

Carmlyn



Folk magazine

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15p



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Editorial

Just a few weeks ago I was lucky enough to be in a lakeland pub, when a few of the locals started singing. One old gentleman sang an old song learned from his father, and by sheer coincidence I heard a famous electric folk band sing the same song, just a few days later. This transition from being a song sung for pleasure, to being sung for profit — apart from the treatment the song suffered along the way — causes me to reflect on the year behind and the year ahead.

Last year saw the rise of the 'Super Comedians', as club performers with an amusing line of patter, deserted the folk club circuits for new and golden pastures. (I might add the pros and cons of this latter issue is still being debated endlessly). I also heard one theatrical agent declare that FOLK (in capital letters) was the alternative entertainment.

All very bemusing.

Most folk clubs are run on business like lines to enable the organisers to hire the room, pay the guests and keep the club going. Singers need to raise their fees to keep pace with the cost of living and 1975 also saw the growth of the 'Superclubs' who can pay the fees demanded by the 'Supersingers'.

Ah well, perhaps there is a new development. Some singers are running very small clubs and singing the old, old songs in the old, old way.

Perhaps this is what it is all about?

SUBSCRIPTION:

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songs, information and advertising welcome.
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ALISON McMORLAND

Taking small children to Folk Festivals can be something of a trial — as I know to my cost — but happily many festival organisers now cater for family groups and engage singers to run special children's sessions. None are better than those organised by Alison McMorland.

Born in Renfrewshire, but brought up in Strathaven, as Alison Potts, she has since being married, lived in Manchester, Cheshire, Helston and appears now to be settled in York. Alison started singing in Helston, Cornwall, when her husband volunteered her services to sing at a charity concert at his school. The next day, she was asked to help form and run a folk club and group. After two and a half years the group, The Tankards, disbanded and Alison became a solo singer.

At the same time, she began working in schools and started to tape and record children's songs and games. In 1974 she was awarded a £500 grant by the York Arts Association and produced a 16mm colour film on Children's games & song from the York & Selby areas. This work has developed and she is now working on a field recording of street songs for Topic records. Alison was also responsible for starting the children's song sessions at the Sidmouth Festival, and ran them at Whitby for two years.

This involvement with children should not detract from her superb unaccompanied singing. She has an unmistakable voice, full of sweet sounds and harmonies, and in 1975 won the coveted Kinross Cup for singing.

Alison McMorland must be listened to, admired and enjoyed.

BBC Radio Cleveland,
Middlesbrough,
Cleveland.

Dear Sir,

What a funny way to carry on! In December's "News in Brief" you print a statement followed by an appeal to readers to confirm whether it is true or not! It's a pretty good way, I suppose, of getting an immediate response. Anyway, here I am responding from BBC Radio Cleveland — BBC incidentally and not 'government sponsored'!

We have been putting out our folk programme "Focus on Folk" now for five years every single week. It runs for 45 minutes from 6.50 p.m. every Thursday evening and is repeated at 1.15 p.m. on Saturdays. The programme is always fronted by Stu MacFarlane of the Teesside Fettleers and the boys have been closely associated with this and many other BBC Radio Cleveland programmes right from the start. What is more — we have no commercial breaks, no news bulletins between the music and no intention of taking the programme off.

Hal Bethell
Manager.



32 Appleby Drive,
Bootle,
Merseyside.

Dear Editor,

Further to your appeal in the last two issues of 'Tamlyn' for information of Folk Clubs in Liverpool, it looks like I had better show the flag and place Liverpool on the map.

Contrary to what a lot of people in deeper Lancashire think, Liverpool has a very healthy and very much alive folk scene, for a "Folkie" could be entertained here seven nights a week with not much trouble.

Maybe I should give you a quick rundown. Monday starts off the week with Jacquie & Bridie's Coach House Folk Club now at 'Maxwells Plum', Hanover Street, with the Spinners Folk Club just around the corner at 'The Triton' in Paradise Street. There is also a Folk Club called St. Georges Folk Club run by 'Old Rope' at Station Road, Maghull. Tuesday 'The Hooters' at the Black Horse Hotel, West Kirkby, and a traditional club at Adrian House, Sandringham Drive, Dingle. Also on Tuesday at The Ship Inn, Haskayne, run by a new group called 'Tabby's Nook'. Wednesday takes everyone to 'The Parkgate Hotel' in Parkgate on the Wirral and also on the Wirral on Thursdays is 'Rhona's Ferry Folk Club' at her new premises 'The Red Room Restaurant' Arrowe Park Golf Course. Friday The Wheelhouse Folk Club meet at S.S. Peters & Pauls, Liverpool Road, Crosby and also Atlantic House Folk Club, Hardman St. (in Liverpool city centre). Saturday there is a singaround in the Hotel Victoria on the Dock Road and finally on Sunday there is the 2 + 1 Folk Club in the Centre Hotel, Nelson Street, Liverpool.

Well, that's a week in Liverpool Folk Clubs. Apologies to those who I might have missed.

Dave Crolley



News in brief

LEADER RECORDS

The 19th November 1975 saw the start of a high density recording schedule for Bill Leader's Leader and Trailer labels. That was the day the reels started turning at the new Leader Sound studios in the little Pennine village of Greetland.

First was Nic Jones to do his third album for Trailer followed by dulcimer virtuoso Roger Nicholson, then Dick Gaughan, Muckram Wakes, Martin Simpson, Bill Caddick, Tony Rose, Vin Garbutt, Peter and Christine Coe, Derek and Dorothy Elliott and Ray Fisher will be going into the studio in the next few months.

MIKE LYDDIARD

I hear that Mike Lyddiard will be having his first Album released early this year. It is called the Sands of Time. The songs are all his own and range from Traditional style chorus songs and ballads, to Lancashire humour. It is a B.B.C. presentation recorded for Folksound Stereo 106.

THE PENNINE FOLK GROUP

After their very successful return to their old club at Hyde, The Pennine Folk Group will be re forming to present a special night of songs at the Poynton Social Centre on the 1st February. This is to raise funds to convert the old Fire Station at the back of the centre, into a mini theatre for youth drama. I understand too, that the Song & Poetry group meetings on a Tuesday evening are proving to be popular.

THE TEESIDE FETTLERS

Sean Mac Manus of the Fettleers has resigned from the group and is considering a career in broadcasting.

FOLK ON RADIO

In our last edition I spoke of Radio Tees being the only station in the North East broadcasting a regular folk programme every week. As can be seen from the letter to the editor, I have been corrected. Stuart McFarlane, also of the Fettleers, has been hosting a BBC radio programme for many years.

Far from being starved of folk music, Cleveland is well served. My thanks to all those people who wrote and supplied me with information.

ABROAD SHEET

For singers, or holiday makers contemplating a tour of Germany, and wanting to know all about the Folk Scene, particularly with reference to the services, the magazine Abroad-Sheet is a must. Listing clubs, dates, artists and special events, this is edited by Pete & Mary John Wilkinson. Costing 75pfg, or £1.50 for UK subscribers, this can be obtained from Abroad Sheet headquarters, Service Kinema Corporation, Western Europe, MINDEN, BFPO 29.

SUFFOLK FOLK NEWS

Local publications are a great help for people on holiday when trying to find a folk club. Five Penny Bit publish a magazine of Suffolk Folk News. For those interested write to Alan Walters, 28 Tintern Close, Ipswich, Suffolk.

TOM TIDDLERS GROUND

Fronted by Brian Dewhurst, the new group will be making guest appearances at this year's Loughborough Festival and also at Sidmouth and will be appearing in Germany at the Osnabruck Festival. They are doing well, with a brand new LP just released on the Folk Heritage Label. Called The Hunter & The Hunted, No. FHR 075, it is available from record shops or Brian Dewhurst direct at 80 Albrighton Road, Lostock Hall, Preston.

Congratulations to the Garstang Morris Men for their appearances on the ITV programme 'This is Your Life.' They enabled the producers to unwillingly snare Bill Tidy into the studio. I understand the party afterwards was something to be seen.....

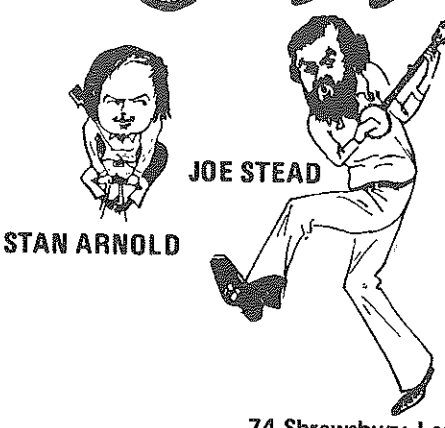
GUITAR TUTOR

Eddie Green and Ged Higson will be publishing a guitar tutor entitled "Finger Style Folk" a great tutor. More details in the next Tamlyn.

PERSONAL NOTE

On medical advice, I am taking a short three to four months rest from singing with The Taverners. This is a temporary break during which I hope to enjoy a rest. The group will of course be appearing as usual. Alan Bell


Sweet Folk All!



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STAN ARNOLD

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DAVE QUALLEY
DOWNES & BEER
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DAVE PASKETT
DAVE TURNER



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Tamlyn Record review

'HOW TO PLAY RAGTIME GUITAR' - Stefan Grossman and Tom Van Bergeyk Transatlantic XTRS 1151

Stefan Grossman seems to keep bringing out his "how to play" records and books with amazing regularity and all of them are good. He has mastered the art (and it is an art) of teaching the guitar through this medium. These albums can be listened to on two levels. Firstly, for the guitar student, they are great manuals and, secondly, they are great just to listen to. I think the title is rather off-putting for the non-guitar playing ragtime music fan. There is no talking on the album at all, just 18 guitar rags of varying speeds and styles. Some of them are well known such as "Salty Dog", "Blake's Breakdown" and "Bill Bailey" and all are played with Stefan's usual brilliance. On this record is featured another very good ragtime guitarist, Tom Van Bergeyk. Tom plays even faster than Stefan (and that's fast) but his delivery is much smoother.

A tablature book is provided with this mid-priced album and contains the tablatures for all the tunes, with notes and tunings.

It may sound strange I know but this would make a great present for any aspiring guitarist, and I found it great listening too.

Pete Rimmer

'BALD EAGLE' - Vera Johnson.

Sweet Folk and Country SWA 005

It just shows how people have different tastes!

Pete: Hi Kevin.

Kevin: Hi Pete.

Pete: Got any new records?

Kevin: No, have you?

Pete: Not many. I bought 'Born to Run' by Bruce Springsteen. That's great. Oh yes, I was sent 'Bald Eagle' by Vera Johnson from Tamlyn for review.

Kevin: Oh, that's great. She's very good. I saw her in London and she had the audience in the palm of her hand.

Pete: That's funny, I don't like it at all.

Kevin: Why not?

Pete: She sounds like Jacqui and Bridie rolled into one, without the humour.

Kevin: But her songs 'Homer Johnson', 'The Bald Eagle' and 'Pierre Trudeau', they are great.

Pete: I don't think so. They are all a bit twee. 'Gentle Rain of England' isn't bad. 'Do-it-yourself Divorce' is down-right bad taste.

Kevin: Well, she's great live.

Pete: I had better go and see her then.

If you like Vera you will like this live album, but if you don't, you won't!

Pete Rimmer

An everyday saga in the life of Clog Dancing Folk by BILL TIDY

Reproduced by kind permission of 'Private Eye' and Bill Tidy.



FOURPENNY BRIDGE LIVE AT ETTON FOLK CLUB. - Workhouse Records W.H.R.1

Side 1.

Nobody's Jig/Bitter Withy

The two magicians

The Calico Printers Clark

The Cutty Wren

Staines Morris

A Mon like Thee

Side 2.

One Misty Moisty Morning

The Molecatcher

Poverty Knocks

Ranters Warf

Fog on the Tyne

This live recording of one of Yorkshire's best loved club groups was made on their farewell performance at the Light Dragoon Inn, Etton, Yorkshire. The album contains traditional and contemporary material and manages to capture the folk club atmosphere most live recordings miss.

Fourpenny Bridge take their name from the toll bridge in Selby, Yorkshire. There are four male members and one female. They play between them, fiddle, guitars, mandolin, psaltry, bass, recorder and drum. The group leader Mike Soar is the best club singer/guitarist I have seen for years and would put many professional artists to shame.

Since the album came out the group has re-formed and they are now doing gigs. I for one would like to see a studio recording of Fourpenny Bridge.

Brian Dewhurst

Tamlyn

A VISIT TO A CLUB

On Saturday 8th November, we were invited to cross the border to visit the nineteenth birthday celebrations of the Topic Folk Club, Bradford. On their normal Friday club night they celebrated with a concert featuring Roy Bailey, Leon Rosselson and Johnny Collins (which we were unable to attend because of club commitments). The Saturday festivities began at lunch time with continuous singing, led by Johnny Collins and various local artists. This continued until the bar closed at 5.00 p.m. After a short break the evening's entertainment followed featuring the Derbyshire based group Widdershins, Johnny Collins and various local singers.

We ourselves were made to feel very welcome by the organisers and members whom we had previously met at this year's festivals. The invitation to visit the club came as a result of several Topic members visiting our recent ceilidh at Westhoughton's Red Lion Folk Club and we hope the friendship will continue.

Pat Ryan
Eileen Ball

AROUND THE CLUBS

Blackpool

The Blackpool Folk Club has moved to the Raikes Hall Hotel, Liverpool Road, due to alterations taking place at their regular pub, The Kings Arms. They should return to the Kings in March.

Kirkham

The Penny Farthing Folk Club celebrates their anniversary night with The Ripley Wayfarers on March 6th.

Barnsley

Ken Hudson tells me that the EFDS&S are staging a series of concerts at the Centenary Rooms, Civic Hall, Barnsley with guests, Tony Capstick on the 17th January, The Watsons on March 20th and the Taverners on May 22nd.

Southport

The Bothy Folk club are staging a series of Ceilidhs starting on the 17th January at the Queens Hotel, Southport. Other dates are February 27th & April 3rd at the Royal Hotel.

Leeds

John Wall and his wife Rita who run the Memphis Club in Leeds, tell me that 1975 was their best year for three years. By adopting a policy of booking local singers with occasional famous guests, they are managing to survive in difficult times. Talking of Leeds reminds me that in our last issue I questioned the hand out from the Folk at the Bistro set up when they quoted Theakstons at £1.85 per gal - apart from the folk music provided, Bob Spray now assures me that this is true. CAMRA members take note.

Whats on!



Miriam Backhouse

Liverpool

Due to my repeated requests I am now receiving information about the folk clubs around the Merseyside area. On the 22nd January, Brian Dewhurst will be appearing at the Polytechnic Vaults Folk Club Commerce Bar, behind Faculty building, Tithebarn Street. Stan Jardine will be the guest on the 29th January. Jake Thackray will be in concert at the Woodbridge Community centre, Carr Bridge Road. Tickets available from the Central Library, Borough Road, Birkenhead. Price 60p

Wigan

The Wigan Folk Club has moved from Hope Street to the White Horse Hotel in Standishgate, and now meet on Thursdays.

Kendal

The 4th Kendal Folk Festival, organised by the Brewery Folk Centre, will take place during August Bank Holiday weekend, August 27th - 29th inclusive. Guests already booked include The High Level Ranters and Johnny Collins. Tickets start at £1. All information from Hugh Taylor, 19 Mayfield Drive, Kendal, Cumbria.

Sheffield

We are still short of information on the clubs in Sheffield and South Yorkshire. Can any readers or club organisers oblige?

BENTHAM FOLK CLUB,
BROWN COW HOTEL, BENTHAM,
Nr. LANCASTER.

ALTERNATE SATURDAYS, 8.00 p.m.

January 17th	Singers Night
January 31st	to be confirmed
February 14th	Singers Night
February 28th	Toni & Chris Hicks
March 13th	Singers Night

BLACKPOOL FOLK CLUB,
RAIKES HALL HOTEL, LIVERPOOL
RD., BLACKPOOL, LANCs.

TUESDAYS, 8.00 p.m.

January 20th	Miriam Backhouse
January 27th	Alex Campbell
February 3rd	Lou & Sally Killen
February 10th	Nic Jones
February 17th	Johnny Collins
February 24th	The Farriers
March 2nd	Strawhead
March 9th	Tom Tiddlers Ground

LEYLAND FOLK CLUB

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Carnforth, Lancs

BURY FOLK CLUB,
OLD BLUE BELL, MOORGATE,
BURY, LANCs.
SATURDAYS.

January 17th Kelly & Walsh
January 24th Pete Wood
January 31st Ceilidh at St. Johns
Church Hall.

February 7th Lol Lynch
February 14th Johnny Collins
February 21st Battlefield Band

THE BREWERY FOLK CLUB,
BREWERY ARTS CENTRE, HIGHGATE,
KENDAL, CUMBRIA.
SUNDAYS, 8.00 p.m.

January 18th Mathews Brothers
January 25th Derek & Dorothy
Elliott

February 1st Bob Davenport
February 8th Threefold
February 15th Nic Jones
February 22nd Club closed
February 29th Strawhead
March 7th Tony Capstick
March 14th Canny Fettle

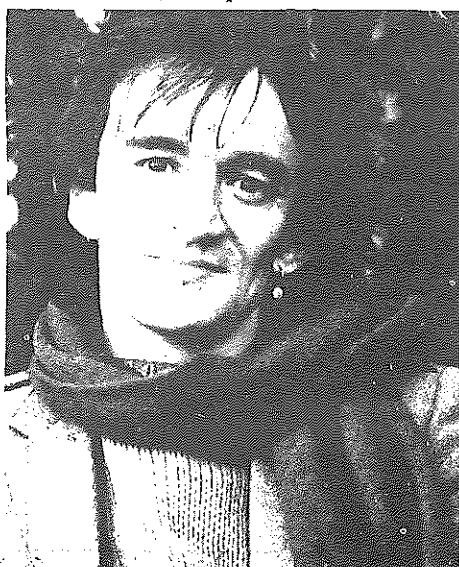
BOTHY FOLK SONG CLUB,
BLUNDELL ARMS, UPPER AUGHTON
RD., BIRKDALE, SOUTHPORT,
MERSEYSIDE.
SUNDAYS, 8.15 p.m.

January 18th Southport Swords
January 25th Singers Night
February 1st Singers Night
February 8th Breakdown
February 15th Swan Arcade
February 22nd Singers Night
February 27th Ceilidh at Royal
Hotel, Southport

February 29th Singers Night
March 7th Singers Night
March 14th White Hart
March 21st Martin Carthy

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

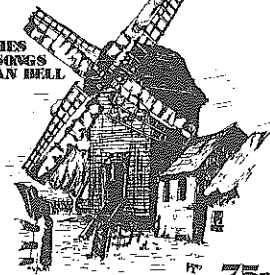
BLACKBURN FOLK CLUB,
OLD BLACKBURNIANS FOOTBALL
CLUB, LAMMACK RD., LAMMACK,
BLACKBURN, LANCs.
THURSDAYS, 8.00 p.m.



Martin Carthy

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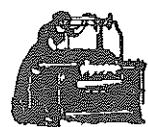
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FOLK CLUB



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Blackpool 33446

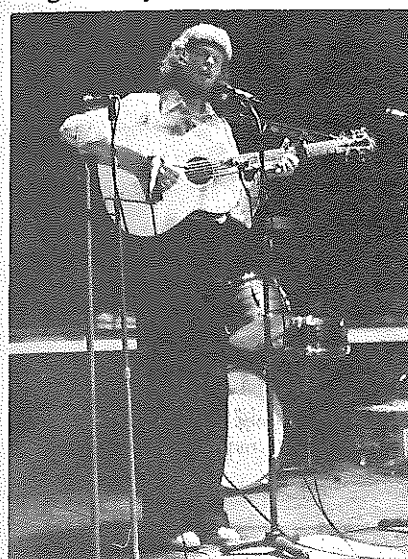
or write to
3 Pershore Gardens,
Normoss, Blackpool.

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

January 8th John James
January 15th Sean Cannon
January 22nd Sam Bracken
January 29th Crooked Oak
February 5th Ian Woods
February 12th Pig Meat
February 19th Dr. Gladstone's Bag
February 26th Eddie Walker
March 4th Hamish Imlach
March 11th Martin Wyndham-Read
March 18th Brian Patten & Pat
Cooksey

CORONATION FOLK CLUB,
CORONATION HOTEL,
KING ST., SOUTHPORT,
MERSEYSIDE.

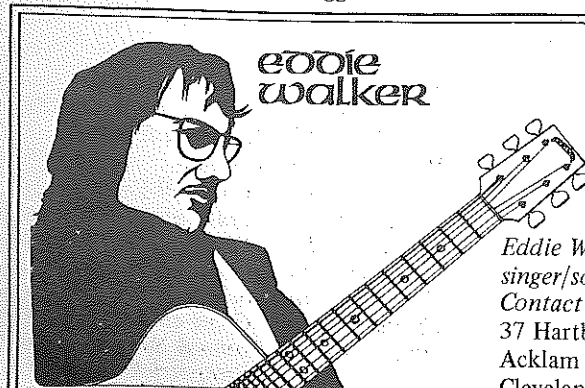
See local press for details.
Singers always welcome.



Dave Walters

DEANWATER HOTEL,
WILMSLOW RD.,
WOODFORD, CHESHIRE.
SUNDAYS, 8.00 p.m.

January 18th Johnny Silvo
The Peak Folk
January 25th Wesley, Park and
Smith.
February 1st Miriam Backhouse
Mike Harding
Tom Yates
February 8th Atarah Ben Tovim with
John Harper.
Neil Lewis & John Luce.
February 15th The Oldham Tinkers
The Two Beggarmen



eddie
walker

Eddie Walker is an entertaining
singer/songwriter and instrumentalist.
Contact him at
37 Hartburn Court
Acklam Middlesbrough
Cleveland Tel: 0642/822038

February 22nd Martin Carthy
February 29th Dave Qually
Graham Cooper
Kelly & Walsh

FOLK AT BISTRO 5,
Opposite the Fountain in Albion Place,
LEEDS, YORKS.
MONDAYS.

January 26th John Leonard & John
Squire.
February 2nd Sam Bracken
February 9th Taverners irmed
February 16th Pete & Chris Coe
February 23rd Mike Elliott

FOLK AT LYTHAM,
LYTHAM CRICKET CLUB,
CHURCH RD., LYTHAM, FYLDE,
LANCS.

SUNDAYS, 8.00 p.m.

January 25th Bernard Wrigley
February 1st Tom Tiddlers Ground
February 8th John James
February 15th Martin Carter & Graham
Jones.

February 22nd Big Pete Rodger.
February 29th to be confirmed
March 7th Filey Fettle
March 14th '1812'

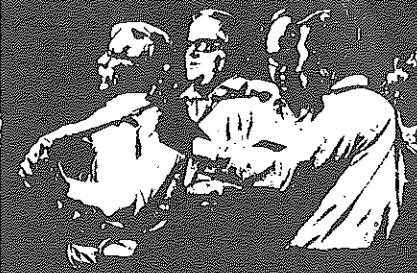
FLEETWOOD FOLK CLUB,
QUEENS HOTEL, BEACH RD.,
FLEETWOOD, LANCs.
THURSDAYS, 8.00 p.m.

January 22nd Singers Night
January 29th Gary & Vera Aspey
February 5th John James
February 12th Singers Night
February 19th Johnny Collins
February 26th Big Pete Rodger
March 4th Singers Night

FOLK AT THE FOX,
THE FOX & HOUNDS HOTEL,
SHAFTON TWO GATES, (on main
Barnsley-Pontefract Rd., nr. Cudworth)
YORKS.
SUNDAYS, 7.30 p.m.

January 18th Barry Skinner
January 25th Singers Night
February 1st Dave Speight & Viv
Fisher
February 8th Singers Night
February 15th Tony Capstick
February 22nd Singers Night
February 29th Singers & Musicians
from the Topic Club in
Bradford.
March 7th Singers Night
March 14th Ripley Wayfarers

THE TAVERNERS FOLK GROUP



"The Times of Old England"
is on the Folk Heritage label
No. FHR 062

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or from
Pete Rodger,
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BENTHAM FOLK CLUB

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THE STABLE, ROYAL OAK,
BOND END, KNARESBOROUGH,
YORKS.**

FRIDAYS, 8.30 p.m.

January 23rd Squire
January 30th Singers Night
February 6th Mike Elliott
February 13th Singers Night
February 20th Sid Page
February 27th Gary & Vera Aspey
March 5th Singers Night
March 12th Peter Bellamy
March 19th Zeke Deighton

**THE LAKES FOLK CLUB,
AMBLESIDE PARK HOTEL,
WATERHEAD, AMBLESIDE, CUMBRIA.
TUESDAYS, 8.15 p.m.**

January 20th Singers Night
January 27th Mathews Brothers
February 3rd John James
February 10th Keith Lightowler

**LANCASTER FOLK STIR,
YORKSHIRE HOUSE HOTEL,
PARLIAMENT ST., LANCASTER.
FRIDAYS, 8.00 p.m.**

January 23rd Singers Night
January 30th Chris Foster
February 6th to be confirmed
February 13th Singers Night
February 20th Bully Wee
February 27th Singers Night
March 5th Johnny Collins
March 12th Aly Anderson
March 19th Singers Night
March 26th McCalmans

**LEEDS MEMPHIS CLUB,
ROYAL PARK HOTEL, QUEENS RD.,
HYDE PARK, LEEDS 6, YORKS.
THURSDAYS, 8.00 p.m.**

January 22nd John & Sue
Kirkpatrick
January 29th Jennys Chicken
February 5th Brummell-Smith &
Strong
February 12th to be confirmed
February 19th Alison McMorland
February 26th Dave Walters
March 4th Whinchat
March 11th to be confirmed
March 18th Michael Moor

**POYNTON FOLK CENTRE,
VILLAGE CENTRE, PARK LANE,
POYNTON, CHESHIRE.
THURSDAYS.**

January 22nd Dave Burland
January 29th Richard
February 5th Graham Cooper
February 12th Rebec
February 19th
February 26th Peter Bellamy
March 4th Mike Lyddiard
March 11th Pete Quinn

SUNDAYS.

January 25th Alex Campbell
February 8th Pete & Chris Coe
February 15th Brownsville Banned
February 22nd Hamish Imlach
February 29th Tony Capstick
March 7th Oldham Tinkers
March 14th Tom Tiddlers Ground
March 21st Jeremy Taylor

**PENNY FARTHING FOLK CLUB
81a POULTON ST., KIRKHAM,
Nr. PRESTON, LANCs.
SATURDAYS, 8.30 p.m.**

January 24th Bob Buckle
January 31st Chris Foster
February 7th John James
February 14th Club closed
February 21st McShane
February 28th Therapy
March 6th Ripley Wayfarers
(anniversary night)

**RICHMOND FOLK CLUB,
RICHMOND HOTEL,
RICHMOND, YORKS.
FRIDAYS.**

January 23rd Cyril Tawney
February 7th John Connolly
March 6th Teesside Fettleers
April 30th Gary & Vera Aspey

February 6th Louie Killen
February 13th Pete & Chris Coe
February 20th Tony Capstick
February 27th Artie & Cilla Trezise

**WHITE HORSE FOLK CLUB,
WHITE HORSE HOTEL,
STANDISH GATE, WIGAN, LANCs.
THURSDAYS, 8.00 p.m.**

January 22nd Singers Night
January 29th John Leonard & John
Squire
February 5th Marie Little
February 12th Bill Caddick
February 19th Singers Night
February 26th Brian Osborne
March 4th Singers Night
March 11th Magic Lantern

Gary & Vera Aspey

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"From The North"

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

January 23rd Ian Woods
January 30th Gary & Vera Aspey

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

January 23rd Hendon Banks
January 30th Pete & Chris Coe
February 6th Therapy
February 13th Johnny Collins
February 20th Peak Folk
February 27th Tony Rose
March 5th Roger Westbrook
March 12th Marie Little
March 19th Oldham Tinkers

**THE RAILWAY FOLK CLUB,
THE RAILWAY INN,
MIDDLETON HEAD,
Nr. SEDBERGH, CUMBRIA.
First FRIDAY every month, 8.00 p.m.**

January 23rd Singers Night
February 6th Mike Donald
February 13th Annual Meeting &
Singers Night
March 5th Martin Carter &
Graham Jones
April 2nd Johnny Handle

**TOPIC FOLK CLUB,
STAR HOTEL, WESTGATE,
BRADFORD, YORKS.
FIRDAYS.**

January 23rd Vin Garbutt
January 30th Hot Pot Belly Band



Martin Wyndham-Read

**WHEATSHEAF FOLK CLUB,
WHEATSHEAF HOTEL, NEW YORK,
NORTH SHIELDS, TYNE & WEAR.
WEDNESDAY, 8.00 p.m.**

January 21st Come all Ye
January 28th Come all Ye
February 4th Sean Cannon
February 11th Come all Ye
February 18th Sam Bracken
February 25th Come all Ye
March 24th John & Sue
Kirkpatrick



Alabama Incident

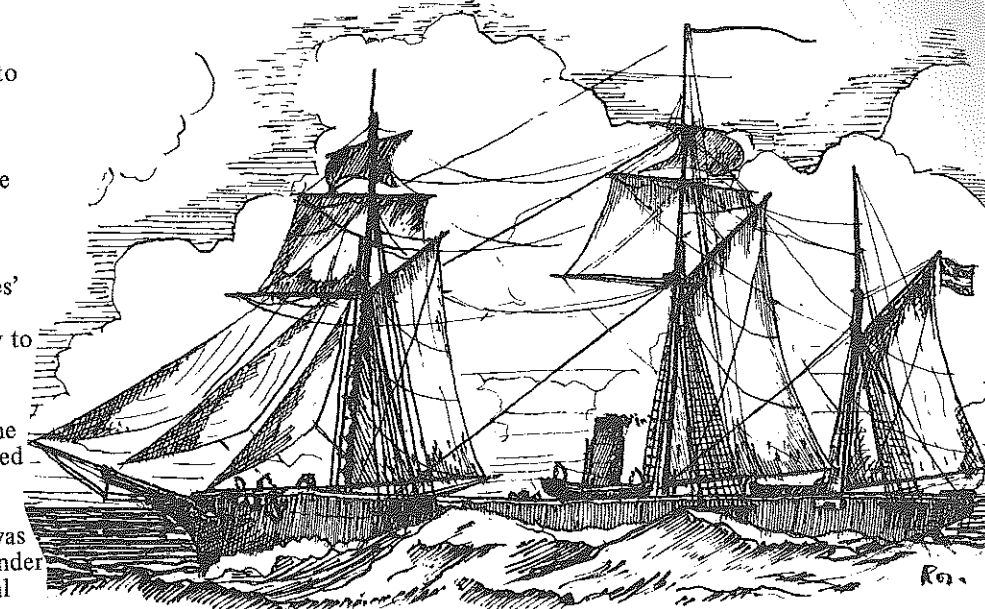
On 21st April, 1861, the States of America, no longer united, plunged headlong into civil war. The ordinary working folk of Lancashire were quick to see that Britain's professed neutrality could not save them from becoming involved, for in Washington, President Lincoln immediately ordered a blockade of the Southern seaports to prevent the shipment of cotton. The export of this commodity was the principal source of revenue upon which the Southern States' war effort relied. Without it, they had only large reserves of individual bravery to carry their armies forward.

The River Mersey was a long way from the battle fields of Georgia but when the Montreal steamer "North American" tied up at Liverpool on 4th June, 1861, a gentleman stepped ashore who was to prove vital to the Southern cause. He was the Confederate Secret Agent, Commander James D. Bulloch, a former Union naval officer who had served with distinction in the Mexican War. Bulloch's mission in Liverpool was formidable. He was under orders from the Southern Government to find a competent shipyard willing to build Confederate warships without the knowledge of either the British Government or the shrewd United States Minister in London.

Bulloch already knew there were plenty of shipyards on Merseyside ideally suited to his purpose; the question was 'would he be allowed to use them?' The British Government, determined to prevent missions such as his, and anxious to continue to appear neutral, had just passed a new law — the Foreign Enlistment Act. The crux of the matter lay in Section Seven which stated: "If any person within any part of the United Kingdom shall equip, fit out, or arm any ship with intent to cruise or commit hostilities against a State with whom Her Majesty shall not be then at war, every such person shall be guilty of a misdemeanour and shall be punished by fine or indictment and every such ship shall be forfeited".

It was obvious to Bulloch that if the Confederates were going to get their fighting ship he'd have to find some way round this law. Carefully he scrutinised the document and spotted an apparent weakness. As the Act stood it was ambiguous. It was still no offence for a person to equip a ship in this country so long as it could not be proven that he acted with intent to cruise against a friendly state. The mere building of a ship was no offence either, whatever the intent of the parties, because the offence was NOT the building, but the equipping for war. Bulloch concluded therefore, that provided everyone concerned kept their heads clear and their mouths shut, there was no reason to stop them building a warship right here on Merseyside.

While Americans fought and died, in



industrial Lancashire, thousands faced poverty and starvation as the cotton mills closed through lack of raw cotton due to the Yankee naval blockade. Nevertheless, the mill workers stubbornly supported the Yankee fight against slavery on the cotton plantations.

Meanwhile on the Merseyside water-front, James Bulloch was taking care not to reveal his connection with the Confederate States as he searched for a ship-builder who would accept his commission.

At the Birkenhead Ironworks he met John Laird Jnr. and discussed with him the possibility of building what the American termed 'a wooden despatch vessel'. Wooden ships were already somewhat unfashionable, but Bulloch assured Laird that he had all the necessary financial guarantees. In due course the keel was laid in Laird's yard. The project to be known simply as Job No. 290.

As the vessel took shape during that first summer and winter of the American Civil War, spies working for the North on Merseyside, picked up rumours about her construction and the real source of her finance. They reported their findings to the most important Yankee in Britain; Charles Francis Adams, the Union Minister in London.

When Adams learned that a certain Mr. Bulloch from Georgia had commissioned a large ship with two horizontal engines of three hundred horse power each and with its sides pierced for twelve guns, he wrote urgently to the President of the United States. Then, on 15th May, 1862 news reached Adams that Laird's had already launched their Job No. 290 under the Spanish cover name 'ENRICA'. He immediately wrote to the British Foreign Secretary Lord Russell, firmly requesting the arrest of the vessel. "I am now under the painful necessity of appraising your Lordship that contrary to the terms of the Foreign Enlistment Act a new and powerful war steamer is nearly ready for departure from the port of Liverpool. This vessel has been built and launched from the dockyard owned by persons one of whom is now sitting as a Member of the House of Commons. The ship is fitting out for the especial and manifest object of carrying on hostilities by sea. The parties engaged in the enterprise are well known at Liverpool to be agents and officers of the insurgents in the United States."

For all his apparent confidence, Bulloch had been well aware from the onset that he was walking a legal tightrope. He had meticulously avoided breaking any English law. Arrangements were made to

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arm the ship after leaving British waters. So, when Lord Russell's representatives visited Laird's yard, what they saw was simply a wooden despatch vessel!

On 4th July, Russell replied to the American ambassador that he would need more evidence before the vessel could be arrested. Adams instructed his spies to obtain it, but time was running out, for Bulloch was already making his final arrangements for departure.

The 'Enrica' was moved into Birkenhead Dock for coaling; stores were put aboard and she was made ready for a quick getaway. Meanwhile Bulloch received a secret despatch from the Confederate Government advising him that once out of British territorial waters the new ship was to be re-christened — **THE ALABAMA**. On 26th July, he was tipped-off that it was now unsafe for the ship to remain in England any longer than the next forty-eight hours.

Quietly shipping a local crew, he asked John Laird for a full sea trial to take place

the following day. Next morning the vessel slipped down river dressed overall with flags and bunting like any other ship on her trials.

The trials went well. The sea was smooth and the wind light from the North West. Bulloch had invited a party of local dignitaries and their ladies aboard to further conceal his intentions and, while he wine and dined them in the ship's saloon, riggers from Laird's were still putting the finishing touches to other parts of the vessel.

About 3 p.m. Bulloch surprised his guests by telling them that he intended keeping the ship out all night to complete her trials. With the minimum of protest they were taken off in the attendant steam tug, together with the workmen from the shipyard. As the tug drew away towards Liverpool, Bulloch weighed anchor and the Alabama set course "Hell-For-Leather" for the Azores.

Only hours after the Alabama had slipped her moorings on the so-called 'sea trials',

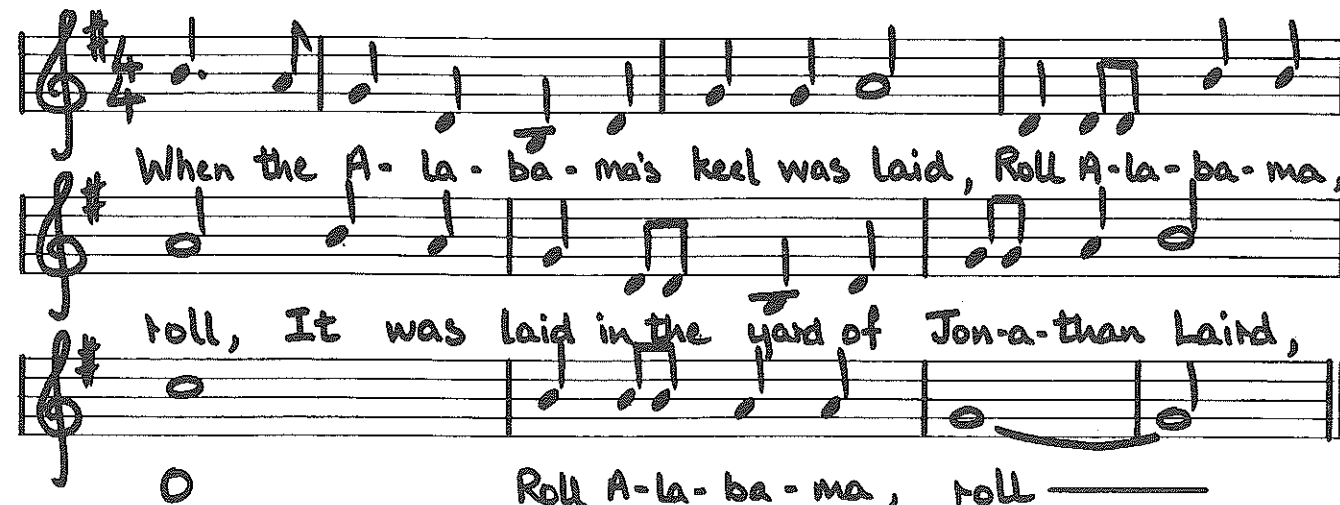
Customs officials arrived at Birkenhead with a warrant to impound the ship — only to find the berth empty. The United States Government was furious and war with Britain was only narrowly averted.

During the next eighteen months, the Alabama with her partly Merseyside crew under Confederate officers, prowled the high seas sinking a total of sixty-seven Yankee sailing ships and one steamer. For the modest sum of a quarter of a million dollars, Laird's had built the most famous ocean raider in naval history.

But the Alabama's days were numbered — like those of the Confederate cause for which she fought so hard. On Sunday, 21st June, 1864, she was trapped into battle off Cherbourg by the Yankee man o'war Kearsage who had been hunting her for months. In the vicious action that followed, the Alabama was shot to pieces and went down to a watery grave.

Ken Campbell
20th October, 1975.

From the Tradition



ROLL ALABAMA

When the Alabama's keel was laid,
Roll Alabama Roll,
It was laid in the yard of Jonathan Laird,
Oh, Roll Alabama Roll.

'Twas laid in the yard of Jonathan Laird,
Roll Alabama Roll,
'Twas laid in the town of Birkenhead,
Oh, Roll Alabama Roll.

Down the Mersey she rolled then,
Roll Alabama Roll,
Liverpool fitted her with guns and men,
Oh, Roll Alabama Roll.

From the Western Isles she sailed forth,
Roll Alabama Roll,
To destroy the commerce of the North,
Oh, Roll Alabama Roll.

To Cherbourg port she sailed one day,
Roll Alabama Roll,
To take her count of prize money,
Oh, Roll Alabama Roll.

Many a sailor lad he saw his doom,
Roll Alabama Roll,
When the Kearsage it hove in view,
Oh, Roll Alabama Roll.

Till a ball from the forward pivot that day,
Roll Alabama Roll,
Shot the Alabama's stern away,
Oh, Roll Alabama Roll.

Off the three mile limit in '65,
Roll Alabama Roll,
The Alabama went to a watery grave,
Oh, Roll Alabama Roll.

THE SAILOR'S FAREWELL.



Far from Home across the Sea
To Foreign climes I go.
While far away O think on me
And I'll remember you.



The 1799 Combination Act made it unlawful for any body of workers to organise themselves in an attempt to gain better wages and working conditions. Workers throughout British industry were convinced that these depressing conditions had been caused by the introduction of machines into factories, mills and workshops. The hosiery and lace workers from the Nottingham area banded together under the mysterious General Ludd, and between March and November 1811 destroyed over 1,000 machines.

In the West Riding of Yorkshire, a quarter of the population was existing on Poor Law relief: those in work suffered from reduced wages and vastly increased prices. Croppers were craftsmen who went through an apprenticeship training to crop the fibres on cloth and so produce a smooth nap. They used spring shears, prolonged use of which caused severe calouses and could deform the hand. The croppers were strongly opposed to machines doing craftsmen's work. In spite of the Combination Laws, they had prevented the use of gig mills, which raised the fibres on cloth in preparation for cropping, by refusing to work on cloths that had been through these machines.

Two blacksmith brothers of Marsden, near Huddersfield, Enoch and James Taylor, invented a cloth cropping machine, the first of these being installed in factories around 1809 where there was

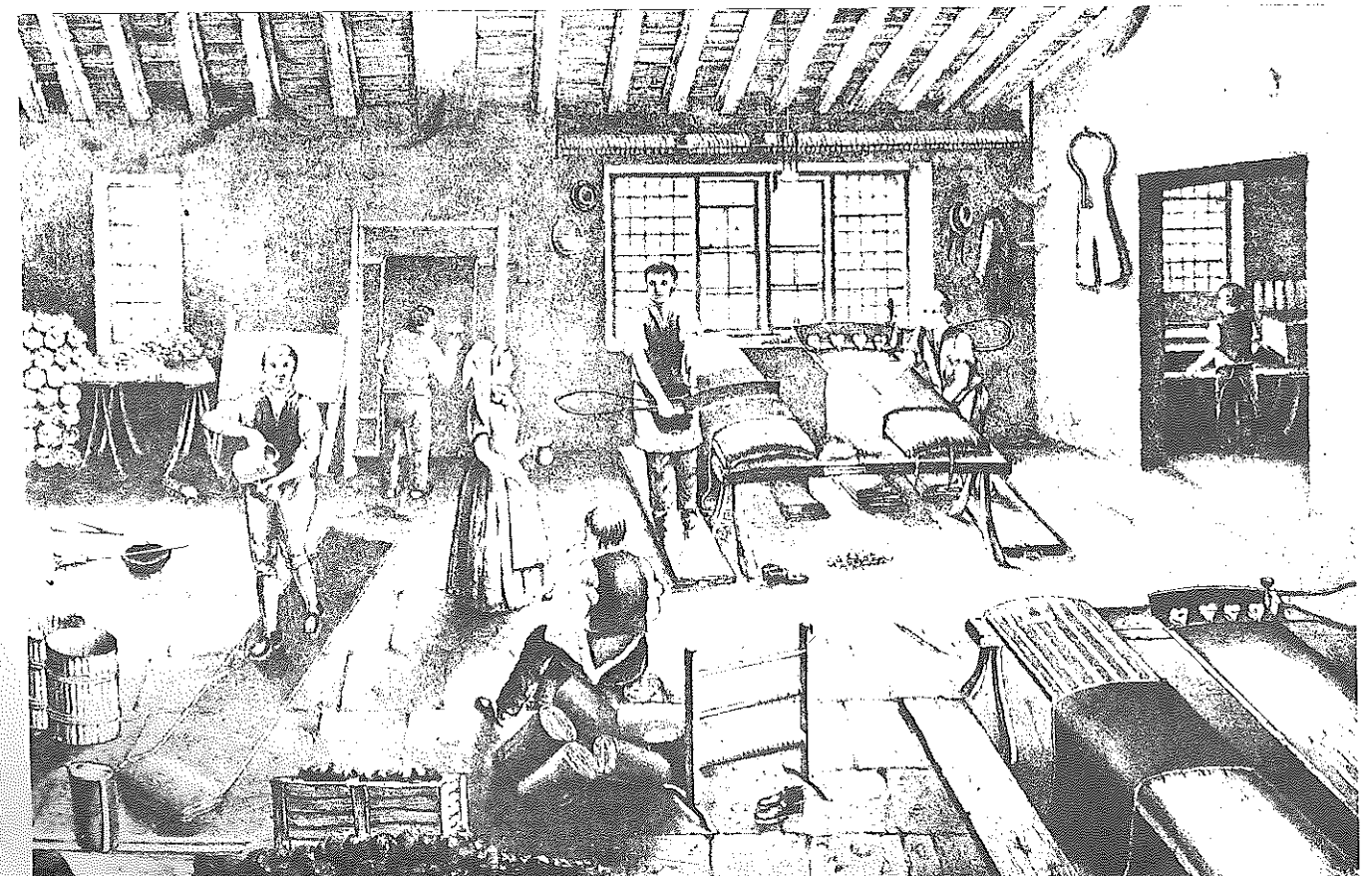
water power to run them. This threat to their craft, with no other possible form of employment, persuaded many of the croppers to join the Luddite movement and introduce machine breaking into Yorkshire.

To join the Luddites, it was necessary to swear an oath of fraternity and secrecy.

Secret meetings were held, notably at the Shears Inn at Hightown, and the St. Crispin Hostelry, Halifax. Arms were obtained by demanding them from local householders in the name of General Ludd, with threats of dire penalties in cases of refusal. Raids were carried out with blackened faces and using simple disguises. Machines were broken by large hammers, nicknamed 'Enoch', the byword being "Enoch (Taylor) made them and Enoch shall break them". This nickname is celebrated in the song "The Cropper Lads":

"Brave Enoch still shall lead the
van,
Stop him who dares, stop him who
can."

In the early months of 1812, many workshops in the area were broken into and all machinery destroyed. One hundred guineas reward was offered for information leading to conviction and units of the Scots Greys, the 2nd Dragoon Guards, and a squadron of cavalry were stationed in Huddersfield.



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William Cartwright, a mill owner at Rawfolds, near Liversedge, had installed cropping machines in late 1809 and as yet they had not been interfered with. His production had increased and it became known that he planned to install more machines. A meeting was held in an upstairs room at the Shears Inn, which was attended by croppers from Cleckheaton, Heckmondwike, Gomersal, Birstall, Mirfield, Brighouse and Elland. Thomas Brook from Huddersfield informed the meeting that two wagon loads of machines were being delivered to Rawfolds during the next week. The meeting resolved that the 'accursed' machines would never cross Hartshead Moor. Consequently, a large band of masked Luddites seized, bound and blindfolded the drivers and helpers as they drove over Hartshead Moor in the dark, and the machines were smashed.

Flushed with success, a meeting was held at the St. Crispin Hostelry in Halifax, following the lead of one George Mellor, a 22 year old cropping superior and Luddite leader. The meeting decided to attack Rawfolds Mill on 11th April 1812.

William Cartwright, the owner, and a captain in the local militia, suspected an attack on his mill and devised defences consisting of five soldiers, four picked workmen, two watchmen and a large dog. The main doors were reinforced with iron bars and studs and an alarm bell set up to call on regular soldiers when needed.

The Luddites met at the Dumb Steeple, Cooper Bridge on the Leeds/Huddersfield Road, at 11 p.m. There were over 100 men

and more from Leeds were expected. The two watchmen were overpowered silently and the mill gates smashed. The reinforced doors however, could not be broken open and the defenders found easy targets among the torchlit attackers. Several were badly wounded, two so seriously that they had to be left when the Luddites reluctantly retreated. These two, Sam Hartley of Halifax and John Booth of Lowmoor, died some 36 hours later

without breaking their oaths.

George Mellor had been a great friend of John Booth, and his death and the failure of the attack on Rawfolds Mill affected Mellor so much that they determined to murder Cartwright. On April 18th Cartwright gave evidence against a soldier who refused to fire on the Luddites at Rawfolds. The man was sentenced to 300 lashes, of which he eventually received 25.

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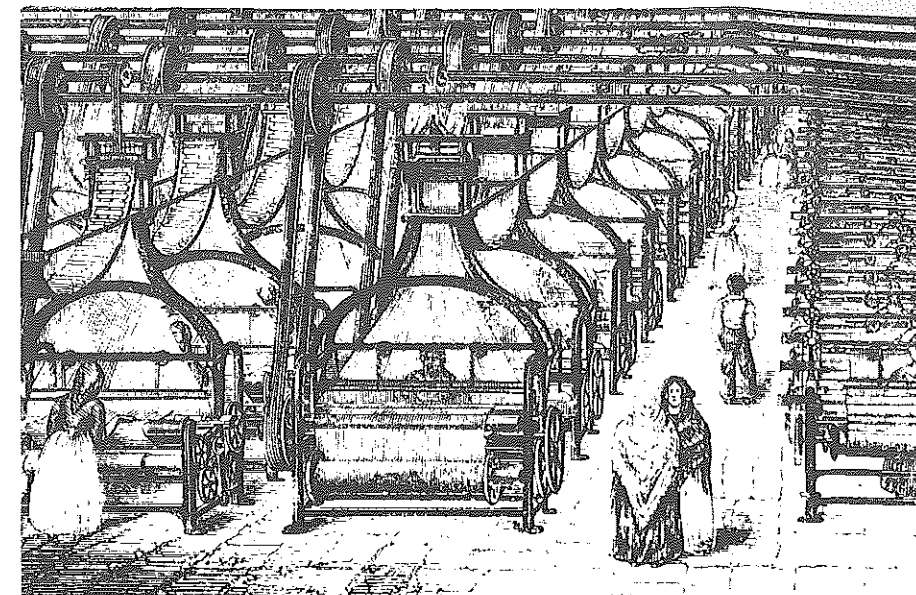
Dave Walters

Lower Flat, Progress House,
Progress Mill, Orders Lane, Kirkham.

Telephone: Kirkham 684987

After the trial, Cartwright rode home and was fired at twice by Mellor and his confederates. Both shots missed. Even more enraged by another failure, Mellor looked for another target and decided to murder one William Horsfall, who used machines to finish cloth and was particularly outspoken against the Luddites. The majority of the Yorkshire Luddites were against blatant murder, but eventually Mellor recruited Tom Smith, Bill Thorpe and finally the reluctant Ben Walker to assist him. The mill owner was ambushed in a wood near Crossland Moor on his way to Marsden. Mellor and Thorpe shot him, inflicting wounds in five places. He died some 36 hours later. The attackers split up, but had been seen by a farmer and a labourer. A £1,000 reward was offered for the murderers.

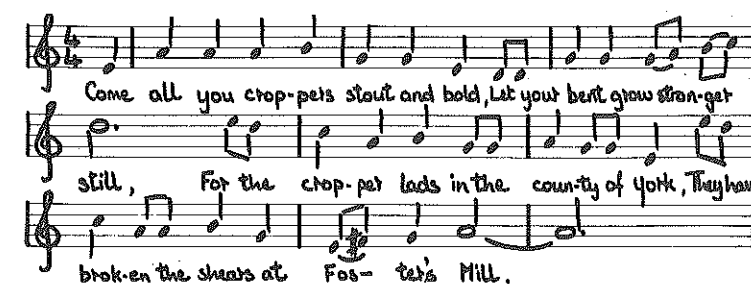
It was Ben Walker who after some six months informed on Mellor and Thorpe, and soon others followed suit and gave



evidence concerning the attack on Rawfolds and other mills. By the end of 1812, sixty-four men were held in York Castle, thirty-eight on capital charge.

Mellor, Smith and Thorpe were hanged, four others were transported for seven years. In the ensuing trials, nineteen more men were sentenced to death and others to varying terms of imprisonment and transportation. The Luddite cause was lost and machines were introduced into the mills on an ever-increasing scale.

Bill Price, Dec. 1975.



the traditional...

Bill Price

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FOSTER'S MILL

The attack on Foster's Mill took place on 9th April 1812. It stood just outside Horbury, near Wakefield, and was possibly the last successful Luddite raid to take place in Yorkshire and involved some three-hundred men.

The song was sung to me in the Station Hotel, Dewsbury by someone who reputedly had it from his grandmother. Verse 4 is from Peel's book.

"Come all you croppers stout and bold
Let your bent grow stronger still
For the Cropper Lads in the County of York,
Have broken the shears at Fosters Mill.

Around and around we all do stand
And firmly swear, we will
That we'll break the shears and windows too
And all set fire to't tazzling mill.

But the wind it blew, the sparks they flew
It alarmed the town full soon
And out of their beds poor people did creep
And they ran by the light of the moon.

But around and around they all do stand
And solemnly do swear
Neither bucket nor kit nor any damn thing
Shall be of any assistance there.

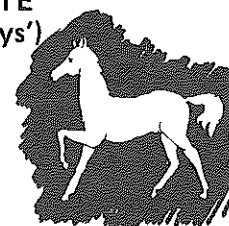
Oh dark and dreary is the day
When men have to fight for their bread
Some judgement sure must clear the way
And the poor to triumph shall be led."

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