

Folk magazine

Vol. 2 No. 1
OCTOBER, 1975

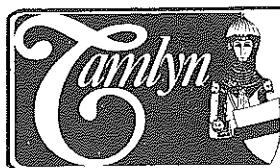
10p

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Editorial

As this glorious summer of 1975 slips quietly into autumn, the sound of singing, dancing and music still reverberates throughout the land. Country dancing, Morris and Rapper have flourished and been enjoyed by many thousands of dancers and spectators, for most of the folk festivals have taken place in brilliant sunshine. Like some ancient midsummer rite, the good weather has been celebrated in music and song.

We at Tamlyn are celebrating too. It is our first birthday and with this issue we go into our second year of publication. We have survived a rise in the cost of paper, envelopes, and postal charges, and Tamlyn can now be bought in many folk clubs throughout the North. This is entirely due to all those friends and club organisers who have helped publicise and sell Tamlyn.

Thank you.

It is our intention to try and cover all aspects of folk throughout the North, so if you have any news, stories, songs or articles please write to Christine.

We will do our best to print them all.

Alan Bell.

TAMLIN SHIRTS

Tamlyn Shirts are now available. They have the logo of the magazine printed in brown on the chest. Sizes are small, medium and large. They cost only £1.25 plus 10p package and postage. Write to Christine Bell, 55 The Strand, Fleetwood, or phone Fleetwood 2317.

NEWS FLASH

There will be a concert at Rivington Barn, Bolton, on the 27th September at 8.00 p.m. with hosts: Clan Dew and guests: Horden Raikes and The McCalmans

SUBSCRIPTION:

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

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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.

HENDON BANKS

For some time now I have been troubled by the apparent lack of good, young singers coming forward to take their place and make their contribution in the revival of interest in folk songs. For instance, many of the people attracting the large crowds at festivals during 1975, are the same people who were attracting large crowds five years ago. The survival of any interest depends on regeneration, therefore it is pleasing to introduce a relatively new group from the North East.

Hendon Banks are the resident group at the Trimdon folk club in Co. Durham. The group members are Jez Lowe, Ged Foley, Paul & Christine Stockton.

Paul & Christine have been singing in folk clubs for a number of years, firstly in their native Cheshire and in the North East since 1970. Jez and Ged have been playing in the North East clubs as a duo and with various groups over the last two years.

In August 1974, both duos were asked to appear at an open air concert in Sunderland. As all the other acts were fairly heavy rock groups, they joined forces for support and did a traditional folk set. They have been playing together ever since.

They play mainly traditional music using a variety of instruments, i.e. guitars, dulcimers, banjo, mandolin, English concertina, bodhran, whistle and a home made Nordic lyre. Paul and Christine have always concentrated on harmony singing while Jez and Ged have been keen instrumentalists.

As Hendon Banks, they have united all this talent to blend their sounds to suit the material. They have recently appeared on



an LP., featuring the Trimdon Club's singers and musicians, and have found great success at local festivals culminating in winning the group competition at the South Tyneside Festival and appearing at the Durham Folk Festival.

In this days of experimentation with heavy, electric, backing to traditional folk songs, it is refreshing to find a group of people, independantly minded and talented enough to go their own way.

Hendon Banks have a sensitive approach to the songs, arranging and adapting material to their style, but never destroying the songs themselves.

A group well worth listening to.

Dear Editor,

First, may I congratulate you on the continued production of Tamlyn at such a high standard. The quality of printing strikes me particularly - particularly in contrast to many national "folk" mags.

Second, I wonder if you can help us? Following your article on the concertina, my wife persuaded one of her relatives to exhume one which had lived in a lumber room for some time. This is not in full health but still playable.

However, once we had acquired a tutor for the English accordion, we found it didn't fit. Presumably what we have is a German or Anglo-German one. Now, do you or any of your readers know anything about these foreign instruments? We would be very interested to hear of any tutors (written) or any folk memory! The makers name is given as: G. Jones, Patent Concertina, Manufacturer 350, Commercial Road East. So it must be a Cockney, Welsh, German accordion!

Yours in hope,

Ian S. Wells

Editor

This sounds like an Anglo. Can any reader help with information regarding the maker?

Mark Aherne



MARTIN CARTHY & WATERSONS

Martin Carthy & his wife, Norma Watson and the group have moved from Hull and have bought a farm near to Whitby. I understand the farm is near to Fylingdales Moor and it is their intention to work the few acres collectively.

THE HORDEN RAIKES

The Preston based Horden Raikes have agreed to disband. This is a friendly agreement, with both parties going their own way. Out of this comes news of a new group. Brian Dewhurst, of the Raikes, together with Hugh O'Donnel and Chris Parkinson of the old Kalied Band, have come together to create a group called Tom Tiddlers Ground. The name means a safe haven in a children's game, such as Tig. With this line up of talent, the group should not go short of work.

CUMBERLAND STEW

The far away places are calling during the summer of '75, for I hear Ray Downes is leaving Cumberland Stew to live and work in Australia. His place is being filled by a girl singer as yet unnamed.

MINT JULEP

With one folk singer disappearing down under, I hear that Keith Price of Mint Julep has emigrated to Canada.

DAVID HARDY

One advantage of travelling around the country means, that I get many opportunities of dropping into folk clubs and listening to resident singers and guests. Recently, at the excellently run little club in Whitby, I heard David Hardy. His name was new to me, but after hearing him, I forecast that his talents will not be ignored for much longer.

David is well worth listening to.



David Hardy

News in brief

FOLK MAGAZINES

I recently got hold of a copy of Tykes' News, the folk magazine for West Yorkshire which is published by the E.D.S. & S. At 10p this is good value for money. The magazine contains songs, stories, letters and club dates. For contributions or details write to Mal Jardine, 8 Greenacres Ave., Shelf, Halifax, Yorkshire.

BROADSHEETS

A broadsheet for 4p can't be bad, and when it is compiled and designed in a pub for reading all over Scotland, the Editors have a ground swell of information at their finger tips or should I say on their lips? Whatever, Sandy Bell's Broadsheet is published in Edinburgh from Forest Hill Bar, Forest Road, Edinburgh. Tel. 031 225 1156 A very good buy at 4p.

ALBA

Talking Scotland reminds me to watch out for a new group called Alba. This is an accoustic band comprising of ex-JSD band member Sean O'Rourke and Mike Ward, an ex-Tannahill Weaver, together with

Tony Cuffe. They should be on tour in England within a few months.

FOLK SCENE

Richard Thompstone who writes the Folk Scene page from the Stockport Advertiser recently sent me a copy of his article entitled 'The disease that is spoiling our folk clubs.' It takes a hard look at some of the attitudes of singers and audiences in his area.

It is thought provoking and inspires debate, but unfortunately we do not have the space in Tamlyn to take up the theme at this time. Watch out for the Advertiser.

FOLK ON RADIO

The programme 'Folkweave' BBC 2 Thursday evening was reduced to a half hour length programme some time ago. I now understand that this will be re-extended in the autumn to a one hour show.

Lastly I might add that we are always short of information on the Sheffield and Liverpool areas. Can anyone help us with details of clubs and singers etc.?



Further Details--

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"From The North"



The Lancashire Fusiliers

THE LANCASHIRE FUSILIERS

When William of Orange landed in Torbay in November, 1688, he granted a commission to Sir Robert Payton, to raise a regiment of foot soldiers. Men were flocking to join Prince William, but Robert Payton chose carefully and well. Two years later the regiment had its baptism of fire in Ireland and the battle of the Boyne under the new Colonel, Gustavus Hamilton. It was customary for a regiment to be known by the name of its Colonel, and Hamilton's regiment was soon trained in the use of the Flintlock Fusil. This was a better and safer gun than the matchlock, and the men who handled the fusils later came to be called the fusiliers.

In the British Army of that time, Officers raised their own companies. Commissions could be bought or sold. Corruption was rife. The Army was at the mercy of its suppliers, agents and officers. Many men received short rations and money, but the regiment was lucky in having a commander like Hamilton.

When the regiment was leaving for the West Indies in 1702, a soldier in Captain Clair's company was found to be a woman. She was not the only woman known to have served in the Army as a Soldier. The famous Mrs. Christine Welsh fought with Marlborough's Army only to be wounded at Ramillies when her sex was discovered. She ended her days as a Chelsea Pensioner, But not much is known of the female Lancashire Fusilier.

After the West Indies, the regiment served in Portugal, Gibraltar and Europe to be called home at the time of the 1745 rebellion. Four years later James Wolfe joined the regiment on his appointment to Major.

Commissioned at 15 and having seen seven campaigns by the time he was 21, Wolfe commanded the regiment for 8 years. He introduced new ideas of training, discipline and hygiene that were far in advance of his time. He left the regiment to become the Commander in Chief of the Army in Canada and died a hero's death in the storming of Quebec.

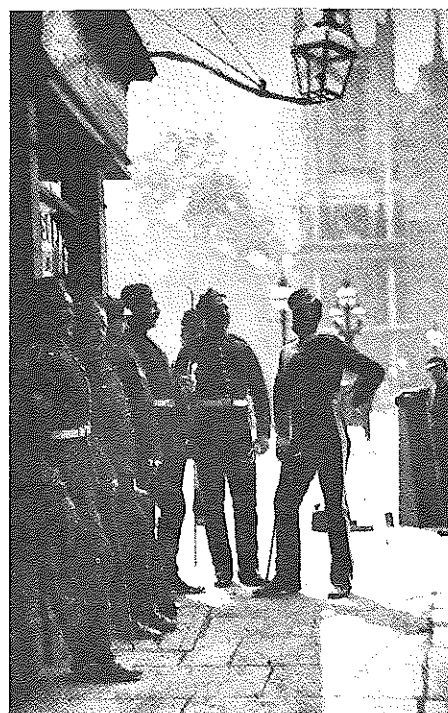
Later, William Kingsley became Colonel of the regiment and he was in command on the 1st August 1759, when six British Infantry Regiments routed a French Army. The British picked roses on the way to the battle and wore the flowers in their hats, as in a single line they fought their way through three lines of French Cavalry.

By 1777, the regiment was fighting in America. Well disciplined, brave, and well led, they could not fight disease, or the lack of equipment or support from England, and their Red coats could not easily be disguised. They became easy victim to the sharp shooting tactics of the

colonials, but they burnt their colours rather than lose them when General Burgoyne surrendered to the Americans at Saratoga.

Lady Harriett Acland, wife of a Major in the regiment became famous and the idol of the Army by her faith and devotion to her husband. Hearing that he was wounded, she crossed Lake Champion in stormy conditions to reach her husband and nurse him back to health. On the retreat from Saratoga, though pregnant she survived the march, hunger and starvation, to reach the American lines where her husband was again lying wounded. The American commander General Gates, called her a most amiable and delicate piece of quality."

On the 31st August, 1782, the King wrote to say that the Regiment should be known as the 20th of The East Devonshire Regiment of Foot, in order that a connection with that county could be cultivated with a view to recruiting. This was never more urgent than in 1796 when the regiment returned from the disease



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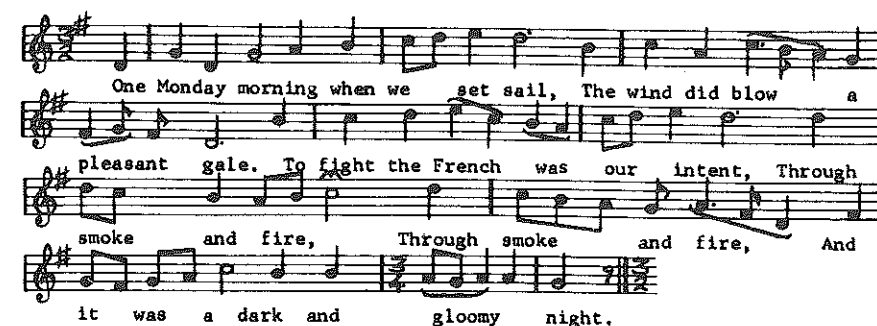
Brian Dewhurst FOLK SINGER

CONTACT:-

80 ALBRIGHTON ROAD, LOSTOCK HALL,

PRESTON.

Tel: Preston 38800



GENERAL WOLFE

Traditional English: As sung by Louis Killen

Now the French was landed on Mountains high,
And we poor souls in the valley did lie,
"Never mind, my lads," General Wolfe did say,
"Brave lads of honour, brave lads of honour,
Old England will win this day."

And the very first broadside we gave to them,
We killed seven hundred and fifty men.
"Well done, my lads," General Wolfe did say,
"Brave lads of honour, brave lads of honour,
Old England will win this day."

But the very best broadside they gave to us,
They wounded the General in his left breast,
And from his tender breast loving blood did spill,
As any fountain, as any fountain,
And all his men was filled with woe.

"Here's five hundred guineas all in bright gold.
Take it and part it for my loves quite cold,
And use your soldiers as you did before,
Your soldiers own, your soldiers own,
And they will fight for evermore."

"And when to old England you do return,
Pray tell my friends I am dead and gone,
Pray tell to my tender mother dear
That I am dead-o, that I am dead-o,
And will never see her more."

ridden West Indies with only six officers and seventy men.

Recruiting around Exeter was poor. The regiment marched North for the first time and enlisted 300 men at Preston. So began the relationship Lancashire and the Regiment.

As the Lancashire Lads marched off with colours flying, to battles or garrison duties around the World, the recruiting problems of the Army remained acute.

Army life was not attractive. The troops lived under canvas or were lodged in Inns. There were no proper methods of supplying food and the men had to forage for their own. With no medical care, men died from minor wounds or injuries.

By the end of the eighteenth century, Barrack blocks were being built but these were little more than stone prisons. Wives and families lived with the soldier in the barrack room, their only privacy, a blanket hung around the bed. In this intensely close atmosphere, they cooked, cursed, loved and bore children to the soldiers who often had to abandon them if the regiment was posted abroad.

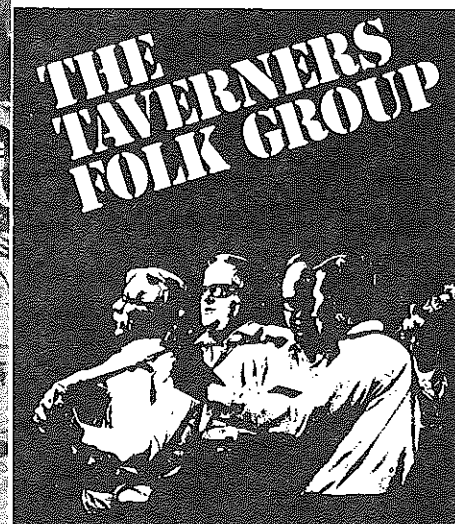
Discipline was harsh, strict and cruel. The Army was so under strength at the time of the Napoleonic Wars, the Government released criminals, from the jails, and sanctioned kidnapping, press gangs and

The hard physical life of a soldier in the eighteenth and nineteenth centuries, is shown in the entires of the Chelsea Pensioners discharge book.

George Hawkins, aged 19 served 1 year, took weak for duty. Ed. Pottle, aged 25 served 6 years, blind. William Hardwick, aged 34 served 17 years, severe leg ulcer, leg off. James MacCartney, aged 42, served 22 years, worn out. William Hare, aged 34 served 16 years, consumption.

Incredibly, men still survived. Andrew Robb enlisted in the 20th at Preston in 1798 and fought with the colours right through the Napoleonic Wars, to be discharged in May 1821 after 43 years of unbroken service.

The thirty thousand veterans of Waterloo returned to an England undergoing great



"The Times of Old England"
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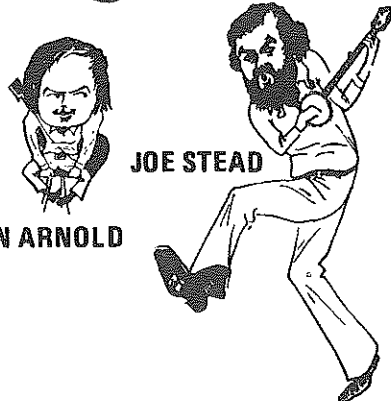
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social change. Until 1826, the Army was used as a Militia and police force to control a restless population. Yet in keeping with the Government's policy of reducing the number of men under arms, the 20th's strength was much reduced. Nevertheless, they were on duty at Queen Victoria's Coronation in 1838.

By the early nineteen hundreds the methods of recruiting were changing, and by the time general conscription was introduced in 1916, the country came under the spell of the greatest recruiting sergeant of them all.

For the Fusiliers though, there was no need to drum up support in 1914.

War was declared with Germany on the 4th August, on the 5th, 1454 reservists had reported for duty at Wellington Barracks. By the 7th, 648 fully equipped men had been dispatched to the war front. On the 8th, two reserve battalions left for their war stations.

At 4 a.m. on the 25th April, 1915, companies of the 1st Battalion of the Lancashire Fusiliers embarked into open boats for the landings at Gallipoli. Rowed ashore, the men came under a murderous fire from the Turks. Against shells, machine guns, barbed wire, and mines, the Fusiliers fought their way ashore to establish a beachhead. The cost was frightful. Eleven officers and 350 men were killed or wounded.

General Sir Ian Hamilton later said that no finer feat of arms had ever been achieved by the British Soldier — or any other soldier — than the storming of those beaches.

For their bravery, sheer guts, and great heroism, that morning, the Battalion was awarded six Victoria Crosses.

Pete & Chris Coe

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CLUB NEWS

LIVERPOOL

After many, many years at the Gregson Wells Hotel in Liverpool, the Spinners have moved their club to the Centre Hotel. The story goes that a new and energetic manager appointed by the brewery, was determined to make a name for himself in the brewery world and was soon at odds with the Spinners. Therefore, Mick, Tony, Hughie and Cliff upped and away. I hear now that the brewery is not pleased.

MANCHESTER

At the other end of the spectrum, I recently heard of a club at the Elizabeth Gaskell College, Hathersage Road, near Manchester Royal Infirmary, which runs on every second Tuesday night of term time. Never costing more than 25p to get in, this is one of the clubs who form the backbone of the folk song revival.

PRESTON

This business of new managers been appointed by breweries and upsetting local habits and customs has recently led to the Preston Folk Club leaving the Brunswick Hotel to look for pastures new. The Preston folk club now meets every Monday night starting in September. See ad. for new address page 6

Now that the autumn is almost upon us, many folk clubs will be re opening for the winter season. Our What's On guide is a free service we offer to readers and club organisers so let us have your dates please. Times and venues also are needed.

CYRIL TAWNEY

Cyril Tawney's future bookings include:
September 15th, Chorley F.C.
September 18th, Queens Head Hotel, Ormskirk.
September 21st, Sing-Out F.C. at Crewe.
September 26th, Red Lion F.C. Westhoughton.

THE DUBLINERS

The Dubliners are in Concert at the Theatre Royal in St. Helens on Saturday 20th September. Tickets from £1.00 to £1.20. Write to Merseyside Arts or telephone 051 709 0671

FOLK PROM 1

First ever Folk Prom. Concert organised by E.F.D.S.S. on Saturday, September 27th at 7.30 p.m. Royal Albert Hall, Kensington S.W.7. Artists on this bill: Charlie Bate and Bob Cann, Martin Carthy, Etchingam Steam Band, Roy Harris, Hedgehog Pie, Teesside Fettleers, The Watsons.
For Tickets please apply to: Folk Prom 1, Box Office, Cecil Sharp House, 2 Regents Park Road, London N.W.1 7AY. Please DO NOT write to Tamlyn for tickets for this event.

LOUGHBOROUGH FOLK FESTIVAL '75

12th, 13th & 14th September at University of Technology. Artists booked to appear include:

Walter Pardon, Willie Scott, George Belton, The Teesside Fettleers, Redd Sullivan, John Foreman, Peter Bellamy, The Spinners, Johnny Collins, Mike Elliott, Andrew Cronshaw. The Programme for 1975 includes: concerts, ceilidhs, workshops, forums, singarounds plus the crack, discussions, arguments and late parties, which are a feature of Loughborough. For details and tickets please write to: The Festival Secretary, Loughborough Folk Festival, Bookings, Cecil Sharp House, 2 Regents Park Road, London. NW1 7AY

SOUTHPORT ARTS CENTRE

Thursday, October 30th at 7.45 p.m. Folk Concert with English Tapestry, Roy Bailey and Cathie Stuart. Tickets are 75p available from: Southport Arts Centre, Lord Street, Southport. PR8 1DB. Box Office phone Southport 40011.

THEATRE IN THE FOREST

Grizedale, Hawkshead, Nr. Ambleside, Cumbria. Folk in the Forest — The McCalmans in Concert, on Friday, 26th September at 8.00 p.m. Tickets 60p, children 30p. Box Office telephone Coniston 295 or Ambleside 3388 or Ulverston 52299.

Folk in the Forest — with the "HIGH LEVEL Ranters" on Saturday 4th October, at 8.00 p.m. Tickets 60p children 30p.

Whats on!

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

September 13th Farriers
September 27th Singers Night
October 11th Rhona
October 25th Wassailers
November 8th Singers Night

BLACKPOOL FOLK CLUB,
KINGS ARMS HOTEL,
TALBOT ROAD, BLACKPOOL.
TUESDAYS, 8.00 p.m.

September 9th The two Beggarmen
September 16th Les Jones
September 23rd Hamish Imlach
September 30th Twenty Feet Below
October 7th Martin Carter & Graham Jones

October 14th Stan Arnold
October 21st Doug Porter
October 28th Vin Garbutt
November 4th John Leonard & John Squire
November 11th Barry Skinner

CUTTY WREN FOLK CLUB,
ROYAL HOTEL,
REDCAR, CLEVELAND.
THURSDAYS, 7.30 p.m.

September 11th Crooked Oak
September 18th Willards Leap
September 25th Pete Nalder
October 2nd Mick Elliott
October 9th Saffron
October 16th Mathews Brothers
October 23rd Johnny Collins
October 30th Derek Brimstone
November 6th Stan Gee
November 13th To be confirmed

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ROYAL PARK HOTEL,
QUEENS ROAD,
HYDE PARK, LEEDS 6.
THURSDAYS, 8.00 p.m.**

September 18th Riley's Annual Treat
September 25th Cajun Moon, Allan Taylor, Brian Golbey & Jon Gillespie
October 2nd Leon Rosselson
October 9th Peter Bellamy
October 16th Roger Sutcliffe & Nick Strutt
October 23rd Hot Pot Belly Band
October 30th Michael Moore
November 20th Taverners

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

September 14th Mike Harding & Mary Asquith
September 21st Bullock Smithy & Tom Yates
September 28th Bonny Dobson & Harbinger
October 5th Ian Campbell Folk Group & David Hardy
October 12th Stan Arnold & Two Beggarmen
October 19th McCalmans & Brigantine
October 26th Jack Hudson & Derrick & Dorothy Elliott.

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ROAD, Nr. CUDWORTH, YORKS.
SUNDAYS, 7.30 p.m.**

September 14th Jenny's Chicken
September 21st Singers Night
September 28th Cyril Tawney
October 5th Singers Night
October 12th Talis
October 19th Singers Night
October 26th Two Beggarmen
November 2nd Singers Night
November 9th Jack Murphy



Peter Bellamy

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

September 7th Club closed, Fylde Folk Festival
September 14th John Bulls Outfit
September 21st Jasper Carrott
September 28th Cilla Fisher & Artie Trezise
October 5th Tony Rose
October 12th Brownsville Banned
October 19th Tony Capstick
October 26th Gypsies Kiss

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

September 18th The Wakes
September 25th Skinch & Co.
October 2nd Singers Night
October 9th Preston Guild
October 16th Phil & June Colclough
October 23rd John Bulls Outfit
October 30th Singers Night & Souling Play

**GARSTANG FOLK CLUB,
EAGLE AND CHILD HOTEL,
GARSTANG, Nr. PRESTON.
TUESDAYS.**

September 9th The Romanies
September 16th Singers Night
September 23rd Brian Dewhurst
September 30th Singers Night
October 7th Harry Boardman
October 14th Singers Night
October 21st Wassailers

**HORWICH FOLK CLUB,
THE CROWN HOTEL,
HORWICH, LANCS.
MONDAYS, 8.00 p.m.**

Residents Auld Triangle

**LONGTON FOLK CLUB,
ST. OSWALD'S SOCIAL CLUB,
CHAPEL LANE, LONGTON,
Nr. PRESTON, LANCS.
FRIDAYS, 8.30 p.m.**

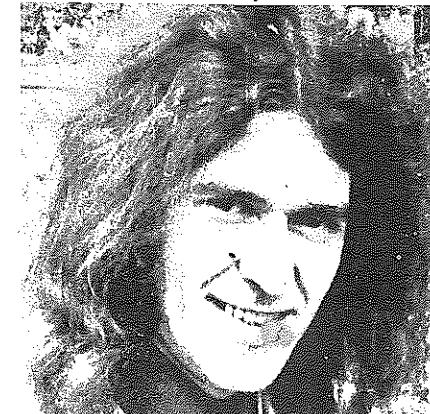
September 12th Singers Night
September 19th Oldham Tinkers
September 26th Singers Night

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

September 14th Dave Qually
September 21st Brownsville Jug Band
September 28th Sullivan
October 5th Triad
October 12th Wesley Park & Smith
October 19th Roger Westbrook
October 26th Mike Harding
November 2nd Brigantine
November 9th Stan Jardine & Brian Jones

**PENNY FARTHING FOLK CLUB,
81a POULTON STREET,
KIRKHAM, Nr. BLACKPOOL, LANCS.
SATURDAYS, 8.30 p.m.**

September 13th Sullivan
September 20th Cilla Fisher & Artie Trezise
September 27th Club closed
October 4th Tony Rose



Tony Rose

October 11th Bullock Smithy
October 18th Jeremy Taylor
October 25th Martin Carter & Graham Jones
November 1st Singers Night
November 8th Martin Carthy

**PRESTON FOLK CLUB,
NEW BRITANNIA INN,
HEATLEY STREET,
Nr. Harris Technical College,
PRESTON, LANCS.
MONDAYS, 8.15 p.m.**

September 8th Lol Lynch
September 15th Sam Bracken
September 22nd John Leonard & John Squire

September 29th Singers Night
October 6th Dick Gaughan
October 13th Kelly & Walsh
October 20th Doug Porter
October 27th Singers Night
November 3rd Vin Garbutt
November 10th Singers Night

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

September 19th Taverners
September 26th Cyril Tawney
October 3rd Bob Williamson
October 10th Kelly & Walsh
October 17th Dave & June Brooks
October 24th Club closed
October 25th Ceiledh with Teesside
(Saturday) Fettleers at Town Hall
October 31st Wild Geese
November 7th John Leonard & John Squire
November 14th Johnny Silvo

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

September 12th Malcolm Hope
September 19th Pat Kearney
September 26th Ragged Robin
October 3rd Hebric
October 10th Two Beggarmen
October 17th Tom McConvil & Bob Fox
October 24th To be arranged

October 31st Ian Sidebottom
November 7th Jack Lee
November 14th Lol Lynch

**SUNDAY FOLK AT THE
HIGHWAYMAN INN,
THREAPWOOD, CHEADLE,
STAFFORDSHIRE.
SUNDAYS.**

September 14th Cajun Moon
September 21st Taverners
September 28th Elliott & Coe & Burland
October 5th John Renborne & Jaqui McShee
October 12th Jack Hudson
October 19th Magna Carta
October 26th To be confirmed

**THE BREWERY FOLK,
COMMUNITY CENTRE,
122a HIGHGATE, KENDAL, CUMBRIA.
SUNDAYS, 8.00 p.m.**

September 14th Muckram Wakes
September 21st Singers Night
September 28th McCalmans
October 5th Teesside Fettleers
October 12th Dave Philips
October 19th Willards Leap
October 26th Vin Garbutt
November 2nd Singers Night
November 9th Martin Carthy

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

September 10th Singers Night
September 17th Brian Dewhurst
September 24th Singers Night
October 1st Singers Night
October 8th
October 15th Singers Night
October 22nd Singers Night
October 29th
November 5th Singers Night
November 12th Singers Night

**WHEATSHEAF INN TRADITIONAL
FOLK CLUB, NEW YORK, NORTH
SHIELDS, CO. DURHAM.
WEDNESDAYS, 8.00 p.m.**

September 10th Come all ye
September 17th Come all ye
September 24th Tarry Trousers
October 1st Come all ye - First Birthday
October 8th Chris Foster
October 15th Castle Band
October 22nd Come all ye
October 29th Bob Stewart
November 5th Come all ye
November 12th Come all ye



Mike Harding at Woodford



CAMBRIDGE FOLK FESTIVAL 1975

"It's the greatest Folk Festival in Europe" proclaimed this year's Cambridge Folk Festival poster. A rather controversial claim, maybe — but in terms of numbers attending and organization required, a fair comment. Cambridge grows each year — 20,000 attended this time! — and there has been a continual improvement of facilities. The magnificent setting of Cherry Hinton Hall grounds gives Cambridge a head start even before the music starts.

In comparison with other British Festivals Cambridge must be classed as a fringe event. Much of the music could not be strictly regarded as folk music, but the overriding quality of Cambridge is the generated atmosphere and the constant element of surprise. This year seven of the major artistes were from America, including Tom Rush, Malicorne arrived from France and the Hans'che Weiss Quintett from Germany. These artistes helped to draw some of the thousands of foreign visitors now attending the festival. This year's line up of British artistes was one of the best ever assembled at Cambridge, with Nic Jones, Tony Rose, Vin Garbutt, Richard & Linda Thompson, Tam Linn (including the Furey brothers), Miriam Backhouse and Five Hand Reel all being prominent. There were the usual surprise visitors including Tom Giffellon, Alistair Anderson, John Kirkpatrick, Allan Taylor and English Tapestry. None of the so called superstars of previous years, but plenty of good folk music.

The festival got off to a rather quiet start on the Friday evening even though every inch of marquee space was packed to capacity. Michael Moore and Frognorton provided a good start and were followed by the much awaited Dransfields. Backed by a new bass player, they produced a fine set, two songs, "Fair Maids of February" and "Handsome Meadow Boy", being rather reminiscent of the old style Dransfields. Barry Dransfield's fiddle playing is unmatched and Robin provided the chat between songs in an easy manner.

Malicorne, the French band were the next to take the main stage. Relatively unknown in this country, they really produced some magnificent French traditional music. Led by Gabriel Yacoub, formerly with Alan Stivell, this group produced a far more controlled sound than Stivell on his last visit to Cambridge.

Another outstanding performance on Friday came from Tam Linn. Paul, Eddie and Finbar Furey along with Davey Arthur combined to produce some superb Irish music which received wild acclaim from the packed crowd. Hailed in the programme as the greatest living exponents of traditional Irish music, they made the claim difficult to dispute. Tam Linn left the stage to American, Tom Rush who was followed by Jack the Lad to

round off the evening concert.

Whilst the main concert was in progress the Cambridge Crofters were running a six hour ceilidh in the second main marquee. This is a recent innovation at Cambridge but the hundreds of dancers proved that there is room for dancing at the festival.

Saturdays outdoor concert was dominated by Nic Jones. Amidst the many thousands of contemporary music fans present, it was obvious that many people had gone to Cambridge this year to watch and encourage singers like Nic Jones and Tony Rose, the first major line up of revivalists in recent years. Nic took the stage and from the outset seemed in rather alien surroundings. However many of the ten thousand or so fans were there to see him finally make an appearance at Cambridge. He went through many of his standard ballads, "Warlike Lads of Russia" being particularly memorable, gathering an increasing volume of support from the audience. On completion of his set, the audience reaction was amazing and Nic was duly brought back to the stage for an encore.

The Hans'che Weiss Quintett, a gypsy group from Germany, also received a fine ovation on Saturday afternoon.

The Saturday night concerts were dominated by Richard and Linda Thompson and Harvey Andrews and Graham Cooper. The Thompsons, backed by Dave Mattacks, Simon Nichol and John Kirkpatrick, opened up with "I want to See the Bright Lights Tonight". to a packed audience. Probably the most popular item in their set was a selection of tunes from the classic "Morris On" album. Miriam Backhouse was the success of the festival. Her fine singing and good humour did much to create an atmosphere at the Saturday night and Sunday afternoon concerts. Also featured in the Saturday evening concert was Bryan Bowes a remarkable autoharp player, who preceeded the Thompsons. This American provided the ultimate in audience participation, as he has at folk festivals throughout America. Harvey Andrews and Graham Cooper presenting a rather different image, completely won over the audience on main stage one. Richard Digance, Vin Garbutt and Noel Murphy also produced fine sets.

A new feature at Cambridge this year, was the Sunday afternoon traditional session featuring Tony Rose, Vin Garbutt, Mick Flynn, Dave Calderhead and Nic Jones. The popularity of this event was evident in the enthusiasm of a capacity crowd. Contemporary songs away from the tradition were soon found to be unacceptable to the audience. Vin Garbutt Tony Rose and finally Nic Jones, all produced some really fine singing and Vins use of incoming police messages, intruding upon the singing, provided some brilliant

Folk Festivals

humour.

America's top acoustic guitarist, Leo Kottke and finally Country Gazette brought the festival to a close with yet another version of Orange Blossom Special! Despite accute over crowding — once again a fine Cambridge festival and a triumph for the re-instated festival director, Ken Woollard.

Dick Gillingham

KENDAL FOLK FESTIVAL

The "Gateway to the Lakes" or "The Old Grey Town", as Kendal is known, held it's 3rd Folk Festival on the 22nd, 23rd and 24th August.

It was organised by the Brewery Folk, a Club which is held in the Cellar Bar of the Brewery Arts Centre every Sunday evening.

The aim was quote "Provide a small intimate Festival with a fair selection of guests at reasonable prices, than try and emulate the larger Festivals" unquote. This I feel they have done admirably, as everyone, guests and members of the public alike are made to feel welcome.

The weekend opened with a Concert on Friday evening, playing to a packed house. The resident group from the Brewery started the evening off, followed by Johnny Collins, a really fine singer from Reading. Johnny who ran folk clubs in Hong Kong and Singapore, whilst serving in the Army, and for a while "busked the streets of London" has a powerful, well rounded voice. His repertoire of songs is varied — my favourite being "The Bristol Mail".

Johnny was followed by Roy Harris, one of the most sought after Artists on the professional circuit today. Roy, who calls the Folk scene his "Big Family" had the audience singing along with him from the first song.

The Taverners entertained, as only the Taverners can, giving a varied selection of material from Alan Bell's songs, through ballads to comedy songs like "Dorset is Beautiful" and the Taverners version of "Tom Pierce".

Saturday dawned bright and clear and by 10.30 a.m. a small knot of people had gathered in the Brewery Coffee Bar. Early morning sessions at Festivals can in some cases be a bit dodgy to say the least, but Kendal is a busy market town and 7 members of the Kendal Morris Men danced a tour of the town, calling in for refreshment at several Hostleries en route. The Kendal Morris Men, led by Hugh Taylor are normally 14 in number, a fine group who take their dancing seriously. The Kendal "Bowman" opened its doors for the lunchtime singaround and soon everyone was amply stocked with pies, peas and pints. This session developed into one of the best singarounds I have seen for a long time. The quality of the singers was first class.

The afternoon workshops were well attended, Ian Jones giving pre-ceilidh instruction. I was pleased to see several children, including my own, joining in. Under Ian's expert tuition many more people were able to confidently join in the County Dancing in the evening. Geof Hughes held a workshop on clog dancing and Stuart Lawrence a very informative Lecture on Bawdy Ballads. Stuart's knowledge of Folk Songs is immense and he is able to make a very interesting lecture of a difficult subject.

200 tickets had been sold before the start of the Ceilidh on Saturday evening. Dancers and Groups arrived from all parts of the Lake District to take part in this popular social event.

Music was provided by the "Cheviot Ranters" who must be one of the best known Ceilidh Bands in the country. They hail from various points in Northumberland as their name implies.

In between dances, songs were provided by Roy Harris, Johnny Collins, and yours truly.

An impromptu singaround was held in the Bar for those "non dancing" people.

The Organisers had provided food in plenty, and must be congratulated on running a really good Festival.

For those of you who couldn't attend the Kendal Folk Festival this year, then make a date in your Diary for next year. Highly recommended.

Brian Osborne

WHITBY FOLK FESTIVAL

Organised by Graham Binless and the E.F.D.S. & S., the Whitby festival has now been held for the past eleven years, so it has become very well established. It is obvious from just the two days I was there, that many people make an annual pilgrimage.

It is a well organised festival, with events staged in different halls and hotels throughout the town.

The organisers have an Office in the Seaman's mission and like Sidmouth a news sheet is produced and sold daily. The two pubs, The Plough and the Elsinore, who allow singing, were well patronised by thirsty singers and dancers. The festival got under way on the Sunday evening with a grand Ceilidh in The Spa. With singers and musicians such as The Fettleers, Tony Rose, Dorothy & Derek Elliott, Fred Jorden, Walter Greaves, Alison McMorland, Pete & Chris Coe, the emphasis was on tradition. The Thameside Mummies and the Hoddesden Crownsmen also appeared at the festival.

I particularly enjoyed the excellent singing of Fred Jorden, I don't think I have ever heard him in such good voice. Alison McMorland, or perhaps better known by her maiden name of Alison Potts, was in control of the childrens songs and games, and I enjoyed her appearance during a recording session for the Folkweave team, led by producer Peter Pilbeam.

The Hoddesden Crownsmen took their dancing and music to the people by performing on the Quayside, to the obvious enjoyment of the day-trippers.

I must say though, that I found the Whitby festival lacking in atmosphere and excitement. Perhaps there were just too many people about, for the festival week coincided with the famous Regatta day and the old port was jammed with thousands of day-trippers.

Nevertheless, this is a festival to attend in 1976.

DURHAM FOLK FESTIVAL

The fourth Durham Folk Festival took place over the weekend of 8th, 9th and 10th August, and what a good festival it was. Being the ancient capital of the North and a university city as well, Durham provides an ideal setting for a festival, having many facilities to hand.

As the two main places of activity were at the Town Hall and Dunelm House, people were constantly drifting back and forth between the two, with occasional forays to local hostleries, including the Bridge Inn where a grand singaround took place on the Saturday lunchtime.

I found everyone very friendly and there was a good atmosphere all weekend. It was also well organised.

From the opening Ceilidh on the Friday evening, when the Trimdon Band were in control of the action, under the direction

of Doc Don Watson himself, the events were well attended.

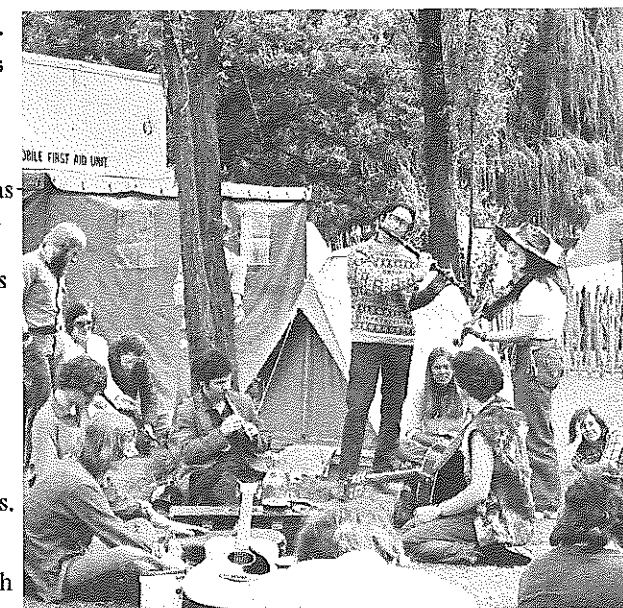
The Green Ginger Morrismen danced well with good control. Those incredible gentlemen known as the Cheviot Ranters provided some excellent music, for the Saturday Ceilidh, and there was a good Catholic choice of singers. Roy Harris was in very good voice, as was Nic Jones. Therapy and Derek Brimstone provided the contrast to the traditionalists. Contemporary approaches to traditional music were represented by Dick Gaughan and the Five Hand Reel. The latter were a little disappointing in not presenting anything new.

Gary & Vera Aspey got a huge ovation from the Saturday evening crowd as did Na Fili, who had driven up from Sidmouth especially for the concert. It was left to the Taverners to close the concert with a good singaround.

I enjoyed the festival very much indeed. The highlight for me personally, was the workshop run by the fine old clog dancer, Johnstone Ellwood. At 76 his heart may be weak, but his feet are as nimble as ever. With photographs and exhibition steps in clogs once used by his father, who was champion of all England, old Johnstone took us into a world of steps and taps, once so commonly practised and now known only by so few.

This was probably the best workshop I have ever attended.

Alan Bell



(above) Roy Harris at Durham
(left) Cathal McConnel and Carol Gardiner at Cambridge

Longton folk song club

St. Oswalds Social Club
Chapel Lane,
Longton,
Fridays 8.30 p.m.
Residents: Clan Dew
Contact: Duncan Campbell at Preston 720991
or Celia Smith at Preston 717495



It is appropriate that a folk magazine published on the Fylde Coast should have an item concerning a product used by 'folkers' and produced in the Fylde.

Roger Bucknall has lived in Blackpool for the last 3 years having moved from Southampton and along with Bill Astley and Eddie Green has been making high quality acoustic guitars for some of the top folk and blues guitarists on both sides of the Atlantic. This ever growing list of Fylde users is to say the least exciting. They are an instrument accepted and revered as 'THE GUITAR' by both traditional and contemporary players on the folk circuit.

How did a British guitar maker break the dominance of long established American firms who for years held the unique position of being the only commercial makers of high quality guitars in the world? Firstly Roger runs a business and approaches guitar making as a business. This attitude has been sadly lacking in other guitar makers in Britain. Secondly by producing a new guitar which both in sound and finish is far superior to anything the guitar world has seen for a long time. Thirdly by being in Britain, guitarists can now choose the guitar that is best suited to them. The firm specialises in 'one offs' Gordon Giltrap's guitar is a good example, the player and maker working together and producing a personalised instrument. For some guitarists this is essential as a certain style of playing may require a different action (i.e. string height above the fretboard) or a wider neck of a certain tone colour. Previously it was virtually impossible to have this kind of work done by the maker as the guitar was being made.

During the construction, which takes about 30 hours, only the best materials are used. Rosewood, Spruce, Ebony, Mahogany, Maple, Cedar and Redwood are specially selected for close straight grain or 'figure'. However the search for good quality timber is becoming more and more difficult and in keeping with these inflationary times costs are continually rising. Slowly, however, Roger is building up a stock of well seasoned, quality timber which will provide him with material for years to come.

Although the guitars are virtually hand made much ingenuity has gone into the construction of moulds and jigs (not the Irish type). Where modern methods or tools produce a better or more accurate result they are taken advantage of. Great care goes into finishing the guitars. Much time and effort is spent varnishing, sanding and polishing, producing an almost mirror like finish.

Fylde Instruments now make approximately twenty guitars a month, selling them direct from the workshop and through retail outlets. Retail distribution

is shared by Fylde and Stentor Music in Reigate.

Recent displays at the Paris Music Fairs and London Trade exhibitions, has spread their fame much further afield. However the best recommendation any instrument can have is by the top guitarists in the world using them. After three years Fylde guitars are used by: Gordon Giltrap, Vin Garbutt, Stefan Grossman, Leo Kottke, Bridget St. John, Chris Foster, Nic Jones, Bert Jansch, Sam Bracken, Archie Fisher, Mike Chapman and The Taverners.

Roger now makes nearly 20 different models based on four basic designs. A small bodied six string guitar, a jumbo six string, a twelve string and a Macaferri shaped six string (D shaped sound hole and a cutaway body). All these can be made in any of the timbers mentioned above, Rosewood and Spruce being the most popular. The jumbo is a big bodied

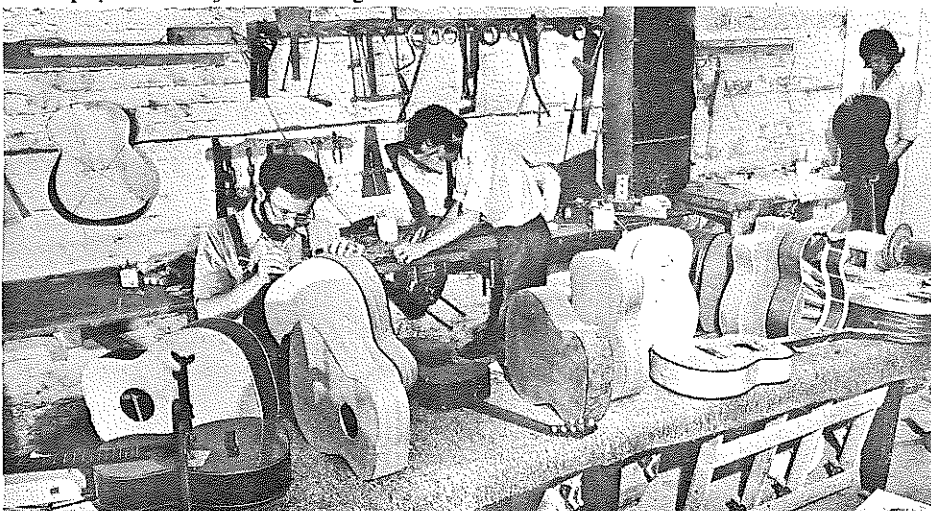
Fylde guitars

guitar ideal for group work with a solid bass, guaranteed to break through the sound of other instruments, whilst the smaller bodied guitar is ideal for solo work with a clear sharp sound not often heard on other guitars. Prices start at about £150.

If you are contemplating buying a guitar why not take advantage of the workshop in Kirkham. Give Roger a ring at Kirkham 2843. The workshop and its equipment is fascinating and not many of us know how a guitar is made. If you already play the instrument the opportunity to see a top quality guitar being made (and also the chance to play some of them) should not be missed.

Finally if you have the opportunity to see any of the artists listed at your local folk club why not pop along and see the best played by the best.

Dave Walters



For active Folk enthusiasts.....

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Newcomers and Singers always welcome.
Phone Cleveleys 71913

Fleetwood Rapper Swords Cod End Mummers

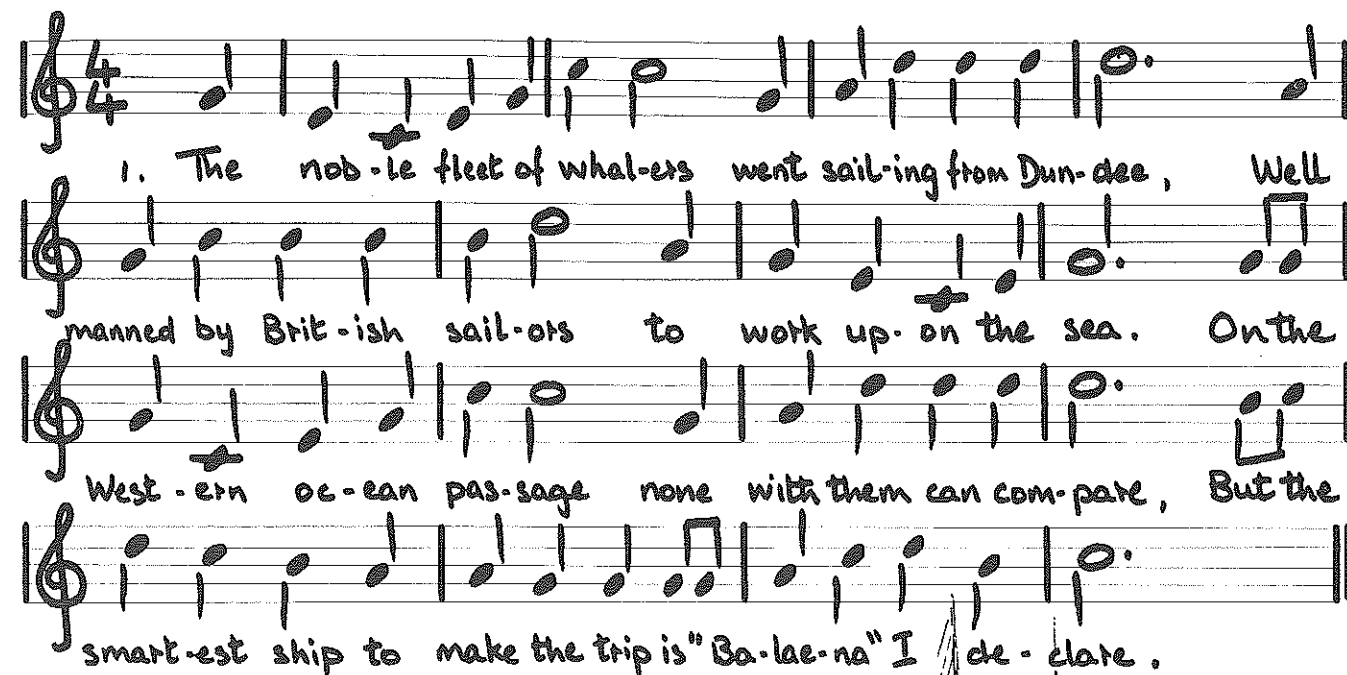
the new group

TOM TIDDLER'S GROUND

CONTACT: Brian Dewhurst
80 Albrighton Road
Lostock Hall
Preston, Lancs.
Tel: Preston 38800



The Balaena



Traditional Whaling Song

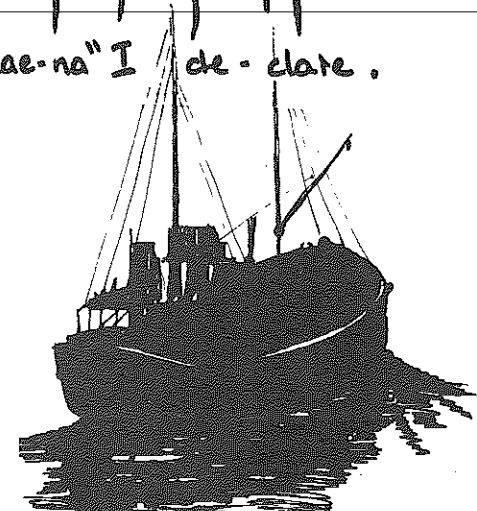
The noble fleet of whalers went sailing from Dundee,
Well manned by British sailors to work upon the sea.
On the Western Ocean passage none with them can compare,
But the smartest ship to make the trip is "Balaena" I declare.

Chorus:
Oh the wind is on her quarter, her engines running free,
There's not another whaler that sails out of Dundee.
Can beat the old "Balaena", she needs no trial run,
And we challenged all both great and small from Dundee to St. John.

It happened on a Tuesday, three days out of Dundee,
The gale took off her quarter-boat and a couple of men, you see.
It battered at her bulwarks, her stanchions and her rails,
And left the old "Balaena", boys, a-frothing in the gale.

Bold Jackman cut his canvas and fairly raised his steam,
And Captain Guy with "Erin Boy" was ploughing through the stream,
And the noble "Terra Nova" her boilers nearly burst,
And still at the old whaling grounds "Balaena" got there first.

And now the season's over and the ship half-full of oil,
Our flying jib-boom points for home towards our native soil,
And when that we have landed, boys, where the rum is very cheap,
We'll drink success to the skipper's health for getting us over the deep.



BENTHAM FOLK CLUB

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Bentham, Nr. Lancaster

Alternate Saturday 8.30 p.m.
Resident:
Farmstead — Traditional/own material

THE Cutty Wren

ROYAL HOTEL, REDCAR

FOLK CLUB

Thursdays 7.30



Little Misunderstanding

Key of E

© Howard Bond

Fool to myself when I prolong the agony
Just to hold out for sympathy.
Oh pride, my injured pride, isn't worth that much to me
'Cos when it hurts you don't see
It hurts me too.

Chorus:
A Little Misunderstanding
Made a sorry man of me
O, needed some gentle handling
To make it right

Why do we think it's not up to me to make amends
Don't wanna be the first to bend
These games of who's to blame seem a waste of time to me
When we both want the game to end.

Chorus:
A Little Misunderstanding etc...

Oh, please believe I never mean to do you harm
And if sometimes you think that I appear hard
Don't be alarmed.....cos you know

Chorus:
A Little Misunderstanding etc...

Tempers can flare and I may have hit you where it hurts
Filling the air with angry words
Oh, words are so absurd when we don't mean what we say
And you know I'd stand and call you back
If you turned to walk away

Chorus:
A Little Misunderstanding etc...

Oh, please believe I never mean to do you harm
And if sometimes you think that I appear hard
Don't be alarmed.....cos you know

Chorus:
A Little Misunderstanding etc...



Record & Book review

"TOGETHER IN CONCERT" –
Pete Seegar and Arlo Guthrie
Reprise 64023

Do you remember years ago before the Beatles and the Spinners became popular, when Martin Carthy was just a backing musician and many of us were still at school? We didn't even know what folk songs were, never mind going to a club to listen to them. Even television was in black and white. But I can remember Pete Seegar. Here was a man playing a banjo persuading the audience to join and help him sing the songs. I thought at the time that it sounded good and it still does.

"Pete Seegar and Arlo Guthrie in Concert" is just like that. Simple, in the nicest possible way, but very enjoyable.

It's a double album and contains many songs which are so very familiar. "Guantanamera", "Joe Hill", "Don't Think Twice, It's All Right" and "Deportee" to name but a few. But it's not the songs so much as the singers and their rapport with the audience that comes over so well.

Arlo sings his big U.S. hit "City of New Orleans" and a Watergate song "Presidential Rag" with real gusto. It's not worth mentioning all the songs as they are all good. Give yourself a treat and buy it.

by Pete Rimmer

"RECORDED LIVE" –
The Boys of the Lough
Transatlantic TRA 296

I'm not really into all this Irish music that floats around English folk clubs. Every-

where you go it's a jig or a reel. I'm not saying it's bad as much of it is very good, and if I were a fiddler I am sure there are tunes I would play myself, but as I don't I seem to hear the same ones all the time. Therefore the new album by the Boys of the Lough is refreshing if nothing else. But it is more than that.

Recorded live in Cambridge, Massachusetts, at the end of last year, it's a well balanced selection of tunes and songs all beautifully played and sung.

What more can I say. If you are into the "Boys" you will love this record. If not, give it a listen any way. Hear how well tunes can be played.

A special mention must be given to their arrangement of "The Hound and the Hare" with the different movements portrayed of the chase and kill.

I wish they appeared more often in England.

by Pete Rimmer

"FANTASIES FROM A CORNER SEAT"
Harvey Andrews and Graham Cooper
Transatlantic TRA 298

I looked forward to this album ever since I saw Harvey Andrews and Graham Cooper in concert together over a year ago as they impressed me very much. Harvey has for many years been a greatly respected singer/songwriter and Graham is obviously a fine guitarist and pianist. Their act is very polished and in places very funny, but I must admit I was more than a little disappointed with this album when I first played it.

Unlike Harvey Andrews' two previous albums, this one takes quite a bit of getting into, mainly because the songs are accompanied by a lot of backing so are not as instantly memorable as they might be.

After a few plays the album got much better and now I like it very much. It's a pity Graham Cooper isn't given more songs to sing (he's no mean singer judging by his solo performances) but their partnership is built on Harvey's singing

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& THE TAVERNERS

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THE CLOGGIES

An everyday saga in the life of Clog Dancing Folk.
by Bill Tidy by permission of Private Eye.

and Graham's playing, so I suppose it has to be reflected on the album.

Andrews is one of the only writers who still writes songs of social comment and on this record he has a go at property developers "Daisy", adultery "The Mistress", and the system itself "(I'm Resigning) From Today". Lots of love songs too - "Lady of the Light", written jointly with a great underestimated songwriter Marc Brierley, "Darby and Joan" and "A Little Moon 'n' Juning".

With some great guitar playing from Richard Thompson this is a good record, but as I say it needs playing a few times.

by Pete Rimmer

'THE YOUNG TIN WHISTLE PEST' -
Vin Garbutt
Trailer LER 2081

I cannot really make up my mind about this record: I like Vin Garbutt very much both as a person and as a performer, but I don't think that the production of this record does him justice. For a start it sounds as though the master was cut with a hammer and chisel so bad is the surface noise (when, oh when, is someone going to insist on a good cut for folk records? Why must the small companies always play second fiddle to rock LP's and end up sounding as though they were recorded in a wind tunnel?). I've even been to the extreme of listening to four separate copies to make sure that it wasn't mine. Then, there is some decidedly rosy editing in places. The idea of trying to capture Vin 'live' is admirable, but I

wonder if the comments uttered on the occasions when these were recorded were the funniest ones. If you have never seen Vin I must explain that he never tells jokes as such it is just the way he introduces a song which has people like me reduced to helpless quivering masses of laughter. This record does not have that effect: fair enough, they have kept the chat to a minimum, but I am left wondering what gems went into the waste-bin in the cutting room.

On the other hand Vin sings very well - far better than on his first album and his playing is, as always, first class. He may send-up the intro's but the songs are delivered with great sincerity. Another curious aspect of this record is the multi-tracking employed so that Vin plays with himself (if you'll pardon the expression). I say curious because it is not a technique usually used with 'live' albums. A somewhat disappointing album, then, but not the performer's fault: six songs and six tunes and the classic Garbutt into two hornpipes "Dunphy's Hornpipe and Dunphy's mate's Hornpipe".

by Paul Adams

'JOHNNY'S PRIVATE ARMY' -
Johnny Collins
Traditional Sound TSR 020

When I reviewed Johnny Collins' first album a couple of years ago I found it an admirable record and one which, incidentally, I still play fairly regularly. Here is Johnny's new record and it's as good, but not better than the first. Johnny raises a debatable point when it comes to making

records, how much of it should be you? An LP of just Johnny would be of his fine voice and rather limited guitar accompaniment, but in a studio he surrounds himself with all sorts of musicians and singers. I've heard this levelled as a criticism, but, personally, I feel that a record is an art-form and thus, as such, its resources should be exploited to the best advantage. The result in this case, is a record with plenty of variety ranging from the solo unaccompanied 'Flowers of the Town' to the folk "orchestra" assembled for 'Peter's Private Army'. Johnny, as always, is in good voice and the arrangements seem appropriate and tastefully done. A fair number of the songs are contemporary ones written in traditional style and, here again, Johnny scores having, not only a good ear for good songs, but a good ear for songs which suit his own style. Mind you, he isn't a singer who has much definable style, he is simply a straight, honest singer with a fine, rich voice and a good attack in delivery. There are times when the 'sound' does not quite live up to the performance and the voice is in danger of being swamped by the instrumental backing, but as it only happens in a couple of places it does not detract from the album as a whole.

For your £1.99 (which is rapidly becoming a bargain!) you get, not only J.C., but Bob Siddall, half of Muckram Wakes, half of the Teesside Fettleers plus a very good (how dare he be so young) fiddler, assorted guitars, fiddles, melodeons, concertinas, harmonium, banjos, etc., 16 songs and a well presented sleeve - need I say more?

by Paul Adams

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