

Tamlyn

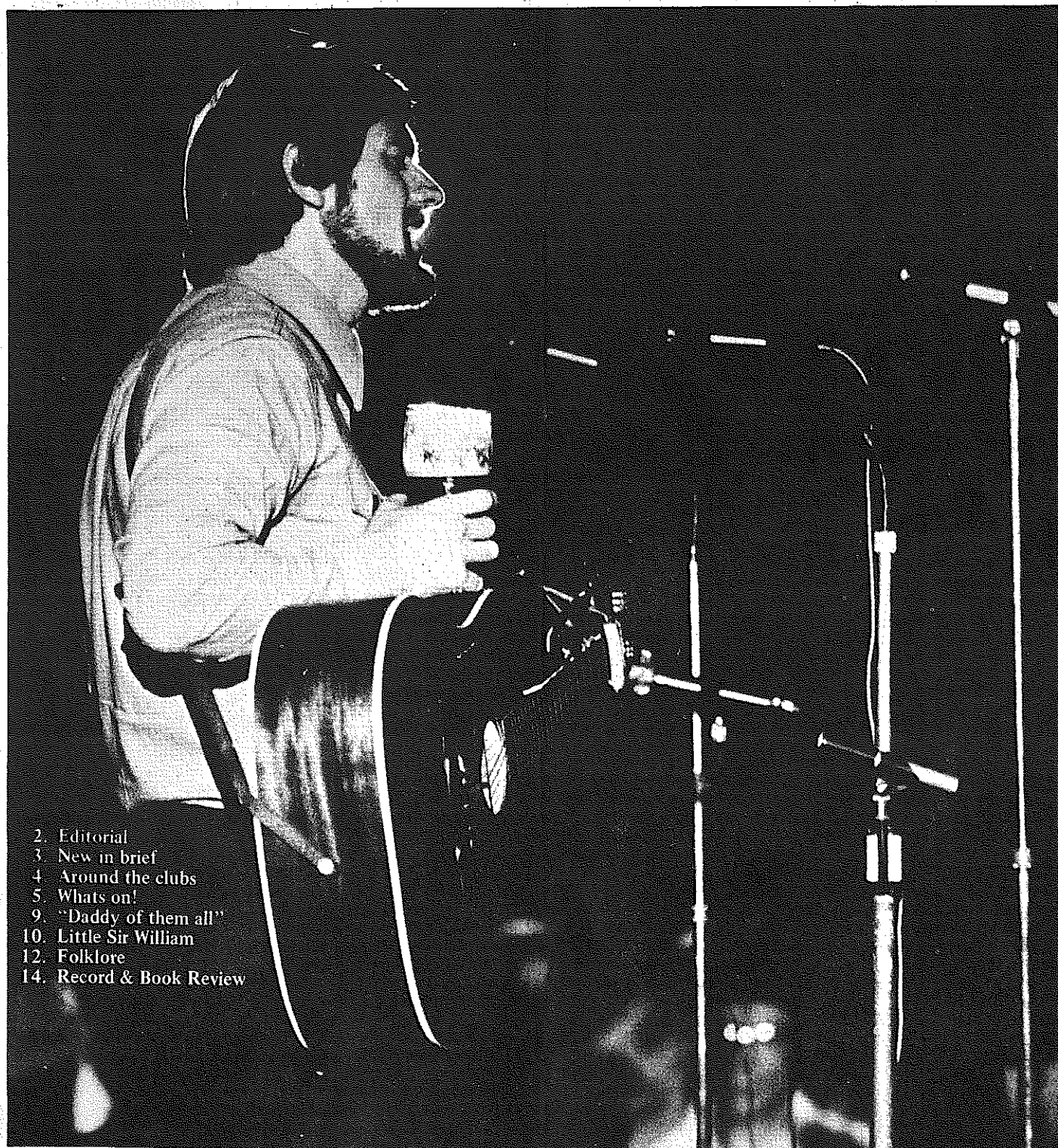


Folk magazine

Vol. 1 No.4

APRIL 1975

10p



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Editorial

Over the years many Folk Song magazines have been published. In the early days of the folk song revival, Folk Music, Folk Scene, Ballads & Songs, satisfied the demands of the growing numbers of folk fans who wanted information, songs and stories. However, all these magazines ran into difficulties and ceased publication. Spin, the magazine edited by Beryl Davis, wife of Tony Davis of The Spinners, has a steady and regular readership still, but now there is news that Folk Review has troubles.

Fred Woods has been faced with the choice of ceasing publication altogether, or altering his magazine and his style of trading. Wisely he has chosen the second course, and therefore, Folk Review will be smaller in format in future and sold largely on subscription, though certain music shops will continue selling the magazine.

As inflation gets worse, the cost of distribution rises, and distribution is the life blood of any magazine. Therefore the club organiser is becoming a very important figure. Through him or her, magazines like Tamlyn can be passed onto club members, and I know that many clubs now run small shops, selling books, magazines and records.

Thanks to the club organisers, Tamlyn, which was once a magazine of the Fylde Coast in Lancashire, can now be bought in the North East, Teeside, Humberside, Yorkshire, Lancashire, Cumbria and Cheshire.

We would like to thank all our friends for their help in obtaining such a wide distribution.

Alan Bell.

Tamlyn is edited by Alan Bell.
The secretary is Christine Bell.
Published by Tamlyn Music Ltd.,
56 Adelaide Street, Fleetwood.
Printed by Standard Print & Design Co.,
5 North Warton Street, Lytham.

Advertising rates:
1/8th page £2.00. ¼ page £4.00.
½ page £8.00. Full page £16.00.

All correspondence to Christine Bell,
55 The Strand, Fleetwood, Tel: Fleetwood 2317.

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

HAS INFLATION HIT THE FOLK CLUBS?

Yes, inflation has hit the clubs — in some cases very hard, and the answer is not simply to up the entrance fees. There is no one answer, and no sweeping list of answers is going to apply to or help every club. The big 'superclub' may save a bit by trimming round the edges, but I feel they will in fact benefit by the closure of the small clubs, by drawing the audience formerly attending the latter. This is not good for the scene as a whole, but not disastrous. The small club may certainly benefit from more singers nights, if they get the singers and the audiences. They can save by, for instance, getting together in some kind of federation, without losing individuality or independence to book artists on short tours. Help can be provided here by the agents (the honest ones that is) and by good relations between clubs and singers. Even two nights can save each club a couple of quid at least. And no artist worth his salt, who believes in helping the business, should object to dropping his fees to do this.

I personally get almost mind boggling fees in Germany, and usually ask £20. in the U.K. But I will NOT say "Sorry, no £20, no gig". I negotiate. If an organiser thinks I'm worth it and can afford it, he'll pay. If he only takes £15, and offers it to me I'll generally take it. If I can't fix up another gig nearby, that's my hard luck. But, like clubs, artists circumstances differ too, and some can "afford" to do this and others can't. Ultimately the decision rests between artist and organiser, and the circumstances are many and varied.

The old comparison about cinemas costing so much per ticket does bear some weight on the matter of entrance fees, but not too literally. If you charge 50p at your club and nobody comes — you're wrong. If you charge 15p and you're turning 'em away every week, you're not wrong. But how often can you afford guests? Do you want guests? Where is your club? How much is the beer? The permutations are endless. The club organiser should know what he wants, but if you want to book pro guests (99% have to, sooner or later), you must apply some acumen according to circumstance. Have a go at artists fees; if you can't afford a particular artist, tell them so (Honesty is vital) and negotiate. If they won't come down, decide if you can afford to invest to enhance your club's reputation. If you can, book them, if you can't, don't!

The latest "Folk Review" mentions amateurs playing a professional game, or similar, referring to club organisers. This is true but not derisively, and I wouldn't want it any other way, knowing some of the so-called professional promoters, but please organisers, if an artist contacts you for a gig — give some definite answer where possible. The artist likes to know if the gig is on or off so he can avoid wasting your time and his money (which must affect his fees eventually). A true pro won't quibble if you say 'no', however you say it, but for heaven's sake, if you don't want him say so, to give the artist chance to look else

where. ALWAYS answer letters, one way or t'other, and if you promise to 'phone, do so. It's part of your responsibility (yes, that's the word) as a club organiser, and the real pro prefers a straight answer if you've got one!

There's so much more involved that to go on would confuse, if it hasn't already! So I'll finish with a word about the other major partner in the trio, vital to the scene — the audience. They will not be insulted, frozen, bored or just plain "not entertained" whatever interpretation of "entertainment" you use. If they don't come, then the organiser and/or the singers are not doing the job, bombs strikes etc. aside. If they don't want one particular type of artist, week after week, don't book 'em, if you want to survive. They pay the money, sing the choruses, buy the raffle tickets; they not you, the organiser, nor me the singer, decide (subtly or loudly) how the club fares, so we have to give 'em what they want or go under. That's a fact, ain't it?

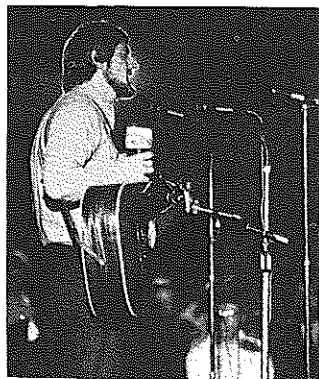
CONCLUSION

Generally as only the musicians take money out of a club, only they can affect the finances; the audiences pay and the poor bloody organiser is officer i/c: Panic. Please remember that to earn say, £100 a week a singer travels anything up to a 1,000 miles (the AA will tell you the real cost of running a car) and has to eat and sleep away from home, and pay for that home, it's phone etc., and despite his tax allowances he's very lucky to have half that left before tax. Also there simply isn't the work to keep more than a few artists working that hard. For every £100 week the average singer has at least one nothing week!

There's still a lot of heart left in the scene but now is the time for us all to get together to stop our hobby/place of entertainment/job, from going sick. If you really care start now, or the folk club as we know it today will literally have heart failure. And from what I hear the good (?) UK has the best folk clubs in the world.

Folk On!

Doug Porter
Derby.



Portrait of a folk singer
Ian Gartside by Peter T. Blacow

SUBSCRIPTION:

Annual subscription for Tamlyn is only 90p including P.&P.
Write to Christine Bell, 55 The Strand, Fleetwood, Lancs.



COD END MUMMERS

Encouraged by the reception during their Boxing Day tour of Hambleton, Stalmine and Preesall in the Over Wyre district of the North West of Lancashire, the Cod End Mummers are planning an Easter Tour for their Pace Egg Play. The Christmas Play which they presented drew a very good crowd at the Black Bull, Preesall and the play was followed by an enjoyable singaround in the pub afterwards.

FURNESS MORRIS MEN

Pace Egg Play Easter 1975

SATURDAY 29th MARCH

2.00 p.m. Broughton in Furness
3.00 p.m. Coniston
4.00 p.m. Hawkshead
5.00 p.m. Elterwater

MONDAY 31st MARCH

10.30 a.m. Dalton in Furness
11.15 a.m. Soutergate
Noon Ulverston
1.45 p.m. Penny Bridge
2.30 p.m. High Newton
3.30 p.m. Cartmel

This Pace Egg Play is in its twelfth year of revival. It was researched and edited by the Morrismen and they perform it in the most authentic way possible.

FOLK REVIEW MAGAZINE

Fred Woods would be most grateful to receive any folklore information relating to owls — superstitions, beliefs regarding habits, symbolism, mythological and religious involvements; information regarding their appearance in songs of any kind, poetry, literature, etc. Anything, in-fact except straight ornithological facts.



Could anyone having such information please write to:- Fred Woods, Austin House, Hospital Street, Nantwich, Cheshire. Tel: 0270 65542

BOTHY FOLK CLUB'S 10th Birthday Celebrations.

Southport's Bothy Folk Club will be holding its 10th Birthday celebrations during the week, 19th — 27th April. There will be special events taking place in the town, such as Singing, Concert, Dancing and Mumming Plays. The guests on the 10th Birthday night at the club will be Archie Fisher and Barbara Dickson.

NEWS IN BRIEF

In the epic Border Ballad, Tam Lin defeats the Fairy Queen and her magic, to win

News in brief

There is also advance notice of festivals taking place in Chester from the 23rd to 26th May, and in Sheffield from the 13th to 15th June, 1975.

FOLK GROUPS

I hear that the Cheshire based group, Werneth Lowe have recently lost a group member who retired because of pressures of work. John Harrison of 22 Woodbank Avenue, Bredbury Cheshire, is looking for a guitarist/singer, male or female to fill the vacant place. Any offers? That fine group, Canny Fettle from Manchester, are still in action even though I understand two of their members have now moved to live in Yorkshire.

FOR SALE

Tamlyn can now offer a full list of folk song books at very competitive prices. If you are having difficulty in getting hold of the song book you want, write to us. We can help.

One of our readers has a Yamaha guitar for sale. Bought last November and hardly used, he wants £30.00 for this FG140. Contact Tamlyn.



THE BLUE WATER FOLK

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Around the clubs

WORSTHORNE FOLK CLUB

by Dick Gillingham.

Worsthorne village is situated about two miles to the east of Burnley, up the hill out of the town centre. The village is situated in the cotton weaving area of North-East Lancashire although today the weaving activity has ceased. The weavers stone cottages are still evident and grouped around the open village square close to the Bay Horse Hotel; home of the Worsthorne Folk Song Club. The Bay Horse is a warm and comfortable pub still retaining many small rooms grouped around the bar; despite some renovations.

The clubroom above the main bar has its own bar. Despite its small size, the room is good from an audience point of view, with tables for drinks; also it has good acoustics making singers easily heard. No spotlighting or P.A. system is used in the club.

Two of the resident singers, Roger Westbrook and Lol Lynch are well known to Lancashire audiences and they recalled for me the formation of the club eighteen months ago. "It was formed by a committee of people who wanted to amalgamate two clubs in the area into a Singers Club", Roger told me. The Wellsprings (Pendle Club) and the Station Hotel, (Nelson Club), became amalgamated to form the Worsthorne Folk Club. The Bay Horse was Roger Westbrook's local, as he lived nearby and he knew of a suitable room for a folk club. "We were fed up of very big rooms and felt we could make a go of it in a reasonable room with a hundred people as the maximum", Roger told me. Most of the Worsthorne audience travel some distance to the club mainly by car, although a few use the somewhat infrequent local bus service. A large group of people are involved in the running of the club as Roger Westbrook explained, "We found it's better to run a club with a pool of people because it doesn't tie any one particular person down to a certain night".

Being connected with several East Lancashire clubs, I asked Roger and Lol about the current revival of interest in these clubs. They both felt that the folk scene had bucked up recently even though they still get the same artists going round every four months. They felt that this was due to the clubs all using the same agency.

The Worsthorne club follows its own policy for booking artists although there are financial restrictions placed upon the organisers because of the small clubroom. On the night of my visit Mike Harding was their guest on an all ticket night with more than one hundred crammed into the club. It was pleasing to note that club regulars had been looked after by the

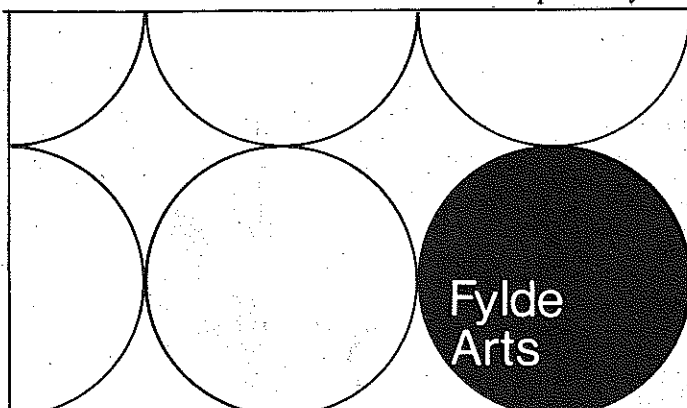
organisers who had had tickets on sale several weeks in advance. Casual visitors to the club did have difficulty in gaining admission.

Despite a revival of interest in the area, both Lol and Roger thought that people's allegiance to a particular club had waned. Lol told me, "It's not like folk clubs were, say eight years ago, it's a 'floating' audience who go around the clubs and know familiar choruses and jokes and this is what they want. Many of the audience at Worsthorne visited two or three other clubs during the week. Roger Westbrook had strong feelings about admission charges at folk clubs and he thought that forty pence was acceptable to most folk fans, but fifty pence and over, eventually led to a decline in numbers attending folk clubs. Regarding the popularity of different types of artists, Roger felt that the weekend audiences

particularly on a Saturday night, expected a more humorous and entertaining evening, although the audience at Worsthorne accepted a wide range of styles. Muckram Wakes had done a highly successful evening several weeks previously despite the audience's obvious liking for humorous material.

On the night of my visit, 'The Old Dun Cow' and Mike Harding's 'Boozing-Boozing' had the audience in fits of laughter.

Finally, I asked Roger and Lol about the 1st Worsthorne Festival held last September. The festival was organised by the Worsthorne Folk Song Club, aided by the Mid-Pennine Arts Association. After the success of this first folk festival in the village, it is hoped to establish it on a regular basis, next year probably being in August and hopefully accompanied by better weather.



Fylde Arts

70 Cookson Street, Blackpool. Tel: Blackpool 22130

the ANN DE X agency

ARTIST MANAGEMENT & CONCERT PROMOTION

Management and Sole Agency:

Bonnie Dobson	Johnny Silvo
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The McCalmans	Wally Whyton
Pete Sayers	

1a Montagu News North, London W1H 1AJ, phone 01935-0413



Whats on!

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

March 22nd	McCalmans
March 29th	Alex Campbell
April 5th	To be fixed
April 12th	To be fixed
April 19th	Robin Hall & Jimmie Macgregor
April 26th	To be fixed
May 3rd	To be fixed
May 10th	Mike Harding
May 17th	Hamish Imlach

BARNSELY FOLK CLUB, KING GEORGE HOTEL, PEEL STREET, BARNSELY. MONDAYS 8.00 p.m.



Bob Buckle

March 24th	Alistair Anderson
March 31st	No date yet
April 7th	Vera Johnson
April 14th	Residents Night
April 21st	No date yet
April 28th	Bob Buckle
May 5th	No date yet
May 12th	Bob Davenport
May 19th	Johnny Collins

BENTHAM FOLK CLUB, BROWN COW HOTEL, BENTHAM, Nr. LANCASTER. SATURDAYS 8.00 p.m.

March 15th	Farmstead & Singers Night
April 12th	Dave Abrams
April 26th	Dalesfolk & Farmstead

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

March 20th	Bob Williamson
March 27th	Taverners
April 3rd	Therapy
April 10th	Cilla Fisher & Artie Trezise
April 17th	Sam Bracken
April 24th	No date yet
May 1st	Mathews Brothers
May 8th	Doug Porter
May 15th	Bully Wee
May 22nd	Mike Elliott

BLACKPOOL FOLK CLUB, KINGS ARMS HOTEL,

TALBOT ROAD, BLACKPOOL. TUESDAYS 8.00 p.m.

March 18th	Dave Burland
March 25th	Dave & June Brooks & Andrew Cronshaw
April 1st	Nic Jones
April 8th	Chris Foster
April 15th	Dave & Toni Arthur
April 22nd	Elliott & Coe
April 29th	Wassaillers
May 6th	Singers Night
May 13th	Bully Wee
May 20th	Alex Atterson

BOTHY FOLK SONG CLUB, BLUNDELL ARMS HOTEL, UPPER AUGHTON ROAD, BIRKDALE, SOUTHPORT. SUNDAYS 8.15 p.m.

March 23rd	Bernard Wrigley
March 30th	Closed
April 6th	Singers Night
April 13th	Cyril Tawney
April 20th	Singers Night
April 27th	10th Birthday

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

March 23rd	Dave Burland
March 30th	Mathews Brothers
April 6th	Chris Foster
April 13th	Dave & June Brooks
April 20th	Stanley Gee
April 27th	Kelly & Walsh
May 4th	Singers Night
May 11th	Bernard Wrigley
May 18th	Peregrine

CLITHEROE FOLK CLUB, DOG & PARTRIDGE HOTEL, WELLGATE, CLITHEROE. FRIDAYS 8.00 p.m.

March 21st	
March 28th	
April 4th	Ripley Wayfarers
April 11th	Chris Foster
April 18th	Dave & Toni Arthur
April 25th	
May 2nd	Mike Harding
May 9th	Bully Wee

DEANWATER FOLK CLUB, DEANWATER HOTEL, WILMSLOW ROAD, WOODFORD, CHESHIRE. SUNDAYS 8.00 p.m.

March 23rd	Pigsty Hill Light Orchestra
March 30th	Graham Cooper
April 6th	Talisman
April 13th	Wally Whyton

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

March 19th	Come All Ye
March 26th	Rosemary Hardman
April 2nd	Cyder Pie
April 9th	Mathews Brothers
April 16th	Come All Ye
April 23rd	Silly Wizard
April 30th	Skinch And Co.
May 7th	Barry Skinner
May 14th	Magic Lantern
May 21st	Wesley, Park & Smith

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Dave Burland at Kendal

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

March 20th Marie Little
March 27th John Timpany &
Audrey Smith

(See local Press for more details)

**FOLK AT THE FOX,
THE FOX AND HOUNDS,
SHAFTON TWO GATES,
Nr. CUDWORTH, YORKSHIRE.
Main Barnsley-Pontefract Road.
SUNDAYS 7.30 p.m.**

March 23rd Tom Bailey
March 30th Singers Night
April 6th Miriam Backhouse
April 13th Singers Night
April 20th Mathews Brothers
April 27th Singers Night
May 4th Jim Boyes
May 11th Singers Night
May 18th Harry Boardman

**GRANNY'S FOLK CLUB,
THE CROWN HOTEL,
GREAT MOOR, STOCKPORT.
SATURDAYS 8.00 p.m.**

March 22nd Canny Fettle
March 29th NO CLUB: (Poynton
Folk Festival)
April 5th Steve Ashley

**KIRKHAM, PENNY FARTHING FOLK
CLUB. 81a POULTON STREET,
KIRKHAM, Nr. BLACKPOOL.
SATURDAYS 9.00 p.m.**

March 22nd Singers Night
March 29th Teeside Fettle
April 5th Mathews Brothers
April 12th Marie Little
April 19th Auld Triangle
April 26th Gary & Vera
May 3rd Singers Night
May 10th Bob Davenport

**LAKES FOLK CLUB,
SALUTATION HOTEL,
AMBLESIDE, CUMBRIA
TUESDAYS**

March 18th Come All Ye
March 25th Rosemary Hardman
April 1st Cyder Pie
April 8th Come All Ye
April 15th Rog Sutcliffe
April 22nd Silly Wizard
April 29th Egremont Folk
May 6th Bernard Wrigley
May 13th Magic Lantern
May 20th Gary & Vera

**LANCASTER FOLK STIR,
YORK HOUSE HOTEL,
PARLIAMENT STREET, LANCASTER.
FRIDAYS 8.00 p.m.**

March 21st Derek & Dorothy Elliott
March 28th Singaround
April 4th Norwesters
April 11th Singaround
April 18th Roy Bailey
April 25th Singaround

**LANGROYD HALL FOLK CLUB,
COLNE, LANCS.
SUNDAYS 8.00 p.m.**

March 23rd Singers Night
March 30th Alex Campbell
April 6th Taverners
April 13th No date yet
April 20th Mike Harding
April 27th Mobile Workshop
May 4th Brenda Wootton &
Bob Bartlett
May 11th Jake Thackray
May 18th Hamish Imlach

**LEEDS MEMPHIS CLUB,
ROYAL PARK HOTEL,
QUEEN'S ROAD, LEEDS 6.
THURSDAYS 8.00 p.m.**

March 20th Tony Capstick
March 27th No date yet
April 3rd Crowdy Crawn
April 10th No date yet
April 17th Singers Night

**LEYLAND FOLK CLUB,
FOX LANE,
LEYLAND, LANCS.
SUNDAYS 8.00 p.m.**

March 23rd Widdershins
March 30th Teeside Fettle
April 6th Blue Water Folk
April 13th Roger Westbrook
April 20th Ripley Wayfarers
April 27th Ranting Dog
May 4th Wassailers
May 11th Rhona
May 18th Oldham Tinkers

**LONGTON FOLK SONG CLUB,
THE DINERS CLUB,
LIVERPOOL ROAD,
LONGTON, Nr. PRESTON.
FRIDAYS 8.30 p.m.**

March 21st Marie Little
March 28th Singers Night
April 4th Sheila Douglas
April 11th John & Sue Kirkpatrick
April 18th Singers Night
April 25th Bernard Wrigley
May 2nd Singers Night
May 9th Horden Raikes
May 16th Wild Geese

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

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

March 24th Dave Burland
March 31st Singers Night
April 7th Chris Foster
April 14th John & Sue Kirkpatrick
April 21st Willards Leap
April 28th Sean Cannon
May 5th Singers Night
May 12th Bully Wee
May 19th Martin Carthy

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SUNDAYS & THURSDAYS**

SUNDAYS

March 23rd McCalmans and Ad Hoc.
March 30th Poynton Festival
April 6th Gary & Vera
April 13th Ettringham Steam Band
April 20th Drowsy Maggie
April 27th Bernard Wrigley
May 4th Harvey Andrews &
Graham Cooper
May 11th Ripley Wayfarers
May 18th Bully Wee
May 25th Horden Raikes with
Ron White.

THURSDAYS

March 20th Joe Stead
March 27th Dave & June Brooks
with Roger Westbrook
April 3rd Dave Burland
April 10th Pat Cooksey & Brian
Patten
April 17th Come As You Are with
Pete Douglas
April 24th Doug Porter
May 1st Bullock Smithy's May Day
Experience
May 8th Gypsy's Kiss
May 15th John Goodluck
May 22nd Razzle Dazzle Gatemouth
String Band

continued

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List of Artists

March 25th	Gary & Vera	May 6th	Harewood Magna
April 1st	Brian Dewhurst	May 13th	Bernard Wrigley
April 8th	Therapy	May 20th	Hamish Imlach
April 15th	Jack Hudson	May 27th	To follow
April 22nd	Ripley Wayfarers	June 3rd	Mike Harding
April 29th	To follow	June 17th	Peak Folk

RING O'BELLS FOLK CLUB.
RING O'BELLS HOTEL,
ST. LEONARDS SQ, MIDDLETON
LANCS. FRIDAYS 8.30p.m.

March 21st Jack Lee
March 28th Singers Night
April 4th Threefold
April 11th Tony Hill

RED LION FOLK CLUB,
RED LION HOTEL,
WIGAN ROAD, WESTHOUGHTON,
Nr. BOLTON, LANCs.
FRIDAYS 8.15 p.m.

March 21st Wesley Park & Smith
March 28th Teeside Fettleers
April 4th Beggarmen
April 11th Marie Little
April 18th Allan Taylor
April 25th Gary & Vera
May 2nd No date yet
May 9th Threefold
May 16th Bully Wee

WALKDEN FOLK CLUB,
STOCKS HOTEL,
WALKDEN, MANCHESTER.
SUNDAYS 8.00 p.m.

March 23rd The Wakes
March 30th To be confirmed
April 6th Ripley Wayfarers
April 13th Old Rope
April 20th Kelly & Walsh
April 27th Tony Capstick
May 4th To be confirmed
May 11th Steve Ashley

WIGAN FOLK CLUB,
PARK HOTEL,
HOPE STREET, WIGAN.
WEDNESDAYS 8.00 p.m.

March 19th Dave Burland
March 26th Singers Night
April 2nd Singers Night
April 9th Roy Harris
April 16th Singers Night
April 23rd Singers Night
April 30th Bernard Wrigley
May 7th Singers Night
May 14th Singers Night
May 21st Ian Woods

Cyril Tawney.



CLUBS ON THE MOVE

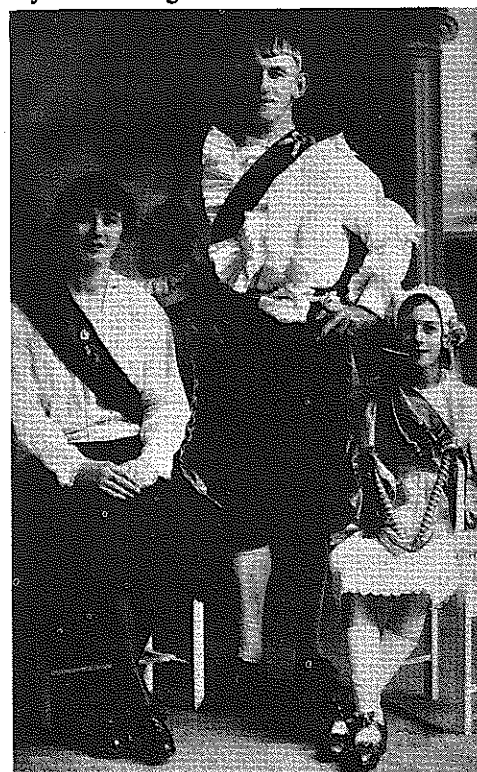
Several clubs are on the move. I hear that the Furness Folk Club have left their old meeting place and are now meeting at the Cavendish Hotel, Dalton in Furness, on Wednesdays. The Longton Folk Club has left the Red Lion Hotel and they now meet at the Diners Club, just a few hundred yards away. Their Folk night is Friday.

HARD TIMES

In our last issue we spoke of the hard times in the folk clubs as some audiences dwindled in number. One or two famous clubs were near closing, and the Memphis Folk Club in Leeds was no exception. John Wall now tells me that because of the generosity of local singers and musicians who gave their services free, on a benefit night, the future of the club is now more secure. I was also lucky enough on my travels to attend other folk clubs in Yorkshire and the North East. In Harrogate, the Monday night club is feeling the pinch of competition from clubs nearby, but they are surviving and still enjoying their folk music. Away up to New York, no not that New York, the singers and audiences at the Wheatsheaf Hotel in New York near Newcastle, have a thriving little club. They too do not get massive audiences, but thrive nevertheless. There may well be a subtle change going on without us realising it. The smaller audiences may appreciate the folk music more?



A PROFILE OF RICHARD GLASS, A REMARKABLE FYLDE CHARACTER. By Dick Gillingham.



Daddy Glass with his daughters Emily (left) and Dot (right) 1919.

Chatting to many older Fleetwood residents about some of the town's past characters, reveals some fascinating tales. In the early years of this century the town contained some extraordinary characters, some of whom are fondly remembered even today. Undoubtedly one of the best known and loved characters was Richard "Daddy" Glass.

Richard Glass was born in Fleetwood in 1869 and trained as a boilermaker. After his apprenticeship his job took him to work at the Horwich Locomotive Works, during which time he met up with members of the Horwich Morris Men. He learned several of the traditional Lancashire Morris dances which he was later to pass on to several generations of Fleetwood Children.

"Daddy" Glass's clogs became an important part of the Fleetwood scene. The tooled leather uppers were always highly polished and his clog irons clattered over the cobbles. He seldom wore shoes although his daughter, Emily, told me that he did possess a pair which remained as good as new for many years! He had the clogs made specially in Bolton and ordered several new pairs each year because the locally made clogs were too heavy for walking and dancing.

Apart from Morris dancing his other great interest was his Sunday stroll — an unbelievable walk from Knott End through Preesall, Stalmine, Hambleton

"Daddy of them all"

over Shard Bridge and back to Fleetwood. All this on a Sunday morning and always in clogs! Sometimes the route was extended to take in Blackpool followed by a brisk walk back along the promenade. He usually called in at The Saracens Head at Preesall, The Seven Stars at Stalmine and the Shovels at Hambleton, for refreshment.

The most vivid memories of Daddy Glass are as leader of the Fleetwood Girls Morris Dancers. Girl morris: dancers today conjure up a rather unrespectable picture but Daddy Glass's girls did dance Morris! The Horwich Street and Polka Dances were included in their programme — some measure of the quality of their dancing can be taken from the fact that they stopped dancing in 1939 and are still clearly remembered today. "Daddy" Glass started training the Fleetwood dancers in 1910 with his friend Tommy Fox. Practices took place in the Testimonial School yard and musical accompaniment was provided by Syd Smith on melodean. The appearances of the dancers were mainly confined to Fleetwood's annual Hospital

Saturday parade, although they did appear in other local galas and the Blackpool Carnival parade of 1924. The fact that their reputation was built on a once yearly appearance makes the story even more interesting. During their appearances the dancers were led by the Fleetwood Town Band who played the dance music. The dancers were often followed by another group of local characters known as the Doo Dah Band. "We did the Street Dance during the Parade and the Polka when the procession stopped." I was told by his daughter, who thought that many of today's girl dancers would have been exhausted performing their dances.

Daddy Glass's walking won him the veterans title in the Manchester — Blackpool Race in 1921 — again completed in clogs. He was well over sixty when he finished dancing before World War II, but continued with his Sunday walks up until his death in January 1949.

by Dick Gillingham

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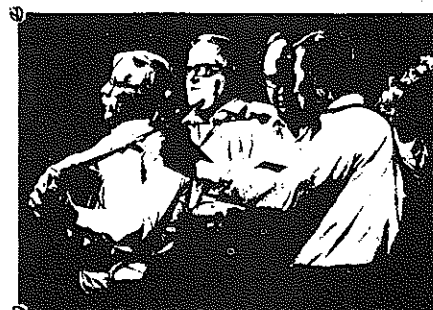
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Residents: The Taverners





LITTLE SIR WILLIAM — A Legend and A Song. by Ann Thompson.

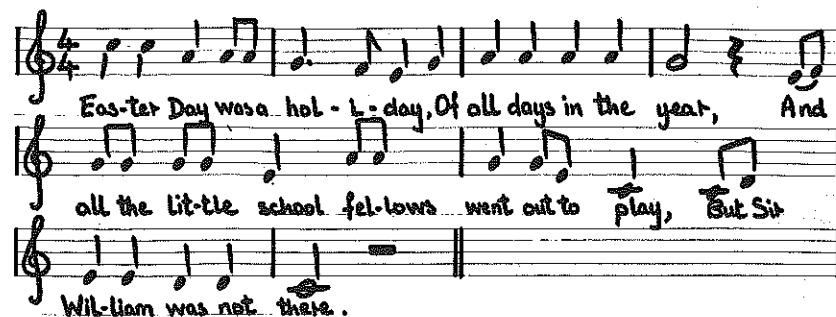
On Easter Eve, 1144 the body of a 12 year old apprentice called William was found in a wood near Norwich. How he died is still not known, but a rumour quickly spread that he had been crucified by the nearby Jewish community in mockery of the Christian Easter festival. Though this charge was never substantiated, it was readily and widely accepted; William was pronounced a holy martyr, and miracles were said to occur by his grave. The incident led to the circulation of many stories and ballads, some of which survived orally right up to the present century. Why was the legend so persistent? Organised communities of Jews began to form in England shortly after the Norman Conquest. Most of them came from the continent of Europe, where they had already established the practice of lending money at interest — almost the only livelihood open to them, amidst numerous restrictions. Over here their existence was for a while secure; though considered inferior, they had royal protection in exchange for their usefulness as a source of revenue.

In 1189, however, Richard Lion-Heart came to the throne and "took the Cross". This caused a wave of Crusading enthusiasm which led to outbreaks of violence against the Jews; they were after all as "infidel" as the Saracens, and also the "murderers of Christ." These were, at least, the ostensible reasons for the persecution, but loot was undoubtedly the chief motive; many people were jealous of the wealthier Jews. King Richard himself tried to quell the discord, but he was so often abroad preparing for his Crusade, that he could exercise little control at home. A few Jewish communities were completely wiped out; everywhere their numbers were greatly reduced and their money and property seized. Those who survived were heavily taxed to finance the Crusade.

After Richard's death the plight of the Jews grew steadily worse as spendthrift monarchs extorted staggering sums of money from them to defray court expenses and repay debts. In 1290, when the English Jews were so impoverished that their social problems outweighed any possible advantage to the Exchequer, King Edward I, used violent antisemitic feeling in the Church of his day, as an excuse to expel them from the Realm. They were not admitted again, until the Protectorate of Cromwell, nearly four centuries later. After their return, the Jews slowly gained more social acceptance, and in the nineteenth century, there were big advances. By that time, every level of British society had its Jewish members. Some of the more affluent ones had close friends in public life and were very influential. At the same time Christian opinion was becoming more

Little Sir William

Little Sir William



Easter Day was a holiday,
Of all days in the year,
And all the little schoolfellows went out to play,
But Sir William was not there.

Mamma went to the Jew's wife's house,
And knocked at the ring,
Saying, "Little Sir William, if you are there,
O let your mother in!"

The Jew's wife opened the door and said,
"He is not here today;
He is with the little schoolfellows out on the green,
Playing some pretty play."

Mamma went to the Boyne Water
That is so wide and deep,
Saying, "Little Sir William, if you are there,
O pity your mother's weep!"

How can I pity your weep, Mother,
And I so long in pain?
For the little penknife sticks close in my heart,
And the Jew's wife has me slain.

"Go home, go home, my mother dear,
And prepare my winding-sheet,
For tomorrow morning before eight o'clock,
You with my body shall meet."

"And lay the Prayer book at my head,
And the Grammar at my feet,
That all the little schoolfellows as they pass by
May read them for my sake".

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enlightened, and discriminatory practices gradually slipped away. In 1858, an Act of Parliament formally removed all civil disqualifications from members of the Jewish faith.

Before their Expulsion, the Jews had often been accused of the ritual murder of children. The case of William of Norwich, described above, was the first to be recorded in writing. The most famous, that involving "Little St. Hugh" of Lincoln, occurred over a century later in 1255. By then, anti-Jewish feeling had reached a hysterical pitch, and contemporary accounts of the affair are highly melodramatic. Briefly, a schoolboy aged eight or nine years who had been missing for about three weeks, was found in a well or cesspool near the home of a Lincoln Jew. His mother and her friends jumped to the "obvious" conclusion; after which about twenty Jews were executed for the 'ritual' killing of Hugh. Some having "confessed" under torture. It was claimed that healing miracles took place at his graveside.

Most ballads have a schoolboy, 'Sir Hugh' as their hero. While at play, his ball either enters a Jewish house or breaks its window. The Jews 'Daughter' entices him inside by means of an apple, and kills him. His mother (a prominent figure in the ballads) finds his body in a well. Usually the corpse speaks and explains the manner of its death, often requesting that a Bible and/or Testament be buried with it. No date or season is mentioned, though some of the ballads (like many others on quite different subjects) place the main events on "a Holiday".

"Little Sir William" was published in "English County Songs" (1893) by Lucy Broadwood and J. A. Fuller Maitland, who found it in Miss M. Mason's "Nursery Rhymes and Country Songs". They described it as 'a version of the legend of St. Hugh of Lincoln', and Child classified it similarly, but I wonder if they were quite right.

For the purpose of their book, Miss Broadwood and Mr. Maitland assigned the song to Lincolnshire, but this may mean little, as they took it from another publication.

The similarities to the "St. Hugh" ballads are obvious, but this song alone calls its hero William and specifies Easter — the date associated with William of Norwich, who died more than a century before Hugh.

Could "Little Sir William" be the oldest ballad of its group?

Versions of "Sir Hugh" were circulating in America well into this century, but in Britain all the boy-martyr songs seem to have fallen out of use. Perhaps, in what we like to think of as more enlightened times, people are afraid of giving offence; the "Oxford Book of Carols" for instance, toned down several songs containing reference to Jewish participation in the death of Jesus.

Often we regret, rightly, the changes in the folk memory which cloud the immediacy of our understanding of traditional songs. In the case of this one, however, perhaps we should be thankful that its nasty history is of no more than academic interest today.

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Folklore

EVENTS FOR MARCH

Third Thursday in Month
KIPLINGCOTES DERBY
Market Weighton, Yorkshire.

22nd March
WHITGIFT FOUNDERS DAY SERVICE
Croydon, Surrey.

25th March
TICHBORNE DOLE DISTRIBUTION
Tichborne, Hampshire.

March, Palm Sunday
PAX CAKE DISTRIBUTION
Hentland, Kings Chapel & Sellack,
Hertfordshire.

Sometime in this month
COURT LEET
Stockbridge, Hampshire.
CANDLE AUCTION
Old Bolinbroke, Lincolnshire.
COURT BARON
Powick, Worcestershire.

Good Friday
ORANGE ROLLING
Dunstable, Bedfordshire.

INDIVIDUAL MARBLES CHAMPIONSHIP
Tinsley Green, Sussex.
MUMMING PLAY
Midgley, Yorkshire.

Easter Sunday
PACE EGGING
Penrith, Cumbria
EGG ROLLING
Avenham, Preston, Lancashire.

MUMMING PLAY
Barrow-in-Furness, Cumbria.
DOLE DISTRIBUTION
Biddenden, Kent.
BOTTLE KICKING AND HARE PIE SCRAMBLE
Hallaton, Leicestershire.

LOWERING OF MAYPOLE
Barwick-in-Elmet, Yorkshire.
(This event takes place every third year)

Tuesday after Easter
DISTRIBUTION OF TUPPENY STARVERS
Bristol.

Wednesday after Easter
TAYLER CHARITY SERVICE
Keovil, Wiltshire.

Thursday after Easter
SPRING SETTING THE LANES
Ratcliffe Culey, Leicestershire.

Saturday after Easter
MANOR COURT
Bideford, Devonshire.

Second Tuesday after Easter
HOCKTIDE CELEBRATIONS
Hungerford, Berkshire.

During Easter week
MORRIS DANCING
Thaxted, Essex.
CLAY LEGACY RACE
Bourne, Lincolnshire.

EVENTS FOR APRIL

Beginning of the month
EGG ROLLING AND MUMMING PLAY
Draycott-in-the-Clay, Staffordshire.

First Saturday after 6th April
CANDLE AUCTION
Tatworth, Somerset.

April 23rd
ST. GEORGE'S COURT
Lichfield, Staffordshire.
SHAKESPEARE'S BIRTHDAY CELEBRATIONS
Stratford-upon-Avon, Warwickshire.

Sometime in this month
BARMOTE COURTS
Eyam and Wirksworth, Derbyshire.
BLESSING THE SILK FARM
Ayot St. Lawrence, Hertfordshire.
BOUNDARY RIDING
Morpeth, Northumberland.

April 30th and the next three days.
HOBBY HORSE
Minehead, Somerset.

EVENTS FOR MAY

May 1st
HOBBY HORSE
Padstow, Cornwall.

MAY DAY CAROLS
Southampton, Hampshire.
RIDING THE BOUNDS
Berwick-on-Tweed, Northumberland.
MAY DAY CAROLS AND MORRIS DANCING.
Oxford.

MAY DAY FESTIVITIES
Charlton-in-Otmoor, Oxfordshire.
KNOCKING UP LOCAL DIGNITARIES Shoreham, Essex.

First Saturday in May
ROYAL MAY DAY
Knutsford, Cheshire.

MAYPOLE DANCING
Lustleigh, Devonshire.
Chislehurst Common, Kent.

Shoreham, Essex.
First Sunday in May
FLOWER SUNDAY
Bridport, Dorset.
CROWNING THE MAY QUEEN
Chichester, Sussex.

Nearest Saturday to May 8th
FURRY DANCE
Helston, Cornwall.

May 13th
GARLAND DAY
Abbotsbury, Dorset.

Second Saturday in May
MAY FESTIVAL
Hayes Common, Kent.

Second or Third Saturday in May
MAY DAY
Ickwell, Bedfordshire.
MAYPOLE DANCING
Welford-on-Avon, Warwickshire.

MAY DAY FESTIVITIES

The Romans used to celebrate the Festival of Flora the goddess of flowers and fruits at the end of April and the beginning of May. This is how all the traditional May Day Festivities were first celebrated. The May Queen was crowned with a crown of flowers to represent the goddess and the whole occasion was one of singing and dancing and general merrymaking. Each village or town had its own festive tree standing in a central position. Often its branches and leaves were stripped off and remained there from one year to the next. Each May they would decorate it afresh; thus evolved the maypole as we now know it. The dances performed around it were originally in honour of the god of fertility.

PACE EGGING

In pagan times, eggs were a symbol of the Festival of Spring; the season of germination and fertilisation. Coloured eggs were exchanged by the Romans, Greeks, Persians and the Chinese at their Spring Festivals.

continued

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The custom of rolling brightly coloured eggs down a hillside is thought to be symbolic of the rolling away of the stone from Christ's Tomb. The word "Pace" or pasch, is derived from the Hebrew word meaning Passover.

Eggs are traditionally connected with Easter as they suggest the continuation of life and resurrection.

MUMMERS PLAYS

Mumming Plays are performed at various times throughout the year. They are known by different names according to the season in which they are performed. They all have the same basic theme of death followed by resurrection. There are of course various scripts for these plays. The one performed at Easter is known as the "Pace Egg" play. The principal characters are always St. George, the Turkish Knight, the Doctor and Captain Slasher. Other minor parts have crept in over the years and are usually localised characters, providing amusement for all. There is usually a Fool in the cast somewhere. After an introduction there is a death and then the Doctor steps forward resurrecting the corpse to life again. And everyone lives happily ever afterwards. Members of the cast then go round with the hat to raise money towards their next performance.

MAGICAL HAWTHORN

by Cath Madden

Hawthorn was a highly magical tree, and a symbol of the return of summer. In Suffolk, any servant who could bring in a branch of hawthorn in full blossom on May Day received a dish of cream for breakfast.

To sit under a hawthorn tree in May is dangerous, for the fairies may gain power over you. In Staffordshire a bunch of hawthorn gathered on Palm Sunday or Ascension Day and laid in the rafters by someone outside the family, kept the house safe from witches, spirits or storms.

*"Beware of an oak,
It draws the stroke.
Avoid an ash,
It courts the flash,
It courts the flash,
Creep under the thorn,
It will save you from harm."*

Hawthorn was fastened outside a cowshed on May Day to safeguard the milk supply and before 1752 a hawthorn branch in blossom was planted outside the home of the prettiest girl in any Northamptonshire village.

Hawthorn was often the wreath of the Green Man, the symbol of summer, found in medieval churches. An example of the Green Man (whose alternative names were Jack in The Green or the May King) is to be found at Southwell Minster.

Lincolnshire girls used hawthorn blossom to foretell their future husbands. The first bunch of hawthorn blossom seen in spring was partly broken through and left hanging. A girl could then go home to dream of her future husband. In the morning it was then gathered.

In Huntingdonshire a girl would hang a spray of hawthorn on a signpost on May Eve and leave it. Next morning she looked

at it to see which way the wind had blown it — from this direction her future husband would come. If it had blown down during the night, she would not marry.

All over England girls bathed in hawthorn dew on May morning:

*"The fair maid who the first of May,
Goes to the field at the break of day,
And washes in dew from the hawthorn tree,
Will ever after handsome be."*

MANX FOLKLORE

THE MANXFOLKLORISTS

Apart from the numerous Celtic folklorists who have turned their attention to Mann, there have been quite a number of native Manx folklorists.

The most well known Manx folklorist is Arthur William Moore of Cronkbourn, a respected Manx scholar, whose reputation as a folklorist and historian is very impressive.

Moore's books, 'Manx Ballads', 'Folk-Lore' and 'History of the Isle of Man' will always be made good use of by students as their main source of information whilst studying Mann.

Moore became a good friend of John Rhys, a Welshman, when Rhys visited Mann for research for his book 'Celtic Folklore, Welsh and Manx', which he began writing in 1881, it was published in two volumes in 1901.

Rhys, on one of these many visits to the Island, heard that the Manx on Oeil Verry (New Years Day) call the first male to enter the house a 'Qualtagh' (first-foot) who is treated very kindly as the harbinger of good fortune. However, if the first to enter is splay footed, ('Spaagagh') he is most unwelcomed as he foretells bad luck. Rhys thought about this, he realised that his feet were of a different shape to the 'normal' English foot and that he found English shoes uncomfortable.

All the Celts, who live on 'hilly' land have a higher instep than the English low-land dwellers.

Rhys then asked a number of Welsh

students, they all agreed about the bad fit of English shoes, with the exception of one Welshman, of whom Rhys says: 'He was suspiciously tall and light coloured'. We can assume then from Rhys' observations that originally a 'Spaagagh' was considered unlucky simply because he was not a Celt, or because he wasn't Manx. This could even stem from the days of the Vikings.

Moore and Rhys travelled together throughout Mann, both wanted to talk to people who still believed in the 'evil-eye'. When he was on these travels around Mann, Rhys heard tales of the Phynnoderee, and recognised the creature from it's appearance in 'Mabington' and in some versions of the 'Great Fool' cited by Nutt in his works, 'Studies on the Legend of the Holy Grail'.

Rhys visited Glen Rushen, the legendary home of the Phynnoderee, in the hope he would find a Manx man who could tell him more about the creature, indeed, he half hoped he would find someone who claimed to have actually encountered them. Unfortunately his visit proved fruitless, Rhys decided the Phynnoderee had departed prior to the arrival of the English language and life style.

Moore collected some of his accounts from early travellers Joseph Train and Campbell of Islay who visited Mann in 1860. Moore always expressed his deep regret that no one had collected and compiled the Manx folk-lore while Manx was still the main tongue.

Moore (born 1853) died in 1909, but his work is well remembered in his memory and honour there is a Moore Gallery at the Manx museum, there is also a marble bust of him in the Legislative chambers.

by Melanie Jean Horton.

Any readers wishing to know more about Manx Folklore please write to:
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Record & Book review

BOOK REVIEW POVERTY KNOCK

by Roy Palmer

"Poverty Knock" a picture of industrial life in the nineteenth century through songs, ballads and contemporary accounts. Selected and edited by Roy Palmer and published by Cambridge University Press at 80 pence; this latest volume of industrial traditional songs, 32 in number, fills a gap left by the commentaries of A. L. Lloyd and Ewan McColl. The main point of interest in this type of song book is the juxtaposition of the songs with the history of events that led up to a particular song.

Songs of local interest include 'Poverty Knock' of course, with all the verses; 'The Preston Steam-Loom Weaver', along with several others.

At 80 pence the price is exceedingly reasonable as the printing and sketches are well up to Cambridge University Press and well beyond current E.F.D.S.S. standards. A highly recommended volume for all budding or proven traditional singers.

Roger Westbrook

RECORD REVIEW

TOM PAXTON'S CHILDREN'S SONG BOOK

Bradleys Records

I really cannot see why Tom Paxton has brought out this album. It seems a great

step backwards as he has spent over ten years trying, and succeeding, to build himself a respectable career as a serious singer/songwriter.

I know that in his concerts he usually slips in one or two children's songs but as a record to sit at home and listen to, I feel it doesn't really work. The songs, apart from a couple he has recorded on previous records, are not very good. Everyone who writes songs, myself included, wants to write for children but unless one has a crashing Slade beat, a Rubetts rhythm and an Alvin Stardust or Gary Glitter voice, they won't listen.

Another reason for not recording this album? When does a child stop being a child? They are only little adults after all. I know lots of mums and dads will buy this record as a present, an excuse to listen to it themselves, and good luck to them. It's good, well sung and has pleasant arrangements, the ideal present, but don't expect to be thanked. However good it is, it's not as good as "The Wombles" if you are a kid.

Pete Rimmer

JOHN STEWART — THE PHOENIX CONCERTS R.C.A.

This record, in my humble opinion, is one of the best to emerge from 1974. John Stewart is hugely popular in the States with a couple of hit singles and albums, and is very popular live.

For six years John was with the 'Kingston Trio' that famous American "folk" group — remember "Tom Dooley" in 1958? He left them in 1969 to pursue a solo career and has succeeded.

"The Phoenix Concerts" is a really good live album. John Stewart's voice has the harshness of Johnny Cash but his tunes are as singable as any Gordon Lightfoot or John Denver songs.

It's no use pointing out any particular songs as none of them are known much in Britain but I am sure they soon will be.

Pete Rimmer

GERRY RAFFERTY Transatlantic Records TRA270

This L.P. is a compilation of old tracks which Gerry Rafferty recorded while he was a member of the legendary 'Humblebums'. It's purely the songs he sang on the two L.P.'s they recorded in 1969 and 1970.

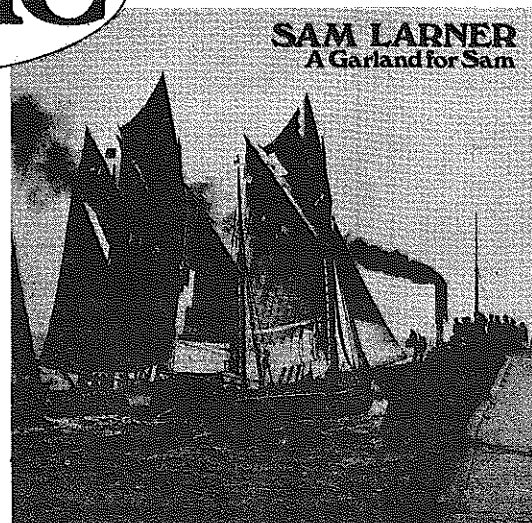
Now he and Billy Connolly have gone their separate ways — neither of them have remained on the folk scene. With the popularity of Gerry's group, 'Stealers Wheel', Transatlantic have taken it upon themselves to release this album, and a jolly good idea it is too.

All of the tracks are pretty well known — to Humblebums' fans anyway — 'Shoeshine Boy', 'Rick Rack', 'Steamboat Row' and the very fine 'Her Father Didn't Like Me Anyway' are all included on this great

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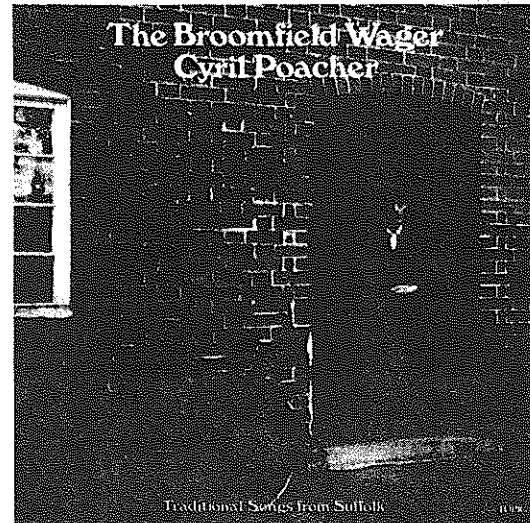
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record. It's a pity this album will be missed by so many people — it's worth getting into — because it really is just the best of the Humblebums.

Pete Rimmer

DROWSY MAGGIE Folk Heritage FHR 056

I seem to have discovered this one rather late because it has been out for a little while now. Whenever I go south to my native Midlands I like to drop in on the sessions of Irish musicians in and around Birmingham and Coventry. This group are well known on that scene and so I approached the album with some interest although I have never seen the group live.

Taken generally I rather like the album, but I have certain reservations. People who know the group will probably be pleased to see tracks like The Eniskillen Dragoons, Three Drunken Maidens, The Verdant Braes of Screen or God forbid, Orange Blossom Special, but the casual record buyer may be put off. Now, that is put from the critic's point of view, but I was talking to Alan Green the other day, who runs Folk Heritage, and he was telling me that one of his most consistent best sellers is an album recorded five years ago, by a group which no longer exists and contains some of the most over-exposed, even hackneyed, club standards, so, you can't win 'em all! I, personally, feel that Drowsy Maggie should have much better material to have drawn upon.

Make no mistake, though, they do what they do very well. Mick Hipkiss, who handles most of the vocals, is a fine singer with an easy lilt; in fact, he has a tendency to make things sound too relaxed. The record succeeds on the slower numbers and the instrumentals; the 'heftier' numbers are a little too smooth with the group not quite generating enough inner tension. Another disappointment is that you would have thought that between six of them they could get a little more variety into their arrangements. Everything is a little too straight forward. Brian Patton is a good fiddler and handles the instrumentals (all are rare and interesting) with competence and does not need the show-off of Orange Blossom. Favourite tracks? Well, Highland Paddy, The Stranger, A Stor Mo Chroidhe and the instrumentals. A good album without being outstanding.

Paul Adams

BITS AND PIECES OF BRIAN DEWHURST Folk Heritage FHR 061

There can be few folkies in the North West of England who have not seen Brian Dewhurst. As one of the North's most popular traditional singers, a new L.P. is well worth looking out for. "Bits and Pieces" is, as the title suggests a collection of Brian's singing taken from his previous albums; 'Wayfarers 1', 'Wayfarers 2', 'Horden Raikes' and 'King Cotton'. Listening to the tracks it is easy to tell which came from the early albums and which came from the later ones, as the development of Brian's style is quite noticeable.

The tracks themselves give a good impression of Brian's singing, from the full floodied "Blood Red Roses" to the gentle "Farewell She". I'm glad to see the inclusion of the Wayfarers famous or infamous "Oxford and Hampton Railway". The sleeve notes can only be called negligible, as there are none at all on the songs and meagre notes on Brian himself (who cannot be blamed, as he sent a full set of notes to the record company, but for some reason they were not used.)

For any dedicated Brian Dewhurst fan, this is a rather redundant L.P., as they will already have the L.P.s from which this one was compiled. If for any reason there is a gap in anyone's collection, then it's well worth a buy.

For the unfortunate few who haven't seen Brian Dewhurst, a MUST.

Personally, I would much rather have seen a new album and not a sampler, particularly as to quote Brian, "I'm singing a bloody sight better now than when I made some of these tracks." From what I've seen of Brian recently this is definitely correct. Even so, this album can do Brian's career no harm at all.

Ron Baxter

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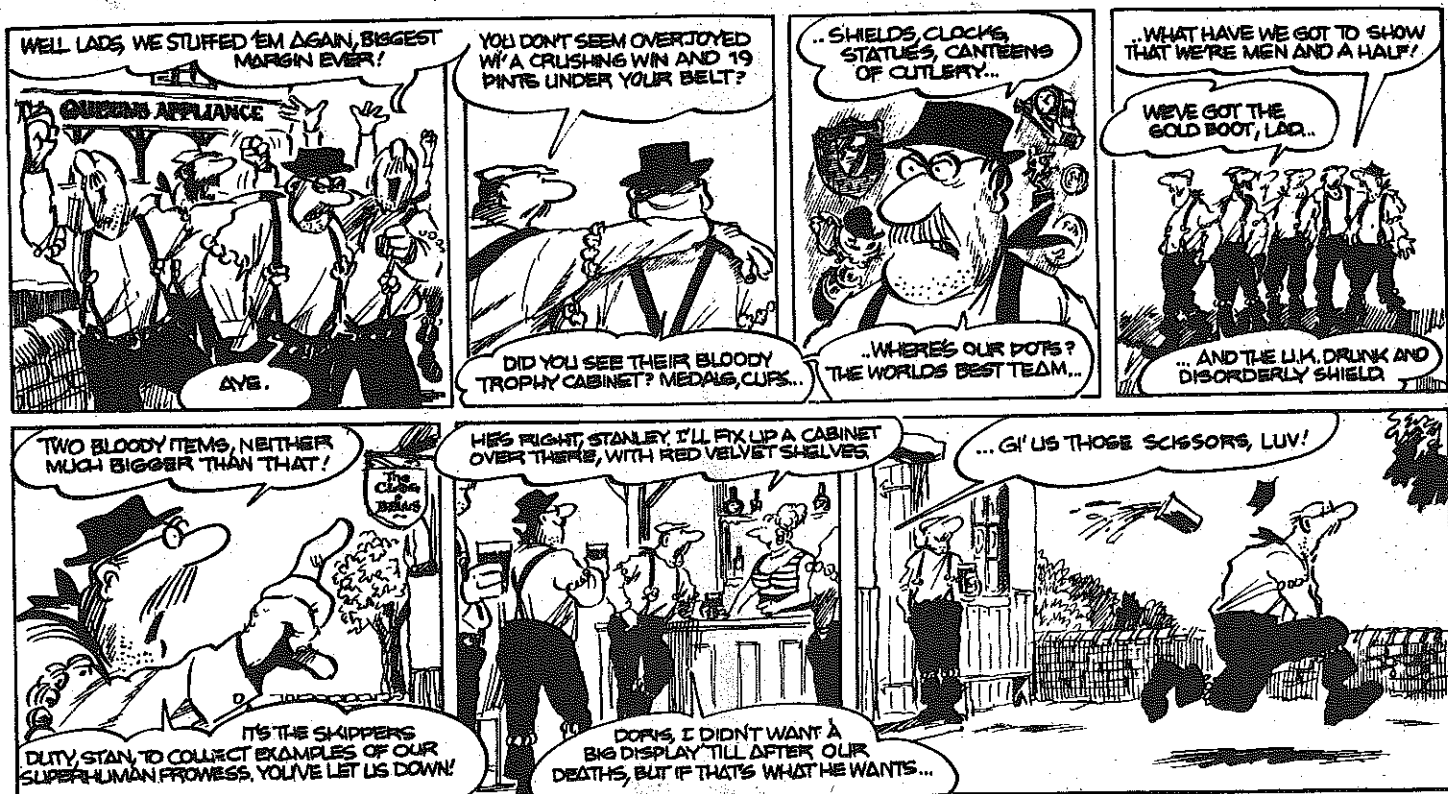
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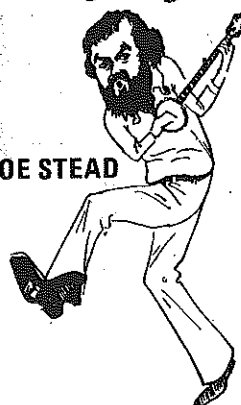
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