

# FOLK *North West*

AUTUMN 1998 (SEPT, OCT & NOV) £1



## *Tanglefoot*

LIVE REVIEWS FESTIVAL REVIEWS  
A YOUTHFUL PERSPECTIVE  
DIARY DATES

THE FEDERATION - HELP OR HINDRANCE?  
WHAT IS TRADITION? NEWSREEL BOOK REVIEWS  
SPOTLIGHT ON CONWY FOLK CLUB CD REVIEWS

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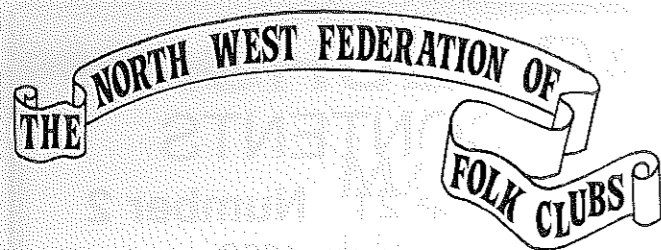
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## CONTENTS

Volume 21 Number 2  
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|                                   | Page  |
|-----------------------------------|-------|
| Advertising/Copy Dates            | 3     |
| Federation Aims and Officers      | 4     |
| Editorial                         | 4     |
| Contact Information               | 5     |
| Local Radio Listing               | 5     |
| LIVE REVIEWS                      | 6     |
| John Stewart                      | 6     |
| Fairport Acoustic Convention      | 6     |
| Christine Collister               | 7     |
| Enda Kenny                        | 7     |
| Jeremy Taylor                     | 8     |
| Murphy, McGuire & Fahey           | 9     |
| FESTIVAL REVIEWS                  | 10    |
| Cleethorpes Folk Festival         | 10    |
| Clitheroe Great Days of Folk      | 10    |
| Mersey Shanty Festival            | 11    |
| Middlewich Folk & Boat Festival   | 12    |
| The 2nd Alison Arms Folk Festival | 14    |
| A Youthful Perspective            | 15    |
| The Federation Clubs              | 17    |
| September Dates                   | 18/19 |
| October Dates                     | 20/21 |
| November Dates                    | 22/23 |
| Advance Dates                     | 24    |
| Club Residents                    | 24    |
| Letters                           | 26    |
| The Federation Help or Hindrance? | 27    |
| What is Tradition                 | 29    |
| Newsreel                          | 30    |
| EFDSS Press Release               | 31    |
| Book Reviews                      | 31    |
| Spotlight on Conwy Folk Club      | 33    |
| Wirral Folk                       | 34    |
| CD REVIEWS                        | 34    |
| The Albion Band                   | 34    |
| Roby Lakatos and His Ensemble     | 35    |
| The McCalmans                     | 35    |
| Michael Raven & Joan Mills        | 36    |
| Hilary Spencer                    | 36    |
| Rosie Stewart                     | 37    |
| Stockton's Wing                   | 37    |
| Tanglefoot                        | 37    |
| Tony Winn                         | 38    |
| Rats On a Mission                 | 38    |



## EDITORIAL

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THE AIMS OF THE FEDERATION SHALL BE

The promotion of Folk Music in the North-West by:-

- 1] Joint publicity of the Member Clubs
- 2] The general support of the Member Clubs
- 3] Joint organisation of Concerts & Ceilidhs in the area
- 4] The support of Festival Organisers in the area
- 5] The organisation of events to attract the 'under 18s'

### FEDERATION OFFICERS

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|--|--|
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Review Coordinator David Jones, 4 Kingfisher Close, Swallowfields, Pleckgate, Blackburn. BB1 8NS  
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Well here we are again, and hopefully on time, despite the usual last minute scramble to acquire information, in particular diary dates. For this magazine to be out on time and accurate it requires you out there, particularly club, event and festival organisers to let us know what is going on so we can spread the glad tidings. So tell us before the next copy date (**October 17th 1998**). It would also be nice to hear from you about where you've been, what you've seen, what you like or dislike and what you think about the current state of folk music in the North West. Hopefully there are a couple of articles in this issue which will provoke some response.

We are trying to get out and about a bit more and see for ourselves. Quite a few of you will have been visited by one or other of our David Jones's (One of which becomes a Lewis Jones in print to avoid confusion - they are so alike!). Thanks to them for improving our score on Live Reviews.

Myself and the good lady wife have been gadding about a bit. On Friday 24th July we visited the Northwich club at The Harlequin Theatre and were made very welcome. A very entertaining evening with a wealth of talented performers, highly recommended and definitely well worth the journey. Tuesday 28th of July we wended our way to the Howcroft Inn in Bolton. A good pub with excellent beer and a pretty mean grapefruit and soda. A thoroughly enjoyable evening with a variety of performers and an extended set from Sean Furlong as one of the 'friends' feature spots. A good idea and a great way to say thank you to loyal supporters of the club.

Please try and make it to the Federation's Folk For M.S. Concert on Saturday 26th September. This is a 100% fund raising event, all the artistes have kindly donated their time.

### *Congratulations to Loctup Together*

We saw Loctup Together last night (9th August) at The Wooden Horse Folk Club. They were in fine form and were feted as winners of the Saltburn International Folk Music Dance and Song Festival (31st July - 2nd August) Singer/Songwriter Competition. Ian's song "Clydesdales' Dream" won them the prestigious Keith Marsden Memorial Trophy and a prestigious but undisclosed sum of money. They were not allowed to escape us without performing the winning entry. It is an excellent song, crafted with great skill and empathy for the magnificent Clydesdale who would rather be working than being a show horse. Well done Chris and Ian, a well deserved success for all that hard work and dedication.



## FOLK North West Contact Information

Who do I send information to ?

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Tel. No. 01254 707 826

Articles for possible inclusion, letters, complaints, suggestions for improvement to the magazines, ideas for inclusion, compliments (if any) and if in doubt to :-

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Lancs  
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Tel. No. 01257 263 678  
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**Please note that the copy date for the next issue is October 17th 1998.**

We would be very grateful to receive your comments, suggestions, criticisms, items for inclusion, letters, corrections, omissions and any other information you believe that we should know about. Please send information to the above or if in doubt to the editor, (who is also usually in doubt so you'll be amongst friends rather than fiends). You can also e-mail us via our editor on four.fools@virgin.net



## FOLK MUSIC PROGRAMMES ON LOCAL RADIO

**MANX Radio**  
FM 89/97.2/103.7 MW 1368kHz  
MANX FOLK presented by JOHN KANEEN  
Sunday 6.00-7.30pm

**BBC Radio Stoke**  
FM 94.6/104.1 MW 1503kHz  
FOLK and GOSPEL MUSIC with RICHARD WALKER.  
Sunday 8.00-10.00pm

**JAZZ FM (Manchester)**  
FM 100.4  
BLUES IN THE NIGHT presented by PETE JOHNSON  
Monday to Thursday Midnight - 1.00am

**DUNE FM (Southport)**  
FM 107.9  
ALL EMBRACING ROOTS SHOW presented by CLIVE POWNCEBY Tuesday 7.00-9.00pm

**JAZZ FM (Manchester)**  
FM 100.4  
BLUES EXPRESS presented by PAUL JONES  
Tuesday 7.00-8.00pm

**BBC Radio 2**  
FM 88.0-90.2  
MIKE HARDING  
Wednesday 8.00-9.00pm Sometimes followed by a folk related programme and preceded by New Country with Nick Barraclough (see Radio Times etc for details)

**BBC Radio Merseyside**  
FM 95.8 MW 1485kHz  
FOLKSCENE presented by STAN AMBROSE and GEOFF SPEED Thursday 6.05 - 7.05pm

**BBC Radio Stoke**  
FM 94.6/104.1 MW 1503kHz  
FRETWORK presented by NONNY JAMES  
Thursday 7.00-8.00pm

**BBC Cumbria**  
FM 95.6 (N,W) 95.2 (Kendal) 96.1 (S) 104.1 (Whitehaven) 104.2 (Windermere)  
MW 756 (N) 837 (S) 1458 (W)  
FOLK and ROOTS presented by HENRY AYRTON  
Thursday 9.05-10.05pm

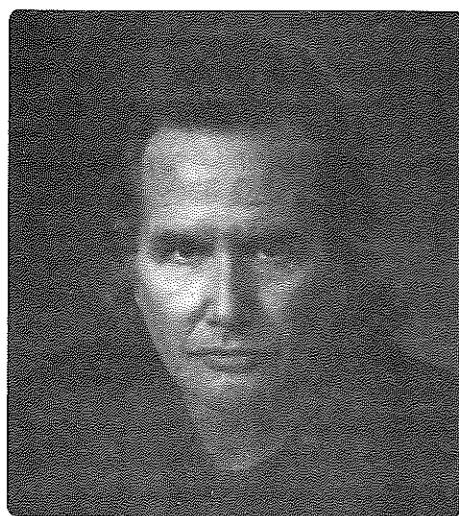
**BBC Radio Lancashire**  
FM 95.5/103.9/104.5  
LANCASHIRE DRIFT presented by NIC DOW & LES BOND  
Thursday 8.00 - 9.00pm

**Radio Telifis Eirann Radio 1**  
MW 567kHz (and via ASTRA Satellite)  
Sunday 8.10-8.55am Mo Cheol Thu Monday and Thursday 9.15-10.00pm Sounds Traditional Saturday 6.37-7.25am Mora Dibh 9.15-10.00pm Ceilidh Music



**JOHN STEWART @ Fibbers, York -  
Sunday, 19<sup>th</sup> April 1997**

I unashamedly confess to being a long standing fan of John Stewart's music. When he's been over to this country in recent years he has concentrated his gigs at The Turf Inn in Dalry, Scotland (where he's recorded two live albums) and the Winning Post at York. This time he broke new ground by playing one of his two York gigs at "Fibbers".



As a songwriter Stewart sprang to fame in 1967 when The Monkees had a world-wide hit with a slightly sanitised version of "Daydream Believer". Stewart's solo and group performances have spanned the best part of four decades starting with The Cumberland Three, and a six year association with the Kingston Trio. He turned solo in 1967, recording 37 albums to date, and collaborating with partner Buffy Ford Stewart and the likes of former Trio colleague Nick Reynolds, Lindsey Buckingham, Stevie Nicks and Chuck McDermott. More recently he provided one of the tracks that appears on the multi-talented Pete Seeger tribute CD. Such was Stewart's popularity that Pete O'Brien started in the 1970s a fanzine called "Omaha Rainbow", devoted to Stewart and his music.

The gig in York was packed out with Stewart devotees, many having just travelled to Scotland to see him as well. It was an appreciative audience comprised mainly of people whose recall of the 1960s may be hazy, but there were also a younger element who have become more recent devotees.

Stewart is a prolific songwriter, having written over 500 songs to date. His voice is deep, rich and resonant, and he delivers his songs with a freshness and affection which make them seem timeless. Many songs that he wrote 30 years ago have evolved, changed and matured with age.

To categorise John Stewart as a folk or country singer songwriter would do him an injustice. He is as much a product of the rock and roll tradition as the other influences he draws on. He has experienced brief periods of "stardom" including several hits on the Billboard chart - his Buckingham/Nicks best-seller "Gold" reached No.5 in 1979, followed by 2 top 40 hits. But Stewart is no prima donna. As he walked on to do his set, "more voice, less guitar" was all he needed for his soundcheck.

He used the gig at York partly as a showcase for his fine new album, "Havana" - available only on tape. Most impressive of these songs were "Dreams of a Starman", reminding us that "clichés are clichés because they are true"; "Waiting for Castro to die" about the USA's blockade of Cuba; and "Who Stole the Soul of Johnny Dreams". It shows his qualities as a song writer have not diminished over the years. He interspersed the new songs with perennial favourites like "California Bloodlines", "Cannons in the Rain", "Irresistible Targets", and "July, You're a Woman". He revels in live performances and it is no coincidence that he has released several albums over his career in a live setting.

Stewart grew up musically and politically in the 1960s. Like many he was profoundly shocked and dismayed by the Kennedy and Martin Luther King assassinations. He and Buffy Ford were on the campaign trail supporting Robert when he was shot dead. The effect of these events are the theme of many of his songs. He yearns for the time when guns are less plentiful and lives are not as cheap. The loss of lives represents the loss of dreams, hope and human potential to create a different world. When Stewart refers to "dreamers" he is not talking about people who use dreams as an escape from reality, but about people with ideals who are striving create a better society.

A wonderful night. It's good to know that Stewart intends to come back again in September to do a more extensive tour. For details about his mailing list please contact Andy Fergus, The Turf Inn, Dalry, Scotland, KA24 5BW, Tel: 01475 522 512.

**Lewis Jones**

**FAIRPORT ACOUSTIC CONVENTION -  
Live at Theatr Clwyd, Mold - Friday 29<sup>th</sup> May 1998**

Following their "live" appearance on BBC Radio Wales on the previous day, the acoustic version of that legendary band, FAIRPORT CONVENTION, visited Theatr Clwyd, Mold on the last Friday in May, for another live performance in the plusher surroundings of this provincial theatre with its neat if tightly packed rows of blue seats.

Shortly after 7.35 p.m. the house lights dimmed and, without ceremony or introduction, four figures drifted onto the arc-lit stage. They were like old friends walking into your sitting room, totally at ease with their surroundings and with the hundreds of pairs of eyes focused eagerly on their long-time heroes.

There was Ric Sanders, he of the "cosmic" T-shirt, once the young pretender to Swarbrick's gleaming crown and now firmly established after a decade of "standing in" for the great man, then founder member and wearing well, the "man in black", Simon Nicol, to his left the laconic, denim casual, balding but still brilliant bass player, Dave Pegg (the other long-time member) and the new boy on the block, the multi-talented Chris Leslie. The latter, with a pedigree that has included stints with Whippersnapper and The Albion Band is hardly a novice and it soon became apparent why he had been chosen to dovetail into this four-piece acoustic line up, because that is exactly what he did.

The "Royal Selection", a brisk and heady tune set quickly put them into their stride and the Steve Tilston song, "Slip Jigs & Reels" and the old favourite, "Crazy Man Michael" saw them into top gear. "Woodworm Swing" and "The Wishfulness Waltz", a great Alan Franks song I hadn't heard before, followed and the first set wound up with the Julie Matthews cynical and powerful song, "Jewel in the Crown" and another Ric Sanders special, "The Bowman's Retreat".

After mingling with the faithful during the interval it was business as usual after the break with Chris and Ric raising the roof with a "duelling fiddles" opener written by Chris. Another Steve Tilston song, "The Naked Highwayman" followed and then surely one of their finest songs, "The Girl from the Hiring Fair", courtesy of Ralph McTell's talented pen. One of the most moving moments was the tribute paid to the late Sandy Denny who joined Fairport in 1968 and tragically died so young. Her now classic song "Who Knows Where the Time Goes" was beautifully sung by Simon Nicol and tastefully accompanied on two fiddles, electric bass and guitar.

No Fairport Convention concert would ever be complete without that most definitive of all folk ballads, "Matty Groves" and they chose to end the night with this song which they described as being in "rock-disco style"! We were even treated to Dave Pegg's own funny walk or maybe I should call it "the Fairport Shuffle". The audience erupted and 5 minutes later they were still applauding as the "fab four" walked back on for their encore.

Their choice was inevitable, the Richard Thompson anthem to the unfulfilled dreams of youth, "Meet on the Ledge". The house lights came on, the spell was broken and, as we drifted out into the starlit Flintshire night, I recalled Richard Thompson's optimism from all those years ago in his classic line, "if you really mean it, it all comes round again". I hope he's right.

**Ian Chesterman**

**CHRISTINE COLLISTER, Biddulph Folk Club,  
Staffordshire, 30 April 1998**

Christine Collister has been one of my favourite singers since I first saw her emerge over 10 years ago performing at the Half Moon in Putney with the transitional Clive

Gregson Band. This band predated the highly regarded Gregson/Collister duo. Since Collister's split with Gregson 5 years ago she has been involved in several projects and collaborations, the most notable and influential being with the multi-talented female band, Daphne's Flight. Recently, she has even turned her hand to interviewing, travelling to New York to meet the legendary Pete Seeger for Mike Harding's inaugural programme in Jim Lloyd's Folk on Two slot.

Collister has notched up three solo albums to date. The latest, and arguably the best, is the excellent and highly acclaimed, Dark Gift of Time, which provides a fitting showcase for her immeasurable talent. Her choice of songs on recent albums has improved and it brings to the fore her unique vocal range and ability.

The performance at Biddulph is a testament to how she has developed as a vocalist. Her voice is her key instrument. As she grows in confidence as a performer, she is gradually spreading her wings as a songwriter, and her acoustic guitar playing is much more accomplished.

Whatever the style, she is comfortable and fluent, be it singing Jazz, Soul, Motown, Ballads or Folk. Difficult to pick out highlights of a superb evening; there was the wonderful, unaccompanied, "Lowish Time", written by close friend, Helen Watson, the Billie Holiday classic, "God Bless The Child", and the fine Canadian singer/songwriter's Bruce Cockburn's, "Whole Night Sky".

It was no surprise to see three-fifths of Daphne's Flight in the audience - Helen Watson, Chris While and Julie Matthews. One feature of the group is their obvious close friendship; and the not so careless whisper was that they would join Chris for a few joint skirmishes. We were not disappointed. There was the poignant "Father Adieu" and from the back of the room assistance by the same trio during "Sad and Beautiful World". Then came the encores - the rousing and welcome journey into Motown nostalgia with Smokey Robinson's, "Tracks of my Tears", followed by Randy Newman's, "Guilty". In true sisterly fashion, they were there to support not to upstage.

Such was the quality of Collister's performance, I was tempted to pinch myself at various stages of the night just to convince myself I hadn't died and gone to heaven. If there is any justice, it can only be a matter of time before she gets the wider acclaim she deserves. It was a night that left the hairs on the audience's neck permanently standing on end!

**Lewis Jones**

**ENDA KENNY - Live at Denbigh Folk Club -  
Wednesday 3rd June 1998 & "Six of One" EKCD 006**

The Federation's newest club, the Bulls Head in Denbigh, welcomed a singer/songwriter who is making quite a name for himself in this country, Australia based, Enda Kenny. Enda, born in Dublin on St. Patrick's Day, resides in Melbourne and four years ago, turned full time professional.

An audience of around sixty, eagerly anticipated his arrival. Club organiser and resident singer, Geoff Durno, set the tone for the evening with a polished four song set. Enda's opener, The Southern Cross Is Calling Me, tells the tale of an Italian, who left Naples after the Second World War, to make his fortune in the new world, Australia. Red Eye, so named, for it's the three hour flight from Perth to Melbourne in the middle of the night, and forty dollars cheaper than going in the opposite direction, which also takes an hour longer, followed.



One of my favourites is, Basingstoke, about an unfortunate cat who finds his bum on fire due to his antics, a mishap that leaves him, and I quote from the song "somewhere between a fritter and a fairy". Bernard Carney's poignant, Devil's Island, is about what is now a tourist resort off Freemantle, Rottnest Island. As Australia continues to deny it's dark history, that fact only perpetuates the past. Sung and played with great feeling.

One of Enda's newest songs is, Angel of the North. South of Gateshead, in a field at the side of the A1, a huge statue was unveiled earlier this year. Enda's wife, Melanie, hails from Newcastle, and the statue is a reminder of how much he misses her while on tour. Al Saunder's Garage, is self explanatory, while Baker's Dozen, the title track of Enda's second CD, tells how the big bakeries are swallowing up the smaller ones, turning bread making from a labour of love into mass production. The first half was brought to a close by, Colours of Australia, written following Enda's trip around the vast country in 1992. All the colours coming together to form the very fabric of a nation.

Enda returned after the break with Stan Rogers' classic, Mary Ellen Carter. It was obvious by the way he performed his next song, John the Master's Son, that it means so much to him, written about his dad. No matter what we do or say in life, we're always left with regrets. Don't Ask Me to Sing the Wild Rover, is best summed up by two lines in the chorus, "I've chosen to live in Australia, and not Ireland over here". Two of Enda's friends in Adelaide, joined the IVF programme, and eventually their long awaited baby was born, they named her, Ellen, and her name gave birth to this song. Language of the Land, deals with survival, we all need to adapt to survive, especially when old meets new. Vin Garbutt wrote the emotive, Troubles of Erin, about the resurrected ceasefire in Northern Ireland, for the children, peace, is the least they deserve.

On his first trip to New Zealand, Enda spotted a boat called

the Mary Christina, in Auckland harbour, it also happens to be his mum's name, and inspired him to write this song, and also to write more often to his mother! Tom Paxton's, Home To Me, finished off a memorable evening, and great applause demanded an encore, another Stan Rogers' number, Song of the Candle. And as it should be, the audience were left wanting more. It was a memorable concert, by a singer bound for the top of his profession, in convivial surroundings.

An all round triumph.

David Jones

**JEREMY TAYLOR - Live at the Parkgate Hotel - Wirral  
Thursday 18th June 1998  
and "The Very Best Of" PLATCD 990**

In the last issue, I described Roy Bailey as a legend in his own lifetime, well another artist who could easily shoulder that mantle is Jeremy Taylor. An Oxford graduate, former Eton schoolmaster, humourist/singer/songwriter and satirist, the list goes on. He also holds the unique dual distinction of being both banned for ten years by South Africa's apartheid government, while simultaneously blacklisted by the United Nations, for having worked there! For more than thirty years, he's been travelling the world, with no shortage of colourful experiences to draw on, and none more so than from his 'adopted' country.



Club resident, Eddie Morris, eased the evening into gear in his usual accomplished manner, before Jeremy started his contribution with the Transplant Calypso, written as he travelled to Manchester from London by train, to take part in the 60's weekly satire show, 'At Last It's Friday', on Granada Television. It starred amongst others, Kenny Lynch, Julie Covington, Richard Stilgoe and Diana Quick. The song was penned in the wake of Dr. Christian Barnard's pioneering heart transplant surgery, in Cape Town in 1967. To demonstrate just how paranoid the regime in South Africa was, The Lift Girls Lament, was banned by South African Broadcasting, for poking fun at a section of the population.....lift girls! Half the World, is a powerful song about the haves' and have nots', while, I've Got My Rights, compares life to a

pantomime, with dialogue between God and man. It's fair to say that for many of the seventy strong audience, Jeremy Taylor, was a new phenomenon, but they warmed to his style and the powerful images created.

The second half opened with, Republic Day, about the pleas of the politician, M.C. Botha (all politicians in the country seem to have that name) on television, for the white's to reproduce more quickly, perhaps for them even to be born on Republic Day. Sadly, his maths was awry, Republic Day was only 8 months away!!!! The heart tugging tale of Huberta, the hippopotamus, was followed by a walking song, sung in Swahili, titled, Masanga.

One of Jeremy's most enduring songs is the Liberal Man, who feels he is tolerant, but turns out to be anything but. Prawns in the Game, came about during the power workers strike in the 70's. David Frost interviewed a power worker, and his slip of the tongue about how his colleagues were being treated by the Unions was all that was needed for this classic. We can all relate in some way to the final song, another favourite, Red Velvet Steering Wheel Cover Driver, which gave way to the children's song, Nasty Spider, as an encore.

Jeremy moved back to these shores in 1994, after living the previous 14 years in South Africa. He now tends his garden in the rural peace of mid-Wales, but his mind is still razor sharp, and he still holds audiences in the palm of his hand. I can pay him no bigger compliment. Apart from the songs he sang on the night, his new album contains such classics as, Ag Pleez Daddy, Jobsworth and Belle of Barnstaple.

Whether live or recorded, Jeremy Taylor always evokes a reaction to his songs, but his beliefs stay as strong as ever, I'm glad to say, compromise was never his strong point.

David Jones

**MURPHY, McGUIRE AND FAHEY AT THE WOODEN HORSE FOLK CLUB - 5<sup>TH</sup> July 1998**

As a recently born again folkie, and one who is rapidly re-learning just who's who; this evening at the Wooden Horse Folk Club was a further revelation of the impressive array of musical talent that I have been missing out on for so long.

John Murphy is someone I first heard when I was introduced to Garva about 3 to 4 years ago, so I should have known what to expect; being aware of the select musical company that he keeps. However I was not fully prepared for the power and richness of the music we were treated to. And it really was a treat! It was one of the finest musical experiences I have had.

From the opening number of Donal McGuire's singing of The Wheels of the World, through to the Ron Kavana song Midnight on the Water, the three guests kept the audience enthralled, amused and entertained with their musicianship, humour and total commitment to, and belief

in, the music they were playing and singing.

They are not a "band", and they say so. They are individual virtuoso musicians who play together, with the ability to express their own personal styles and allow for the others to do the same, while contributing to and enriching the whole shared offering.

In sharp contrast to the plethora of "dumbed down" so called Irish music to which the unsuspecting punter is so often subjected, the sets of jigs and reels that were presented were played with skill and a depth of understanding and feeling that was a joy to hear. There was a sharing between Murphy and McGuire as each made space for and complimented the other, on the pipes and banjo respectively; while Fahey's fine guitar work was in perfect measure and an object lesson in control in accompanying Irish traditional music.

Amongst the tunes that were played were the jigs "Connie O'Connells", "The Humours of Ballyloughlin" and "Garret Barrys". The reels were "The Whistling Postman" and "The Chattering Magpie". As well as being infectious foottapping tunes which dancers can't resist, they were played so musically that just to listen was pure pleasure.

But this trio are not only "tunes" men. Between them there is a mixture of vocal styles which brings great variety to their sets, and which appeals to everyone in the audience. I was very impressed by the Sean Nos singing of Donal McGuire and in "An druimfhiorn don dilif" (The Sweet Brown Cow) in particular. Not being an expert on Irish music, I do have it on good authority that Sweet Brown Cow was an allegory for Ireland when it was forbidden to name Ireland in song or poem. It is a moving piece when sung with such commitment and intensity of feeling as Donal does; and more so when followed by the slow air on the pipes.

Although the programme was strongly Irish based it was not completely so for Matt Fahey's beautifully relaxed voice and deceptively unfussy guitar playing treated us to some American songs. The audience loved it and sang along happily, especially on the popular "Roseville Fair". Even John Murphy grabbed a piece of the action when he sang "The Coast of Malabar". Donal McGuire claims that it's the first time he'd heard John sing in public in all the time he'd known him.

It was fine, fine music, but of course could not go on for ever. The high spot for me came towards the end with the playing and singing of Ron Kavana's "Midnight on the Water". Admittedly I was on the front row and was right up close, but the rapport between the musicians; particularly Murphy's pipes and McGuire's mandolin when encoring with a waltz to the same tune, was tangible.

They left us shouting for more and hoping for the next time. Thank you Jim and Pauline for booking Murphy, McGuire and Fahey. There will be a next time won't there?

Norman Wilson



# FESTIVAL REVIEWS

## CLEETHORPES FOLK FESTIVAL 1998

Friday 22 May '98 once again saw me at Cleethorpes Folk Festival. I had a friend and help mate her name was Maveda Saunders. A great wheelchair pusher, yes I had to have a wheelchair. The reason was because I had a very bad fall the week previous and hurt my right ankle, but for all that the weekend was great. Friday night at 8.15pm saw us both in the Winter Gardens saying "hello and how do you do" to all our friends.

Into the Friday Concert after watching the Ceilidh dancers going at it like mad, with me feeling rather envious. We saw only the tail end of the concert, two lady musicians and singers Sandra and Nancy Kerr. New to me but very talented, mother and daughter so I was told. Gordon Tyrrell I also enjoyed, again I thought very talented.

Saturday dawned quite mild, so away to Winter Gardens. Maveda humoured me by taking me to see the Appalachian dancers "Kicking Alice". They had a youth team 13 - 16 very very good, they put the grown ups to shame, they had plenty of energy and verve. Away at 12 midday to the singaround, it was well attended, one song in 3 hours, but I must say some good songs and very good singers. 3.15 o'clock we were away for food. After that away to "Willies Bar" for another singaround, we had plenty of good laughs both at Willies Bar, and me being pushed along the promenade and hobbling up the stairs. The singing was A1 too. 8 o'clock found us back at Cromwell B Suite, at another concert it was excellent, Shanty Jack was the MC, I enjoyed his bones playing, Taffy and Bob also the "Roaring Forties", my favourites were John and Jack Burge, Jack a young lad of 13. His fiddle playing for such a young lad was very very good. I felt very sorry for Johnny Collins he had to back off owing to chest and voice problems. Maveda and I both wanted to see him. Better luck next time. The Roaring Forties took over and made a smashing ending.

Sunday and Monday followed the same pattern. Sunday night saw us at the "Festival Folk Club" it was very good. Our own "Loctup Together" did a very good set, I felt so proud. A lady from Lincoln did a good set also; her name I think was Maureen Sutton, she had a lovely voice, clear diction. I really enjoyed her and I told her so.

Peggy Seeger also did a spot, I remember seeing her about 20 or so years ago. A very talented lady, but not quite my cup of tea. The McCalmans finished the show, they were spot on; very very good even tho they did not use the PA, it was also their 6<sup>th</sup> performance. Maveda and I also saw Dave and Anni, Jez Lowe, Ray Fisher, also a couple of Dance Teams. So all in all it was a full

weekend. To top it all I managed to do a few songs.

People were very kind to me when I hobbled around. But I must admit it came home to me with great force how real disabled people feel. So all of you talk to the person in the wheelchair or on a stick.

Thank you Maveda for helping to make an old lady very happy, your patience was 100%.

Joan Gallimore

## CLITHEROE GREAT DAYS OF FOLK (5th - 7th June 1998)

The organiser of Great Days of Folk, Phil Brown, is fortunate that not only does he have a strong line-up to draw in festival goers, but also the outstanding natural beauty of this Ribbles Valley town to offer. The opening night offered the choice of a ceilidh with the Band of the Rising Sun, or a concert that included both Kate Rusby and the New Bushbury Mountain Daredevils in the line-up. A tough choice, but not if you're quick on your toes, and don't mind a short walk. Both venues were full.

Saturday's sessions were many and varied, at eight or more venues, the pick of which for me, was the evening concert, under the headline, The Tradition Lives, bringing us, Th' Antiques Roadshow, Enda Kenny, Pete & Heather Heywood, all topped off with the wonderful Anam.



I went into things in more detail on the Sunday, arriving at the Conservative Club at 10:30am. for Roy Clinging's session, Here's to Cheshire. Roy who lives in Chester, specialises in songs from his home county, aided and abetted by Sue Jones on fiddle and Catriona Thompson on guitar. Roy did a thoroughly professional job, with his songs and explanations, considering the audience consisted of myself and the session steward! Perhaps the excesses of the previous evening had taken their toll!!! Following Roy at midday, at the same venue was Enda Kenny, in a meet the artist session, Ten people managed to find us (although one of those was asleep throughout) but it turned into an intimate gathering, with Enda performing admirably, despite a cold.

I then went on to the festival folk club, held in the Social Club, where ten of the weekend's artists were scheduled in a marathon five hour session. Claret, a trio from Tamworth, did a set that drew its inspiration from many musical styles, amongst them, medieval and jazz. Their treatment of Marie's Wedding was interesting. Paul & Glen Elliott from Warwick, specialise in Irish songs, and play

guitar and fiddle, respectively. Their alter ego's, The Great Bonzo & Doris, also made an impact during the weekend. Keith Donnelly is a Geordie singer/songwriter, of some repute, he has to be seen to be believed, especially his all action rendition of the self penned, Bungee Jumpin' for the Lord.

Seven piece band, Parcel of Rogues calmed things down somewhat, with the traditional tale of, John Barleycorn, and the emotive, Woman's Heart. Pete & Heather Heywood's gentle Scottish ballads, hit the mark, opening with Bill Caddick's, Unicorn's, followed by Sun and the Moon, the tale of a Cornish tin mine disaster. Toddlin' Hame, gave way to, O' Are You Sleepin' Maggie, written by Arthur Watson, all rounded off with Annie McKilvey, by Dunoon's Ian Ingram, all in all, a fine balanced set.

Enda Kenny continued in the ballad vein, before the Warwick based group, Tanglefoot, took to the stage. It's hard to define their music, mainly their own songs, but they performed, Galway Farmer, in a manner that would have had Show of Hands fans, nodding in approval. A varied diet for an ever changing audience in the room, and one I enjoyed.

You could hardly fit a postage stamp into the Parish Hall, when I arrived for the final concert of the weekend, and although I didn't stay the course for Anam plus King Pleasure and the Biscuit Boys, I'm reliably informed, the whole joint was jumpin' all night.

I looked in at the New Inn, where Parcel of Rogues and Enda Kenny were saying their farewell's, with two great sets apiece, to another full house.

It proved to be yet another success for Phil Brown and his committee, for remember, Clitheroe don't have the resources to draw on, enjoyed by some of the bigger festivals. I'm not convinced that purchasing separate day tickets (one price gets you all that days activities) is better than being able to purchase a weekend ticket. While I know moves are afoot, to attract more people into the daytime sessions, to stop them becoming table and chair exhibitions!!! That aside, the house full signs for the evening activities, was an eloquent enough testimony to the calibre of artists booked. Long may it continue.

David Jones

## MERSEY SHANTY FESTIVAL - Albert Dock - Liverpool (13th/14th June 1998)

As a relative landlubber, I ventured into one of the oldest city ports in the world, for my first real taste of dedicated music about the sea. Some of the artists were familiar to me, some new, but all were inextricably linked in keeping our seafaring heritage alive in song. There were three main venues, within the complex of former dockside warehouses, Hartley's Wine Bar, the Long Room of the Maritime Museum and a marquee, erected especially for the festival.

**SWINTON FOLK FESTIVAL**  
**Saturday 24th October 1998**  
at The White Lion and The Lancastrian Hall  
**Concerts, Ceilidhs and Singarounds.**  
**Guests Include:-**  
**Jez Lowe & The Bad Pennies**  
**Phil Hare Kamikaze Ceilidh Band**  
**Derek Brimstone Bernard Wrigley**  
**Anthony John Clarke Geoff Higginbottom**  
For full details and ticket prices please  
contact Ged Todd on 01942 811 527

Thirteen different artists performed throughout the weekend, including Monkey's Orphan,



and on the Saturday night, Stan Ambrose, hosted a special anniversary concert, to celebrate thirty years of the Radio Merseyside Folk Scene programme, that he co-hosts with Geoff Speed. Hartley's Wine Bar was full to overflowing for this special evening. The superb five piece shanty group, The Keelers, from another of our countries major ports, Newcastle-Upon-Tyne, started proceedings with, Since We Are Met, followed by the rousing, North Sea Ground. Grey Funnell Line by the legendary, Cyril Tawney, brought the best out of the audience, with Raise 'Em, a song spawned in South Carolina, followed by Working Man and finally, John Dead.

Forebitter in contrast, a duo consisting of festival co-organiser, Bernie Davis and Andy Kenna, started off with two tunes on the concertina and fiddle, Showman's Fancy/ Golden Eagle. The Dreadnought and the Balina again raised the roof, with Bernie finishing dressed as a foot high dancing doll, and the song, Little Billie. It really had to be seen to be believed.

A great festival favourite is Norfolk born, Johnny Collins, who now resides in London. Butter Cheese N' All, opened his account, followed by the Female Drummer and Go To Work On Monday, Keith Marsden's army anti-war song. Normandy Orchards was sympathetically sung, and to balance that up, a naval anti-war song, Jutland, by ex-matelot, Les Sullivan. Johnny's wistful final song, the Key Above the Door, by Alan Bell, was sung in memory of Doreen Rickart, who was the driving force behind Liverpool's Triton Folk Club, before she died last year.

Geoff, Nick, Graham, Steve, Vin and Mark, make up the group, Landlocked, who come from that famous port in South Yorkshire, Doncaster!?!?!? hence the name. Their set was lively, Skipper Jan Rebeck, followed by a modern day container shanty by Jack Forbes of Essex, titled, OCL. Fire Down Below and the eminantly singable, John Kanaka, endeared them to the audience.

I'm proud to admit that my own interest in folk music was fired by the Spinners, more than thirty years ago, so I was delighted to see Hughie Jones again, who now dedicates his career to songs of the sea, on both sides of the Atlantic. He performed a short, varied programme, as he went from the Frigate Anthracite to Pleasant and Delightful, and onto the superb ballad, Bleacher Lassie, before ending by stirring up the memories with the Leaving of Liverpool, featuring Stan Ambrose on whistle, a la Tony Davis.

The curtain came down on the evening with the powerful Mersey Shanty Group, Stormalong John, who in their ranks have the other festival co-organiser, Jack Coutts. The Bosuns Alphabet, is always keenly anticipated, surprising the number of people who are totally thrown by those twenty-six little letters!!! While, Blow the Man Down, and Highland Laddie, brought the end to a fitting climax. Here's to the next thirty Stan.

Over the two days, all three venues enjoyed a rolling programme, with ten of the guests playing each venue. There were also sessions at one of the most famous watering holes on the dock road, The Baltic Fleet. It was a weekend that the organisers can be justifiably proud of, for it exposed many people who would not otherwise hear this music, to an important part of our heritage. It was part of the bigger Mersey River Festival, but I would like to see it given its own dedicated weekend, which would help it onwards and upwards.

David Jones

#### MIDDLEWICH FOLK and BOAT FESTIVAL (19th - 21st June 1998)

This is now a well established festival, in its ninth year, and it was a case of deja vu for me, as the rain that plagued last years event, was again falling as I arrived, but it quickly abated, and gave way to a warm, sultry, Saturday evening, that was eagerly anticipated, given the line-up at the main stage concert in the marquee.

The Albion Band opened with the first of two spots, this one all acoustic, with the new line-up that includes the talented, Gillie Nicholls, who recently replaced Kellie While. The band's new CD is reviewed elsewhere in this issue. But other than the tracks on that, the highlight's of their first spot were Ashley's song about the deterioration of the paint used to paint the Old Masters, the title? you've guessed it, About Paint. Joe Broughton brought a dramatic end to the set with, King's Hornpipes, a collection of jigs and reels, played on the fiddle!!!! confused? you should be.

Brian & Jaycey Bedford along with Hilary Spencer, are the accomplished trio, Artisan. Brian's songwriting is legendary, and In the Beginning and Breathing Space, are admirable examples of his art. An acronym, NIMBY (not in my back yard) provided the next offering, coming out of a protest at the creation of a 13 turbine wind farm. Brian's most covered song, What's The Use Of Wings, tells the story of his daughter's first steps towards independence. The national lottery is the subject of, Wannabee, go on just this once make it me. Go for it or you'll regret it for the rest of your life, is the theme behind, Hold Onto Your Dreams, while a spiritual, written from a basement position, rather than a heavenly perspective, titled, I Ain't Goin' Down, brought their spot to a super crescendo.

My admiration for Chris While & Julie Matthews, is well documented, and again they didn't disappoint. They tapped into every emotion with, Girl Gone Wrong, Starting All Over Again, through to Jewel In The Crown, Every

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| Sept 2nd  | Singers Night                   |
| Sept 9th  | Theme Night 'HEROES & VILLAINS' |
| Sept 16th | Singers Night                   |
| Sept 23rd | Singers Night                   |
| Sept 30th | DAMIEN BARBER                   |
| Oct 7th   | Singers Night                   |
| Oct 14th  | Theme Night 'WORK & PLAY'       |
| Oct 21st  | Singers Night                   |
| Oct 28th  | ROSIE STEWART                   |
|           | with PETA WEBB & KEN HALL       |
| Nov 4th   | Singers Night                   |
| Nov 11th  | Singers Night                   |
| Nov 18th  | Singers Night                   |
| Nov 25th  | NIC DOW                         |
| Dec 2nd   | Singers Night                   |
| Dec 9th   | Singers Night                   |
| Dec 16th  | Theme Night 'SEASONAL SONGS'    |
| Dec 23rd  | Singers Night                   |
| Dec 30th  | Singers Night                   |

For more details please contact

Angie & Ken Bladen, 36, The Oaks, Eaves Green,  
Chorley, Lancs. PR7 3QU Tel. 01257 263 678.

e.mail: [four.fools@virgin.net](mailto:four.fools@virgin.net)

Word We Speak and Circle Round The Sun. They ended with Stephen Bishop's, Separate Lives, which will be on their new five track CD in the autumn.

The Albion Band returned for their electric set, with Gillie Nicholls rendition of her own song, Cross Myself, outstanding. Ken Nicol and Ashley Hutchings wrote, I'm Going Away Love, a broken token ballad. From a packed marquee, Chris & Julie's return for the encore brought a standing ovation, and they duly launched into Albion Heart, a song they wrote for the band they left a year ago.

The final group for me and many others I spoke to were a case of, wrong place, wrong time, The Peace Artists (try saying that after a couple of shandies) are a fifteen piece group (rising at times I'm told, to as many as twenty-five). All sparkly waistcoats and bowler hats, their music can't be pigeonholed, I suppose salsa would be the nearest description, but they were out of place, after the superb night that had gone before.

Another festival hit however, were the group, Tanglefoot, touring over here for the first time, they're from, Owen Sound, Ontario, and maybe next year, their stirring debut, will have earned them a place on the main stage.

Middlewich is a festival that has appeal on many different levels, a Celtic Concert, a Dance Spectacular, a Ceilidh and a Festival Showcase, while even the local pensioners have a concert dedicated just to them. It's just this thought and planning that continues to pull in the audiences, at this most friendly of weekend gatherings.

David Jones

#### THE SECOND ALISON ARMS FOLK FESTIVAL (19th - 21st June 1998)

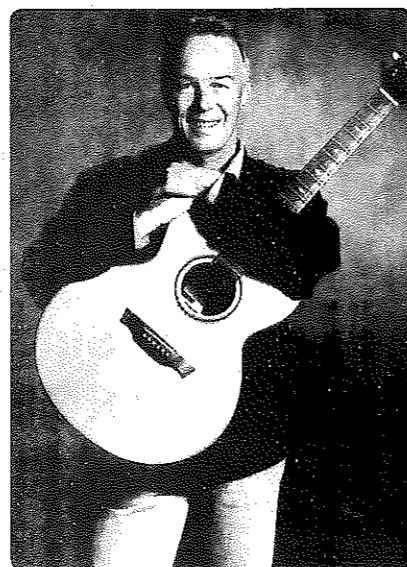
They say big is beautiful, well small can also be aesthetically pleasing, as this particular festival proves. I don't quite know if it is the smallest festival in the country, but the 150 seater marquee, coupled with the upstairs room in the pub itself, means it must be a real contender. The quality of the guest list says an awful lot about the direction in which the organisers want this event to go. The opening concert on the Friday night set the tone for the weekend. Steve Chatterley, John Cartain and Mike Sweeney, collectively are, No Turn Unstoned and their opening set gave food for thought, with John's composition, Don't Harm Them, while they also tackled, what for many has become a taboo subject, Aids.

Uilleann piper, Liam Murphy, from St. Helen's, set the feet tapping, especially when joined by his dad, John, as they duetted on on two jigs, The Sporting Pitchfork/The Maid at the Spinning Wheel.

Joan Blackburn, the resident and organiser of both Wigan folk clubs', at the Working Mens Club and the Seven Stars, gave her usual accomplished performance, which included, Pete Morton's, Another Train, Joseph Cross by Eric Taylor and her own song, The Boys of Beech Hill. Quartz then took up the baton, with their quality four part harmonies. Their material is drawn from so many diverse

sources. Richard Thompson's, Bright Light's, gave way to Unison in Harmony, by Jim Boyes. Julie Matthew's, The Willow, is a particular favourite of mine, as is the fine drinking song, Tom Wood, by Jane Ludlam. The music of the 60's was brought into sharp focus with Sloop John B, while the wistful, Sweet Reconciliation, by Ron Kavanagh, brought this super set to a climax.

Alan Taylor continues to be a tour de force, after more than 30 years as a singer/songwriter. He knows how to bring the very best out of an audience, from first note to dying strains. It's Good to See You, never fails to hit the spot, while watching the fishermen getting ready to catch the tide, as dawn rose over Auckland harbour in New Zealand, prompted Alan to write, Come Home Safely To Me. Flower in the Snow, is another all time audience favourite, then a switch of mood to, Banjo Man, the tale of Darryl Adams, from Portland, Oregon.



Freedom for Dubrovnik, is the translation of the title of the song, Libertas Ragusa, this town on the Dalmation peninsular has been rebuilt by its people, who are alive again, now the tourists have returned. A song written more than 20 years ago, Roll on the Day, is both simple and powerful in equal measure, while one of only two songs Alan sings that he didn't write, provided the encore, Ewan Carruther's, Rubenstein Remembers. It's not hard to see why Alan continues to be in demand the world over.

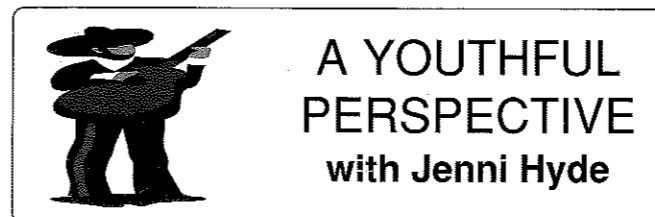
One of Scotland's greatest musical exports, The McCalmans, took the night out on a high note. Many of the numbers they performed are on their new CD, High Ground, which is reviewed elsewhere in this issue. But other highlights included, Far Down the Line, a song that has great sympathy with the unemployed. The Most Amazing Thing Of All, is a topical look at Scotland's qualification for the World Cup, yet again! Finally, I Love Scotland's Glens, would conjure up for many, the beauty of the country, but these glens happen to be, Glenlivet, Glenfiddich, Glenmorangie, Glen Lockie, Glen Isla, et al, hic!!!!

On Saturday afternoon, the folk club members from the Swinton, Maghull and 8:45 at the Lane Ends, joined those

from the Alison Arms for four hours of club sessions. Jez Lowe and the Bad Pennies, headlined on Sunday afternoon, while Rebecca Green supported Bayou Gumbo, as the festival came to a rousing finale in the evening.

The success of any festival is only achieved by hard work and favourable audience reaction and feedback. If they are the yardstick, Bob Gilbert and the committee, have many happy years ahead.

David Jones



I must apologise for the short length of this column, as at the time of writing there are only four weeks left to my wedding and I've got an awful lot to do!

Anyway, I'll attempt to give you a brief run down on what's been going on with Youthquake. The workshops I ran in Kirkham in the early summer were reasonably successful. There weren't many participants, but I think for those who did attend they were quite good fun. I'm expecting to run a few more in the autumn, from 10am - noon on

19<sup>th</sup> September  
17<sup>th</sup> October  
and 21<sup>st</sup> November.

Again they are at Carr Hill High School in Kirkham and there will have to be a small charge to cover costs. We're hoping that we might be able to put on a concert in early '99 to raise some funds, either in Kirkham or perhaps going back to Melling Tithebarn. I intend to do some activities at the workshops which will lead up to this. If you would like more information please phone me.

I've had a letter from the National Youth Folklore Troupe of England, whose repertoire of music, dance and song includes Border & North West Morris. They have workshops at Easter and then visit folk festivals during the summer and are holding auditions for next year's members in Padiham on Sunday October 11<sup>th</sup> 1998, from 12 noon to 4pm. This year's troupe of 10 - 18 year olds are being featured at an NYFTE fundraising ceilidh in Padiham Town Hall with Strapped-For-Cash on the 10<sup>th</sup> October. Tickets for the ceilidh cost £5 and £3 for concessions. I feel I should warn anyone interested that as far as I can tell from the literature they have sent me, members have to pay their own way for transport, food and keep, but if you would like more information contact the NYFTE director Dave Leverton on 0117 924894, or Lesley Mycroft on 0121 308 0919.

I'm also expecting to be at a few festivals at the end of summer and beginning of autumn, the most relevant to

this column being Maghull Day of Music where probably a number of workshops will be held for young people. Maybe I'll see some of you there.

Jenni

#### THE YOUTHQUAKE "CARRYING IT ON" RECORDING AND RELATED WORKSHOPS

18 months ago I put together a grant proposal with the following description...

'This new project will link with the existing Werneth Folk Weekend. A series of masterclasses led by respected performers would begin that weekend with monthly workshops following. We would take the most promising from these classes and the open youth concert of Werneth's Saturday programme into a recording studio to produce a demo-tape. We would then publicise the tapes to help these young people gain access to performance situations. Tutors would help choose the most promising.'

A year ago I found out we had been awarded the funding for the project from the National Lottery's Arts for Everyone Express scheme and now as we are able to launch the demo tapes I would like to update you on its progress.

There has been an annual concert at Melling Tithebarn for several years entitled 'Carrying It On' which has brought many leading young performers to the North West while also giving young developing musicians, singers and dancers the opportunity to gain performance experience.

During the period I organised this event and others, including Werneth, it became increasingly clear that there were a growing number of very able and promising young folk singers and musicians who wanted to actively perform on the folk scene and beyond - they did not need instrumental and vocal lessons but practical guidance, support, advice and opportunities to help them become performers.

I will always take an interest in the paths taken by the hundreds of young people that have come along to Youthquake, Maghull, Werneth, Melling and many others. While I hope they all go on gaining a great deal of joy and satisfaction from music I am quite sure a number of them will become well known performers in the folk world and beyond.

Many of these very gifted young people are already toying with the idea of going pro or semi-pro.

I have toyed with the idea of helping them to make demo-tapes for 2 or 3 years but to put someone in a studio without explaining how to put together tracks in a studio and produce them and without giving any guidance on what to do with the finished demo is pretty pointless. It is also pretty expensive!

The Arts for Everyone Scheme gave me the chance to fund not just recording but also masterclasses in tune





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# The Wooden Horse Folk Club

### Great Guest Nights

September 6th - First Principles

October 11th

Tanya Opland & Mike Freeman

November 15th - Robin Laing

December 13th - His Worship & The Pig

December 20th - Christmas Party

January 17th - Derek Gifford

### Singers Nights

September 6th 20th & 27th

October 4th 18th & 25th

November 1st 8th 22nd & 29th

December 6th (27th CLOSED)

January 3rd 10th 24th & 31st

Sundays 8-30

The Junction News Lane

Rainford Merseyside.

Contact Jim Coan

on 01772 452782 for further details

## THE FEDERATION CLUBS

| DAY/CLUB           | TIME   | CLUB ADDRESS                                      | ORGANISER       | CONTACT       |
|--------------------|--------|---|-----------------|---------------|
| <b>SUNDAY</b>      |        |   |                 |               |
| ALBION             | 8.30pm | Albion Hotel, Albion Street, New Brighton         | Gill Peckham    | 0151 639 9960 |
| ARNSIDE            | 8:30pm | The Bulls Head, Milnthorpe                        | Steve Black     | 01524 761 823 |
| BOTHY              | 8:00pm | Blundell Arms, Upper Aughton Road, Birkdale       | Clive Pownceby  | 0151 924 5078 |
| WALTON (SUNDAY)    | 8.45pm | County Ward Labour Club, 39 Hale Rd, Walton       | Lillian French  | 0151 474 0979 |
| WOODEN HORSE       | 8:30pm | The Junction, News Lane, Rainford                 | Jim Coan        | 01772 452 782 |
| <b>MONDAY</b>      |        |   |                 |               |
| BRIDGE             | 8:30pm | Bridge Inn, Georges Road, Stockport               | Peter Hood      | 0161 432 4142 |
| CONWY              | 8:30pm | The Malt Loaf, Conwy                              | Denis Bennett   | 01492 877 324 |
| SWINTON            | 8:30pm | White Lion, 242 Manchester Road, Swinton          | Ged Todd        | 01942 811 527 |
| TRITON             | 8:30pm | Aigburth Peoples' Hall, Aigburth Vale, Liverpool  | Anne Crumpton   | 0151 920 5364 |
| <b>TUESDAY</b>     |        |   |                 |               |
| CHORLEY            | 8:30pm | The Waggon & Horses, Bolton Street, Chorley       | Frank Wilson    | 01257 230 047 |
| FURNESS            | 8:30pm | Brown Cow, Goose Green, Dalton-in-Furness         | Andy Frame      | 01229 835 601 |
| HOWCROFT INN       | 8:30pm | The Howcroft Inn, 36 Pool Street, Bolton          | Ron Callow      | 01204 381 956 |
| JACQUI'S FOLK CLUB | 8:30pm | Bishop Eaton Parish Centre, Childwall, Liverpool  | Jacqui McDonald | 01244 300 576 |
| LIVERPOOL          | 8:30pm | The Ship & Mitre, Dale Street Liverpool           | Helen Hebden    | 0151 727 0088 |
| MAGHULL            | 8:30pm | Hare & Hounds, Liverpool Road North, Maghull      | Tony Gibbons    | 0151 526 5705 |
| URMSTON ACOUSTICS  | 8:30pm | The Nag's Head, Davyhulme Circle, Urmston         | Martin Kavanagh | 0161 748 5497 |
| WIGAN (WMC)        | 8:30pm | Working Mens Club, Upper Morris St. Wigan         | Joan Blackburn  | 01942 321 223 |
| <b>WEDNESDAY</b>   |        |   |                 |               |
| 8:45 AT LANE ENDS  | 8:45pm | Lane Ends Hotel, Weeton Road, Wesham              | Ann Green       | 01772 683 027 |
| ALISON ARMS        | 8:30pm | The Alison Arms, Preston Rd. Coppull Moor         | Hilda Foy       | 01257 792 246 |
| ASPULL             |        | Temporarily closed due to loss of venue           | Paul Wordsworth | 0161 790 7153 |
| BLACKBURN          | 8:30pm | Veteran Hotel, Eanam, Blackburn                   | Brian Kirkham   | 01254 826 661 |
| BURNLEY            | 8:30pm | Waggon & Horses Inn, Colne Rd. Brierfield         | Phyl Watson     | 01282 774 077 |
| CASTLE             | 8:30pm | Castle Hotel, Halton Village, Runcorn             | Bob O'Callaghan | 0151 424 5367 |
| CHESTER            | 8:30pm | Chester Rugby Club, Vicar's Cross, Chester        | Jacqui McDonald | 01244 300 576 |
| DENBIGH            | 8:30pm | The Bull's Head, Denbigh                          | Geoff Durno     | 01754 582 265 |
| FOUR FOOLS         | 8.30pm | The Old Dog, Alma Hill, Up Holland                | Angie Bladen    | 01257 263 678 |
| <b>THURSDAY</b>    |        |   |                 |               |
| FLEETWOOD          | 8:30pm | Steamer Hotel, Queens Terrace, Fleetwood          | Dave Ryan       | 01253 876 351 |
| PARKGATE           | 8:30pm | Parkgate Hotel, Boathouse Ln, Parkgate, S. Wirral | Eddie Morris    | 0151 677 1840 |
| RAILWAY            | 8:30pm | Railway Hotel, Heatley, Lymm                      | Graham Sowerby  | 01925 757 450 |
| THE SHIP INN       | 8:30pm | Ship Inn, Rosemary Ln. Haskayne, Nr Ormskirk      | Sue Howard      | 0151 526 9927 |
| WIGAN (7 STARS)    | 9:00pm | 7 Stars Hotel, 7 Stars Bridge, Walgate, Wigan     | Joan Blackburn  | 01942 321 223 |
| WREXHAM            | 8:30pm | The Lex Club, Regent Street, Wrexham              | Ian Chesterman  | 01978 357 307 |
| <b>FRIDAY</b>      |        |   |                 |               |
| NORTHWICH          | 8:30pm | Harlequin Theatre, Queen St. Northwich            | John Booth      | 01606 79356   |
| PORKIES            | 8:30pm | Ladybrook Hotel, Fir Rd. Bramhall, Cheshire       | Judy Alcock     | 01260 252 633 |
| PRESTON            | 8:30pm | Moorbrook Inn, North Road, Preston                | Rob Malaney     | 01257 231 463 |
| RHYL               | 8:30pm | Bee & Station Hotel, Bodfor St. Rhyl              | Jeff Blythin    | 01745 336 052 |
| WALTON (FRIDAY)    | 8:30pm | County Ward Lab.Club, 39 Hale Rd.Walton, L'pl     | Lillian French  | 0151 474 0979 |
| WESTHOUGHTON       | 8:15pm | Westhoughton Golf Club, Long Island, Westh'ton    | Pat Batty       | 01942 812 301 |
| <b>SATURDAY</b>    |        |   |                 |               |
| BREWERY ARTS       |        | Temporarily closed due to refurbishment           | Box Office      | 01539 725 133 |
| BURY               | 8:00pm | The Two Tubs, The Wyld, Bury                      | Alan Seymour    | 0161 761 1544 |
| OSWALDTWISTLE      | 8:30pm | St Mary's Parish Centre, Lock St., Oswaldtwistle  | Dylan Owen      | 01254 390 391 |

| SEPTEMBER DATES    |                         |                               |                               |
|--------------------|-------------------------|-------------------------------|-------------------------------|
| SUNDAY             | 06-Sep-98               | 13-Sep-98                     | 20-Sep-98                     |
| ALBION             | The Houghton Weavers    | Singers Night                 | Singers Night                 |
| ARNSIDE            | Singaround              |                               | Singers Night                 |
| BOTHY              |                         | Paul Downes                   | Singers Night                 |
| WALTON (SUNDAY)    | Singers Night           | Singers Night                 | William Pint & Felicia Dale   |
| WOODEN HORSE       | Singers Night           | First Principles              | Singers Night                 |
| MONDAY             | 07-Sep-98               | 14-Sep-98                     | 21-Sep-98                     |
| BRIDGE             | No information supplied |                               | 28-Sep-98                     |
| CONWY              | Singers Night           | Guest (tbc)                   | Singers Night                 |
| SWINTON            | Ian Goodier & Tom Brown | Singers Night                 | Jim Couza                     |
| TRITON             | Singers Night           | Singers Night                 | Singers Night                 |
| TUESDAY            | 01-Sep-98               | 15-Sep-98                     | 22-Sep-98                     |
| CHORLEY            | Anthony John Clarke     |                               | 29-Sep-98                     |
| FURNESS            | Singers Night           |                               |                               |
| HOWCROFT INN       | A6 Breakdown Band       |                               | Tabache                       |
| JACQUI'S FOLK CLUB | Singers Night           | Singers Night                 | Singers Night                 |
| LIVERPOOL          | Singers Night           | Singers Night                 | Singers Night                 |
| MAGHULL            | Tom Lewis               | Singers Night                 | Singers Night                 |
| URMSTON ACOUSTICS  | Singers Night           | Singers Night                 | Singers Night                 |
| WIGAN (WMC)        | Singers Night           | Singers Night                 | Singers Night                 |
| WEDNESDAY          | 02-Sep-98               | 16-Sep-98                     | 23-Sep-98                     |
| 8:45 at LANE ENDS  | Singers Night           | Beryl Marriott & Hilary James | Carl Hogsden & Jane Threlfall |
| ALISON ARMS        | Singers Night           | Singers Night                 | Singers Night                 |
| BLACKBURN          | Singers Night           | Singers Night                 | Singers Night                 |
| BURNLEY            | No information supplied |                               |                               |
| CASTLE             | No information supplied |                               |                               |

| WEDNESDAY       | 02-Sep-98   | 09-Sep-98                       | 16-Sep-98                     | 23-Sep-98                         | 30-Sep-98     |
|-----------------|---|---------------------------------|-------------------------------|-----------------------------------|---------------|
| CHESTER         | Fiddlestones  | Singers Night                   | Singers Night                 | Singers Night                     | Singers Night |
| DENBIGH         | Singers Night   | Singers Night                   | John Wright Band              | Singers Night                     | Singers Night |
| FOUR FOOLS      | Singers Night   | Theme Night - Heroes & Villains | Singers Night                 | Singers Night                     | Damien Barber |
| THURSDAY        | 03-Sep-98   | 10-Sep-98                       | 17-Sep-98                     | 24-Sep-98                         |               |
| FLEETWOOD       | Pre Festival Concert Robb Johnson   | Singers Night                   | Singers Night                 | Jon Harvison & Dave Moss          |               |
| PARKGATE        |   | Tom Topping Band                |                               | Keith Hancock's Famous Last Words |               |
| RAILWAY         | Open Road   | Singers Night                   | Tom McConville & Pauline Cato | Singers Night                     |               |
| THE SHIP INN    | Singers Night   | Singers Night                   | Singers Night                 | Singers Night                     |               |
| WIGAN (7 STARS) | Singers Night   | Singers Night                   | Singers Night                 | Singers Night                     |               |
| WREXHAM         | Closed  |                                 | Closed                        |                                   |               |
| FRIDAY          | 04-Sep-98   | 11-Sep-98                       | 18-Sep-98                     | 25-Sep-98                         |               |
| NORTHWICH       | Charlie Reade   | Singers Night                   | Makvirag                      | Jim Couza                         |               |
| PORKIES         | Johnny Coppin   |                                 |                               |                                   |               |
| PRESTON         | Singers Night   | Singers Night                   | Singers Night                 | Singers Night                     |               |
| RHYL            | No information supplied   |                                 |                               |                                   |               |
| WALTON (FRIDAY) | Singers Night   | Singers Night                   | Singers Night                 | Singers Night                     |               |
| WESTHOUGHTON    |   |                                 |                               | Opening Night - Isla St Clair     |               |
| SATURDAY        | 05-Sep-98   | 12-Sep-98                       | 19-Sep-98                     | 26-Sep-98                         |               |
| BREWERY ARTS    | Temporarily closed for refurbishment  |                                 |                               |                                   |               |
| BURY            |   | Geoff Higginbottom              |                               | Guest (tbc)                       |               |
| OSWALDTWISTLE   | Singers Night   |                                 |                               |                                   |               |
| *RAILWAY        |   |                                 |                               | Special - Blaster Bates           |               |
| <b>Notes:</b>   | * If Club name has "*" in front, it's not the usual club night.                           |                                 |                               |                                   |               |
|                 | * If entry has "*" in front, it's being held at a different venue (unless venue is named) |                                 |                               |                                   |               |

| <b>OCTOBER DATES</b> |                                    |  |                                |  |
|----------------------|------------------------------------|--|--------------------------------|--|
| <b>SUNDAY</b>        | <b>04-Oct-98</b>                   | <b>11-Oct-98</b>                       | <b>18-Oct-98</b>               | <b>25-Oct-98</b>                                   |
| ALBION               | Residents Night                    | Singers Night                          | 13th Birthday Party            | Singers Night                                      |
| ARNSIDE              | Singaround                         |  | Singaround                     |  |
| BOTHY                | Singers Night                      | <b>Jon Brindley</b>                    | Singers Night                  | <b>Tony Rose</b>                                   |
| WALTON (SUNDAY)      | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| WOODEN HORSE         | Singers Night                      | <b>Tanya Opland &amp; Mike Freeman</b> | Singers Night                  | Singers Night                                      |
| <b>MONDAY</b>        | <b>05-Oct-98</b>                   | <b>12-Oct-98</b>                       | <b>19-Oct-98</b>               | <b>26-Oct-98</b>                                   |
| BRIDGE               | No information supplied            |  |                                |  |
| CONWY                | Singers Night                      | Singers Night                          | Singers Night                  | <b>Guest (tbc)</b>                                 |
| SWINTON              | <b>Jon Harvison</b>                | Singers Night                          | <b>Phil Hare</b>               | Singers Night                                      |
| TRITON               | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| <b>TUESDAY</b>       | <b>06-Oct-98</b>                   | <b>13-Oct-98</b>                       | <b>20-Oct-98</b>               | <b>27-Oct-98</b>                                   |
| CHORLEY              | <b>Ron Callow</b>                  | Singers Night                          | <b>Fiona Simpson</b>           | Singers Night                                      |
| FURNESS              |                                    |  |                                | <b>Penni McLaren-Walker</b>                        |
| HOWCROFT INN         |                                    | <b>Pete Castle</b>                     | Singers Night                  | Singers Night                                      |
| JACQUI'S FOLK CLUB   | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| LIVERPOOL            | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| MAGHULL              | Singers Night                      | <b>Cath Mundy &amp; Jay Turner</b>     | Singers Night                  | Singers Night                                      |
| URMSTON ACOUSTICS    | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| WIGAN (WMC)          | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| <b>WEDNESDAY</b>     | <b>07-Oct-98</b>                   | <b>14-Oct-98</b>                       | <b>21-Oct-98</b>               | <b>28-Oct-98</b>                                   |
| 8:45 at LANE ENDS    | <b>Tabache</b>                     | <b>Kieran Halpin</b>                   | Theme Night - The Supernatural | <b>Dave Mallett</b>                                |
| ALISON ARMS          | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| BLACKBURN            | Singers Night                      | Singers Night                          | Singers Night                  | Singers Night                                      |
| BURNLEY              | No information supplied            |  |                                |  |
| CASTLE               | No information supplied            |  |                                |  |
| CHESTER              | <b>Vin Garbutt</b>                 | Singers Night                          | Singers Night                  | Singers Night                                      |
| DENBIGH              | <b>Mike Raven &amp; Joan Mills</b> | Singers Night                          | <b>Jez Lowe</b>                | Singers Night                                      |
| FOUR FOOLS           | Singers Night                      | Theme Night - Work & Play              | Singers Night                  | <b>Rosie Stewart with Peta Webb &amp; Ken Hall</b> |

|                 |                                      |                                   |                      |                             |   |
|-----------------|--------------------------------------|-----------------------------------|----------------------|-----------------------------|---|
| <b>THURSDAY</b> | <b>01-Oct-98</b>                     | <b>08-Oct-98</b>                  | <b>15-Oct-98</b>     | <b>22-Oct-98</b>            | <b>29-Oct-98</b>  |
| FLEETWOOD       | Singers Night                        | <b>Maggie Holland</b>             | Singers Night        | Singers Night               | Singers Night   |
| PARKGATE        |                                      |                                   |                      |                             | <b>Dave Mallett</b>   |
| RAILWAY         | Singers Night                        | <b>Martyn Wyndham-Read</b>        | Singers Night        | <b>Gordon Tyrall</b>        | Singers Night   |
| THE SHIP INN    | Singers Night                        | Singers Night                     | Singers Night        | Singers Night               | Singers Night   |
| WIGAN (7 STARS) | Singers Night                        | Singers Night                     | Singers Night        | Singers Night               | Singers Night   |
| WREXHAM         | <b>Guest (tbc)</b>                   |                                   |                      |                             |   |
| <b>FRIDAY</b>   | <b>02-Oct-98</b>                     | <b>09-Oct-98</b>                  | <b>16-Oct-98</b>     | <b>23-Oct-98</b>            | <b>30-Oct-98</b>  |
| *ARNSIDE        |                                      |                                   |                      |                             | <b>Arnside Folk Club Birthday Celebration</b>               |
| *BOTHY          |                                      |                                   |                      |                             | <b>Ceilidh with Peeping Tom - St John's Hall Southport</b>  |
| NORTHWICH       | Singers Night                        | <b>Heather &amp; Pete Heywood</b> | Singers Night        | Singers Night               | <b>Brian Peters</b>   |
| PORKIES         | <b>Guest (tbc)</b>                   |                                   |                      |                             |   |
| PRESTON         | Singers Night                        | Singers Night                     | Singers Night        | Singers Night               | Singers Night   |
| RHYL            | No information supplied              |                                   |                      |                             |   |
| WALTON (FRIDAY) | Singers Night                        | Singers Night                     | Singers Night        | Singers Night               | Singers Night   |
| WESTHOUGHTON    | <b>Strawhead</b>                     | <b>Clive Gregson</b>              | <b>Kieran Halpin</b> | <b>Sean Keane (Ireland)</b> | <b>Dave Mallett</b>   |
| <b>SATURDAY</b> | <b>03-Oct-98</b>                     | <b>10-Oct-98</b>                  | <b>17-Oct-98</b>     | <b>24-Oct-98</b>            | <b>31-Oct-98</b>  |
| *ARNSIDE        |                                      |                                   |                      |                             | <b>Arnside Folk Club Birthday Celebration</b>               |
| BREWERY ARTS    | Temporarily closed for refurbishment |                                   |                      |                             |   |
| BURY            |                                      | <b>Guest (tbc)</b>                |                      | <b>Guest (tbc)</b>          |   |
| OSWALD TWISTLE  | Singers Night                        |                                   |                      |                             |   |
| *RAILWAY        |                                      |                                   |                      |                             | <b>Special - Greek Son et Lumiere with Kapsali Bay Folk</b> |

**Notes:**

\* If Club name has "\*" in front, it's not the usual club night.

\* If entry has "\*" in front, it's being held at a different venue (unless venue is named)

## NOVEMBER DATES

|                    | 01-Nov-98                                   | 08-Nov-98                              | 15-Nov-98          | 22-Nov-98                          | 29-Nov-98                      |
|--------------------|---|--|--------------------|------------------------------------|--------------------------------|
| <b>SUNDAY</b>      | 01-Nov-98                                   | 08-Nov-98                              | 15-Nov-98          | 22-Nov-98                          | 29-Nov-98                      |
| ALBION             | Guest (tbc)                                 | Singers Night                          | Singers Night      | Singers Night                      | Residents Night                |
| ARNSIDE            | Singaround                                  |  | Singaround         |                                    |                                |
| BOTHY              | Singers Night                               | <b>Tanya Opland &amp; Mike Freeman</b> | Singers Night      | <b>Th'Antique Roadshow</b>         | Singers Night                  |
| WALTON (SUNDAY)    | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| WOODEN HORSE       | Singers Night                               | Singers Night                          | <b>Robin Laing</b> | Singers Night                      | Singers Night                  |
| <b>MONDAY</b>      | 02-Nov-98                                   | 09-Nov-98                              | 16-Nov-98          | 23-Nov-98                          | 30-Nov-98                      |
| BRIDGE             | No information supplied                     |  |                    |                                    |                                |
| CONWY              | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| SWINTON            | <b>Martin Hall &amp; Dave Weatherall</b>    | Singers Night                          | <b>Pete Castle</b> | Singers Night                      | Singers Night                  |
| TRITON             | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| <b>TUESDAY</b>     | 03-Nov-98                                   | 10-Nov-98                              | 17-Nov-98          | 24-Nov-98                          | 01-Dec-98                      |
| CHORLEY            | <b>New Light</b>                            |  | <b>Forebitter</b>  |                                    |                                |
| FURNESS            |   | <b>Panic Attack</b>                    |                    | Singers Night                      |                                |
| HOWCROFT INN       |   | <b>Derek Gifford</b>                   |                    | <b>Micron</b>                      |                                |
| JACQUI'S FOLK CLUB | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| LIVERPOOL          | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| MAGHULL            | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| URMSTON ACOUSTICS  | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| WIGAN (WMC)        | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| <b>WEDNESDAY</b>   | 04-Nov-98                                   | 11-Nov-98                              | 18-Nov-98          | 25-Nov-98                          | 02-Dec-98                      |
| 8:45 at LANE ENDS  | <b>Gordon Giltrap &amp; Jonathon Miller</b> | <b>Vicki Clayton</b>                   | Singers Night      | <b>Rebecca Green &amp; Friends</b> | <b>Huw &amp; Tony Williams</b> |
| ALISON ARMS        | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| BLACKBURN          | Singers Night                               | Singers Night                          | Singers Night      | Singers Night                      | Singers Night                  |
| BURNLEY            | No information supplied                     |  |                    |                                    |                                |
| CASTLE             | No information supplied                     |  |                    |                                    |                                |
| CHESTER            | Singers Night                               | <b>Harvey Andrews</b>                  | Singers Night      | Singers Night                      | Singers Night                  |
| DENBIGH            | Singers Night                               | Singers Night                          | <b>Ian Bruce</b>   | Singers Night                      | Singers Night                  |
| FOUR FOOLS         | Singers Night                               | Singers Night                          | Singers Night      | <b>Nick Dow</b>                    | Singers Night                  |

|                    | 05-Nov-98   | 12-Nov-98                        | 19-Nov-98   | 26-Nov-98                                | 03-Dec-98  |
|--------------------|---|----------------------------------|---|--|--|
| <b>THURSDAY</b>    | 05-Nov-98   | 12-Nov-98                        | 19-Nov-98   | 26-Nov-98                                | 03-Dec-98  |
| FLEETWOOD          | Singers Night   | <b>Geoff Higginbotham</b>        | Singers Night   | Singers Night                            | Singers Night  |
| PARKGATE           |   |                                  |   | <b>The McCalmans</b>                     |  |
| RAILWAY            | Closed  | <b>Graham &amp; Eileen Pratt</b> | Singers Night   | <b>Tabache</b>                           | <b>Cautious Half</b>   |
| THE SHIP INN       | Singers Night   | Singers Night                    | Singers Night   | Singers Night                            | Singers Night  |
| WIGAN (7 STARS)    | Singers Night   | Singers Night                    | Singers Night   | Singers Night                            | Singers Night  |
| WREXHAM            | <b>Guest (tbc)</b>  |                                  | Singers Night   |  |  |
| <b>FRIDAY</b>      | 06-Nov-98   | 13-Nov-98                        | 20-Nov-98   | 27-Nov-98                                | 04-Dec-98  |
| *8:45 at LANE ENDS |   |                                  | <b>Show of Hands - Kirkham Community Centre (Ticket only)</b> |  |  |
| NORTHWICH          | <b>Wood, Wilson &amp; Carthy</b>  | Singers Night                    | Singers Night   | <b>Mike Raven &amp; Joan Mills (tbc)</b> | Singers Night  |
| PORKIES            | <b>Grant Baynham</b>  | Singers Night                    | Singers Night   | Singers Night                            | <b>Mike Silver</b>   |
| PRESTON            | Singers Night   | Singers Night                    | Singers Night   | Singers Night                            | Singers Night  |
| RHYL               | No information supplied   |                                  |   |  |  |
| WALTON (FRIDAY)    | Singers Night   | Singers Night                    | Singers Night   | Singers Night                            | Singers Night  |
| WESTHOUGHTON       | <b>Alan Taylor</b>  | <b>Vin Garbutt</b>               | <b>Chris While &amp; Julie Mathews</b>                        | <b>The McCalmans</b>                     | <b>Huw &amp; Tony Williams</b>   |
| <b>SATURDAY</b>    | 07-Nov-98   | 14-Nov-98                        | 21-Nov-98   | 28-Nov-98                                | 05-Dec-98  |
| BREWERY ARTS       | Temporarily closed for refurbishment  |                                  |   |  |  |
| BURY               |   | <b>Joe Kerrins</b>               |   | <b>Guest (tbc)</b>                       |  |
| OSWALDTWISTLE      | Singers Night   |                                  |   |  |  |
| *RAILWAY           |   |                                  |   |  | <b>Special - Alternative Xmas Night with His Worship &amp; The Pig</b> |
| <b>Notes:</b>      | * If Club name has "*" in front, it's not the usual club night.                           |                                  |   |  |  |
|                    | * If entry has "*" in front, it's being held at a different venue (unless venue is named) |                                  |   |  |  |

## ADVANCE DATES

FOR DECEMBER 1998 AND BEYOND

### AILBION

Dec 6 - Singers Night  
Dec 13 - Singers Night  
Dec 20 - Xmas Party  
Dec 27 - Singers Night

### ARNSIDE

Dec 6 - Singaround  
Dec 20 - Singaround

### BURY

Dec 12 - Nick Dow & Nick Caffrey  
Dec 26 - Closed  
Jan 9 1999 - Derek Gifford

### HOWCROFT INN

Dec 22 - Xmas Party with Staff Folk

### JACQUI'S FOLK CLUB

Dec 9 - Chris White & Julie Mathews

### NORTHWICH

Dec 11 - Jeremy Taylor

### RAILWAY

Dec 10 - Singers Xmas Night  
Dec 17 - Railway Xmas Party - Tony Gibbons & Blarneystone  
Dec 19 - Huw & Tony Williams

### WESTHOUGHTON

Jan 15 1999 - John Wright Band

### WOODEN HORSE

Dec 6 - Singers Night  
Dec 13 - His Worship & The Pig  
Dec 20 - Xmas Party  
Dec 27 - Closed

### WREXHAM

Dec 17 - Xmas Party with Archie Fisher

### 8:45 AT LANE ENDS

Dec 9 - New Bushbury Mountain Daredevils  
Dec 16 - Singers Night with Xmas Theme  
Dec 23 - Closed  
Dec 30 - Ken Nicol

## CLUB RESIDENTS

**ALBION** - Gill & George Peckham, Roger Parker, Burgundy Road, Eddie Morris.

**ARNSIDE** - Steve Black, John Harper, John & Angela Cowell, Frank Lewis, John Storer, Dave Summers, Roy Wilcock and Bridget Guest

**8.45 AT LANE ENDS** - Scold's Bridle, Rebecca Green

**BLACKBURN** - Flatbroke

**BOTHY** - Clive Pownceby, Pete Rimmer, Ray Rooney, Bev Sanders, Neville Grundy, Bill Hackney

**BRIDGE** - Peter Hood, Phil and Claire Allen

**BURNLEY** - Brillig, Steve Cook, Roy Kelly, Liz Brown

**BURY** - Jean Seymour

**CASTLE** - Wild Rover

**CHORLEY** - Wolfman Jack, Frank Wilson

**FLEETWOOD** - Spitting on a Roast

**FOUR FOOLS** - Angie Bladen, Derek Gifford, Janet Hale, Jane & Amanda Threlfall.

**MAGHULL** - Tony Gibbons, Loctup Together, Sue Howard & Bob Davies, Bob Tyrer, Phil Boardman, Joan Galimore, Joe Ryan, Clover, Paul Robinson, Norman Wilson, Mike Bartram, Maria & Henry Forsyth.

**NORTHWICH** - Jamie Anderson, John Booth, Sean Boyle, John Moncur, Charlie Reade, Sarah & Ian Sherwood, Brenda Yates, Ailsa Booth, Linda Pollard.

**PORKIES** - Sad Pig Band, Dave Walmisley

**PRESTON** - Rob Malaney, Hugh O'Donnell, Tom Walsh, Nick Caffrey, Jane Threlfall & Carl Hogsdon, John MacAlister, Simon Booth, Ian Brownwood.

**RAILWAY** - Sylvia and Graham Sowerby, Heather and Don Davies, Trevor Morton and Geoff Smith

**TRITON** - Bob Tyrer

**URMSTON ACOUSTICS** - Keith Northover

**WESTHOUGHTON** - Auld Triangle

**WOODEN HORSE** - Quartz, Whole Hog, Andy Anderson, LocTup Together

**WREXHAM** - Assa (Goff Jones & Ian Chesterman), Yardarm

# MAGHULL FOLK CLUB

PRESENTS

(AS PART OF THE MAGHULL DAY OF MUSIC)

## A CAJUN SPECTACULAR WITH THE FABULOUS "SACK THE FIDDLER"

WITH PROFESSIONAL CAJUN DANCERS

AT  
MAGHULL TOWN HALL  
HALL LANE, MAGHULL  
MERSEYSIDE

WEDNESDAY 11TH NOVEMBER 1998 8PM

TICKETS £4.00

PHONE:- JANE DAY ON 0151-526-6661

arranging, song accompaniment, a sense of humour on stage, recording techniques, mixing and production, publicity, copyright laws, contracts and others. We were also able to do a large mailshot.

Tutors were Tom Napper, Georgina Le Faux, Band of the Rising Sun, Chris Sherburn, Denny Bartley, Karen Tweed, Alistair Russell and Stevie Lawrence.

The original idea was to launch the project at Werneth '97 and launch the demos at Werneth '98. Unfortunately we weren't awarded the grant until after Werneth '97 so the launch was rescheduled to Maghull's Day of Music and since Werneth '98 has been postponed to '99 the demos will now be launched at the Four Fools Festival in Lowton.

The project has been satisfying, rewarding and successful for all involved who have come from various sources. All the participants who tutors felt would benefit from the process got some studio experience during April '98. By the time you read this Hannah Coutts, Alex and George, Ben Wood, Jenni Melsom, Christian Hollerhead, Rheannon and Gareth Banks, Sam Pirt, David Wood and Damon Holland will have tapes of their own material they can use to find performance opportunities.

There will also be a small number of compilation CDs which will be sent to local radio, the Radio 2 folk programme, record companies, promoters and others. One copy will be given to the Folk Federation for their reference and records. I have also sent one to a TV company looking into making a programme about young English folk singers from the North of England.

This has been both a learning experience and an investment for all concerned. The end result is a mixture of traditional and new material. The quality of recording from Shamrock Studios and Sight and Sound gives us a standard of product that can be broadcast, further helping to raise these musicians profiles and we hope it will encourage organisers to give these performers greater opportunities and audiences to go and see them.

In the mean time please come along to the Four Fools Festival on Sunday 30 August and help us celebrate the launch of the demos.

**Jenny Shottliff**

#### **NATIONAL YOUTH FOLKLORE TROUPE of England**

We often hear complaints about the lack of young people involved in the folk scene. In October, a unique group will be visiting Lancashire, NYFTE (pronounced 'nifty' for short) are holding a Celebration Ceilidh and Auditions for potential members.

The team was formed in 1990 to maintain the involvement of young people through the critical teenage years and has already proved it's value through the many retired members who continue to have a strong involvement in the folk scene around the country.

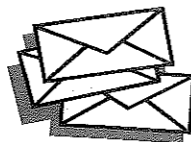
This year's group comprises 25 members aged 10 to 18

who come from all over the country, and includes three members from Lancashire. The performance is a mixture of traditional material, complemented by modern items in keeping with the various traditions. Social Dance, Clog, Garland; Cotswold, Border and North-West Morris; Rapper and Longsword all feature. Song and (of course) Music are also vital aspects of the programme.

Each year the group meets for a residential training week at Easter where they are joined by specialist guests. This year Jackie Rawlinson of Dance AV and the Kitchen Girls worked with the team to produce a finale item. The week culminated in a superb concert held at Solihull Arts Theatre, Birmingham which drew well earned praise from the audience.

Festival appearances this year include Chippenham, representing England at Billingham International Festival plus Crewe and Nantwich.

- Why not join the team at a Celebration Ceilidh with Strapped for Cash on Saturday 10<sup>th</sup> October at Padiham Town Hall from 7 – 11 p.m. The event will feature a performance by the team during the interval. For tickets contact 01282 775026.
- Do you know someone who might be interested in auditioning for the group? An audition is being held on Sunday 11<sup>th</sup> October. For more details contact NYFTE's director Dave Leverton on 0117 9249894.
- Members meet general expenses including the cost of their food, travel and keep. Financial help is always welcome. You are invited to contribute general support or donations to benefit the development of the team and be included on the 'Friends of Nyfte' list. Contact: Lesley Mycroft, 144 Hill Village Road, Sutton Coldfield B75 5HX.



## **LETTERS**

Dear Editor (Ken)

I felt I had to reply to Derek Gifford's article "From Newsletter to Folk North West", in the last edition of "our mag." What a trip down memory lane it was! It was one of the best articles I have read in a long while and it got me thinking of some of my old memories.

I remember doing the typing for about three issues in early 1979. I seem to remember David coming in one night and saying that Nigel was desperately looking for a temporary typist so I volunteered (?) – was she pushed or did she jump! You should have seen the typewriter I had, if I still had it now it would be a collectors' item! And those waxy stencils – UGH!! The "o" key on my ancient machine was very sharp and invariably when struck, took the whole "o" out of the stencil. I then had to try and stick it back in or the printed sheet would have a series of black

blobs all over it. Does this bring back any memories to my secretarial contemporaries? It makes you realise just how much technology has advanced in twenty years when you see today's sophisticated computers.

One of the earlier artists for the front covers was Brian Owens, who was involved in the Crosby Folk Club with David at that time. The last I heard of him he was in the North East, but that was a long time ago. Anyone know what became of him? He was a very good flute player.

In 1968 we came back to Liverpool after an absence of seven years and David started to go to folk clubs – while I stayed in baby-sitting! I admit I didn't really like folk music then but I soon realised that if I didn't get to like it, I was going to be spending many lonely nights in on my own. I soon became hooked and folk music became an important part of my life too, and still is.

The first time I saw a folk singer was probably in the late 60's early 70's. We had gone into Liverpool city centre for a night out with friends. We went into this pub and there was a chap singing and everyone was listening intently. I had never seen anything like it. This young chap had his hand over his ear, his eyes closed and was thoroughly engrossed in his singing. The young man in question was Martin Carthy.

I well remember going to the Knowle Brow in Skelmersdale, the Buck ith' Vine in Ormskirk and the Dicconson Arms in Wrightington – I think this is where I first met Derek. We also had many a good night at the Red Lion in Rainford, ably run by Derek Boak and his wife.

One memorable night at St George's Folk Club in Maghull in the 70's was when the guest was Joe Stead. He was a lot younger then of course and quite a wild performer, you never knew what he was going to do next. This night someone in the audience was eating crisps rather loudly while Joe was "on stage." After a while Joe just stepped down, went over to the offender, picked up his pint of beer and poured it over the crisps!! That was Joe. Needless to say he bought this chap some more crisps and a pint of beer and they parted on good terms.

One year we decided to take the caravan up to Northumberland for a holiday. We had never been to this part of the country before. It was a great holiday – we managed to find a folk club to go to every night. They were all different and we met some lovely people. We went to one and the guest that evening was Vin Garbutt – you should have seen his face when we walked in.

Over the years we have provided B & B for lots of artists who needed it and we had some lovely people stay with us – only about twice did we say "never again"! One particular night sticks in my memory. No names mentioned but it was a large band (they've probably disbanded now anyway – it was a long time ago). I remember there were bodies everywhere, even two in the caravan in the front garden and two in their own van on the main road. Well I was awakened at about 3.00am to the sound of running

water. On investigation, I realised someone was taking a bath! In the morning I was informed that one of the group had recently had an operation and the only thing that gave him relief from his discomfort was a bath!

Well, enough of my ramblings. Thanks again to Derek for a brilliant article and to all the Federation Officers – well done and keep up the good work.

Cheers

**Jane Day**

*Ed:- The following covering letter and two part open letter (in article format) were received from Bob Gilbert, one of the organisers of the Alison Arms Folk Club and Festival. Please let us have your comments (the more the merrier), but please, please make sure they reach the Editor before the deadline for the next magazine (October 17<sup>th</sup> 1998).*

**Dear Ken**

I enclose the following open letter to follow up on what we were talking about at the Alison Arms Folk Festival the other weekend. I hope that it will spark some interest in Folk Club organisers in the region and open a debate on the role of the North West Federation of Folk Clubs. I will probably wound someone, somewhere, but I would have it known from the outset that such wounding is not intentional. Finding a way forward for the Federation is my sole purpose, and it is my hope that the debate will be wide ranging and constructive.

The letter which follows may well exceed the 500 word limit stipulated for entry in the magazine, if so I will try to sectionalise it in such a way that it can be 'serialised' over more than one issue. I hope you find the letter interesting, I have put a lot of thought into the Federation recently, but I must stress that I don't want to get involved with the running of the Federation itself, I feel I have quite enough on my plate with the Alison Arms Festival.

**Bob Gilbert**

## **THE FEDERATION HELP OR HINDRANCE?**

What follows is an open letter to every reader of the magazine. I want everyone involved with the Folk music scene in the North West to be involved in what I hope will be an ongoing and constructive debate about the future of Folk music, not only in the North West, but the entire country. Some views may be felt to be controversial, others may even cause offence, but I hope that it will be seen to be an effort to bring some impetus to the region's folk scene, and be accepted as that. I will, of course, come in for some stick, of that I have no doubt, but I'm a big lad and can take it.

I first started thinking about the federation after reading

Alan Bell's letter about the funding of Folk music a couple of issues ago. It seemed to me then that the Federation should have been the mouthpiece that made the follow up to that debate, but there seemed to be several problems with that. But before I continue, let me take out my Compact Edition of the Oxford English Dictionary and turn to 'Federation'.

**Federation – the action of federating or uniting in a league or covenant. Now chiefly specific, the formation of a political unity out of a number of separate states...**

This definition, as will be seen later, may be prophetic; around it is the core of this debate. Let us look at the Folk scene in general.

When I first started attending Folk Clubs, in the mid '60's, I went to places like Blackpool Folk Club when it was at the Kings Arms and Kirkham Folk Club, at the old Penny Farthing Club. I would travel as far as Fleetwood Folk Club, then at the Queens Hotel, and where I met many of the people I still consider to be very good friends. The main feature of all these clubs at that time was Traditional Folk music, for the era of the singer/songwriter was just dawning. Alan Bell hadn't written enough songs to fill the back of a stamp then, he had to rely on trad stuff like everyone else. Wherever you went it was trad. Every now and again someone would walk in, a stranger, generally, and kick into a Blues number. They were applauded politely, for Folkies everywhere are polite. And slowly, the nature of Folk Clubs began to change.

I needn't catalogue the transitions; everyone will have their own memories of those days and the changes from trad to all round music, until now anything and everything goes, as far as folk music is concerned. My point is that now, we have as many types of folkie as there are clubs; Bluegrass, Cajun, Blues, Irish, Scottish.... each club, to a certain extent, has its own bias. You tend to find that if the Club organiser is a singer/songwriter, that club specialises in singer/songwriter type stuff. There's nothing wrong with that, because if people didn't like it, they would stop coming, and the club would fold, and reopen somewhere else in a different guise.

What we have now, then, is this diverse spread of music clubs under the banner of the North West Federation of Folk Clubs. But how can anyone, or any single organisation, speak **in unity** on behalf of so many different clubs? Is the Federation doing anything, **can** the Federation do anything, either regionally or nationally, that fulfils the needs of these diverse groups?

I have spoken to several Club organisers over the last few weeks and I have put the question directly to them, namely, "Does the Federation do anything for you that you find useful, or that brings new people to your club?" The answer has always been No. The magazine is seen as a useful item, and generally as a good read, but it isn't used as a tool to bring extra 'business' to the club. The Diary dates are seen as a good thing, but everyone I spoke

to agreed that they don't actually see any new people coming through the door as a result of the mag.

It could be said, then, that we could do without the Federation; let's just have a magazine with diary dates and record reviews. But that would be oversimplifying the case, as I hope to show later.

The word **Federation** implies a politically inclined group, and generally, folkies are not rabid politicks. They will sing of social injustice, they write with passion of political and social greed, but no-one is going to go out and bomb Parliament. Singing and playing music, listening and drinking beer are the folkies ways. Sit back and let other people get involved in arguments.

But that is not to say that if the cause was just, and they felt they had the right spokesperson, (politically correct, every time, me) that they wouldn't stand up and be counted. And it is here that the Federation should be making its mark.

I can't be doing with politics, me. I'm a sit back and enjoy sort of guy. But even I can see that the system is flawed, and that if we just sit here, singing, we'll get nothing.

The National Opera gets grants from the Government, *direct* grants, of millions of pounds. If they are still short, and they always are, they get millions more from the National Lottery. The same goes for the National Gallery, the National Ballet, perhaps even the National Grid. All the Arts areas I have listed cater for a tiny minority of England's population, most of whom are centred around the capital. Folk Music, encompassing as it does so many forms of music and dance, involves a huge number of people throughout the country, yet it gets nothing. Even Cecil Sharp House is deemed unworthy of help.

I can see the problems, don't get me wrong. Who would distribute any moneys given, and who would settle the arguments when 'A' gets a few quid and 'B doesn't'? The National Opera is a single entity with a controlling board accountable to the Arts minister. It's completely different to handing out money to hundreds, perhaps thousands of Folk clubs and festivals around the country. Keeping track of what was spent on what would be a nightmare for whoever was given the job. But that is not, as far as I can see, a strong enough reason not to do it. Folk music is an art form, it should be seen as such, and should be eligible for funding in exactly the same way as some of the esoteric dance troupes doing the rounds at the moment. Can you imagine the difference even *one million* would make?

I believe that Alan's mistake, and an easy one to make at that, is to have approached the North West Arts people. Hindsight being what it is, it is now clear to me that what someone should do is to start at the other end... the Culture minister, Chris Smith.

It's exactly like the situation we found ourselves in at the Alison Arms Folk Festival, (blatant plug, ...sorry!). The pub is right next door to a school, and from the outset we wanted to get the kids involved with the festival. We

approached the Headmistress, telling her that we had people who could teach the kids a folk song, we could even get them someone to teach them a folk dance, only to be told that there is *no room in the National Curriculum* for Folk music. Of course there is! It's called a *music lesson*. Our mistake was to go to the wrong end of the problem. The guy we need to get through to is David Blunkett.

I am conscious that the word count is creeping up, and I want to make my final points. If the Federation wants to be helpful to the Folk music movement in the North West, it *must* become political. The Federation must put itself forward as the champion of its members and be the mouthpiece through which club organisers and individuals can be heard.

To my mind, the Federation should ask for volunteers to become Political Member and Education Member, with specific responsibility to push for those things we have been denied for so long, namely, to be recognised as an art form alongside Ballet and Opera, and for the funds to educate the generations still to come.

Bear in mind, though.... It's not enough to write one letter. These people take no notice unless they are deluged with paper, not from one source, (for then he/she would simply be a crank), but from many, many sources. So the Federation should be tasked with talking to other federations, other groups, and making a prolonged and coherent assault. It may take years, but if we sit back and simply listen, we will get what we get now... nothing.

One last note. Most people will know me and know how to write to me. But if this debate is to be valid, all correspondence should be through the pages of this magazine, in order that everyone gets to read what everyone else thinks.

Sorry I've been so long winded.

**Bob Gilbert**

## WHAT IS TRADITION?

To most of us, most of the time, how we define terms like folk music, traditional music, acoustic and roots doesn't really matter. And rightly so. But there are one or two occasions when these things matter a great deal. One example is when an outside body such as the press asks exactly what the genre of folk music includes. Where do you draw the line? Another time it became a very important issue to me personally was at Redditch Folk Festival, which was running a competition for young traditional singers.

Now, I am not naïve. One does not go into such competitions expecting them to be unbiased – long experience singing in local music festivals has taught me

that even with the best will in the world adjudicators cannot divorce themselves totally from their own likes and dislikes, so I don't expect or even really hope that I'll win. Which I didn't. In fact, I was effectively disqualified for singing a song which wasn't traditional. The rules stated that three traditional songs must be sung, but "contemporary traditional-style content... is acceptable provided that the bulk of your material is traditional." I sang 'Silver Dagger' (an Appalachian version of the old English song 'Go From My Window', if the sleeve notes of Tilston and Boyle's CD 'Of Moor and Mesa' is to be believed) and 'She Moved Through the Fair', which was collected in Donegal by Herbert Hughes (a contemporary of Cecil Sharp) and translated from the Gaelic by Padric Colum. The mistake I made, apparently, was to sing an accompanied song written by my then fiancée, now husband, Chris Hyde, called 'Part of My Heart', which is in effect a protest song about nuclear weapons and man's inhumanity to his fellow man. As far as I was concerned, it had, as the rules put it, "contemporary, traditional-style content", and as they were looking for general knowledge about traditional music, I introduced my songs by telling the audience more or less what I've just told you.

It wasn't not winning that bothers me. What does worry me is that I was told afterwards by two of the judges that I hadn't sung traditional material, whereas the person who won had, and after all, the rules did ask for traditional songs. So what great stalwart songs of the traditional music scene did the person who won sing? 'The Fields of Athenry', 'Salley Gardens' and 'Danny Boy', all of which I have sung over the last ten years but discounted for this particular purpose because as far as I was concerned, they were not traditional. 'Danny Boy' and 'Salley Gardens' appear to have a very dubious heritage, with the former's most common set of words (which the competitor sang) having been written by Fred Weatherly who died in 1929 and an air which some sources quote as traditional and others give a composer for. 'Salley Gardens' appears in my collection of Yeats poetry, dated 1898, with the notes by Yeats himself that "This is an attempt to reconstruct an old song from three lines imperfectly remembered by an old peasant woman". Even if you believe like P.J. McCall that there was a song of this name in circulation in the 1870s, the words that everyone knows now are unmistakably written by Yeats. As far as I can see, being old doesn't necessarily mean that a song is traditional.

So how are you supposed to define traditional music? Webster's dictionary suggests that tradition is oral, and not written down. That might mean that the songs which Cecil Sharp collected are no longer traditional because they have been notated and published, but that seems rather ludicrous. I have always worked on the principle that a traditional tune or song had no known author to which it could be credited, which would immediately discount any of the songs that the winner of the competition sang. This would also mean that the vast majority of recently written folk music was not in fact traditional simply because it was written down. It means, in fact, that publishing the performing rights law has meant the death of *traditional* music. This is not necessarily a bad thing, as there is still a great wealth of virtually

untapped traditional songs and tunes out there for us to enjoy.

Perhaps there is another matter at work here too. The winner's songs were all well known, to the extent that the audience sang along with them even though they knew the concert was in fact a competition. Mine were not. But being popular doesn't, in my opinion, make a traditional song or even a folksong either. In England, folk music is sidelined by the industry as a whole. The Irish music industry, however, is a very different animal. Folk musicians sit comfortably in the pop charts alongside Oasis and the Spice Girls. Pete St John wrote 'The Fields of Athenry' to be aimed specifically at singles chart success in Ireland. It is now habitually sung by folk singers in England as well, but it could be argued that it is in fact a pop song! Yet as Igor Stravinsky, the Russian composer, pointed out:

Tradition is entirely different from habit, even from an excellent habit since habit is by definition an unconscious acquisition and tends to become mechanical, whereas tradition results from a conscious and deliberate acceptance.... Traditional presupposes the reality of what endures.

I'm not arguing that the winner didn't sing folk music, but what they sang was *popular* folk music, which was accessible to the adjudicators who, in fact, appeared not to know the background to any of the songs involved. My material was not as well known, and a lot of effort had gone into collecting and researching it. If we continually pander to well known material, we are in danger of losing a lot of the traditional ideals behind folk music, which have been to uncover, develop and pass on material. The commercialisation and mass production of material on CD has led to mass regurgitation of popular tracks which in many performances are almost indistinguishable from a recording. Everyone knows these tracks and thus they are very popular, but the best musicians in the folk world today are those who have dared to intelligently rearrange material to suit themselves even at the risk of comparisons to other versions. To adapt has been the purpose of traditional music for generations, and is one we are in danger of losing. I know that we must not stagnate, and the folk music scene has to move on, but without some understanding of where we have come from, how can we know where to go?

Jenni Hyde

*Ed: I have before me the leaflet from Redditch Festival advertising the Redditch Traditional Singer of the Year Competition open to singers aged between 16 and 23 in 1998. I quote "To enter, send any recording of yourself singing at least three traditional songs, together with names and dates of birth of all singers, plus an address and phone number. Contemporary traditional style content (eg some of Webber, Marsden, Tams) is acceptable provided the bulk of your material is traditional. The best will be invited to the Final at the Festival". Game, set and match to Jenni I think. - your comments and views to me please.*

*PS. I look forward to hearing and reviewing the professionally recorded CD with artwork by Ledgard Jepson (and seeing the name of the winner in the line up for Redditch Festival next year) which was the First Prize in the competition. Judging by the standards of Jenni's singing it should be well worth hearing.*



Fans of accordion music and of **John Kirkpatrick** should head for Stockport Accordion Club on Tuesday 6<sup>th</sup> October. This takes place at The St John Ambulance Brigade HQ, Edgeley Road, Cheadle Heath, Stockport (close to Junction 2 on the M60). For further details of this event please contact Rob Howard on 0161 480 8858. In addition the **North West Accordion Festival** takes place at Dukinfield Town Hall on Sunday 18<sup>th</sup> October (contact Betty Pollard on 0161 225 2998)

**Chris Newman** has released a new solo album (only 15 years since the last one) on CD called **Fretwork (OBMCD11)** - available by contacting Tel/Fax 01943 602203.

**Edward II** is at Accrington Town Hall, Blackburn Road, Accrington on Friday 18<sup>th</sup> September. **Eddie Le Jeune & The Morse Playboys (Louisiana)** are at the same venue on Friday 25<sup>th</sup> September. Details from 01254 388111.

**Fylde** guitars have launched two new models, the 'Falstaff 25' and the 'Magician', to celebrate their 25<sup>th</sup> Anniversary year. Contact 01768 891515.

**The Folkworks Annual Workout Weekend** takes place at Darlington Arts Centre on 23-25<sup>th</sup> October 1998. This is a whole weekend of workshops with top traditional musicians in a huge variety of instruments, plus band workshops, ceilidh, concerts, sessions and more. Details from Chris Pentney at Folkworks on 0191 222 1717.

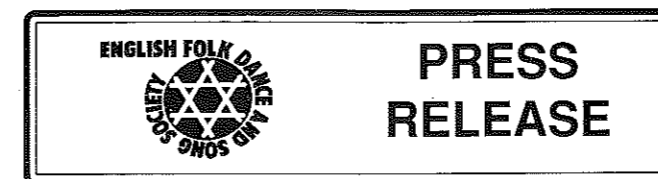
**EFDSS** have released a new CD of recordings of traditional singers stretching from the first to the last decades of the 20<sup>th</sup> Century. They represent a sample of the hundreds of traditional singers recorded over the past 100 years. The CD is released by the English Folk Dance and Song Society to celebrate the founding of the Folk Song Society in 1898. In total, over 30 singers (e.g. Harry Cox, Walter Pardon, Fred Jordan, May Bradley, Phil Tanner, Mary Ann Haynes, Frank Hinchcliffe, Arthur Howard, Emma Vickers from Lancashire, Evelyn Ramsey and Eunice Yeats McAlexander from the Appalachian Mountains) on 25 tracks, 14 of which have never been published before. The CD costs £13.99 (including p&p) and comes complete with a 16 page booklet. The CD is called "A Century of Song" [EFDSS CD02] and is available from A Century of Song CD, EFDSS, Cecil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Tel: 0171 485 2206.

**Bury Cajun & Zydeco Festival** takes place at The Met, Market Street, Bury commencing Friday evening 2<sup>nd</sup> October with **Courtney Granger** from Louisiana, who is joined on stage by **The Bearcats**. On Saturday 3<sup>rd</sup> October, **The Hackney Ramblers** feature in the afternoon concert and in the evening **Lisa Haley and the Zydekats**. Lisa Haley is a fourth generation fiddler who has been paid the ultimate compliment, perhaps, by Clifton Chenier who said "That girl plays as good as a man". Lisa Haley and the Zydecats recently featured in a BBC documentary series, the Rhythm of Life, created by Sir George Martin. **Zydecomotion** have the perfect musical recipe to spice up a lazy Sunday afternoon. The Festival Finale with **The Acadian Ramblers** plus very special guests commences at 7.30pm on Sunday evening. Further details and tickets can be obtained from the Ticket Office at The Met or by phoning 0161 761 2216.

A new Folk Music Agency has been set up to represent artistes such as Vikki Clayton, Kevin Dempsey, Michael Burnham, Marie Little, Fiona Shirra, Simon Boulter, and Barry Hunt. **Elizabeth Jones Entertainments** can be contacted on 01886 821931.

"When All Men Sing" is the new CD from **Derek Gifford**. It is a re-release of his tape of the same name, plus four new songs. At the moment Derek is serving a deportation sentence (7 weeks in Australia), but will be back towards the end of August. Catch him and purchase your copy at Four Fools Festival (28 - 30 August), or by phoning Derek direct on: 01695 625097.

Forthcoming local(ish) festivals for your diary:-  
Fylde Folk Festival 4-6<sup>th</sup> September  
contact 01253 872 317  
Crewe & Nantwich Folk Festival 11-13<sup>th</sup> September  
contact 01270 663120  
Otley Black Sheep Folk Festival 18-20<sup>th</sup> September  
contact 01943 464858  
Bromyard Folk Festival 18-20<sup>th</sup> September  
contact 01531 670593  
Ripponden Folk Day Saturday 10<sup>th</sup> October  
contact 01422 822569  
Lancaster Clogs Back Festival October 22-25<sup>th</sup>  
contact 01524 844345  
Maghull Day of Music Saturday 14<sup>th</sup> November  
contact 0151 5319273  
Bedworth Folk Day Saturday 28<sup>th</sup> November  
contact 01203 328261



One hundred years ago, two traditional Sussex singers were invited to sing to a Mrs Kate Lee, whilst she was visiting Rottingdean, and six of their songs were published in the first volume of The Folk Music Journal. The names of these singers? Why, James and Thomas Copper, of course. The two brothers became honorary members of the newly formed Folk Song Society. Today, James'

grandson, Bob, is one of the best loved folk singers in this country. He is determined to help celebrate the centenary of the Folk Song Society, which merged with the English Folk Dance Society to become the English Folk Dance and Song Society, as well as his magnificent personal century - 100, not out, for now there are two more generations of singing Coppers, John, Jill, and her husband Jon Dudley and Bob's six grandchildren.

Would you miss the fun? On Tuesday October 20 the Coppers will be singing at Cecil Sharp House, supported by Tim Laycock with Puzzle Jug, Ashley Hutchings and Tony Kendall, who will all be performing excerpts from their shows, 'Really Beautiful People', 'An Hour with Cecil Sharp', and 'A Man on a Bicycle', based on the work of Grainger, Sharp and Vaughan Williams.

Her Royal Highness, Princess Margaret will be there (health permitting) and you might even have a piece of cake! A number of centenary awards will be presented, but the highlight of the evening will be the presentation of the Society's prestigious Gold Badges to John, Jill and Jon, making four in the family. This should be an evening to remember.

If you can't manage a Tuesday evening, then how about the following Saturday, October 24? Again the Coppers will be there, all day, but this time with Norma Waterson, Eliza Carthy and Hannah Hutton for a day of workshops, master classes and seminars. The theme of the day will be Handing On; Norma collected songs from Hannah and herself passed songs on to Eliza, just as the Coppers have passed down their songs within the family. There will be a singaround in the supper break. Then it's time to settle down for another evening of wonderful English song, with all those tantalising family harmonies that the rest of us have to struggle oh so hard to match. See you there.



**The Folk Directory 1998-1999 34<sup>th</sup> Edition**

The Folk Directory 1998-1999 34<sup>th</sup> edition has been available since February. As usual it is packed with vital information and presented to a very high standard. The now familiar spiral bound A5 format makes it a joy to use. It is clearly set out in sections covering all aspects of folk song and dance. The information is current and up to date but obviously can only cover the organisations that take the trouble to keep in touch and update their information annually. For the young there are sections on The Hobby Horse Club of England and the National Youth Folklore Troupe of England as well as Folk Animateurs and Development Agencies. There is a comprehensive list of national, regional and international periodicals. Folk on Radio covers both national and local radio.





The EFDSS presents  
The Folk Song Society  
Centenary Events  
at Cecil Sharp House

Tuesday October 20th

An evening concert with Ashley Hutchings, Tim Laycock, Tony Kendall, performing excerpts from their plays on Sharp, Grainger and Vaughan Williams. The Copper Family

Saturday October 24th

Workshops on collecting and handling on traditional songs, Master Classes and Evening Concert with Norma Waterson, Eliza Carthy and Hannah Hutton. The Copper Family.

Tickets: Workshops £15.00, Saturday Concert £10.00, Combined £20.00. Tuesday Concert £10.00 Concessions.

Cheques payable to EFDSS.

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The Calendar of Traditional Customs makes interesting reading. What takes place at the Hocktide Tutti-day in Hungerford, Berkshire on the second Tuesday after Easter? Equally mysterious is the Punky Night on the last Thursday in October (29<sup>th</sup>) at Hinton St George in Somerset.

The classified section, which is a directory of performers and services, is however rather brief. It seems a shame that more do not choose to advertise. With a circulation of 2,000 scattered across the country it must jog the memory of many a club, event or festival organiser when they are considering booking artistes.

The main emphasis of the directory is a listing of Folk Festivals and The County Folk Guide. The latter is set out by county and includes sub sections on: ritual, clog and step dance: music, song and story: and ceilidh, barn and social dance. If you travel around the country, or are away on holiday, this guide is an excellent starting place for unlocking the door to the wealth of folk activities that take place across the length and breadth of England. Don't leave home without it.

To purchase this directory send a cheque for £5.95 (including p&p) to EFDSS, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY or telephone 0171 485 2206. Copy dates for the 35<sup>th</sup> Edition are September 18<sup>th</sup> for Club Entries, October 20<sup>th</sup> for Classified Advertisements and October 20<sup>th</sup> for Festival Classified. Camera Ready Copy for Display and Festival advertisements must be in by November 17<sup>th</sup> 1998.

**Knicker Night and Other Tales - by Steve Morris.**  
Towpath Community Press.

I have had a review copy of this publication for some time. The completed work is now available in A5 size, metal spiral bound, and with a full colour laminated cover. It is a collection of stories told in verse with illustrations by Bob Neve.

"A Day out Wi' the Lads" describes the treat in store for any young lady who in a moment of madness accepts a date with a Morris Man. The description of taking up employment in hell in "The Palace of Pleasure" doesn't seem all that grim until the choice of drink is mentioned (ice cold Carling Black Label and Watney's Red Barrel on keg).

A joke told at work provided the inspiration for the story of "Billy Bent's Demise". Good word pictures set the scene and keep the punchline safely under wraps until the last verse. Barney Grimshaw and his long suffering, wife makes two appearances in this book. He suffers a mid-life crisis before having a moment of glory by winning a beer drinking contest in Scarborough before Vera gets her hands on him.

If your walking boots are leaking "A Cry From The Sole" offers an inexpensive solution though it may be unwise to remove your boots in a room with inadequate ventilation. My favourite is "The North-West Morris Super League"

which predicts the outcome of an attempt by Rupert Murdoch to promote Lancashire Clog Morris.

I enjoyed reading this light-hearted, modern collection of dialect poetry and comic verse. It is available at a price of £3.50 + 50p p&p from Steve Morris, 85 Sydney Avenue, Leigh, Lancs. WN7 3LT, Tel: 01942 746 552.



One of the outposts of the North West Folk Federation, is also one of the most picturesque. I made my way to Conwy on Monday June 1st, locating the Malt Loaf, opposite the railway station on one of the towns many narrow, winding streets. The pub itself consists of just two rooms, one a flag floor bar area with obligatory pool table, the other is down four steps and is rectangular with exposed brickwork. The club has recently moved from its home on a former Icelandic trawler, moored at the quayside. The beers on offer were Tetley Bitter, Ansells Mild, Carlsberg Export, Guinness and Strongbow Dry Cider also on draught.

The room soon filled to capacity of around sixty, giving it a real air of expectancy and we weren't disappointed, as the evening got underway at 8:30pm. It seemed that almost everybody in the room was prepared to get up and entertain. Local G.P. Dr Mark Ferris, known to all as 'Gaffa' and a clone of the legendary cricketer W.G. Grace, regaled us with a song that mentioned all 32 Irish counties. while Alan Pomeroy, on vacation from Townsville, Queensland, Australia, sang of the plight of the Humpback Whale in his deep, rich voice, before being joined by his wife, Judy, in a comedy song of mutual adoration!!!! entitled Sarah and Henry. John Shepherd, a dentist in the town, sang Early Morning Rain, before a former Texan resident, now living in Conwy, Rick Hardman, got up to entertain us.

The interval turned into a gigantic jam session, with violins, guitars, whistles, flute, banjo, mandolin, bodhran and even an electric saxophone! combining in almost perfect harmony. The raffle was 50p, good value for the prizes on offer, a bottle of whisky, a couple of bottles of wine, a CD and a club T-shirt.

The second half brought Mancunian, Chris Turner, to the stage, with his fine slide guitar playing on the Chuck Berry number, Thirteen Question Method. Knutsford's, Charlotte Peters Rock, performed in welsh with Caer Cybi, plus all sixteen verses of, After the Burma Railway. Annette Fowler, who hails from Limerick, quickly won the audience over with Hard Times, before singing, Mise Raftie, in Gaelic. It was the turn of the blues next, with Dave King of Bethesda, bringing us, Mama Don't Allow.

The night was brought to a crescendo by a group who are



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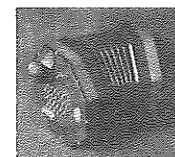
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regular visitors to the club, Fox Firkin, which consists of a marine rigger, Alan Smith, flautist and accordian player, Andy McLaughlin, a research scientist and the manager of the Welsh Mountain Zoo at Colwyn Bay, Nick Jackson, who plays guitar and bazouki.

To get the audience behind them they gave a rousing treatment to Barnyard's of Delgaty followed by the tale of the Randy Orang-utan! Then came Charlie O' Charlie, the story of the Bonny Prince, with guitar and accordian supplemented by Alan's super lead vocals. Coconut Surprise, turned out not to be about drink but .....condoms. Do they really sell them flavoured with Rum Punch, Pina Colada and the aforementioned Coconut Surprise? They rounded off the night with John Tams' evocative, Rolling Home.

The job of compering the evening is taken on by anyone who feels able, on my visit, Bob Murtha was M.C. and is always assured of work in pantomime, as the thief of bad gags!!!! It really is a cosmopolitan club, with people from all over the world dropping in. They pass a bag around on singers nights, with the contribution left to the individuals discretion.

I was given a really warm welcome by everybody I spoke to and it's not hard to see why the club enjoys its success. I can't wait to return.

David Jones

## WIRRAL FOLK

Ed:- Jo Wood has submitted the following information about two of the Federation Clubs in The Wirral.

### ALBION FOLK CLUB, Albion Hotel, New Brighton.

The Albion Folk Club meets weekly on a Sunday Night from 8.30pm. The club is semi-formal in layout in so much there is a raised platform for performers and a P.A. system. Tables and chairs are arranged to face the stage area. The club has an average attendance of around 40 people with more attending on a guest night. There have been several such nights this year with guests such as our own Wirral based group Fiddlestone, an extremely melodic and entertaining four piece male group who never fail to fill whatever club they visit. Dave Burland visited in April and both Keltix and Bernard Wrigley filled the club on their respective appearances.

There is a resident group, "Burgundy Road" who have a wide variety of styles and an extensive repertoire. The Albion is also home to the duo, Roger Parker and Linda Leigh who regularly delight the club with their harmonious performances of self-penned and traditional folk music. Albion residents George & Gill never fail to please. They achieve much audience participation with their familiar and well known pieces. Eddie Morris is also a resident and no one can fail to be engaged by his skilled and rhythmical representations of folk old and new.

### Folk Concerts at Parkgate

For a somewhat more formal concert evening, you shouldn't miss the events at the Parkgate Hotel, Boathouse Lane, Parkgate. Generally starting around 8.15pm on the last Thursday of the month, this is your opportunity to enjoy well known and well established folk entertainers in a concert setting. Recent performers include Maxi & Mitch, Jeremy Taylor and Mike Silver. The evenings are organised and co-ordinated by Eddie Morris, and they never fail to be entertaining and great value for money. Keep it up, Eddie.

Jo Wood



### THE ALBION BAND - "Happy Accident" (HTDCD82)

Over the years, The Albion Band, has been subjected to constant changes in personnel, apart, that is, from its founder member, Ashley Hutchings. The prophets of doom, say each time the line-up changes, that this will signal the demise of the band. But their success continues to be constant, and in no small measure, that's due to the songwriting skills that continue to flourish.



This new recording, now takes the Albion Band total to around thirty, and as we've come to expect, is well engineered and produced. It's this care and attention to detail, that keeps the band at the cutting edge of their profession. The opening track, Wings, sung by Ashley, begs a comparison, between how we discovered our musical feet, back in the 60's, and how our kids are doing the same today.

Former band member, Kellie While, and the newest recruit, Gillie Nicholls, both feature on the album. Kellie sings Ashley and Ken Nicol's composition, Coming Home To Me, a simple, self explanatory song of the anticipated homecoming of a loved one, and that glow it gives. Joe Broughton's fiddle playing credentials continue to be enhanced, and The Landslide, has more than a trace of the late, Stefan Grappelli about it. Kellie and Ashley together, wrote, The Pear Tree, Gillie sings it here, it's inevitable that both women will be compared, but their voices are different, with Gillie's having a more earthy quality, which this song shows off to its best advantage.

Joe then treats us to another instrumental, the intriguingly titled, Half Each, a slower, more controlled, stately piece, that we don't normally associate with Joe's all action style. Ideal for an Edwardian tea dance!!! John Tams', Hearts Of Coal, brings Ken to the microphone, I've always felt Ken's voice gives the band an added dimension. This is a tale of solidarity in adversity, that's what's needed, but is it forthcoming? Joe's next offering, The Instrument Makers, is dedicated to, John Langstaffe and Jim Oxley, that Grappelli style is again in evidence, obviously one of the great influences on Joe's fiddle playing career.

You can always bank on one song from the Albion Band, being about a subject you'd never dream of putting to music, and on this album for me, it's, A Chromosome Or Two, about genetic deficiency, and what can happen when that delicate imbalance, spirals out of control.

The Sun Is God, starts slowly and builds, with a comparison between the two, how they see everything, good or bad, pleasure or disaster, they miss nothing. Next, two parallel tracks, Death Is Just A Dream 1&2. On the first track, Gillie tells how death is just a dream, from which we never wake, where do we go? what route will we take? Ken goes on in track two, to ask, will we ever see those we cherish the most again, in the great somewhere?

Ashley sings the praises of the bard's birthplace, somewhat tongue in cheek. Midsummer Night Dreams, tells how Shakespeare's plays appeal to all, from the States to Japan. But in sleepy Stratford, commercialism continues to be king. The final track, is again linked to the last one, in so much as it tells of the faithful re-building of the Globe Theatre in Southwark, using original materials, and the race against the opening deadline to finish it. Kellie's soaring vocals on the Wooden O, brings this album to a fitting climax.

It's another triumph for a group that continues on apace, setting standards that their contemporaries find hard to follow.

David Jones

### ROBY LAKATOS and HIS ENSEMBLE "Lakatos" Deutsche Grammophon CD457 879-2

Roby Lakatos is Hungarian born but now lives in Belgium. His early influences were the tradition and repertoire of gypsy music played by his father and uncle. He became something of a well kept secret while playing in a Brussels nightclub called Les Ateliers de la Grande Ile. Lord Menuhin was a regular visitor to hear the flabbergasting violin playing.

This CD, due for release in September 1998 is his debut recording. It features classics by Brahms and Khachaturian, Hungarian folk songs, and music from John William's score for Schindler's List. The quality of reproduction and the amazing violin playing are the first thing that stands out when playing this CD. It seems to be a bit of the reverse of the normal. It is mainly classical music but played in a rebellious, uninhibited, vibrant and exciting style on a fiddle as opposed to a violin. I would

have preferred to have heard a full CD of Hungarian gypsy tunes but it is persuading me to appreciate Brahms' Hungarian Dances (5 & 6). Khachaturian's Sabre Dance is truly amazing. The fusion of gypsy and jazz influences is apparent in many of these tracks and makes them truly unique and very special.

Track 9, entitled "Ochi Chornyje" ("Dark Eyes") is a folksong tune that starts off slowly and melodically, builds up and then relaxes, to allow the quality of the fiddle playing to the fore and then swirls across the room taking the listener with it, leaving one breathless at the end. The music from Schindler's List is by contrast gentle and appealing.

A folk music CD it is not, in my opinion, but it is excellent and it is music played in a style steeped in tradition, pedigree and innovation. If you like exciting fiddle music, and your classical music with its roots showing then buy this CD. Surprise your classical music lover (no not Bo Derek) friend or relation with an early Christmas present - they will certainly talk about it.

Ken Bladen

### THE McCALMANS "High Ground" (CDTRAX 138)

Question: What have the following got in common? Haggis, Whiskey and Robbie Burns, Answer: they are among some of Scotland's finest exports. Now add to that list, The McCalmans, who, for more than thirty years, have been extolling the virtues of their home country in song. High Ground, marks another notable milestone in their career, and for me encapsulates exactly what this group is about.. Ian McCalmans, the groups founder, along with, Derek Moffatt and the relatively recently recruited, Nick Keir, on the surface make it all look and sound so measured, but if you dig a little deeper, the intricacies of their playing and harmonies, show why they continue to be one of the most sought after groups, both here and abroad. Cancel Maries Wedding, both written and sung by Ian, keeps the spirit and tradition of the original song, but looks at the sassnachs who have purchased great tracts of the country, in land speculation deals, and have become absentee landlords, much to the detriment of their tenants. Lochs Of The Tay, by James Malcolm, taps into the writers knowledge of Perthshire, and its outstanding, natural beauty.



Don't Sit On My Jimmy Shand's, extols the virtues of the great, Scottish musical legend, but more importantly, the collectability of the old 78' records that bear his name.

Male chauvinism at it's worst, They Sent A Wumman, is self explanatory. Surely this sort of behavior doesn't happen today!!!! does it? Written by a woman, Nancy Nicolson, to be sung by a man. The lilting, Five O'Clock In The Morning, is Martin Harbourne's song of the fishing fleet, slipping out of Stornaway at dawn.

Nick's incomparable whistle playing, is the highlight of the three tunes under the simple title, Instrumental, consisting of a highland slow air, a Shetland reel and a pipe jig. It's back to the fishing for Derek's poignant, No One Left But Me. The oceans continue to be over fished, so is there any future for one man and his boat? Should you really approach dad for advice on your love life, the dilemma in, Take Her In Your Arms. Upstairs Doonstairs, is a traditional Scottish love song, but its broad dialect, is not for the likes of those south of the border. You can waste almost anything yet still regain it, but the one thing you can't recapture is the subject of, Don't Waste Ma Time.

The harp playing of Patsy Seddon, brings alive this instrumental, High Ground/Vogrie, that encapsulates the beauty of Vogrie Country Park in Midlothian. No self respecting Scottish singer, could make a recording, without singing in praise of the demon drink. The Macs are no exception. I can't help thinking that, Wrecked Again, owes more than a little to in-depth research.

The sea has always been a powerful ally to songwriters, it can carry you home, or indeed, away. Scotland's rugged, east coast, is the setting for White Horses. Cholesterol, is Adam McNaughtan's light hearted song that should make us all look more closely at our food intake. But for most of us, we eat what we want, rather than what we need. Allan Taylor's, Libertas Ragusa, (Freedom for Dubrovnik), tells of that nation's determination to rebuild itself, following the bloody civil war. Again, Nick displays one of the many facets of his vocal range.

Quality continues to be the McCalmans watchword, both in recording and live performance, and they've never compromised on that ideal.

David Jones

#### **MICHAEL RAVEN & JOAN MILLS - 'My Old Friend' - MR80**

This is yet another production from the prolific studios of Mike Raven with all the usual excellent musicianship on guitar and other instruments from Mike and Joan's dulcet tones ringing out clearly in the foreground.

As is usual with my reviews of their work, I have to say that I have a definite bias to liking their uncomplicated style but in pure truthfulness I also have to say that some of Mike's self-penned songs are lyrically very contrived ('convoluted syntax' to use the technical term) and, to be brutally honest, generally unattractive even with Joan's lovely voice to set them off. The title track song, which is a tribute to his much missed dog Pirate, is a case in point. The tribute to Diana, 'Song for Diana' is equally nauseating though, to be fair, I was never able to wallow in the rather self-pitying 'national grief' for someone who was generally

an exceptional woman but no more so than hundreds of other unsung heroines. 'Che Guevara' is slightly better, at least it proved popular with Midland car workers in the 80's but 'they'm always was a shirty bunch loike' (!) and 'The Rebel Leader's Lament' is a further improvement but still short of the standard of material one usually expects from this talented duo.

Enough; what about the good bits? Well, if you are looking for some fine and unusual tunes expertly played then you'll find them in the 'Abbot's Bromley Horn Dance', 'Squire Mytton's Gallop', 'Spanish Morris' and Mike's settings to the words of A.E. Houseman's poems. Also if you are looking for fine singing, in spite of some of the aforementioned lyrics, you will not be disappointed.

Nice also to hear the wonderful bass tones of Johnny Collins guesting solo on, appropriately, 'John Collins' and joining Joan on 'My Bonny Lads Away'. The CD includes a 36 page booklet with the words and notations for the guitar music as well as a wonderful picture of Joan, Mike and Packie Byrne at Much Wenlock last July ('97) on the back cover!

Overall then, not one of their best (maintaining such a previously high standard is difficult anyway) but still well worth adding to your collection of Raven/Mills albums.

GIFF

#### **HILARY SPENCER "Other Roads, Other Lives" - Strawberry Music SMSCD01**

There are times when I wonder what is the world coming to? 'Tamlyn' and 'Ain't Misbehaving' on the same album for goodness sake! Who does this woman think she is - Lesley Garrett? Well, actually I have to confess that I'm a fan of both Garrett and Spencer. Both 'trained' classical singers and yet worlds apart in terms of musical environments. Their commonality lies in their ability to sing - anything that takes their fancy. Hilary, as this album testifies, likes singing - anything - as long as there are good lyrics and an interesting or entertaining storyline.

Humour, manic though it is (well this one is Barker!), is well represented through 'Everything Glows' (yes you guessed - pun on 'Goes') as well as 'I'm a Lady Policeman' (remind me to tell you, dear reader, about two real policemen at a little farm not far from a small Northamptonshire village called Whittlebury) and the 'Ballad of the Shape of Things'.

Fascinating storylines are contained in 'Lady Franklin's Lament', 'Willy Taylor' (version of 'William Taylor' the transvestite feminist classic) and 'Kitty Bawn O'Brian'.

Contemporary works by Clive Gregson in 'I Specialise' and Brian Bedford (anyone would think she is an Artisan fan!) with the delightful 'Misty-eyed View' are also included in this wonderfully eclectic mix of songs.

Where accompaniment is appropriate Hilary has enlisted the help of fine guitarist George Norris (ex - Magna Carta) and Tania Opland and Mike Freeman (super duo in their

own right) and even manages to co-opt husband Mike Halpin on a chorus.

There is even a superfluous set of words (Hilary's diction, in spite of being Yorkshire(!), is spot on) on the sleeve notes although 'House of the Rising Sun' is missing (I know - it wouldn't fit on the sleeve and anyway everybody knows the words).

Well, there it is. An album for those who enjoy listening to a fine singer whatever the material - I just hope we don't lose her to the world of opera. I don't think we will of course, as Mike says 'She's not that kind of girl' - I wonder why else he married her then? Must be something to do with that irrepressible personality of hers! ... and that voice! MICHAEL!

GIFF

#### **ROSIE STEWART "Adieu to lovely Garrison" Spring Records SCD1041**

Rosie is a wonderful traditional singer from Co. Fermanagh. She comes from a musical family, her father (Packy McKeaney) also being a fine singer.

Her voice is strong and clear and she sings in that distinctive Irish style with lovely decoration. Her diction is superb so one can hear every word of the songs, which in themselves are a great selection from the Ulster tradition.

I loved this CD from start to finish, no instruments, no frills, just one strong, sparkling, soaring voice.

There are a wide selection of songs to choose from, including a great version of "The Green Mossy Banks of the Lee", as ever there are songs of parting, as in "Adieu to lovely Garrison" the title track which is a song very local to where Rosie lives and one she got from the singing of her father, "The Banks of the Clyde" is another superb song. I love them all and could also listen to this lady sing for ever.

If you enjoy listening to good singers then this is one for you. You can hear the sincerity in her voice, and won't be surprised to learn that she teaches traditional song at the annual Joe Mooney Summer School in Drumshanbo, Co Leitrim.

You can get the CD from Spring Records, 50 Shore Road, Rostrevor, Co. Down, N. Ireland. Tel/Fax 016937 38015.

You'll get a rare chance to see Rosie when she visits the Four Fools Folk Club, on October 28<sup>th</sup> 1998. Don't miss her.

Angie Bladen

#### **STOCKTON'S WING - "Letting Go" TARA CD 3036**

The first thing I have to state is - why has this CD been sent for review 3 years after it was released in 1995? Maybe someone from the company has an answer.

Anyway, this is the first album of Stockton's Wing featuring ex-'Upstairs in a Tent' man Eamon McElholm on lead vocals, guitar, keyboards and cello - oh, and he wrote all the songs as well!



Having seen Eamon perform with 'Upstairs' I wouldn't have expected anything less than very good, and so this album proves. It took me a few plays to be fully convinced but the more I play it the better it sounds. The songs aren't particularly earth-shattering - some, like "Letting Go", "I'll Believe Again" and "Hold You Forever" are obviously personal to the writer, while others - "Another Day", "All the Time" and "Anyone Out There" hold a wider context.

There are 5 sets of tunes on the album - some traditional, some self-penned - all played with great polish and style by David McNevin on banjo and mandolin and the two founder members of the band Maurice Lennon and Paul Roche on fiddle viola, flute and whistles. One or two other musicians guest, including the mercurial Steve Cooney on guitars. The vocals are shared by the band - though Eamon does all the leads - and are the usual superb harmonies and arrangements you'd normally associate with Stockton's Wing.

That's been one of their strengths over the years - the ability to play great music and sing good songs faultlessly. All in all this is an excellent album.

Tony Gibbons

#### **TANGLEFOOT "The Music in the Wood" TML14-0896CD**

Vibrant is that the word that first sprung to mind when listening to this CD. A band I had not come across before, but recommended by Jacey Bedford, I felt they were worth a listen. Wow, was I glad I listened, and I listened, and I listened again, and I found myself singing along with the choruses. Tanglefoot are a Canadian five-piece band who sing mainly their own material, and terrific stuff it is too. The songs have strong storylines, as well as excellent tunes.

All of them are great musicians and singers, between them they play fiddle, guitar, banjo, mandolin, harmonica, and keyboards, all of which are bound together by Al's wonderful bass playing. There's not a track on the whole CD I don't enjoy. My special favourites, if I have to choose would be 'Vimy' which tells the story of the Battle of Vimy Ridge on April 9<sup>th</sup> 1917. This song makes the hairs on the back of my neck stand on end, as does "Closer to the Ocean" the story of a young couple swept out to sea. "The Music in the Wood" is the tale of Al's great-

grandfather who was a wagon-builder by trade, but far preferred to spend his time making violins. "Loup Garou" (French for Werewolf) is a great song about a woman who married one "by mistake." "Jack the Green" is the life story of Rob and Steve's great-great grandfather John Ritchie who emigrated from Ireland in the middle 1800s. "Dollar Bill" is about William Allen, who lived in Ontario in the 1920s and 30s, a latter day Robin Hood. "Secord's Warning" is the true tale of a wonderful heroine Laura Secord who saved Canadian soldiers from massacre by American soldiers. As I say, all the tracks on this CD are great and their five part harmonies are superb.

Tanglefoot made their first appearance in the UK at the Four Fools Concert in June. As ever, because they were an "unknown" name, the turnout was thin. However the evening was a great success, what you hear on the CD is just the same as their live performance. By the end of their tour, at Cleckheaton Festival, the room was packed for their final concert, word had spread about just how good they were. They are coming back next year and you'll be able to see them at Four Fools Folk Festival (25 - 27 June 1999). Meanwhile, do buy the CD and have a listen if you were unfortunate enough to miss them this time round. You'll really enjoy it. If you have difficulty in obtaining a copy of the CD, please contact me and I'll ensure you get one.

Angie Bladen

TONY WINN "Mice on a Cheese" Freefall Records CD FF004D 1997

I first came across this artist and in fact the title track of the CD a few years ago via Martin Carthy. Martin had been judging the WWF Natural Chords Song Contest and happened to have with him a tape of some of the entries which he let us hear. I was struck by the word picture of the poor mice shipwrecked and adrift on a piece of cheese which provides both boat and breakfast. The mice eat their way to a watery grave - rather thought provoking. A competent guitarist with a distinctive sounding guitar and a clear, confident, but unremarkable, vocal style makes the CD pleasing rather than powerful. There is quite a strong theme of environmental issues, including 'The Plasticocondriac' wherein he expresses his "love" of plastic with such lines as..."I think acrylic is totally idyllic"... It could have done without the plastic guitar solo in the middle and the acknowledged mistake at the end.

I liked the "King's Horse Blues" for which the guitar is well suited. Politicians get the treatment in "The Men Who Paint Weeds". "Guilty" represents the mechanics of the modern industrial, throw away society in which we live with a regular monotonous factory floor beat. "The Last Bus to the Chip Shop" comments on the modern hermits who hide behind the shield of technology and electronic communication and who are losing their ability to communicate with humanity.

Most of the songs carry a message or social comment and I suppose would classify as protest songs. For me,

on this CD, methinks he protests too much and perhaps not forcefully enough. There is a tendency to let the words carry the message. The songs are well crafted and the words are supplied on the sleeve notes (do CDs have sleeve notes or am I showing my age?) I have listened to this CD several times while doing this review and it is growing on me. I suspect however than once it has been consigned to the CD rack it will not be played regularly.

Ken Bladen

RATS ON A MISSION - "Some Men Are So Tame"  
(Advance copy on tape of CD due for release at the end of August)

Rats on a Mission are Colin Rudd (vocals, and guitar) and Rachel Davies (vocals). They appeared recently at Denbigh Folk Club when Enda Kenny was the guest (see review p7). All the 15 songs on this forthcoming CD have been penned by Colin.

Now I am a fan of traditional music or at least I thought I was (what have you started Jenni? see p29). But now I am also a fan of Colin and Rachel. This is hauntingly beautiful music played and sung with consummate skill. The accompaniment to the vocals is just perfect. It is difficult to single out a particular track because I enjoyed them all. Three songs which together make up the Arthurian Trolley (Lady of The Lake, Forever a Virgin, and Mist Has Fallen) weave such a wonderful spell, with the two voices and guitar accompaniment, that even Merlin himself would have found difficult to better.

These are the kind of rats that will be mighty welcome amongst your CD collection. Order them from Pete on 0161 226 2973

Ken Bladen

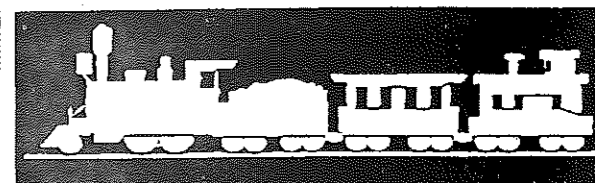
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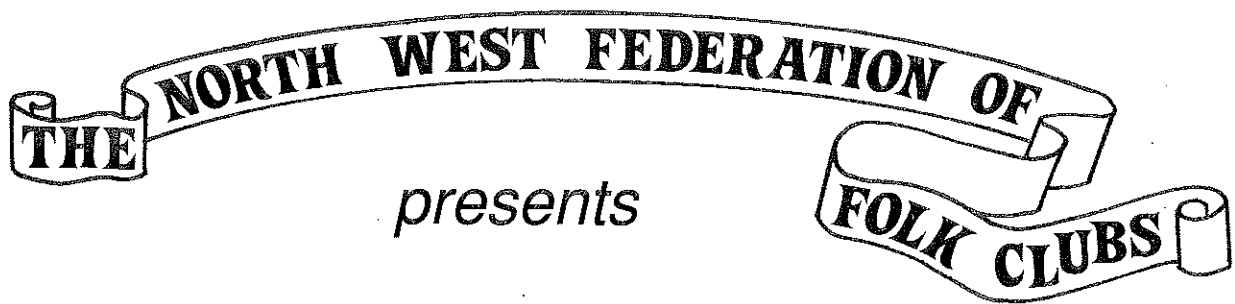
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