

# FOLK *North West*

SUMMER 1999 (JUNE, JULY & AUGUST 1999)



*John Kirkpatrick*

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# Warwick Folk Festival 99

23rd - 25th July

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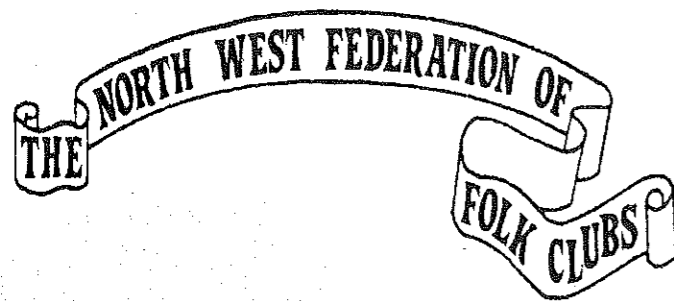
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## EDITORIAL

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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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Well, once again my eyes are bleary and my limbs are weary but I've almost done so I feel cheery. Thank you very much to all the contributors, club organisers and information gatherers for responding to our pleas to get your information in on time. A particular thank you to Chris McIlveen and David Jones who have so excellently rounded up the stragglers or should that be strugglers?

I am pleased with the amount of material we have had submitted for this issue (44 pages again, sorry postman). My apologies to a number of people whose offerings have not been included in this issue. I daren't go above 44 pages as I am already deep in trouble with the Treasurer. I will endeavour to rectify the omission in the next issue.

Now for the bad news. During our last committee meeting, membership fees and subscriptions were discussed along with the current finances of the federation. We have had to increase the membership fees for next year - but not by much. The new annual rates will be £12 for weekly clubs, £10 for fortnightly clubs and £8 for monthly clubs. Subscriptions need to be increased to £6 as we are not covering our costs at the moment. The last few editions of the magazine have been over 40 pages and this has increased the cost of postage so we are currently running subscriptions at a loss. The increase will take effect from your renewal date following the meeting we had in February (some of you may already have received your renewal notices). The increase is the first for many years and the cost of the magazine has increased in that time with no increase in subscription costs so this will put us back into a position where we are covering our cost.

Please try to attend the AGM on 3rd October 1999.

**COMING SOON**  
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e.mail: alanbell@fylde-folk-fest.demon.co.uk

### Folk North West Contact Information



#### Who do I send information to ?

Club Dates, information on forthcoming events, changes of venue or organiser to :-

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Hoddlesden  
Darwen  
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BB3 3NB  
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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Chorley  
Lancs  
PR7 3QU  
Tel. No. 01257 263 678  
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Swallowfields  
Pleckgate  
Blackburn  
Lancs  
BB1 8NS  
Tel. No. 01254 54877

**Please note that the copy date for the next issue is July 10th 1999.**

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 GENEVIEVE TUDOR  
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 GEOFF SPEED  
Thursday 6.05 - 7.05pm

**BBC Radio Stoke**  
FM 94.6/104.1 MW 1503kHz  
FRETWORK presented by NONNY JAMES  
Thursday 7.00-9.00pm

**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 9.00-10.00pm

**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

## Chairmans Ramblings



Well, here we are in another year – where does the time go?

I hope you all had an enjoyable Yuletide celebration and are now looking forward to another good year of folk music and entertainment!

You may have noticed that we are including more “club reviews” in the magazine – our roving reporter is attempting to visit ALL federation clubs so that everyone can feel part of the federation ‘family’. As with all ‘families’, a phone call or visit is almost always overdue – but we will get there in the end!

Its time we had another AGM (or should that be BGM as we missed last year?) and we have set the date as Sunday 3<sup>rd</sup> October at the Old Dog in Upholland (Four Fools Folk Club venue). We have selected this location as it is fairly central to the area we cover and has a room available for us to use for the meeting. The start time is 12 noon so you will have time to travel there for the meeting and get back home again afterwards. I would like as many people as possible to join us at the meeting – this is YOUR federation – come along and have your say as to what you would like the federation to do to support folk music in the North West.

If you have any items or questions you would like to be added to the agenda for discussion at the meeting, please can you send them to either the secretary or chairman. By doing this, you can ensure your topic will be covered.

**Pauline Coan**

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Telephone (or fax) - 01772 452782

Snail mail Address - Lever Edge, Ulnes Walton Lane, Ulnes Walton, Lancashire. PR5 3LU

**Annual General Meeting**  
Sunday 3<sup>rd</sup> October 1999  
from 12.00 noon.  
at The Old Dog,  
Alma Hill,  
Up Holland

Items for the Agenda  
to and further details  
from  
The Secretary, 36  
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Green, Chorley,  
Lancs PR7 3QU  
Tel 01257 263 678  
e.mail:  
[four.fools@virgin.net](mailto:four.fools@virgin.net)



## LIVE REVIEWS

### NEW YEAR YOUTH HOSTELING

Hello folks its me again, yes I have been on my travels again. This time something quite different. “Youth Hosteling”, believe it I say. Guess who with, the “Wooden Horse Folk Club”. Guess where, “Earby” near Skipton in Yorkshire. Did we enjoy ourselves? I’ll say yes we did. Approx. 20 of us took over the whole house. Did we sing etc? I’ll say yes we did, from 9 o’clock in the morning until 3 o’clock in the morning. Lovely! We sang songs while washing the dishes, clearing the tables, cooking the food, and what food; gorgeous. Ask Mary about her “Bread Rolls”. Ask Norman about his soup. Ask anyone who went on the trip about the New Year’s Day evening meal. 3 sorts of meat, as well as veggie dishes; most delectable. Ask Alan about the assorted cheeses; out of this world.

Now then what about the “tipples”. Well we never went out at night to the pub. We stayed home! Dave had brought a barrel; he trotted up and down with jugs full of foaming ale. There was all sorts of whiskey, wine etc. not forgetting the soft drinks. Nobody fell down!! just sang and played their instruments; Seventh Heaven. There was Andy with his harp, he always seemed to be first in the morning to start playing; with Mike not far behind with his concertina. Do you know we seemed to be always singing. “Wonderful”. I mustn’t forget the walkers and bikers getting ready in warm clothes to have their daily constitutional. I did a couple of small walks Grace was my keeper and very grateful I am too toward her.

The sleeping arrangements were quite tidy. Dormitories. All the fellows together. They caused quite a lot of laughter; ask Jim, Andy, Mike and Alan about the very very “melodious” nights they all had. The ladies had two rooms, one for the early risers and one for the late sleepers. I was with the early risers. Ruth and her mother (she is 89 by the way, so I wasn’t the eldest) slept in the single room. There were plenty of showers and loos so all was perfect. Believe me it was great. I would certainly go again. In fact I have put my name down for the millennium year. So God willing “Youth Hosteling” here I come.

To finish I must tell you about an experience in a Skipton shop. There was this jacket I liked. “Can I try the jacket on please it’s a bit far to bring it back from Warrington” says I. “Certainly Madam on holiday or over for the day” replies the assistant. “I’m Youth Hosteling!!!”. “With your family?” “No” says I “The Wooden Horse Folk Club”. Loud voices from the assistants – “Folk Club?!!” While this was going on another couple who were looking at the clothes, were giving me sidelong glances. “Oh yes” I says “I folk sing myself”. “You sing as well?” they remark. “Yes and I am not the eldest that is in our party” says I. “There is a lady who is 89.” “89” they exclaim, the two people at the

top of the room I could see were “gob smacked.”

When I got back to the car and Grace who was by this time talking to a traffic warden, Grace was alright; I had left her my orange cards. We laughed and laughed when I told her what had gone off in the shop. So you can see we had a smashing time. You people out there join a good folk club; do things together. It is great.

**Joan Gallimore**

### MIKE WEST – Margarita Bar, New Orleans

We were on holiday in New Orleans and were spending a sunny February morning strolling in Jackson Square and enjoying the buskers, when Liz suddenly said, “I fancy hearing some slide guitar”. In New Orleans music is everywhere from the old timers playing traditional jazz in Preservation Hall (“Requests \$1 Saints £5”) to the guitarist with his little battery powered Pignose amp busking in front of the St Louis Cathedral. Jazz (ancient and modern), blues, Cajun, Zydeco, R ‘n’ B, they are all here, often until the early hours and beyond. Then it’s breakfast at Poppy’s Grill, a few hours sleep and venture forth again to enjoy the street entertainers in the sunshine.

So, how could we find some slide guitar? Who would know? Musicians of course! So when the saxophone and guitar duo we were listening to stopped for a break, we chatted to them and asked their advice. They gave us a couple of names and a venue where they might be found.

That night we made our way to the Margarita Bar as instructed, and even outside the door we could hear the unmistakable sound of – not slide guitar, but 5-string banjo! On the little stage was a tall thin young man with long straggly hair playing (superbly) the aforementioned 5-string, alternating with guitar and accompanied by a young woman on variously, washboard, mandolin and snare drum. This was Mike West and Myshkin.

Mike West writes songs in a style all his own which he calls “New Orleans Hillbilly”. You can hear, appropriately enough, hints of jazz and Cajun in there, along with bluegrass, rhythm ‘n’ blues and old-time folk banjo and guitar picking. This produces a mix, which is impossible to classify, but grabs the attention, while making deceptively palatable his witty and pointed lyrics on the hard-luck side of American life. “Debutante Ball” is a barbed look at snobbery and “society” life:

Don’t send your daughter to the Debutante Ball  
You know she’ll only embarrass you in front of  
All your friends from the Audubon crowd  
She’s got a problem with drinking and thinking out  
loud

while “Garden of Eden” is a wry tribute to the joys of ghetto life in the impoverished Ninth Ward of New Orleans, where Mike and Myshkin live. He has immersed himself in New Orleans life to such an extent that you would imagine he had been born there. In “Casino” he describes an

unemployed man’s unrealistic hopes for a better life once legalised gambling comes along. This was based on New Orleans’ disastrous experiment with gaming. “The casino failed bad. Real bad” says Mike. “Still, its kind of fun singing the song”.

Mike and Myshkin are something of a colourful mix themselves. Myshkin was born in Indiana to Dutch parents and spent much of her childhood alternating between her homeland and her parents’. Mike was born in Australia but grew up in Manchester (yes, England!), where he made a name in the 80’s fronting the post-punk band The Man from Delmonte. After a decade of touring he grew tired of the Alternative Rock circuit, so in 1993 he left England for the deep South and settled in New Orleans, where he met Myshkin.

Myshkin is an accomplished performer in her own right, with two acclaimed albums to her name, one solo and the other with her band Myshkin Impossible(!). In the past few years, Mike and Myshkin have toured America, Australia and Europe and will be in this country during June of this year. (They can be seen at Biddulph Folk Club on June 3<sup>rd</sup>).

So we never got to see any slide guitar, but Mike West and Myshkin more than made up for it.

**Jeff Parton**

### SWAMPFEVER – Black Horse Folk/Roots Club, West Kirby, Wirral – Thursday 21<sup>st</sup> January

Hi. At the above gig, I purchased a copy of your magazine. I was so impressed by both that I thought I must write in to express my warmest thanks for providing such a good read and also a splendid night of excellent music at one of the venues featured.

I’ve never really classified myself as a folk music fan but at the same time all kinds of roots music does appeal to me and I’m always game to give any interesting band a chance to win me over. I can honestly say that I am now fully converted to the wondrous sounds of Louisiana cajun and zydeco music thanks to the thrilling live performance of Swampfever.

The band are local to the Wirral and play in all manner of venues around the North West. They are a five piece featuring Arthur Marshall on accordion/fiddle and vocals, Kevin Wison on guitar, Dave Cobley on tenor saxophone and harmonica and the father and son team of John and Matt Duffy on bass and drums.

The music is a spirited version of cajun that is bursting with life and fire. The strong line-up of talented players in the band means that it is never short of musical muscle when solos are needed with chorus after chorus of rousing lead lines being spun out by either the accordion, fiddle, guitar or saxophone. When not providing solos the same instruments lock into the most amazing backing lines that interweave against one another and the solid back beat



to ensure there is never a dull moment.

I was dancing in my seat all night and would have loved somebody else to get up and have a dance. I would have been up there in a shot. Plenty of people appeared to be enjoying the music as much as me. I'd dread to think that dancing was something that might be frowned upon in a folk/roots club - I do hope not.

Throughout the night front man Arthur managed to combine both information and humour in his introductions to the songs which ensured that I took away from the gig an excellent history of the cajun/zydeco music plus one or two sore ribs from having laughed long and hard.

The band follows the cajun creed of throwing anything into the pot and seeing what tasty flavours can be cooked up. Like the famous cajun cooking this tactic leads to great results on the music front too. The night included a really jumping version of Hank William's 'Jambalaya', a down home blues feel to Taj Mahal's 'She Caught The Katy' and a splendid fiddle hoe down treatment to of all things the Rolling Stone 'Honky Tonk Woman' or 'Honky Tonk Cajuns and Zydeco Men' as it was renamed by the band. These tunes were dropped into a set of cajun and zydeco classics by the likes of such exotic sounding artists and bands as Rocking Sydney, Queen Ida, Clifton Chenier, and Nathan and the Zydeco Cha Cha's.

Swampfever certainly raised the temperature on a cold and wet January night and turned me on to a new quest to check out this music some more. The band gave me a gig list and I shall be going to see them again in the near future. If you fancy booking the band they can be contacted via the saxophone player Dave on 0151 653 7172.

Looking in your magazine I noticed a review of a band called Edward II who mix up folk with reggae which sounds like another unique musical experience worthy of more investigation.

There is obviously a feast of music that I can enjoy tucked away in clubs and pubs across the North West. Many thanks to one and all for such inspiration.

**Ella Harper**

#### **WAZ! at The Railway Folk Club, Lymm - 6 February 1999**

Last night I was privileged to attend a superb concert. Rarely do you see and hear three musicians of such class on one stage at one time. Each seemed at home with his own craft and yet, perhaps surprisingly for some, they complemented each other perfectly.

But more of that in a minute. The floor acts weren't half-bad either. We were treated to a couple of tunes from some of the residents of the club. The night opened with a self-penned song about the Conquistadors from Don and Heather and Bernard's guitar accompanied Julie singing and then Isabelle playing, with great dexterity, on

the recorder. Bernard then gave us an excellent couple of songs himself, before introducing the band that everyone was really there to see.

It's also a long time since I've seen so many instruments on stage at one time (the Corries to be precise!). WAZ! (Steve Tilston, Maartin Allcock and Pete Zorn) play all sorts of things with strings and reeds and a few other things besides; among the more unusual of which are Maartin's bouzouki, Steve's arpeggione and Pete's soprano sax and energy chime! They are mainly performing Steve's songs, some of which were specially written for the trio's latest CD 'Fully Chromatic' and it was with some of these numbers that they opened their first set. 'Dust from my Heels' is a song about places you visit, perhaps on tour, that you almost wish you'd never seen except to know to avoid them in future and 'The Dewy Ones' tells of the Cretan attempt to overthrow their Venetian overlords in the early nineteenth century, with a truly Grecian style to the arrangement. There were also rearrangements of some of Steve's more established work, such as 'Here's to Tom Paine', 'The Naked Highwayman' and an almost funky version of 'Here Comes the Night'.



But it wasn't just Steve's songs and singing. Maartin gave us the Reader's Digest condensed version of the very long traditional ballad 'Bo Lamkin' and 'Look Before you Leap' by Brendan Hearty. Pete got his chance to sing on the Americana ballad 'Doing the Best we Can' by Ben Bennion. But the night wasn't just about the singing either. There was one stunning instrumental, a Bulgarian folk tune in 15/16, when Pete's swinging energy chime almost smashed the television and decapitated Steve in one smooth, circular motion, causing general hilarity and riot all round - well, folk music always was based on blood and gore! And then there was the brilliance of the instrumental accompaniment, which was always absolutely fitting for the songs. Both Pete and Maartin are excellent bass players and I have to say that I've never heard quite such a melodic bass as Maartin's fretless wonder. 'Foolish Me' has to be seen (not just heard) to be believed, as somehow the recorded version doesn't seem to do the three lads justice.

But what really made the evening so special was the atmosphere created by these three musicians who obviously so enjoy each other's company, their music and

performing it together. Quite simply, I live for nights like these.

**Jenni Hyde**

#### **WRIGLEY SISTERS - Live - Accrington Town Hall - Sunday 7th February 1999 and "Huldreland" [CDTRX 148].**

Apart from the occasional ceilidh, I had never been to a concert where "ne'r a word was sung", so this indeed was uncharted territory for me. The Wrigley Sisters, Jennifer & Hazel are 24 year old twins (Hazel is the eldest by 5 minutes) who hail from the northern islands of Orkney. Despite their tender years, they have taken on board the musical heritage of their home islands (some 700 tunes in number) and interwoven it into their own original music to produce a sound that is at times, hypnotic, unanticipated and fresh, a veritable banquet on the ears.

Jennifer is a fiddle player who's building herself quite a reputation, that has seen her scoop 'The BBC Folk on Two Young Tradition Award', competing against some of the finest young performers in the country. For her part, Hazel extracts many different rhythms from the guitar, as well as being no mean performer on the piano. Their early grounding in traditional music came by going to the Orkney Strathspey and Reel Society, predominantly attended by gentlemen over sixty-five, at the town hall in Kirkwall every Thursday, as they rattled their false teeth in time to the music!!

The concert commenced with a set of reels followed by three jigs and then went into, 'The Hills of Hoy', composed by 80 year old Sandy Hedde, its stately feel and pathos describing a longing for something left behind. Cape Breton is an area that has spawned many fine fiddle led numbers and this one titled, 'Jim & Sylvia Barnes', is almost ragtime, with strong traces of Django Rheinhardt and Stefan Grappelli. Jennifer wrote, 'The Giants Party/Stoned Giants', about one of the many myths that abound from Orkney which remain to this day, of giants roaming the countryside, but when the sun comes up, the giants turn to stone. What an imagination!! Three pieces ended the half, 'Skelda Quoy Point', an Orkney jig, 'The Hawk', by Dundee born, James Hill, an up tempo tune that brings out the birds predatory characteristics and finally, Rochdale's Simon Bradley wrote, 'The Salvation Reel - Hallelujah!'

The fiddle and piano combined to start the second half with the, 'Orkney Isles Hornpipe/Toe Reid', followed by a slow tune, 'Miss Violet Eunson', written by Davey Eunson who makes fiddles and grew up in Deerness, the same parish as Hazel & Jennifer. 'The Trip to Rousay' and 'The Fly to Rousay', two reels, saw a constant shift in tempo which was refreshing. Orkney was once owned by Denmark, along with the Shetlands and Fair Isle, where Denmark's Princess Margaret married James III and the common language was Old Nor. The next set of polka's, 'The Shapinsay Polka', 'Jimmy O' the Bu' Polka' and 'Scapa Flow' had the audience tapping and clapping, the

last piece written in memory of the place where the German fleet was scuttled at the end of the Second World War, all those battleships still lie at the bottom of the sea.

Hazel & Jennifer now live in Edinburgh and Hazel was inspired to write two tunes in honour of a pub in Edinburgh's underground city called, Whistlebinkies, the first one was, 'Whistlebinkies Ghost' followed by 'Dougal Sustain'. 'The Bar Rag', tells in music, how, outside Kirkwall Cathedral on New Years Day, men chase a rugby ball, the two teams are, Uppies and Downies, and which team you play for depends on whether you were born on the north side or south side of the island or whether, as an outsider, you arrived by boat or plane. Such is the profile of the game, should your picture make the front page of the Orcadian newspaper, you achieve real notoriety!



The evening came to a close with the, 'Mason's Apron'. In 1954, Orkney witnessed the great storm, with gales of over 100m.p.h., forty thousand chickens lived on the island and were all blown away, leaving an alarming gap in the economy - chicken farming was big business. A pacey finish, befitting the dedication. The fiddle and piano again combined for the encore, 'The Heroes of Longhope'. In 1969, out in the Pentland Firth, where the Atlantic and North Sea collide, the lifeboat from the parish of Longhope on Orkney, was launched to a 'shout'. The boat was hit by a huge 100 foot wave, turned bow over stern and the eight man crew were lost. To lose so many men from a small community was a real tragedy for the islands. The tune is both slow and progressive, etching out the sadness at the dawning of each new day.

Hazel and Jennifer's current album, 'Huldreland', is ideal for those quiet moments during the evening, when the lights are dimmed and you can allow the music to wash

over you. Their penchant for bringing their heritage to life is seemingly limitless, while they are both engaging and talented in equal measure.

**David Jones**

**ANAM - Live - Accrington Town Hall - Friday 12th February 1999 and "Riptide" [JVC 9034-2].**

Anam have undergone a major change to their highly talented line-up, with Aimee Leonard departing, while Fiona Mackenzie, from the Isle of Lewis and Edinburgh based, Anna-Wendy Stevenson have joined a band who have been winning over devotees since its inception in 1992. Formed by Brian O'headhra (pronounced Bree-n O'Hara), the line-up is completed by Treasa Harkin and Neil Davey, a Cornishman and their sole token to all things English!! They glide effortlessly between instrumentals and songs, which are heavily influenced by gaelic, be it north of the border or across the Irish Sea. Their instrumentation includes, guitar, bodhran, bouzouki, mandolin, fiddle, button accordion and whistle, a mix which ideally compliments Anam's repertoire.



The concert commenced with a trio of reels, before Brian sang his own composition, 'The Liberty', about a French ship, but written as an analogy to the heart, for no matter what, the heart will survive. This gave way to three jigs, with Anna-Wendy's aggressive fiddle playing matched by Treasa on the accordion, both being strong and definitive. 'I'll Never Climb These Mountains Again', was the translation of Fiona's Scottish gaelic hunting song. Brian followed this with, 'This Time', can we really dissimulate when giving and taking advice? Two hornpipes led by Neil on the mandolin, set me wondering how sailors managed to perform their shipboard tasks to such tunes. Brian then posed the question, 'Will You Break My Heart?' a love song - is time a friend or an enemy? A set of Cornish gavottes brought the first half to a conclusion.

Following another tune set, to open the second half, Fiona sang, 'In O', a song with an almost Japanese feel, that tells of the joy when you meet someone you can really relate to, a kindred spirit. Three Scottish tunes followed and included, 'The Conundrum', which was the first fiddle tune Anna-Wendy learned in the traditional idiom. Neil's mandolin again came to the fore, with a set of slipjigs/

lullaby's titled, 'The Long Night/The First Light Of Day'.

For me one of evenings highlights was Brian's good, strong, clear voice, allied to his concise lyrics and adept guitar accompaniment. The next offering, 'Kjetils Song', was in that vein, written by Brian, while in reflective mood, looking out over Arthur's Seat in Edinburgh, while wondering what life is all about. 'Mo Chailin Donn', translated is, 'My Brown Haired Girl', another Brian composition, it tells of a man whose wife has left him, taking their baby and money and he's looking for her. Following a final set of tunes, the audience quite rightly wanted more and were treated to four classic reels in the bands 'free and easy set'. Anna-Wendy's dexterity on the fiddle, matched by Neil's on the mandolin, ensured the eighty or so strong audience were left wanting more from this exceptionally talented band. Their success has so far embraced the U.S.A., Australia, Taiwan and Japan, as well as many of the established festivals, both in the British Isles and Europe.

Anam included a number of tracks from their Riptide album during the evening. The album features Aimee Leonard and two tracks which encapsulate her talent perfectly are, 'Mary and the Soldier' and 'Westlin' Winds', while Brian's treatment of 'Fourteen Days', is another fine track. The new line-up are hoping to record later this year and I can see only success ahead, for five musicians who clearly enjoy what they do, while being able to transmit that enthusiasm to their audience, the latter being a skill that too many of their contemporaries seem at odds with.

**David Jones**

**CATHRYN CRAIG & BRIAN WILLOUGHBY - Live at Wrexham Folk Club - Thursday 4 March 1999**

The pre-publicity had been extensive and extolling and the appreciative but small audience were privileged to witness a virtuoso performance from this London based duo making their debut in the area.

The Lex Social Club, in Wrexham's Regent Street, home to the Wrexham Folk Club for the last 10 years, provided the ideal intimate atmosphere for two laid-back and superb acoustic sets from Nashville session singer Cathryn and her musical partner, Strawbs guitarist Brian.

They opened with "Two Hearts, One Love", a song building to a crescendo and giving us all a foretaste of that incredible female voice underpinned by Brian's highly original and imaginative backing. The first set also included two of the best tracks from their recently released Black and White Album, the romantic song with a happy ending, 'Hard Luck Café' and the little song with a big heart, 'Alice's World', written for Brian's young autistic niece. The set also featured songs from Cathryn's much acclaimed solo album, Porch Songs, a recording that is considered a classic in acoustic/roots circles.

More of the same followed after the interval with the title track 'Black and White' proving just as emotive live as it

was on first hearing the album. The country fun song, 'You're Still Gonna Die', followed and the obligatory 'on the road song', this time 'Alone again Tonight' was memorable with the surprise ending being that old skiffle favourite, 'Cotton Fields' in a medley setting. The inevitable encore, 'Amazing Grace', though heard so many times, was an altogether different song with Cathryn's remarkable vocals, but the night was not finished yet as the Lex crowd cheered and clapped for more. Cathryn and Brian obliged with my own favourite track from their album, 'More Than You Love Me', a real country special.

I listened all night but I could have listened all week to the magic music produced by these two who deserve far greater recognition if there is any justice in this world. The impeccable guitar of Brian (not one wrong note all night though he did break a string - a very rare occurrence!) and the crystal clear voice of Cathryn were a joy to the ear. Just to complete the evening there was also a bit of nostalgia with the reunion of 2 of the original Strawbs when my brother Ron (Strawbs original bass player back in the 60's and 70's) came along to chew over old times with Brian and, like the rest of us, marvel at the man's ageless talent.

By the way, apart from their musical attributes, I forgot to mention one other thing, that they are two of the nicest and most genuine people I have ever met on the music scene and I only hope that other clubs in the North West will follow Wrexham's example and book them soon.

**Ian Chesterman**

**PLAINSONG at the Citadel, St.Helens - Friday, 5 March, 1999 & Plainsong 'New Place Now' [Spin Along Records SPACD 001].**

This gig was part of Plainsong's major UK tour, featuring Clive Gregson in their revised line up. Iain Matthews, Andy Roberts and Mark Griffiths have been the core of the band for many years. Two years ago Julian Dawson left to pursue his own solo projects. In has come, surprisingly to some, Clive Gregson. Not so surprising when you realise that Gregson and Iain Matthews paths have collided before; Matthews guested on the final Any Trouble album; they both worked with, and admire Richard Thompson, they are both USA residents, and they both support Man United - three out of four ain't bad!

The band played several tracks from their exemplary new CD, "New Place Now", only recently released in this country and not available on the night. Gregson is used to being part of a band, having founded Any Trouble, formed a duo with Christine Collister and been part of Richard's Thompson's band. His distinctive vocal and lyrical talents, coupled with his outstanding ability as a guitarist, add a different and welcome dimension to Plainsong's music, providing a contrasting vocal style to that of Matthews and Roberts, but blending harmoniously with the style and culture of the group. They all come from the rock/folk tradition that is every bit as valid as any of the other folk strands.

The evening began with Matthews leading off with the powerful and emotive, *Say a Prayer*, followed by Andy Roberts taking the lead on *Long Lost John*. The first set included four tracks from the new album plus one that didn't make it. These included a fine revival of the Hollies sixties hit, *I Can't Let Go*, *Ricochet* and *Stranded*. A highlight of the first half was the trilogy of songs about Amelia Earhart, the long lost American flying heroine and someone who runs obsessively through the Plainsong psyche like an honorary member of the line up. It seemed almost obligatory that Clive Gregson should write *Following Amelia* as part of his induction. The interval was preceded by a rousing rendition of *'I Shake'* a Gregson/Boo Hewerdine composition designed to test the mettle of any acoustic guitar strings.



The post interval session provided a further taste of the new album with two Boo Hewerdine songs, *Footsteps Fall* (written with Annette Bjergsfeld) and the beautiful *Follow My Tears*, sure to become a favourite. These were interspersed with the already popular *House Un-American Activities Blues Dream*, Richard Thompson's *Galway to Graceland*, the now classic *Yo-Yo Man*, and the wonderful *Back of the Bus*.

Plainsong proved once again that they are a great acoustic rock folk band with an abundance of individual and collective talent.

**Lewis Jones**

**TIM O'BRIEN & DARRELL SCOTT - Live at Westhoughton Folk Club - Friday 19th March 1999 and Tim O'Brien "When No One's Around" [SHCD 3866] and Darrell Scott "Family Tree" [SHCD 3894].**

It's not a common occurrence that such musical talent hits these shores, but the brief tour undertaken by Tim O'Brien & Darrell Scott, guaranteed a feast for all those lucky enough to take in one of their gigs. Their respective CV's read like a musical who's who and together they blend a number of musical styles, ensuring that no matter what the audience tastes may be, there is sure to be something to suit each and every one. Both now reside in Nashville, at the very heart of the American music business, Tim by way of Whelan, West Virginia, Darrell from London, Kentucky. Tim is equally at home on guitar, mandolin, fiddle or banjo, while I swear Darrell has more than the allotted



digits on each hand, such is his mastery of the guitar.

A cajun number, 'Rock In My Shoe', set the tone for the evening, with a superb duet on mandolin and guitar, with Tim providing the vocals. A change of mood and tempo brought a song about the Irish travelling people titled, 'Wanderin'. Bluegrass then took over with the Bob Dylan classic, 'Maggie's Farm', a tale of family, farming and angst, in fact, Tim has recorded an album of Dylan songs called, Red On Blonde. Darrell took his first opportunity to sing with a song written by his father, Wayne - 'It's the Whiskey That Eases the Pain' - and you thought it was love and money that made the world go round! Tim took over once more with 'The Columbus Stockade Blues', about a guy in prison, but despite his incarceration he's happy.



The variation of styles was amazing, as next came a honky tonk country number, 'If I Can't Live Without Her', 'How Come I Ain't Dead', only our American cousins could come up with such a quaint title. Time for another Dylan song, 'Oxford Town', circa 1963, it tells the true story of James Meredith, the first black man to register for university in Mississippi. To take us to the break, Tim sang a song from his forthcoming album, 'Songs From The Mountain', an Appalachian gospel number, 'The Crossing' and from Darrell's Family Tree album came the powerful, 'My Father's House'.

I think the interval was needed to get some collective breath back, such was the atmosphere created. The ubiquitous Dylan number, 'Farewell Angelina', opened the second half, followed by another gospel number, 'Down To The Valley To Pray'. 'You'll Never Leave Harlan Alive', deals with life in the eastern Kentucky mining region and was sung sympathetically by Darrell. A song from North Carolina played on the banjo in frailing style and sung by Tim, 'Raleigh Spencer', tells the story of a man who pawned all his possessions to buy booze. 'Helen Of Troy', was written by Darrell on a journey from New Hampshire to Boston and he's proud to tell anyone who'll listen that

it's his only banjo composition! Tim co-wrote, 'Like I Used To Do', with Pat Alger and dedicated it on the night to his wife Kit, who was back home in Nashville suffering from a severe bout of flu. The title track of Darrell's album, 'Family Tree', came about while he waited for his wife to give birth, he mused, where will the money come from, as we add another limb to the family tree. Tim and Pat Alger also collaborated on, 'Time To Learn', it takes time to adjust when someone leaves.

Two more gospel songs provided the night's final number and encore, firstly, 'Keep Your Lamp Trimmed and Burning' followed by, 'Let the Circle Be Unbroken', written by Tim, along with his sister, Molly, at the Strawberry Festival in California, after being up for four consecutive nights without sleep.

Tim first toured here in 1989 with his bluegrass trailblazing band, Hot Rize and came back on a further three occasions along with his sister, Molly. This was the second tour with Darrell Scott, as the duo continue to win over new fans. Such luminaries as, Kathy Mattea, Lyle Lovett, Mary Chapin Carpenter, Garth Brooks, Martina McBride, Pam Tillis and Suzy Boggus, have sung and recorded material written by these two amazing musicians.

Both their current albums were recorded at the Sugar Hill Studios, with production, as you would expect, of the highest order. If you've never heard either Tim or Darrell before, I urge you to treat yourself, but beware, you too will become hooked, as I have been.

David Jones

#### TH'ANTIQUE ROADSHOW 10<sup>TH</sup> BIRTHDAY PARTY St Chad's Community Centre, Whittle-le-Woods - 20 March 1999

When Mary and I walked into St Chad's Community Centre and were warmly welcomed by the birthday boys in person, we knew that we were at a real birthday party and were in for a "reet good time".

The singaround was already in full swing and I was advised by George, that if I felt moved to sing, not to wait until I was asked, but to dive in when a gap appeared. Easier said than done! There were wall to wall performers and such was the inclusive nature of the occasion that the collective repertoire of this impressive array of talent could have kept us going all weekend.

I am not a resident of these parts but happily I did know a few of the folk whom I had met at festivals, clubs and concerts. Amongst the faces familiar to me, as well as the 'Antiques' themselves were Frank Lewis, Angie Bladen, the artist known as 'Sid' and the inimitable Scowie.

There were songs and poems from the partygoers throughout the afternoon and from time to time the mixture was further enriched by offerings from Th'Antiques themselves. I was delighted to hear Rob and George play "The Duckpond at Brinscall", one of my favourite

tracks from Rob's collection/album "The Garden".

The music, words and of course the beer, continued to flow until a break was called for the 'Jacobs Join' and even while we all ate an excellent buffet and drank cups of Rob's 'heavenly brew' the singing continued almost unabated.

Meanwhile preparations for the evening concert were going forward. The sound system was set up; tables rearranged and a feeling of anticipation gradually built as spaces that had appeared during the tea interval were filled again and by 7.30 most tables and chairs were occupied.

The evening concert started bang on time! Such was the formidable list of performers that there were really enough of them for two or three concerts. Jane and Amanda Threlfall, Carl Hogsden, Martin Ellison, Roger Edwards, Frank Lewis, Derek Stanton, Brian Preston, Scowie, Angie Bladen, Sid and 'Mainbrace' are all friends of Th'Antiques and wanted to be there on the night. It was our good fortune to be entertained by them all.

It was a grand concert, ably compered by Brian Preston, with each performer giving of their best on this very special occasion.

There was a particular moment on the proceedings when Anna Caffrey addressed the gathering and for a while focused everyone's attention on the reason why we were all there. The birthday cake was brought on and we all wished the lads happy birthday in the time-honoured way. The cake was cut up and passed around; something which struck me as a symbol of the sharing nature of the event.

The concert continued with the lads each doing their own spots. Nick gave us songs from his own recently released album 'Long Looked For, Come at Last'. Rob did his somewhat differently. From his 'Garden' collection he had Angie Bladen sing 'My Love He Works on the Roads' and the Threlfall sisters perform "The Meeting". George shared some of his songs and tunes with his fellow "Acoustic Rep" Martin Ellison. George's rendition of "Jamie Raeburn" is a favourite of mine.

The evening was brought to a conclusion with a great set from Th'Antiques singing together as only they can sing; and I really mean that. I am a great fan! The gathering loved every minute. We 'sailed down to old Mouwi', we sailed 'up the channel to Wasker' and we 'sang the old songs' as if we were personal friends of Nelson when he was a boy. Finally we were sent to bed with a waking up song. We all certainly felt 'canny at neet', but how many felt 'bonny at morn' the following day is a matter of speculation.

It was a grand day which has left many happy recollections. The sense of fun, the good fellowship, the inclusivity.

Th'Antique Roadshow are not just a very good folk group; they are a much loved and respected institution and this

was well illustrated by the number of folk who wanted to share their 10<sup>th</sup> birthday celebrations. There were singers present from all over the country; most local folk clubs were represented, including I am delighted to say a large contingent from our own club, The Wooden Horse.

Thank you Nick, Anna, Elaine, June, Rob and George for throwing such a happy party and making us all so welcome. The memory will remain with us for years to come.

Norman Wilson

#### BLARNEYSTONE at Durty Nelly's, London Road, Liverpool - 4<sup>th</sup> April 1999

The last time Blarneystone was reviewed in Folk North West was for a Railway Folk Club gig back in December 1997. Don Davies wrote "Once there was Garva and now there is Blarneystone and it is a time to rejoice." Now if your only experience of Irish bands is standing in a "genuine" Irish pub drinking Guinness (brewed under licence in the UK) and listening to the likes of Wild Rover, Irish Rover and Fields of Athen-bloody-ry then you are surely in for a treat. For to label Blarneystone "a typical Irish band" is to do them a great injustice as you will find out if you come along one Sunday and see for yourself just what there is to rejoice about.

The group is fronted by Tony Gibbons with his lead vocals and masterful cittern playing. Terry Coyne's incredible dexterity on flutes, whistles and other pipework is thrilling to listen to and the band creates a wonderful three dimensional sound with Lesley McGough on the keyboard. Although they lost their fourth member, Lesley's brother Dave, to the lure of County Waterford last year, they remain a compact and professional unit. They are relaxed on stage ("Stage? What stage?" says Tony) and clearly have fun when they play together. Tony's "jokes" and banter with the audience, ably assisted by Terry, are liberally sprinkled between songs from a wide repertoire ranging from Ewan McColl to Ray Davies; from The Waterboys to The Beatles; and not forgetting that prolific songwriting duo of Trad and Anon.

On Easter Sunday 4th April 1999 the band kicked off their set with a wonderful Davey Carton song, 'The Green and Red of Mayo'. Decent Irish songs like this not only shame the regular performers of Wild Rover et al, but also allow the members of Blarneystone to show their undoubted abilities as musicians and as singers, with the three-part harmonies being a real joy to hear. Next they were joined by a guest artist, Eamon Coyne, on the fiddle, and a couple of reels were dispatched with much energy and merriment. Tony sang 'Aragon Mill' by Si Kahn, followed by James Taylor's 'Carolina On My Mind'. Terry then took the vocals, in addition to playing the mandolin and the whistle, on the Saw Doctors song 'N17'. The lead vocals were then passed to Lesley as she sang a song called 'Two by Two', performed originally by Seaned Lohen. Eamon rejoined the group along with Dave Edge on the Bodhran for some more "tunes" or "a-diddly-dee", as Terry calls them. Now I

openly admit to not knowing a reel from a jig. Sometimes we are lucky and are informed "The first tune was 'A Pinch of Snuff' and the second one wasn't" but since none of the tunes on this particular night had names put to them we were left to sit back and marvel at the music. I consider this to be a case of the musically gifted being reviewed by the musically jealous! To quieten the proceedings the next song was 'Schooldays Over', by Ewan McColl. "Any coal miners in?" asks Tony, using his favourite joke which is quickly and easily adapted to form "Anyone here from Mayo/Carolina/Spain/Clare?" The first set was completed with the crowd-pleaser 'Couldn't Have Come At A Better Time', which was met by loud appreciative applause.

Terry launched the second half with the ever-popular 'Brown Eyed Girl', which was followed by Tony's rendition of the thought-provoking Brian McNeill song, 'Any Mick'll Do'. Next was one of my favourites, 'Ride On', with Terry's haunting accompaniment. Eamon returned with John 'Bones' Hadley on the bodhran for some more "tunes" which this time generated audience participation straight out of the 'Michaël Flatfeet School of Irish Dancing'. 'Fairytale in New York' gave Lesley and Terry yet another chance to try to learn the words (you'll get there in the end!) and then Lesley led an 'a cappella' version of 'Afternoon Delight', showing the group's vocal talents at their best. Guest time, again, and Dave Edge took Lesley's place at the keyboard, treating us to a double bill of the gentle 'Raglan Road' and the roof-raising rock'n'roll blues song 'Sweet Home Chicago'. As the evening drew to an end some more wonderful reels (or were they jigs?) set the scene for the final song, James Taylor's 'Copperline'. And yet another night of decent Guinness, good company and great music was over.

At one point during 'Carolina On My Mind' I overheard a first-time listener to Blarneystone exclaiming, "Hey, this is proper music!" and I rejoiced at the thought of another convert joining in with the mantra; 'Wild Rover is dead: Long Live Blarneystone!'



## BOOK REVIEWS

**Graham Holland**  
**TUNES, SONGS AND DANCES FROM THE 1798 MANUSCRIPT OF JOSHUA JACKSON, NORTH YORKSHIRE CORN MILLER AND MUSICIAN**

Available from Yorkshire Dales Workshops, 14 Oakburn Road, Ilkley, LS29 9NN. Price £12 plus £1.50 p&p. (Cheques etc payable to Yorkshire Dales Workshops please).

This is a delightful book for anyone interested in dances, tunes or songs as it has a selection of each.

Joshua Jackson was born in 1763 near Burton Leonard.

He and his father were corn millers. The original Jackson Manuscript is a book of 150 pages containing more than 500 hand-written tunes, songs and dances. Joshua Jackson started writing his book in 1798 when he was 35 and added to it for about 20 years.

This publication is extremely well set out. It outlines the manuscript, we have a brief history of Joshua Jackson, a chapter on music and dancing in Jackson's time, then pages and pages of wonderful tunes, followed by 30 dances and 5 songs.

I found the whole book fascinating and the tunes are very clearly laid out and the notation is large enough so you do not need a magnifying glass to read it (which is more than can be said for some tune books).

Congratulations to Yorkshire Dales Workshops (and many thanks to the Jackson family) for preserving this manuscript and also for putting all the work into allowing the same to be made available to musicians and callers and anyone interested in our musical heritage.

I can only stress again what a good book this is and encourage everyone interested in English music and dance to send for a copy. You won't be disappointed.

**Angie Bladen**

**The Folk Directory 1999-2000 (35<sup>th</sup> edition)** is now available from The English Folk Dance and Song Society, Cecil Sharp House, 2 Regent's Park Road, London NW1 7AY, Tel 0171 485 2206. It costs a very reasonable £5.50 plus p&p. It is still in the user friendly A5 spiral bound format but is more comprehensive than in previous years. It has a new press and media section, an increased radio section plus all the usual details, contacts and listings for clubs, societies and festivals. Since the Club section is set out by county, it makes an ideal travelling companion to seek out new clubs and make new friends or drop in on old friends when away from home. The Folk Directory covers the full range of folk activities and organisations and provides an invaluable source of information clearly identified and organised by categories to make it easy to find. If your club is not listed it is worth giving them a reminder to send in details by August 30<sup>th</sup> 1999. Well done, once again to EFDSS (perhaps next year a more colourful cover?)

**Ken Bladen**



## LETTERS

**Hi Ken**

I have just received the current issue of Folk North West which I buy regularly at the Liverpool Singaround Folk Club. I was angry to read on 16<sup>th</sup> March (the day of purchase) that Leon Rosselson had been playing at the Railway Folk Club on 4<sup>th</sup> March. Now this is such a bind but unfortunately my TARDIS is in the Galifreyan Celestial

Workshop for its regular 10,000 year service and I am unable to go back in time to see the concert. Therefore I would offer my full support in your pledge to publish the next issue on time, even if that means that people submitting contributions after the advertised copy date run the risk of missing out. Those clubs that do respect the copy date (and people who want to know about events *before* they happen) should not be penalised by those who submit items late. Now, where did I put that sonic screwdriver?

"Doctor" Graham Holland, MIFT\*  
 \*(Member of the Interstellar Fellowship of Timelords, Liverpool branch)

**Dear Ken**

In response to your appeal for information about folk related websites, please check out the link listed below:

[http://ourworld.compuserve.com/homepages/pete\\_shaw\\_3/homepage.htm](http://ourworld.compuserve.com/homepages/pete_shaw_3/homepage.htm)

Pete is a mate of mine and since I discovered his web site, it amazes me as to how much information there is through the links that he has listed.

I hope you find this information useful.

All the best.

**Mark Dowding**

**Dear Ken**

If you have the space could you please put this letter in the next issue of Folk North West.

**THANK YOU** for the cards, flowers and concerned telephone calls during Bridget's illness. I've repeated the story many times, but here's what happened.

Bridget had a "routine" hysterectomy in Kendal to remove fibroids, that night she developed shallow breathing due to a reaction with the morphine. The doctors reduced the dosage to help the breathing, it didn't help reduce the pain! The following lunchtime she had a painful "blue light" ambulance journey to Lancaster Infirmary after her tummy swelled. The nurses had a right to be concerned; she had lost 4 pints of blood due to internal bleeding and needed another emergency operation to cure the problem.

At 3.45am the next morning I had the worst telephone call and the longest half-hour drive down the M6 that I would never wish to repeat. Bridget had turned blue and her breathing was laboured, it transpires that she had developed a blood clot on her lungs and was immediately put on Warferine which she still takes to keep this in check. Whilst I was at her bedside the doctors decided to take her off the Morphine completely as she was reacting to it. I witnessed a horrible reaction to coming off it. She

suffered 10 hours of "cold turkey", sweating, shivering and hallucinations.

Bridget was very poorly for another two days then a further four days before the anti-biotics would allow her to eat or drink anything without it coming straight back, she is still in hospital as I write (17 March) but she is now eating and as soon as the doctors are happy that her blood levels are stable she will be allowed home for 3 months convalescing, which she richly deserves.

Bridget has been put through the mill and I just thank my lucky stars that I will never experience what the female body has to endure in a lifetime. A vasectomy is literally a little snip! If I ever hear another bloke complaining about an upset stomach after a night on the booze then I shall cheerfully buy a greasy bacon butty to wave under his nose.

The phone calls certainly helped me to get through a very worrying time, its only when you think that you're going to lose someone that you realise how much you love them. Sandra Harrison from Quartz mentioned one thing that is certainly true, we folkies are very lucky to have the support of such an extended family and I for one was very pleased to have that support - thanks again!

**Roy Wilcock**

PS Thank you to Don Davies at Lymm, Jeff Blythin at Rhyd and John Spicer at "Jonkers" in Llangollen for rearranging bookings.

**Dear Sir**

Please find cheque enclosed for one year's subscription to your Folk North West mag.

I picked up my copy from a gentleman\* after the Roy Bailey concert at Accrington Town Hall and enjoyed reading it very much.

Perhaps it may be worth a mention of appreciation to the organisers of these Folk Mix Concerts at Accrington in your mag (if possible). I have attended most of them and had an excellent evening at them all. Living in Burnley as I do and not being able to get out to folk clubs during the week due to my working hours of 2pm, to 10pm I try to support any folk evenings on Saturday and Sunday and unfortunately our town does seem a little backward at coming forward and putting on folk events (apart from the odd concert at Mechanics).

**Tony Waters**

\*That was no gentleman that was Dave Jones!!

Dear Ken

Just to let you know that I've quoted a review of the John Wright Band from Folk North West in the Tudor Folk Club's



web page (plus a mention of the magazine and a contact e.mail address). Hope this is OK. Cheers and thanks for a very good magazine.

**Hamish Currie**

**Dear Editor**

Apropos your request, in the last edition of Folk North West, for potential record reviewers to come forward and put pen to paper, may I point out that allowing members of the fair sex access to CDs can be very expensive. My own experience should serve as a warning.

My good lady wife was asked to review an album for the Spring edition and she commented, in that article, that she had to transfer CDs on to tape in order that she might listen to them whilst ironing. That was true enough at the time but it is no longer the case. I had a birthday in February and what gift did I receive from my better half? A CD Player for the Kitchen!

Yours with earplugs

**Pete Gleave**

**Dear Editor**

I am pleased to report to you and your readers, of progress in the campaign to establish a Folk Arts Network in Lancashire.

On the 1 February 1999, the Lancashire Folk Arts Network was established as a new company registered by guarantee. This style of trading means that there are no shareholders and thus any profits will be for the sole use of furthering the development of the Network. In due course the Network will obtain charity status.

I recently met with the Arts Officers of North West Arts and Lancashire County Council and at last they agreed there was a need in Lancashire for such a Network. This is a great breakthrough.

With regard to funding they have asked me to cost out a pilot scheme for projects and submit the information to them for grant aid by the end of June 1999.

The first project is to hold three one day Absolute Beginners Workshops or Beginners Workshops or both, in three districts of Lancashire, e.g. Lancashire & Morecombe, Preston & Chorley, East Lancashire, between October 1999 and March 2000. In addition, consideration is being given to establish a touring scheme for visiting international and UK based bands and groups to tour around the communities within Lancashire.

My first task however, is to publicise the Network to all groups and interested people and an information leaflet is being prepared. This will be freely distributed when ready.

I have been advised that the final draft of the Folk Music Policy for England has been distributed to all the Arts Officers in the regions of the country. I have not yet seen this document, but the previous draft I have read was very promising. More on this later. In addition, all these Arts Officers know that all central funding for all aspects of the Arts has been devolved to the regions. The problem for us, as ever, is in persuading the fund holders that Folk Arts is important to our region. Too often much of the funding is channelled to support the major orchestras and such like. However, we will be applying for aid to get the Lancashire Arts Network into operation.

Yours sincerely

**Alan Bell**

## THE LANCASHIRE FOLK ARTS NETWORK POLICY STATEMENT

With a policy towards the preservation and maintenance of tradition, The Lancashire Folk Arts Network will strive to differentiate between continuity and stasis. We will support the efforts of those who seek to preserve material in collected forms from earlier generations, whilst recognising that the Network's role will be complimentary but different. The Lancashire Folk Arts Network sees the performing arts as a creative expression by communities of people using their own resources. This may be stimulated by the work of individuals, but the resulting work would be adopted by those within the community, though the process may take generations. The Lancashire Folk Arts Network projects will thus be the beginning of a process which will become self-perpetuating.

Material, such as songs, melodies, dances and drama is evidence of the existence of a tradition. It is a resource on which people can draw. The Network will seek to use this material as a vehicle for work which follows the process observable from evolving tradition; the subjection of material from the past to stylise and create ideas of the present, drawn from the backgrounds of all participating.

0-0-0-0-0-0

Having read the above statement, if you agree with our aims and ideals and would like to support this new and exciting project, please write, as we are now setting up a data base of interested individuals, groups and local authorities and we will keep you advised of progress and developments.

The Lancashire Folk Arts Network, 55 The Strand, Fleetwood, Lancs. FY7 8NP

Tel: 01253 872317. Fax: 01253 878382. Email: alanbell@fylde-folk-fest.demon.co.uk



## WAKE UP CALL

As the clocks go forward and we wait for the coming of Spring, some of you might remember if you cast your minds back to Christmas, John Mortimer's adaptation of 'Cider with Rosie'. If you do, then you will remember the scene when the motor car is first heard and all the children get up to see what this new sound is. "I belonged to that generation which saw, by chance, the end of a thousand years' life. Then, to the scream of a horse, the change began." Change can come that quickly, and this year presages an enormous change for all of us. Not just a century, but also a millennium.

So what legacy do we want to leave behind? Should we not be looking back at what we have inherited and see what we can add to that? At the end of the last century Cecil Sharp, Baring-Gould, Hammond & Gardiner and other collectors left us a wealth of material and they captured a vision of an England that was fast disappearing. They may have polished it and put a polite veneer on it (see 'Imagined Village' by Georgina Boyes) but they left a record that has remained larger and more complete than anywhere else in Europe. At the end of this century, with the proposals for greater integration with Europe, we are also faced with a 'prospect before us'; a vision of an England that will soon be harder to maintain. In order to prevent that vision disappearing as our world gets smaller and change gets faster, we will have to invest in our cultural heritage as the Welsh and the Scots have had to do.

However, in this country, I think we take it for granted that all will remain the same. Too often, we have looked on the shelves of our local library and seen copies of 'Chappells Music of Olden Time' or 'The Country Dance Book' by Cecil Sharp and other volumes – how comforting. Well look again! Last year Leeds Central Library, which I use for research, re-located its Music Library. In doing so it sold off a number of items including Cpt. Runciman Terry's 'Book of Shantys'. As a result of the move other valuable resources such as Bronson's Tunes to the Child Ballads and Roy Palmer's 'Bushes and Briars' (songs from the Ralph Vaughan Williams collection) have 'gone missing'. I hope these items have gone to an enthusiast, but if they haven't a valuable resource has been lost. We must protect our heritage in libraries and other institutions from the dual inroads of "progress and efficiency", that denudes our access to the past that the collectors made so available to us. It is the quirky, cranky, downright cantankerous enthusiast who can make a stand against accountants and the computerised assessment of 'value' – and it is he or she who should have our wholehearted support.

After all, we are not helpless in the face of this change – we can affect it, shape it and mould it. Libraries were set up as a public service and to give free access to the material they held, so we have a right and an investment

in the disposal of their resources. If libraries are going to reduce their stock profile in the area of traditional music, dance and song then I have two suggestions. Either library authorities are encouraged to send surplus stock to the Vaughan Williams Library at the English Folk Dance & Song Society, or as individuals, we buy the books and donate them ourselves!

The second part of our contribution to the legacy I spoke of above is to collect and record all that is going on now. In the 1950's and 60's collectors such as Bert Lloyd, Ewan McColl, Seamus Ennis, Bob Copper and others made the first audio field recordings for the BBC, which now form the backbone of English traditional records. Last year to celebrate the centenary of the Folk Song Society, the EFDSS issued a very successful CD of traditional singers called 'A Century of Song'. Topic Records released at the same time the "Voice of the People" series of twenty CDs which stamped the authority of those traditional singers it represented all over the folk scene. Again we have a sound archive that is academically respectable and enviably large. This work is still being continued now. The EFDSS is to release recordings of the music of William Kimber. Veteran Records run by John Howson is asking for tapes of fiddlers to add to Veterans recordings of traditional melodeon players and hammer dulcimer players. John Adams and Chris Partington of Ryburn 3 Step have initiated the English Music Project (with web site and Internet links) to record and preserve traditional music and fiddle tunes. Llanerch Press continues to reprint classic titles from the great folk song collectors like Sabine Baring-Gould. So the process is not static and there is scope for everyone to become involved.

Last year the folk scene resounded to the death of Lal Waterson. It is sad that the folk scene has lost such an important contributor and missed out on the music she could have made. However, last year also saw the release of a CD entitled 'In Search of Nic Jones'. It was produced from a selection of recordings done at a semi professional level and still manages to convey the art and music of a great performer who could make traditional music appealing to all. And that reinforces the point I have made above, we must seize our opportunities!

Laurie Lee lamented the passing of the bygone age: "Right to the end, like the false strength that precedes death, the old life seemed as lusty as ever. Old men in the pubs sang, 'As I Walked Out', then walked out and never came back." (Cider with Rosie). But now we are in a position to capture the age before it walks out and passes away. We have the equipment to re-master the tapes, to clean them digitally and to visit the old singers whenever we want.

And who knows what recordings are out there? Has anybody got recordings of Martin Winsor who ran the Troubadour in the early '60's or Bill Price from Dewsbury or Lea Nicholson the concertina wizard from Rawtenstall? Do you have any tapes in the drawer of Louis Killen recorded before he left these shores for America? Did you record the legendary Scan Tester at Loughborough or the Northumbrian piper Billy Pigg? Do you have a cassette with Peter Bellamy introducing the great Norfolk

singer Walter Pardon? And who knows what cassettes are out there with club nights of Swan Arcade or the Young Tradition or even the Watsons. Post a list – let people know what you've got! Maybe somebody would be interested in doing something with them.

So as we cast our minds back, we need to look forward. To quote a line from a song by Coope Boyes & Simpson:

"Who'll sing the anthem and who'll tell the story  
Will the line hold, will it scatter and run?  
The answer to that question lies with all of us..."

David Herron

## OBITUARY

**COLIN MANLEY Born 16 April 1942, died 9 April 1999**

Although the remit of this magazine is that area of music too euphemistically, and often wrongly, called "folk" I make no apologies for crossing over to another kind of music on this occasion because, for myself and many of my contemporaries brought up on the innovative music of the 1960's when "pop" became a new art form with the emergence of 4 Liverpool lads called The Beatles, it is a sad time.

On Friday 9 April we lost one of the most influential guitar players of a century that is fast fading away. Colin Manley is not a name that readily appears in the press or on people's lips when they recall that golden era but it should be. Colin went to school with George Harrison and Paul McCartney and they remained good friends throughout his life. Maybe, if the fates had spun their web differently he would have become a member of the "fab four" but it was not to be.

Colin, a member of the Reno Four, a "Cavern" regular and, for the last 25 years, lead guitarist with those other 60's icons, The Swinging Blue Jeans, left his mark in far more subtle ways. It was he who taught George Harrison much of the guitar licks he later used to such good effect on those haunting Lennon & McCartney songs. George acknowledged the debt much later when he asked Colin to guest on his "Wonderwall" album and Paul, not given to overpraise, actually said on radio that Colin was the best guitar player in Liverpool and one of the best in the UK.

So many people heard him, but the shame is that so many more people should have heard him, though his recorded tracks, both in session work and with "The Blue Jeans", will live on after him, as well as in the hearts and minds of the many thousands of people to whom he gave so much pleasure down the years.

Ian Chesterman



## NEWSREEL

**Liverpool's Ale and Hearty Folk'** many of you may not be aware that the Liverpool Singaround Folk Club meets upstairs every Tuesday evening (from 8.45pm) in the best real ale pub in Liverpool! The Ship and Mitre on Dale Street (Liverpool City Centre) has won numerous CAMRA Merseyside Pub of the Year and Pub of the Month awards for its wide selection of cask conditioned ales and imported lagers, and for its regular beer festivals. So why not hop on a bus or coerce a nominated driver and mix the best of ale with the best of folk music? For further information contact Helen Hebden on 0151 727 0088.

If you fancy a folk music jam session then pop into **The Dispensary pub** on Renshaw Street in Liverpool city centre on Monday evenings from 9.00pm. Here you will find like-minded musicians with guitars, melodions, bodhrans, pipes, whistles, gob irons, and a clarinet. We have even had visits from a harp and a cello player! Listeners are also guaranteed a warm welcome, although musicians take priority when it comes to claiming a seat! The Dispensary is the second pub to be opened in Liverpool by the local Cains Brewery and it serves traditional Cains beer as well as a good selection of guest beers too.

**The 10<sup>th</sup> Middlewich Folk & Boat Festival** is poised, ready to welcome you. Singarounds throughout the weekend, sessions – (English, Celtic and Cajun) day and night, walks on the canal? A boat load of salt?? A poem and a pint – plus a 'monologue' with Wrigley! Sizzle with the Chipolatas, singaround with Black Umfolosi, Cherish and Dance with Cherish The Ladies! Journey with The Poozies, Jig with Eliza and finally Jump to The Bushburys and The Old Rope String Band !! Workshop highlights include – English fiddle – Eliza Carthy, North West Dance Music – Band of the Rising Sun, Accordion – Karen Tweed and more tba. Finally, the 10<sup>th</sup> Anniversary Concert on Saturday night features Bernard Wrigley and The Oldham Tinkers, finishing with the final fling on Sunday Night with The Bushburys, The Old Rope String Band and The Boat Band, who also celebrate 10 years in 1999. A limited number of Advance Tickets for The Anniversary Concerts are available at £10.00 (£8.00) for both events. The 60 page event programme is out now, giving full details, at £1.50 including post and packing from The Box Office (see page 30). Better still, buy it when you arrive!

**The Folkworks Youth and Adult Summer Schools 1999** will take place from the 9<sup>th</sup> to 14<sup>th</sup> of August at Durham. The Youth (12 to 25 years of age) and The Adult Schools (20 and above) are separate events and are held in different venues. Much of the time is spent in workshops, either for a wide range of specific instruments, song and dance or mixed-instrument bands or group sessions. The week leads immediately into the Durham Gathering on Saturday 14<sup>th</sup> August. Most course participants usually



NOW YOU CAN BELIEVE  
YOUR EYES



# THE TENTH MIDDLEWICH FOLK AND BOAT FESTIVAL 18-19-20 JUNE 1999

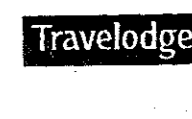
Mainstage marquee – Acoustic stage – Canalside venues  
Displays and Concerts

**"THE FESTIVAL WITH SOMETHING FOR EVERYONE"**

Stockport	CHERISH THE LADIES (USA)	Crafts
Pumphouse	BLACK UMFOLOSI (Zimbabwe) – THE POOZIES	Sessions
Wrigley Head	ELIZA CARTHY DUO – THE BUSHBERRYS	Boat Rally
Leopard Spot	COCK & BULL BAND – THE BOAT BAND	Singarounds
Grand Union Rapper	OLDROPE STRINGBAND – IAN BRUCE	Late night extras
Flagcrackers of Craven	TANGLEFOOT (Canada)	Poems and Pints
Haddenham Hoofers	OLDHAM TINKERS	Festival Fringe
Padiham Panache	BERNARD WRIGLEY	Workshops
Raise The Dust	LOCTUP TOGETHER	Folk club
Clerical Error	LOREBREAKERS – ACQUIESCE	Stalls
Witchmen	DAVIAN REEL – KEEPERS LOCK	
	ROY WILCOCK AND BRIDGET GUEST	
	ST PATRICK'S PIPE BAND – YOUTHQUAKE	
	MIDDLEWICH PADDIES – SALT TOWN POETS	
	CALICO JACK – MIKE RAVEN & JOAN MILLS	
	Special guests THE CHIPOLATAS and more to be confirmed	

Weekend Tickets £25 before 1st June 1999  
Advance concert tickets also available  
Camping £3 per unit per night  
Craft and trade stalls Tel: 01606 835 371 Mobile 0410 874 465  
General Information Tel: 01606 836 896 (AFTER 6 pm)

BOX OFFICE  
6 Southway, Middlewich  
Cheshire CW10 9BL  
Tel: 01606 832 850  
Fax 01606 837 811  
Email dave.j.palmer@BT.com



stay on after the Summer Schools for a superb Saturday of music and dancing. For details contact: Folkworks, 69 Westgate Road, Newcastle upon Tyne, NE1 1SG or ring Pam Hobson on 0191 222 1717.

**Mic Shaw** is desperately trying to secure information on Roy Bailey for either a book project or more likely a series of independent magazine publications with a working title of "Leaves From A Tree". He would welcome information from our readers in the form of stories, articles, reviews, festival/gig adverts, photos etc. Contacted Mic at Flat 4 Granite House, 34a Heyworth Street, Derby DE22 3DL

**The Citadel**, Waterloo Street, St Helens is now closed until February 2000 for refurbishment following the award of a Lottery Grant of £707,060. In the meantime, as well as working with schools and colleges, current plans include a performance by Zimbabwean group Black Umfolosi in St Helens Town Centre, a day of street theatre during the summer in conjunction with Hope Street, Liverpool and events at The St Helens Show. For further details, contact 01744 735 436.

**Burnley Mechanics** have Vin Garbutt on Saturday 19<sup>th</sup> June as part of his 'Vin Garbutt's Take It Easy After 30 Years on the Road Tour'. Details from the Ticket office 01282 430 055

**The Kazbah**, 62 Argyle Street, Birkenhead has Jon Renbourne on Friday 25<sup>th</sup> June. Tel 0151 201 6049.

**Northwest Concertina Players** meet on 12<sup>th</sup> June, 10<sup>th</sup> July, 14<sup>th</sup> August. 11<sup>th</sup> September (The Hoofield Squeezers). For further information please ring Bob Dawson 0151 726 8818.

**Cyril Tawney** celebrates 40 years of professional singing. At the beginning of May he will have been singing folk songs as a full-time living for forty years, longer than anyone else in Britain. Seek him out at Whitby Folk Festival or at Fylde on Fri 3rd or Sat 4th September.

**Forthcoming Festivals:-**

Clitheroe Great Days of Folk Tel 01254 397 623	4, 5 & 6 June
3 <sup>rd</sup> Alison Arms Folk Festival Tel 01772 338 718	18,19 & 20 June
Middlewich Folk & Boat Festival Tel 01606 832 850	18,19 & 20 June
Mersey River Festival Tel 0151 227 3352	19 & 20 June
Four Fools Folk Festival Tel 01257 263 678	25, 26 & 27 June
Cleckheaton Folk Festival Tel 01924 404 346	2, 3 & 4 July
Warwick Folk Festival Tel 01926 614 932	23, 24 & 25 July
Saltburn International Festival Tel 01947 840 928	6, 7 & 8 August
Whitby Folk Week Tel 01757 708 424	21 to 27 August
Fylde Folk Festival Tel 01253 872 317	3, 4 & 5 Sept

**Fylde Folk Festival** is pleased to announce extra and very special pre festival events for this year. On August Bank Holiday Sunday afternoon, The Alan Bell Band will be featured in a free open air concert at Marsh Mill at Thornton Cleveleys, near to Fleetwood. This is a very appropriate opening to the festivities, for the Windmill is the logo of the festival. In the evening Lancashire stalwarts, The Houghton Weavers will be in concert in the Marine Hall, Fleetwood from 8pm. On Monday 30<sup>th</sup> August an open air concert will be held on board the historic trawler The Jacinta at 8pm. During the afternoon of Tuesday 31<sup>st</sup> August, Circus Sensible will be performing in the Marine Gardens on the promenade, whilst in the evening, Isla St Clair will be in concert in the Marine Hall, supported by local group Thistle. On Wednesday 1<sup>st</sup> September, Julie Felix will entertain in the Marine Hall from 8pm. Reservations and information on all the events centred on the Marine Hall can be obtained from the ticket office Tel 01253 771 141. The festival gets under way properly, on Thursday 2<sup>nd</sup> September in the North Euston Hotel, with a session entitled The Gathering at 8pm, hosted by Thistle. In addition Fleetwood Folk Club will hold the pre festival concert in the hotel with special guests, Jez Lowe & The Bad Pennies. Following these opening concerts, a further 130 events will take place over the following three days in 17 venues throughout the town.

**Folk venues**, i.e. clubs or theatres that lend themselves, to create the right atmosphere for artists to play in, are few and far between. Often when that problem is overcome, cost then rules out regular use. Down in Congleton in Cheshire, a real gem has been unearthed that fits the above criteria perfectly. **The Daneside Theatre**, provides the ideal auditorium for both the acts and audiences alike, whilst holding up to 300 people. Chris While & Julie Matthews followed by Ralph McTell, played there within four days of each other recently, the latter to a sell out audience. The sound and light systems are first class, while more importantly, there's a well stocked bar, for use at the interval. There is also adequate car parking available. Concert organiser, Eric Cox, should be complemented for his foresight in using this venue, which has a really welcoming feel to it. So why not go along if you have the opportunity, Folk North West will keep you posted as to future artists and dates.

**Sentinel Folk Column.**

Some of you may have noticed that there is now a regular folk column in the Evening Sentinel newspaper. If you haven't (and it does take a little searching some weeks) you will find it in the "Shout!" entertainment section on Friday, usually towards the end. The aim is to describe what's happening on the folk scene in the North Staffordshire and South Cheshire area, in a little more detail that is possible in the excellent North Staffs Folk Diary (which I trust everyone has). The success of a column like this is very dependent on the information to hand, so if you are a club organiser and you would like your club to be mentioned, get your details to Jeff Parton, 2 Birchgate Grove, Bucknall, Stock-on-Trent, ST2 8JU (or email [jeff@partn.freeseve.co.uk](mailto:jeff@partn.freeseve.co.uk)) at least a week before the date of your event.

# THE FEDERATION CLUBS

DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	CONTACT
<b>SUNDAY</b>				
ACCRINGTON TOWN HALL			David Almond	
ALBION	08:30 PM	Albion Hotel, Albion Street, New Brighton	Gill Peckham	0151 639 9660
ARNSIDE	08:00 PM	The Bulls Head, Milnthorpe	Steve Black	01524 761823
BOTHY	08:00 PM	Blundell Arms, Upper Aughton Rd, Birkdale	Clive Pownceby	0151 924 5078
WALTON (SUNDAY)	08:45 PM	County Ward Labour Club, 39 Hale Road, Walton	Lilian French	0151 474 0979
WOODEN HORSE	08:30 PM	The Junction, News Lane, Rainford	Jim Coan	01772 452782
<b>MONDAY</b>				
BRIDGE	08:30 PM	Bridge Inn, Georges Road, Stockport	Peter Hood	0161 432 4142
CONWY	08:30 PM	The Malt Loaf, Rosehill Street, Conwy	Denis Bennett	01492 877324
PROSPECT	08:30 PM	The Prospect Inn, Weston Road, Weston Village, Runcorn	Roger Hanslip	01925 731567
SWINTON	08:30 PM	White Lion, 242 Manchester Rd, Swinton	Ged Todd	01942 811527
TRITON	08:30 PM	St John Hall, Malleson Road, Liverpool	Anne Crumpton	0151 920 5364
<b>TUESDAY</b>				
CHORLEY	08:30 PM	Closed until further notice	Frank Wilson	0797 938 6470
FURNESS	08:30 PM	The Brown Cow, Goose Green, Dalton-in-Furness	Andy Frame	01229 835601
HOWCROFT INN	08:30 PM	The Howcroft Inn, 36 Pool Street, Bolton	Ron Callow	01204 381956
JACQUI'S FOLK CLUB	08:30 PM	Bishop Eaton Parish Centre, Childwall, Liverpool	Jacqui McDonald	01244 300576
LIVERPOOL	08:30 PM	The Ship & Mitre, Dale St, Liverpool	Helen Hebden	0151 727 0088
MAGHULL	08:30 PM	Hare & Hounds, Liverpool Rd North, Maghull	Joe Ryan	0151 531 9273
RING 'O' BELLS	08:30 PM	Ring 'O' Bells, Farnworth Street, Widnes, Cheshire	Iris Bickerstaffe	0151 424 7072
URMSTON ACOUSTICS	08:30 PM	The Nag's Head, Davyhulme Circle, Urmston	Martin Kavanagh	0161 748 5497
WIGAN (WMC)	08:30 PM	Working Mens Club, Upper Morris St, Wigan	Joan Blackburn	01942 321223
<b>WEDNESDAY</b>				
8:45 AT LANE ENDS	08:45 PM	Lane Ends Hotel, Weeton Rd, Wesham	Ann Green	01772 683027
ALISON ARMS	03:30 PM	The Alison Arms, Preston Rd, Coppull Moor, Nr Chorley	Hilda Foy	01257 792246
ASPULL		Temporarily closed due to lack of venue	Paul Wordsworth	0161 790 7153
BLACKBURN	08:30 PM	Veteran Hotel, Eanam, Blackburn	Brian Kirkham	01254 826661
BURNLEY	08:30 PM	Waggon & Horses Inn, Colne Rd, Brierfield	Phyl Watson	01282 774077
CASTLE	08:30 PM	Castle Hotel, Halton Village, Runcorn	Bob O'Callaghan	0151 424 5367
CHESTER	08:30 PM	Chester Rugby Club, Vicar's Cross, Chester	Jacqui McDonald	01244 300576
DENBIGH	08:30 PM	The Bull Hotel, Denbigh	Geoff Durno	01745 582265
FOUR FOOLS	08:00 PM	The Old Dog, Alma Hill, Upholland, Wigan	Ken & Angie Bladen	01257 263678
<b>THURSDAY</b>				
BIDDULPH	08:15 PM	The Biddulph Arms, Congleton Road, Biddulph	Eric Cox	01782 514896
BLACK HORSE	09:00 PM	Black Horse Hotel, Black Horse Hill, West Kirby	Paul Wrightson	0151 625 2307
FLEETWOOD	08:30 PM	Steamer Hotel, Queens Terrace, Fleetwood	Dave Ryan	01253 876351
PARKGATE	08:15 PM	Parkgate Hotel, Boathouse Lane, Parkgate, South Wirral	Eddie Morris	0151 677 1840
RAILWAY	08:30 PM	Railway Hotel, Heatley, Lymm	Don Davies	0161 432 4317
RUTHIN ACOUSTIC CLUB	08:30 PM	Castle Hotel, St Peter's Square, Ruthin, Denbighshire	Campbell Finnie	01824 750730
THE SHIP INN	08:30 PM	The Ship Inn, Rosemary Lane, Haskayne, Nr Ormskirk	Sue Howard	0151 526 9927
WIGAN (7 STARS)	09:00 PM	Seven Stars Hotel, Seven Stars Bridge, Walgate, Wigan	Joan Blackburn	01942 321223
WREXHAM	08:30 PM	The Lex Club, Regent Street, Wrexham	Ian Chesterman	01978 357307
<b>FRIDAY</b>				
BOLLINGTON	08:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield	01625 573596
NORTHWICH	08:30 PM	Harlequin Theatre, Queen St, Northwich	John Booth	01606 79356
PORKIES	08:30 PM	Royal British Legion, Ward Street West, Poynton	Judy Hancock	01260 252633
PRESTON	08:30 PM	Moorbrook Inn, North Road, Preston	Rob Malaney	01257 231463
RHYL	08:30 PM	Bee & Station Hotel, Bodfor St, Rhyl	Darryl Morley	01745 353859
WALTON (FRIDAY)	08:30 PM	County Ward Labour Club, 39 Hale Road, Walton, Liverpool	Lilian French	0151 474 0979
WESTHOUGHTON	08:15 PM	Westhoughton Golf Club, Long Island, Westhoughton	Pat Batty	01942 812301
<b>SATURDAY</b>				
BREWERY ARTS	08:30 PM	Brewery Arts Centre, 122a Highgate, Kendal	Box Office	01539 725133
CITADEL ARTS CENTRE		Closed due to refurbishment - reopening Feb 2000	Box Office	01744 735 436
OSWALDTWISTLE	08:30 PM	St Mary's Parish Centre, Lock Street, Oswaldtwistle	Dylan Owen	01254 390391



		<b>June Dates</b>		
<b>SUNDAY</b>		06-Jun-99	13-Jun-99	20-Jun-99
ACCRINGTON TOWN HALL			<b>The McCalmans</b>	
ALBION		Singers Night	Singers Night	<b>John Finnan &amp; Friends</b>
ARNSIDE		Singaround		Singaround
BOTHY		<b>Derek Gifford</b>	Singers Night	<b>Dave Webber &amp; Annie Fentiman</b>
WALTON (SUNDAY)		Singers Night	Singers Night	Singers Night
WOODEN HORSE		Singers Night	<b>Tanglefoot (Canada)</b>	Singers Night
<b>MONDAY</b>		07-Jun-99	14-Jun-99	21-Jun-99
BRIDGE		Singers Night	Singers Night	Singers Night
CONWY		Singers Night	Singers Night	Singers Night
PROSPECT		Singers Night	Singers Night	<b>Graham Dunne</b>
SWINTON		<b>Geoff Higginbottom</b>	Singers Night	<b>Lesley Flint Band</b>
TRITON		Singers Night	Singers Night	Singers Night
<b>TUESDAY</b>		08-Jun-99	15-Jun-99	22-Jun-99
CHORLEY		Closed until further notice		
FURNESS		<b>Galliard</b>	Singers Night	Singers Night
HOWCROFT INN		<b>Anthony John Clarke</b>	Singers Night	<b>Eddie McGurk</b>
JACQUI'S FOLK CLUB		Singers Night	Singers Night	Singers Night
LIVERPOOL		Singers Night	Singers Night	Singers Night
MAGHULL		Singers Night	<b>Bernard Cromarty</b>	Singers Night
RING 'O' BELLS		Singers Night	Singers Night	Singers Night
URMSTON ACOUSTICS		Singers Night	<b>Steve Tilston</b>	Singers Night
WIGAN (WMC)		Singers Night	Singers Night	Singers Night
<b>WEDNESDAY</b>		09-Jun-99	16-Jun-99	23-Jun-99
8:45 at LANE ENDS		Singers Night	<b>Evans Door</b>	<b>Anthony John Clarke</b>
ALISON ARMS		Singers Night	Singers Night	Singers Night
BLACKBURN		Singers Night	Singers Night	Singers Night
BREWERY ARTS			<b>The Monks of Tashi Lhunpo</b>	
BURNLEY		Singers & Musicians	Singers & Musicians	Singers & Musicians
CASTLE		Singers Night	Singers Night	Singers Night

		<b>June Dates</b>		
<b>WEDNESDAY</b>		09-Jun-99	16-Jun-99	23-Jun-99
CHESTER		Singers Night	Singers Night	Singers Night
DENBIGH		Singers Night	Singers Night	Singers Night
FOUR FOOLS		Singers Night	<b>SI Khan (USA)</b>	Singers Night
<b>THURSDAY</b>		10-Jun-99	17-Jun-99	24-Jun-99
BIDDULPH		<b>Mike West &amp; Myshkin</b>		
BLACK HORSE		Closed until further notice		
FLEETWOOD		Singers Night	Singers Night	Singers Night
PARKGATE				<b>Chris White &amp; Julie Matthews</b>
RAILWAY		Singers Night	Singers Night - Lymm Festival	<b>Galliard</b>
RUTHIN ACOUSTIC		Singers Night	Singers Night	Singers Night
THE SHIP INN		Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)		Singers Night	Singers Night	Singers Night
WREXHAM		Closed	Closed	Closed
<b>FRIDAY</b>		11-Jun-99	18-Jun-99	25-Jun-99
BOLLINGTON		Singers Night	<b>Ian Bruce</b>	Singers Night
BREWERY ARTS		<b>Vin Garbutt</b>		
NORTHWICH		Singers Night	Singers Night	<b>Amos Moss' All Stars Charity Night</b>
PORKIES		<b>Graham Cooper</b>		
PRESTON		Singers Night	Singers Night	Singers Night
*RAILWAY			<b>Lymm Festival Ceilidh with Five Bard Gate (Lymm Parish Hall)</b>	
RHYL		Singers Night	Singers Night	Singers Night
WALTON (FRIDAY)		Singers Night	Singers Night	Singers Night
WESTHOUGHTON		Closed	Closed	Closed
<b>SATURDAY</b>		05-Jun-99	12-Jun-99	19-Jun-99
OSWALDTWISTLE		Singers Night		
*PORKIES			<b>Ceilidh Night with Gentlemen Soldier</b>	
*RAILWAY			<b>Saturday Special - The McCalmans</b>	

Notes:

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

		July Dates				
SUNDAY	04-Jul-99	11-Jul-99	18-Jul-99	25-Jul-99		
ACCRINGTON TOWN HALL		Dervish				
ALBION	Singers Night	Singers Night	The Hedgehogs	Singers Night		
ARNSIDE	Singaround		Singaround			
BOTHY	Roy Bailey	Singers Night	Chris Sherburn & Denny Bartley	Closed		
BREWERY ARTS		Allan Taylor + Henwen + Mike Willoughby & Carolyn Francis				
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night		
WOODEN HORSE	Singers Night	Jez Lowe	Singers Night	Singers Night		
MONDAY	05-Jul-99	12-Jul-99	19-Jul-99	26-Jul-99		
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night		
CONWY	Singers Night	Singers Night	Singers Night	Singers Night		
PROSPECT	Singers Night	Singers Night	LocTup Together	Singers Night		
SWINTON	Anthony John Clarke	Singers Night	Guest tba	Singers Night		
TRITON	Singers Night	Singers Night	Singers Night	Singers Night		
TUESDAY	06-Jul-99	13-Jul-99	20-Jul-99	27-Jul-99		
CHORLEY	Closed until further notice					
FURNESS	Singers Night	Singers Night	Singers Night	Singers Night		
HOWCROFT INN		Bernard Cromarty		Phil Seddon		
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night		
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night		
MAGHULL	Singers Night	Singers Night	Singers Night	Singers Night		
RING 'O' BELLS	Singers Night	Copper Wood	Singers Night	Singers Night		
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night		
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night		
WEDNESDAY	07-Jul-99	14-Jul-99	21-Jul-99	28-Jul-99		
8:45 at LANE ENDS	Singers Night	Stony	Closed	Closed		
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night		
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night		
BURNLEY	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians		
CASTLE	Singers Night	Singers Night	Singers Night	Singers Night		

		July Dates				
WEDNESDAY	07-Jul-99	14-Jul-99	21-Jul-99	28-Jul-99		
CHESTER	Singers Night	Singers Night	Singers Night	Singers Night		
DENBIGH	Singers Night	Singers Night	Singers Night	Singers Night		
FOUR FOOLS	Singers Night	Singers Night	Geoff Higginbottom	Singers Night		
THURSDAY	01-Jul-99	08-Jul-99	15-Jul-99	22-Jul-99	29-Jul-99	
BIDDULPH			Jez Lowe & The Bad Pennies - Biddulph Town Hall			
BLACK HORSE	Closed until further notice					
FLEETWOOD	Ken Pearson	Singers Night	Singers Night	Anthony John Clarke	Singers Night	
PARKGATE				Artisan		
RAILWAY	Singers Night	Buz Collins	Singers Night	Singers Night	Singers Night	
RUTHIN	Ken Nicol	Singers Night	Singers Night	Singers Night	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	Closed	Closed	Closed	Closed	Closed	
FRIDAY	02-Jul-99	09-Jul-99	16-Jul-99	23-Jul-99	30-Jul-99	
*BIDDULPH			His Worship & The Pig			
BOLLINGTON	Singers Night	Singers Night	Singers Night	Singers Night	Clarke Beuling (USA)	
NORTHWICH	Singers Night	Root Chord	Singers Night	Guest tba	Singers Night	
PORKIES	Allan Taylor					
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night	
RHYL	Singers Night	Singers Night	Singers Night	Enda Kenny	Singers Night	
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night	
WESTHOUGHTON	Closed	Closed	Closed	Closed	Closed	
SATURDAY	03-Jul-99	10-Jul-99	17-Jul-99	24-Jul-99	31-Jul-99	
*ARNSIDE		Fahey, Murphy & Maquire			Ken & Patricia Wilson	
*BIDDULPH			Folk in The Park - Biddulph Grange Country Park			
OSWALDTWISTLE	Singers Night					
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August Dates					
	01-Aug-99	08-Aug-99	15-Aug-99	22-Aug-99	29-Aug-99
<b>SUNDAY</b>					
ALBION	Singers Night	Residents Night - George & Gill	Singers Night	No Turn Unstoned	Singers Night
ARNSIDE	Singaround		Singaround		
BOTHY	Closed	Closed	Closed	Closed	Closed
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Singers Night	Singers Night	Singers Night	Closed
<b>MONDAY</b>					
BRIDGE	Singers Night	09-Aug-99	16-Aug-99	23-Aug-99	30-Aug-99
CONWY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PROSPECT	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	<b>Peter Price</b>	Singers Night	Singers Night	Singers Night	Singers Night
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>TUESDAY</b>					
CHORLEY	Closed until further notice	10-Aug-99	17-Aug-99	24-Aug-99	31-Aug-99
FURNESS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
HOWCROFT INN		Closed		Closed	
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
RING 'O' BELLS	Singers Night	Singers Night	<b>Dave Baird</b>	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>					
8:45 at LANE ENDS	Closed	11-Aug-99	18-Aug-99	25-Aug-99	01-Sep-99
ALISON ARMS	Singers Night	Closed	Closed	Closed	Closed
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
BURNLEY	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
CASTLE	Singers Night	Singers Night	<b>Dave Beard &amp; Gill</b>	Singers Night	Singers Night

August Dates					
	04-Aug-99	11-Aug-99	18-Aug-99	25-Aug-99	01-Sep-99
<b>WEDNESDAY</b>					
CHESTER	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
DENBIGH	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
FOUR FOOLS	Singers Night	Singers Night	<b>Roy Clinging</b>	Singers Night	Singers Night
<b>THURSDAY</b>					
BIDDULPH	Closed	12-Aug-99	19-Aug-99	26-Aug-99	02-Sep-99
BLACK HORSE	Closed until further notice	Closed	Closed	Closed	Closed
BREWERY ARTS				<b>Fiddlers' Bid</b>	
FLEETWOOD	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PARKGATE				<b>Graham Cooper</b>	
RAILWAY	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
RUTHIN	Singers Night	Singers Night	Singers Night	tba	
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	Closed	Closed	Closed	Closed	Closed
<b>FRIDAY</b>					
BOLLINGTON	Singers Night	13-Aug-99	20-Aug-99	27-Aug-99	03-Sep-99
NORTHWICH	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
PORKIES	<b>Harvey Andrews</b>	<b>Buz Collins</b>	Singers Night	Singers Night	Singers Night
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Singers Night	Singers Night	Singers Night	<b>Roy Wilcocks &amp; Bridget Guest</b>	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Closed	Closed	Closed	Closed	Closed
<b>SATURDAY</b>					
OSWALDTWISTLE	07-Aug-99	14-Aug-99	21-Aug-99	28-Aug-99	04-Sep-99
	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
<b>Notes:</b>	* If Club name has "*" in front, it's not the usual club night.				
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## ADVANCE DATES FROM SEPTEMBER

### 8:45 AT THE LANE ENDS

Sept 15 - Opening Night with Maxie & Mitch

### ALBION

Sept 5 - Singers Night Sept 12 - Houghton Weavers Sept 19 - Singers Night Sept 26 - Singers Night Nov (date tba) - Jones & Co

### ARNSIDE

Sept 5 - Matt Armour

### BIDDULPH

Sept 22 - Battlefield Band (Biddulph Town Hall) Sept 29 - The Poozies (Biddulph Town Hall) Oct 14 - Helen Watson Oct 17 - Bert Jansch Oct 21 - Steve Knightly Nov 4 - Chris White & Julie Matthews

### BOLLINGTON

Nov 18 - Jon Wright Band

### BOTHY

Sept 12 - Ben & Joe Broughton Sept 19 - Singers Night Sept 26 - Damien Barber Oct 3 - Singers Night Oct 10 - John Kirkpatrick Oct 17 - Donal Maguire Oct 24 - Roger Wilson Oct 31 - Singers Night

### BREWERY ARTS

Sept 17 - Kathryn Tickell

### CASTLE

Sept 29 - Anthony John Clarke

### CHESTER

Sept 22 - Artisan Nov 10 - Derek Brimstone Dec (date tba) - Tom Topping Band

### FLEETWOOD

Sept 2 - Jez Lowe & Bad Pennies Oct (date tba) - 30th Birthday Celebrations

### FOUR FOOLS

Sept 22 - Sara Grey Oct 27 - Dick Miles Dec 1 - Tom Lewis Dec 8 - Martin Young (Long)

### HOWCROFT INN

Sept 14 - TBA Sept 28 - Lynn & Barrie Hardman Oct 12 - John Prentice Oct 26 - Jon Harvison

### MAGHULL

Sept 14 - Jay Turner & Cath Mundy (Australia) Oct 19 - Isla St Clair Oct 26 - Dave Mallett (USA) Nov 16 - Robin Laing Dec 14 - His Worship & The Pig (A Christmas Tail)

### NORTHWICH

Sept 24 - Burach Oct 1 - Pete Morton

### PARKGATE

Sept 30 - Harvey Andrews Oct 28 - Dave Mallett (USA) Nov 11 - Mundy & Turner (Australia) Nov 25 - Allan Taylor

### PORKIES

Sept 3 - Ken Nicol Oct 1 - Risky Business Nov 5 - Vin Garbutt Dec 3 - TBA Dec 17 - Gentlemen Soldier

### PROSPECT

Sept 6 - Bram Taylor Oct 4 - No Turn Unstoned Nov 1 - Ceolta Dec 6 - Martin Young

### RING 'O' BELLS

Nov 9 - Bram Taylor

### WESTHOUGHTON

Sept 24 - Opening Night with Tamarack (Canada) Oct 1 - Clive Gregson Oct 8 - Coope, Boyes & Simpson Oct 15 - Tom Russell (USA) Oct 22 - Steve Knightley Oct 29 - Dave Mallett (USA) Nov 5 - Chris White & Julie Matthews (Ticket Only) Nov 12 - Mad Pudding (Canada) Nov 19 - Vin Garbutt (Ticket Only) Nov 26 - Closed Dec 3 - Closed Jan 14 - John Wright Band (Ticket Only)

### WOODEN HORSE

Sept 12 - Chris Sherburn & Denny Bartley Oct 10 - Cockersdale Nov 14 - Graham & Eileen Pratt

### WREXHAM

Oct 7 - Re-opens with Steve Tilston & Annette Batty Nov 4 - Bram Taylor Dec 2 - Jeremy Taylor

## CLUB RESIDENTS

ALBION - Gill & George Peckham, Roger Parker, Burgundy Road, Eddie Morris, Marje Ferrier

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

8.45 at the 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

CASTLE - Chris & Roger, Cheryl & Dave, Carol & John, Bob Elliot, Bob O'Callaghan

CHORLEY - Wolfman Jack, Frank Wilson

FLEETWOOD - Spitting on a Roast

FOUR FOOLS- Angie Bladen, Derek Gifford, Janet Hale, Paul & Kath Holden.

HOWCROFT INN - Ron Callow, Mick Unsworth (Micron)

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

NORTHWICH - Jamie Anderson, John Booth, Sean Boyle, John Moncur, Charlie Reade, Brenda Yates, Ailsa Booth, Linda Pollard

OSWALDTWISTLE - Dylan Owen, Stopstones

PARKGATE - Eddie Morris, Brass Tacks

PORKIES - Sad Pig Band, Dave Walmsley

PRESTON - Jane Trelfall & Carl Hogsden, Rob Malaney, John MacAlister, Simon Booth, Ian Brownwood, Hugh O'Donnell

PROSPECT - Roger Hanslip, Chris Hanslip, Carol & John Coxon, Cheryl & Dave

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

URMSTON ACOUSTICS - Keith Northover, Them Lot, Martin & Mandy Kavanagh

WESTHOUGHTON - Auld Triangle

WOODEN HORSE - Quartz, LocTup Together, Rob Peacock, Back in Business

WREXHAM - Offa (Goff Jones & Ian Chesterman), Yardarm



## A YOUTHFUL PERSPECTIVE

### BECOME A PATRON OF YOUTHQUAKE

Youthquake organises events for young people from the north west of England who are interested in local, traditional, roots and acoustic music. So far we have run regular, informal Saturday morning workshops and events at festivals and more events are being planned. These include a concert to be held in the autumn, headlined by a popular young artiste who will be supported by some of our up and coming local talent. We hope to precede it with a workshop to which local schools will be invited.

Youthquake allows young people to meet together, exchange ideas, perform and make friends. But in order for this vital work to continue, Youthquake needs friends of its own.

First and foremost (and unfortunately, like everyone else), we need money. Without it, we cannot hire venues, book professional musicians, pay expenses or create publicity.... the list goes on. A donation, however small, would place you on our list of 'patrons', organisations or individuals who are willing to encourage the growth of the tradition in the north west. Not only would you be happy in the knowledge that you were actively supporting the continuance of the tradition, we would keep you informed of Youthquake events and offer discounts at Youthquake concerts. At those events, we would like to publicise the list of our highly valued patrons, (unless you request otherwise) so that everyone can know who has been willing to offer practical help in keeping the tradition alive.

Youthquake is also looking for artistic patrons; professional or semi professional musicians who are willing to offer their time and talent for little or no financial reward, in order to pass on their skills to another generation. We would also be grateful for similar help from those with technical expertise.

If you would like to help in any of these capacities, please send donations, or contact for further information:

**Jenni Hyde**, 13 Alresford Road, Alkington, Middleton, Manchester M24 1WU. Tel: 0161 654 6197.



## PRESS RELEASE

Furness Tradition is a celebration of the social and working traditions of Furness – the music, song, dances, sporting events, working crafts and rural industry that combine to make up our unique heritage. Furness Tradition aims to provide a platform to give us all (visitors and locals alike)

a chance to experience much of this living heritage at first hand. Two sets of events are planned. Firstly a series of workshops and learning activities in both schools and the general community. Then a two day festival in Ulverston. The first ever Furness Tradition Festival will begin on July 23<sup>rd</sup> with a concert in the Glaxo Social Club, Cavendish Street, Ulverston. On Saturday July 24<sup>th</sup> Furness tradition will be holding a street party throughout the town featuring a wide variety of activities culminating in a showcase concert finale and dance in the Coronation Hall. Details can be obtained from Furness Tradition, c/o Box 25, Ulverston, Cumbria, LA12 7UN, Tel 01229 582704: Fax 01229 588290: e.mail: trad@hartown.demon.co.uk

**Coope, Boyes & Simpson** will be performing a Christmas Concert at The Worden Arts Centre Leyland on 20<sup>th</sup> November. Details from 01772 621411. They are also interested to receive suggestions for a forthcoming CD which will combine newly recorded songs with old favourites. Are there any particular songs you'd like to see included? Please let them know by phone/fax (01709 375 063) or e.mail: [georgina@nomasters.freeserve.co.uk](mailto:georgina@nomasters.freeserve.co.uk)

### PRESS RELEASE FOR ALL CONCERTINA ENTHUSIASTS

Towards the design of a new, student-level English concertina – who, how, when, - and how much??

Alistair Anderson's work in teaching and popularising the English concertina is legendary; his dozens of LPs and CDs, his endless touring and tuition all around the world, and his major role in FolkWorks, the famed study, performance and teaching centre for Folk Music and Folk Arts based in the North East of England, are respected world-wide.

One of Alistair's concerns has always been the lack of good quality, affordable concertinas, (a concern shared widely amongst the concertina fraternity!) – "the potential interest in the instrument is considerable, especially amongst youngsters" he says, "but the lack of affordable and suitable instruments has always held things back".

Now, FolkWorks may shortly be in a position to commission the manufacture, and the purchase of, a substantial number of 'student-grade' concertinas. These will form part of Folkworks' "Bank" of borrowable, non-standard, hard-to-find folk instruments, that FolkWorks can use in its education work. "We need to establish a 'critical mass' of new players, so that teaching and learning the concertina can be along the same lines as the teaching and learning of more common, less scarce instruments" says Ali.

FolkWorks is interested in commissioning a first order of between 50 and 100 instruments, and are considering an English System instrument of 32 or 36 keys, depending on price. There are, of course, existing sources of moderately-priced instruments: Gremlin, Stagi/Bastari, even late-Victorian Brass-reed 'basic' models – but Alistair sees this major purchase as a great opportunity for the concertina-making fraternity to collaborate and to design

a new, standard, student-level instrument that would be more suited to the job than the current moderate/basic models.

A proposed initial order of up to 100 units would defray set-up costs, and there would then be a steady – and growing – demand around the world, a “catalyst for a new way into playing the instrument” as Ali puts it!

Is it not beyond the skills of our superb UK and overseas concertina makers – Dickinson/Wheatstone, C & R Dipper, A C Norman, Hamish Bayne, J Suttner, Lark in the Morning, Button Box and so many other fine makers – to co-operate on a standard student level design, perhaps even jobbing out the construction of various parts amongst themselves *a la Concorde* (a ‘Dipper’ nosecone with a ‘Wheatstone’ undercarriage... and then each maker and/or dealer could market the finished instruments at a unified price???)

Alistair would like to hear any ideas that are floating around and then begin to move towards a design brief, a guide to potential costs and then finalise a detailed design and cost per instrument. He has some pertinent points to initiate the discussion:

- 1 He feels that the old May Fair concertina (a post-war Wheatstone ‘economy/austerity’ design, with aluminium ‘reeds-on-a-block’ construction (rather than individual brass-bed reeds in single chambers), was superior to any of the current Italian-made ‘English’ instruments: “Why is it so responsive”? he asks: “Could it be that the reed blocks are at 90 degrees to the face of the instrument?”
- 2 Are there any new technologies to help the design?
- 3 The new student instrument needs to be both easy to service and robust enough to stand up to rigorous educational use – so what design features are needed for this?
- 4 Without compromising tone or response, how can the number of different parts be reduced by careful design?

Alistair has asked me, as one who has always been better at TALKING concertinas than playing them! – to circulate these notes to the concertina and free-reed fraternity for your comments and feed-back: this letter may reach you via email, snailmail, via Internet newsgroups, or through various concerned folk magazines – but do respond, especially if you are a maker, craftsperson or philanthropist who can offer real help to this important project!

On behalf of Alistair Anderson, the FolkWorks staff and students and concertina fans everywhere, thanks for your help and interest!

You can forward all your replies to me and I will collate and forward all information to Alistair: I can be reached

at:  
Neil Wayne, The Cedars, Field Lane, Belper, Derbyshire DE56 1DD, United Kingdom.  
Tel: +44(0)1773 824157. Fax: +44(0)1773 825573  
email: [Neil\\_Wayne@freedmus.demon.co.uk](mailto:Neil_Wayne@freedmus.demon.co.uk)  
Web: [www.freedmus.demon.co.uk/index](http://www.freedmus.demon.co.uk/index)  
Messages to Ali will be forwarded by:  
[folkworks@folkworks.demon.co.uk](mailto:folkworks@folkworks.demon.co.uk)



## DIARY CHAT

Please note that all input for Club dates and Diary Chat should be sent to Chris McIlveen at:

Moorland View  
Hargreaves Street  
Hoddlesden  
Darwen  
BB3 3NB

Tel: 01254 707826 or 0836 558416

Hi there. The situation concerning submission of dates and information is definitely improving. For the first time in a long time, I believe we have achieved a totally complete set of club dates for this issue. Many thanks to those Club Organisers who have ‘voluntarily’ submitted their dates on time, and a gentle reminder to the rest of you who needed to be chased up! It really does increase the value and selling power of the magazine if we can offer a complete set of dates, so let’s build on the success of this issue and continue to improve!

### • Welcome to New Clubs

We bid a very warm welcome to the following new clubs who have recently joined the Federation :-

**Folk at The Prospect** has been up and running since June 1998. The club is held in the ground floor lounge of The Prospect Inn, Weston Road, Weston Village, Runcorn which has reasonable wheelchair access. The room is surprisingly good acoustically, and real ale is available. The club is held every Monday night, kicks off at 8:30 pm prompt and is free even on guest nights. A raffle is also held. Guests are generally on once a month. Everyone is made to feel very welcome at the club which already boasts a good selection of floor singers. The club is organised by Roger Hanslip who can be contacted on 01925 731567.

**Ruthin Acoustic Music Club** (formerly Ruthin Folk Club) meets every Thursday at 8:30 pm at the Castle Hotel, St Peters Square, Ruthin. The club features mainly Singers Nights with occasional guests, and is involved in this year’s Ruthin Music Festival in late August. The club is organised by Campbell Finnie, who can be contacted on 01824 750730.

Please give these newcomers all the support you can by visiting them if they are within your area.

### • On The Move/Open & Shut

**PORKIES Folk Club** has now moved to The Royal British Legion Club, Ward Street West, Poynton, following a difference of opinion with the previous landlord. It is held on the first Friday of every month, see the Dates listing for further details.

**The Citadel Arts Centre** in St Helens has closed for major refurbishment work and is due to re-open in February 2000.

**Chorley Folk Club** is closed until further notice. All enquiries to Frank Wilson on 0797 938 470.

**The Brewery Arts Centre** in Kendal has now re-opened and features several folk events. See dates listings for further details.

**The Black Horse Folk Club** in West Kirby is closed until further notice. Contact Paul Wrightson on 0151 625 2307 for further information.

### • Fancy Some Exercise?

Never let it be said that the Folk fraternity are not fit, but by the same token we could always benefit from some more exercise. Well, you need look no further than Kirkham. Ann, Eddie & Rebecca Green have organised some walks in the countryside. These are intended to be very much a social occasion, the walks are not overly strenuous and will usually culminate in a visit to a suitable venue for refreshments etc. The current schedule is May 16, June 26 (led by Alan Bell, somewhere in the South Lakes), July 25 and August 22. All are welcome and further details can be obtained from Ann & Eddie. Please send a stamped addressed envelope with your enquiry. (see 8.45 at Lane Ends in Federation Clubs p21)

Chris McIlveen

## Lucky Stars

The rain and snow keeps falling from a heavy leaden sky  
Women, children, weeping, as they kiss their men good-bye  
Then they wander in confusion as bombs fall from the clouds  
While bodies lie unburied in a thousand different shrouds  
For they’re dying at the border, the new born and the old  
And they’re dying from the hunger and they’re dying from the cold  
And they’re dying from the bullets of a harsh and callous foe  
And some are simply dying ‘cos there’s no place else to go

And we sit at home in comfort and we watch it on TV  
And we thank our lucky stars that it’s them and it’s not me.

© Joe Stead - April 1999

# WWW.ONLINE

An occasional foray into the netherworld of cyberspace!

In view of the growing amount of folk-centered information available on the world wide web, the bods at Folk North West decided it was time to put a tentative foot onto a strand and see where it took them. It was me who pulled the short straw and, being scared of heights and not fancying tightrope walking, I sent my spider out to have a look. When he came back to tell me that all seemed still and there were plenty of safety nets, I took a deep breath and plunged in after him. For those who want the technical information, the modem I use to ‘surf the net’ handles 33600bps.

I began by looking at sites belonging to artists, simply because I had some addresses to give me a starting point. The quality and quantity of information and links given on these sites was decidedly varied. Some are stunning and very professional, others not so. Let no-one tell you that it is difficult to create a website. It is not. What is hard work is to create and manage one of a high standard. Even with a genuine interest in the contents, I didn’t linger long on some of the sites. Anything obviously out of date and I was off like a shot. It’s that easy, and the fact that you’re paying for the phone calls is an added incentive to get out of places that do not immediately grab your attention. Anyway, enough of the web ethics, it’s time to get on.

I started out at the WAZ! homepage ([www.realmusic.co.uk/waz](http://www.realmusic.co.uk/waz)), which for those who are afraid of images slowing them down isn’t a bad place to go, which basically means that there aren’t any pictures. Other than that, the site has all the usual - biographies, discographies, links to other places, out of date dates... these would have been great if I had got there in time to find out that I could just have nipped down the road to Band on the Wall in Manchester to see them, rather than traipsing all the way to Chester on a freezing Tuesday night! Oh well, you live and learn...

From there I went on to the personal sites of Martin Allcock and Steve Tilston, of which the former looked unsurprisingly similar to the WAZ! site, with the latest update at the time of writing being December 98. I’m beginning to think that information that is three months out of date is recent!

Steve’s site ([http://ourworld.compuserve.com/homepages/tilston\\_boyle](http://ourworld.compuserve.com/homepages/tilston_boyle)) contains the same list of WAZ! tour dates and is otherwise notable for a long interview which is quite interesting background to the man and his music. I couldn’t

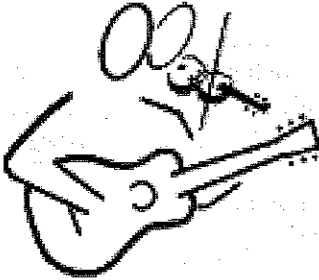
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resist going from here to Les Barker's site - I wish I could tell you the address, but since I zipped there by hypertext link, that's a bit difficult. 'Mrs Ackroyd's kennelpage' is more than just a site for the many and varied Mrs Ackroyd Enterprises - it also contains photographs of trains, publicity material for promoters, and a guide to eating on that other great net we all seem to get stuck in, the great British motorway network. And the links are simply web heaven, one of the most comprehensive I've seen on my travels so far, with lots of festivals, clubs, artists, record labels, trains. I had just one gripe - obviously you can only go to one at once so it would have been nice if the actual web addresses were made clear in addition to the page title.

Show of Hands produce a very professional site ([www.showofhands.co.uk](http://www.showofhands.co.uk)), with, for example, audio clips and high standard images for use as publicity material. They also produce an excellent set of links to other sites, but the amount of graphics makes it a little slower to download. Another excellent site for finding other places to go was the Acoustics Music site (<http://ourworld.compuserve.com/homepages/acousticsrecords>), home to Simon Mayor and Hilary James, although not literally speaking, obviously. However, I wouldn't recommend that you take a leap from here to 'Stirrings', the South Yorkshire folk music magazine, as it's a dull dead end, and again, the urls weren't visible on the Acoustics site.

I also took a look at Artisan (<http://artifact.demon.co.uk>), Kate Rusby ([www.purerecords.demon.co.uk](http://www.purerecords.demon.co.uk)), and Huw and Tony Williams ([www./http://members.aol.com/tcsprods](http://members.aol.com/tcsprods)).

Please bear in mind that with the number of sites out there, all this column can ever hope to be is a purely personal selection of a handful of sites from the very many options available. In future issues I hope to look at other aspects of the folk music scene, including songs and tunes, festivals, clubs... the links could go on and on and even my spider gets tired eventually!

Jenni Hyde

  
**SPOTLIGHT ON WESTHOUGHTON FOLK CLUB**

25th Anniversary Celebrations Friday 5th March 1999.

To run any folk club successfully takes skill, talent and not a little good fortune, to have done it consistently for 25 years is a commendable feat which is deserving of the highest praise. So when Pat Batty, along with the other members of the Auld Triangle, set out to plan a night to celebrate the club's silver anniversary, they wanted to both surprise and entertain, they certainly did both!! The night was an all ticket sell out, with 130 people paying eight pounds for the evening, that included a superb buffet,

prepared by the golf club steward, Joyce. The surprise was in the choice of guests, who turned out to be, Rogues Gallery, one of the country's leading ceildh bands. It's made up of two members of the former, much celebrated, Ripley Wayfarers, guitarist/caller, Mick Peat and accordion player, Phil Langham, Coope Boyes and Simpson member, Lester Simpson on melodeon, fiddle player, John Squire, who once partnered, John Leonard, with Nigel Jardine completing the line-up on drums. Another former member of the Ripley Wayfarers, Barry Renshaw's poor health meant he missed out - best wishes for a speedy recovery from all your friends, Barry.

For an audience more used to lapping up the delights of myriad vocal performers, they took to a ceildh like ducks to water, as the room throbbed to such classics as, 'Jig Mixer', '3 around 3', 'Barley Reel', 'Chicken in the Straw', as well as the 'Rainbow Hornpipe', 'Jack Tar', 'Planxy Irwin's Waltz' and just for good measure, the ever popular, 'Tennessee Waltz'.



Following a much needed break for sustenance, Auld Triangle did their anticipated set. The group has had a number of different members during its lifespan, but Pat Batty, who provides soaring vocals and her guitarist brother, Mike Austen, have been there from the start, with Barry Seddon on bass and new acquisition, Clive Leyland, on guitar/keyboards completing this current, four sided triangle. They were joined on this special night by Pat's daughter, Elizabeth, on flute. The group specialise in covers, but are adept at putting their own mark on songs. The six songs chosen, consisted of Richard Thompson's, 'Galway to Graceland', which gave way to 'Midnight Radio', by America's, Katy Moffatt. Ireland's, Sean Keane donated, 'Lullaby' and 'Writing on the Wall', before the familiar mass harmony that always greets the Chris White penned, 'Circle Round the Sun'. 'London Road' by the Birmingham band, The Bushbury's ended their spot. All the artists mentioned above have been guests at the club, which regularly brings top names from home and abroad to entertain in a concert format.

By now the audience were looking forward to 'stepping up' once more and Rogues Gallery obliged, firstly with a square dance titled, 'The Merry Blacksmith', followed by 'Winster Gallop', a barn dance. 'The Atholl Highlanders' gave way to the well knowm, J'ambalaya'. 'Quarndon Hill



Gallop', followed by 'Cock O' the North/March Past' and a set of Kerry Polka's brought the curtain down on a memorable night. Two of the clubs stalwarts, Les Hall and Angela Barker made a presentation on behalf of the club members to each one of Auld Triangle, plus regular sound man, Ian Austen, Mike's son. Angela had written a poem which she recited, that succinctly summed up the groups twenty-five year lifespan.

The golf club at Westthoughton provides a superb venue with a range of very reasonably priced beers and spirits, dispensed from a cosy bar adjoining the concert room, while after the interval you have two opportunities to win bottles of wine in the free raffle. But without a doubt the highlight of any evening are the hot roast beef sandwiches on sale at the interval, a real favourite.....and I should know. Why not come along and give them a try?

David Jones



## CD REVIEWS

### JAY ASTON 'Unpopular Songs' [Pink Gun Records PGCD2]

What happened to the time when you were simply a Beatles or Stones fan? These days, musical boundaries look as blurred as a drunken New Years Eve. The arrival of Jay Aston's first solo recording at Folk North West is cause for further discussion about what Folk is in the 90s. A quick glance at the accompanying material reveals words like 'grunge' and 'goth' which would need a translation for those who prefer their music to line up with words like 'tradition'.

Jay's past life as lead singer with Gene Loves Jezebel included making a noisy splash in the US after leaving his Welsh homelands. However, 'Unpopular Songs', takes him into gentler singer-songwriter territory reminiscent of the early 70s. Indeed, many of the songs on this record sound like the sort of recordings that would pass for a demo in the noisier world that he's used to.

Stripping out the electric elements of a recording soon flag up the quality of the songs, the playing and the vocals. Sadly, we find that Jay leaves us with some whimsical strumming and not a lot else. Titles like 'When we were one' and 'Who wants to go to heaven?' give the game away.

I don't want this to sound like a review from someone with a downer on rockers and, so, I'll happily own up to having some 'grunge' in my collection. However, give or take the odd tuneful track like 'Sister Caroline', there are too few songs that strike you. Unfortunately, Jay will learn that the songs must stand up on their own when you move

away from the effects and power of a rock record. 'Unpopular Songs'? No, just not much that grabs your attention.

Steve Henderson

### JOHN KIRKPATRICK 'Blue Balloon' [MW Records MWCD 4022]

I didn't have an unreserved fondness for the Topic album of which this is a reissue back in 1988 and the original vinyl has been largely untouched by stylus around these parts since well, 1988! All John's own songs and with Richard Thompson on guitars, it shows the latter's influence in the edgy, spiky nature of the playing and a lot of the bleak lyricism. Naturally enough as 'Blue Balloon' stems from the time when John was part of Richard's Daring Adventures/Amnesia' touring band with Clive Gregson and Chris Collister (on backing vocals here). This era too was the rail-end of the first Brass Monkey chapter, hence Howard Evans and Roger Williams on trumpet and trombone as part of the recording's house band.

By turns the mood is sparse and angry in songs like the title track, brooding in 'Black Against the Snow' and choppy punk-urgent ('Dogs Gone Wild') - its almost as though John was driven to make this record. As though there were things screaming to be said on which he couldn't keep the lid any longer. In retrospect I think it was a great creative leap, his equivalent of Dylan plugging in and in re-evaluation, I like it! Its vital, stretches out and has a depth that demands attention. Let down perhaps by the throw-away 'Don't Shoot I'm Wearing my Seat Belt' there are neat touches of gentle humour is 'Laudroloverette' and a rockin' Johnny K. on 'Hole in my Heart' but the best song has to be the majestic, unaccompanied 'A length of Yarn.'

Flashes of genius, hints of menace, bursts of melody; - add to this a wide range of subject matter addressing ecological, socio-political and personal ills with a questioning cynicism and you've got the Folk equivalent of Marvin Gaye's 'What's Going On'. Honest.

Clive Pownceby

### THE KEELERS 'On the North Sea Ground' [KMCD103]

The Keelers are Alan Fitzsimmons, Jim Mageean, Danny McCleod, George Unthank and Peter Wood. The Keelers are also one of Britain's foremost Shanty crews.

Now Shanty and Songs of the Sea festivals are, generally, something that you love or hate. To some people just the thought of pulling up anchors, or letting out sails, brings them out in a cold sweat as they recall their last trip on the Isle of Man ferry in a Force 600 storm, when several hundred drunken holiday makers were shouting for Hughie, after a night on the Okells! To others it's the very volume of the event that is so intimidating, you need MOD-issue ear defenders to survive the sonic boom.

For me it's that fact that I can't resist singing along, and in so doing usually losing my voice that is so off-putting. Which is one of the reasons that I have enjoyed this CD so much, I can listen and sing quietly to myself. But this isn't just an album of sea songs, it is fine collection of songs that deserve to be sung, songs of the sea, yes, but songs of the mines as well. In fact songs of the working experience in its totality. Not in any way a 'learned tome', just honest to goodness outstanding songs that are here sung with enthusiasm, with feeling, with clarity and with a great deal of vocal quality. The Keelers sound is distinctive, they vary tone, harmony and volume with skill born of many hours of singing together.



'The Merry Fellows' is a cracker of song to open with, the chorus is easily picked up with loads of opportunity for harmonising. This is followed by Gordon Bok's 'Fundy Bay' which has a high *ensemble* content.

Ed Pickford's 'One Miner's Life' is a song that I have previously only heard the Wilsons sing. Here we have Jim Mageean singing the verses and very tastefully too! The next track is the evocative 'Molly Mauk' by Bob Watson, a sailor watching, with wonderment, an Albatross as it flies over the waves of Antarctica. Here is a song that is almost all chorus, but what a chorus!

'The Foreshift' with words by Matthew Taylor has a tune written by Frodshams's own adopted Geordie, Tom Brown.; and a fine tune it is - highlighting the hardship and danger of a life at the pit-face. This is followed by a West Indian shanty used to encourage the less brave seamen to join the the whaling fleet - but being mainly about death it would surely frighten more than encourage.

There are another eight excellent songs on this CD including two with words from Ciceley Fox Smith (who seems to be known only to folkies), an Alex Glasgow composition, and songs from the pens of Johnny Handle and Mat McGinn.

This is an album that has brought me great pleasure. Thank you Keelers.

Pete Gleave

PS I wonder if Judith will let me buy her an in-car CD system for our wedding anniversary?

### LINDISFARNE 'Untapped & Acoustic [Park Records CD PRK CD43] Park records [WWW.parkrecords.com](http://WWW.parkrecords.com)

Lindisfarne are still after some 25 years plus one of the most established bands around today, retaining quality of performance as well as enjoying a reputation as one of the country's top live acts.

If there are some out there that can still remember the original band line up, then that's a plus, but for those who cannot retain things long enough these days (myself included), then I will remind you. They were Rod Clements, Ray Laidlaw, Ray Jackson and Alan Hull. Sadly the latter principle co-founder and songwriter Alan Hull died in 1995.

It was to serve as a fitting testament to Alan's unique songwriting talents that the present band line up of Dave Denholm, Billy Mitchel (Maxi & Mitch fame), Marty Craggs, Ian Thomson, Rod Clements and Ray Laidlaw put together this untapped acoustic album, recorded live at Marden High School, North Shields in 1996 during a four week acoustic tour.

Of the 16 tracks on the CD 12 feature Allan Hull's songs, with such classics as 'Run for Home', 'Walk a Crooked Mile', 'Bring Down the Government' and 'Lady Eleanor'.

The opening track 'No Time to Lose' epitomises the scenario for the CD. Billy Mitchel takes vocal lead on most of the tracks, and I may add, quite superbly, interpreting both words and music with great sensitivity. 'Clear White Light' part 2 stands out as one of my favourites along with 'Lady Eleanor', and 'Run for Home' with the audience almost out singing the band. Track 7 'Bring Down the Government' is preceded by the tune 'Scotch Mist' which is a catchy number and works well as a lead in. The rendition of '100 Miles to Liverpool' is handled superbly by Marty Craggs on accordion.

The live performance is a credit to the band, delivered with such enthusiasm and enjoyment which comes through to both audience and CD listener alike. It is quite clear that the live recording reflects the band's versatility and togetherness, producing good music and presentation. This is not always evident these days when so many recordings are made in sterile studios. Bands out there - more live performances on CDs please - quirks and all.

The CD was originally only sold at live performances but is now available on general release in good shops, festivals and from Park records. I would highly recommend this CD. Better still, book the band for a live performance and see for yourselves. Take the CD home with you afterwards.

Paul Holden

### JOSEPH PORTER 'When Death went to bed with a Lady' (DR006CD)

Having played Joseph Porter's CD from beginning to end

## Steve Siren Streetband



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I applied the acid test of leaving it a while and then trying to recall a track or two but, alas, it was all in vain. The plain fact is that I could have played the CD from beginning to end, from the end to the beginning, or even started in the middle and gone either way and it would not have made a jot of difference.

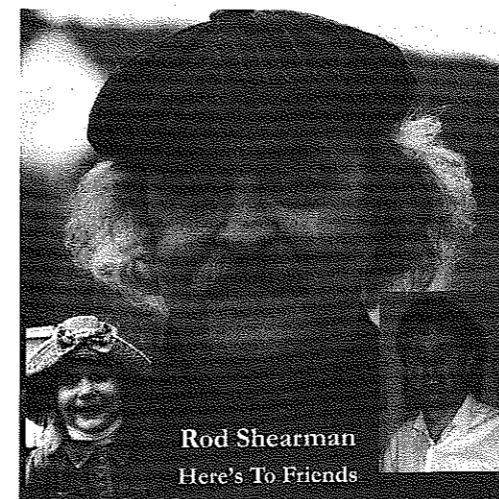
One track merges into another with regular monotony, heavy strumming being predominant throughout, as is the lack of any memorable melodies. The lyrics, while prolific, tend to be a trite pretentious at times though the "borrowing" of a Robert Graves verse is a neat trick and at least Joseph knows what he's about though his monotone delivery hardly encourages the listener to dally. The man obviously believes in himself and his songs and, as far as the attempt goes, it reminds me vaguely of Wirral's excellent singer-songwriter Paul Wrightson in its concept of relating the past to the present, though I am afraid it falls well short both in content and performance of Paul's albums.

If I were really pushed I would say that "Cider Dreaming Time" and "Edward Lay Bare" were the only tracks to leave any lasting impression and that because of the lyric content alone. However rather than prolong the agony (Joseph's and mine) I can only conclude by paraphrasing that famous Music Hall song, "Oh Mr Porter what shall I do, I'd like to give you 10 out of 10 but I can only give you 2!"

Ian Chesterman

#### ROD SHEARMAN 'Here's to Friends' [LS01CD]

Rod Shearman has been a singer/songwriter for nearly 40 years and this is his first CD. On it he is joined by



Dave Webber, Anni Fentiman and Johnny Collins on backing vocals, Mick Pearce on guitar and Eliet Mackrell on Didgeridoo. The songs themselves cover quite a wide range, there's songs of the sea, songs about London, the spring, El Salvador, and more. Jim Mageean and Johnny Collins have popularised some of Rod's songs over the years, 'London River', 'Sail Away' and 'The Big Fella' to name a few.

Rod puts into his songs just what he thinks and feels, he

doesn't hide behind flowery language, the messages are simple and straightforward, as is the delivery of the songs themselves.

The first track 'Hello Miss Clara Louise' welcomes the birth of the daughter of a close friend and the final track 'Here's to Friends' is a parting song. 'Old London City' certainly conjures up vivid memories of 'the smoke' and 'The Song of the Sea' paints a wonderful picture of the ocean, still wild and wonderful. 'Sail Away' tells of Rod's experiences in the Merchant Navy when he worked on the 'floating hotels', which sailed between England and Australia.

I really enjoyed this CD, although I did feel that one or two of the tracks could have been sung in a slightly higher key, which would have projected the words better. The only other comment, and strictly a personal one, is that 'The Big Fella' is not included on the CD (that just happens to be my out and out favourite song of Rod's), but any songwriter will tell you its really difficult trying to decide what to leave off or put on.

I'm really pleased to have this record in my collection. I'm sure we'll be hearing more of Rod's songs being sung around the clubs in the future, and I know he'll be only too pleased if that happens. The chorus of 'Here's to Friends' expresses the feeling of 'extended family' which I'm pleased to say is a strong tradition within folk circles.

Here's to the friend that I've yet to make,  
Here's to the friends who have eased my heartache  
Here's to the friends past, present and new  
To those now departed, the thought turns anew

Angie Bladen

#### STEVE SIREN STREETBAND 'Truth' [Sirensongs]

For a new band to make their mark in any musical sphere is difficult, possessing talent just doesn't seem to be enough, you need that all too elusive breakthrough. Having just heard the debut recording from the Steve Siren Streetband, I see no reason why that opportunity should not be too far away.

Steve Siren, as you would expect, is the driving force behind the music, all the tracks were written and arranged by him. He sings and plays guitar alongside, Naraish Nathaniel on bass, Carl Woodward on drums, while his wife, Sylvie along with Lezette Jackson provide the harmonies. The opening track, 'Blue Note in the Wind', revolves around dreaming about a friend, with strong vocals and good use of the drums. One hit and your hooked forever, unable to give it up, a scenario all too familiar in our inner cities, the track, 'Heroin', tells it like it is. Sympathetic mouth organ and close harmonies, give this track an edge.

Steve's rhythmic guitar beat sets up, Sonny, before giving way to, 'Liverpool Bay', complete with opening bagpipes. No matter where you roam, home is always home, the rain, the salt spray, the sounds of the river, in this case,

Liverpool and even Birkenhead is too far - the wrong side of the river. Love is the greatest emotion, sometimes we can't express it. Are there things on your mind? With a little confidence you will conquer your fears. That scenario sums up the track, 'Makes Sense', again, lone guitar backed up by mouth organ is effective.

A real harmonic offering next, 'Lace in Clover', choice is everything, remember your mood can brighten or darken a room or another life.

One of my favourite tracks is, 'Breakfast in Texas', guitar, bass, drums and strong female harmonies bring out the reflections of the sounds of Louisiana. Time for some gospel blues in, 'St. Joseph', before a complete change of direction with the slow, deliberate, 'Super Nova', a familiar title, with love exploding like a star. 'Apollo's Song' asks, can you really be what someone wants you to be? Even if love is the driving force. A fast number with a definite blues feel, complete with obligatory mouth organ.

Finally the title track, 'Truth', a good one to end on. Is truth relative? Can we really believe what we're told? I said at the outset that this Liverpool based band deserve a break, but a few notes of caution. Firstly they have to decide in which direction they're headed and what their niche market really is. Currently I feel they're hedging their bets, with folk, blues, gospel and a little funk, all mixed together. They have to identify a clear musical objective. Having said that, Steve Siren is, on this evidence, a talented songwriter, although too many tracks for my taste, seemed based on religion or love or both.

I haven't worked out why six engineers at six different studios were used on this album, although I suspect in the end it comes down to finance. All in all, I enjoyed the CD, but would hope subsequent recordings are more musically defined, that way success would come sooner rather than later.

For details on how to purchase this CD, contact: Marmaduke Management, 39a, Hope Street, Liverpool, L1 9DZ or tel: 0151 525 5685.

David Jones

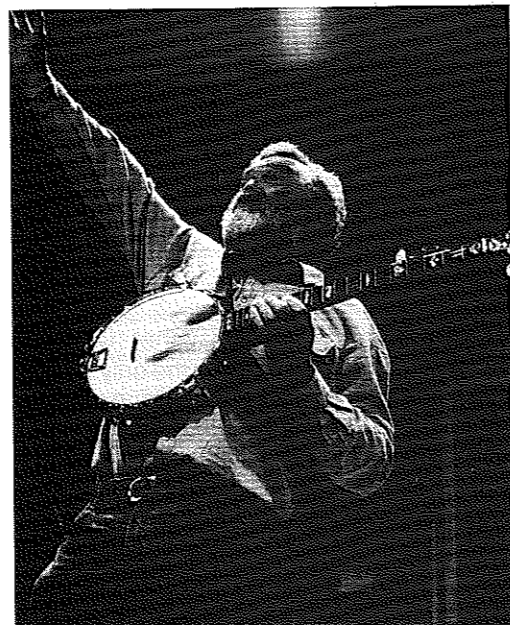
#### JOE STEAD 'Miles From Halifax' [APL 3].

Joe Stead, I'm glad to say, is one of that rare breed of singer/songwriters who has a social conscience and who has never been slow to stand up and campaign against the perceived injustice that is all too prevalent in society today, whilst also championing the disadvantaged. Now don't go running away with the thought that he is an idealist who rides in on a shining white charger, no, he simply tells it as it is and if it happens that you feel uncomfortable, maybe, just maybe, you have a case to answer to.

How many recordings start with a biblical quote, in this case most apt, from Corinthians 13. A brief spell in a Tel Aviv hospital was the catalyst for, 'Schindler's Children', a much covered subject since the release of the award

winning film. Oscar Schindler was indeed a quiet hero. This song deals with the demons left behind.

Vibrant fiddle and understated guitar accompany the title track, 'Miles From Halifax', although a harmony might have worked better than a reprise of the last two lines of each verse. I don't always feel poetry works quite so well when recorded, but, 'Who Killed Princess Di?' provides the conscience clearing excuses given by all those key players in this sad story.



The song, 'The Princess Of Twelve Million Hearts', is a powerful follow up to the preceding poem, Diana was genuinely caring, but was dismissed by many in power as meddlesome and out of her depth. Pete Seeger has proved an inspiration to many generations and indeed Joe became hooked some forty years ago, 'Just Another Folk Singer', is a song in praise of a kindred spirit. 'It Used To Be A Lovely Little Township', is bright and it hits home, dealing with the problems brought about with the breakdown in almost every facet of our lives, from the cradle to the grave. The alto saxophone is an astute addition on this track.

Gina Le Faux, lends good jazz fiddle to, 'Palm Island', an island a few miles off the North Queensland coast, where unwanted aboriginals were dispatched and forgotten, during the latter part of the last century. Sadly this true story has an all too familiar ring about it today. I don't think anyone still alive really knows the true story, or is willing to 'spill the beans' about the life of the former darling of Argentina, Eva Peron, or as she was more widely known, Evita. 'Like A New Moon Rising', has a good tango beat, and it's good to hear a trumpet used. During a brief holiday in the Canary Islands two years ago, Joe was left with four hours to kill after missing a hovercraft connection.

He tried his hand at busking, but the only interest shown was by a down on his luck scouser, who Joe ended up giving money to - busking can prove to be an expensive business! The incident proved to be the inspiration for, 'Where Millionaires and Paupers Are Drinking Side By

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Side'. Next a complete change of tack with a shanty titled, 'Carried Off To Sea', beware the press gang cometh. Joe's words set to a familiar tune. Corruption, harassment and racism, it seems, are thriving amongst those whose job it is to help stamp them out, Joe poses the question, 'Excuse Me, Mr. Boys In Blue?'

Joe and his wife, Nora, left the metropolis almost 15 years ago, to start a new life in Sowerby Bridge, West Yorkshire. 'My Pennine Home', extols the virtues of their relatively recently found eldorado and their feeling of belonging. The theme of the opening biblical quote is continued in, 'Paul's Song', Paul being St. Paul, whose letter to the Corinthians was transposed to music by, Pierce Pettis of the U.S.A. Can love really conquer all? This track encapsulates Joe for me, one man and his banjo.

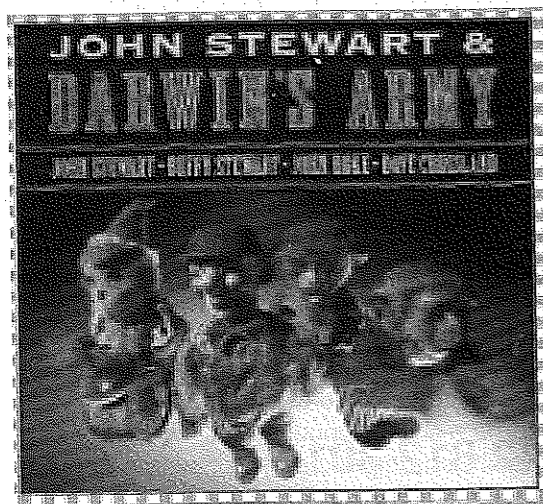
Finally, 'My Rainbow Race', demonstrates how Pete Seeger was indeed, a man born ahead of his time. This song, written in 1967, warns of the impending ecological disasters that are inevitable, unless man is prepared to manage his God given resources. Now where have I heard that before?

This is a well engineered and thought provoking recording, featuring the fine musicianship of Paul Downes, amongst others. I know that Joe's honesty continues to rub off on others and I wonder if, before we shuffle off this mortal coil, we can say, I did my bit and stood up to be counted?

For details on how to purchase this CD, contact: A Private Label, Providence Place, Sowerby Bridge, Yorkshire, HX6 1BA or tel: 01422 833659.

David Jones

**JOHN STEWART & DARWIN'S ARMY [Appleseed Records APR 1025]**



Darwin's Army will be familiar to John Stewart followers but not the wider world. The band consists of Stewart himself, his partner, Buffy Ford Stewart, John Hoke and Dave Crossland. It's 30 years since Stewart performed and recorded with the legendary Kingston Trio and this

album is return that heritage.

This collection of songs is primarily from the American post war (Second World rather than Vietnam or Gulf) era of folk songs. They range from renditions of songs from the modern contemporary stable - Bob Dylan, Paul Simon and Tim Hardin - to the more traditional Leadbelly, Lerner & Lowe and Merle Haggard. Stewart recognises the debt owed to the trailblazing feats of the Trio, the Weavers and Pete Seeger.

There's an excellent arrangement of Dylan's 'My Back Pages', faithful renditions of 'Darlin' Corey' and 'Wild Mountain Thyme', Paul Simon's 'Boy in the Bubble', and the gold/coal mining medley, 'Santy Anno/Coal Tattoo'. For good measure John Hoke contributes a fine new song, 'Dreamland' and Dave Crossland provides 'Blood in the Fields'. The album concludes with Buffy Ford singing 'Somewhere Over the Rainbow', written by Yip Harburg and Howard Arlen. Harburg, a close friend of the Weavers, came out with the memorable quote about the American voting system - one that's apposite to the current choice in the UK - "Democracy gives us a choice of which machine to vote with, or choose which brand of razor blade you'd rather cut your throat with."

The band gels effectively displaying a fine range of harmonies and vocal talent. The album is well produced, with excellent guitar work from all, and Stewart takes the opportunity to revive the art of banjo playing. Darwin's Army owe much to the rock/folk tradition and they capture the essence of American post war folk on a broad rich colourful canvass.

Lewis Jones

**SALT OF THE EARTH 'Tomorrow's Tide' [ONTCD9901]**

Salt of the Earth are Danny and Joyce McCleod and Ingrid and Barrie Temple.

This nautical selection is not just one more outpouring of the commonplace, but is an attractive assortment, mainly from the sea area Tyne and Wear.

Salt of the Earth comprise a two couple, mainly a cappella outfit, all of whom sing beautifully, especially in their natural accents. They swap leads, vary harmonies and combinations intelligently and so maintain interest throughout this 17 song CD. They are well served by their choice of written songs, several bearing the mark of concertina ace Barrie, but particularly in "Mollymauk", superbly handcrafted by my old ship mate Bob Watson (jammy old bilge rat!) an absolute triumph of song writing, standing up well even alongside the efforts of Lancashire's finest, one C Fox Smith.

I was particularly taken with "Charlie's Across the Sea", words by Joe Wilson, a past master of the difficult art, sensitively sung, it is delicately beautiful. Of the established shanties "Hieland Laddie" generates a real roar.

I mentioned previously intelligence, anybody who has the good sense to persuade Anni Fentiman to join the crew for a song, deserves acclaim, she simply is the Folk World's finest female singer and "Billy Boy" shows it. Getting "Long Bawb" Walser to play banjo on Lynchburg Town, adds another plus to the ships manifest for me.

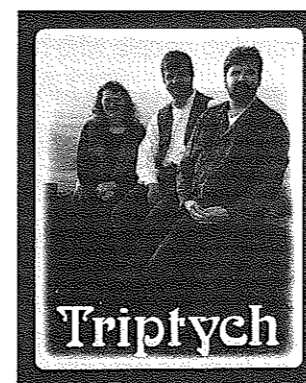
This is a very fine production indeed, it will make its mark in ports, both home and foreign, having Bosun Webber at the helm saw to that. There is still the odd shellback about, maintaining that a female is a Jonah aboard, the only bad luck going here is if you can't get your hands on a copy of the CD.

Plain Sailing Shipmates.

SCOWIE

**TRIPTYCH 'Part Of My Heart'**

Triptych comprise of guitarist, Chris Maybury, a playwright, Jenni Hyde, a history graduate, who provides lead vocals, as well as playing guitar and flute and her husband, also called Chris, a music teacher who plays mandolin and arranges the groups material. This four track CD kicks off with, 'High Germany', Jenni and Chris Maybury share the vocals, with some fine a-cappella counter harmonies, giving a fresh feel to this traditional number. There's a minstrel like quality about the next track, 'Michael', Jenni sings this beautiful ballad, with guitar/mandolin/flute all used to provide a haunting combination. The story tells how the war is not over, but death means your personal battle's done.



When I hear traditional songs like, 'She Moved Through the Fair', I really long to hear them sung differently. Jenni obliges as she slowly but confidently builds, with a single strum beat on the guitar, certainly in this rendition there's no room for vocal error, I was not disappointed. The final, title track, 'Part Of My Heart', deals with man's inhumanity to man, something which is being all too vividly displayed currently in Kosovo. Once more Jenni's good vocal range brings the song to life.

I would have liked to have heard more from the instruments available, plus a little more vocal output from the two Chris's, that said, it's a very creditable first recording. It is another quality offering, made at the Shamrock Recording Studio in Blackburn, where Seamus Heffernan once again demonstrates why his reputation is growing.

For details on how to purchase this CD, contact: Jenni Hyde, 13, Alresford Road, Alkington, Middleton, Manchester, M24 1WU or tel : 0161 654 6197.

David Jones

**BOXING CLEVER 'A Concertina Compilation' [CD Milestones 9904]**

This CD is a must for concertina enthusiasts, whatever the type as we have a cross section of them all here, the English, the Anglo and the Duet and also for people who want to hear a 'concert' in their living room.

The artistes putting the boxes through their paces are some of our finest players, Dick Miles on English, John Kirkpatrick and Harry Scurfield on Anglos and Tim Laycock and Dick Miles on Duet.

There are a wide cross section of tunes, Cotswold Morris, Marches, Waltzes, Jigs, plus a couple of blues songs, traditional songs and Music Hall numbers.

All these performers have a great love of their instrument and it is a really superb idea to have all three boxes on one CD. Close your eyes and listen to Harry Scurfield playing 'Over the Waves' and you'll find yourself in a fairground. 'Shiner' is a stunning piece played and written by John Kirkpatrick for the funeral of Andrew Blakeney Edwards. The traditional Jigs, 'Paddy Faheys/The Orphan' played by Dick on English and accompanied by Harry Scurfield on Anglo really are magic! 'Administration March' performed by Tim Laycock shows the Crane Duet at its brilliant best (and that, from an English player!!)

Its not just tunes either, there are songs, Dick Miles sings 'Just as the Tide was Flowing' a great traditional song, John Kirkpatrick sings and plays 'Put on your Tat-ta Little Girl' a wonderful Music Hall song. There's a couple of blues songs played by Dick and sung by Pauline Abbott 'Backwater Blues' and 'Fogysim' and there are more.

The whole CD is the brainchild of Dick Miles and shows the versatility of these wonderful little instruments. Great if you are thinking of taking up the instrument as you can listen to all three, choose your favourite type of instrument and 'go for it'.

The CDs are not generally available in the shops, but can be obtained from the artistes themselves at bookings. If you have any trouble getting a copy (and I'd definitely say there would be something lacking in your CD collection if it wasn't there) give me a ring and I will ensure you get one.

The concertina is a wonderful instrument. These performers have shown you just how wonderful. Pick one up, try it, I guarantee you'll not regret it. (Just think how portable they are to compared to guitars and other similar instruments). Ask any player, they'll be only too glad to help.

Angie Bladen (Tel:- 01257 263 678)

## MAKING IT UP AGAIN - TRUE LOCATION OF THE HEART

Following the "Songs of Peace, Hope and Struggle..." compilation in the last edition of *Folk North West*, here's another. Unlike the last one there is no particular theme to this one. It mainly represents some of the music I'm currently listening to, with a few old favourites thrown in. Here we go again:

### Side One

True location of the heart - Iain Matthews

My back pages - John Stewart & Darwin's Army

Green eyes - Ben Sands

Falls from the sky - Robin and Linda Williams

Angel - Tom Pacheco

Deportee - Nanci Griffith

Footsteps fall - Plainsong

Compass and chart - Iain Matthews

A lot like me - Mary Chapin Carpenter

Something fine - Jackson Browne

Walking on the moon - Tom Russell and Katy Moffat

written by Matthews and taken from a German import CD, "Skeleton Keys".

a fine version of the Bob Dylan song with John Hoke on lead vocal. The CD is reviewed elsewhere in this edition.

Kate Wolf's song given a new treatment by one of The Sands Family and featured on his new CD "Roots & Branches".

fine Americana writers and singers specialising in folk, bluegrass and country. Taken from 'devil of a dream' their newly released CD.

the story of a friend, shot and killed after going off the rails, damaged for life after returning from Vietnam. "Angel was my friend .. and friends never ask any questions." Taken from Pacheco new double CD, "The Lost American Songwriter".

joined by an ensemble of fine singers and musicians in this rendition of the Woody Guthrie classic, taken from "Other Voices, Too".

Boo Hewerdine co-wrote this, with Clive Gregson on lead vocal, featured on Plainsong's "New Place Now" release.

another song written by Matthews and also taken from "Skeleton Keys".

one of my favourite Chapin Carpenter songs taken from her outstanding first CD

a song written and recorded by Browne on his early 70s first album. great duet performance from two people who have made this song their own

### Side Two

Who knows where the time goes - Fairport Convention

Meet on the ledge - Fairport Convention

I can't let go - Plainsong

Fred Astaire - Clive Gregson

Rolling and rambling (The death of Hank Williams) - Robin and Linda Williams

Carry this torch (Like I used to do) - Ben Sands

Carrickfergus - The Clancy Brothers and Tommy Makem

Santy Anno/Coal Tattoo - John Stewart & Darwin's Army

The sacred - Tom Pacheco

Letter that I wrote - Robin and Linda Williams

Follow my tears - Plainsong

this song never dates and shows what a sad loss Sandy Denny still is to the folk scene.

ditto

Plainsong's fine cover of the Hollies 60s hit given a new treatment. Gregson in fine form. Taken from his new album "Happy Hour" which he describes as neither happy, nor lasting an hour.

another track from 'devil of a dream', telling of the demise of a highly influential but tormented performer.

a wonderful Tim O'Brien/Pat Alger song from the "Roots & Branches" CD.

an old song from the Clancys that loses nothing down the passage of time

A medley of gold/coal mining song featured on the Darwin's Army record.

A classic song with members of The Band in support

Another beautiful ballad from 'devil of a dream'.

a superb Boo Hewerdine song from "New Place Now".

If you think you have an interesting compilation, or you want more information about the compilation above, write to Lewis Jones, c/o 28 Haywood Crescent, Waters Edge, Norton, Runcorn, WA7 6NB

Lewis Jones

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