharp used to be danced very sedately and is now romped through at Ceilidhs.

Colin Hume has devised a display dance that uses the tune of the gigue from Handel's Water Music.

The crossover movement in 'La Russe' is now generally done with arches, although this originally introduced some years ago by some 'Tear-aways' as a bit of fun and it soon caught on.

I hope this has all gone to show that there is no right or wrong in Folk Dancing. The main guideline is to enjoy yourself, without spoiling other people's enjoyment.

Alan G. Barber

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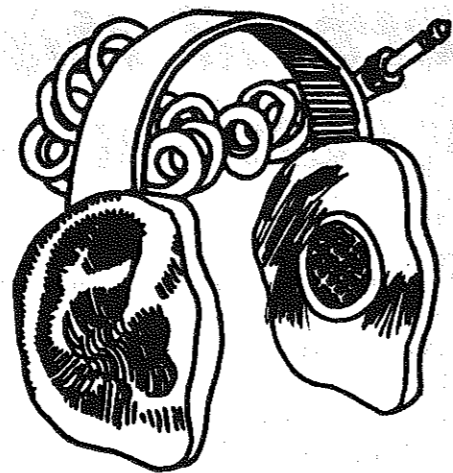
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BROADFOLK

Once again it was the commercial TV channels rather than the BBC that provided even the smallest glimpses of British traditional music over the Yule period. ITV1 once more unexpectedly showed itself the pacemaker, C4 continued to redeem it's reputation, BBC1 scraped in by a whisker, while BBC2 took the wooden spoon for zero output. Granada produced a portrait of Ewan MacColl under the very MacColl title of 'Daddy, What Did You Do in the Strike?'. It described him as 'folk singer, agitator, romantic and Stalinist', gave an account of his life through his memory of major events in his life, and featured his songs, mostly the obvious ones. These were filmed at club and fundraising concert appearances and thus gained from the absence of the mindless set designers and twitchy fingered directors who ruin most TV music. It won favourable previews and reviews in the posh papers (important both for programme makers and for the image of folk music among other decision makers, however much we might sneer). It was written and directed by David Boulton, whose normal slot at Granada is in current affairs and news (ITV companies simply don't have music departments). 'The Story of the Carol', from the small TSW company, accurately reflected the importance of folk carols and even hired one M. Carthy to sing a couple, even if the dreaded designers did lumber him with a green cake decoration round his head and sat him down in a stable set (after removing the crib). C4 wisely made no attempt to tinker with the National Theatre's set, music, or promenade style for The Mysteries. For three Sunday evenings I was glued to the box as Tony Harrison's adaptation of surviving texts from the York, Wakefield and other medieval Mystery plays was precisely complemented by John Tam's choice of traditional and specially written music.



Home Service, and Linda Thompson, worked splendidly, whether on a balcony or leading a processional dance through the actors and audience. This is one time I wished for a videorecorder, so I could go back and study the subtlety of the connections. C4 put out a Clancy Brothers/Tommy Makem concert at the sort of time on New Year's Eve when those who hadn't already started drinking would be in the bath. They also showed Incantation going to Peru to recover someone else's roots. This had the best casual line of the season: 'We were in this folk club in Lima...', but also a genuine appreciation of traditional music. BBC1 sneaked in with Stockton's Wing on the Val doonican Show. BBC2 had nothing over Christmas, but Arena did a special on the Accordion in the middle of November that led to letters of complaint in the Radio Times from 'serious' players. None were printed about the Irish pub session in Wimbledon or Queen Ida, which were the sole evidence of traditional use. Back on Steam Radio, R4 ran a series of vintage feature documentaries which grudgingly included just one of the MacColl/Parker Radio Ballads, 'Song of a Road'. There was a mini-feature from Ireland on 'The Wrenboys of Dingle', and a review in Kaleidoscope of the Albion Christmas tour. Earlier, Feedback announced that Schools broadcasts were to restore the 'rested' folk dance series, and a play called 'Ploughboy Monday' integrated the

Broadfolk (from p.12)

Plough Monday traditions into the plot (directed by Alfred Bradley in Manchester). R2 had the Yetties Dorset Christmas on Christmas Eve. R4 included a lot of anon and trad, both words and music, in 'Sense and Nonsense', as well as that splendid Aussie 'Drovers Dream'. The local radio event was 'No Carols This Christmas', with Bram Taylor and others relating the terrifying story of the Pretoria Pit Disaster. This appeared to originate from BBC Radio Manchester, although it was also taken by Lancashire (in it's current affairs slot).

FOLKEAR

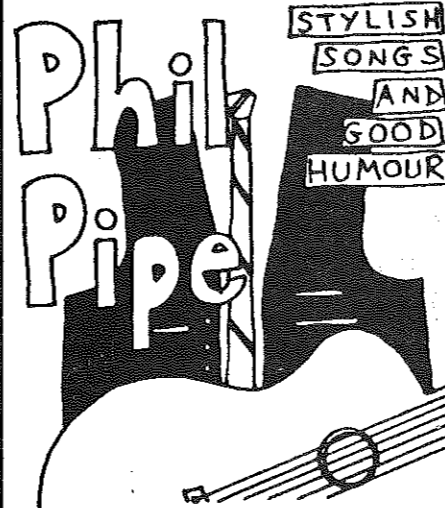
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CLUB DATES

February

Saturday	1st	8th	15th	22nd
BURY	Kipper Family	Derek Gifford	Ian Woods	Parlour Tricks
BREWERY	—	—	Folk At The Tute *	—
SOUTHPORT	—	—	Pentangle (Mon.17th)	—
POYNTON	—	Bilbo Baggins BDB	Bothy Ceilidh *	—
Sunday	2nd	9th	16th	23rd
CROWN *	Singers' Night	Singers' Night	Singers' Night	Singers' Night
BOTHY	Singers' Night	Bill Prince	Singers' Night	L'pool Roadshow *
EAGLE & CHILD	Singers' Night	Rhiannon	FIONA SIMPSON	SINGERS NIGHT
LEIGH	Terry Walsh	Nick Dow	Rothfield & Carr *	Singers' Night
POYNTON	guest t.b.a.	guest t.b.a.	Whippersnapper	guest t.b.a.
RAINFORD	—	—	—	Hobson & Lees *
RAVE ON	Strawhead	Singers' Night	Pyewacket	Singers' Night
WIDNES	guest t.b.a.	guest t.b.a.	guest t.b.a.	guest t.b.a.
LLANDUDNO	Singers' Night	Singers' Night	guest t.b.a.	Singers' Night
Monday	3rd	10th	17th	24th
HORWICH	Singers' Night	Singers' Night	Brian Clare	Singers' Night
PRESTON	Singaround	Strawhead	Singaround	Singaround
POYNTON	Singaround	Singaround	Singaround	Singaround
TRITON	Spinners	Singaround	Eddie Morris	Singaround
BREWERY	Singers' Night	Stanley Accrington	Singers' Night	Singers' Night
Tuesday	4th	11th	18th	25th
HINDLEY	Jolly Jack	Singers' Night	Bernard Cromarty	Singers' Night
BLACKPOOL	Singers' Night	Bill Prince	Singers' Night	Geoff Higginbottom
CLAYTON ARMS	Singers' Night	Joe Stead	Singers' Night	Singers' Night
Wednesday	5th	12th	19th	26th
WHITEHAVEN	local artists	Martin Simpson	Bob Fox & Stu Luckley	Kieran Halpin
HOW CROFT	—	Singers' Night	—	Singers' Night
FOLK AT THE TUTE	Easy Club	Fiona Simpson	Singers' Night	Zephyrus
WHITE SWAN	Roy Harris	Singers (free)	Robin Dransfield	Salami Brothers *
THE STAR	Derek Gifford	Huw & Tony Williams	Steve Hodgson	One Two Many
OLD SHIP	Singers' Night	—	Singers' Night	—
Thursday	6th	13th	20th	27th
FLEETWOOD	Singers' Night	Bright Phoebus	Singers' Night	guest t.b.a.
MAWDESLEY	Singers' Night	—	—	—
POYNTON	Singers' Night	Singers' Night	Singers' Night	Singers' Night
WIGAN	Singers' Night	Singers' Night	Singers' Night	Singers' Night
MAGAZINE	Birthday Night	Singers' Night	Dave Locke	Singers' Night
Friday	7th	14th	21st	28th
BEE	Singers' Night	Singers' Night	Singers' Night	Singers' Night
NEWCASTLE	Harvey Andrews	Singers' Night	Robin Dransfield	Salami Brothers
NORTHWICH	Roy Harris	Singaround	Singaround	John Kirkpatrick
PORKIES	—	Derek Brimstone	—	Plan B
CUT ABOVE	—	—	—	Cosmotheke

Residents

Bury - various	White Swan - Geoff Higginbottom, John O'Hagan, Dave & Helen Howard, Pete Moreton, Andy & Alison Whittaker, Hollerin' Pot
Bothy - Ken Dunlop, Clive Pownceby, Pete Rimmer, Paul Reid	Fleetwood - Scold's Bridle
Eagle & Child - Caught On The Hop, Quartz, Bric-a-Brac	Mawdesley - Derek Gifford
Leigh - Trevor & Joan Hunt, Calico	Poynton (Thurs.) - Arthur Wakefield
Rave On - Volunteers	Wigan - Joan Blackburn
Llandudno - Stuart King, The Rambling Boys	Magazine - Black Dog, Brass Tacks, Arthur Marshall, Dave Locke
Poynton (Mon.) - Rick Harrup	Bee - Various
Triton - Jenny Wright & Colin Wilson	Northwich - Sean & Sandy Boyle, Iain Bowley, Tony Howard, Rod McDermot, Paul Taylor
Brewery (Mon.) - Mountain Road	
Hindley - Pennygate, Pocheon	
Whitehaven - Krotted Cord	
How Croft - Under-a-Fiver	

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Singers Nite

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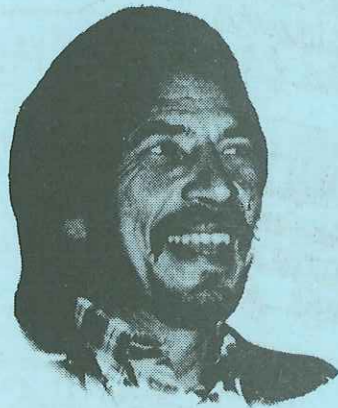
Bothy's Residents



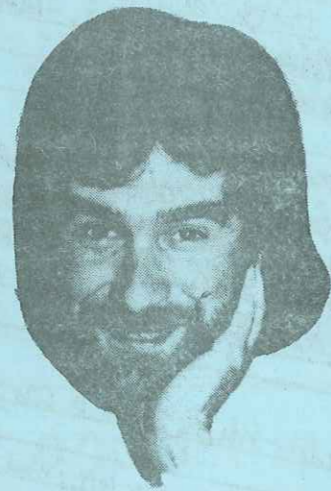
Ken Dunlop



Malcolm Howarth
(ceilidh organiser)



Jim James



Clive Pownceby
M.C.



Godfrey Boardman
(club accountant)



Paul Reid

14d



Bev Sanders.



Pete Rimmer

March

1st	8th	15th	22nd	29th
Roy Harris • Dust On The Needle	Johnny Collins Ceilidh •	Bram Taylor	Sarah Morgan	Ceilidh
—	—	—	—	—
—	Bilbo Baggins BDB	• Ring Heve Morris	—	Festival •
2nd	9th	16th	23rd	30th
Singers' Night	Singers' Night	Singers' Night	Singers' Night	Singers' Night
Singers' Night	G & E Pratt •	Singers' Night	Johnny Coppin	Singers' Night
Stanley Accrington Caught on the Hop guest t.b.a.	• PYEWACKET Johnny Collins Double Trouble	Singers' Night Mabsant guest t.b.a.	• Gregson & Collister Dialect Contest The McCalmans guest t.b.a.	closed closed Festival •
Nick Dow guest t.b.a.	Singers' Night guest t.b.a.	Singers' Night guest t.b.a.	Keith Hancock guest t.b.a.	Singers' Night guest t.b.a.
Singers' Night	Singers' Night	guest t.b.a.	Singers' Night	Singers' Night
3rd	10th	17th	24th	31st
Singers' Night	Singers' Night	Likes Of Us	Singers' Night	Singers' Night
Singaround	Singaround	Steve Turner	Singaround	Singaround
Singaround	Singaround	Singaround	Singaround	Singaround
The Spinners	Singaround	Alan Bell Band	Singaround	closed
Ian Macgillivray	Fiona Simpson	Singers' Night	Singers' Night	Singers' Night
4th	11th	18th	25th	
Brian Osborne	Singers' Night	Scold's Bridle	Singers' Night	
Mike Sheardown	Paul Metzers	Singers' Night	Singers' Night	
Singers' Night	guest t.b.a.	Singers' Night	Singers' Night	
5th	12th	19th	26th	
Dab Hand	Fiona Simpson	local artists	Amos & Rocks	
—	Singers' Night	—	Fiona Simpson	
• Tabor & Simpson	Parlour Tricks	Amazing Dick	Robertson & McCombe	
Stanley Accrington	Singers (free)	Bill Caddick	Tom McConville	
Mike Sheardown	guest t.b.a.	guest t.b.a.	Andy Caven	
Singers' Night	—	Singers' Night	—	
6th	13th	20th	27th	
Singers' Night	guest t.b.a.	Singers' Night	guest t.b.a.	
Johnny Collins	—	—	—	
Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Singers' Night	Singers' Night	Mummers' Play	Singers' Night	
7th	14th	21st	28th	
Singers' Night	Singers' Night	Singers' Night	Singers' Night	
Singers' Night	Pete Coe	Bill Caddick	Singers' Night	
Singers' Night	Faux & Adams •	locals' night	• S. Gray & E. Ellis	
—	Graham Cooper	—	Prelude	
—	—	—	Bernard Wrigley	

Notes •

Crown - occasional guests - see local press
Feb. 15th - Folk At The Tute -
Tonight At Noon (Livingstone Bros.)
15th - Bothy Ceilidh at Fleetwood Hesketh
Sports Club, Marshside
16th - Leigh - Jane Rothfield & Allan Carr
23rd - Bothy - Liverpool Roadshow
23rd - Rainford - John Hobson & Howard Lees
26th - White Swan - 4th Birthday Night

March 1st - Brewery - Dust On The Needle -
on Friday 7th
5th - Folk At The Tute - 1st Birthday Night
with June Tabor & Martin Simpson
8th - Brewery - Ceilidh on Tuesday 11th
9th - Bothy - Graham & Eileen Pratt
14th - Northwich - 9th Birthday Night
with George Faux & John Adams
15th - Poynton - "Welcome All" dance
23rd - Eagle & Child - Clive Gregson &
Christine Collister
28th - Northwich - Sara Grey & Ellie Ellis
28th, 29th & 30th - 14th Poynton Festival

REVIEW:

Haddenham Folk Day

I suppose anything that is organised by John Heydon (National Folk Festival and Herga Folk club organiser), even something as modest as the Haddenham Folk day, is bound to be a success. Haddenham is a tiny dormitory village near Aylesbury, Berkshire, which is pretty far south even for an ex-Brummie like me, but that didn't stop people from all over attending the 'do'.

The centre of activities is the village hall but this year they expanded to include part of the local middle school and the scout hut! With the number of events crammed into the day (5 workshops in the morning session alone) all the venues were needed and all were quite well attended from what I can gather.

I arrived in time to catch Cosmotheke's 'In Concert' session and considering the sun was hardly over the yard-arm they performed a very good show in the intimate surroundings of the school's 'Pyramid Club'. Of the 5 mid-day events I (naturally!) chose Jim Mageean and Johnny Collins 'Come All Ye' song session which, in spite of a late start, produced some amazingly good 'southern' talent.

In the afternoon there was a choice of 6 workshops, a concert and a children's show. After a hurried snack I made it to the concert in time to see a French group called Beau Temps sur la Province. John Heydon had described them earlier to me as 'something different' - an understatement to be sure! They were superb with their attractive hurdy-gurdy player and lead vocalist Evelyn showing that her English was almost as good as her playing. If they tour over here again look out for them they are extremely entertaining.

Jim and Johnny finished off the afternoon with one of their usual lively chorus sets. It is a pity we are likely to see less of them as a duo now that Jim has returned to his native Newcastle

In the late afternoon while the Oyster Band were giving a concert in the village hall I went to 'meet Rum Shuffles' who are three lasses devoted to preserving the clog dancing of Cumbria - and very well they did too.

The early evening sessions included 4 'meet'-type events and I first sampled a little Irish step dancing from a much depleted but still entertaining Clan Na Gael before going to 'meet' Tony Rose. In his quiet and unassuming manner, Tony kept our undivided attention with his tales from the folk world and singing requests almost at the drop of a hat - an hour flew by.

The highlights of the evening were 2 ceilidhs featuring the Oyster Band and the Cock and Bull Band and a concert with nearly all the day's guests performing again. Although one of the reasons why the venues had been extended was to alleviate the overcrowding experienced at the previous 2 annual folk days the idea of splitting the ceilidhs did not work as well as expected with the village hall being packed and the school half empty. This may have had more to do with the fact that the village hall had both a larger bar and refreshments provided by the 'Singing Chef' (or Johnny C. and Joyce to their mates!).

It just goes to show that it's all a matter of logistics in the end but the festival attracted over 200 people during the day and between 4-500 people in the evening even if they were unevenly spread! It's a long way to go for a folk festival but well worth the trip and for long-distance travellers there is spartan but adequate overnight space - me? - no I went home with the 'Singing Chefs' - they do an excellent breakfast!

Derek Gifford.

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REVIEW

South Yorks. Folk Fest.

The S.Y.F.F. took place over the weekend of November 23rd at Sheffield University. I wouldn't worry evermuch if you were unaware of such an event as it appears to have been the best kept secret in Yorkshire, conceived as a money losing exercise for the death-listed Metropolitan council.

An event born under such a bad sign would have had every excuse for being a fiasco but, surprisingly, it was one of the better organised events I've attended this year.

The afternoon event was a 'concert' which was of no higher a standard than a singers night at an unusually drab club. A succession of performers, each blander than the last, came and went to general choruses of apathy, introduced by a man with whom microphones had long since signed a non-co-operation pact. I particularly remember a young lady blessed with the awesome gift of hearing any note and then singing a quarter tone above it and a fiddler who brought a new and terrible meaning to the phrase "bowing and scraping". Later Counties, an admirable group, tried manfully to dissipate the general atmosphere of anaesthesia: Their act is built on audience participation and, sadly, at this stage, the audience were slumbering as deeply as a man who has listened to consecutive Alan Taylor albums. A pity.

For the evening concert we all moved into the main hall, Equipped with a huge movable stage and highly impressive lighting, it would pass muster as a first-class rock venue. The bill of fare was equally impressive interns of famous names: The Doonans; Prelude; Martin Simpson et al.

The Hekum Hetshets went first. The Oxford English Dictionary describes hekum as "matter intended to appeal to the uncritical", I've never disagreed with that august volume before and I'm not starting now. Next to go were Prelude followed by most of the audience after 2 or 3 songs. They really are terrible. Twoe, dainty little cute ditties

presented with maximum schmaltz, a side order of professional waggishness and topped with the most nauseatingly 'sweet' harmonies I've ever heard. It was like being force-fed with melted After Eights and chocolate fudge. Why they were here I've no idea. Folk audiences are famous for their tolerance but this was pushing the limit a little. File under insignificant and watch for them on the Val Doonican Shew or Perry Como's Olde Englishe Christmase Spectaculare, for that is where their metier lies; one song sandwiched between the paunchy comic and the clever dog.

Martin Simpson followed them and, in his usual set of guitar pyrotechnics, made everything that had gone before look rather inept. His technical excellence is never to be gainsaid and his choice of material was as faultless as his technique. I still find that he patronises his audience to a degree but his short comings in this direction are buried by his limitless polish and taste.

And finally....The Doonans. One of the few bands I would come out on a rainy night to another club for, they were superb. Martin Simpson had given us a shot of technical expertise; now we were getting a quintuple dose with a huge measure of benevolence and genuine enjoyment. The lads played a stern. The old feller quietly showed his progeny that there was life to spare in the old dog. The girls danced brilliantly. And the audience thoroughly enjoyed itself. They are, in their unpretentious way, one of the best acts in the business and several of the nicest people.

Caught On The Hep also played, thank you for asking, and we received some nice applause for our efforts. I subsequently discovered that I'd played the entire set with my zip undone though I would hesitate to suggest any correlation between that and the applause.

Later, unusually for a festival, I got drunk.

Bernie Forkin

17

LIVE REVIEW: PETE MORTON

It was a bitterly cold night when I arrived in the bar of the Harlequin Theatre. Northwich Folk Club's regulars were greeting each other and the new year, with the usual cluster by the bar in competition with another one by the gas heater. Sitting quietly by himself was a rather intense looking young man, who was Pete Morton, first guest of 1986. The word was that he was worth travelling to hear, that he was a singer/songwriter with something unusual about him. The appearance of intensity heightened as he stood, slightly hunched forward over his guitar, and launched into his first song, 'The Sloth and the Greed'. That compendious attack on politicians, the established church, and marriage, set the tone for both his sets: compelling honesty with no holds barred. His second song had the folky sounding title 'Just Like John Barleycorn', but is a memorable anti-war tract, with man being mown down and springing up again like John Barleycorn - so far. The tone lightened slightly with a traditional song, a version of Solvay, and another of his own, a set of free floating ideas called 'Island of Rose Marie'. 'Scratching the Window Pane' is based on relationships in Wuthering Heights while the first half closed with another song about relationships, 'Frivolous Love'. This is an excoriatingly frank song for the morning after a casual pick-up. Some of the interval chat round the bar was a little more serious than usual. Since Northwich's MC's are as human as the rest of us, it was quite late when his second set started, and some of the audience had been drinking against the cold. When Pete started off with another serious song (The Last God of England), he also started a neat line of self-deprecatory chat on just how miserable his songs were.

This theme carried through his (anti)-love song, 'Without Thinking Love', a song about the British empire, 'A Babe of the World' to reach it's nadir in 'Mother's Day'. He cheerfully announced that this was his most miserable song, and things should pick up after that. Well, it's difficult to be cheerful about the end of the world, and this song was chillingly effective. He then dropped back into the tradition with 'Geordie' and 'Standing Stones', neither of them exactly a barrel of laughs, and closed with another of his songs, 'Out of Time'. The tone of the evening was confirmed with his encore, Dylan's 'True Love Tends to Forget'. His songs felt as if they had been written from personal experience, from a considerable amount of personal experience, and yet he is so young. Where does the depth of feeling come from? Or is it that he is still transparently honest, totally open in his reactions to life, unlike so many of us who hide under an armour of fake maturity. His accompanying style is simple but effective, with a staccato approach that shows the influence of Carthy. Inevitably, with his lack of experience, his presentation is still a little raw - but if you write songs of raw emotion, too smooth a performance is a betrayal of the song. His singing voice is more than adequate for a singer/songwriter, better than Rosselson or Bragg, not so good as Pete Bond's: I drop those names deliberately, he's in their class. Last time I heard a new writer who affected me this way, it was Paul Metsers: Pete Morton has a different style and could well go further. One fact shows the effect of his performance: in the hour drive home we didn't turn on the car radio.

Ian Wells

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RECORD REVIEWS

DAVE TOWNSEND SAYDISC SOL
'Portrait of a Concertina' 351

This is a cameo (if you'll pardon the pun on the sleeve's title) album if ever there was one. An unobtrusive paragraph in the middle of the record sleeve says it all:

'This record demonstrates the versatility and variety of the English Concertina & its music, and was made without multi-tracking or other studio techniques.'

Versatility and variety are well illustrated as Dave Townsend (do remember that name) plays us through folk song tunes, morris dance tunes, pavane and galliard, a Bach suite (originally composed for lute) and even throws in 'As Time Goes By!' Play it again, Dave.

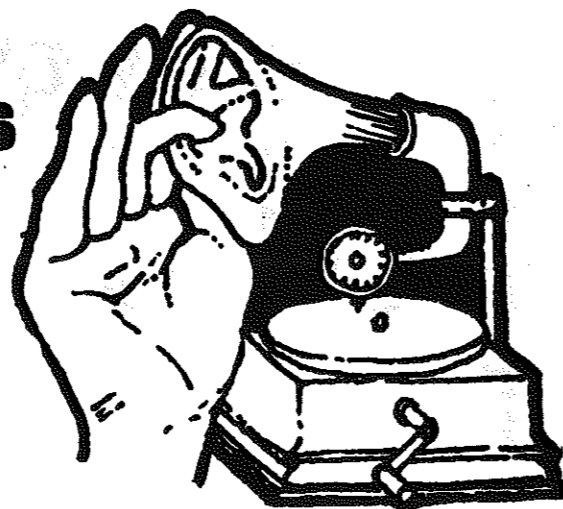
Lack of gimmicks (unnecessary anyway) in the excellent recording techniques gives a true picture of Dave's competent musicianship gently backed on some does not pall.

This is a must for all concertina players whether Anglo, English or both exponents of the art. Indeed it is a record for anyone with an appreciative musical ear (or even two) and comprehensive sleeve notes, which include a potted history of the concertina, complement a first class production. Absolute magic - I wish I had 12 fingers too!

Derek Gifford.

Not Easily Forgotten: Lancashire Fayre Fellside FE045

This title is rather asking for sarcasm. I'd personally never heard of this Rossendale based fivesome (2f,3m) until the Radio Lancashire Song Competition, when, with Blue Water Folk, they sang the 'winning' entries. They not only sang them but arranged them to suit their particular mix of voices and instruments, and wrote their own tunes to those words that had either arrived without music or that they didn't like. Several of the songs on this record come from two years of that competition, including one of mine. It also includes some of their own songs, a



couple from the tradition, and one each from Alan Bell and the Oldham Tinkers.

Personally, I find their arrangements rather shrill (xylophone, whistles) and their singing only adequate. The production by Paul Adams is unable to add polish and will not be held out as an example of Fellside quality. The nearest comparison is with The Houghton Weavers: like them, they produce a standard sound that is suited to an audience unused to folk music and waiting to be entertained. Like them, they offer little to lead on to more challenging elements in either style or content.

Does this seem an unsympathetic response? Admittedly, I've never liked the tune they substituted for Sue's original for Windhover. If you are planning a Lancashire Night for people who might be offended by Gary or the Tinkers, then book them. If you are looking for new directions, challenging thought, or the best performances of the year - forget it.

ps The title comes from the chorus of one of the songs, where it refers to 'Lancashire's warmth of hospitality'.

Ian Wells

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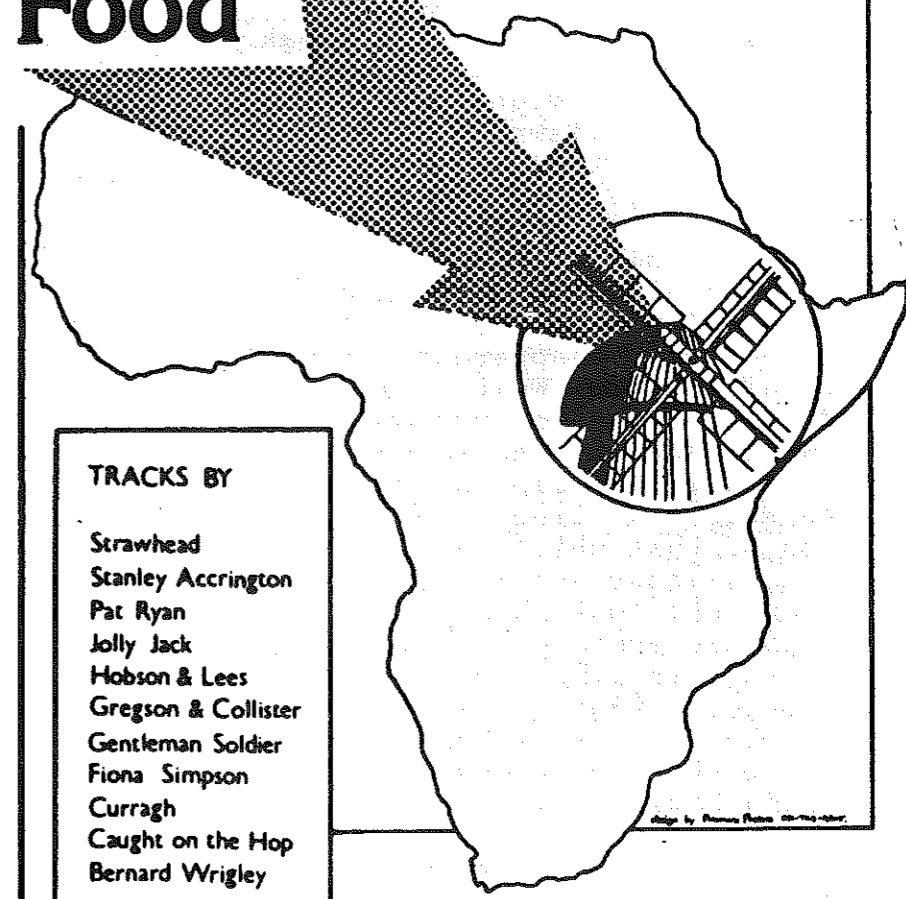
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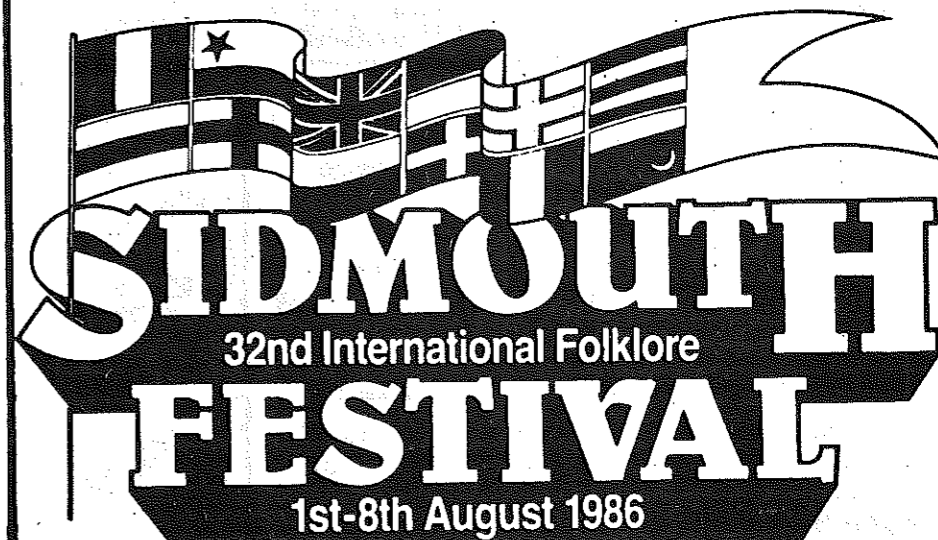
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- Pat Ryan
- Jolly Jack
- Hobson & Lees
- Gregson & Collister
- Gentleman Soldier
- Fiona Simpson
- Curragh
- Caught on the Hop
- Bernard Wrigley



Details from: Festival Office, 19 The Knowle, Sidmouth, Devon EX10 8HL Tel (03955) 5134

It's A Mean Old Scene: Pete Coe
B.A.S.H. 39

The cover is uncompromising: a photo of Pete standing in front of the album title painted on a wall, the whole superimposed on a series of newspaper style headlines and stories. The songs are equally uncompromising: 'It's A Mean Old Scene' opens side one with a bleak view of life from the dole queue. 'The Alimony Run' might seem to be a more personal viewpoint, but with one marriage in three now ending in divorce, perhaps this has equally wide validity. Both of these were self-penned, while the next two are not but are slightly more cheerful - that is if you ignore the undertones of the apparently normal music hall number 'Wait 'Til the Clouds Roll By'. Side two opens with a version of 'The Manchester Angel' which is followed by 'Down By the Waters Rolling', yet another version of that chilling story of sororal jealousy and murder which so often gets lost in over enthusiastic audience participation in the refrain lines. Pete then contributes a tune for a Roger Woddis poem, and finishes with a new Coe bitter-sweet end of set/going home song, 'Rolling Home to Ryburn'. Pete's singing and playing are, if anything, sharper than ever before, and the arrangements all complement the songs. Many of the musicians are now playing with Pete as Red Shift, and the rest of the support is heavily north western. The recording was made at Splash Studios in Liverpool and the backing group were the Sefton Park Chorus, led by Gill Burns and Barb Preece, and including Mike Preece and Clive Pownceby (Clive is also credited as a musician on congas.) Bob Thomas is lead guitar, John Adams is on synth and trombone, and Peadar Long is on saxes, along with Paul Roberts on Border Pipes and Colin Wood on cello and trombone. This impressive line-up might have resulted in over-accompaniment but that hasn't happened. For example, the backing for the title track is

quite elaborate but works very well for a song that could equally well be sung unaccompanied as 'a sort of urban shanty' as Pete said to me in conversation. Incidentally, the newspaper format on the cover contains the words of Pete's songs that are on the record and, in spite of the joking item buried among those, he found the title painted on a wall in Bradford. Copies of this record and bookings for Red Shift can be got from 21 Halifax Road, Rippondon, Sowerby Bridge, W. Yorks HX6 4AH. Only unthinking Tory voters will not want a copy of this appropriately red covered record.

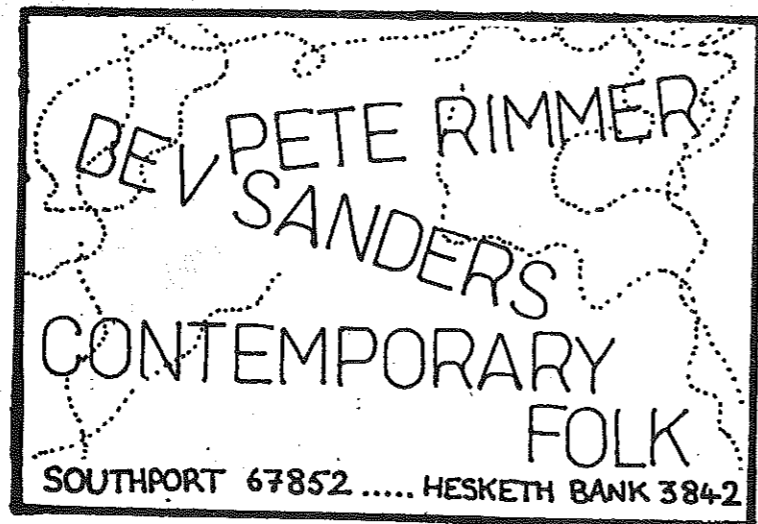
Ian Wells

BLAKES III

'Chickens 'n' Crabs' Cassette.
Ooow! This is painful. Chickens and crabs trying to dice with jazz swing and jigs, made all the worse by a gurgling vocal which sounds like Eric Clapton singing with his head in a goldfish bowl. Covers of standards are adequate eg, 'Is You Is' but the version sung by Tom Cat in Tom & Jerry cartoon while playing a dustbin bass is streets ahead. Their own material palls in comparison with other artists, Blakes III have neither the panace or virtuosity to imitate and get away with it

This caught crabs and as the opening lyric says "Ain't nobody here but us chickens." Quite. Bring back Blake's Seven!

Simon Jones.



Robert Cray "False Accusations"
Demen. FIEND 43.

Remember the blues de you? Some of you must do, the late 60's saw something of a blues boom in the clubs. Though an honest, gritty folk music, the blues was always music I could never come to terms with except for people like Jerma Kaukenen and the English Country Blues Band. Then along comes this Robert Cray chap and blows my preconceptions wide apart.

For all those of us who thought blues singers had to be 65, work on a cotton plantation and named Blind Jack Reverend McCall, here's Utopia. Yes this smart young guy does play the blues, he's still been "done wrong" and his "woman done left him" but he knows it's the 1980's and not the 1930's. Cray in one single stroke restores credibility and plays a storming live set - witnessed at the International, Manchester not six weeks since.

"False Accusations" swings with all the hip hep of a jazz band, vocalises like the miracles, and is as solid as a granite boulder. Gloriously smoochy the stand out track is his new 45 "Change Of Heart, Change Of Mind", which either sets your feet tapping or believe me brother you've got concrete in your soles.

A disarming blast from a long neglected branch of roots music, Robert Cray deserves to herald a blues revival.

Simon Jones.

PETER & GAVIN LIVINSTONE STRETCH STR
'Tonight at Noon'. 12-1.

Stretch records are based in Edingburgh so presumably these two lads are from that area - they certainly aren't English by gad!

The tracks are a mixture of traditional and material written by Gavin. They both take lead vocals but the dominating influence throughout the album is the use of synthesisers. In this respect

the duo create something of an enigma in that one is never sure whether the folk song is used to enhance the synthesisers rather than the other way round. There is no doubt that on some tracks such as 'Johnny My Man' and 'Silkie of Suleskrie' they are used to good effect but if I were a break dancer then the lyrics and therefore the point of 'Drill Ye Tarriers Drill' would have been lost on me in favour of the musical background!

I'm afraid I wasn't over impressed by most of Gavin's songs either lyrically whence they are shallow and trivial in the main or musically where they are yet another example of 'pop-monotony'. With the possible exception of 'Hammer The Drum' their songs seem out of place on what is presumably meant to be a folk record. Their instrumental 'Rayards' is much better but I didn't like their treatment of 'Sidemason Greeniron'.

It is perhaps significant that I should be reviewing a record of songs among which 2 were the first I ever learnt some 18 years ago. Although they still retain the content of the original traditional stories I remain unconvinced that over-modernising them musically is for the best either aesthetically or commercially.

Sorry chaps, good instrumentalists you may be but folk singers you are not.

Derek Gifford.

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RECORDREVIEWSRECORDREVIEWSRECO

The Easy Club "Chance Or Design".

My first encounter with The Easy Club was at Trowbridge, last year. They were very good indeed and didn't suffer by comparison with the rest of the bill - Pyewackett, De Dannan, Billy Bragg, et al: I heard their first album shortly after and was equally impressed. And now...this.

To deal with facts first: It's admirably played with all four members on cracking form and technically you couldn't fault it. The problem lies in the fact that, as an entity, it's a trifle one-dimensional, blending into the wallpaper with far too much ease for comfort. For once, I don't think it's a case of a great album being lost in the production (many a slip twixt cut and mix). I think the problem lies with the nature of the beast - the music itself.

Swing likes to be cool and laid back and, if it succeeds, where does excitement fit in? Does detachment equal unconcern? Answers on a postcard please.

As I said, technically, it's superb but it's lacking something the first album had - a something not definable in terms of bum notes and missed cues. My feeling is that they may have painted themselves into an artistic corner but, having said that, I'd love it if their next album made me eat my words.

Bernie Forkin.

Billy Jackson "The Well Park Suite" Mill.

Billy Jackson is from Scottish band Ossian and apparently wrote this to mark a hundred years of brewing Tennents lager. Both the music and the beer are pretty good. Where the lager gurgles when its poured from pump to glass, so Jackson's harp playing trickles in between

the string section which dominates the first side. The bagpipes certainly put some added dimension into the closing section aptly titled "A Glasgow Celebration", bustling along reminiscent of a crowded bar on a Friday night round last orders time.

When you drink lager you feel quite uplifted, have a few too many and you'll be uplifted over the top, the whole album is pretty intoxicating. You find yourself whistling snatches of the tunes while doing the weekly shopping in the supermarket. If you think this review has been an advert for both the lager and the music, you're right it has. Try them preferably together, go easy on the former and get drunk on the latter. Cheers - hic!

Simon Jones.



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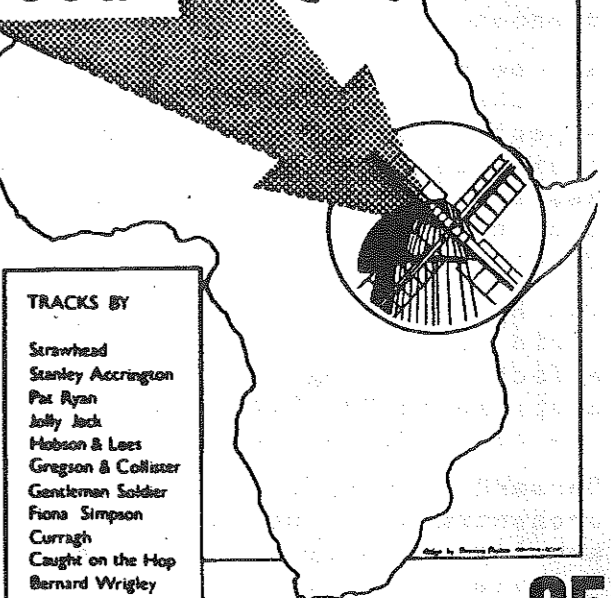
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Gentleman Soldier
Fiona Simpson
Curragh
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This is not just another excellent opportunity to contribute to famine relief, but also an outstanding sampler of the most talented performers in the North West.

Gentleman Soldier sound on good form as usual. Well sung, well played, well recorded. Marry 'tis well done!

Jolly Jack gained a wide reputation with their recorded work last year and this track shows them to be just as sharp live.

Caught On The Hop show the imaginative touch that puts them head and shoulders above the crowd. A richly coloured arrangement with fine expressive singing from Mick Burrows.

Anyone who has heard Clive Gregson and Christine Collister will expect something special from their contribution. It's easy to see why this classy duo get so much club work in their time off from the Richard Thompson Band.

Pat Ryan is aided and abetted by Chris Pollington in a lush and effective arrangement which complements Ms. Ryans voice well. One of my favourite songs.

Bernard Wrigley's track features orchestra and drums against that amazing voice in a hilarious tribute to my favourite news-reader.

Trafalgar is one of Strawhead's most requested live items. It was specially recorded for the

folkaid tape at their new studio. The sound is rich, Greg Butler sings splendidly over Chris and Malcolm's instrumentation and very good it is too! Sweet sounding brass adds to the texture.

Curragh is a Manchester based group that is unfamiliar to me. This is a most enjoyable version of a beautiful set of tunes, featuring fiddle, flute and bodhran.

Nothern Lights isn't one of my favourite songs but Fiona Simpson's marvellous voice seduces me into liking it almost despite myself.

Hobson and Lees have so completely mastered Django Rhenhardts Jazz idiom that they throw off brilliant performances with an almost casual ease. Well worth catching live too.

Stanley Accrington's elegantly earthy wit follow 'Stompin' At Decca' surprisingly well. It's a good end piece. Recorded live.

A most worthy effort and a splendid and enjoyable program of music from the North-West. Highly recommended-Good for the consience and good for the ears.

The tape costs £4.00 from most folk clubs in the North West, or to order direct phone Bernie on St. Helens 53058.

Colin Reilly.

Kate Bush "Cloudbursting/Burning Bridges/My Lagan Love" EMI 12 KB2. 12 inch E.P.

No, I haven't gone round the twist, read the titles yet again and yes Kate Bush has gone and stuck on here her version of the Irish traditional ballad "My Lagan Love". Totally accapella, she wraps her quirky voice round the tale of lost love very effectively, but then if you care to check out her other recordings you'll find she is highly motivated by folk music, even using some folk songs as a basis for her own writing.

Just thought you'd like to know, things are changing.

Simon Jones.

FEDERATION PAGE

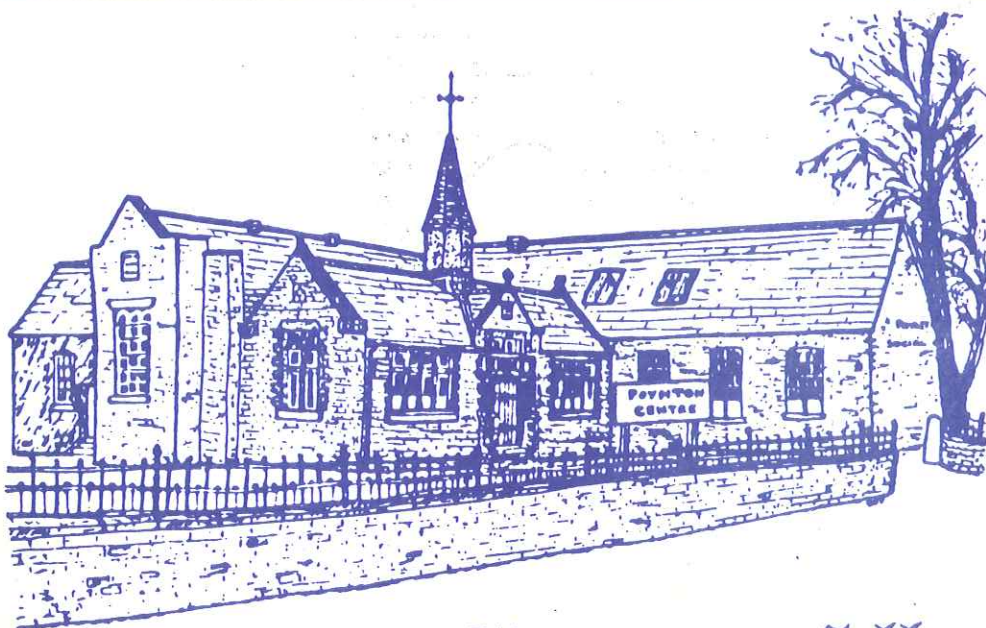
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5. The support of festival organisers within the area
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Poynton	8.00 pm	Poynton Folk Centre, Park Lane, Poynton	Eric Brook	0625 875555
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Rave On	8.30 pm	Grosvenor Rowing Club, The Groves, Chester	Nick Mitchell	0244 315094
Widnes (St. Marie's)	8.30 pm	St. Marie's Am. R. L. Club, Brentfields, Widnes	Patrick Lindley	051 423 3775
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Whitehaven	8.15 pm	Rosehill Theatre Bar, Koresby, Whitehaven	Ray Downes	0900 826771
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- * Camping & Caravans nearby - Bring cushions and sleeping bag for free floor sleeping.
- * Meals, Snacks and Real Ales - all at low prices.
- * CONCERTS * CEILIDHS * SINGAROUNDS * SHANTY & JAM SESSIONS *
- * WORKSHOPS * DANCE DISPLAYS * CRAFT FAIR * all in one great rambling, ancient building (with Central Heating and all Mod. Con.'s).

GUESTS INCLUDE: JOHNNY SILVO, ROSIE HARDMAN, JIM COUZA, JOHNNY COLLINS, GARY & VERA, RICHARD GRAINGER, ABALON, BULL'N BUSH BAND, ANDREW JOHN & LISSA DAVE TOWNSEND, COUNTIES FOLK BAND, PHIL HARE & KIM FARRELL, STEVE REICKHOFF, CAUGHT ON THE HOP, OWEN & WENDY LEWIS, MIXED GOODS & BAGGAGE, LIFE & TIMES, FRANK & BRENDA BALDWIN, QUARTZ, DEREK GIFFORD, POYNTON JEMMERS, ADLINGTON MORRIS LES QUENIAUX D'ANJOU (French), THE KENT MOTLEYMEN, CHESHIRE FOLK CELIDH BAND, BILBO BAGGINS BARN DANCE BAND and others

TICKETS: FULL WEEKEND - Adult: £9.50 (£8.00 in advance)
Child: £4.00 (£2.00 in advance)

Tickets and/or further details from: THE FESTIVAL ORGANISER
(address and telephone number as above) please enclose s.a.e.