

Carmlyn



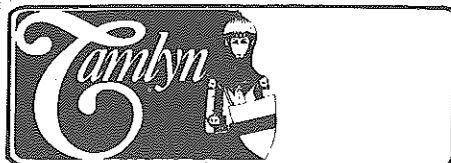
Folk magazine

Vol. II No.4
APRIL, 1976

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Editorial

In our last issue, I spoke of the ever changing folk clubs, and I have received many comments, with particular regard to the growth of the 'Superclubs.'

It can be argued that a gathering of people in one place, regularly, to sing and listen to folk songs is artificial, compared to the songs themselves. Most of which were sung at home, work or at parties and socials or in pubs. Nevertheless, I believe most folk clubs are formed by people who enjoy listening to folk music, and I don't suppose it really matters as to where that club meets.

Traditionally, folk clubs usually meet in pubs. These are generally of the old type with a bare walled meeting room tucked away upstairs or at the back. (Regrettably, rarely are these rooms built into a modern pub.) Usually, the sparseness matches and enhances the richness of the songs, producing a great atmosphere.

However, times are changing. A whole new generation of singers and folk fans have appeared. Social change has brought about a revolution in habits. Hence, many people find the comfort of a well appointed hotel natural surrounding in which to enjoy their music. And certainly, these superclubs attract very large audiences and fulfil a need in booking those singers whose fees are far beyond those manageable by the small club organiser.

It may well be that folk clubs are as we know them, will divide into definite types or is that happening now?

Note.

If you have any views or comments write to us. Address below.

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Annual subscription for Tamlyn is only £1.50 including P.&P. Write to Christine Bell, 55 The Strand, Fleetwood, Lancs.

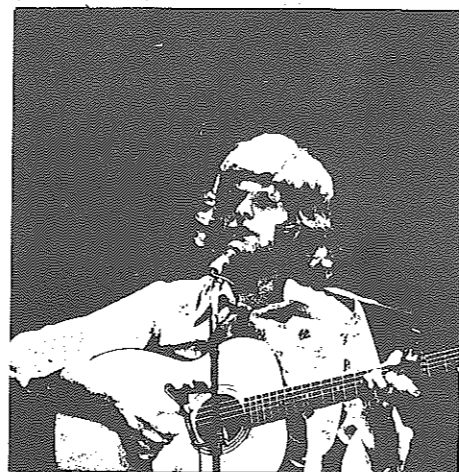
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DAVE WALTERS

It is pleasing to see that a new group of singers and musicians are coming forward to supplement the old guard. After all, it is now nearly twenty years since the first post war enthusiasts started singing folk songs, and it is time for an injection of enthusiasm and talent. Of the young men, few have the talent of Dave Walters.

Dave began his singing career at Fleetwood in Lancashire as a founder member of the 'Bonded Boots' trio. They moved to London and took over as residents of the famous Peelers Club. Bonded Boots appeared at many festivals, on BBC radio and on an LP.

When the group split-up, Dave returned to Lancashire and after a short spell as a solo singer, formed a duo known as Sullivan. This didn't last long and Dave soon returned to carving out a solo career.

This last year has seen Dave go from strength to strength. He is now the organiser and resident singer at the Lytham Folk Club, one of the most successful on the West Coast of Lancashire. He has enjoyed a tour of Scotland and was promptly re-booked for a return tour in the spring. He is now working on the folk club circuits of Yorkshire, and other tours already booked including Cumbria, Kent and the South East and Norfolk.

Dave has served his apprenticeship well, though as ever he is still learning. He is a good guitarist, producing lively but well thought out music.

His repertoire includes a wide range of carefully chosen traditional English Songs though he does feature a selection of contemporary material.

It is pleasing to listen to Dave Walters. He deserves recognition, and will be an influence in the years to come.

Paul Adams



News in brief

GUITAR TUTOR

Over the past few months I have mentioned a new tutor written by Eddie Green and Ged Higson. Not another you might say. Well yes, another, but a tutor written by experienced folk singers and guitarists with ordinary people in mind. This is the easiest to read and follow tutor I have ever read. Well illustrated, with chords, music and photographs and drawings, this is well worth reading.

FIERY CLOCKFACE

The Fiery Clockface Ceilidh band will be playing their last Ceilidh at Southport in early April. They are then breaking up, but Bob Duckworth tells me that out of the ashes of the old, a new band called Chatterton Riot will be formed.

BRIAN OSBORNE

After many years as a member of the Taverners, Brian Osborne has now recorded his first solo LP. Recorded on the Tradition label, it is called "Ae Fond Kiss" and will be released in the spring.

RHONA

Her new LP was recorded at Canon Studios, Chester, and is produced by Jackie & Bridie's new record label, J & B Vintage Records. It will be released soon.

PAUL & LINDA ADAMS



It would appear that times are a changing as never before, with the news that more singers are becoming producers of records.

Paul and Linda Adams are a young married couple who live on the edge of the Lake District. Their first LP, "Far Over The Fell" (Sweet Folk & Country), released last May, was extremely well received by the critics and sold out of its first pressing in twelve weeks.

At the end of February they are due to record their second album, "Country

FOLK ON RADIO

From March, Folk Weave will be going out at the new time of 10.00 p.m. Folk 76 has now finished and it is going to be replaced by a new programme called Both Sides Now. Hosted by Wally Whyton it will be very similar to the old Country Meets Folk series, which were so successful a few years ago. I hear that Bram Taylor has also been involved with local radio in Manchester. He has been singing on the programme for several months now and thoroughly enjoys this aspect of his work.

SONG WRITING

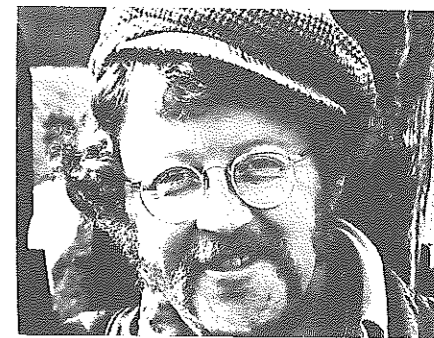
If you write songs, or enjoy listening to new songs, make a note to be at the Poynton Social Centre on the 4th April. That is the final night of the Stockport Advertisers Song competition. Prizes include radio appearances and a recording date.

MARTIN CARTHY

For many the foremost solo artist on the British folk scene, Martin is to make his next record for Topic, the oldest established and most widely reputed of the country's folk labels. The record will be produced by Ashley Hutchings. This must be a great boost for Topic following their great success with the Watsons LP.

MIKE HARDING

For the last two months Mike has been appearing in his own one man shows throughout the North. These have been a huge success, and he can be seen at the Bingley College on March 18th, Lancastrian Hall, Swinton on March 24th. He will also be appearing at the University Theatre, York and at the City Hall in Newcastle.



BARNSELY & DISTRICT MAGAZINE

If you live in South Yorkshire, the magazine produced by Ken Hudson at 66 Wood Street, South Hiendley, Barnsley, for the EFDSS should be of interest to you. Listing clubs, dates and singers, it is a mine of information.

BLACKPOOL

Anybody around the Fylde in the next few months may like to know that there will be a Ceilidh at the Teanlowe Centre, Poulton le Fylde on the 9th April, with a Ceilidh Band, Woodbine Lizzie, Dave Walters and the Taverners. Also to continue the Centenary Celebrations of Blackpool, a Great Revue of 1876 will be presented at the College Theatre, Bispham during the week commencing 22nd March. Music written and arranged by Alan Bell.

EASTER

If you are travelling about over Easter, watch out for the Cod End Mummers in Easter Monday at Kirkby Lonsdale.

BENTHAM FOLK CLUB

Brown Cow
Bentham, Nr. Lancaster

Alternate Saturday 8.30 p.m.

Resident:

Farmstead - Traditional/own material

Contact: W. Noble
Tel: Bentham 61689

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"T'owd Man



In many parts of the Pennine Dales, amongst the fells and valleys of the uplands, can be found evidence of a lead mining industry that dates back at least 1,800 years.

The lead ore deposits were not evenly spread throughout the Dales and Swaledale, Arkengarthdale, Nidderdale and Wharfedale represented the larger mining areas, although lesser working sprang up elsewhere. Over the centuries different methods of extracting the ore from the earth were evolved and visible evidence of such methods can be seen by way of shafts on the surface of the moor, tunnel mouths where 'levels' were driven into the mountainside and dams to hold water which would be released to scour a gulley, or 'hush', thereby exposing ore deposits.

The mineral bearing ore extracted from the ground was known as 'Bouse' and the next problem was to separate the mineral from the waste, or 'spoil'. This was done by a variety of processes known collectively as 'dressing', which on completion left the mineral ready for smelting into lead. The dressed ore would then be taken to the smelt mill and the residue dumped to form spoil heaps so characteristic of the lead mining areas. In the mills this ore would be heated to a temperature sufficient to melt it to a liquid, which would then be poured into moulds to cast 'pigs' of lead of convenient size for transport purposes.

The remains of these old workings and mills can be seen at such places as Old Gang and Surrender mills in Arkengarthdale, and Grinton and Marrick in Swaledale. The paths of the old flues can also be traced up the fell sides from these mills, some of considerable length. These ended in fairly short chimneys and served the 3 fold purpose of removing the dangerous lead fumes from the mills, trapping valuable lead deposits in the flue linings and giving a good draught to

the furnace fires. The fires were at times heated by peat, this often being the handiest fuel, and on the hillside behind Old Gang mills the stark remains of the old peat store can still be seen.

Trains of pack ponies or carts over moorland tracks transported the lead pigs to the shipment points. Onward transport would then be by road, sea, or in later days canal and rail to the eventual destination.

As with coal miners the life of a lead miner over the years must have been extremely hard and uncomfortable. Those who worked underground had to contend with water and a permanently damp atmosphere. Clothes would be continuously soaking not only from roof drips and ankle depth water in the levels, but also from the harsh dales weather on journeys to and from work,

often over many weary miles. There was however accomodation of one sort or another provided at the workings for a lucky few, such as at Old Gang where some of these old cottages can still be seen.

To arrive at the working face the miner had, at times, to face a long walk along unsafe level shafts. The air which he breathed would be foul from fumes, blasting powder, dust, foetid breath etc., and as a consequence lung diseases were very common.

There was not only the miner himself in this industry who had to work under harsh conditions, as once the 'bouse' had been mined, the 'dressing' process was often done by women, girls and boys. The stronger ones would do the more manual tasks such as hammering the ore from the bouse and the others washed the residue in dolly tubs, then panned the liquid from the tubs in a manner akin to that of the old gold rush days in California. The theme of the old song 'Fourpence a day' about the little washer lads of the Teesdale/Weardale area originated from this process.

Dressing of the ore was carried out in buildings often open to all the elements and as a result clothes were regularly soaked from both rain and snow. The washing process itself, often caused severe cases of rheumatism, particularly amongst women in later life. Even in the smelting process there was danger from the furnaces and lead poisoning was not uncommon.

Wages were low in this type of industry and a regular income depended on the discovery of new veins of ore, payments being made on results which often meant that poverty was a strong possibility to the lead mining families. Because of this

many miners kept small holdings to supplement their earnings and see them through hard times. Despite these hardships however the miners had a social life and took part in the various events in the dales such as hound trailing, sports, country fairs, dancing, singing and drinking. In listening to a song like "Parkin Raine", the story of a fiddler/lead miner/farmer one can perceive that life in general in the lead mining community had at times a little cheer.

There has been quite an interest recently in the old mines and workings and this is reflected in some of the recent songs about the industry. Most of these are based on hindsight and relate to the run down of the industry and the drift of men away from the mines to the more lucrative and healthy places. Such songs are Mike Donald's "Swaledale lead miners" and "Land of the old and grey", Bob Pegg's "Leaving the Dales" and (Richmond's) Nic Jones' "Miners of the Valley" and "Road to the mill".

Mines closed down as the veins were worked out, or when the cost of extracting the ore became prohibitive but perhaps the main reason was the import of cheap foreign ore from countries such as Australia and Spain which made the home product no longer competitive.

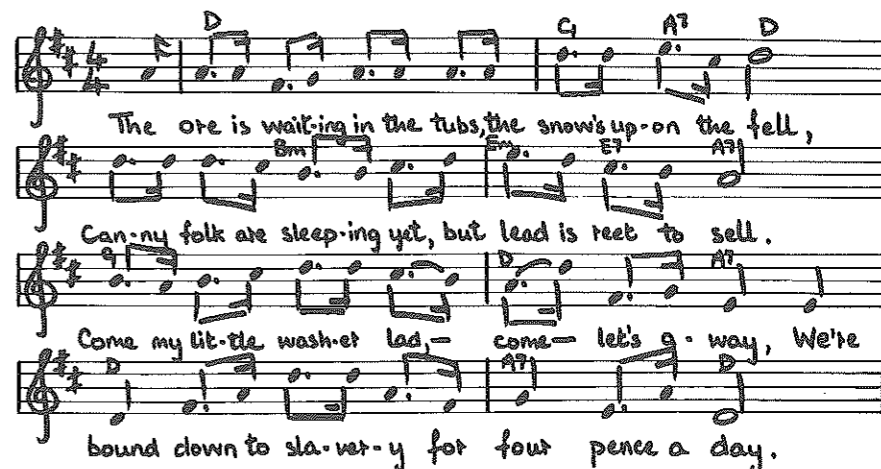
The bulk of the lead mining areas now lie derelict and forlorn but much of the past remains to be seen over these lonely uplands of the northern Pennines. Old buildings dot the landscape and nature is only slowly reclaiming her own from what remains.

It is impossible to say with complete accuracy how long lead mining has been taking place in the dales. Legends and stories refer to miners regularly finding old unknown passages or working left behind by others before them.

These finds were always accredited to 'T'owd Man' and, who knows, perhaps T'owd Man's still around.

*Tony Dykes
Richmond
January, 1976.*

FOUR PENCE A DAY



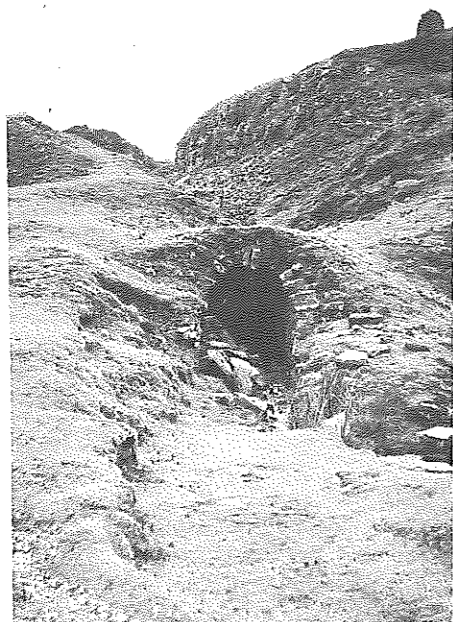
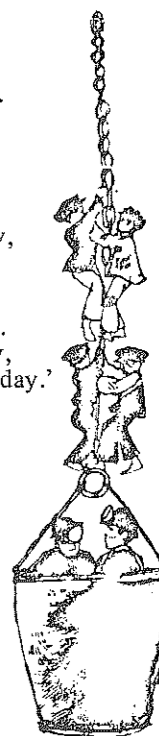
The ore is waiting in the tubs, the snow's upon the fell,
Canny folk are sleeping yet, but lead is reet to sell.
Come, my little washer lad, come let's away,
We're bound down to slavery for fourpence a day.

It's early in the morning we rise at five o'clock,
The little slaves come to the door to knock, knock, knock.
Come, my little washer lad, come let's away,
It's very hard to have to work for four pence a day.

My father was a miner and lived down in the town,
'Twas hard work and poverty that always kept him down.
He aimed for me to go to school, but brass he couldn't pay,
So I had to go to the washing rake for fourpence a day.

My mother rises out of bed with tears on her cheeks,
Puts my wallet on my shoulders which has to serve a week.
It often fills her great big heart when she unto me does say,
'I never thought thou would have worked for fourpence a day.'

Fourpence a day, my lad, and very hard work,
And never a pleasant word from a gruffy-looking Turk.
His conscience may it fail and his heart may it give way,
Then he'll raise us our wages to ninepence a day.



*Level entrance on Old Gang Workings
Old Gang Mill*



Finger style folk



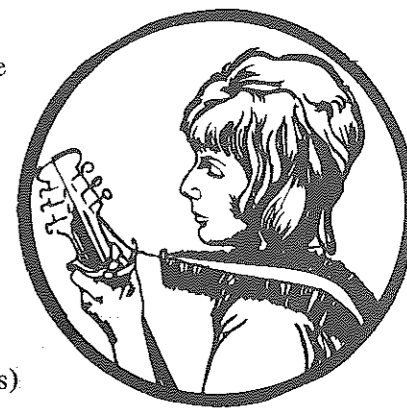
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RHONA sings

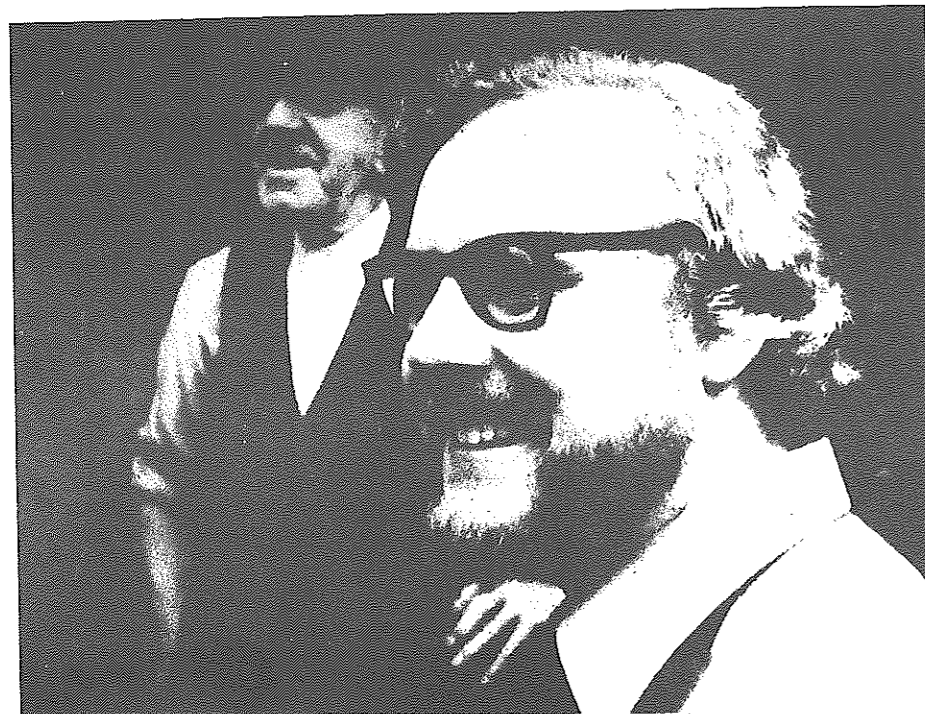
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J&B Vintage Label

Contact:
Rhona
New Coach House
221 Allerton Rd.,
Liverpool 18
Tel: 051 724 2038
(answerphone 24hrs)



Hunt for history



When was the last wolf killed in Lancashire, or the last otter seen in the Irwell? These may not be questions on everyone's lips these days but it never ceases to surprise me how many 'amateur' local historians there are who would be fascinated to know the answers to such questions. Local history is our history and

as a subject is the more interesting perhaps, because we can not only read about this or that event, but often take a short (if expensive) bus journey to the actual location. Though I must warn you against possible disappointments. I was thinking recently of the ballad "The Radcliffe Otter Hunt" in which the

dramatic tale is told by the otter himself. The location is in the area of Radcliffe, Prestwich and Clifton in north Manchester and virtually on my doorstep, so I decided to see how times had changed and what time had changed.

In the second verse of the ballad, the otter describes how he "... came to a river so clear that did Clifton and Prestwich divide." This refers to the Irwell, which does not need close inspection to prove that it is no longer clear, and it is many a summer since eels, chubs and gudgeons frolicked there. But the area between Clifton and Prestwich at least takes on a new quality with the knowledge that the 'waste-land' - now containing a sewage works, power station and a motley collection of shacks with rusty roofs and of doubtful purpose - was once a green valley, dotted with the villages of Clifton, Prestwich, Whitefield and Radcliffe.

The ballad makes reference to various local notables, from the Lord of the Manor and local squire, to various huntsmen. Tom Thorpe, we are told by John Harland ('Ballads and Songs of Lancashire') was game-keeper to the Earl of Wilton, but we get little insight into personalities other than their capabilities as huntsmen. It is in the places which remain, though in much altered form, that we can still experience a sense of the

Continued after Whats On.

Durham City Folk Club presents
the fifth
Durham City Folk Festival
on August 6th/7th & 8th.

Guests include
The Bothy Band, The Cheviot Ranters, Bob Davenport,
John Doonan's Ceilidh Band, English Tapestry, Ray Fisher,
Five-Quarter Rapper, Gosforth Dancers, Green Ginger Morris Men,
Horton and Westoe Colliery Band, Roy Harris, Hendon Banks,
Hamish Imlach, The Manley Morris Dancers, Jim Sharp,
Cyril Tawney, The Trimdon Folk Band, Bernard Wrigley
Concerts, Ceilidhs, Singarounds, Free Campsite, Fresh Food,
Workshops on the National Museum of Music Hall, Morris Dancing,
and The Northumbrian Pipes And Social Dance.

THE NORTHERN COUNTIES CLOG-DANCING CHAMPIONSHIP.
Weekend Tickets £3 and information from Ian McCulloch
8 Cedar Close, Gilesgate Moor, Durham. Tel Durham 65754.

AROUND THE CLUBS

Blackpool

Organising a folk club can produce all sorts of trials and tribulations. Occasionally, good fortune produces a memorable night. Recently, at Blackpool when The Taverners' guests were Lou and Sally Killen, two famous singers dropped in to say hello. Consequently, the audience enjoyed floor spots from Archie Fisher and Cyril Tawney. Not a bad line up for 50p.

South Yorkshire

Kindly people are now sending me information on folk activities all over the North and I hear that the Wath May Welcoming Celebrations will take place between the 30th April and the 2nd May. Guests appearing include, Swan Arcade, Mike Elliott, Bob Williamson, Dorothy & Derek Elliott, Roy Harris, Eric Illott, Rev. K. Loveless, Cyril Tawney, Bill Price and the Broomfield Wager. At the Montgomery Hall Wath on Dearne, Nr. Rotherham. For further information write to Eric Pressley, 146 Melton High Street, West Melton, Wath upon Dearne, Nr. Rotherham.

Lancaster

There is a new club in Lancaster on Monday nights and they meet at Folk Forum, No. 12 Club, Parliament Street, Lancaster at 8.30 p.m. until 1.00 a.m. The residents are Lunatic Broth and they book guests for most club nights as well as having singers nights.

Harrogate

Harrogate F.C. has started meeting again on Tuesdays at the West Park Hotel, Harrogate with national guests booked and 'Come all Ye' nights.

Knaresborough Folk Club

Knaresborough Folk Club have moved from the Royal Oak Hotel to the Commercial Hotel, meeting on Fridays at 8.30 p.m. with national guests as well as Singers nights.

Preston Folk Club

Preston Folk Club have moved from the New Britannia Hotel to the Windsor Castle, Egan Street, meeting on Mondays at 8.15 p.m. with local and national artists and Singers nights.

The Wheatshaf Traditional F.C.

Wheatshaf Traditional F.C. have moved from the Wheatshaf Hotel, Whitley Bay, to the Grey Horse Inn, Shiremoor, Whitley Bay, Tyne & Wear. They now meet on a Friday at 8.00 p.m. with local singers nights and guest artists.

Wigan

Wigan has now got two folk clubs. Wigan Folk Club meet at the Park Hotel, Hope Street, on Wednesdays at 8.00 p.m. The other Club is at the White Horse Hotel, Standish Gate, who meet every Thursday.

Rochdale

A new club has opened at the Kingsway Hotel in Rochdale.

Leeds

Now known as the Gypsy Club, the Memphis Club in Leeds has left the Royal Park Hotel to return to the Guildford Hotel, Headrow, Leeds. They still meet on Thursdays.

Liverpool

Rhona's Club has moved to new premises and the new address is, The Red Room Restaurant, Arrowe Park, Birkenhead, Merseyside. Thursdays 8.00 p.m.

FESTIVAL NEWS

Don't forget the Kendal Folk Festival (August 27th - 29th). Durham Festival, or the Fylde Folk Festival (September 3rd, 4th and 5th). More details later.

The Fourth Poynton Folk Festival takes place over Easter Weekend, 16th - 18th April, at the Folk Centre, Park Lane, Poynton, Nr. Stockport, Cheshire. Ceilidhs, Concerts and Workshops with Mary Asquith, Tony Capstick, Johnny Collins, Teesside Fiddlers, John The Fish, Stan Hugill, Magic Lantern, Neil Wayne, Graham Baile, Joe Beard, Ted Edwards, Steve

Horrocks, Werneth Low, Jack's Maggot, Steve Mayne, Wayland Smithy, Stockport Pace Eggers, Adlington Morris, Saddleworth Morris, Poynton Jemmers Womens Morris.

Weekend tickets: £3.00 from Mike and Pauline Walthew, 79 Boundary Road, Cheadle, Stockport, Cheshire. Tel. 061 428 3186, evenings or Poynton (09967) 5555 mornings.

Feast of Folk at the Isle of Man, Monday 21st - Saturday 26th June. This is the first Isle of Man Folk Festival and is being held in Nobles Park, Douglas. The site is all under canvas and the guests include - Bernard Wrigley, Gary & Vera, The McCalmans, Jasper Carrott, Jeremy Taylor, Johnny Silvo, Harvey Andrews, Oldham Tinkers, Fred Wedlock, Paul Downes & Phil Beer, Tony Capstick, Jake Thackray, Mike Harding, also surprise guests. There will be workshops, singarounds, concerts and competitions. Manx folk artists and many crafts will be represented. The all in ticket costs £8.00 and includes entry to the six daytime and six evening events. There is a camp-site adjacent to the Festival site. All enquiries and Festival details are available from: Ron Ashton Esq., Sounds Musical Ltd., 16 Stanley View, Douglas, Isle of Man. Tel. 0624 24860. A S.A.E. would be appreciated by the organisers.


CEILIDH - SOUTHPORT

There will be a Ceilidh at the Royal Hotel, Southport on the 3rd April, with the Fiery Clockface providing the music.

The Waggoners Folk Group

Telephone: Nelson 65572(day) Colne6131(evening)





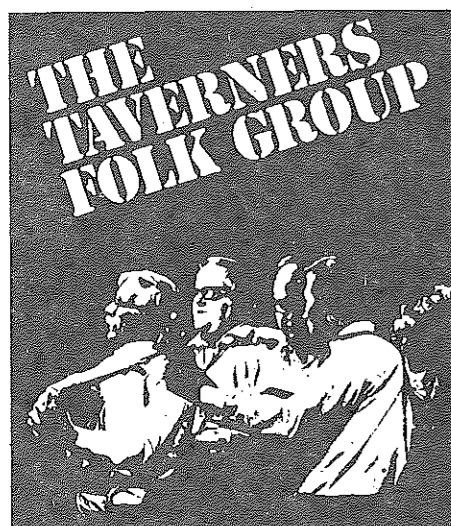
eddie walker

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



Jacqui & Bridie will willingly perform their kind of Folk Music at P.T.A.'s, Folk Clubs, Top of the Pops, Over 60's Clubs, even at 'BORED' Meetings.

Contact:
New Coach House
221 Allerton Road,
Liverpool 18
Tel: 051 724 2038 Robophone



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

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or from
Pete Rodger,
250 Church Street, Blackpool

£1.90 incl. P.&P.

The Wassailers FOLK GROUP

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TEL: BLACKBURN 663772

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

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

March 27th Blue Water Folk
April 10th Singers Night
April 24th
May 8th

BLACKPOOL FOLK CLUB,
RAIKES HALL HOTEL,
LIVERPOOL ROAD,
BLACKPOOL, LANCs.
TUESDAYS, 8.00 p.m.

March 23rd Frazer Bruce
March 30th Wassailers
April 6th Bully Wee
April 13th Pete & Chris Coe
April 20th John Timpany & Audrey Smith

April 27th Sean Cannon
May 4th Martin Carter & Graham Jones
May 11th John Bull Outfit
May 18th Singers Night

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

March 21st Martin Carthy
March 28th Singers Night
April 3rd Ceilidh at Royal Hotel, Southport. (Saturday)

April 4th Sean Cannon
April 11th Singers Night
April 18th Vera Johnson
April 25th Singers Night

May 2nd Singers Night
May 9th Scots Night
May 16th Watersons

BRINSCALL FOLK CLUB,
OAK TREE, BRINSCALL,
Nr. CHORLEY, LANCs.
MONDAYS, 8.00 p.m.

Residents: Stoney Broke

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

THE BREWERY FOLK,
ARTS CENTRE, 122 HIGHGATE,
KENDAL, CUMBRIA.
SUNDAYS, 8.00 p.m.

March 21st Les Jones
March 28th John Bull Outfit
April 4th John Leonard & John Squire

April 11th Rev. Kenneth Loveless

April 18th To be arranged
April 25th Marie Little
May 2nd Two Beggarmen
May 9th Eric Illott
May 16th Tom Tiddlers Ground (Birthday night)

CEASARS FOLK CLUB,
CEASARS TAVERN, SOUTH STREET,
DEWSBURY, YORKSHIRE.
TUESDAYS, 8.30 p.m. - 11.30 p.m.

CORONATION FOLK CLUB,
CORONATION HOTEL, KING STREET,
SOUTHPORT, MERSEYSIDE.
FRIDAYS, 8.15 p.m.

April 2nd Singers Night
April 9th Bill Caddick
April 16th Singers Night
April 23rd Singers Night
April 30th John Doonan
May 7th Singers Night
May 14th Singers Night
May 21st Singers Night
May 28th Tony Rose

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

March 25th Silly Wizard
April 1st Mike Harding
April 8th Vin Garbutt
April 15th Na Fili
April 22nd Travelling People
April 29th Gardie Loo
May 6th Threefold

May 13th George Deacon & Marion Ross
May 20th Bully Wee
May 27th Graham Shaw

COACH HOUSE FOLK CLUB,
JACQUI & BRIDIE'S COACH HOUSE,
MAXWELL'S PLUM WINE BAR,
HANNOVER STREET, LIVERPOOL.
MONDAYS.

DICCONSON ARMS FOLK,
DICCONSON ARMS, DANGEROUS
CORNER, WRIGHTINGTON,
Nr. PARBOLD, LANCs.
FRIDAYS, 8.30 p.m.

March 26th Tom Tiddlers Ground
April 2nd Singaround
April 9th Gary & Vera
April 16th Singaround

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

March 21st Singers Night
March 28th Sean Cannon
April 4th Singers Night
April 11th Kitsyke Will

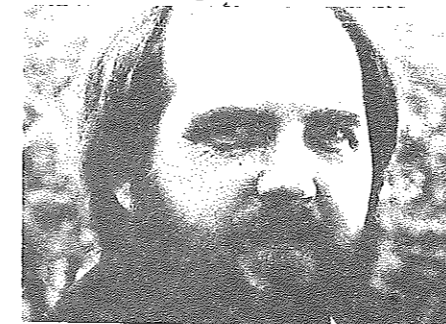
FOLLY FOLK,
WEST PARK HOTEL, WEST PARK,
HARROGATE, N. YORKSHIRE.
TUESDAYS.

March 23rd Comeallye
March 30th Kitsyke Will
April 6th Comeallye
April 13th Nic Jones

KINGSWAY FOLK CLUB,
KINGSWAY HOTEL, KINGSWAY,
ROCHDALE, LANCs.
SUNDAYS, 8.00 p.m.

March 21st Roaring Jelly
March 28th Cromwell
April 4th Hometowners
April 11th Charity Night with local singers
April 18th Dave & June Brooks
April 25th Kelly & Walsh

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



Roy Bailey
March 26th McCalmans
April 2nd Singers Night
April 9th Songwainers
April 16th Roy Bailey
April 23rd Singers Night

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LANCASTER.
MONDAYS, 8.30 p.m. - 1.00 a.m.

Residents: Lunatic Broth
March 22nd Residents and guest
March 29th Residents and Singers Night

April 5th Residents and guest
April 12th Residents and guest
April 19th Residents and guest
April 26th Residents and Taverners

May 3rd Residents and Pete Sayers
May 10th Residents and guest
May 17th Residents and guest

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

March 4th John Bull Outfit
March 11th Marie Little
March 18th Brian Osborne
March 25th To be confirmed
April 1st All Fools night with Roger Westbrook
April 8th Singers Night
April 15th Brian Dewhurst
April 22nd St. Georges Eve with Strawhead and the Cod End Mummies.
April 29th Howard Bond
May 6th Martin Carter & Grdham Jones.

GARSTANG FOLK CLUB,
EAGLE & CHILD HOTEL,
GARSTANG, Nr. PRESTON, LANCs.
TUESDAYS, 8.00 p.m.

March 30th Doug Porter
April 6th Singers Night
April 13th Singers Night
April 20th Woodbine Lizzie
April 27th Singers Night
May 4th Kelly & Walsh
May 11th Singers Night
May 18th Battelfield Band

KNARESBOROUGH FOLK CLUB,
COMMERCIAL HOTEL,
HIGH STREET, KNARESBOROUGH,
Nr. HARROGATE, Nth YORKS.
FRIDAYS, 8.30 p.m.

March 26th Zeke Deighton
April 2nd Bob Pegg
April 9th Singers Night
April 16th Threadbare Consort
April 23rd Singers Night
April 30th Graham Shaw
May 7th Singers Night
May 14th Kitsyke Will

LEIGH FOLK CLUB,
THE BULL HOTEL,
MARKET STREET, LEIGH, LANCs.
SUNDAYS, 8.00 p.m.

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

March 23rd Tom Tiddlers Ground
March 30th The Watersons
April 6th Friends of The Family
April 13th Hedgehog Pie
April 20th Singers Night
April 27th Vin Garbutt
May 11th Dave Walters
May 18th The McCalmans
May 25th Jack Hudson

MIDDLESBOROUGH FOLK CLUB,
THE CORONATION HOTEL,
ACKLAM ROAD, MIDDLESBROUGH
MONDAYS, 8.00 p.m.

March 8th Oak & Ash
March 15th Graham Shaw
March 22nd Local Singers
March 29th Vin Garbutt
April 5th Ed Pickford
April 12th Ian Woods
April 19th Threadbare Consort
April 26th Singers Night
May 3rd Plexus
May 10th Steve Black
May 17th Pennyhedge
May 24th Singers Night
May 31st Roy Bailey
June 7th Dave Peabody and Hugh McNulty

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MASON'S ARMS FOLK CLUB,
MASON'S ARMS HOTEL,
OLD HORBURY ROAD, OSETT, YORKS
WEDNESDAYS, 8.30 p.m. - 11.00 p.m.

MEMPHIS FOLK CLUB,
GUILDFORD HOTEL,
HEADROW, LEEDS, YORKS.
THURSDAYS.

March 25th McShane
April 1st Allen Taylor
April 8th Hebric
April 15th Hot Pot Belly Band

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



Skinch

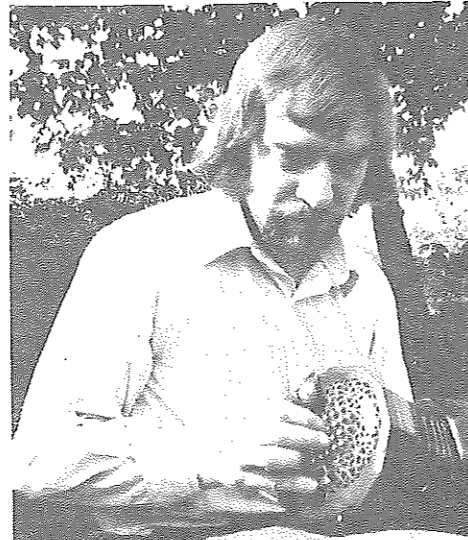
March 20th
March 27th
April 3rd
April 10th
April 17th
April 24th
May 1st
May 8th

Blue Water Folk
Martin Simpson
Mathews Brothers
Skinch
Willards Leap
John Bull Outfit
Roaring Jelly
Martin Carter &
Graham Jones

POYNTON FOLK CENTRE,
VILLAGE CENTRE, PARK LANE,
POYNTON, CHESHIRE.
TUESDAYS, 8.30 p.m.

Poynton Folk Poetry Group
Everyone is welcome.

PRESTON FOLK CLUB,
WINDSOR CASTLE, EGAN STREET,
PRESTON, LANCs.
MONDAYS, 8.15 p.m.



Bill Price
March 29th
April 5th
April 12th
April 19th

April 26th
May 3rd
May 10th
May 17th
May 24th

Singers Night
Tony Capstick
Tim Laycock
Easter Monday -
club closed.
Singers Night
Bernard Parry
June Tabor
Singers Night
Bill Price

THE RED ROOM RESTAURANT,
ARROWE PARK, BIRKENHEAD,
MERSEYSIDE.
THURSDAYS, 8.00 p.m.



Blue Water Folk

March 18th
March 25th
April 1st
April 8th
April 15th

April 22nd
April 29th

Terry McCann
Singers Night
Blue Water Folk
Singers Night
Geraldine French &
Joe Young
Singers Night
To be confirmed

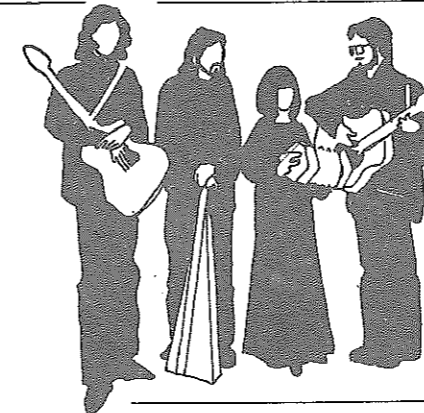
RING O'BELLS FOLK CLUB,
ST LEONARD'S SQUARE,
MIDDLETON, LANCs.
FRIDAYS, 8.30 p.m.

March 19th Ged Morgan &
Terry Christian
March 26th Dez Friel

THE Cutty Wren

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April 25th
May 2nd
May 9th
May 16th
May 23rd
May 30th

To be booked
Kitsyke Will
Local Singers
Oak & Ash
Residents Night
Roy Bailey

Residents
EDDIE GREEN
& GALADRIEL

81A POULTON STREET,
KIRKHAM.
Saturday 9.00 - 12.00

The only Saturday Club
in your area -
Singers welcome

PENNY FARTHING FOLK CLUB



April 2nd
April 9th
April 16th
April 23rd
April 30th
May 7th

Bruce Baillie
Dave Abrams
Maggie Goddall
Threefold
Singers, Come All Ye
Tom McConville &
Bob Fox

April 1st
April 15th

Wesley, Park & Smith
John Connelly

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

March 19th
March 26th
March 27th

Oldham Tinkers
Club closed
Ceilidh at the Town
Hall with Garden Gnome
Ceilidh Band (Saturday)

Vin Garbutt
Rosemary Hardman
Freeway
Tony Capstick
Roaring Jelly
Dave Walters
Tom Tiddlers Ground
Alex Atterson
Mike Canavan

RICHMOND FOLK CLUB,
RICHMOND HOTEL,
RICHMOND, Nth YORKSHIRE.
FRIDAYS.

April 30th Gary & Vera Aspey
May 1st Broadside (Saturday)

RAILWAY FOLK CLUB,
RAILWAY INN, MIDDLETON HEAD,
SEDBERGH, CUMBRIA.
1st FRIDAY in the month.

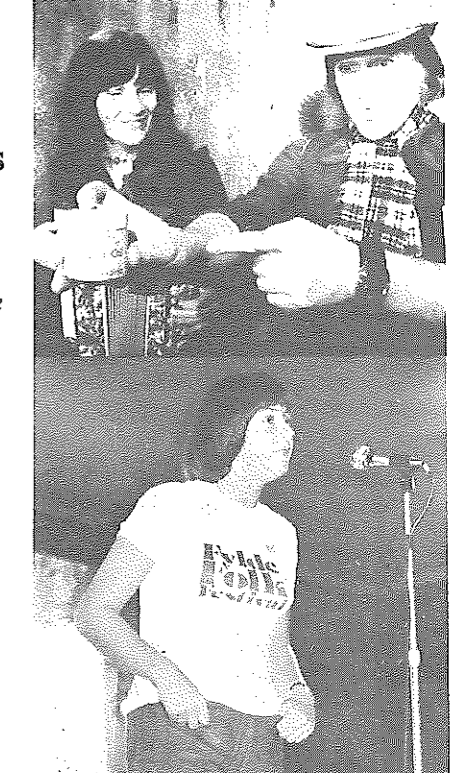
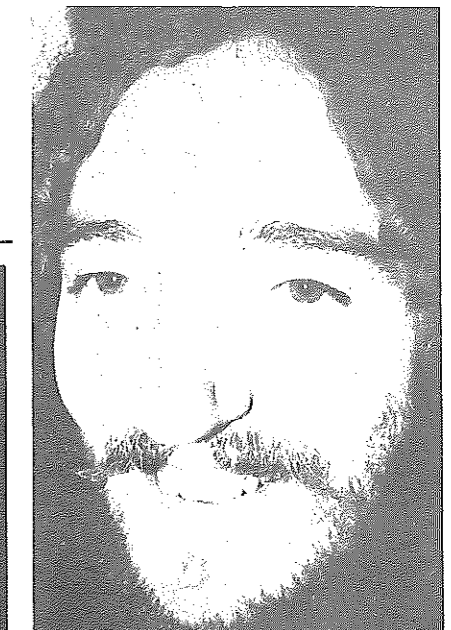
RED LION FOLK CLUB,
TRIMDON VILLAGE, CO. DURHAM.
FRIDAYS.

March 26th John & Sue Kirkpatrick
April 2nd Residents
April 9th Residents
April 16th Canny Fettle

ROCKINGHAM ARMS FOLK CLUB,
ROCKINGHAM ARMS HOTEL,
WENTWORTH, Nr. ROTHERHAM.
Alternate THURSDAYS.

THE SALTSCAR HOTEL FOLK CLUB,
STATION ROAD, REDCAR,
CLEVELAND.
SUNDAYS, 8.00 p.m.

March 14th Local Singers Night
March 21st Ed Pickford
March 28th Local Singers Night
April 4th Bernie Parry
April 11th Local Singers Night
April 18th Sam Bracken



Top: Vin Garbutt
Centre: Gary & Vera Aspey
Bottom: Pat Ryan


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George Butterworth, tel: Shaw 47506

Our What's on guide is a FREE service we offer to club organisers, Let us know who is appearing, when and where by the 25th of the month, and it will appear in Tamlyn at positively no charge.

THE TOPIC FOLK CLUB,
STAR HOTEL,
WESTGATE, BRADFORD, YORKS.
FRIDAYS, 8.00 p.m.

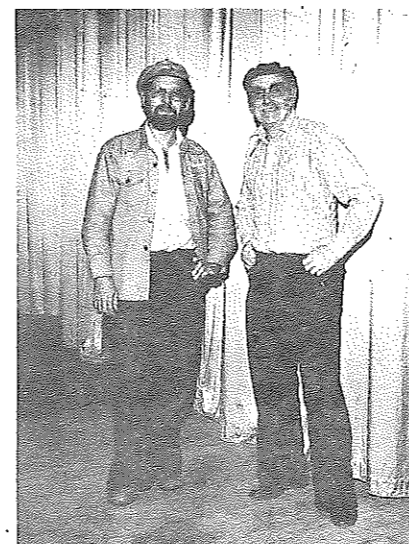
WAGGON & HORSES,
BRIERFIELD, NELSON,
(Temporary home of Worsthorne Folk Song Club) LANCs.
SUNDAYS, 8.00 p.m.

March 21st	Nic Jones
March 28th	Spotlight Singers Night
April 4th	"Cotton & Coal Come All Ye"
April 11th	Two Beggarmen
April 18th	Singers Night
April 25th	Cyder Pie
May 2nd	Singers Night
May 9th	Bob Fox & Tom McConville
May 16th	Roy Harris

WEDNESDAY FOLK AT THE
OLYMPIA, TALBOT STREET
OFF NORTON ROAD, STOCKTON,
CLEVELAND.
WEDNESDAYS, 7.30 p.m.

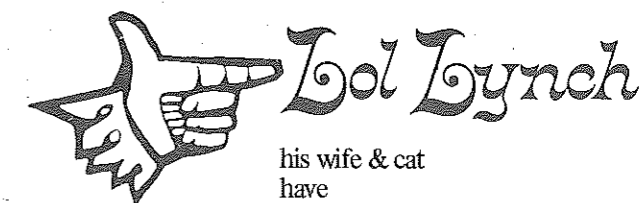
March 24th	Magdalene
March 31st	Bert Draycott & Stan Gee
April 7th	Singers Night
April 14th	Dave Burland
April 21st	To be arranged
April 28th	Allen Taylor
May 5th	Miriam Backhouse
May 12th	Singers Night

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



Mike Williams
& Laurie.
Residents I.O.M.
Folk Club.

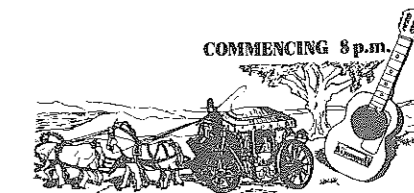
April 14th	Two Beggarmen
April 28th	Jeremy Taylor
May 12th	John James



his wife & cat
have
removed
to
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Lomeshaye Village
Nelson
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GARSTANG FOLK CLUB

at the
EAGLE & CHILD HOTEL
every Tuesday



COMMENCING 8 p.m.
Singers welcome

Contact:
John Topping, River Walk,
Market Place, Garstang,
Nr. Preston, Lancs.

The Oak Tree,
Brinscall,
Nr. Chorley, Lancs.

Brinscall Folk Club

Residents:

STONEY BROKE

MONDAYS 8.00 p.m.
SINGERS WELCOME

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Westhoughton

or tel: John Oliver
Appley Bridge 2786

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

March 18th Singers Night
March 26th Dave Walters
April 1st White Hart
April 8th Singers Night
April 15th Pat Ryan
April 22nd Therapy
April 29th Singers Night
May 6th To be arranged
May 13th Roy Harris

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

**WATH FOLK CLUB,
WATH RUGBY CLUB,
Alternate SUNDAYS, 8.00 p.m.**

March 21st Swan Arcade
April 4th Pete Betts
May 2nd Singers Night

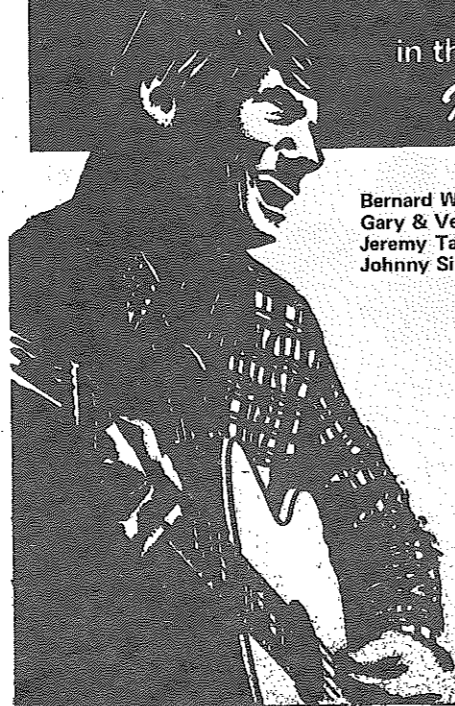
**WHEATSHEAF TRADITIONAL FOLK
CLUB, GREY HORSE INN,
SHIREMOOR, WHITLEY BAY,
TYNE & WEAR.
FRIDAYS, 8.00 p.m.**

March 24th Wednesday - Special
Concert with John &
Sue Kirkpatrick
March 26th Comeallye
April 2nd Ray Fisher
April 9th Comeallye
April 16th Easter Celebration
April 23rd Comeallye
April 30th Comeallye
May 7th Alan Bell
May 14th Comeallye
May 21st Comeallye

Feast of FOLK

Mon 21st - Sat 26th June 1976

in the Beautiful
Isle of Man



Bernard Wrigley/The McCalmans
Gary & Vera Aspey/Jasper Carrott
Jeremy Taylor/Brownsville Band
Johnny Silvo/Harvey Andrews

Fred Wedlock
Oldham Tinkers
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Jake Thackray
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THE CLOGGIES

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



drama of the past and when we come to the home of the Earl of Wilton, it is easier to imagine the atmosphere of a couple of centuries ago, particularly at say 6.00 a.m. on a summer's morning; for you would be in Heaton Park, looking at the best example of a Georgian Hall in Lancashire, and one of the best in the country according to Professor Pevsner - who out to know. The Hall was designed by James Wyatt in 1772 for Sir James

Egerton, 7th Baronet and later 1st Earl of Wilton and for anyone interested in architecture, or period furniture etc., it is well worth a trip to Heaton Park Hall. Although the Anchor Inn mentioned in the ballad is no doubt long gone, there is a pleasant little Boddington's pub just past the front entrance of Heaton Park in the direction of Middleton - the "Three Arrows".

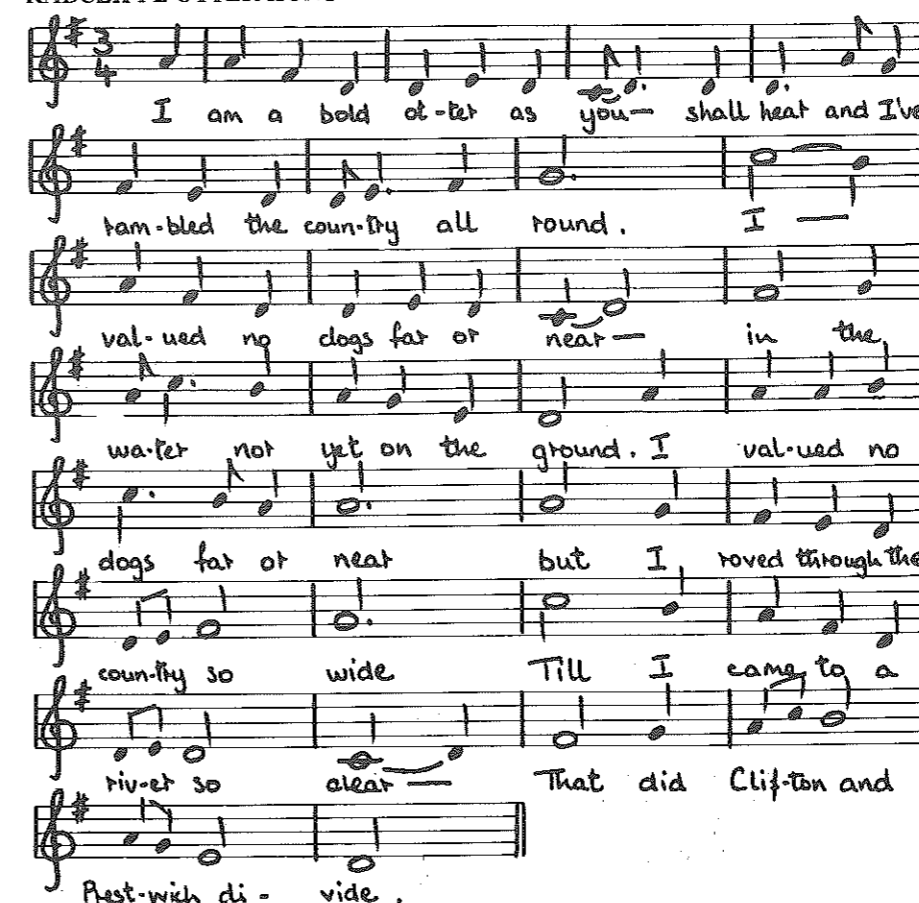
A final, and to me amusing point on the

"Radcliffe Otter Hunt" is that as the otter relates his own story, one could be misled into thinking that this is an anti blood-sport ballad. Not a chance! This remarkable animal goes on to describe his post-mortem situation, which involves drinking a health to hunters, country and King. None of your liberal nonsense in the 18th century. No by George!

Harry Boardman
January, 1976.

RADCLIFFE OTTER HUNT

Trad.



Again through the country I rambled;
To the Earl of Wilton's I came,
Where I made bold his fish-pond to enter,
And there I found plenty of game;
But the Earl being now at his hall,
He swore that my life they must end;
So straight for Tom Thorpe he did call,
And for Squire Lomas' hounds they did send.

'Twas on the next morning so early,
They forced me from my retreat;
Then into the river I dived,
Thinking all their sharp schemes to defeat;
But those dogs they did soon force me out,
Because that my strength it did fail;
Tom Dampont, that tailor so stout,
He quickly laid hold of my tail.

Then into a bag they did put me,
And up on their back did me fling;
And because that in safety they'd got me,
They made all the valleys to ring;
Then right for old Radcliffe did steer
And soon at Bob Hampson's did call;
And hundreds of people were there,
To drink and rejoice at my fall.

The same afternoon they contrived
With me more diversion to have;
Put me into a pit, where I dived,
Just like a stout otter so brave;
And yet I remained so stout,
Though they swam me for three hours or more,
The dogs they could not force me out,
Till with stones they did pelt me full sore.

Thus forcing me out of the water,
Because that my strength it did fail;
And then in a few moments after
Jack Ogden laid hold of my tail;
And so now they had got me secure,
They right to the "Anchor" did steer;
But my lot was too hard to endure,
And my death was approaching too near.

Next morning to Whitefield they took me,
To swim as before I had done;
When out of the bag they did put me,
Alas! my poor life it was gone;
And so now this old otter you've killed,
You may go to Bob Hampson's and sing;
Drink a health to all true-hearted hunters,
Success to our country and Kings.

The above is a shortened version as recorded
by Harry on A Lancashire Man (Topic
12TS236) The full text is in Ballads & Songs
of Lancashire compiled by Harland &
Wilkinson.

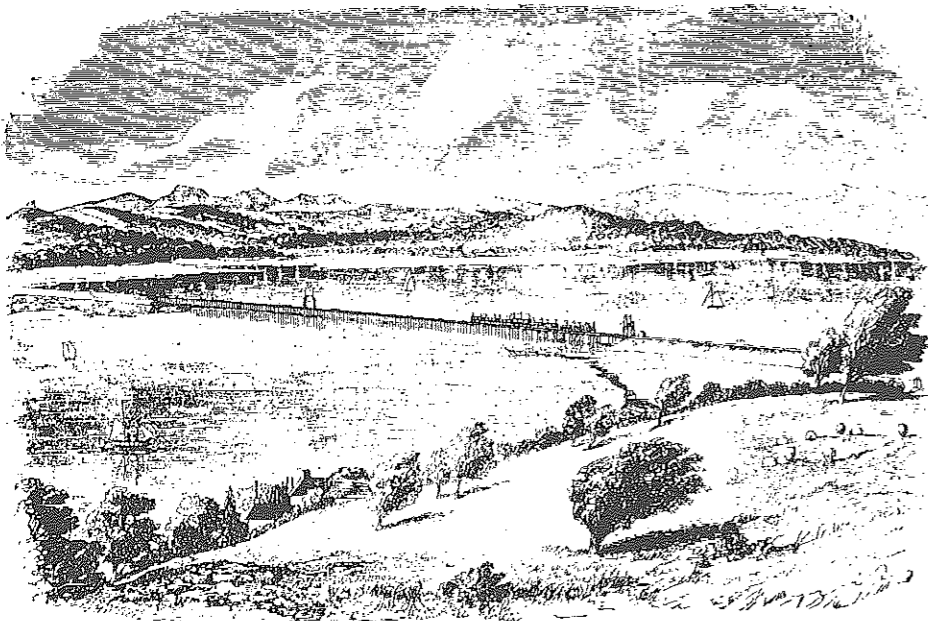


I am a bold otter, as you shall hear,
I've rambled the country all round;
I valued no dogs far or near,
In the water, nor yet on the ground.
I valued no dogs, far or near,
But I roved through the country so wide,
Till I came to a river so clear,
That did Clifton and Prestwich divide.

As through the wild country I rambled,
I liv'd at extravagant rate;
On eels, chubs, and gudgeons I feasted;
The fisherman all did me hate;
Yet still up the rivers I went,
Where the fishes my stomach did cheer,
Till a challenge from Radcliffe they sent me,
They quickly would stop my career.

Jack Allen, the darling of hunters,
And Ploughman, the glory of hounds;
You may search all the country over,
Their equals are not to be found;
Although I my country did leave,
It was sorely against my own will;
They pursued me with courage so brave,
That they proved a match for my skill.

To Lancashire over sands



The Kent the Keer and the Lune, are just three of the rivers that flow into Morecambe Bay, one of the North West's natural beauty spots. The faded glory of Morecambe itself is far outweighed by the bay with the hills of Lakeland acting as a majestic backdrop. Morecambe bay is many things, a haven for the tourist; a birdwatchers paradise, to say nothing of the inspiration it has brought to poets and writers. Be all that as it may since 3000 B.C. the sands of Morecambe Bay have provided food, work and a means of communication to those who have dwelt on its shores.

One of the main features of the bay is the vast extent of sand and mud flats exposed at low tide . . . close on 117 square miles, broken only by the rivers making their way to the sea, it has aptly been called a pathless desert. Until comparatively recent times, the overland route round the bay to Furness was long, arduous and often dangerous; it was far quicker, though no less dangerous to go directly to Lancashire Over Sands across the bay. Agricola marched his Roman legions from peninsular to peninsular; as did Robert the Bruce when he descended on Lancaster in 1322. The monks of Furness Abbey and of Conishead and Cartmel Priors regularly made the crossing to visit their brethren and attend to their various business interests in Lancashire proper.

For many years a place of rest was maintained by the monks on Chapel Island on the Levens sands where prayers were daily offered up for the safety of all cross bay travellers. Even then however drownings were all too frequent, and so the monks of Cartmel followed by Conishead, introduced their own guide service. In the case of Cartmel, this was paid for out of a fund known as Peter's Pence. Following the Dissolution the guides were retained by the Duchy of Lancaster and still are to this day. Over the years they became known as Carters and in Henry VIII's time received a house, three acres of land and £10 a year. For this they were expected to daily mark a safe route across the sands with the use of "brods", sprigs of greenery which guided the traveller safely to his journey's end.

The pitfalls to the unwary traveller were many; quicksands; rivers to ford and of course the weather. . . a sudden mist and one would be lucky to reach dry land. Despite the Carters, many risked the crossing off their own bats, as the records of Cartmel testify . . . 140 known to have perished. Sudden changes in the weather up in the hills could turn the ordinarily slow moving streams into raging torrents bowling over coaches, cutting off foot travellers. The moving quicksands too claimed many a life. The local saying "The Kent and the Keer have parted many a

The Kent Viaduct on the Ulverston & Furness Railway.

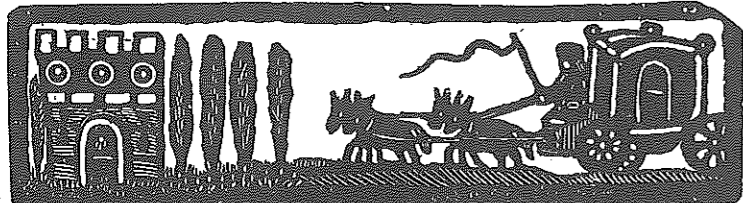
good man and his mare" is not without substance. At one time when the Keer was in spate, it was said that the petrified form of a rider was regularly seen protruding from the quicksand pool off Warton. As if nature didn't supply enough hazards, there were additional dangers in the form of men like Harry Hest, highway robber, who lived in a cave on Warton Crag and swooped down on lone travellers.

Morecambe Bay they say, always gives up its dead. . . certainly stories are legion. In 1687 Christopher Harris, draper and grocer, lost his life trying to free one of his laden pack mules from a quicksands pool. When crossing the bay, to tarry whatever the reason is fatal. In 1849, nine young people aged between seventeen and twenty five returning from Ulverston Whit Fair, perished when their cart fell into a deep hole. Other travellers passing by never heard their cries for help which were lost on the wind.

During the 1700's coaches began to make regular crossings, and in due course a service was established across the bay and up to Whitehaven. For 25p one could make the return trip to Ulverston in reasonable safety. Even so in 1825, the Ulverston Mail was blown over, this time the only death was that of a horse. Thirteen years previously the regular coach service got stuck in the Kent estuary, the driver John Fowler evacuated his passengers but himself, died in trying to free the horses from the coach. 'The Cumberland Paquet' and the 'Lakeland Gem' were just two of the once famous coaches that plied this route. Invariably a host of foot travellers and others on horseback followed the coaches as they made the trip . . . and late on an evening with the sun down, the Hest Bank Hotel always kept a Lantern burning in a seaward room as a guide to those still out on the sands.

The coming of the railways put an end to regular coach travel over Morecambe Bay as they nearly did to the Carters who received a mere £22 in compensation for the loss of business and tips. But despite the passage of time the Carters remain, the "Nobbies" still trawl for shrimps and although its now just a bit of healthy exercise, people still make the crossing to Lancashire oversands . . . but despite warnings there are still those who venture out on their own only to be trapped by the tide as it comes racing in at a brisk walking pace . . . their waterlogged bodies bear witness to the fact that some things never change.

*Mike Lyddiard
January, 1976.*



THE KENT

*Maypole Music c 1975.
Mike Lyddiard*

Flow-ing from the bon- ny fells where mys-ty-ry and beau-ty dwell, The
Kent and the Keer and the Lune. Through
val-leys green and hills they stray To the sands of Mor-combe Bay, The
Kent and the Keer and the Lune.
It's there the plover sings and the cur-lew builds her nest,
It's there the swal-low and the her-on take their rest.
CHORUS
Far be-yond the smoke filled air, The fair-est face of Lan-ca-shire, The
Kent and the Keer and the Lune.

Flowing from the bonny Fells,
Where mystery and Beauty Dwells,
The Kent and The Keer and The Lune;
Through Valleys green and hills they stray,
To the Sands of Morecambe Bay,
The Kent and The Keer and The Lune;
It's there the plover sings and the curlew builds her nest,
It's there the swallow and the heron take their rest,
Far beyond the smoke filled air,
The fairest face of Lancashire,
The Kent and The Keer and The Lune.

As the winter turns to spring,
The mighty salmon homeward swims,
To the Kent and The Keer and The Lune;
Fishermen their harvest make,
Shrimps and cockle flukes they take,
From the Kent and The Keer and The Lune;
Its here the nobbies go a trawling on the bay,
Far o'er the singing sands the cocklers they stray,
Far beyond the smoke filled air,
The fairest face of Lancashire,
The Kent and The Keer and The Lune.

Smugglers, soldiers men of God,
Tradesmen o'er these ways have trod,
By the Kent and The Keer and The Lune;
Betwixt the ebb tide and the flow,
Such men about their business go,
By the Kent and The Keer and The Lune;
From Ulverston and Cartmel too across the shining sands,
The Carters mark the way that bring them safe to land,
Far beyond the smoked filled air,
The fairest face of Lancashire,
The Kent and The Keer and The Lune.

As the sun sets o'er the Bay,
It tells the end of another day,
On the Kent and The Keer and The Lune;
The sea pie settles in her nest,
The weary traveller takes his rest,
By the Kent and The Keer and The Lune;
And while good honest folk lie sleeping to the dawn,
Those tumbling waters they flow on and on and on,
Far beyond the smoke filled air,
The fairest face of Lancashire,
The Kent and The Keer and The Lune.

Mike Lyddiard



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A CELEBRATION OF FOLK MUSIC



The place — University of Technology, Loughborough, Leicestershire; the dates — 2nd, 3rd and 4th July, 1976. Music, Dance and Song are the order of the days and you are all welcome.

Looking at the guest list you may see a number of names that are unfamiliar to you. That's because I have chosen some people who represent the best in traditional music yet don't get onto the folk scene very often. People like JOE HUTTON for instance — the maestro of the Northumbrian pipes, many times winner at Alnwick and similar gatherings, but little known in the folk clubs. His farm work allows him scarce enough time to make this festival, so I'm especially proud that he has agreed to come. The same goes for the mouth organ wizard BILLY ATKINSON; and JIM COOPER veteran player of the hammer dulcimer. These and many others will be at Loughborough, showing their skill and bearing out the fact that folk is not a personality cult scene, but one where music matters most. But what about the people you do know from the folk world. I'm sure you will recognise names such as DAVE BURLAND, JOHN KIRKPATRICK and SUE HARRIS, FRANKIE ARMSTRONG, they'll all be there along with people from the North West, BRIAN DEWHURST & TOM TIDDLERS GROUND, the most promising group I've heard in ages. And that fine outfit CANNY FETTL, with a new album behind them; they are creating a lot of interest.

Here's a full list of guests — NA FILI, GEORGE BELTON, FRED JORDAN, TIM LAYCOCK, BRIAN DEWHURST & TOM TIDDLERS GROUND, BOB CANN, CHARLIE BATE, ALISON McMORLAND, ROGER BRASIER, GEORGE SPICER, WEBBS WONDERS, THE BROADSIDE, ISOBEL SUTHERLAND, CATCHPENNY, DAVE BURLAND, BARRIE ROBERTS, JOE HUTTON, JIM COOPER, JANE TURRIFF, PETA WEBB, BAMPTON MORRISMEN, THE CRAFT GUILD, THE ELLIOTTS OF BIRTLEY, BILLY ATKINSON, FRANKIE ARMSTRONG,

Folk & Record review

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Roy Harris,
Festival Director.

A FLEMISH FOLK TOUR

During the month of October 1975, I embarked on a ten day tour of Belgian Folk Clubs. As I live in the North East area of Lancashire the Hull — Zeebrugge Car Ferry (Non British Rail thank goodness) seemed to be the most logical means of transport. However, at the last moment after checking the finances of the situation, I decided not to take my car, but to use the train as a conveyance between gigs. This proved to be the most economical but obviously if more than one person is involved, transport by car would be the best bet, although I found the rail service extremely efficient and the fares similar to our own.

Geographically speaking, the places at which I played ranged, from Gistel in the flat Lincolnshire type fields of Flanders, to Leige on the fringe of the Ardennes, a wooded, hill and valley district near the German border.

Leon Lemal, the tour organiser requests that artists arrive one day before the first gig which is at his club in Holilaart, a small town near Brussels. At first this request puzzled me, could there be ship-lag as well as jet-lag over such a short distance? No, 'twas a day's acclimatisation to the local alcoholic refreshments, namely Trappiste. Apparently visiting musicians have fallen by the wayside due to lack of respect for these potent brews.

The playing time on my contract worked out at two forty-five minute spots, but more often than not the second set ran well over the hour, so a lot of material proved to be essential especially as "patter" plays a minimal part due to the language barrier. The audiences in the Flemish speaking areas understood my predominantly Irish traditional songs, but in the French quarters (which are in the main, left wing student clubs) I played a mixed set which included ragtime, blues and guitar tunes.

The clubs were held in cafés and youth centres where the age limit for drinking beer and wine is sixteen years of age and as far as I could see the bar closed when the

last few customers left.

Unfortunately I did not hear any 'live' music peculiar to the Flemish tradition, although the custom of playing albums in the clubs instead of the usual jangling juke-box, introduced me to the music of 'Rhum', a trio who play a lot of traditional original songs in Flemish. I was particularly impressed with the tenor guitar work in the French accordion tunes featured on their L.P.'s that I heard.

Contemporary bands who play a mixture of everyone else's hits do not appear to be popular. A lot of the 'folkies' I spoke to, were of the opinion that if they want to hear the songs of Joni Mitchell, Gordon Lightfoot, etc., etc., they can listen to the real thing on record.

The problem of accommodation during the trip did not arise as Leon provides a self-contained flat above his club for the use of visiting musicians. The Buskers and Dave Evans were also staying at the flat, they were doing a different tour to mine so the impromptu jam-sessions into the early hours of the morning were an added attraction. When distance prevented me from returning to base, the places I stayed ranged from a plush country house in Flanders to a commune situated in an old monastery.

Apart from a wasted journey to Lille in northern France and one grumpy ticket collector who caused me to miss a rail connection, my visit to the folk clubs of Belgium proved to be an enlightening and enjoyable experience.

Sam Bracken
January, 1976.

'THE MINSTREL SHOW' —

Doug Porter.
Sweet Folk and Country SFA 021

It doesn't matter to what extremes you go in the folk music world from the "Contemporary Set" to the "Super Tradie Set" Doug Porter commands the respect of everyone. This respect can be summed up in one word, "Professionalism" Doug is a excellent singer with a voice that has power, range, and quality, he is a very competent guitarist and one of the best exponents of dry humour I have ever seen.

This his first solo album is typical of Doug's club act. It is tight with lots of feeling the only thing it lacks is Doug's humour and the special folk club atmosphere he creates.

My favourite tracks are 'Louise' & 'Do The Dance Davey'. But one thing puzzled me and that was how similar Harvey Andrews 'Soldier' sounds to Doug's 'Jean Deprez'. I think I got that the right way around.

Brian Dewhurst.

'NARROW BOATS' —

Argo ZTR 142
I suppose 90% of folk records that are released could be called important. Many contain songs and tunes that one has never heard before or new arrangements to songs already known. As folk records are a minority taste, all of them should be listened to and the singers and musicians encouraged.

"Narrow Boats" is a re-issue of a B.B.C. record that came out some years ago. I feel it is as important as any of the now legendary "radio ballads". It's the same format. Songs sung by David Blagrove, who also put new words to traditional tunes, and sound effects and voices of the people who worked and lived on the canals.

Many of the people who can be heard on this record are now dead but it is very interesting to hear these old timers telling their stories.

I am amazed that more folklore has never come out of canal life. Maybe it is because they are like the gypsies — always on the move, never putting down roots. Now it's gone which is a great shame but I suppose it's just another sign of modern times.

This is a very good, well recorded, album (it sounded great through headphones). Thanks Argo for making it available again.

Pete Rimmer

'NARSTY TAYLES' —

Peter Nalder
Folk Sound FS 101
The first release from a new company and I am not too sure about it. I had really looked forward to it for some months, but it turned out to be a little disappointing for various reasons.

From a personal point of view I was disappointed not to hear more of Peter Nalder's assorted curious instruments, but they are sadly absent. Of the performer; well, Peter Nalder is not exactly his own man — he's just about everyone else! He adopts parodies of various accents which tends to infuriate me. His most successful is a sort of poor man's Cyril Tawney/West Country accent. His own voice is good enough not to need this sort of thing. The listener is left wondering when the real Peter Nalder is going to stand up.

The production is disappointing too. The mixing is odd in places with the voice being relegated to some sort of secondary position (on 'Silk Merchant's Daughter' he sounds as though he's in the next room!).

I was not disappointed with the material all of which is totally fresh. I have not heard any of these songs before. Knowing Peter's column in 'English Dance & Song' I expected some really solid information in the sleeve notes, but, here again, disappointment. The notes are merely a tongue-in-cheek comment — clever, but pointless.

Sadly, I cannot rave — a pity, but there it goes. I do like 'The Old Baby Farmer' and 'Kitty I am in Love with You' so all is not lost. Buy the Bully Wee disc from the same company reviewed elsewhere for a better record on just about every count.

by Paul Adams

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