

Tamlyn

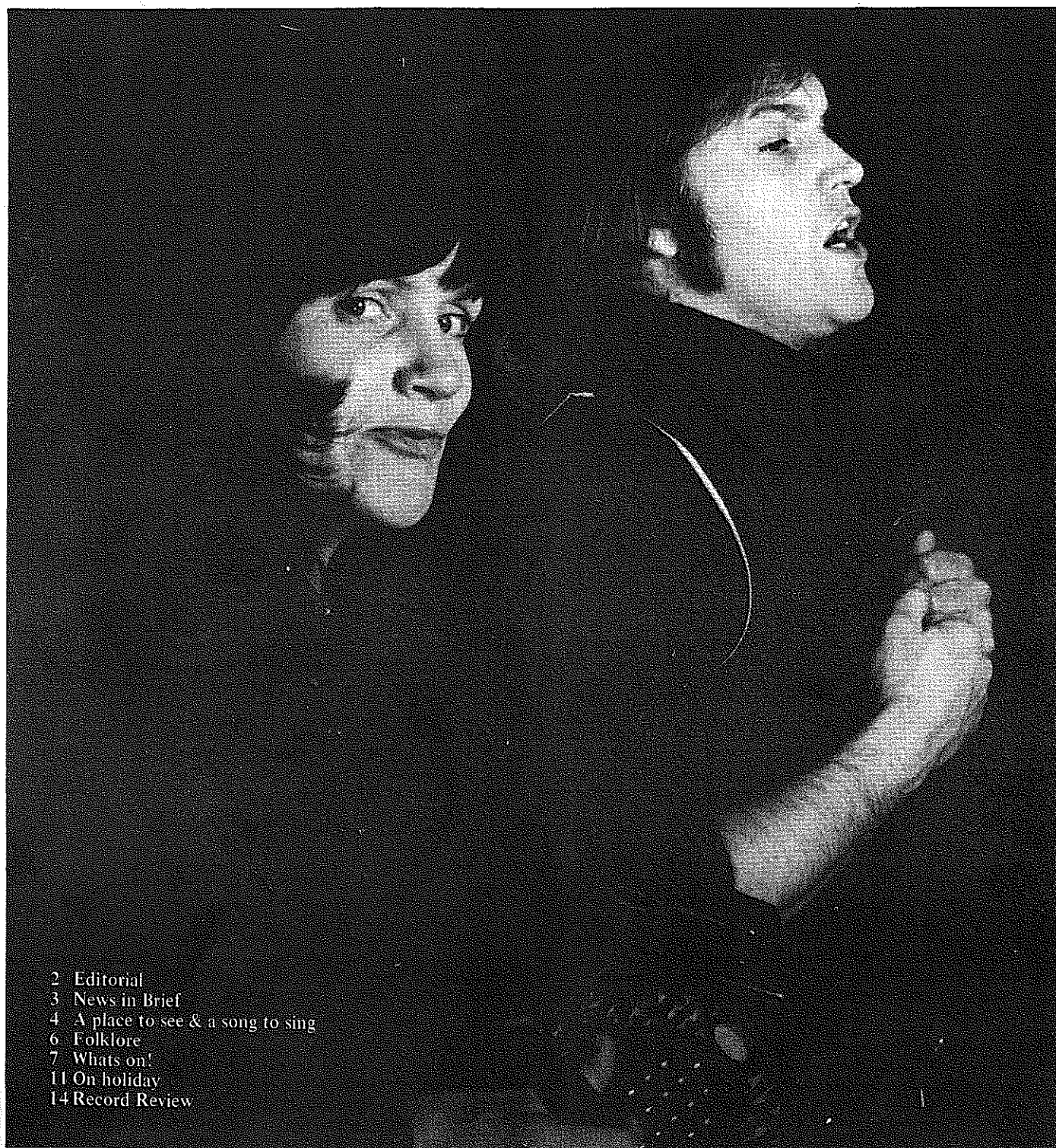


Folk magazine

Vol. 1 No.5

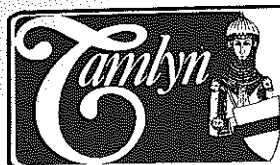
JUNE 1975

10p



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Editorial

At the onset of spring many folk club organisers start thinking of when to close their clubs for a summer recess. This practice has become a tradition within the folk scene over the years. I wonder why? Do audiences melt away in the summer evenings, or are they denied their folk music because the organisers need a rest and a holiday? There is no doubt that some clubs have attempted to stay open all year round, and failed miserably in the summer months. On the other hand there are many all year round clubs who succeed.

Recently many famous and long running clubs have closed their doors for the last time, due to lack of interest and support. With this thought in mind, perhaps now is the time for a reappraisal of policy. Audiences are notoriously difficult to recapture once lost, and a club closing for many weeks over the summer is faced with great difficulties in regaining support, so organisers, what about it?

We are constantly being asked to print more songs, so ever eager to meet demand, we will be publishing a varied selection of types starting with this issue. And talking of songs, we are delighted to announce that we will be publishing song books during 1975. More news in our next issue.

Regretfully, we must announce our first price increase. The recent rise in postal charges, means that our subscription rates will have to go up. The new price will be £1.10 per annum, for six issues. Existing subscribers will not be affected of course.

Tamlyn is edited by Alan Bell.
The secretary is Christine Bell.
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All correspondence to Christine Bell,
55 The Strand, Fleetwood, Tel: Fleetwood
2317.

Tamlyn is published bi-monthly. All articles
and songs and advertising welcome.



Front Cover & Above: Gary & Vera Aspey. Their new L.P. has recently been released on the Topic Label.

"THAT'S NOT THE WAY IT'S GOT TO BE"

LEON ROSSELSON & ROY BAILEY
Acorn CF 251 Book-Sing Publications

About a year ago Leon Rosselson brought out a book of his own songs called "That's Not The Way It's Got To Be", Sing Publications, containing most of his recent songs. If you read the lyrics of some of them you realise just how good he is. No one is immune from his scathing words — politicians, road builders and planners, police and others who try to keep law and order. But it's not all hard material as he still writes children's songs and many humorous ones too.

Now this new album of the same name has been released which is amazingly good with great performances by both Roy Bailey and Leon Rosselson. This is Leon's first record in four years, and when I asked him a while ago why he hadn't recorded one for so long, he said "It isn't really worth while as not many people buy them and ten or twelve songs are rather limiting". However, this record was worth the making, take my word for it, as every track is good.

The album begins with a poem, "School Taught Me" ("for a career on the dole"), and then goes into "Streets of London" (not the Ralph McTell version but one by John Hasted) sung by Roy Bailey, who has an excellent voice. It's no wonder he is so

popular around the clubs. Another poem, followed by Roy singing an Ian Campbell and John Dunkerley song, "I Just Can't Wait", about a man who lives his life waiting to be free but when the time comes he is unable to face it. Leon's first song is "Coats off for Britain", a real big singalong with John and Sue Kirkpatrick, with Martin Carthy helping out. "High in Control Rooms" speaks for itself. We all know about these but there is nothing we can do about them.

On the other side of the album, "Plan" is a song about all property development, but Piccadilly Circus in particular, with Roy singing a heart rendering refrain "Where have all the people gone". Leon's best song on the record for me is "They're Going to Build a Motorway" ("through my back garden"). I saw Leon sing this song at a club in Runcorn and whilst driving home along a big new road it made me think "this probably was someone's back garden not long ago".

Roy Bailey's best track is "Punch and Judy Man", a song that is fast becoming as popular as "Fiddler's Green" for writer John Connolly.

Buy this record and give yourself a treat.

by Pete Rimmer

SUBSCRIPTION:

Annual subscription for Tamlyn is only
£1.10 including P.&P.
Write to Christine Bell, 55 The Strand,
Fleetwood, Lancs.



I hear that Pete Smith, late of Manchester and now living in Sunderland, well known as a singer in the Lancashire tradition, is in Peking as a guest of the Chinese government. (I've heard of people travelling great distances to collect songs, but this is ridiculous.....)

RECORDS

After months of speculation and rumour regarding the Leader/Trailer records, I am delighted to see a new list of available records. Bill Leader is continuing to record traditional singers, but he has reached an agreement with Transatlantic Records who will manufacture and distribute the label.

This is good news for all those admirers of Bill and his label. They have some excellent new releases due soon.

Topic Records have a very interesting line up of singers to record during 1975. They have an extensive list of record in all manners and styles and music already. They obviously intend to hold on to their reputation, with planned recordings of The High Level Ranters, Roy Harris, Bob Davenport, John & Sue Kirkpatrick, Frankie Armstrong and The Watsons. They will also be offering songs from the regions of England.

For full lists of the Leader/Trailer and Topic albums write direct to the companies.

NEWSLETTERS

The English Folk Dance & Song Society's activities cover a wide range of folklore. Local district branches of the society make great efforts to stimulate interest in the folk traditions and many districts produce newsletters. "Lancashire Wakes" is produced in the North West, and on a recent tour in the North East I came across the EFDSS Cleveland & Dales District Newsletter. Published on the behalf of the Society by Brian Pearce, 14 Saltwells Crescent, Longlands Middlesborough, this is an excellent little newsletter and costs only 4p.

RADIO

In a previous issue of Tamlyn I spoke of a forthcoming article on Folk on the Media. This has proved to be a far more ambitious project than I first thought. Therefore it is taking some time to compile the information. Any help or details by producers would be welcome. In the meantime, listeners of Folkweave on Radio Two will notice that the programme has been cut down to thirty minutes, with a Barn Dance type programme taking over the other thirty minutes. Together with Folk '75, there is now one and a half hours of folk every Thursday evening

News in brief

TELEVISION

Folk fans and viewers in the North West will soon have the opportunity to see the new series of the 'Ballad of the North West.' A failure to some, controversial to others, welcome to more still, the new series starts on BBC 1 at 10.15 p.m. on the 20th May.

Harry Boardman will not be seen in this series, as the Ballads will be told in

dramatic sequences, with various singers contributing songs to illustrate the stories.

The Ballads include; The Privateer with songs by the Peak Folk. The Iron Road with The Taverners and Marie Little. McCafferty's Revenge with the Horden Raikes and Preston Guild.

The Sword & the Glove with Wincle and The Big Ditch with Gary & Vera Aspey.

Brian Dewhurst FOLK SINGER

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A place to see & a song to sing

COAL BARGEES

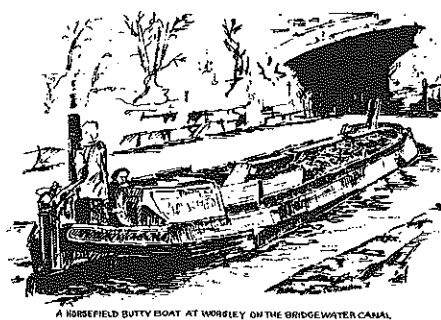
There are not many collieries left in Lancashire today. The ones that are left have to earn their keep to stay in business. But, behind all the coal hewed in the Lancashire mines this last seventy years, there is another story of the coal carriers — the coal bargees.

It was only in July 1971 that the coal traffic came to an end on the Leeds — Liverpool and Bridgewater Canals, when the coal board policy was to switch the coal transport from canal to road.

Yet, if you care to take a walk along the Towpath from Plan Lane, just north of Leigh, just fourteen miles eastwards into Trafford Park, you can see what is left of a long history of canal transport.

The Bridgewater Canal was built by the Navigators (Navvies) in the middle of the eighteenth century, working under the expert guidance of the Duke of Bridgewater's engineer John Gilbert and consultant James Brindley. The traffic along the canal from the Duke's underground mines at Worsley to Manchester began in 1761, with the opening of his famous aqueduct across the River Irwell at Barton. It was not until 1820 that the Branch West of Worsley was completed to link the Leeds — Liverpool Canal with the Bridgewater Canal through Leigh and Wigan. The great army of men who used to work for the Duke were often sent out West of Worsley on to the Bog and ill-drained land of Barton and Chat Moss. It became a spoil area for the waste from the Dukes mines, and the land was eventually reclaimed. Trees were planted to form what is now known as Botany Bay Wood. This name began as a nickname because the workmen that were sent out there reckoned they were being exiled to Botany Bay, the name of the Australian Penal settlement to which British criminals were being transported. And in those days transportation was a reality.

Coal was the main ingredient of the Industrial Revolution. That necessity for coal built the canals. The local roads around Manchester could hardly support any form of transport and even if they could the tolls that were charged were very high. So the Bridgewater Canal provided an easy access for Manchester's insatiable appetite for coal. The mines at Worsley and Patricroft continued to work as new mines were opened up in the South Lancashire Coalfield. New ones appeared close to the banks of the two canals in the late nineteenth and early twentieth centuries. For example, the Howe Bridge Collieries, Bedford Colliery, The Gin, The Nook, Astley Green and Sandhole. All were connected to the canals by mineral railways. The railways lead to the coal chutes, or staithes, under which the



A HORSEFIELD BUTTY BOAT AT WORSLEY ON THE BRIDGEWATER CANAL



A LEEDS AND LIVERPOOL SHORT BOAT PASSING WORSLEY PACKET HOUSE IN THE 1930S

narrow boats and flats loaded. Hundreds of boats were built for this trade alone, first they were made of timber and later iron and steel. Many's the night the young lad leading the horse along the bank would be almost on his knees with exhaustion. It was not unknown for the lads to actually fall asleep, keel over into the canal, and even drown. Likewise in the morning, the young lads would be shaken from their deep sleep by their bosses to lead the horse out of the stable with sacking over their hooves and stealthily beat their comrades in the race away from the wharf, to be first to unload at their destination.

It is interesting to note that at the beginning of the 20th century the first use of what we know as containerisation came into being. Small boxes were loaded at the collieries and put into the narrow boats by crane. They would be taken along the canal to Castlefield in Manchester where they would be run into an underground tunnel. The boxes would then be lifted to street level by a crane operated by a waterwheel, emptied and returned to the barge.

The Bridgewater and Leeds — Liverpool Canals are wide canals as opposed to the narrow canals of central and southern England. They also have another important factor in that there are no locks from Ince-In-Makerfield near Wigan to Preston Brook Tunnel in Cheshire, or Castlefield in Manchester. The canals were built roughly along the 82 ft. contour, and kept well away from the moss lands of the area. Coal traffic could therefore, move steadily at all times, and there were no major hold ups with locks.

A narrow boat is seventy feet long with a beam of seven feet. A flat as the wide barges were called was sixty or seventy

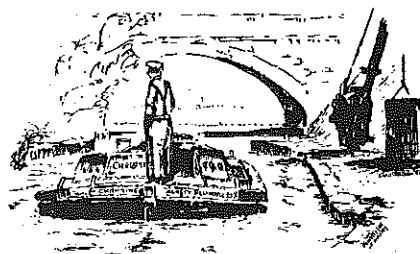
feet long with a beam of 14 ft. A flat could carry about 60 tons of coal at a time, and later when the barges were motorised the flat would also tow a butty boat so that a total of more than a hundred tons could be carried at one go. The narrow boat could not compete with this. The total for the two boats would be in the region of 45 tons. It is little wonder that in the end it was only the flats that were left on the Bridgewater Canal.

Over the last fifty years coal was not only carried to the power stations in Manchester and the great Trafford Park Industrial Estate, but also further afield to Runcorn and Northwich, and North to Wigan and Blackburn, and Eastwards to Rochdale and Ashton. Cargoes to Gas Works, Breweries, Brickworks and Cotton Factories. There were the narrow boats of Horsefields, Southern and Gordon Waddington, and the flats of Monks, Blundell, Dean Waddington and the Coal Board.

The narrow boats were gaily painted in traditional style with roses and castles and spotlessly clean ropework. The brasses shone around the stove in the cabins even though there was always coal dust around. The boatmen were a breed of their own, with faces like leather cut by the wind, blue jerseys knitted in numerous designs and flared trousers made from corduroy. Some of the names still linger on, like Bazaroo Jack, he was always up-in-the-air at the slightest notion. Then there was Billy Seven Heads, he was always forgetting things, and one 'Ummery Gum' named so because he spoke with an impediment in his speech. And lastly, 'Lymmie' because he had been abandoned on the canal at Lymm, as a baby, picked up and adopted.

The man was the skipper and his wife was his mate, through thick and thin she'd stick by his side. She'd have the task of keeping her home clean and looking after the butty boat (that's the one without an engine) cooking and keeping an eye on her brood of skriking kids. It was not unknown for a six year old to be put on a soap box at the tiller and left to get on with it whilst other members of the family were getting on with a meal or catching up on some lost sleep.

Some boats swapped hands for as little as £2.00 each when the boatman decided it was time to have a change.



'CHRISTINE' A BRIDGEWATER FLAT AT WORSLEY NEAR MANCHESTER

The boats were built at first of oak planking with elm bottoms and iron frames to old them all together. Elm, of course, it is a timber that almost lives in water. In the docks when boats were under repair the young lads would seek their entertainment in the form of the pub with songs sung to the accordion or concertina. They would surely meet a girl and if everything was OK they would get married and continue working on the boats. Other families did move on to perhaps better paid jobs. It is known that families have emigrated from places around Runcorn and Weston point and turned up in Astley. They have forsaken the life on the cut for the pick in the mine.

The boat owner would name his boats after members of his family. Albert Blundell who had a number of flats named them 'Christine' 'Tom' 'Edith' and 'Finch', after his father. Horsefield boats were named 'Majorie' 'Winifred' and 'Jonathan'. It was easy to load the boat under the coal chute, but it was not very easy to unload them until the days of the Pneumatic Suckers. Boatmen used to have 2 cwt wheelbarrows and move a complete load from a barge in a day with the aid of a strong shovel and a good pair of biceps. The following morning though those boatmen would be back in the queue at the coal chute weighing up the size of the coal and any wetness as the coal had come from the washeries. If the coal pieces were too big they would not go up the Pneumatic Suckers.

One coal barge had come from Bedford Basin at Leigh to Barton in 1923 with a cargo of coal for the power station. Whilst grabbing the coal the crane driver inadvertently put his grab through the bottom of the boat, the barge sank immediately, but it could not be left there so the crane driver opened out the grab as far as it would go, gripped the sides of the barge and pulled it out on to the bank.

The boatpeople worked come rain or shine, in all weathers up and down the cut. If they got iced up in a bad winter they would stay aboard or if they lived at home they would leave the boat wherever it had got frozen in and go home and

come back when the weather had thawed out. Mining in the area led to subsidence and it affected the canal considerably in places. Parts of the canal would be drained and the bed of the canal re-puddled with clay which usually came from the clay pit at Boothstown. The Coal Board was responsible for the section of the Bridgewater Canal from Worsley Bridge to Leigh until March 1974.

When the coal boats finally finished what was left of the boatmen worked on the Bridgewater 'Dukers', as the flats were often called, transshipping maize and grain from the Manchester docks, which had come in 10,000 ton ships, up the Manchester Ship Canal to Hulme Lock, and then along the Bridgewater Canal to Kelloggs in Trafford Park. Even this trade finally came to an end in May 1974.

The coal barges have gone, but some of the boats were converted into house boats or camping boats and you can still see them on the Bridgewater and Leeds Liverpool Canals. Boats like the 'Irwell', 'Wye', and 'Weaver', the 'Jupiter' and 'Swan' and even 'Stour', but 'Stour' is another story.

In 1975 there is just a Glimmer of hope that these canals may see some more commercial traffic. Grain is being run from the new Seaforth Docks in Liverpool along the Leeds Liverpool Canal through Wigan and then down the Bridgewater to Manchester Docks. Could we once again see tarred rope, smell new paint, sweaty bedding, bilge water and bubbles rising from the cut in hot weather and amid all this the scent of a pan of stew on the galley stove?

Chris Cheetham
February, 1975.

COAL BARGEE

Words and arrangement: Chris Cheetham Tune, Traditional: New York Girls

We left ol' coal chute close on six, our journey to begin,
We swungt' butty down in't coal arm, not far from Boat House Inn,
The Bolinder warmed up very quick as the boats got under way,
The throttles up, the oil rods back, this coal it earns our pay.

Chorus:

And away you coal boats, away along the moss,
From Astley Green to Worsley your 'e skipper and the boss.

Bridgewater flats under Boothstown tip, morning's work all on the go,
With a swish, and a flush, the coal dust rushed, into Bludell's Finch below.
The klaxon blared as we approached the bend by Worsley Bridge,
Yellow waters of the Bridgewater could ne'er have held no fish.

Chorus:

There's a bangin' and a crashin' coming from the old dry dock,
New spikes struck home, new planks for old, men workin' agin the clock.
From Worsley bridge past old Duke's mine, sweepin' by the Dry Dock Yard,
Salt Union flats under Worsley chute, they'd come from Winsford Yard.

Chorus:

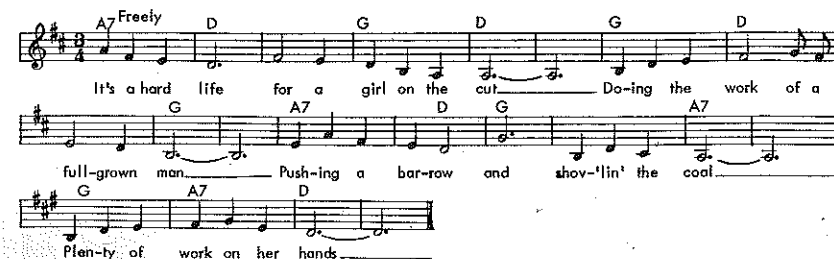
From Rigby's arm we could see the smoke of Trafford Park,
We'll be over the tank at Barton Bridge and be home before dark.
Close on fifty tons of coal was grabbed by Jummy's crane,
There was dirt and dust, but oh that brass made sure we'd come again.

Chorus: and repeat.

Song in its original form used in the BBC 1 TV programme:
'Narras n' Flats, 1973.

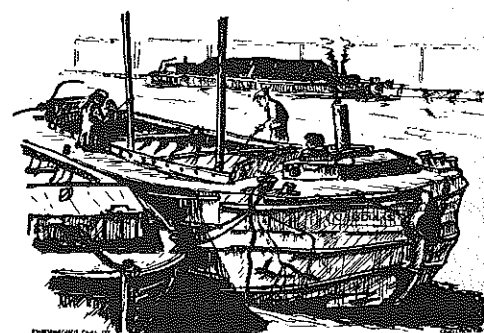
Hard life on the cut

Words & Music by Ian Campbell.
© Heathside Music 1964



It's a hard life for a wife on the cut
Spending her days with a bargee man
Sharing his work through the good times and bad
Coping as well as she can.

It's a hard life for a mum on the cut
Rearing her family the decent way
Mending and cooking and keeping them clean
Nothing but work all the day.





Folklore

EVENTS FOR MAY

29th May
GARLAND DAY
Castleton, Derbyshire.

TOWER TOP SINGING
Durham.

DISPLAYING OF OAK WREATHS
Durham.

HEART OF OAK FRIENDLY SOCIETY PARADE
Fownhope, Herefordshire.

OAK WREATH
Northampton.

DRESSING THE ARBOR TREE
Aston-on-Clun, Shropshire.

GROVELY FOREST RIGHTS
Wishford, Wiltshire.

Sometime in this month
MAYPOLE DANCING
Lymm, Cheshire.

BLESSING THE CHERRY ORCHARDS
Newington, Kent.

TILTING THE QUINTAIN AND MAYPOLE DANCING
Offham, Kent.

MAYOR-MAKING CEREMONY AND COCKLE AND MUSSEL FEAST
Clitheroe, Lancashire.

MAY CELEBRATIONS
Gawthorpe and Wadsworth, Yorkshire.

Whitsuntide Events
HAY STREWING
Shenington, Oxfordshire.

WHIT WALKS
Manchester.

Spring Bank Holiday Monday
MAYPOLE DANCING
Kingsteington, Devonshire.

CHEESE ROLLING
Coopers Hill, Birdlip, Gloucestershire.

MAYPOLE DANCING
Wellow, Nottinghamshire.

SHIRT RACE AND MORRIS DANCING
Bampton, Oxfordshire.

COURT OF ARRAY AND COURT LEFT
Greenhill Bower, Lichfield, Staffordshire.

FOLK DANCING
Chichester, Sussex.

EVENTS FOR JUNE

Wednesday following Bank Holiday
BEATING THE BOUNDS
Lancaster.

21st June
SUMMER SOLSTICE SERVICE
Stonehenge, Wiltshire.

23rd June
MIDSUMMER BONFIRES
Cornwall.

Saturday nearest to 24th June
COURT LEET
Bromsgrove, Worcestershire.

Thursday nearest to 28th June
CAKES AND ALE CEREMONY
Bury St. Edmunds, Suffolk.

29th June
RUSH STREWING
Barrowden, Rutland. Warcop, Cumbria.

Sunday nearest to 29th June
HAY STREWING
Braunstone, Leicestershire.

Sunday after 29th June
HAY STREWING
Pavenham, Bedfordshire.

RUSH SERMON
Farnborough, Kent.

HAY SCATTERING

Langham, Rutland.

Sometime in this month
WELL DRESSINGS
Ashford-in-the-Water, Hope, Tideswell, Wirksworth, Youghreave, Derbyshire.

FYSHINGE FEAST
Plymouth, Devonshire.

SAILING BARGE RACES
Southend

MORRIS DANCING
Thaxted, Essex.

FORTY SHILLING DAY
Wotton, Surrey.

MYSTERY PLAYS
York. (Every Third Year)

EVENTS FOR PART OF JULY

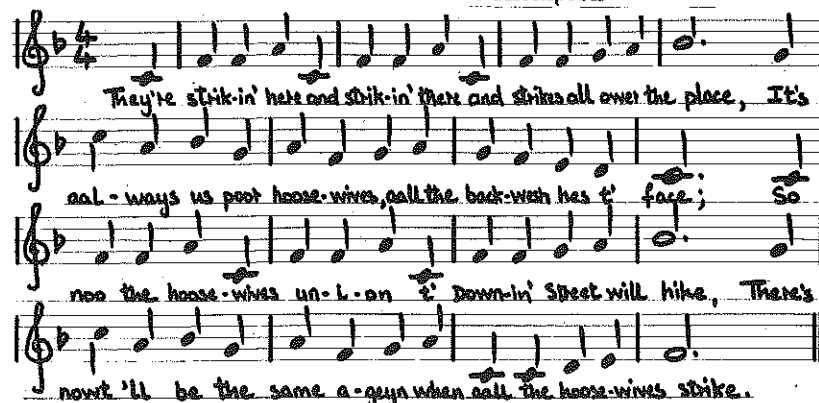
4th July
BAAL FIRE
Whalton, Northumberland.

About 5th July
TYNWALD CEREMONY
Peel, Isle of Man.

Between 5th and 15th July
VIKING FESTIVAL
Peel, Isle of Man.

WHEN ALL THE HOOSE-WIVES STRIKE:

Words & Music: N. Thompson



And when we go t' downin' street we asked for Teddy Heath,
We wanted equal pay becos we were nowt underneath!
And when we went for Harold Wilson he just said, "tell Mike,"
There's nowt 'll be the same agyn when all the hoose-wives strike.

The 'dorty weshin' pillin' up and aall the nappies stink,
The dishes and the tittie-pans are rottin' in the sink;
The capboards bare there's nowt 't eat ye've niver seen the like,
There's nowt 'll be the same agyn when all the hoose-wives strike.

The Bingo hall's are cloain' doon the wives are all yer dads,
There's nee wives at St. James's Park 't shoot, "howay the lads!"
We'll howl wor hand and nod wor heads and set aall dummy-like,
There's nowt 'll be the same agyn when all the hoose-wives strike.

Wor Geordie gans t' woor in forst and he just helps his tel,
And when he cums back yem at ten sa'm still in bed mesel';
But when aa hear him cum t' bed aa gan oot on me bike,
There's nowt 'll be the same agyn when all the hoose-wives strike.

Noo iv'ry time that we gan oot the neighbours stand and quack,
They think we're aall in mournin' just becos we're aall in black;
But it's becos there's nowt gets weshed both his and mine alike,
There's nowt 'll be the same agyn when all the hoose-wives strike.

Then on a Friday when wor Geordie gives t' me his pay,
As tek oot what aa want mesel' and then t' him aa say;
"Noo pay the way and aall the bills and then dee what ye like,
There's nowt 'll be the same agyn when all the hoose-wives strike.

Kendal Folk Festival

AUGUST 22/24

Guests to include:-

ROY HARRIS, JOHNNY COLLINS, TAVERNERS,
CHEVIOT RANTERS, BRIAN HORSFALL,
ETCHINGHAM STEAM BAND, PETE & CHRIS COE,
KENDAL MORRIS MEN, LEYLAND MORRIS MEN,
HOGHTON SWORD, CODMANS PUNCH & JUDY,
GEOFF HUGHES, STUART LAWRENCE.

WEEKEND
TICKET £2.50

DETAILS:
J.H. Taylor
19 Mayfield Drive
Kendal
Westmorland
(Cumbria).



SINGERS CLUB

I visited an interesting club in Pately Bridge recently. This is held at the Water Mill Inn, Foster Beck, Pately Bridge, Yorks. Every Monday organised by the landlord Bernard Parkin this is a singers club and a must for holiday makers in the Yorkshire dales. There is also another club at the Harefield Hall Hotel in Pately Bridge on Thursdays.

HOLIDAYS

Now that holiday time has come again, folk fans may like to know that there are folk clubs or folk nights in many of the holiday areas. The Lake District offers a wide variety of clubs. The Blackpool, Lancaster clubs will be open all summer. On the East coast there are clubs in Filey and Scarborough and Whitby. In the North Riding and the Yorkshire dales there are many small pubs who cater for singers, so you won't be starved of singing when you're tramping around the North.

CONCERTS & CEILEDHS

I hear there is to be a Folk Concert at the Southport Arts Centre on the 12th June with guests Old Rope, June Tabor and the Rev. Kenneth Loveless with compere Malcolm Haworth. Tickets from the centre at Lord Street. Price 75p.

There will be a Ceilidh on the 13th June in the Nuffield Theatre Studio Lancaster University. With Umps & Dumps and special guest Sam Sherry, the MC is Taffy Thomas. Tickets at 60p from Nuffield Theatre Club, Lancaster University. Tel. 65201 Ext. 4335.

FESTIVALS

Festival time is here again. The Chester Folk Festival will be held over the 23rd 26th May with guests, Archie Fisher, Derek & Dorothy Elliott, Harry Boardman, Jack Hamilton, Alan Taylor. Miriam Bachouse The Wakes, The Border Band and the Black Diamonds to mention but a few. Tickets from Graham Binless, 5 Norfolk Mount, Chapel Allerton, Leeds. Tel. 0532 694764

The Leyland Festival is on the 7th June and there is advance notice of the Whitby Festival over the days August 17th 22nd. The Fylde Festival will again be held in Fleetwood over the weekend 6th/7th September with Loughborough being held on the following weekend. More completed details in our next issue.

ON TOUR

That fine Yorkshire due, John Leonard and John Squire are on tour in May. They can be seen at the South Tyne Club in South Shield on the 23rd, The Barge York, 24th, The American Bar Filey 25th, The Mucky Duck Chester on the 26th, The Salutation Hotel, Ambleside on the 27th and finally at the Egremont Rugby Club on the 28th.

Whats on!

**ACCRINGTON FOLK CLUB,
BOLD STREET WORKING MENS CLUB,
BOLD STREET, ACCRINGTON.
SATURDAYS, 8.00 p.m.**

May 31st 'Big' Pete Rodger
June 7th
June 14th
June 21st

**BARNESLEY FOLK CLUB,
KING GEORGE HOTEL,
PEEL STREET, BARNESLEY, YORKS.
MONDAYS, 8.00 p.m.**

May 19th Johnny Collins
May 26th Club Closed
June 9th Nick Jones
June 16th Residents night
June 30th Residents night
July 7th Residents night
July 14th Martin Carthy

**BLACKBURN FOLK CLUB,
OLD BLACKBURNIANS FOOTBALL
CLUB, LAMMACK ROAD,
LAMMACK, BLACKBURN.
THURSDAYS, 8.00 p.m.**

May 22nd Mike Elliott
May 29th Drowsy Maggie
June 5th Hooters
June 12th Mike Harding
June 19th Robin & Barry Dransfield
June 26th Singers Night
Club closed until 28th August.

**BREWERY FOLK CENTRE,
COMMUNITY CENTRE,
HIGHGATE, KENDAL, CUMBRIA.
SUNDAYS**

May 18th Peregrine
May 25th Wesley Park & Smith

June 1st Tom Gilfellow
June 8th Bob Buckle
June 15th Singers night
June 22nd Robin & Barry Dransfield
June 29th John Timpany & Audrey Smith

July 13th Bill Price
**DEANWATER FOLK CLUB,
DEANWATER HOTEL,
WILMSLOW ROAD,
WOODFORD, CHESHIRE.
SUNDAYS, 8.00 p.m.**

May 18th Wally Whyton,
Hughes Brothers
May 25th Stan Arnold, Dave & June Brooks

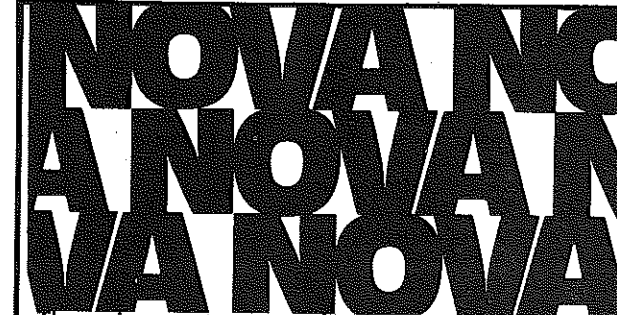
June 1st Tommy Makem,
Stained Glass
June 8th John Harper Trio,
Stan Gordon

June 15th Five Hand Reel,
Bob Mackinley
June 22nd Marion Segal
June 29th Derek Brimstone,
Come As You Are

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July 6th McCalamns, Jack Hudson,
Kelly & Walsh
July 13th Harvey Andrews & Graham Cooper,
Fred Wedlock.

**EGREMONT FOLK CLUB,
RUGBY LEAGUE CLUB,
EGREMONT, CUMBRIA.
WEDNESDAYS, 8.15 p.m.**

May 28th Magna Carta
June 4th Nic Jones
June 11th Come All Ye
July 2nd Vin Garbutt



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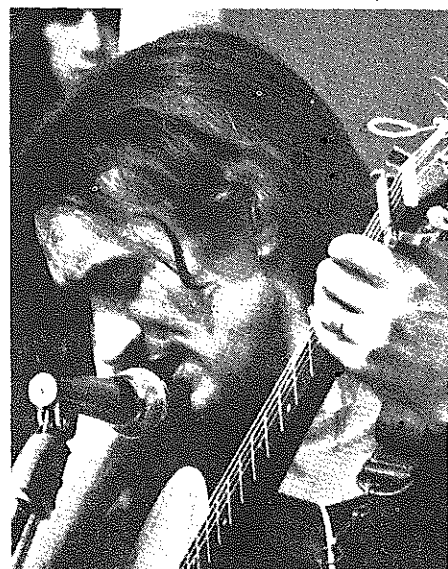
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ST. OSWALD'S SOCIAL CLUB,
CHAPEL LANE, LONGTON,
NR. PRESTON, LANCs.
FRIDAYS, 8.30 p.m.

May 23rd	Singers Night
May 30th	Tony Rose
June 6th	Singers Night
June 13th	McCalman's
June 20th	Singers Night
June 27th	Toni & Chris Hicks
July 4th	Ian Woods
July 11th	Singers Night

Closed until August

THE NELSON FOLK CLUB,
NELSON HOTEL,
BRANCH ROAD,
ARMLEY, LEEDS 12. YORKS.
MONDAYS

May 19th David Serritt, Steve Powell
& Jackie Boyle

PENNY FARTHING FOLK CLUB,
POULTON STREET,
KIRKHAM, NR. BLACKPOOL, LANCs.
SATURDAYS, 8.30 p.m. to 11.30 p.m.

May 17th Bully Wee
May 24th Brian Dewhurst

May 31st Therapy
June 7th Singers Night
June 14th Garstang Morrismen
June 21st Wassailers
June 28th Bacchus
July 5th Mike Harding
July 12th Lisscarol
Club will be closed for the next two weeks.

PRESTON FOLK CLUB,
BRUNSWICK HOTEL,
CHARLOTTE STREET,
AVENHAM, PRESTON, LANCs.
MONDAYS, 8.15 p.m.

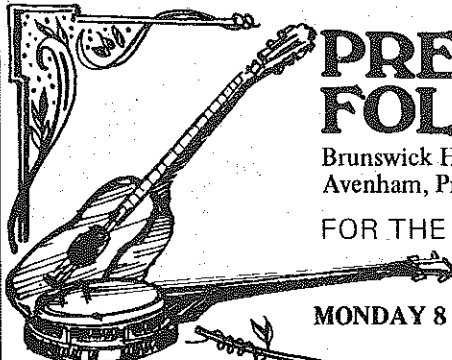
May 19th	Farriers
May 26th	Mike Elliott
June 2nd	Bill Price
June 9th	Singers Night
June 16th	Skinch
June 23rd	Peter Bellamey
June 30th	Dave Walters
July 7th	Wild Geese
July 14th	Singers Night

RING O'BELLS FOLK CLUB,
ST. LEONARD'S SQUARE,
MIDDLETON, LANCs.
FRIDAYS, 8.30 p.m.

May 23rd	Mike Elliott
May 30th	Singers Night
June 6th	Nigel Young
June 13th	Dave Harley
June 20th	Saddleworth Morrismen
June 27th	Eric Peacock
July 4th	Des Friel
July 11th	Oakenshield
July 18th	Phil & June Colclough
July 27th	Plexuf

WEDNESDAY FOLK CLUB,
FALCON CLIFF HOTEL,
DOUGLAS, ISLE OF MAN.
WEDNESDAYS

May 21st	Singers Night
May 28th	Singers Night
June 11th	Bob Williamson
June 25th	Jason Hill



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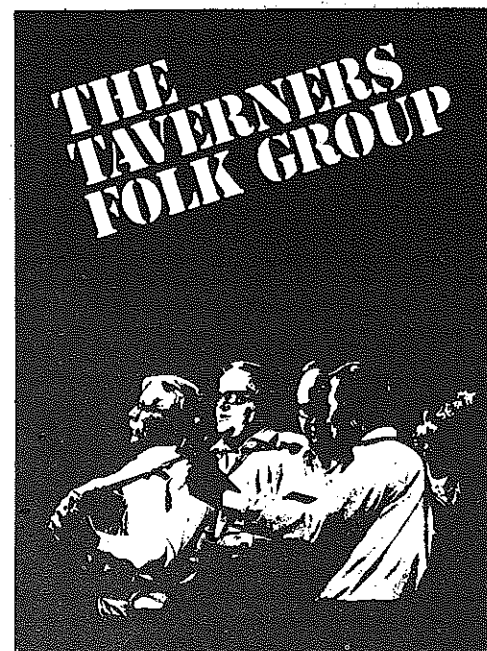
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THE CLEVELAND BAY,
JUBILEE ROAD, ESTON.
WEDNESDAYS, 8.00 p.m.

June 4th	Peter Bond
June 11th	Singaround
June 18th	Pat Cooksie & Brian Patton
June 25th	Singaround

FLEETWOOD FOLK CLUB,
QUEENS HOTEL,
BEACH ROAD,
FLEETWOOD, LANCs.
THURSDAYS, 8.00 p.m.

May 22nd	Penny Wager
May 29th	Bill Price
June 5th	Singers Night
June 12th	Bernard Wrigley
June 19th	Brian Dewhurst
June 26th	Cyder Pie
July 3rd	Farriers
July 10th	Singers Night

FOLK AT LYTHAM,
LYTHAM CRICKET CLUB,
CHURCH ROAD,
LYTHAM, LANCs.
SUNDAYS, 8.00 p.m.

May 25th	Hamish Imlach
June 1st	Two Beggarmen
June 8th	Archie Fisher
June 15th	Bob Williamson
June 22nd	Garstang Morrismen
June 29th	Joe Stead
July 6th	Gypsies Kiss & Friends of The Family
July 13th	Roger Westbrook
July 20th	Blue Water Folk

**SUNDAY FOLK AT HIGHWAYMAN
INN, HIGHWAYMAN INN,
THREAPWOOD, CHEADLE, STAFFS.**
SUNDAYS

June 1st Robin & Barry Dransfield

LANCASTER FOLK STIR,
YORKSHIRE HOUSE HOTEL,
PARLIAMENT STREET,

LANCASTER.
FRIDAYS, 8.00 p.m.

May 23rd	Mike Harding
May 30th	Singaround
June 6th	Archie Fisher
June 13th	Tony Rose
June 20th	Hot Pot Supper Night
June 27th	Singaround
July 4th	Dave Goulder
July 11th	Singaround

LANGROYD HALL FOLK CLUB,
COLNE, LANCs.
SUNDAYS, 8.00 p.m.

May 25th	Foggy Duo
June 1st	Mobile Workshop
June 8th	Ripley Wayfarers

LEEK FOLK CLUB,
LEEK RUGBY CLUB,
STRANGEMAN STREET,
LEEK, STAFFORDSHIRE.
THURSDAYS

May 22nd	Strawhead
June 5th	Marie Little
June 19th	Muggins Fancy

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May 20th	Hamish Imlach
May 27th	Tommy Makem
June 3rd	Mike Harding
June 17th	Peak Folk
June 24th	Brownsville Jug Band
July 1st	To follow
July 8th	Wild Geese
July 15th	Oldham Tinkers
Aug 5th	McCalman's
Aug 19th	White on Black

**FOLK ON THE MOOR,
THE RUGBY CLUB,
GREEN LANE, HEATON MOOR.
FRIDAYS, 8.00 p.m. to 11.30 p.m.**

May 16th Jake Thackray
May 23rd Hooters
May 30th Mary Asquith
June 6th Brownsville Jug Band
June 13th Bernard Wrigley
June 20th Gordon Gilltrap
June 27th Vin Garbutt
July 4th Bill Barclay
July 11th Mike Harding
July 18th Wesley Park & Smith

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May 21st Comeallye
May 28th Comeallye
June 4th Stefan Sobell
June 11th Comeallye
June 18th Rav Fisher
June 25th Comeallye
July 2nd Alistair Anderson
July 9th Comeallye
July 16th Alison Potts

**WIGAN FOLK CLUB,
PARK HOTEL,
HOPE STREET, WIGAN, LANCs.**

WEDNESDAYS, 8.00 p.m.

May 28th Singers Night
June 4th Bill Caddick
June 11th Singers Night
June 18th Singers Night
June 25th Singers Night
July 2nd To be confirmed
July 9th Singers Night



Robin & Barry Dransfield at
Threapwood, Cheadle



CONTACT

Chris Cheetham

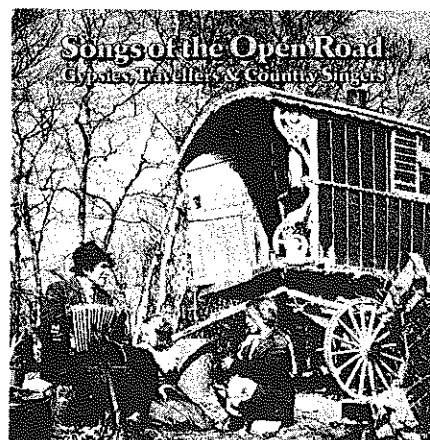
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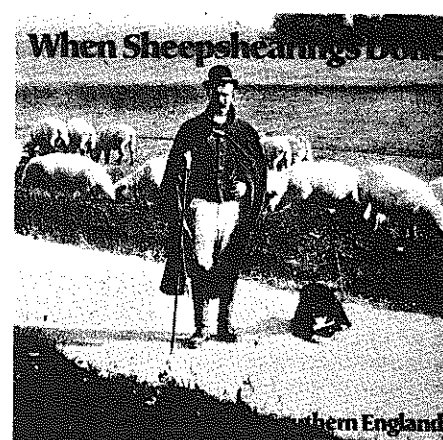
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**CUMBRIA FOR THE VISITOR WITH
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I do not suppose for one moment that the creation of the new county of Cumbria will make much difference to, or mean a great deal to, the tourist. Tourists are rarely interested in the internal 'politicking'. It does however, serve as a useful banner heading for an area which most people had already begun to lump together as one unit. Curiously enough it also — in one fell swoop — makes some of the songs appear a little more ancient. Songs like 'The Widow of Westmorland's Daughter' or lines such as,

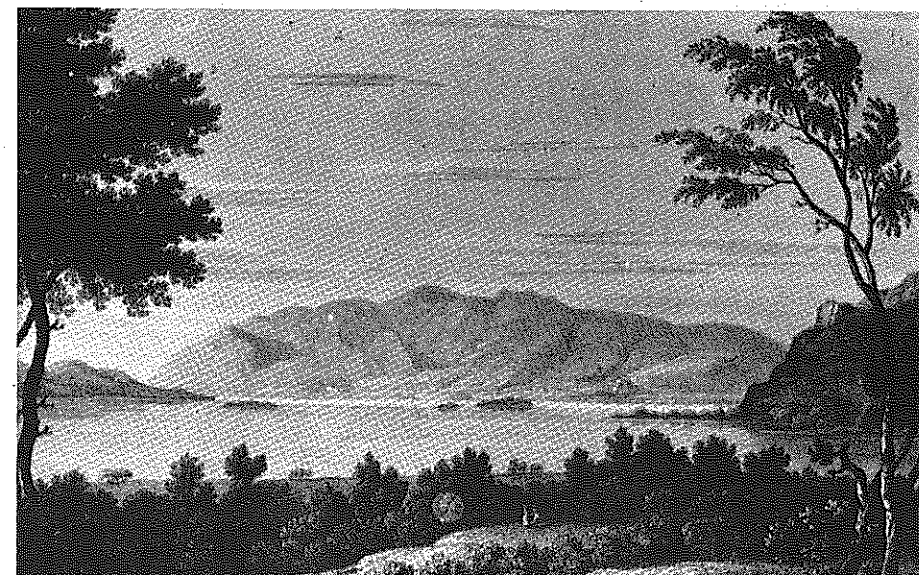
'There dwelt a man in fair
Westmorland

from 'Johnny Armstrong' or,

'.....oft have I been
On the Westmorland Green.'

from 'North Country Lass' have that somewhat archaic air now that Westmorland no longer exists. It is interesting, though, to pause here and look at the name 'Cumbria'. It comes from the word 'Cymrys' which was the name given to the Celtic people who inhabited the area and the interest lies in the fact that we use a Celtic name for an area which has shed most of its Celtic vestiges whereas an area which tries desperately to cling on to them we refer to by the very English name of Wales. I sincerely hope, though, that Cumbria isn't subjected to the Celtic neurosis which has plagued Cornwall and Brittany over the last couple of years and has now, hopefully, died down.

To most people the area means the Lakes and the annual trek. The opening up of the Motorway has meant that many more people now make that trek. But Cumbria is much more than just the National Park and now that Ambleside and Windermere get so obscenely crowded during the height of the season the west coast is opening up to more tourists and the valleys of Ennerdale, Wasdale and Eskdale are being discovered. The towns on the coast are being encouraged to tart themselves up and none more so than Whitehaven.



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Whitehaven has much to recommend it including some fine Georgian Houses. At one time it was one of the largest ports in England (in tonnage) and it is set out in a style, later copied by the Americans, of having the houses in blocks and the streets at right angles to each other. There are several other American connections; trade was once very brisk with Virginia and George Washington's family come from Whitehaven (his Grandmother was buried in St. Nicholas Churchyard). During the American War of Independence the Privateer John Paul Jones attacked the town (he was a Scotsman who had originally gone to sea from Whitehaven).

The town, though, prospered on coal, as did the whole area, and now the only remaining pit out of hundreds is in Whitehaven. The coal and 19th Century industrial exploitation has left its legacy and the remains of three coal mines, can still be seen on the sea front. For anyone interested in industrial archeology there is plenty to rummage around in including the impressive fan house for Duke Pit opened in the 1700's. There are no indigenous mining songs from Whitehaven which have come to light, but Whitehaven is mentioned in 'Heroes, British Heroes' a song collected in County Durham:

'The gallant deeds of these heroes,
Are deeds that no one can tell.
At Pretoria Pit and Whitehaven too,
Many a brave collier fell.'

Alistair Anderson

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Just up the coast from Whitehaven lies Workington where the renovation is slow. Essentially a steel town built originally in mining it has none of the finesse of parts of Whitehaven, but it did produce a folk song from a miner. The miner, Jim Huxtable, supplied A. L. Lloyd with a version of the 'Recruited Collier' although Huxtable called it 'Jimmy's Enlisted'. The song first appeared in

Robert Anderson's 'Ballads in the Cumberland Dialect' (1808). Huxtable also supplied a song called 'The Collier's Lament' which is part of a local broadsheet concerning a mine disaster at Parton, just outside Whitehaven.

To the South is the Roman port of Ravenglass and by following the old road from Ravenglass to Ambleside over Hardnott and Wrynose Passes you travel the way so carefully guarded by the Romans as an important supply route. The Roman fort, half way up Hardnot Pass, stands on a bleak ledge commanding the Eskdale Valley and as imposing now as it must have been then. As the area has been inhabited since time in memorial there are plenty of local legends: Rottin, the Viking, partaking of the traditional pastime of rape and pillage (all but died out now) abducted the Abbess Hilda of St. Bees, who later got her revenge; then, there was Dunmail, last king of Cumbria (ancient realm) who was killed in battle and whose body is supposed to lie under the pile of stones at Dunmail Raise on the Keswick to Ambleside road; The Horn of Egremont Castle, Long Meg and Her Daughters (stone circle at Little Salkeld) and, of course a smattering of Arthur legends. To the north there's the romance of the Border Reivers and for the historians Hadrian's Wall or the stark, blunt Carlisle Castle, where, it is rumoured, a Scotsman, imprisoned after the Battle of Culloden, wrote 'Loch Lomond.'

There are a number of traditional events in Cumbria. Uppies and Downies is a rough and tumble ball game which takes place in Workington over the Easter weekend. Folk dancing is held in the streets of Hawkshead and Ravenglass over the Whit weekend. Grassmere sports, which is held on the third Thursday in August, features traditional Cumberland and Westmorland wrestling. On the third Saturday in September the Egremont Crab Fair takes place and this includes various singing competitions, as do most of the agricultural gatherings. The Furness Morris Men and the Kendal Morris Men have both revived the Furness Pace Egging play. There is also a newly formed Morris team in Carlisle. The St. Bees Lifeboat Crew revived the Whitehaven Mummies play, this year.

For the folk clubber on holiday there is plenty happening. Folk Clubs operate in Kendal (Sundays), Ambleside (Tuesdays), Egremont (Wednesdays), Head's Nook, Carlisle (Wednesdays), Carlisle (Thursday), Little Urswick, Barrow (Thursdays), Workington, (Sundays). During the summer season Keswick has a folk club as often as three or four night a week and for those who like thing a little more informal there's a regular singaround at The Sun, Ireby on Fridays. The Sun was one of John Peel's old haunts. Often, if group of campers or climbers get together in a pub during the season a sing song develops. If you're around during August you can always visit the Kendal Folk Festival - a rather small, intimate and refreshingly friendly gathering.



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So, if you're taking a holiday in Cumbria and you take the well defined tourist routes or whether you decide to explore the coast and Western Fells you should find something to your taste. Songwise the area has yet to be plundered so if you fancy yourself as a field collector then there is plenty to do and, oh, yes, Alan Bell and I will be very pleased to hear if you turn any good songs up!

Paul Adams.

Information:

Lakes Tourist Board, Ellerthwaite, Windermere.
Recreation & Amenities Dept., Copeland Borough Council, Whitehaven.
BBC Radio Carlisle (397, 206 MW, 95.6 VHF) broadcast What's On information regularly throughout the day, 7 days.

Books:

Suggest you contact Michael Moon, The Bookshop, Beckermere, Cumbria, who not only reprints books on Cumbria and has the most extensive stock of new and secondhand books, but also has a good line in the 'crack'.

Records:

'Lakeland Ballads' (MWM)
Not available any more, but odd copies crop up. Joe Wallace, a G. & S. man tackles a few local songs (not really folksy!)

Lakeland Pilgrimage (Pilgrimage PIL 1001). Aimed at tourists, but one side reasonable; a 'live' recording of a Merry Neet featuring the Millom Folk Dance Band, Preston Isle Metal Band and Tom Coulthard. Side one is dialect, Wordsworth poems and oddments.

Far Over The Fell (Sweet Folk SFA 027)
Paul & Linda Adams sing songs and ballads, both traditional and contemporary, from and about Cumbria.

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Record & Book review

'SOMETHING IN MY LIFE' –
Tom Paxton
MAM AS-R 1012

Oh Tom! What have you done? I thought your last album, "Tom Paxton's Song Book", was just a flight of fancy but from this latest album it would seem you have run out of ideas.

The first song, "Hello Again", is really good – a nice, soft, typical 'Tom Paxton' song – but they are all the same, apart from "Life" and "Oh, Doctor, Doctor" on which he is drowned by the orchestration. On a live show Tom is able to mix old and new songs, fast and slow, but it's only when all the new songs are grouped together that one notices how 'samey' they are.

Don't get me wrong; I am a Tom Paxton fan, but for me his best work was on his fifth album "Things I Notice Now" in 1969. "Wish I Had a Troubadour", "I Give You the Morning", "All Night Long" – these were good Tom Paxton songs, in a different league from this new album.

I don't think the production, by Kris O'Connor, is too good as Tom's voice is not brought out far enough. There is nothing wrong with the backing, very competent in fact, but hardly inspiring. However, that's not the fault of the musicians as they can only play as they are instructed.

If you have become a Tom Paxton fan within the last five years then I am sure this album will be a great joy to receive, but give me the old ones every time.

by Pete Rimmer

HEDGEHOG PIE
Rubber RUB 006

You can bet your life that nearly every review of this record will start along the lines of 'this group have been beset with problems, but at last they've made it'. Well, they have had problems, we all thought that they might sink without trace, they have had flashes of recording on other people's albums, but this is essentially theirs. It is rather ambitious too for Rubber who are a very small company and who have hired a reasonable studio and the services of Rick Kemp from Steeleye as producer. The result is well recorded and well mixed, though, I did detect a hint of distortion in odd places, but that may just be the review copy.

Personally I can take electric bands or leave them, I don't have any strong views either way. I took an interest in this one when Martin Jenkins joined them because, apart from being a very good mate of a mate of mine, I've watched him from 'umble beginnings and he is a fine multi-instrumentalist. When I saw them last I felt that it was Martin who made them, but on this album there is an evenness which is pleasing. I find some of the

arrangements a bit predictable, but tonally they have more to offer than most electric bands having not only Martin's fiddle, mandolin and Cello-mandolin, but also Mick Boonan's piccolo, flute and whistle. On stage I felt that they thought they were obliged to use all the electric gimmicks – fuzz, wah-wah, etc. – but it's all been nicely tamed here.

I'm not too fond of Margi Luckley's voice – in fact, the group is a little weak vocally – but it is just a personal opinion and I can't say that I feel strongly enough about it to say that it detracted from the album. There's a mixture of songs, jigs and reels and it all zips along quite briskly. More power to Rubber's elbow for being ambitious and pulling it off (if you'll excuse the mixed whatsis in one sentence!)

by Paul Adams

'A FAVOURITE GARLAND' –
Shirley Collins
Gama SMC 1117

I wrote in a previous review of one of Shirley's records that I was not one of her

greatest fans. I suppose that still holds true although I liked her last LP for Topic. I like her in small doses and this record is not a small dose. In fact, it is an odd record to approach objectively because it consists of a collection of tracks dating from 1964 and recorded for several companies. Two rather startling facts emerge from this record – one is how little she has altered over the years in terms of style and delivery and, secondly, how oblivious she is of her accompaniment: stick her banjo, the medievales of Messrs. Skeaping & Munrow, the flute organ, the Etchingham Steam Band or the electronic extravaganza of the various Albions behind her and she ploughs on regardless – no mean feat!

It may seem nit-picking, but it seems a shame to select tracks from albums which are still available (Morris On, Sweet Primeroses, Adieu to Old England) when there is plenty not available. Strangely enough there is nothing from an album she made for Argo and yet Argo, like Gama, is part of Decca. There is nothing from Collector nor HMV (contract problems?) nor, even stranger, from a

deleted Topic EP called 'Heroes in Love'. Still, the collection encompasses 'Anthems in Eden', 'No Roses', 'Folk/Routes' 'Love, Death & The Lady'. 'Power of the True Love Knot' plus the bonus of an unissued track of the Etchingham Steam Band (even if it does duplicate something on the 'Old England' album) as well as those mentioned. It's a good selection too and I find it hard to decide which I like best. I don't rave over 'Plains of Waterloo' like some (I prefer Tom Gilfellow's version), but I do like 'Little Gypsy Girl for sheer umph! and Maria Marten because it never fails to impress me.

I don't know whether I would buy this album, but then again, I've got some of the tracks elsewhere. If you've only just discovered Shirley Collins then this is for you, there's a lot of good in it, the recording quality is good, but personally I would like to have seen one of the older albums reissued completely.

by Paul Adams

GENTLEMEN OF HIGH REKNOWN –
Ripley Wayfarers
Tradition TSR 018

This is the third album by the Wayfarers. The two previous albums I enjoyed – particularly 'Five Wells' – but I am afraid that this collection is not as good. It begins somewhat thinly with 'The Sluggard Tapper', an Andrew Train song with a nice story line and jolly tune, but there is something missing in the arrangement. This also goes for the next song, 'Alan Bell's 'Bread and Fishes', the temp is slow and seems to drag. Even the first instrumental, 'Madame Bonaparte', for some reason seems thin in content.

However, this is followed by some lovely harmony singing on 'Just as the Tide Was Flowing', – not the usual version heard in the clubs. At this point the record seems to brighten, for this is followed by a lively set of jigs led by Phil Langham on fiddle, and then a very pleasant arrangement of the title song 'Gentlemen of High Reknown' in close unaccompanied harmony. I have always liked this song and the Wayfarers certainly do it justice. Side one closes with the Derbyshire song collected by Frank Sutton 'Hounds of the Meynall' – good tune and chorus.

Side Two opens with 'Roisin Dubh', mainly a fiddle solo. To my mind this beautiful air is more suited to mandolin or tenor banjo. 'John Blunt' is sung well by Mick Peat but I feel the beat is over-emphasised by the drums. Enjoyable arrangements of 'Dorset Four Hand Reel' and the Broadside song 'Take Your Time' follow, and then there is a definite waste of a track in a Waltz Medley which includes 'Daisy, Daisy' and 'I'm Shy Mary Ellen'. I have heard the Wayfarers perform many songs which warrant inclusion before this. There is a good arrangement of 'Calico Printers Clerk' but, for my money, the high point of the record is the final track – not meaning that nastily! which is a superb treatment of 'Farewell

She' from the Hammond-Gardiner Collections.

The Wayfarers are, without doubt, an excellent group, illustrated by their exciting personal appearances – but as an album this does not do them justice as the last two did.

'THE DUBLINERS' –
The Dubliners
Explosion Label (Ember)

There are many Dubliners albums, this is a new release, hence the review. A good first impression is formed by a pleasing sleeve which has a mock fabric finish. The opening track is McColl's 'Dirty Old Town' sung by Luke Kelly and is followed by 'Quare Bungle Rye' sung in the inimitable style of Ronnie Drew. Waiting to hear the familiar strains of 'Peggy Gordon', as we read on the sleeve (and Label) is next, we are treated to another lilting song instead. This is 'Maid of the Sweet Brown Knowe'. The next track is also a surprise, when expecting 'Rattlin' Roarin' Wullie' the substitute is 'Come Me Little Son' – to the tune of 'Tramps and Hawkers'. Whoever designed the sleeve did not pay much attention to the recording!

Surprise, surprise! the next track actually matches up to the sleeve! A very nice banjo solo on 'O'Carolan's Concerto', and the first side is closed by Ronnie Drew singing 'The Herring' – obtained from his uncle in Dublin. Not the usual 'What shall We Do With the Herrin's Head' but a new version to me.

An old favourite appears to open the second side – 'Maids When You're Young Never Wed an Old Man'. It seems time for these songs to be re-introduced in the clubs. At one time they were played out, but today many new folk fans did not hear the Dubliners and the Clancy's ten years ago – so this is all new material, and what better choruses do you want?

We continue with a stomping version of the 'Gentleman Soldier', again great for chorus singing. The level of excitement continues with 'Hand Me Down Me Petticoat' sung by Ronnie Drew in his familiar 'crushed coke' voice. The 'Donkey Reel' is next, a fine instrumental track with fiddle and banjo taking alternate leads. The album then closes with two more excellent chorus songs – 'I Know My Love' and a special version of 'Mrs. McGrath'.

I realise that many 'pursists' searching for further fulfillment will not find it on this record, but for chorus singing you cannot beat these songs. Surely this is what folk is all about – joining in yourselves. Listen to this collection and you will be joining in!

One thing I have not mentioned is the fact that this is a budget priced record and will only cost you 99p!

I don't think much of the sleeve notes, but I like the record.

by Ken Hudson

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