

Carmlyn



Folk magazine

Vol. II: No. 5
June 1976

15p

- 2. Editorial
- 3. News in brief
- 4. Mardale
- 7. Whats on!
- 15. Robin Hood
- 17. Profile
- 19. Record & Book Review





Editorial

Of all the folk festivals that I attended during 1975, I think that the Durham festival was one of the most enjoyable. Perhaps it was the combination of weather, good company and good singers and their songs, coupled with the unforgettable workshop of old Johnson Ellwood teaching clog dancing. As I said at the time, it was probably the best workshop I have ever attended.

With the revival of interest in folk songs and dancing, it is a little surprising to find that clog dancing, so indigenous to the north country, has hereto received so little notice and publicity, therefore as Tamlyn is a magazine of the north we have pleasure in announcing that Tamlyn will be supporting the 1976 Novices Clog Dancing Championship which will be held at this year's Durham Folk Festival.

For the last two years we have been reporting on singers, records, stories and reviews of the north, and we feel now is the time for us to actively encourage the revival of interest in our traditions. So, we are donating prizes for the winning entries at Durham in August.

For Tamlyn this is only the beginning. We hope to support other activities from time to time — providing the cash holds out of course — and we will be reporting on all aspects of the summer festivals as ever in our forthcoming issues.

SUBSCRIPTION:

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

Tamlyn is edited by Alan Bell. The secretary is Christine Bell. Published by Tamlyn Music Ltd., 55 The Strand, Fleetwood. Printed by Standard Print & Design Co., 5 North Warton Street, Lytham.

Advertising rates:
1/8th page £2.00. 1/4 page £4.00.
1/2 page £8.00. Full page £16.00.

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

Registered Office: 56 Adelaide Street, Fleetwood.
Tamlyn is published bi-monthly. All articles, songs, information and advertising welcome. Copy date is the 25th of the month.

TOM TIDDLERS GROUND

Being a singer, I seem to spend most of my life in folk clubs, either working or catching up with the news and gossip, or collecting lists of guests for our What's On page. Increasingly, these days, on the lists, the name Tom Tiddlers Ground crops up regularly.

Based in the Preston area, the group made it's debut at the Fylde Festival in September 1975, and is comprised of Brian Dewhurst, Hugh O'Donnell and Chris Parkinson.

Over the last few years, Brian Dewhurst has become well known. Once a member of the successful Wayfarers Folk Group, he has been organiser of the Preston Folk Club, and established himself as a solo singer with a distinctive style and voice.

On the other hand, Hugh O'Donnell is one of those people seen around for years, but not very well known in his own right. Like many other musicians he has played with quite a number of groups over the years, such as the Combined Harvesters, the Old Pendle Folk Group and the Garstang Morrismen.

Chris Parkinson has also appeared with the Garstang Morrismen and richly deserves notice in his own right, for he is a very fine musician.

As Tom Tiddlers Ground — which is an old name for a safe area in a childrens playground — Brian, Hugh and Chris come together to provide some interesting music. They have a wide repertoire, consisting of dance tunes, jigs, reels and songs.

They have a casual approach on stage and strive to re-produce the free and friendly atmosphere of the Ceilidh bands.

In just a few months they appeared all over the North, and enjoyed a successful tour in Germany. They have been booked to appear at Whitby, Sidmouth and several other festivals during the summer.

A group well worth watching out for.

3 Cromford Drive,
Pemberton,
Wigan.

Dear Editor,

Having been closely involved in the running of a new folk club (the White Horse, Wigan) for some four months now, it is becoming increasingly obvious that clubs everywhere are having great difficulty in making ends meet. Perhaps before going any further I should perhaps point out that I have been involved in running other clubs for the last two years or so.

The main problem seems to be that while inflation in the world outside has put up prices by nearly 50% in two years, folk clubs have only put up prices by nearly 10% in the same period. Guest fees have of course risen to try and keep up with inflation, as they must-most professional artists make a thin enough living as it is. This is only now working its way through and clubs are beginning to feel the pinch. The audience by now used to the low



prices they pay has become very resistant to any increase at all, and as a consequence many clubs have folded in the last twelve months or so.

For the organiser it is a very difficult decision to put up prices as the subsidised clubs can afford to keep their prices artificially low and so end up putting the non-subsidised clubs out of business.

So what is the solution? The only answer as I see it is to organise a local federation of North West Folk Clubs who can agree on a minimum charge for the year and then put up all their prices in unison. This has been done successfully in other areas of the country so please let's hear from other club organisers in the area and see what they think — so write to me or to the editor of Tamlyn with your views.

Yours,
Nigel-Firth,
(Organiser, White Horse Folk Club.)

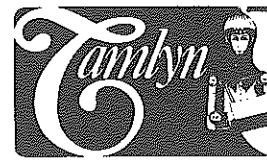
1 Upwood Drive,
Carterton,
Oxon.

Dear Editor,

Here at RAF Brize Norton, we have organised the Splinter Village Folk Club. We have our own premises, cheap beer, good organisation and good appreciative audiences. As if this was not enough we even make a profit, (the club not the organisers) although this is not enormous it does enable us to book artists and I wondered if through your magazine we could ask any artists or groups who would like to be considered for a booking here to contact me in the first instance regarding dates available, type of act, fees required etc. The club is held every Tuesday and will remain open through the summer and accomodation can be arranged.

We have bookings arranged at the moment until the middle of May, so I hope this letter gives you sufficient time for inclusion in your magazine.

Yours faithfully,
Joan Knowles



News in brief

FOLK CAMPS

If you want a holiday with a difference, then perhaps a Folk Camp holiday will suit. These are situated throughout the country and the camping is camping with a difference too. No cooking, or washing up. There are leaders and teachers and a staff to cater for all needs. For more details write to Secretary, Folk Camps Society, 44 Queen Street, Exeter. (A wide range of folk activities.)

CLEVELAND FOLK DIRECTORY 1976

At the time of going to press, we have still not yet received the Folk Directory 1976 from the EFDS & S. However we were pleased to receive the Cleveland Folk Directory 1976. This costs only 10p, and though cheaply printed, is an invaluable guide for singers and wandering folkies. It lists singers and clubs through Cleveland, organisers names and telephone numbers, and notes on magazines and radio programmes.

For a copy write to Roy Melville, 17 Delaval Road, Billingham, who is already accepting entries for the 1977 directory. Cecil Sharp House take note.

THE OLD TRIANGLE

I hear that the Old Triangle have lost one of their members. Jim Berry, singer and guitarist, has left the group because of pressure of work, and Pat Batty tells me that they are looking for a replacement. If you are a guitarist and singer, and male (Dare I say that in these days of liberation?) please telephone Pat Batty at 0942/812301. She will be pleased to hear from you.

CLOG DANCING

As already mentioned in the Editorial, the Northern Counties Novices Clog dancing championship will take place at the Durham Folk Festival over the week-end of August, 6th, 7th and 8th, 1976.

Under the judicial eyes of the English Folk Dance & Song Society, this is a competition designed to encourage beginners. There will be 6 steps and a double shuffle, which must be danced in the traditional Durham and Northumberland clog dancing style.

There will be prizes and the organisers hope to draw dancers from all over the country. For more details, contact, Ian McCulloch, 8 Cedar Close, Gilesgate Moor, Durham.

HOUGHTON WEAVERS

Norman Prince tells me that the Houghton Weavers are making their first L.P. soon. This will be on the Folk Heritage label and should be released later this year.

SCOTLAND

Most people will be pleased to hear that Hamish Imlach is now working again and

feels much better after his recent illness.

Congratulations too, to another Scots singer. Archie Fisher was married just after Easter.

EXTRA NEWS

Don Watson tells me that a well known concertina player of the North East has just died aged 77. Gordon Cutty of Durham recently revived his dance band, for he had great success in the twenties and was very popular in the North East. He had also recently recorded an L.P.

GUITAR TUTOR

The Finger Style Folk Guitar tutor mentioned in our last issue is being received very well indeed. This is a must for all beginners. Look out for it in your local shop or else write to Tamlyn. Price £1.95 plus P. & P.

If you have any news or stories or items of interest let us know.

ANNUAL SUBSCRIPTIONS



55 The Strand, Fleetwood.
Tel: 2317

Directors:

Alan A. Bell/Christine Bell

Annual subscription for Tamlyn Magazine is £1.50 including P. & P. (make cheques/postal orders to: Tamlyn Music Limited.)

Amount enclosed £

Name

Address

Gary & Vera Aspey

33 Canterbury Close
Atherton Lancs M29 9JT
Tel: 6342

Their new LP is on TOPIC 12TS255
"From The North"

the new group

TOM TIDDLER'S GROUND

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

Dave Walters

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

Telephone: Kirkham 684987



Mardale Shepherds' Meet and Hunt, 1921. Joe Bowman in centre.
(Courtesy of 'Westmorland Gazette'.)

THE LOST VALLEY

Sunday the 18th August, 1935 was a memorable day for the people of Mardale. Young Ernest Simpson had risen early that morning, for it was to be his duty to climb the belfry of the little chapel, near the head of the dale, to toll the bell for the last time. Many friends and lovers of Mardale had come to attend the service, to be conducted by the Bishop of Carlisle, although the congregation was limited to seventy-five invited guests. Those outside the chapel had the proceedings relayed to them by loud-speakers.

Sunday the 18th August, 1935 was also a sad day, for the little chapel and Mardale were doomed. A dam was being built as part of Manchester Corporation's great water scheme, and soon the level of Haweswater would rise to flood the valley to create a vast new reservoir. This new lake would make the valley vastly different to the Mardale once renowned for its people, waterfalls and wildness.

Lying among the eastern fells under the high peaks of Branstree, Harter Fell and Kidsty Pike, Mardale was always considered to be one of the most lonely valleys in Lakeland, so lonely in fact that John Speed omitted the valley and Haweswater from his map of 1676.

The ancient Britons built a fort on the steep hillside above Whelter Crag and later the Romans built their High Street along the ridge overlooking the dale which became part of the direct route for pack trains working out of Kendal toward the North through Long Sleddale and Gatesgarth Pass. This route also afforded access to England for the Scottish border raiders, but when more peaceful times came, a growing population was able to concentrate on earning a living from the land.

By 1660 there were approximately forty people living in Mardale and names like Jackson, Strickland and Bowman were common in the valley, but Holmes was the most famous. For generations the head of the Holme family had been known as the King of Mardale, and the senior branch was reputed to be able to trace its lineage back to 1208.

Legend has it that the first Hugh Holme was implicated in the Canterbury conspiracy against King John. Fleeing for his life he sheltered in a cave on Rough Crag and stayed in the valley to establish a family name that was to last for over six hundred years until the death of the last direct male descendant, Hugh Parker Holme, in 1885. The name finally disappeared from Mardale on the death of his Aunt in 1915.

The houses of Mardale were built of local stone, as hard and tough as the people who cultivated the land and tended their large flocks of sheep; but for all their hard and at times desperate lives, the people enjoyed living. A grammar school was founded at Measand in 1713. Also at Measand, where the headland almost cut Haweswater in half, each Whit Monday saw a hiring fair at Annettes Cross and a pleasure fair on Mardale Green.

This fair and the shepherds meet in the third week of November replaced the more famous meeting which took place on top of High Street where, in the eighteenth century, great gatherings enjoyed a day of wrestling, cock fighting and fell racing as they consumed huge quantities of ale and food.

The ale they drank was brewed locally, and from earliest times there had been an inn by Mardale Green, known as the Dunn Bull Hotel where, in March of 1840,

there were great festivities to celebrate John Holme's purchase of the hotel. His friends drank to the success of the venture and to start the entertainment Jesse Green, of Naddle in the Forest was called upon to sing Tarry Woo, traditionally the first song to be sung after the loyal toast.

Being Hillmen and shepherds, the men of Mardale hunted the fox. Local huntsmen were often out with their hounds and many a stag that wandered into the valley from the west never returned. The whole valley would stir with excitement whenever the great Joe Bowman came striding over the hills with his famous pack, the Ullswater Hounds.

Joe was a great lover of Mardale and during his visits which would often last for several days, the valley would ring to the loud halloas and the sound of his horn. The evenings were spent in revelry at the Dunn Bull Hotel when many a song was sung about Joe himself. W.S Eaton of Ennerdale said of Joe, in verse:

When breakfast is over, old Joe with a smile
Goes off to the church in gay hunting style,
And hold up his head like one of the best
As he walks up the aisle, with the horn in his vest.
The Parson looks pleased, and blurts out 'What Ho.'
For the Parson, God Bless him, is fond of old Joe.

The service now ended, all slip from the pews
And gather round Joe under Mardale's old yews,
Where they laugh at his fun as he spins them a tale
For they're all very proud to have Joe in the dale.
The Parson, all smiles, gives our hero a dig
And sets him back to the Inn as far as the Brigg.

Surrounded by tall yew trees, Mardale Chapel was less than forty feet long and twenty-five feet wide. The first entry in the register was in 1684, with the first burial taking place in 1728. Prior to that, the dead of Mardale had to be carried on horseback to Swindale and Shap and the local people delighted in telling of the horse that escaped whilst carrying a corpse to roam the hills for three months with its grisly burden bobbing and rolling on its back.

Mardale enjoyed a succession of clever Parsons, not least being John Bowstead who was also the headmaster of the school at Measand. 'Old Boasty,' as he was known locally, would often carry a lancet to church to bleed the congregation after the service. In 1924 the then vicar attended a special hunt to celebrate the

retirement of Joe Bowman. At the Dunn Bull Hotel, Joe was presented with a silver horn inscribed:

May he who windes this silver horn,
Aye wake the echoes of the morn,
And heavenwards where'er he wend,
The spirit of old Joe attend.

With Joe's passing, the wind of change blew even more strongly in the valley.

Lord Lonsdale sold the lake and the surrounding twenty four thousand acres, for one hundred and seventy five thousand pounds to Manchester Corporation. In 1919, parliamentary permission was given for the valley to be converted into a reservoir. The population of Mardale had been declining for some time and by 1928, there were only five occupied houses. The scheme was expected to cost Manchester around five million pounds. The dam was to be one thousand, five hundred and fifty feet long and one hundred and twelve feet high. With the completion of the dam, Haweswater would be extended from two and a quarter to four miles in length, the water level would be raised by ninety-four feet, giving a capacity of twenty thousand million gallons, which it was thought would meet Manchester's requirements for many years to come.

It was thought too that Mardale Chapel would be dismantled and re-erected elsewhere, but this was not to be. The people attending the service in 1935 were saying goodbye.

The following weeks saw the exhumation

and re-interment of the bodies in Mardale churchyard, most of them going to Shap where the pewter flagon, chalice and wooden cross also went. The holy table, gallery screen and panelling were found to be infested with beetle and were burnt. The stone window frames were saved and worked into the octagonal water intake building on the eastern shore of the new lake.

In April 1937 the chapel tower was pulled down and in May of that year the Dunn Bull Hotel finally closed its doors. The new road and the Haweswater Hotel opened in 1937 and with the rising waters, old Mardale disappeared.

By 1941 Haweswater was supplying water to Manchester and the North West and in 1943 it became one of the training areas for the Dambusters as they



Looking South to Mardale Green at the Head of the Dale, showing (from left to right) The Dun Bull Inn, Harter Fell, Nan Bield Pass, Rough Crag, Chapel Farm, The Church and Riggindale Farm. Grove Brae and Goosemire are below in the trees.

Fred Kent/Strawhead the 4th
Tom Tiddlers Ground
Nic Jones/Dave Walters
Ian Campbell Folk Group
Archie Fisher/The Taverners
Brian Dewhurst/Bernard Wrigley
Gary & Vera Aspey
Alison McMorland
Woodbine Lizzie
Harry Boardman/Garstang Morrismen
Houghton Band/and special guests
Craft Shops/Folk Shop/Workshops
Ceilidh/Childrens sessions/Singarounds
Tickets from 50p/Weekend Tickets £3.00
Children Half Price
Details from Fylde Arts, Cookson St., Blackpool
or Tamlyn, 55 The Strand, Fleetwood
Marine Hall/Fleetwood
3/4/5 Sept 76

rehearsed their desperate raid on the Mohner dam.

Since the war, Manchester has continued to develop the water resources around Haweswater. Conscious too of its obligations in an age concerned with the environment and pollution, Manchester has made great efforts to meet public demand for access.

In March 1972 a study group for the Water Resources Board reported that a cheap and practical way to increase the water supply would be to enlarge Haweswater. A new dam of around two hundred and thirty-five feet in height would raise the water level by another two hundred feet and increase the capacity to a staggering sixty-five thousand million gallons. It would also drown the new road, the Haweswater Hotel and the waterfalls at Measand.

If this happens, old Mardale will sink even further beneath the waters; Jimmy

Lowther will still be safe in his lonely grave on Hugh Laithes Pike; Hugh Holmes cave on Rough Craggs will survive, and the deer and wild horses will still roam the heights of Riggindale, but they and the foxes will look down on a valley totally

different from the Mardale where Joe Bowman once hunted.

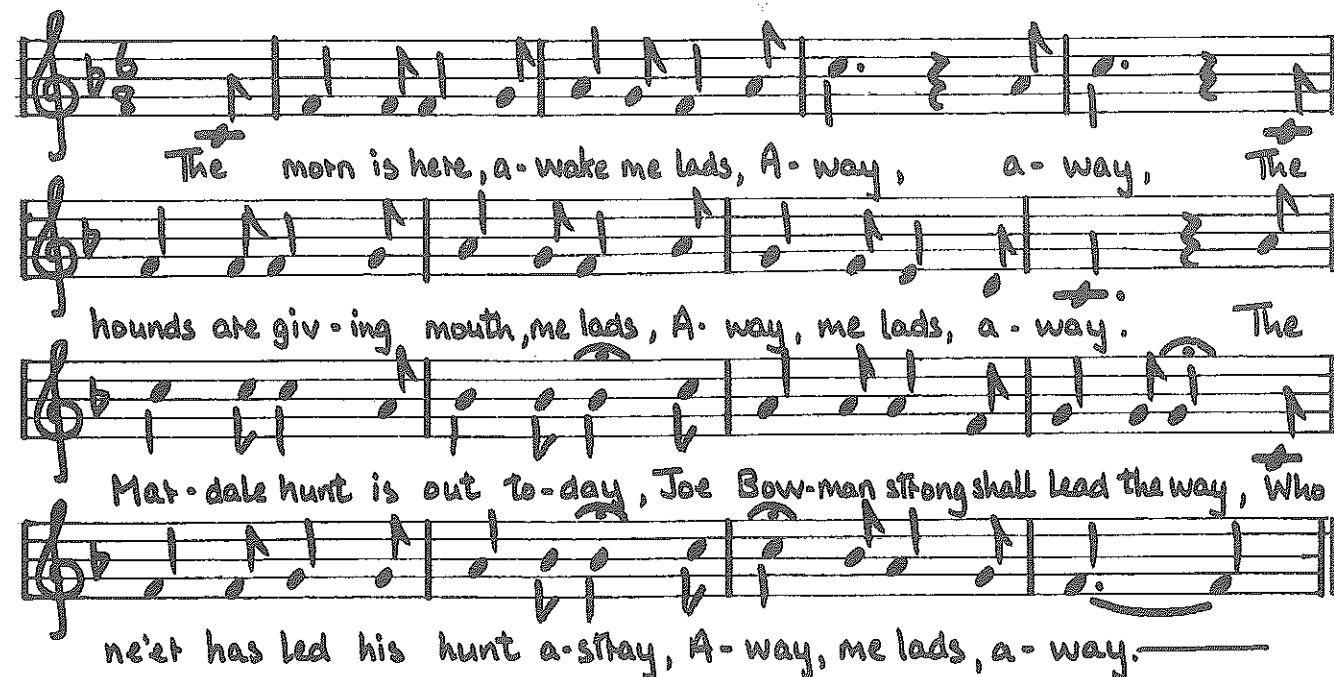
For the horn of the hunter is silent,
On the banks by the Dunn Bull. No more
In Mardale is heard its wild echoing
Clear sound o'er the Haweswater shore.

Alan Bell
1976



Mardale - Flooded

AWAY ME LADS AWAY Trad.



THE MARDALE HUNT

The morn is here awake my lads,
Away, away.
The hounds are giving mouth me lads,
Away me lads, away.
The Mardale Hunt is out today,
Joe Bowman strong shall lead the way,
Who ne'er has led his hunt astray,
Away, me lads, away.

The Mardale Pack is on the trail,
Away, away.
The fox is leading through the dale,
Away me lads, away.
The hounds are on the scent I'm told,
So foot it lads through frost and cold,
The mountain breeze is pure as gold,
Away, me lads, away.

On Branstree Fell the fox is seen,
Away, away.
The hounds are off the scent is keen,
Away me lads, away.
'Tis music to a dalesman's ear,
When hounds give mouth so loud and clear,
So off my lads and lend a cheer,
Away, me lads away.

Who'd weary with a sport like this?
Away, away.
Or who a Mardale Hunt would miss?
Away me lads, away.
Our hardy fellsmen, hunters born,
Will rally to the huntsman's horn,
Nor heeded be by rain or storm,
Away, me lads away.

When darkness comes to Mardale, hie.,
Away, away.
For who the Dun Bull dares decry,
Away me lads, away.
Hal Usher kind will find a bed,
To rest our limbs and lay our head,
We're welcomed, housed and warmed and fed,
Away, me lads away.

We're lads from East and lads from West,
Away, away.
And North and South, but all the best,
Away me lads, away.
With Auld Lang Syne and old John Peel,
With foaming glass and nimble heel,
We'll drink to all a health and weal,
Away, me lads away.



Whats on!

Summer is almost upon us again, and many clubs will be closing down for the holiday period. For many folk fans, summer is a time of moving around, so don't forget there are clubs in all the major holiday areas of the north.

There are clubs for instance, in Southport, Blackpool, Lancaster, Kendal, Ambleside, Keswick, Bentham, Ilkley, Burley in Wharfedale, Filey, Scarborough, Bridlington and Whitby. Look up your local directory or for more details 'ring or write to Tamlyn. We will gladly supply names and address of clubs - and tell you if they are open or not.

Once again, we appeal for all club organisers to let us know what is going on at your club or in your area.

CHESHIRE

As the Easter Festival at Poynton was a huge success I understand and it is likely to become a regular feature of the north. At the nearby Deanwater Folk Club, the organiser, Ian Grant, has spent many uncomfortable days in hospital, so we send him Best Wishes. His Sunday evening concerts during August are very enjoyable.

YORKSHIRE

I hear that Brian Robinson who runs the Centre Folk nights at the Centre Hotels in Hull and Liverpool, will shortly be starting a folk night at the new Centre Hotel, opening soon in Newcastle.

At the same time, the folk scene in Leeds appears to be temporarily in decline. The old Memphis Club at the Guildford Hotel in the Headrow has closed, and so has the

Bistro. The Grove folk club is playing to very small audiences. A far cry from just a few years ago when over 26 clubs flourished in the Leeds area. A ray of hope, however.

The Fox & Hounds outside Leeds at Barwick in Elmet is still going, and I understand there are quite a few small clubs opening in West Riding. John Wall tells me that he is opening a new club on Wednesdays at the Albion Hotel, Bridge Street, Morley. Bill Price and Wendy are also getting their club, the Shoulder of Mutton, Halifax Road, Dewsbury, going on Sunday nights.

FESTIVAL DATES 1976

The Fifth Durham City Folk Festival on August 6th, 7th & 8th with Cheviot Ranters, Bob Davenport, English Tapestry, Ray Fisher, Green Ginger Morris Men, Roy Harris, Hendon Banks, Hamish Imlach, Colin Ross, Cyril Tawney, Trimdon Folk Band, Bernard Wrigley and many many more. There will be the usual ceilidhs, concerts workshops, morris dancing and a revival of the Northern Counties Clog-Dancing Championships. Camping and food available. Weekend tickets £3.00. Please write for details to: Ian McCulloch, 8 Cedar Close, Gilesgate Moor, Durham.

The Fourth Fylde Folk Festival on September 3rd, 4th & 5th at the Marine Hall, Fleetwood, Lancs. The artists include: Gary & Vera, Harry Boardman, Ian Campbell Folk Group, Brian Dewhurst, Archie Fisher, Garstang Morris Men, Houghton Band, Fred Kent, Nic Jones, Alison McMorland, Strawhead, Taverners

Folk Group, Tom Tiddlers Ground, Dave Walters, Woodbine Lizzie, Bernard Wrigley and other guests. There will be a 'Lancashire Neet' on Friday 3rd, Saturday afternoon concert plus craft shops and Folk shop, Saturday evening ceilidh with Houghton Band and caller Fred Kent.

The Sunday afternoon concert will feature local singers and guest artists. The festival will close on Sunday evening with a Grand Concert including: Alison McMorland, Bernard Wrigley, Nic Jones, Ian Campbell. For more details please write to: Tamlyn, 55 The Strand, Rossall, Fleetwood.

Feast of Folk in the Isle of Man Monday 21st, Saturday 26th June. The festival will be held in Nobles Park, Douglas. The artists include: Harvey Andrews, Gary & Vera, Downes & Beer, Brownsville Banned, Tony Capstick, Jasper Carrott, Mike Harding, McCalmans, Jeremy Taylor, Oldham Tinkers, with hosts Johnny Silvo and Bernard Wrigley. Local artists are also booked to appear. There will be sing-arounds, workshops and competitions, craft stalls and refreshment stalls. For all festival, camping and accommodation details please write to: Ron Ashton Esq., Sounds Musical Ltd., 16 Stanley View, Douglas, Isle of Man.

Kendal Folk Festival on August 27th, 28th & 29th. This is the fourth festival held in Kendal and run by the Brewery Folk and is centred around the Brewery Arts Centre in Highgate. The guests include: The High Level Ranters, Johnny Collins, Dave Burland, Geoff Hughes, Gary & Vera and the Cheviot Ranters. Workshops, concerts, informal singarounds are again included. All festival information, accommodation lists and tickets available from: R. D. Marston, 15 Horncop Lane, Kendal, Cumbria, LA9 4SR.

Redcar Folk Festival on July 9th, 10th & 11th and guests include: Alex Atterson, Miriam Backhouse, Pete Betts, Hendon

Brian Osborne

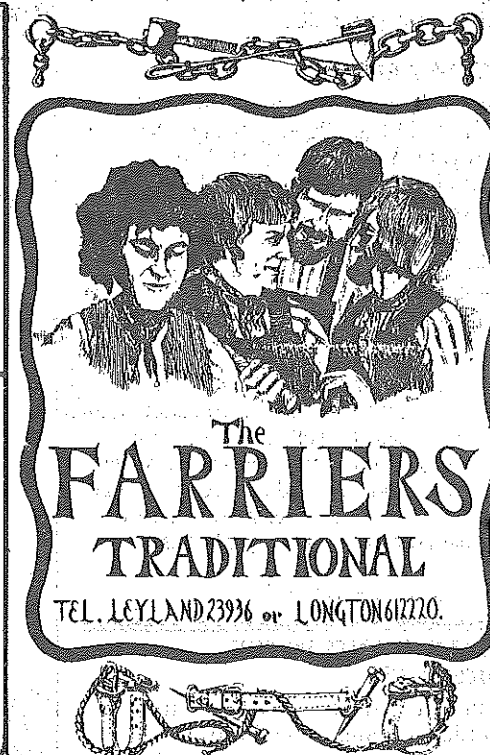
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or write to
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Normoss, Blackpool.

LEYLAND FOLK CLUB

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Don't forget LOUGHBOROUGH or SIDMOUTH.

CONCERT

There will be a Concert at Thornton-Cleveleys, Lecture Hall, Victoria Road, Cleveleys, Lancs., on Monday 14th June with Strawhead, Woodbine Lizzie and Amazing Dick, starting at 8.00 p.m.

ROTHERHAM LEISURE CENTRE

Rotherham Folk Festival takes place over the weekend 28th, 29th and 30th May. Guests include the High Level Ranters, Ray Fisher, Derek & Dorothy Elliott, Vin Garbutt, The Two Beggarmen, Stan Crowther, Alison McMorland, Grenoside Sword Dancers, Chantry, Lord Conyers Morris Men, Wath on Dearne Morris Men. For information telephone: 0709 2121 ext. 3289.

LANCASTER

The Lancaster University Folk Dance Society are holding a Ceilidh at St. Martins College, Lancaster on Saturday 26th June, featuring the Teesside Fettleers and Cyril Tawney.

LEIGH

Leigh Folk club are holding a Ceilidh at the British Legion, Windermere Road, on May 27th with the Gorton Ceilidh Band. Tickets 60p at the door.

PATELEY BRIDGE

There will be a folk concert and craft fair at Harefield Hall, Pateley Bridge, Nr. Harrogate, Yorks, on the 19th June, 1976. Guests for the evening concert include, Pete & Chris Coe, Dave Burland, Jan & Dave Hurst, Henry Ayrton. Tickets from John Burrell, 48 Millfield Glade, Harrogate.

BOLTON

I hear that Haywain, are running an open folk night every Wednesday at a pub called House without a Name, in Bradshaw Lane, Bolton. It is not a folk club in a strict sense, but just a normal pub room where the group stand up and sing to the delight, pleasure, and sometimes puzzlement of the regular customers. I think it is a good idea.

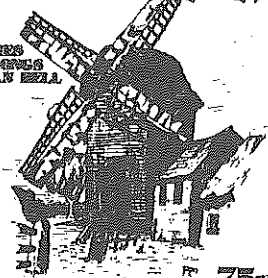
Missionaries for folk ?

EASTER EVENTS IN THE NORTH WEST

Bacup, Lancashire on a damp murky Saturday morning, would prove to be a most uninviting prospect for most people

WINDMILLS

BREAD AND FEELS
AND OTHER SONGS
BY ALAN BEZA

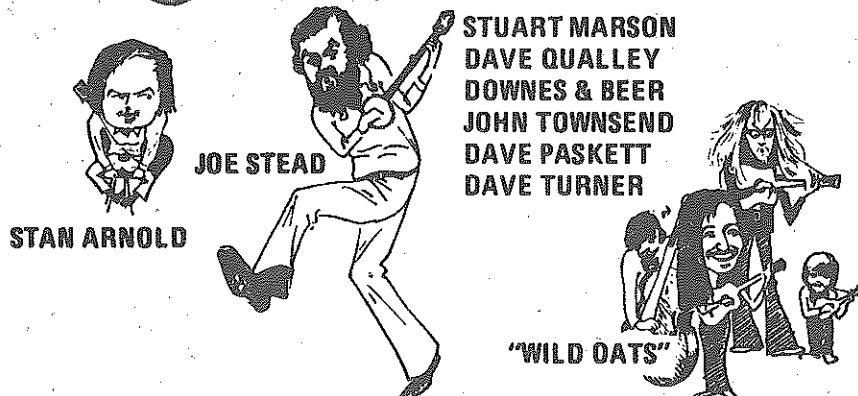


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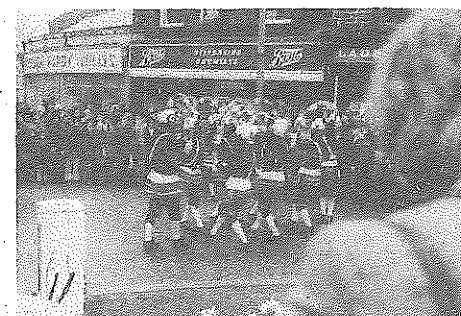
CONTACT: PHIL HEALD
TEL: BLACKBURN 663772

RESIDENTS - OLD BLACKS F.C.
Lammack Road,
Blackburn

but this years Easter Saturday crowds proved the increasing popularity of the Nutters Dance as one of Englands great folk events. The Britannia Coconut Dancers are unique and without doubt the most mysterious of Englands ritual dance teams. The Easter Saturday event not only attracts the locals, some of whom appear to be most disinterested in the proceedings, but also a legion of enthusiasts brandishing tape recorders, cameras etc.

After locating the team performing a garland dance outside the town centre we reached them only to find the team and silver band disappearing into the nearest local hostelry with the door closed firmly behind them. After some minutes? they re-appeared and preceded by the band and whipper-in set off down the hill towards the town centre. The processional part of the dance is most unusual with one half of the team of eight performing a nut-dance on one side of the road whilst the other half advance at a half running pace on the other, alternately.

In the centre of the town the team performed a nut-dance and garland dance for the huge crowd, surrounded by equipment belonging to the local radio station, which had been set up on the nearby traffic island. The team then proceeded up the road towards Burnley and opening time arrived! The Queens was soon filled with a mass of folkies and within a short time two music sessions had begun in adjoining rooms apart from singarounds in the front rooms of the pub. The situation in the back room was rather uncomfortable with about thirty people crammed into a space designed for twenty. Those present included a good number of Garstang Morrismen, John Bull Outfit, visitors from foreign parts in Rod & Danny Stradling and the renowned and much maligned Thomas Walsh Esq. The Nutters later arrived to perform a nut-dance inside the pub, to continue the remarkable events of the day!



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performances.
Two highly successful events then and both well worth supporting in future years.

Dick Gillingham

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Nr. LEEDS, YORKS.
WEDNESDAYS.

Opening 12th May, 1976.

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

May 25th	Bill Price
June 1st	Willards Leap
June 8th	Bill Barclay
June 15th	Bob Pegg
June 22nd	Graham Cooper
June 29th	Singers Night
July 6th	Bill Caddick
July 13th	Martin Simpson
July 20th	Alex Atterson

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

May 23rd	Singers Night
May 30th	Oldham Tinkers (Kendal Town Hall)
June 6th	John Timpany & Audrey Smith
June 13th	Five Hand Reel
June 20th	Harry Boardman
June 27th	Hendon Banks
July 4th	Brian Osborne
July 11th	Kelly & Walsh
July 18th	Barry Skinner

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

May 23rd	Singers Night
May 30th	Club closed
June 6th	Harry Boardman
June 13th	Singers Night
June 20th	Gary & Vera
June 27th	Singers Night
July 4th	Singers Night
July 11th	Cyril Tawney
July 18th	Singers Night
July 25th	Canny Fettle

Dave Walters, Alan Bell and Brian Osborne from the Taverners, Woodbine Lizzie, the Fleetwood residents, Amazing Dick and at least half a dozen club singers from the Fylde. The appearance of such a wealth of singers certainly added much to the day's enjoyment. During the singaround some of the children present enjoyed rolling Easter eggs (traditional type of course!) down one of Kirkby Lonsdales steeply sloping streets. The mummung play prompted many questions from the uninitiated and even one or two researchers were present along with a zealous song collector, all of whom gave an air of importance to the occasion! The team then moved on to Ingleton for further

In contrast, Easter Monday saw a repeat of last years successful event in Kirkby Lonsdale, when Fleetwoods Cod End Mummung performed the local pace-egging play. This is a revival of a custom, popular before World War I and has therefore attracted a great deal of interest. Once again the weather was ideal and the crowds larger than last year, each performance being attended by several hundred people.

Alongside the market place, where the performances took place, an excellent singaround developed in the Snooty Fox, well supported by members from all the Fylde Folk clubs of Lytham, Blackpool, Fleetwood and Kirkham. Singers included

breakdown

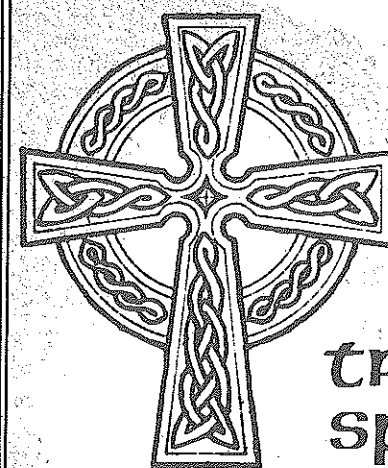
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THE GREEN, BILLINGHAM,
CLEVELAND COUNTY.
TUESDAYS.

May 25th	The Crofters
June 1st	Painting Box
June 8th	Sean Cannon
June 15th	Vin Garbutt

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

May 28th	Tony Rose
June 25th	Dave Burland

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

May 21st	Singers Night
May 28th	Farriers
June 4th	Singers Night
June 11th	Breakdown
June 18th	Singers Night
June 25th	Jack Ketch
July 2nd	Singers Night
July 9th	Singers Night
July 16th	Closing Night (guest to be arranged)

Club closes until September 3rd 1976.

FOLLY FOLK CLUB,
WEST PARK HOTEL,
HARROGATE, YORKSHIRE.
TUESDAYS, 8.30 p.m.

May 18th	Nic Jones
May 25th	Singers Night
June 1st	Ian Woods
June 8th	Knaresborough Mummung
June 15th	Singers Night
June 22nd	Battlefield Band
June 29th	Allan Taylor
July 6th	The Crofters
July 13th	Singers Night

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

May 23rd	Miriam Backhouse
May 30th	To be confirmed
June 6th	John Bull Outfit
June 13th	Bill Price

June 20th
June 27th
July 4th
July 11th
July 18th

Cyder Pie
Doug Porter
Sam Bracken
Blue Water Folk
Cilla Fisher & Artie
Treize

July 1st
July 8th
July 15th

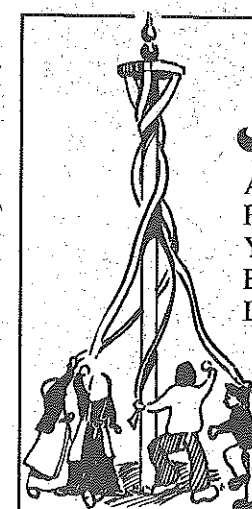
Midsummer Special
Night with Allan Taylor
& Miriam Backhouse.
To be confirmed
Cilla Fisher & Artie
Treize

FLEETWOOD FOLK CLUB,
QUEENS HOTEL, BEACH ROAD,
FLEETWOOD, LANCs.
THURSDAYS, 8.15 p.m.

May 27th	Farriers
June 3rd	Singers Night
June 10th	Bill Price
June 17th	John Timpany & Audrey Smith
June 24th	Singers Night

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

May 25th	Singers Night
June 1st	Amazing Dick
June 8th	Gary & Vera
June 15th	Singers Night
June 22nd	Derek Stanton
June 29th	Singers Night



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

May 21st Singers Night
May 28th Dave Burland
June 4th Singers Night
June 11th Battlefield Band
June 18th Singers Night
June 25th Vin Garbutt
July 2nd Singers Night
July 9th Pegleg Ferret
July 16th Singers Night
July 23rd Threefold

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

May 23rd Jack & Mavis Lee
May 30th Stan Arnold
June 6th Stan Gordon
June 13th Gary & Vera
June 20th Kevin Lamb
June 27th Redd Sullivan

LEIGH FOLK CLUB,
THE PIED BULL HOTEL, LEIGH ROAD,
LEIGH, LANCs.
SUNDAYS, 8.00 p.m.

May 23rd Dave Burland

LIVERPOOL'S PREMIER FOLK CLUB,
CENTRE HOTEL, LORD NELSON ST.,
off Lime St., LIVERPOOL.
SUNDAYS, 7.30 p.m.

May 16th The Oldham Tinkers
May 23rd Johnny Silvo
May 30th Saraband
June 6th The Mathews Brothers
June 13th Cajun Moon Road Show
June 20th The McCalmans
June 27th Fred Wedlock

MARQUIS OF GRANBY FOLK CLUB,
FRAMWELL GATE MOOR,
DURHAM.
TUESDAYS.

May 25th Nic Jones
June 1st Roy Harris
June 8th New Celeste
June 15th Singers Night
June 22nd Alan Bell
June 29th To be confirmed
July 6th Dave Burland

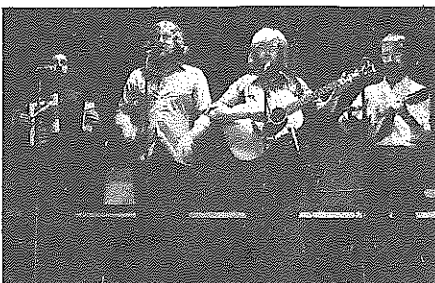
July 13th Miriam Backhouse
July 20th Sam Bracken

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

May 22nd Singers Night
May 29th Tony Rose
June 5th Howard Bond
June 12th Club closed
June 19th Dransfields
June 26th Doug Porter
July 3rd Bill Cuddick
July 10th Winkle Band
July 17th Cilla Fisher & Artie Trezise
July 24th Archie Fisher

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

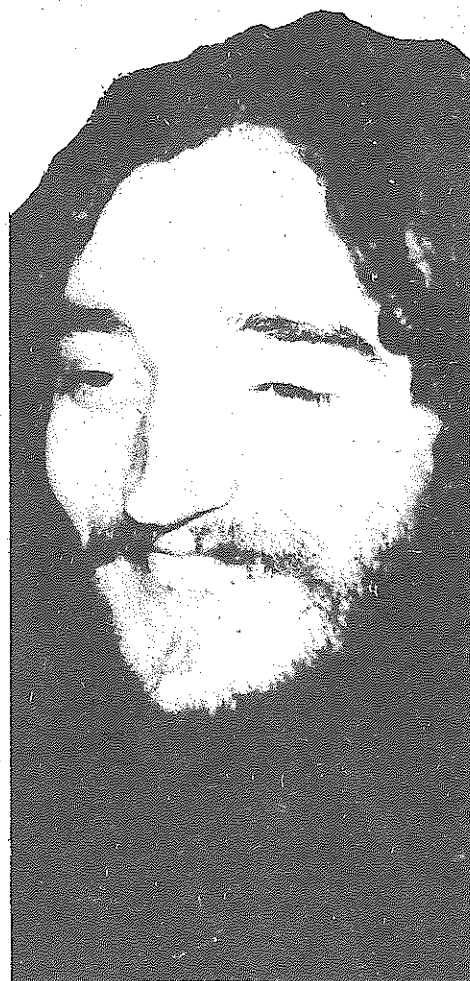
May 21st Alex Atterson
May 28th Mike Canavan
June 4th Gary & Vera Aspey
June 11th Mr. Gladstone's Bag
Club closes for summer break and
re-opens September 17th 1976 with
guests, Teesside Fettleers.



Vin Garbutt
Cyril Tawney



Woodbine Lizzie Taverners
Gary & Vera



TOPIC FOLK CLUB,
STAR HOTEL, WESTGATE,
BRADFORD, YORKS.
FRIDAYS.

May 21st John Pashley
May 28th John Lennard & John Squire
June 4th Bill Caddick
June 11th Martin Carthy
June 18th Hamish Imlach
June 25th Peter Bellamy
July 2nd Roger Sutcliffe & Nick Strutt
July 9th Roy Harris
July 16th Jim Irvine & Jim Boyles

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

May 19th Mike Elliott
May 26th To be confirmed
June 2nd New Celeste
June 9th Dave Peabody & Hugh McNulty
June 16th Gary & Vera Aspey

WHEATSHEAF TRADITIONAL FOLK
CLUB, GREY HORSE HOTEL,
SHIREMOOR, TYNE & WEAR.
FRIDAYS, 8.00 p.m.

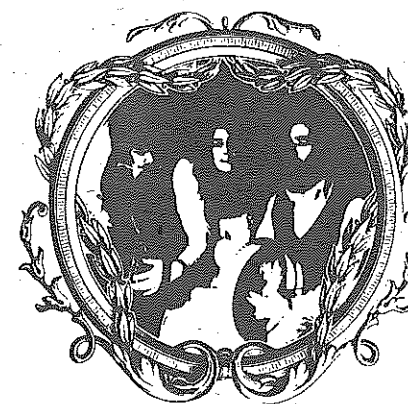
May 28th Spindlestone & Whitsuntide special
June 4th Geordie Day Celebration
June 11th Miriam Backhouse
June 18th Comeallye
June 25th Comeallye
July 2nd Comeallye
July 9th Hendon Banks

WHITE HORSE FOLK CLUB,
WHITE HORSE HOTEL, 59 STANDISH
GATE, WIGAN, LANCs.
THURSDAYS.

May 20th Singers Night
May 27th Tony Rose
June 3rd Keith Roberts
June 10th Singers Night
June 17th Threefold
June 24th Brian Dewhurst
The club will continue with singers
nights until August 12th.

Redcar Folk Festival 9 10 11 July 76

with Hugh Ripon/The Dave White Band/Alex Atterson
Pete Thompson/Martyn Whyndham-Read/Threefold
Vin Garbutt/Graham Miles & Robin Dale/Pete Betts
The Cheviot Ranters/Miriam Backhouse/Frogmorton
Taffy Thomas/Crooked Oak/The Teesside Fettleers
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Johnny Silvo/Harvey Andrews

Fred Wedlock
Oldham Tinkers
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Phil Beer
Jake Thackray
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THE CLOGGIES

An everyday saga in the life of Clog Dancing Folk
by BILL TIDY By kind permission of Private Eye



They took Santa Claus and the Tooth Fairy, him they shall not have



Proven or unproven, fact or fiction, one man or many, Robin Hood, as legend or folklore, has had a great impact upon the English. As I sing this song up and down the country and abroad, I meet a great number of people who are "into" Robin Hood. One German gentleman demanded "Vat vas dis Hobin Rood?" which tempted me to look for a song about Friar Tuck!

I first heard a lot of the legends from my mother, unfortunately not sung, but told in story form. This was before television hit the man at his fireside, may before electricity and flush toilets hit that part of Mirfield.

Many counties have claimed him but most of the legends have him born in Wakefield, and frequenting Barnsdale, in Yorkshire and a surprising number of his exploits involve that county.

Robin Hood and Little John, wells, coves, caves, villages, graves, inns, etc., abound through the north and midlands but nowhere so profusely as in Southern Yorkshire. According to Ritson, Gilbert, Hargrove, Walker, tradition, and most importantly my mother, he is buried behind the Three Nuns Inn, Mirfield, just off the Leeds/Huddersfield Road by the Dumb Steeple*.

At the age of 87 in November 1247, Robin went to Kirkless Priory in an attempt to improve his health. His cousin, Elizabeth Stainton was the prioress and agreed to bleed Robin. Leeches were not used, a vein being opened and the bleeding could not be stopped. Robin Hood summoned Little John, who helped him to fire an arrow out of the window to mark his grave. The first arrow, fired through the South Window, landed in the River Calder, so a second arrow was fired from the North Window. This travelled 580 yards, and he was buried where it fell. (The Guinness Book of Records 1955 has the greatest distance achieved by bow and arrow as 967 yards, accomplished by Sultan Selim in Turkey in 1798 and the modern world record as 719 yards 2 ft. by Paul Berry, Ohio 1949, so 580 yards

Robin Hood

The following song has been abridged by me from Holroyd's "Collection of Yorkshire Ballads." As none of the "Robin Hood" tunes fitted the words or mood, the melody was composed by myself and guitarist Steve Walker.

ROBIN HOOD'S DEATH AND BURIAL

Said Robin Hood to Little John,
We 'ave shot long you and me
But I am so weak I cannot shoot,
For my arrows they will not flee.

For I am stricken very ill
Ill and like to die,
But I have a cousin in Fair Kirkley*
Please God she will bleed me.
*(now Kirkless)

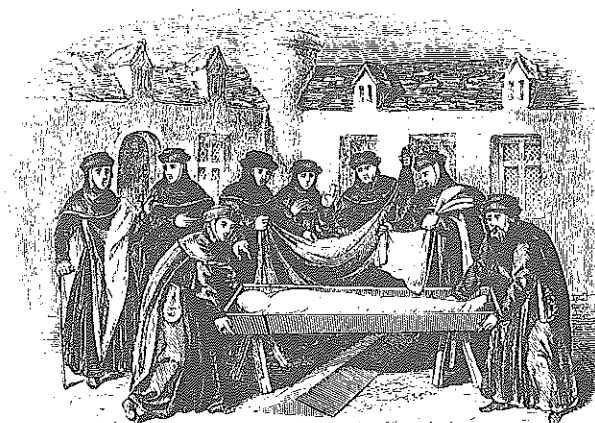
is not an outlandish claim.)

Kirkless Park is private land and arrangements to see the grave must be made through the estate office. I have to thank Alan Edmunds from Fartown Huddersfield, for this copy of the inscription on the gravestone:

"Here underneath dis laitl Stean
Laiz Robert, earl of Huntingtun
Ne'er arcir ver az his sa geud
An pipil kauld im robin heud
Sick utlawz az hi an iz men
Vil England nivr si agen
Obit 24 Kal! Dekembris 1247"

The stone is said not to be the original but a copy of one removed some 100 years ago.
Bill Price

* See my article on the Luddites in February issue.



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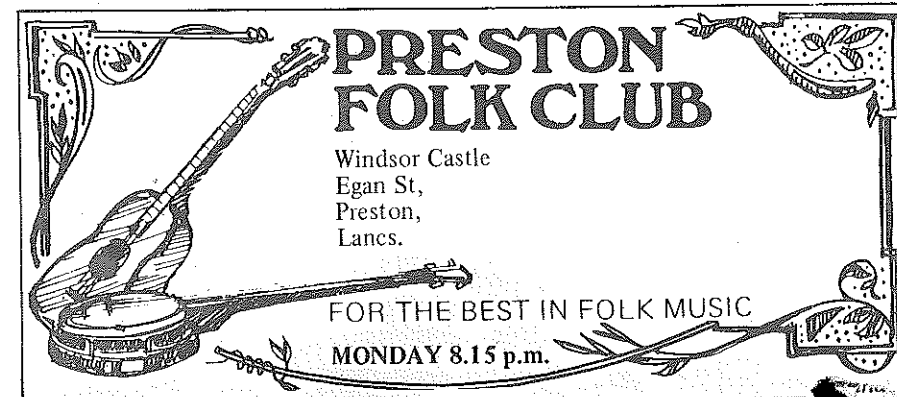
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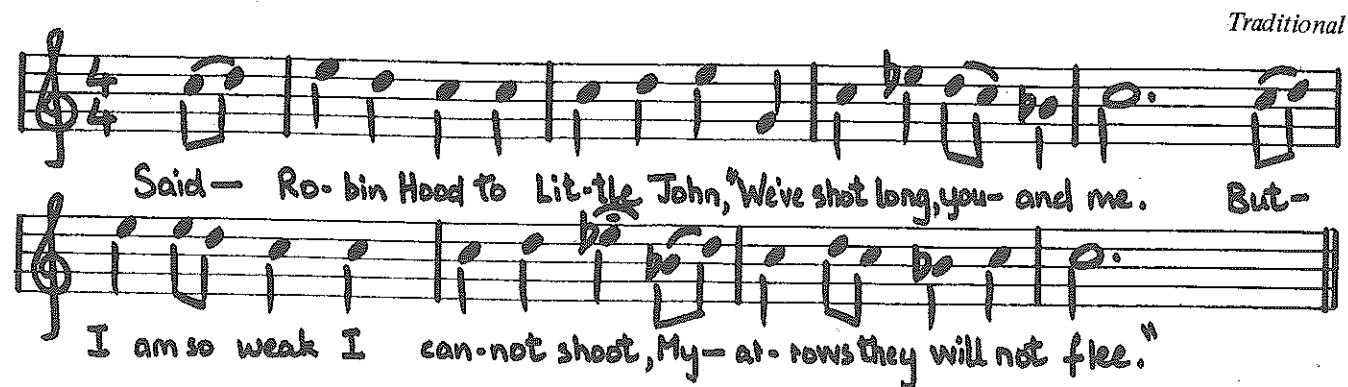


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And when he got to fair Kirkley
He knocked all at the ring,
And none so ready as his cousin herself,
For to let Bold Robin in.

I am ill and I cannot eat nor drink
And blooded I must be,
So come with me to a private room
There you shall be blooded by me.

She took him by the lily white hand
And led him to a private room,
And there she blooded bold Robin Hood
Whilst one drop of blood would run.

She blooded him in a vein in the arm
And locked him up in the room,
There he did bleed the live long day
Until the next day at noon.

He first bethought him of the casement door
Thinking to be gone,
He was so weak he could not leap
Nor could not get him down.

He then bethought him of his bugle horn
Which hung low down at his knee,
He set his horn unto his mouth
And he blew out weak blast three.

Little John to Kirkley is gone
As fast as he can dree,
I fear my master is near dead
He blows so wearily.

And when he came to Kirkley Hall,
He broke locks two and three.

A boon, a boon, cried Little John
Master, I beg of thee,
It is to burn fair Kirkley Hall
And all their Nunnery.

Nay, nay, now nay, quoth Robin Hood
That boon I'll not grant thee,
I never hurt fair maid in my life
Nor man in woman's company.

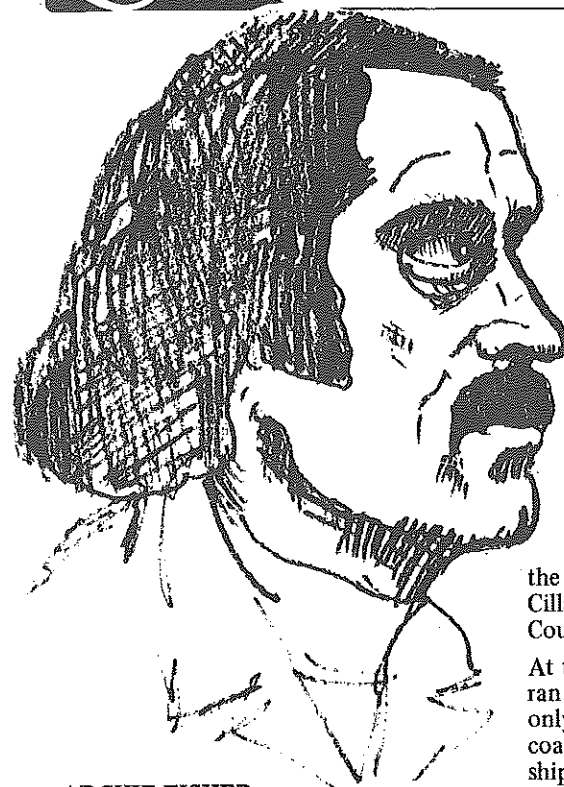
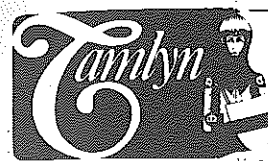
I never hurt fair maid in all my time,
Nor at my end shall it be.

But give me my bent bow in my hand
And a broad arrow I'll let flee,
And there this arrow is taken up
There shall my grave digged be.

O, let me have length and breadth enough
With turves under head and feet,
And lay my bent bow by my side
Which was my music sweet.

And make my grave of the gravel and green
Which is most right and meet.

These words they readily promised him
Which did bold Robin please,
And there they buried bold Robin Hood
A bow shot from fair Kirkleys.



ARCHIE FISHER

I recently had the pleasure of watching and listening to Archie Fisher on his recent tour of Lancashire, and I was much impressed by his singing and his style. Archie is admired, and copied by many. In Scotland and the North East he is very well known indeed, but deserves to be as well known throughout the country, for his songs and style have come about from many years experience of living and singing.

Archie Fisher was born in Glasgow on the 23rd October, 1939. His mother comes from Vatersay in the Hebrides and he still has relations living in the Isles. His father was a police inspector, who enjoyed Opera but also played a concertina. This may have been a good grounding for all the family, seven in number who all enjoyed music. His sisters Ray and Cilla have pursued their own careers. (Ray is married to one of

the High Level Ranters and Cilla is Mrs. Cilla Trezise now touring the North Country.)

At the age of 16 Archie left school and ran away to sea against his fathers wishes, only to be ship wrecked off the Brazilian coast in an old oil tanker. Fortunately, the ship was towed off and all the crew were saved. On his return to Scotland, he went to an agricultural college as a Milk Marketing Board Trainee, but was by this time, playing a guitar and learning to sing.

Then, he met The Weavers. To the current generation of singers and folk fans, their name means very little, yet they were an enormous influence in their time and set the style for folk groups which has lasted to this day, with groups such as the Spinners, the Ian Campbell Folk Group and the Taverners.

Archie has never forgotten the banjo lesson he received from Eric Darling that night the Weavers appeared in Glasgow, and from that moment on he was determined to be a singer. He spent much time watching other singers, such as Ewan McColl, and sang around the small clubs then appearing in Glasgow.

His first professional job, was as a stand in for The Reeves who failed to appear on an STV programme and on the

Profile

promise of more work, Archie moved to Edinburgh which was emerging as the music centre of Scotland.

Archie began running the famous Howff Folk Club, and also the Crown Folk Club where Bert Jansch and the Incredible String Band spent their early days. The Corries were also starting around that time and another popular singer was Owen Hand.

In 1960 the BBC started a TV series called Hootenany and this was televised from Edinburgh. This brought instant fame to many of the singers and the artists appearing in those early programmes reads like the Who's Who of the folk scene today. The Spinners, Alex Campbell, Louis Killen, Bob Davenport, Ian Campbell Group, Josh McRea, Hamish Imlach — an old school mate of Archie's — Bobby Campbell, Enoch Kent, and many others.

Ray and Archie recorded an EP for Decca at that time, entitled "Far over the Forth", and they were getting more involved with the unofficial fringe of the Edinburgh Festival. Also at that time, Nat Joseph of Transatlantic records arrived in Edinburgh to record an LP called "Edinburgh Folk Festival", and began paying singers by the song. After recording one song from Archie and Ray, Nat Joseph demanded more songs, but on finding that he would not pay more cash for more songs, Archie and Ray refused. Consequently, there was a hilarious scene in the studio as Archie and Ray haggled for payment before consenting to record. (Many singers were being taken for a ride by recording companies and the singers were often received little or no payment at all for their songs or talents.)

By this time Archie was a part time guitar teacher, but moved to India in 1965 as a wild life photographer and travelled into Kashmir. He also studied Indian music in Bombay, but returned to Scotland and married a Shetland school teacher in 1967. Unfortunately the marriage did not work out, and this was a very unhappy time for him. He left Scotland for a while and spent some

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,
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KENDAL FOLK FESTIVAL

AUGUST 27th 28th 29th

High Level Ranters, Johnny Collins, Gary & Vera, Cheviot Ranters, Dave Burland, Geoff Hughes and local singers.

Tickets: Friday £1.00, Saturday £1.25, Sunday £1.25, Weekend tickets £3.00.

Tickets and Information from: J. H. Taylor, 19 Mayfield Drive, Kendal, Cumbria.

eks in the Lake District where in his happy frame of mind, he wrote one of his most famous songs, "The Witch of the Westmorlands." This is most symbolic of himself and his life and his state of mind.

The centre of musical interest had shifted away from Edinburgh to Fife, where Country & Western music flourished. Archie worked with Barbara Dickson and Rab Noakes, and began writing for schools and various radio and TV programmes. In 1968 Archie recorded an LP for the Extra label - a recording which years later, got him a booking at the Philadelphia Folk Festival in 1975,

MEN OF WORTH c Archie Fisher

because the organisers were so impressed with his work.

Archie Fisher has led a very varied and interesting life, though not always a happy one, but the sum total of his experience means that he can write and sing in a very distinctive way.

In 1975 he was commissioned to write the music for the BBC TV Nationwide programme who were doing a documentary on North Sea Oil. Archie spent hours learning oil terminology and produced what I consider to be one of the most beautiful songs of recent years, "Men of Worth."

In March, 1975 Archie also recorded an LP for Topic and this was released earlier

this year. "Will Ye Gang Love" on Topic 12T277, is Archie Fisher at his best. This is a grand record and if you like a good singer singing good songs, with good accompaniment, then this is for you.

Archie is now his way to America for another tour. Last year, his work over there netted him just £40.00 above his expenses, but he hopes to improve his earnings, and has been rebooked for the Philadelphia festival in September.

I am pleased to say that the future looks good for Archie as a singer of traditional and contemporary songs, and also in his private life, for he got married again just after Easter.

Alan Bell

Leave the fishing trade, Laddie,
There's money to be made,
The hand line and the Shetland yawl
Are from a bygone day,
Come to Aberdeen, Laddie,
There's sights you've never seen,
Be a welder on a pipe line
a fitter at Nig Bay,
when 'he job is o'er,
me roots on the shore,

How will I feed my family
When the company's gone away.

There's harbours to be built lads,
And rigs to tow and tilt,
And rest upon the ocean bed
Like islands in the sea,
Pipe lines to be laid, Laddie,
And a hundred different trades

To give a decent living wage,
For the likes of you and me,
I 'ken you're men of worth,
You're the best that's in the North,
Not men of greed, but men who need
The work that's come your way,
But from Treater to Treashorn,
A new industry is born,
And Peterhead and Cromarty
Will never be the same.



'VARRY CANNY' -
Canny Fettle.
Tradition TSR 023

Every now and then the small Traditional Sound Recordings concern comes up with a real beauty. Those which spring to mind have been Cheerful 'Orn (Notts Alliance), Travellers Rest (Johnny Collins) and Bold Navigators (Jon Raven et al) Recently they turned in another good Johnny Collins album and now this one by a group who are really something. I would put this one along side the others I've mentioned (and those are some of my favourite albums of all time) it has a certain 'class' about it.

If you have never come across Canny Fettle before they play Northumbrian Pipes, Fiddle, Mandolin, Banjo, Concertina, Mandola and Guitar in an amazing variety of combinations. They also have a very distinctive singer in Steve Turner: he is a little harsh and mannered on 'Liberty For The Sailor' and absolutely superb on 'Bonny Light Horseman'. As with Lancashire dialect material I find a little of it goes a long way, but there are plenty of good instrumentals to break things up. Although the songs are very localised the instrumental material is taken from a wider field and is refreshing unhackneyed.

Personally I find it pleasing to hear the Northumbrian Pipes used as part of the group rather than as a solo instrument. All the instrumentalists are technically accomplished and vocalists are quite agile, too, having to negotiate their tonsils round some of the pipe tune time signatures in songs like Elsie Marley and the Shew's the Way Medley.

From a technical point of view there is no faulting the record. It is well balanced with a nice 'lively' quality. If you like quality music with plenty of variety then this is to be recommended. Incidentally if you would like an introduction to the LP's on Tradition then their Cassette samples 'Various Traditions' is an ideal way (one hour for £2.30).

Paul Adams.

'THE PAGAN CAROLS RESTORED' -
Norman Iles.
Volume I

A collection of 18 well-known carols, which Mr. Iles has 'restored' to their 'original' pagan form by removing all traces of Christian imagery, and substituting what appears to be his own alternatives.

e.g. The holly bears a bark
As bitter as any gall
And ivy bears small nectar flowers
To sweeten all his fall.

The mystery surrounding pre-Christian times seems also to extend over Mr. Iles' restorations. He claims that what he has written are not 'personal versions'; phrases

like 'pagan original' and 'original form' are used with no shred of evidence to back them up. . . not a reference in sight.

Indeed the claim is no more justifiable than that of knowing the 'right' (parenthesis is mine this time) words to any song that undergoes oral transmission, which carols still do! The inevitable conclusion is that Mr. Iles has re-written all the carols here - not that there is anything wrong in that, but I wish he had said so clearly, instead of continuing to give a different impression. In theory his aim is an interesting one if slightly academic. In practice it doesn't work. The restorations range from competent versifying at best to contrived doggerel at worst, and from the literary point of view there is not one example of any improvement on the existing form of any carol. On this basis alone it is difficult to sympathise with the author's contention that the Christianisation of the old carols 'always crippled the songs.' If this is the case, one or two have now been rendered totally infirm. I would dispute too the claim that these are songs we need today'. . . that 'they are true to the seasons and man's nature'; in fact we are no more a pagan community in the primitive innocent sense of that word than we are Christian. To most people plant symbolism and sunworship are as alien as liturgy and the Holy Trinity.

All of which sounds very damning - and I'm sorry because the idea behind the book is an interesting one. Unfortunately the practice is just not convincing.

Tony Rose.

'DOWN AMONG THE BARLEY STRAW' -
Cyril Tawney.
Traiter LER 2095

Cyril Tawney has been defending the Reverend Sabine Baring-Gould against verbal attacks of being a narrow-minded Victorian prude, since long before this album of "Seduction songs from the Baring-Gould manuscripts" was produced by Fred Woods back in 1971.

With most albums taking about a year from recording studio to the finished product artists have the excuse that the material is dated, (no longer in their repertoire) and they have improved musically. Cyril needs none of these excuses as "Britain's Burl Ives" is playing and singing as well to-day as he was when I first saw him some twelve years ago. The standard of his "laid back" style is faultless.

The sleeve notes alone make the album a must for those of us who feel it is not enough just to know the words of a song. Of the thirteen tracks my favourites are 'The Bold Dragoon' and 'The Barley Raking.'

Brian Dewhurst

Book & Record review

'AE FOND KISS' -
Brian Osborne.
Tradition TSR 024

It should not be necessary in a magazine edited by one of the Taverners to explain who Brian Osborne is. However the writer of the sleeve notes to his new solo album feels the need to describe him as the quiet one of the Blackpool Taverners and, if you remain confused as to the identity, they've also printed his photograph.

Had I played the record however, without knowing it was Brian, I doubt that I could have guessed who it was, probably because I just associate Brian's voice as part of a collective sound which is the Taverners.

During a Taverners concert each member of the group is given a short solo spot, but a singer doesn't have much chance to express himself during the couple of numbers offered. An album provides this opportunity however, and 'Ae Fond Kiss' produced by Brian Horsfall at his Macclesfield studios, is a very pleasant solo album with a balanced mixture of traditional songs.

Not surprisingly there's a local song of Lancashire included in the collection and, again perhaps not surprisingly, it's 'Old Pendle', the popular song of Pendle Hill to which Brian wrote the tune.

There are several other well-known songs included such as, 'The Tailor's Breeches', 'The Shearing's Not For You' and 'Just As The Tide Was Flowing'. 'The Snows', a song which I find is being more widely sung now, has also been added.

There's a good blend of romantic, tragic and humorous songs which are presented in a simple, straightforward, but effective manner. The only technical interference has been a second voice overdub on 'Peat Bog Soldiers' and 'Farewell to Fiunary', the rest is simply his voice and guitar.

At times producers tend to get too enthusiastic and do not allow the singer to sell the songs. Brian 'sells' these songs and they're worth listening to.

Richard Thompstone

'THE HUNTER & THE HUNTED' -
Brian Dewhurst & Tom Tiddler's Ground
Folk Heritage FHR 075

This is the latest in the line of Brian Dewhurst records and the nice thing about reviewing this in a northern magazine is that you do not have to introduce him to the readers. Some liberties have been taken with the limitations of the title, but there's a fair sprinkling of foxes, hares, otters, poachers, birds in bushes and chamber-maids.

Some of the songs and tunes are well known - Foxhunter's Jig, Bonny Black Hare, Horn of the Hunter and White Hare of Oldham - but others are less common: The Furness Hunt, to the Sands

une (incidentally, the words are curious, it's a hell of a way from Kirkstone Inn to Urswick, even for a fit doggy) and The Noble Duke of Buckingham's Hounds (a welcome variant of Dido Bendigo to the Swarthfell Rocks tune). It is certainly a varied set with Hugh and Chris joining Brian in harmony in places as well as their instrumental contributions. Brian sings with his usual power and conviction and the only track I am not happy with his singing is The Hills of Greenmore which does not really suit his style as it is and the overloaded echo doesn't help. I was pleased to see that Brown Adam had been included — it's a fine song and one of Brian's best.

Generally the production is good although the guitar is apt to be lost on the instrumental tracks. The cover is absolutely horrible, but covers have never been Folk Heritage's strong point; a shame because despite the fact that you listen to a record not looking at its packaging it is an important selling point. That apart this is a good album — not a great one by any means, but worth having in your collection.

Paul Adams

'SILLY SISTERS' —
Maddy Prior and June Tabor
Chrysalis 1101

June and Maddy having done the occasional gig together round the London area had talked about making an L.P. together for some time. The release has been nicely timed and brought out shortly before their first organised tour under the banner of Silly Sisters.

To the L.P. it must be worth buying for the quality of the backing musicians alone: Carthy, Jones, Golby, Thompson, Irvine etc. The mixing throughout the L.P. is superb at no time does the backing overpower the voices, or the voice appear to be being strained. The L.P. flows through with each voice complimenting the other and each taking turn with the lead on the songs which require it. Maddy Prior takes a solo on the first side with the 'Lass of Loch Royal' and perhaps does not put quite as much bitterness into it as the 'Sons Should Warrent'. June Tabor takes her solo on side two with a collated version of 'Geordie'. Side two opens up with what must be the best version of 'Grey Funnel Line' I have heard, outside Cyril Tawney's of course.

I have listened to the L.P. through several times and tried hard to find the best track, but in an L.P. such as this it was very hard and if I have to, it must be the 'Seven Joys of Mary.' The Christmassy feel to it is brought over by the Salvation Army type backing that one used to hear outside one's house on Christmas morn. It was also snowing at the time as I was listening to it, on the first day of spring and the start of summer time too, but that is not significant.

Another thing which comes over on the L.P. is everybody seems to be enjoying what they're doing. "If only Steeleye were here" — his line, The record lasts for 46 minutes and if there is going to be 20

a better L.P. out this year it's going to be quite something. Do yourselves a favour and buy this L.P.!!

Trevor H. Charnock

'SATURDAY NIGHT IN THE PROVINCES' —
Fennig's All-Star String Band.
Front Hall FHR 05

Just before Christmas I was sifting through my new releases to see if I could start the new year on my radio programme with a bang: I wanted something really good to go into 1976 with. I was left pondering between Canny Fettle's somewhat excellent album on Tradition, or the new Topic double album 'Bonnie Pit Laddie'. Enter festive post person (nearly made a mistake) clutching a battered parcel bearing the seasonal inscription 'Promotional Copy — Not for Resale.' Having nothing better to do I played it. My decision was arrived at — this would take me into 1976. It's an absolute gem.

This is F.A.S.B.'s second L.P. and they have shrunk somewhat. This is of little consequence because even as a trio they are really tight functional little group. I suppose the main interest in the group lies with Bill Spence and his hammered dulcimer. Suffice it to say that he is no

mean player, but if he is a virtuoso then so are the others, because the thing which strikes you about this band is the cohesion no one is outshining anyone else.

There are twelve tracks, 45 playing minutes of American, English, Irish and Scottish material (plus a couple of originals). I thought for a long time that it was the hammered dulcimer which gave the music its bounce, with its happy, jangly sound, but the whole group sounds so relaxed and enthusiastic and it really comes over — something very difficult to capture on disc. I would say that this ought to be compulsory listening for all aspiring instrumentalists, because the tempos are just right: none of those tear-away jigs and reels we keep getting bombarded with.

There are two vocals (one a really nice rendering of an old-time song, Remember Me) and on two tracks the trio of dulcimer, fiddle and piano are joined by one, Alistair Anderson playing a concertina (I know that name from somewhere?) It was recorded at the Eldron Fennig Folk Museum of American Ephemeria (where else?) and is well balanced. This is music making at its best, joyous, happy and beautifully played. Do yourself a favour and get a copy from Free Reed.

Paul Adams.



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