

FOLK *North West*

AUTUMN 1999 (SEPT, OCT & NOV 1999) £1.00

IN THIS ISSUE

LOCAL RADIO LISTINGS

LIVE REVIEWS

FESTIVAL REVIEWS

CLUB DIARY DATES

LETTERS

A YOUTHFUL
PERSPECTIVE

DIARY CHAT

ARTICLES

SPOTLIGHT ON THE
RAILWAY FOLK CLUB,
LYMM

CD REVIEWS

NEWSREEL



Kathryn Tickell

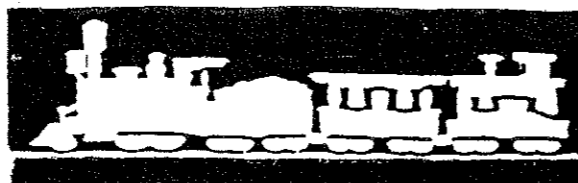
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CONTENTS

Volume 22 Number 2 Autumn 1999

	Page
Advertising/Copy Dates	3
Chairman's Ramblings	4
Editorial	4
Contact Information	5
Local Radio Listings	5
Federation Aims and Officers	6
LIVE REVIEWS	6
Mal & Katrina Waite - Wooden Horse	6
Kate Rusby - Worden Arts Centre	7
The Rankins - Liverpool Philharmonic Hall	9
The Albion Band - Westhoughton	9
Bram Taylor - Castle Folk Club	10
Aly Bain - Accrington Town Hall	10
Tanglefoot - Parkgate Hotel	11
Kathryn Tickell - Accrington Town Hall	12
The Voyage - Chippenham Folk Festival	13
Si Kahn - Four Fools Folk Club	13
Loctup Together - Prospect Folk Club	13
FESTIVAL REVIEWS	14
Fish and Ships Festival - Fleetwood	14
Upton on Severn	14
Cleethorpes	15
Mersey Shanty Festival	15
Alison Arms	16
Middlewich Folk & Boat Festival	17 & 28
Four Fools	28
The Federation Clubs	19
September Dates	20/21
October Dates	22/23
November Dates	24/25
Advance Dates	26
Club Residents	26
Letters	29
A Youthful Perspective	30
Diary Chat	31
Weaving On ... and on ... and on	31
Blackboards and Barn Dances	32
Book Reviews - Lancashire Lingo Lines	32
Spotlight on The Railway Folk Club, Lymm	33
CD REVIEWS	33
Alan Bell - In My Homeland	33
Anne Briggs - A Collection	35
Trevor Carter - The PR Man's Dozen	35
Coope, Boyes & Simpson - Where You Belong	36
Vin Garbutt - Word of Mouth	36
Brian Kregel - Sloe Gin	37
Chris Manners - Glad Of What I Got	37
Pete Morton - Trespass	37
The Oldham Tinkers - A Fine Old English...	38
Red 10 - Trial and Error	39
Colum Sands - All My Winding Journeys	39
Martin Stimpson - A Different Drum	40
Celtic Experience Volume 3	40
Newsreel	42

Chairmans Ramblings



Chairmans Ramblings.

Hello again!

'im next door has requested that I put fingers to keyboard once again, and remind you of the impending AGM.

The more that attend the better input and chance of getting the NWFFC to take account of your suggestions / requirements

Venue – The Old Dog in Upholland – Date – Sunday 3rd October – Start Time – 12 noon

(to enable more of you good folkies to attend.) Hot and cold food is available in the pub.

What do you think of the magazine?

What do you think of the Federation and its aims?

Is there anything you would like the Federation to do to help you?

Do you have a pet cause or charity you may want help in supporting?

There has already been one "Folk for MS" concert, with another in the offing-

Or how about a weekend event for all the federation club residents to show us what they can do?

I am sure there is more than enough talent out there to put on a great concert and / or a weekend festival of folk music.

Do you have any opinion on this or any other suggestions for social gatherings?

If so please come a long and have your say.

Nominations for Federation Officers (see Page 6 for list) should be sent to me by Monday 27th September.

Pauline Coan

e-mail - P.A.Coan@mcmail.com

Telephone (or fax) - 01772 452782

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

THE NORTH WEST FEDERATION OF FOLK CLUBS

Annual General Meeting
Sunday 3rd 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
 The Oaks, Eaves
 Green, Chorley,
 Lancs PR7 3QU
 Tel 01257 263 678
 e.mail:
four.fools@virgin.net

Up Holl: A577



EDITORIAL

Ken Bladen
 36, The Oaks,
 Eaves Green
 Chorley,
 Lancs, PR 7 3QU
 Tel. No. 01257 263 678
 e.mail: four.fools@virgin.net

Well, this is bad news I've left myself far too much space to fill with an editorial. First of all apologies to those like myself of advancing years whose optician's eyes light up at the thought of their customers having to read small print. I have, as an experiment (spot the science teacher) reduced the font size. It has been road tested on the good lady wife but you know what women drivers are like (better than the men usually - so it 's not a fair test, whew nearly a nasty accident there as I felt the none too subtle approach of a blunt instrument from behind). So if the reading of this magazine causes a pain in the head or in the wallet on your next visit to the opticians please let me know (a solicitor's letter will do) and I'll restore the normal font size.

Once again many thanks to all the organisers who have passed on their dates to Chris in good time. It is good to see the Diary Dates section complete with the minimum of omissions. Thanks to Chris and Dave for gently reminding those who needed a gentle reminder and for the use of more forceful methods to extract (first opticians and now dentists) information from those more reluctant to open their mouths and disclose their pearls of wisdom.

Apologies to a number of people whose articles have been omitted despite the condensed font (useful in a small church for christenings but may cause unholy words to be uttered). Also, we have a number of CD reviews outstanding, perhaps that should be outstanding CD's to review.

I'm having trouble with my zip this issue. My zip drive is living up to its name, it refuses to open and close smoothly, gets stuck occasionally and I am worried that something might get trapped in it (is there a disk doctor in the house?).

Well now that I have covered the medical profession and waffled my way close to the bottom of the page it is time to remind you about the AGM (map alongside). Please let us know what you want us to do and come along to tell us it in person and then we can rope you in to help us or at least better understand what we are doing wrong or right (unlikely but possible).

Articles, information and reviews are beginning to flow more freely but why haven't you written to tell us what you enjoyed, what you think, or what's happening that you think we all should know about? Do it now, while the muse or the booze is upon you and tell us your news, views, reviews and who's who.

Whew made it to the bottom of the page, bye for now.

Folk North West Contact Information



Who do I send information to ?

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

Chris McIlveen
 Moorland View
 Hargreaves Street
 Hoddlesden
 Darwen
 Lancs
 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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 36, The Oaks
 Eaves Green
 Chorley
 Lancs
 PR7 3QU
 Tel. No. 01257 263 678
 e.mail: four.fools@virgin.net

Advertising, subscriptions, club membership enquiries to :-

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 Tel. No. 01942 258 459

CDs or tapes for review to :-

David Jones
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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 October 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 89.9/97.2/103.7 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 STAN AMBROSE & 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



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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Note Pete did not proof read this issue, Angie did.
Review Coordinator David Jones, 4 Kingfisher Close, Swallowfields, Pleckgate, Blackburn. BB1 8NS
Tel 01254 54877



LIVE REVIEWS

MAL AND KATRINA WAITE at The Wooden Horse Folk Club - Sunday 21 February 1999

A guest evening is always regarded as a special occasion at the Wooden Horse and even before this particular one began, we had a feeling that it was going to be extra special. We were not disappointed! The members of the Wooden Horse Folk Club who are a discerning and appreciative audience and one who can sing along with the best, gave a very warm welcome to the guests.

Mal Waite is a much-liked singer of songs who has endeared herself to many audiences over the years in her own persona and also as a part of "Filigree" and "First Principles". Some of her many friends were in the audience to greet her and Katrina. This made for an atmosphere in which both audience and performers were very comfortable with each other and of course was conducive to the quality of the music.

It is the custom at the Wooden Horse that on guest nights one of their residents begins the evening and on this occasion Rob Peacock performed that role. Rob is a very fine singer/guitarist on both six and twelve string guitars. With about thirty people present he got us off to a good start with one of the many variants of "The Trees they do grow high", accompanying himself to some delightful work on the twelve string guitar. Switching to the six string we were treated to Dylan's "One too many mornings" and he concluded his first half spot with Pete Seeger's life affirming "Well may the world go" By this time we were all well warmed up, singing like thrushes and rearing to go.

Mal and Katrina started their first set with Nancy Nicholson's "The Moon in the Morning". Full of symbolism and is it a woman's song I ask myself? This was followed by the lovely Scottish song "Leaboy's Lassie", I loved that! I also like the way Mal and Katrina take turns about at singing the melody and the harmony. In the "Waters of Tyne" Katrina sings the melody with such commitment while her mum sings the harmony.

It was at the MS Concert at Lowton last September that I first heard Mal and Katrina in concert, although I did catch snatches of them before that in the singaround at the Four Fools Festival in August.

I am a believer in the philosophy of the Shaker hymn "It's a gift to be simple", so Mal and Katrina's style of approach and presentation appeals to me. Play it simple and straight and let the quality speak for itself. And it did! However, one must not be misled in thinking that what mother and daughter Waite do is easy. In addition to their obviously natural talent, there has been a great deal of hard work and dedicated practice done to produce singing of their quality. They were good at Four Fools last year, but are sounding evening better now.

It is always interesting to be reminded of one's earliest influences in folk music and when Mal sang solo on "O dem golden slippers" she did just that. The first songbook I ever had (and still have) is the Burl Ives Songbook, which contains this song. It was an excellent first half from our guests and they brought it to a close with the singing of Pat Simons (Cuckoo Oak) "When will we feel the winds of change?" This superb song written for two voices in the manner of statement and response, deserves to be more well known!

After the interval Rob Peacock got the show on the road again with a solid second set; starting with the very sad "Lakes of Coolfin" and finishing with the rousing chorus song "Twa Recruiting Sergeants". A good choice to get us all singing again; not that we needed much urging.

Our guests began their second half with another dip into the Burl Ives Songbook when they sang the naively romantic pirate song "Wake lady wake". Great stuff! Next was a French Canadian song sung in that language and we were told that the song is full of sexual innuendo. What is folk music coming to? Good job we didn't understand it!

A feature of Mal and Katrina's second half programme was the contrast between the songs and the subsequent variety of songwriting styles; from the very funny "Peat" or is it "Pete"? directed at Pete Gleave in the audience, to Leon Rosselson's lovely "Because of you my love". The element of variety was enhanced by variance in the texture of the blended voices, as mother and daughter continued to exchange the melody and harmony roles between themselves in the most skilful way.

The "official" finisher was Mary Benson's "Sail away" but the guests were recalled for an encore. For this we were treated to Mal Waite's own song "Goodbye and God bless friends to you". Very appropriate, as in the warmth of the good feeling which the evening generated, one did feel that we were all friends.

It was a most enjoyable and musically satisfying evening. Thank you Mal and Katrina Waite for singing for us and thank you Pauline and Jim for booking them. Their next visit to the Wooden Horse will be anticipated with pleasure, but in the meantime we hope we will see them at the festivals in the summer.

Norman Wilson

KATE RUSBY - Live at Worden Arts Centre - Leyland - Saturday 14 April 1999 and "Sleepless" [PRCD06].

Whoever first coined the phrase "talent will out", could have had Kate Rusby in mind, for this diminutive Barnsley lass, presents traditional music in such a way that even the most contemporary music fan, would have to bow in admiration. Kate moved effortlessly between her six string Peter Barton guitar and piano, to bring the audience a varied diet of covers, as well as her own, well written songs.

Nic Jones provided the inspiration for the sad opening song with a happy tune, 'The Drowned Lovers', the tune managing to take the attention away from how many people actually died! 'The Trumpeter of Fyvie', tells how Andrew Lammie is in love with Annie from Tiffie, but her family complain about him leaving her when he goes off to play his trumpet, a superbly executed, slow, Scottish ballad. The all too familiar story of a sailor going to sea and leaving his true love behind, believe it or not, provided the first happy song of the evening, with Kate's own composition, 'I Courted a Sailor'.

'I Wonder What's Keeping My True Love This Night', is a traditional old Irish song, brightly played. Kate claims the next song is a true story. A woman walking along a beach collecting shells, a huge white horse, complete with rider, comes by. He invites her to live with him in his castle, so she mounts up and rides away. It's Kate's own composition, 'The Sweet Bride', and no, I don't believe it either!! To finish the first half, Kate sang a song she learned from her mum, Anne, titled, 'The Bonnie House of Airlie'. It's the story of Lord Argyll, who along with 500 men comes to knock down the castle of a heavily pregnant lady. He

asks her for a kiss in exchange for not knocking over the stately pile, but she declines.

The second half opened with, 'Botany Bay', about prisoners bound down for the Antipodes. There have been many songs written about, 'Jolly Ploughboys', but this one learned from her dad, Steve, stands alongside the best of them. Despite the straight lines, they stay jolly!!! For me, 'Sho Heen', encapsulates Kate's talent. This Gaelic lullaby, which she sings in both Gaelic and English, shows how she moves easily from up tempo to ballad style effortlessly. Yorkshireman, Frank Kidson's book, Songs of Britain, gave Kate, 'The Unquiet Grave', a boy is sleeping, his lover thinks he's dead, she cries and cries, but he wakes up and asks why she's crying, then demands the obligatory kiss.



Kate released a three track CD last year called, 'Cowsong', the title track tells of a cow, a woman and her son. We don't need the cow says the woman, we need money, take the cow to market, but the son dallies and loses the cow along with his shoes and trousers, a cautionary tale!! 'The Sleepless Sailor' followed, this unaccompanied song is the title track of Kate's new recording, 'Sleepless'.

When Kate is on stage, her Yorkshire roots are always evident. 'The Yorkshire Couple', is the tale of Martha and Amos, his

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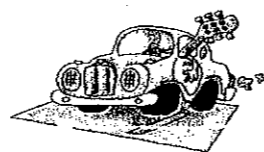
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PAUL SIRMAN



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bosses want him to retire, but their house comes with the job. He tells Martha that he's spent all their savings on drink and he's worried. But Martha had had a plan, each time she's made love, she's put half a crown away.....you can guess the rest! 'Old Man Time', Kate wrote this song three years ago after returning from a gig, she thought she was still nineteen, in fact she was twenty-two.....it must have been some party? Time marches on no matter how old we are.

We finished as we started, with a Nic Jones song, 'The Annan Waters', sung to the tune, 'Brisk Young Ploughboy'. Annan Waters are situated on the A75, in Dumfries & Galloway, Scotland. The village comprised mainly young men. Across the river, young maidens tried to lure them, but one by one they drowned. One hired a horse to ride across, but the horse was overwhelmed by the river and they both died.

For her well deserved encore, Kate sang, 'Our Town', written by the American singer, Iris DeMent. Whenever you're away from home, no matter where it may be, you always miss the familiar sights and sounds. Kate, has in the last three years, deservedly enhanced her reputation as an artist who brings a real vibrancy to each and every performance. Her musicianship is unerring and her voice has a real haunting quality.

Many of the songs Kate sang are on her new CD, Sleepless, a well recorded offering, lovingly produced by John McCusker..Sleepless' is available from Pure Records, PO Box 174, Penistone, Sheffield S36 9BY. Tel No. 01226 790536.

David Jones

THE RANKINS at The Liverpool Philharmonic Hall - Sunday, 18 April 1999

The Rankins, more recently known as the Rankin family, are a 5 piece family band of two bothers and three sisters, Jimmy, Johnny, Cookie, Heather and Raylene. Originating from Cape Breton, Nova Scotia, their sound draws fully on the influences of that province, and those of their Scottish ancestors, bringing about a rich, dynamic sound that transcends many musical boundaries but keeps a firm foot in their folk heritage.

In the last decade, they have established a loyal, appreciative following in their native Canada and the wider world. The core line up of family members has remained constant throughout this period. However, on this tour Raylene was understandably absent, preferring to spend time with her recent family addition. On stage they become an extended 'family' with the addition of high quality musicians creating an invigorating, dynamic and energetic atmosphere.

This was the Rankins third visit to the Liverpool Phil where they draw a large and enthusiastic crowd. They have staged two headline tours in this country in the last three years, having made a highly favourable impression on UK audiences when supporting Mary Black.

The support band was The Hank Dogs, an acoustic country/folk influenced band from South London, who played a six song set, improving with each number. Like many support bands who are not used to playing at larger venues they didn't quite get the sound balance or song mix correct.

When the Rankins came on their quality, enthusiasm and professionalism were evident from their first number. Not surprisingly most of the songs they played came from 'Uprooted', recorded last year. The evening was liberally

interspersed with favourites from earlier albums. Starting with the upbeat *Roving Gypsy Boy*, with Jimmy Rankin on lead vocal, the togetherness of the band was there for all to see. He is a major talent and writer of most of their original material. This is not to underplay the contribution of the rest of the family. They cover a substantial range of traditional material, both vocal and instrumental, strongly influenced by their Scottish ancestry. They paid homage to their Celtic heritage by singing two songs in Gaelic off their new album.

Each family member is highly talented and musically versatile, balancing the contrasting vocal styles of Jimmy and the two female vocalists. Heather took the lead with the country influenced *Long way to go*. Johnny Rankin showed the Cape Breton dimension when taking the lead on duelling fiddles, with the style and musical energy of Natalie MacMaster. This was followed by the slower paced ballad of broken relationships, *Let it go*. The upbeat tempo was restored with *Moving on* bringing out the raunchier, gutsy side of the band.

Other highlights from the latest album included *Bells*, a plaintive evocative song of unrequited love, written by Jimmy, with Heather on lead vocal. *Maybe your right* made it on to the BBC Radio 2 playlist. Some years ago this would be a condemnation but these days the culture and appeal of the station has changed in a bid to capture those alienated by the narrow dimension of Radio 1.

As the evening progressed, and the musical temperature increased, we had *You feel the same way to*, a rousing song best suited to dance, followed by the slower *Ballad of Malcolm Murray*, one of their early songs, and *Borders and Time* a song of heartache and separation. The final encore was an audience favourite, the atmospheric, moody *Mull River Shuffle*. The song begins slowly in a Robbie Robertson 'lazy river' style and builds to an audience clapping, foot stomping crescendo. It encompasses the whole gamut of Celtic and Cape Breton influences and gives you the feeling of being in the middle the a village hall dance in Nova Scotia. A fine performance that reinforces the Rankins' reputation as one of the best live bands on the folk scene, either side of the Atlantic.

Lewis Jones

THE ALBION BAND - Live at Westhoughton Folk Club - Friday 30 April 1999 and 'Before us Stands Yesterday' [HTDCD 90].

Almost exactly a year ago to the night, the Albion Band kicked off their U.K. Tour at Westhoughton, it represented the first gig for new band member, Gillie Nicholls, she impressed on that occasion, and having grown in stature....well not literally....in the intervening 12 months, she returned on the penultimate night of their current tour, along with, Ken Nicol, Joe Broughton, Neil Marshall and of course the Godfather himself, Ashley Hutchings.

Two tunes, 'Jig Sawjig/Real Alereel' played on the fiddle with Joe's usual vibrancy, kicked us off, before giving way to, 'Midsummer Night Dreams', from the 'Happy Accident' CD. Stratford-upon-Avon is proving to be expensive but funny, as it jumps on the Hollywood bandwagon, following hit films like, 'Shakespeare in Love', Joe again proving Grappelli lives on!! Gillie sang, 'The Potter's Dream', at the height of their powers, the kilns in all seven Potteries towns, would be fired up at once, producing quite a spectacle in the night sky. Joe once more went into overdrive on the fiddle, managing to do things with the instrument, others can only dream about.

The days of football boots with toecaps, the smell of dubbin', and a leather ball that weighed a ton when wet, is encapsulated

in, 'The Cities Favourite Sons', sung by Ken, it charts the black and white days of Stanley Matthews and Tom Finney et al. It conjures up memories of rattles, woollen scarves and polite chanting, just which of those two players was the best? Great guitar riffs from Ken. Next a song written by Ashley in conjunction with Judy Dunlop, from an album titled, "Sway With Me", in celebration of trees. 'Turn the Lathe Gently', asks can trees feel pain? We chop them down and fashion them into all shapes, yet by so doing, we continue to destroy our world slowly, despite how aesthetically pleasing it may be.

The Albion Band have recorded many songs for the T.V. series, Ridge Riders, sadly, only shown in the Meridian T.V. area, which covers Southampton. The series takes you down many pathways of Olde England on...bikes. Ken sang, 'On Salisbury Plain', about encounters with highwaymen and other brigands, while, 'What Celia Wants', sung by Gillie, tells of Celia Fiennes, an ancestor of the explorer, Sir Ranulph Fiennes. She travelled on horseback in the 17th century, along The Ridgeway in Dorset, known locally as The Lynch and tells of her encounters along the way. Finally, Ashley sang, 'Turnpike Reel', about toll gates, together with a wild west rhythm on the fiddle. A fitting way to end the first half.

Ken Nicol is a master of the guitar as, 'Ken's Hornpipes', which started the second half demonstrates, the authenticity is frightening. A song written for those born under the star sign, Aries, followed, both Gillie and Neil share that sign, the song, 'I'm a Winner'. Back in 1965, at Ashley's parents home in London's, Muswell Hill, along with, Richard Thompson and Simon Nicol, they turned the radio on and heard The Byrds. That led to them forming a group of their own called, Tim Turner's Narration, later to become, Fairport Convention, the song, 'Wings', explains.

'Seven Strong Spires', tells how the character of a building is often shaped by the music played within its walls. Again Ken brings the song to life on guitar. Following more fiddle gymnastics from Joe, on three tunes, 'Directions; Forwards/Backwards/Afterwards', Gillie and Ken shared the vocals on a tale of a sailor and his true love, 'I'm Going Away Love'. Firmly rooted in the tradition, it's the forerunner of the modern, broken token ballads, 'Claudie Banks', 'Dark Eyed Sailor', 'Plains of Waterloo' etc. where constancy is the key. 'Welcome to the World', is about first love and optimism, the days of suspenders, stockings and threepenny bits!!!! Remember the number system of passion on a scale of 1-5? Gillie remembers all too vividly!

For their encore came the, 'Wooden 'O'', the story of Shakespeare's restored Globe Theatre in Southwark, London. Ken gave a fine rendition. Virtually every song from their new recording, "Before Us Stands Yesterday", was covered on the night, as once more, the Albion Band showed why they continue to be an enduring part of the folk scene, their songs always have a believable story backing them up.

As they travel forward, with Kellie While replacing Gillie Nicholls, the road ahead is full of challenges, which as usual I'm sure Ashley and his troops will meet head on.

David Jones

BRAM TAYLOR at The Castle Folk Club, Halton Village, Runcorn - Wednesday, 5 May, 1999

Bram Taylor is an interpreter of traditional and modern song, possessing a fine voice that lends itself easily to most kinds of folk music; he covers a wide range songwriters including those from this country, Ireland and North America. Bram comes from Leigh, in the heart of the former Lancashire coalfield, and this year is celebrating 25 years as a paid folk performer. It was his

first visit to the Castle FC, a welcoming and friendly venue with a good standard of floor singers.

Most of the songs Bram performed were from his two recent albums, 'Further Horizons', and the 1998 recording, 'Pick of the Ginner'. Opening with an unaccompanied version of Mary Chapin Carpenter's, *Why walk when you can fly*, he followed this with a variation on the traditional ballad, *High Germany, Brookland Road*, a Rudyard Kipling poem with music added by Dave Totterdale, and Jeannie Robertson's *I'll lay you down*.

Language of the Land, is an evocative song. Written by Australian resident Irish emigrant Enda Kenny, it tells the tale of settlers to the 'New World' (Australia); they believed their civilised ways and worldly wisdom surpassed those of the Aboriginal peoples. This was succeeded by the beautiful *The Blue Hills of Tyrone* - the lyrics are taken from an Irish poem composed at the turn of what is almost the last century. A song written by Ian Scott Massie from North Yorkshire brought the first half to a close. Entitled *The Gypsy*, it laments the gradual demise, and potential extinction, of the Romany people through a process of modernisation, persecution, and prejudice.

Highlights of the latter stage of the evening included Chris Algar's, *Hills of the West*, the much recorded Ewan MacColl song *Schooldays O'er*, and Paul Metser's, *A Thousand Years*, how the images of eras of history flash by when we visit ancient castles. We had the traditional rendition of *Banks of the Bann*, and the risqué music hall songs, *I wish they'd do it now*, passed to Bram by Bob Davenport, and *The man who was so small*, conveyed in a mock French accent heavily tinged with a broad Lancashire dialect!

James Keelaghan's, *River run*, reminds us of the environmental and physical changes we notice as we grow older, and Bram stylishly reworked Sting's composition, *Fields of Gold*, more recently recorded by the late lamented Eva Cassidy. This sociable evening concluded with Huw and Tony Williams', *Ginny will dance the jig tonight*. An evening with Bram Taylor explores a diverse bag of traditional and modern songs and a personal brand of humour that permeates through his performance.

Lewis Jones

ALY BAIN with Tom Gillfelson - Live at Accrington Town Hall - Sunday 16 May 1999 and "Lonely Bird" [Whirlie CD2].

Born in Lerwick, Shetland, at the end of the second world war, Aly Bain learned to play the fiddle at the age of eleven, at the feet of Tom Anderson, the acknowledged master of Shetland traditional music. That firm grounding, helped him some years later, to help found the world renowned, Boys of the Lough, which gave him the opportunity to explore the interaction between the Irish and Scottish tradition.

An audience in excess of 160 turned up for what promised to be a unique night, and so it proved, with Aly's special guest, Tom Gillfelson, once of that celebrated Newcastle group, The High Level Ranters. Three tunes started proceedings, 'March Tune/Willie Taylor/Kathryn Tickell'. Willie Taylor was a shepherd in the Cheviots, while Northumbrian piper, Kathryn, was honoured with a tune in a marked change of tempo, 4/4 time. Next came three jigs, 'Cathal McConnell/Charlie Hunter's/Shawn Maguire', the latter is a well known fiddle player from, Northern Ireland. Aly returned to Shetland for his next offerings, 'Weindia Little/Da Fashion O Da Lasses/Da Black Hat'. The first of those tunes is about the trolls who live underground in Shetland!

Tom Gillfelson rolled back the years, as he sang, 'The Keech in the Creel', the basis of the Miller's Tale from Geoffrey Chaucer's, *Canterbury Tales*, it also happens to be the sauciest one! Aly returned with a slow air from Aberdeenshire titled, 'John Roy Lisle', who was a farmer with a wierd sense of humour. Tom again came to the fore, as he sang the popular, 'October Song', which he learned from an early Incredible String Band L.P.

A change of mood and tempo, with two cajun tunes, 'Devant Ta Port/Mamou Two Step'. The first is based on a people who were kicked out of Nova Scotia by the British, they moved on to New Orleans and were homeless again, when the French sold out to the British. The second is from the film, *Heaven's Gate*, a spectacular Hollywood flop. With the interval beckoning, a final trio of tunes, 'Captain Campbell/Earl Grey/Largo's Fairy Dance'.



Aly's playing, along with Tom's occasional vocals provided a good balance. Aly's favourite pipe tune of all time, 'MacLean's Farewell to Oban', gave an authoritative start to the second half, followed by two more tunes, 'Borrowburn/Estonian Waltz', the latter coming via the playing of Phil Cunningham.

It was evident that Aly had taken on board down the years, the playing and styles of many fiddle players, from many different countries. Another set bore this out, 'Keech No More/ All Around the World' and 'Back Again/La Bastrange', the final number Aly learned from French Canadian fiddle player, Jean Carringino. The beautiful ballad, 'Blackwater Side', was given the treatment by Tom, it's an emigration song, learned from Michael Cronin. Aly then played, 'Herr Rolofs Farewell', a tune with a real classical feel, before Tom took his final bow, firstly with, 'In the Bar Room', a song by Newcastle's, Jack Elliott, followed by a recitation, 'Uncle Albert's Last Heroic Farewell to the World', an amusing tale by Eddie Pickford, known as, the Noel Coward of the north east coalfields. A real treat for the final number was, 'The Reel De Pendu', a Norwegian tune, also known as the 'Devil's Polka', which saw Aly playing both, pizzicato while adding the flying arpeggio - bouncing the bow on the strings.

A tremendous night finally came to an end, with a two tune encore, 'The Full Rigged Ship/The New Rigged Ship', as Aly pointed out, in Shetland there's nothing much to do, except look out to sea, and he should know, he spent 28 years doing it!!! Aly Bain makes the fiddle come to life, and his life has been the fiddle, you felt the audience were hanging on to every note and nuance.

He has earned many awards worldwide, culminating in 1994 with the MBE in recognition of his services to music. A man for whom music is never a chore, but a delight to impart.

David Jones

TANGLEFOOT - Live at the Parkgate Hotel - Wirral - Thursday 20 May 1999 and "Full Throated Abandon" [Borealis Recording Co, Ontario, Canada. BCD115].

Tanglefoot, the highly talented band from Ontario, Canada, made a triumphant return to these shores, following their debut tour twelve months earlier. Last year they won over a whole new legion of fans, with their unique sound and well crafted songs. This was the first night of a three week tour.

The line up consists of Joe on fiddle, Steve on guitar, Al on bass and Terry on mandolin, having taken over from Francis, who has left the line-up. For this tour only, they brought along a highly talented piano player, Erin, from Toronto, who stood in for regular keyboard player, Rob, who had just become a father back home.

Their opening song, is also the first one on their new CD, 'One More Night', sung by Al and written by Joe, it tells how back in the 1880's, the biggest silver mine in the world was under Lake Ontario and how they brought in a ship, The Tuttle, with coal fired water pumps, to try and get the silver out. Don't let the old songs slip away, is the message behind, 'The Last Breakdown', while 'Awkward Donald', charts the affair between Donald and Catherine and poses the question to her, 'would you do it again for the love of an awkward man'? The poignant, 'Emmeline', tells how the wife of the lighthouse keeper, off Point Barrow, Ontario, used to sit up near the light to play the violin, when she took over on the death of her husband, as keeper of the light. Another fine song from the CD.

'Dollar Bill', is the intriguing story of a guy, William Allen, who lived in Kingston, Ontario, during the prohibition era. He made his fortune out of bootlegging from his own still, and giving the proceeds to the poor, earning him his nickname. Joe and Al combined to write, 'The Music in the Wood', Al's great grandfather, Sam, a wagon builder by trade, made fiddles in his spare time, then just gave them away. Joe has a notion that music grows inside trees.



In Canadian folklore, it's said that during a certain time every month, men go through hormonal changes, taking on the characteristics of a Canadian werewolf with a very long tongue known in French as 'Loup Garou', the title of the song. They ended the set with, 'Secords Warning', their token anti-American song!?! Britain, France and the U.S.A. were locked in the war of

1812. The heroine proved to be one, Laura Ingersoll Secord, who single handedly warned Colonel Fitzgibbon, commander of the British forces of the American advance. His troops went on to repel the enemy, who haven't bothered Canada since.

To open the second half, Steve sang, 'Seven-a-Side', about how, in 1921, little known, Wiarton, beat the mighty, Stratford from Ontario, to win ice hockey's, Stanley Cup. Something akin to Accrington Stanley lifting the F.A. Cup today! New boy Terry, sang Joe's composition, 'Fire and Guns', a story from way back when America was a British colony, now those WERE the days.

Joe took out his strange looking, but highly effective, eight stringed fiddle for, 'Jenny Wren', a woman at a dance, dances with a tall, handsome stranger. They dance right out of the door, he happens to be the devil in disguise, but despite that she still hangs on to her soul. Before Canada had any roads, back in the 1960's!!! they used to paddle canoes and sing to help the rhythm, this is one such traditional song from Quebec, 'La V'la M'amie'. 'Vimy', is the moving story of the battle for Vimy Ridge in France, during the Great War. This German fortification was finally captured by the allies after three days on April 9th 1917, thanks in no small measure to Canadian intervention. In gratitude, the French gave over a park to Canada, erecting a monument in thanks, and planting maple trees for every Canadian life lost.

Al plays bass and sings a solo about what for him would be a dream come true, 'The Day the Bass Players Take Over the World'. 'Herring and Potatoes' provides a regular climax at Tanglefoot concerts, a song from the Sidney mining area, in Cape Breton, Nova Scotia. The deserved encore, 'Jack the Green', tells of Steve's great great grandfather, John Ritchie, a man so badly behaved, his family to this day will not acknowledge his existence.

Tanglefoot provide a great insight into the music of their country, which is well researched, well written, and performed with a zest and freshness, sadly all too often missing in others performances. They continue to be most welcome visitors to these shores.

Joe and Al, by the way I love that authentic Canadian footwear, when you return next year, I'm a size 12!!!!

David Jones

KATHRYN TICKELL - Live at Accrington Town Hall - Sunday 23 May 1999 and "Debateable Lands" [PRKCD50].

Without doubt, Kathryn Tickell is the finest exponent of the Northumbrian pipes, for many a long year. She makes this intricate art look effortless, as she moves from pathos to joy and through every emotion in between. On this particular tour, her band consisted of, guitarist Kit Haigh, Gregor Borland on fiddle, viola and bass and the fine melodeon playing of Julian Sutton.

An audience of around 180 settled down - in what is fast becoming one of the top venues for quality artists - to enjoy an evening of first class musicianship and they weren't disappointed. 'Stagshaw Bank Fair/Show us the Way to Wallington/Earl of Crawford', proved a good opening trio of numbers, the final one, a lively border tune. The origins of the next two tunes can be traced back two hundred and fifty years. 'Lads of Ainwick', brings back memories of Kathryn's school days, she was nine years old when she learnt it. While, 'Peacock's March', is an ever present sound in Kathryn's village, it starts at 6am every morning during the peacock mating season. The next number has an almost treasonable title, if you live north of the border. 'In

Dispraise of Whisky', was found in a manuscript dated 1740, with the direction to play, slowly and hopelessly, it's linked in this instance with a tune written by band member, Julian Sutton, 'The Swig Jig'.

Kathryn was asked to write a suite to celebrate the Brampton Live '98 Festival, she came up with an epic set, 'Stories from the Debateable Lands', which is also the title track of her new CD. It tells of a strip of land approximately four miles by twelve miles, that straddles the Borders, and the ongoing wrangle as to whether it is owned by England or Scotland. Kathryn and Gregor play it as a fiddle duet, signifying the authenticity of border music. Two more of Kathryn's compositions followed, 'Our Kate', written especially for one of authoress, Catherine Cookson's daughters, and 'The Welcome Home', penned at the end of a long tour.

Kathryn and Gregor again combined on fiddles for, 'Mike Tickell's Waltz', written to celebrate her father's birthday, coupled with, 'Christy McLeod's', a jig. A faultless first half came to an end with a tune written by the Northumbrian concertina player par excellence, Alistair Anderson, titled, 'Hot Rivets', followed by the lively, 'Tartar Frigate'.

The second half commenced with three of Kathryn's own tunes, 'Denekster/Rothbury Road/Cold Shoulder', the first piece, Denekster, simply means, Magpie in Belgian. Kathryn has never forgotten her roots and the hard times on Tyneside are remembered in, 'Small Coals and Little Money'. This was followed by a tune found on a piece of paper in the bottom of a pipe case, 'Miss Wedderburn'. 'Reedsdale' is an almost slow air, bringing out the beauty of the Northumberland valley, between her parents home and where Kathryn lives now.

Phil Cunningham inspired the playing of his composition, 'Hut on Staffa Island', a hideaway where he used to drink whisky, whilst, 'Random Notes', tells how James Hill of Northumberland, encouraged people in pubs to put names of songs on a blackboard, which he would then play for money! Gregor again joined Kathryn for a fiddle duet, with an up tempo feel, the set of reels, 'Faroe Rum/Clachnacuddan/New Rigged Ship'.

Kathryn's childhood was again remembered in 'Dunstanburgh', about a castle, now in disrepair, that stands alongside the North Sea, it's a slow, majestic air, consistent to viewing the ruin through the rain on a cloudy day. It was followed by another tune from Julian, 'Kathryn's Favourite'. As the evening drew to its inevitable close, two more tunes followed, one from Ireland, the well known, 'Kilfenora Jig', followed by, 'My Laddie Sits Ower Late Up'. Kathryn explained in detail to the audience, how the three parts that make up the Northumbrian pipes, the drones, chanter and bellows worked, before demonstrating with a final dance tune set. Two versions of the traditional 'Morpeth Rant', learned down the years from family members, all topped off with the speedy, 'Hesleyside Reel'.

It proved to be an evening that was both highly entertaining and informative, with the audience demanding more. They were rewarded with, 'Sir John Fenwick/The Wedding/Because He Was a Bonny Lad'. Virtually every track from the new CD was covered, and lost nothing in translation into live performance, thanks to the mixing skills of their sound man, Mark.

All four musicians are masters of their instruments and art. It's not hard to see why they are in such great demand, both in this country and throughout Europe.

David Jones

"THE VOYAGE" at Chippenham Folk Festival 1999

At last year's Chippenham Festival we heard two songs from Mick Ryan and Pete Harris during a concert set that stood out as something special, they were songs from "The Voyage" a Musical Drama performed by Fieldwork Productions.

"The Voyage" had a northern outing last year at Whitby which unfortunately I did not get to see, so I was delighted to find that it was part of this year's Chippenham Festival. Apart from one re-arranged traditional item, all the songs and music are written by Mick Ryan, Sarah Morgan and Mark Powell.

The drama takes a number of people from our islands and tells of their hardships at home and explains their reasons for leaving as they make their way across the Atlantic to the Americas. The famine and the clearing of the land in Ireland resulting in starvation and rebellion provides the main thrust of the songs and dialogue. However also on board are English labourers, ex-miners and soldiers along with a young mother and child, Pete Watkinson plays an English Methodist minister who having worked in Ireland is disillusioned by what is going on around him and is also emigrating.

Musicians Tim Van Eyken, Robert Harbron and Paul Sartin accompany Mick Ryan, Pete Watkinson and seven other actors/singers through two hours of moving and thought provoking songs. The pain and distress of leaving, along with the hazardous journey and illness on board are brought vividly to life.

There are songs that will stand up in their own right outside the context of the drama "The Leaving Time", "Behind Me" and "Lying Down" will find themselves in many a singers repertoire in the future, also "Sailing West", "Safe Harbour" and a song by Sarah Morgan "Keep you in Peace" will be irresistible to singers in Folk Clubs.

Whitby has been its only Northern showing, at present it is on a tour of the Southern counties. I'm sure it would enjoy a tour of our area. I approached director John Bond after the performance to ask if there was any chance of seeing it in the North West, he replied that if invited then they would love to come. **Will they or companies like them be invited to entertain us?** Our local arts bodies seem to show little interest in this area of drama and music. We could do with more in the way of this type of folk drama to inform people outside the folk scene just what our music is all about.

Fieldwork Productions have used this style of documenting social history in other productions. The company also perform "A Tolpuddle Man" and "A Days Work" using predominantly Mick Ryan's songs. He has that rare ability of writing traditional sounding songs really well.

The show was excellent and I have not stopped playing the CD since. (Wildgoose/Fieldwork Productions WGS 290CD)

Tom Perry

SI KAHN at the Four Fools Folk Club at The Old Dog, Up Holland, Lancashire - Wednesday 25 July, 1999

There's always been a strong relationship between folk music and the trade union and labour movement. No one exemplifies this inextricable bond more than Si Kahn. Si is an American trade union activist, singer and writer of superb songs. Some people excel as activists, some as songwriters - Si Kahn is one of a rare breed who excels at both. Several of his songs have

been popularised by Roy Bailey, who has a habit of bringing fine songs to our attention. Bailey and Dick Gaughan invariably open their performances with *What you do with what you've got*, probably Kahn's most recorded song, but one left out of his repertoire on this particular occasion.

Si's visit to the Four Fools club was the opening night of a short tour of UK folk venues and festivals. His songs lend themselves to, and encourage, full audience participation and this was what helped make it such a wonderful night. Many of his songs were familiar to a knowledgeable and appreciative audience; those that weren't instantly recognisable were quickly picked up following short chorus rehearsals. A couple of the songs he finished writing during the drinks break!

Essential to his performance are the stories behind his songs, many of them deeply rooted in his socialist and trade union convictions. This was more like workshop and master class rolled into one, in which all had equal status.

A visit to this club is an interactive experience. Intermingled with, Si's sets were sing arounds from highly talented club performers, including Derek Gifford and Quartz, who raised the roof with a spine tingling rendition of Ron Kavana's *Reconciliation*.

From the moment he began his first set, with *So Long Mississippi*, this felt like a special evening, one to behold and remember. *People like you* is a tribute to the ordinary activists who do extraordinary things and inspire others to continue with the fight against injustice: 'People like you help people like me to go on.' Other songs in the first half included *They stood for the union* (back when times were hard), *Lions of labour*, prior to which Si explained the theory of harmony and melody, before trying it out with the assembled choir. *Slip away* emphasised the importance of recording and remembering recollections passed down to each generation by word of mouth. The set concluded with *Where have all the old times gone*, the story of John Tiller, blacklisted for his union activities and whose family faced small town isolation when their sons fled to Canada to avoid being sent to Vietnam.

The quality of performance remained undiminished in the second half, highlighted by the popular *Arragon Mill*, a song of industrial desolation, and *When we were 16* - a love song recalling an enduring relationship that gets better with age: 'the older you get the better you look to me.' Then came a group of 5 songs that described by Si as the 'Grand Finale', including 'So long ago' and 'Generations', followed by a double encore. *Here is my home* is a perfect end of evening song allowing audience to fully engage with performer. The final song was *There's a dam on the river*, originally written as a children's song, by someone who went to Nicaragua to work for the Sandinistas and was murdered by the Contra rebels. The final note to end the evening was a message from Si Kahn; 'It's the small things that we do everyday that make a difference' As a Union organiser, a civil rights activist and a major singer/songwriter, of 34 years standing, Si Kahn's daily achievements are by no means small.

Lewis Jones

LOCTUP TOGETHER at the Prospect Folk Club, Runcorn - Monday 19 July 1999

Chris Lock and Ian Tupling are well-known around the north-west - so well-known that we sometimes forget that they also have a growing reputation further afield on the club and festival scene. It seemed reasonable, then, that they should have a performance reviewed in the Magazine - just because they're local doesn't mean we should take them for granted.

The Prospect is a small, friendly pub, with a good view of Runcorn's Costa del Chemical, its waterfront decorated on a grand scale with I.C.I.-sponsored installation art. Unusually, the folk club is not hidden away in an upstairs room, but takes place in the lounge bar. In many pubs, this can make all sorts of difficulties for performers; at the Prospect, however, it works well, largely owing to the enlightened attitude of the landlord, who actually wants it there rather than just tolerating it. The club is blessed with a good number of highly competent residents and floor singers, and an audience with a pleasant tendency to sing along with choruses – and not just the easy ones. All in all, a club that "gives back" to performers, and is well worth a visit.

This was all to the good for Chris and Ian, slightly rusty as they were after holidays and other commitments had enforced a break from performance in the last few weeks. Not that it showed too radically – they got off to a good start with Ian Anderson's "Good Morning Weathercock", moving on through "Too Far from She" to Robert Burns' beautiful "Westlin' Winds". There was a slight falter here, nothing to worry about; but the performer's nightmare started to happen, ironically, in their own superb song "Clydesdale's Dream". Words and tune both flew away from Ian's memory in a way that, as a fellow performer, makes me sweat just to think about. It is no comfort at the time to reflect that it happens to us all sometimes!

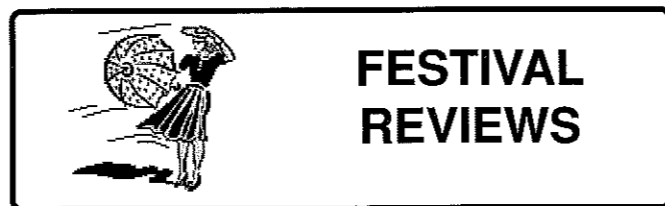
An important test of professionalism, however, is whether the performers allow such momentary visitations of amnesia to throw them, and Chris and Ian passed with flying colours. They finished the song with style, and after some rueful laughter, continued with some more fun – this time intentional, in response to a different kind of nightmare! "Ooh, look, another charity shop!" crowed Chris convincingly in another self-penned song, while Ian expressed the feelings of the bored partner in tow.

There were no hitches in their second set – the nightmare was firmly put behind them. Now they showed how good they really are, performing with enthusiasm and a relaxed assurance. Too many lists of songs make for boring reviews, but some highlights demand a mention. It is usually a mistake to attempt a Les Barker poem, for instance, his inimitable style and delivery being so much a part of the effect. Loctup Together, however, manage to make the saga of the Snail Lunch (coming from Marseilles "on the 'oof") their own, rather than a pale shadow of Les himself. And then there was "Joseph Cross", which never fails to make the hair stand up on the back of my neck. Minutes later, "Shallow Brown", with all that it carries in its background of slaves' lives, loves and pain being casually disregarded as they are sold – literally – down the river, did it to me all over again.

If there is anyone out there who has never seen Loctup Together, catch them at a festival somewhere if you can, or as residents at Maghull or the Wooden Horse. And if you live close enough, go and take a look at the Prospect on a Monday evening. You will enjoy it.

Michael Bartram

Ed: Why not try keeping up with the Jones's and send us some live reviews? Somebody else must go to all these concerts and clubs. Just take a pen and a bit of paper with you to make a note of the salient point (shanties?) and then polish up the article (always the most enjoyable bit) and wax lyrical about your local club or favourite performer. We never have any reviews of dance events (yes I know it's difficult to put pen to paper while stripping the willow but when you are sat at home with your feet in a nice hot bowl of Dettol why not dip your pen in the ink and tell us how you tripped the light fantastic?)



FESTIVAL REVIEWS

Fish & Ships Festival' Fleetwood

'This is the biggest none event of the year' says the Wyre Leisure department employee. Unfortunately he was right as far as the events on or near the preserved trawler 'Jacinta' was concerned. Quite a distance from the Fleetwood Maritime Museum, where other folk events were taking place, and not helped by the cool showery weather the expected 'thousands of visitors' stayed away. The blurb in the programme of events would lead you to believe that Fleetwood was going to burst with the number of events on offer (mostly non-folk so you can't blame us performers!) but most people seemed to be doing their own thing at the Freeport Village where a few of the non-folk events were taking place.

There were some successes such as the Friday evening concert on the 'Jacinta' organised by a valiant Dave Ryan of Fleetwood folk club who co-ordinated the maritime folk events. Also Fleetwood Maritime museum had worked hard to promote the events held in their Education room (great acoustics here and a pleasure to sing in) which included shows from the Inner State Theatre company, storytelling from Taffy Thomas and song sessions from Red Duster, Spitting on a Roast, Camellia, Joe Stead and myself. These were erratically attended but were certainly more successful than the 'Jacinta' sessions.

So what went wrong? Talking with Simon Hayhow the curator of the Maritime Museum it would appear that the festival's publicity machine had let them down both in terms of media coverage and advertising in general. I wonder, for example, how many Folk North West readers knew about it?

Whether it will run again next year is a matter of conjecture but if the organisers expect thousands to attend then they need to let thousands know. Full marks however go to Dave Ryan for excellent organisation of the folk events and to the museum staff for their perseverance in the face of lack of publicity in getting at least some people into the museum! Watch this space.

Derek Gifford

UPTON ON SEVEN FOLK FESTIVAL

Jane and I arrived at Upton on Seven on Friday evening in lovely sunshine. We went into the Kings Head marquee for the end of the Friday concert. Enjoyed our friends Loctup Together, Jon Prentice, His Worship and the Pig and part of Bill Caddick. A good start to the weekend.

Saturday we had an early start, we went to the Harmony Workshop with Quartz and Loctup Together. I enjoyed myself, even tho it was all Greek to me, you know you cannot teach an "old dog new tricks". I just think about it all, open my mouth and sing. After all that; I went out into the glorious sunshine, looked at the river, the stalls and the colourful Morris Dancers. I'll have you know there was quite a number of Dance Teams, I watched about ten over the weekend.

Off we went to the folk club run by Mendip Packet and Saddleworth. Sang a couple of songs. A fellow asked me how many winters I had seen, he remembered me singing with my George. Oh and yes he was quite surprised at my number of

winters. The quality of the floor singers I thought was very good. Managed to pull in part of another concert, Marie Little, Les Barker, Mike Raven and Joan Mills, last of all "Garva II", they were great, the people loved them.

Sunday and Monday followed almost the same pattern, glorious sunshine, Dance Teams, concerts, folk clubs, singarounds, also a lovely Gospel session. I am afraid I shed a few tears; so many memories inside me. Jane was very kind and understanding. At the concerts I saw Eddie Murphy, Robin Laing, Alan Bell Band, Jez Lowe and a set of banjos, very good. Even double up on some we had previously seen. But best of all though was the glorious sunshine. I would like to take this opportunity of thanking Sid and Sheila for their kindness and care to Jane, myself and the other six people that now and again had a bit of "peace and quiet" at their home. God Bless you all.

Joan Gallimore

CLEETHORPES FOLK FESTIVAL

Jane and I travelled by train to Cleethorpes on Friday 28th May, arriving at five mins to four in lovely sunshine, but a blowy wind. Had some food then into the Winter Gardens, said hello to various people and off to our first concert at the Floral Suite. We saw Bill Whalley and Dave Fletcher, Gordon Tyrell, Sandra and Nancy Kerr with James Fagan, a fitting end to our first day at Cleethorpes.

Woke up Saturday morning to beautiful sunshine, we walked along the sea front, called in a craft shop, both decided we would wait and see what the festival stalls had to offer. So to our first singaround at 12 midday in the "Cromwell Banqueting Suite". I sat it out until 3pm, enjoying the various singers and songs. Jane and myself had our turn at singing, but as you have probably noticed, Jane and I are not joined at the hip. Off Jane went to do her own thing, we met later in the main hall concert. Had some food while listening to Sandra Nancy and James, also John Kirkpatrick. Then off and away to Willies Wine Bar, yes you have guessed, another singaround. My favourite. A man called Reg sang his version of "Tied up in a Sack". Laugh it was the funniest yet. He ended the song with a Morris Team and a Ceilidh Band in the sack with the lovers. Back to the main hall after a quick stop at our Guest House, we saw "Old Rope String Band" as daft as ever but a new set piece to me anyway. Jane had gone into the main hall before me to see the "John Wright Band". Of course I had gone into the Garden Bar, yes you've won the prize, another singaround hosted by my friends Maureen and Joe. I must also mention that by this time the tide had turned, bringing with it very blowy winds and heavy rain, which stayed off and on until Tuesday morn. Sunday and Monday was almost the same, we went to the Harmony Workshop with Cockersdale. It was alright I suppose but I thought they seemed a little stiff, not so much fun as at Upton on Severn. We also went to the festival folk club because I wanted to see someone called "More Strings than Sense". I was pleasantly surprised. A young boy with his dad. The boy, about 10 or 11 I think, played the fiddle and electric mandolin. He was very good I thought, the dad had a good singling voice, he also played a keyboard type of instrument. The young boy had been spotted at the "Young Folks Folk Club. George and I used to spend time with the young ones, Ahh well. Went into the main hall to see the Keelers, very good shanty singers, but the highlight for me was Vin Garbutt. Very very good, excellent. Even tho one of his songs really upset me. Never mind, I enjoyed myself.

Oh, I nearly forgot, on the Friday night, coming up to midnight, Jane and I saw a fox. Jane thought it was a dog until I pointed out its bottlebrush tail, thin legs and sharp pointed nose. It

doubled back across the road, into this garden to a house with rubble, scaffolding and plastic sheeting up, shot back across the road to the sea front. We stopped looked at it then to the garden, guess what; two babies peeked out. So all in all we had an interesting weekend, as well as good singing, good musicians, lively dancing and jolly company. I have booked my digs for next year God willing. So God Bless you all, cheerio.

Joan Gallimore

MERSEY SHANTY FESTIVAL - Albert Dock - Liverpool - 19th/20th June 1999.

It's always good to return to my roots, and it turns into a real treat, when I'm able to combine it with good music for a whole weekend. In its second year, the Mersey Shanty Festival, had lost none of its zest and freshness, from twelve months earlier. The artists were as enthusiastic and committed as ever, with the backdrop of one of the world's oldest ports enough of an incentive to bring out the very best in each and every one. The main festival marquee was situated at the Albert Dock, with five hours of rolling song on both Saturday and Sunday. There was also a marquee at the Pier Head, as well as performers travelling across the River Mersey, to play at Woodside ferry terminal and New Brighton town square. In addition, cafes in and around the Albert Dock, hosted sessions, as well as the deck of the good ship, Zebu. On both Friday and Saturday evenings, the legendary watering hole, The Baltic Fleet, on the Dock Road, played host to many of the artists and was drunk dry on the Friday.....thirsty work this singing.

Saturday in the main marquee commenced with Derby's, Keith Kendrick, and Paul Sirman from Hastings combing for an audience pleasing set. Concertina and guitar were in harmony on such anthems as, 'Strike the Bell', 'Lamorna' and 'The Mermaid', interspersed with Cyril Tawney's, 'Chicken on a Raft' and another a cappella offering, 'Yellow Girls'. Brian, Pete, Nick and Sooty make up the Portsmouth Shanty Men. Their choice of programme, brought out some fine harmonies, 'Down to Cuba', 'Reuben Ranzo', the capstan shanty, 'Stormy' and the poignant, 'Go To Sea Once More', was a varied diet, topped off with Lester Simpson's version of the more traditional, 'Polly On The Shore'.

Ex-Spinner, Hughie Jones, is never happier than when he's singing songs of the sea. Two songs sure to feature on his forthcoming CD "Seascape" from Fellside are, 'Blood On The Ice', a whaling song, about life on the Hector Hawk and 'Shaw Saville's Buccaneer's', both written by Fleetwood's, Ron Baxter. Hughie finished his set with, 'Marques', the only deep water trip he's ever made was from Great Yarmouth to Oslo, on board her.

For me the highlight of the weekend was meeting French duo, Fanch Le Marrec and Jean-Paul Ferrec. They certainly set the audiences alight with their music on melodeon and guitar and despite singing everything in their native tongue, they had everyone joining in the choruses, in animated fashion. Together, the self styled, "Matelots en bordee", were a breath of fresh air, and their album, "De Prmel a Recouvrance" FAN 01, is worth seeking out.

John Conolly hails from Cleethorpes, and as well as playing guitar and melodeon, he also has a fine voice. The 'Trawling Trade', is a song that used to encapsulate all that was good and honest at sea, sadly we lament its decline. 'Braider Song' and 'Punch and Judy Man', were very well received, before the set came to an end, with that song about that great harbour in the sky, 'Fiddler's Green'. Alongside Pete Sumner, John has a new CD out, titled, "The Singing Of The Fishing" FECD 135, with

such luminaries as Maggie Boyle, Keith Kendrick and Paul Bellamy lending their collective talent. It's well recorded and a good addition to any CD collection.

Stormalong John, have fashioned quite a reputation for themselves, since they were formed for the tall ships race that left Liverpool in 1984. Jack, Tony, Arthur, Harry and Charlie, along with their two concertinas for accompaniment, certainly make sure no one sleeps while they're on! From the powerful, 'Highland Laddie', through, 'Johnny Come Down To Hilo', 'In The Alley-O' and 'O Honey', their tight harmonies are infectious. Shelly Posen from Canada wrote the powerful words to, 'No More Fish, No Fishermen', about the demise of the cod fishing, then it was back to action with, 'Pull Down Below' and 'Goodbye Fare Thee Well', to finish.

Dave Webber and Anni Fentiman live in Hertfordshire and are steeped in traditional maritime songs. From Ewan McColl's, 'Shellback', to, 'Old Zeb', from the pen of America's, Larry Kaplan, the audience hung on every word. I particularly enjoyed Rod Shearman's, 'Song Of The Sea', along with their final song, 'Goodbye, Old Ship Of Mine'.

The festival welcomed yet another new group this year, Crazy Crow, from Galway. Tim Lyons on melodeon, Dermot Carney, mandolin, Steven Sweeney, banjo, Pierce Lawlor, guitar and John Lesh also on guitar. They kicked off with two jigs, 'Launch the Boat/Trip to Athlone', which led into the fishing saga of, 'The Boys From Killybegs'. Two reels, 'The Swallow/St. Anne', gave way to the ever beautiful Irish ballad, 'Peigin Lettermore', staying in that mood, 'The Grey Funnel Line' followed. In conclusion, an Irish Gaelic song, 'Oro Mo Bhadin', was followed by, 'Johnny Leary's Polka'. A good, solid set.

Finally, a welcome back to Monkey's Orphan, another east coast based group, consisting, Pete 'Shanty Jack' Hayselden on melodeon, Paul Gough, guitar and on fiddle and mandolin, Robin Garside. Good, tight harmonies always abound during their set. 'Fire Down Below' and Mike Waterson's compelling, 'Three Day Millionaire', are two such examples, then a change of mood into, 'Constant Lovers', followed by, 'Three Jolly Fishermen'. Finally, 'Weldon', is a song about catching Men Haden fish, not for food, but to extract the oil and then grind the fish down for use as fertiliser. Monkey's Orphan's CD, "Sailor's Song" MOCD 01, has sixteen well crafted and superbly performed songs on board.

On Saturday night at the new, Crowne Plaza hotel at the Pier Head, there was a sell out concert, which featured many of the guests reviewed above, while the marquee session was repeated on the Sunday, with a slightly different line-up. All in all, a great two days, Bernie Davies and Jack Coutts should be congratulated for their organisation and foresight, in putting this festival together. I am only too aware that shanties and all things maritime, are not everyone's tot of rum, but the enthusiasm and professionalism that permeates this occasion, is worth going along to experience.

David Jones

THE THIRD ALISON ARMS FOLK FESTIVAL - 18/19/20 June 1999

This was my second Alison Arms Festival. I missed the first one in 1997, but I enjoyed last year's so much that I had been looking forward to this one for some weeks.

Despite the now traditionally indifferent weather, I had a thoroughly enjoyable weekend and my expectations were fulfilled; though I expect the organisers may have been somewhat

disappointed due to the low turn out of festivalgoers.

It was a very busy weekend on the North West folk scene with the Shanty Festival in Liverpool and the Boat Festival at Middlewich. These competing attractions must have had some impact on the numbers at Alison Arms. A great pity and frustrating for the organisers who had invested so much hard work to make the weekend a success. However, were we were for a weekend of folk music and craic, so everybody got on with it.

By the time the camper had been set up and we had had some food, most of the evening concert in the marquee had slipped by, but we did catch most of Redmayne's spot. Being a fairly recent returner to the folk music world I had not heard Redmayne before. They did a very good, well varied set. Excellent ensemble work with rock solid singing and great harmonies. From "Living in Beaulah Land" to "Big Yellow Taxi"; I enjoyed all and couldn't help but notice how their enthusiasm and obvious enjoyment in what they were doing conveyed itself to the audience. It was the end of the evening concert in the marquee, so transferring ourselves rapidly to the upstairs venue in the pub; we heard most of Mike Nicholson's set. Your man has such a lovely voice and extensive repertoire, how could we not begin to feel that the weekend had really begun as we sang along with "Nancy Spain". Great song that comes up fresh every time and we did enjoy Mike's performance. We were to meet Mike again next day in the afternoon singaround.

I like to sing myself and always look forward to singarounds at festivals. With this one it was a case of "never mind the width, feel the quality". There were only a few of us but that was fully compensated for. The ordinary punters manage very well, thank you very much, in singarounds; but the proceedings are always given that little extra when any of the booked artistes drop in. Derek Gifford was in charge of affairs when I arrived and was joined by Mick Bramich, Mike Nicholson and Dave and Jeff, alias His Worship and the Pig; and Jeff's wife Liz. I missed Mick Bramich's spot on the previous evening so it was an opportunity to catch up. His concertina playing and erudition regarding his songs impressed me and I liked the "Long Lankin" variant from the West Indies particularly. Derek sang the Oldham Tinkers song "Is the owl to become a flamingo". I haven't heard that for years; it's a fine song. Dave and Jeff don't do their "Worship" songs at singarounds so it was a new experience to hear Dave sing "Farewell to Tarwathie" and also hear a spirited rendering of "Mary Ellen Carter" from Liz; another first for me.

The organisers are to be commended for the varied nature of the singers and musicians they had booked for this weekend and the selection of music on offer. Something For Every Taste. It is a sham that there weren't more folk there to hear the excellent concert line up for Saturday and Sunday. Saturday evening's concert was kicked off by "Mooncoyne" who are a trio who play a wide range of instruments; guitar, fiddle, whistle, accordion and hurdy-gurdy, to produce an interesting, almost Eastern European sound. "Hands in pockets" are favourites of ours and we so enjoyed their set on Sunday. "Nut Brown Maiden" in the Gaelic was new to us, at least from Carol, Chris and Jan, but we have played their tapes so often we know and love their "Mendicino" and "Breaths". It was a cracking set and it was a pity they were kept waiting so long to begin because of sound checks for other acts; but it was worth the waiting.

I mentioned earlier the varied nature of the artistes; but one of them is a one-man variety show in himself. Of course I'm talking about Derek Brimstone. He can do so many things! His blue guitar on a Broonzy classic has you rapt and then he goes and creases you up with those so economically delivered stories of his. You think you've had your laughs and then he comes along

"Will my turtle be unbroken". I've heard it before, but its still funny. I particularly liked the banjo tunes from the American Civil War period with which he closed his set. Like Derek I see that period of American history as the source of some fine moving songs and tunes which we don't hear much of on the British folk scene. Talking of moving; there isn't an artiste I know of who moves an audience like Marie Little does. She really is remarkable! She is like Blackpool rock; real all the way through. When you see is what you get; be it on stage or sitting outside your tent drinking tea with her. We boarded her roller coaster with Dolly Parton's "Don't think twice" Great trip Marie. Give us another ride sometime.

Roger Sutcliffe's arrival on stage produced a murmur of interest as he carried on his designer guitar stand. An amazing construction; like a revolving postcard stand with a dinky little place in the middle to put his pint. OK the gear was impressive, but it was nothing compared with Roger's playing and singing. I've heard Roger before when he visited the Wooden Horse Folk Club last year; but this was the first complete set I've heard. I thought it was terrific! I particularly liked Peter Cringle's song "You don't play rhythm and blues". It is a satisfying experience to watch and hear someone doing something at which they are very good; especially when it is done with consummate ease and such unassuming grace as Roger has. He is an example to us all.

If you don't want to laugh and be thoroughly entertained, then don't go to see "His Worship and the Pig". But laughing is not all that they are about. Don't let the hilarity of their songs; so well performed fool you into thinking they are just a comedy duo; far from it. In Jeff Parton and Dave Boulton we have an extremely talented song-writing team. Dave is a seriously skilled lyricist who has the gift of finding exactly the right word or words for the moment; usually at the end of a line. Just at that moment of anticipation and he doesn't disappoint you. He can distil the humour of a situation with the sudden inclusion of an everyday figure of speech; such as in "Its going to be one of those days" when the Tsar says to the propositioned hitman, "No names, no packdrill, ten bob". Spot on! But God made whole days and not half days and the other half of the "Worship2 is Jeff's perfectly matching tunes. I don't know how he does it but he always gets them just right for Dave's lyrics. They are a perfect match; both the words and music and the two guys who create and perform them. They can vary the mood from the comic to the serious/comic of Rough Justice to the enigmatic "Teddy"; a lovely song. It was a pity about them not being too happy about the sound; and they were quite right to be concerned because it was difficult to hear the words and the Worship's words are so important. Go and see them if you haven't already. They are a rare treat.

Someone else who had problems getting their sound right was Tanglefoot. It took some time to get them sorted out; ask Hands in Pockets! I had the pleasure of meeting the people of Tanglefoot at the Wooden Horse on the previous Sunday; and very nice people they are too. There was further proof of their sociableness when I noticed that several of the band had seated themselves in the audience to listen to some of the other acts. Not all booked artistes at Folk Clubs have the courtesy to do that. In addition to their niceness they gave us a storming set to finish the afternoon concert. I am not a great "band" lover myself but I do admit to a liking for Tanglefoot. They are a real team with such power and conviction in their music and this carries across into the audience. They appear to me to take their music seriously, but not themselves. Great sense of fun and enjoyment. I love fiddler Joe Grant's "Emmerline" and also "Dollar Bill"; wonderful songs! Their instrumental ensemble playing is second to none and the unaccompanied harmony singing superb. There was also some fine keyboard-playing going on if you listened through the volume of the four lads, from the lady of the group

Erin. Take the trouble to listen, its worthwhile.

Well, that wrapped up the weekend for me. We didn't stay for the evening so I missed Tanglefoot's later set and of course "Bayou Gumbo", but I'd had my fill of music and the craic and was well satisfied with my Alison Arms Festival.

It is not easy being an organiser. You are always in the firing line if things go wrong. Very rarely does everything go right; but if most things go right then you are on the credit side. Most things went right so all credit to Bob Gilbert, Hilda and Kevin Foy, Carol and Steve Chatterly, Phil Bullen, Kevin Grady and Ann Cleary and thanks for a very enjoyable weekend.

Norman Wilson

MIDDLEWICH FOLK & BOAT FESTIVAL -18th/20th June 1999.

This is now surely one of the most successful festivals in the country, with a guest list that is tremendously varied, with what I call a 'must see' factor, as well as being one of the best organised events, right down to the real ale and authentic Thai food on sale. You only had to be in the main marquee on Saturday night and again on Sunday afternoon, to feel the tingle of anticipation, as the house full signs went up, with an audience of five hundred inside. But this is much more than a marquee based festival, for in addition to the Wyche Centre, the Acoustic Stage and Royal British Legion Club, ten other pubs and clubs throughout the town hosted events on the fringe, add to all that, the dance festival and the brightly painted narrowboats, and you have an event as diverse and different as any you could wish to mention. This was the 10th Anniversary of the festival, and how they celebrated in style.

On Friday night, the opening concert featured, New York based, Cherish the Ladies, their traditional Irish music is infectious, and with a Clancy in the group, what else would you expect? Canada's, Tanglefoot, provided the perfect accompaniment, for this concert from across the Atlantic.

On Saturday evening, the main event proved a big hit, hosted by Davian Reel, who did a short set that included, 'Yesterday's Man', as well as two tunes, 'A Patrol/Song of the Chanter'. The St. Patrick's Pipe Band, marched into the arena, to play a twenty minute set, before giving way to Scotland's, Ian Bruce. Ian, who lives in Glasgow, is a good solid performer, and has a reputation as a fine singer/songwriter. He set the tone, with the powerful, 'From A Distance', sung a cappella. 'Gone For The Day' and 'This Peaceful Evening', were followed by, 'Dawn of a Brand New Day', which tells the story of a person who has decided to give up drugs. The contrast was stark, as Ian then sang the Scottish ballad, 'Bleacher Lassie', before launching himself into a Robert Burns song, 'Ye Jacobites By Name', 'Ghost Of The Chair' and 'Blodwen's Dream', a song about messages from beyond the grave, provided the audience with entertainment of the highest quality.

Eliza Carthy, has built up quite a following in a relatively short space of time. She commenced her spot with, 'The Grey Cock', a traditional song she learned from Birmingham's, Celia Costello. We then crossed the Irish Sea to Fermanagh, for the lovely ballad, 'Seventeen Come Sunday', the tale of a girl who is duped. The singing of the Copper Family, from Rottingdean, West Sussex, is legendary, this was taken from their repertoire, The Forsaken Mermaid. The singing of, Walter Pardon, encouraged Eliza to learn, 'Growing', before she took to the fiddle to play hauntingly, 'The Maid Lamenting'. Tristan Glover, from the group, Chipolatas, joined Eliza on accordion for two tunes, 'Rusty Gully/

Northwich Folk Club

8:30pm Every Friday

Harlequin Theatre, Queen Street, Northwich

Information: 01606 79356

3 Sept Gina Le Faux & Tom Napper
 24 Sept MacAlias
 1 Oct Pete Morton
 15 Oct Chris Newman & Maire Ni Chathasaigh
 29 Oct Bram Taylor
 12 Nov WAZI
 26 Nov Roger Wilson
 10 Dec Les Barker

Other Fridays are Singers' nights

THE FEDERATION CLUBS

DAY/CLUB	TIME	CLUB ADDRESS	ORGANISER	CONTACT
SUNDAY				
ACCRINGTON TOWN HALL			David Almond	
ALBION	08:30 PM	Albion Hotel, Albion Street, New Brighton	Roger Parker	0151 638 1987
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
MONDAY				
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	Aigburth Peoples' Hall, Aigburth Vale, Liverpool	Anne Crumpton	0151 920 5364
TUESDAY				
8:45 AT LANE ENDS (after Oct 26)	08:45 PM	Lane Ends Hotel, Weeton Rd, Wesham	Ann Green	01772 683027
CHORLEY	08:30 PM	See Diary Chat	Frank Wilson	0797 938 470
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
WEDNESDAY				
8:45 AT LANE ENDS	08:45 PM	Lane Ends Hotel, Weeton Rd, Wesham	Ann Green	01772 683027
ALISON ARMS	08:30 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
THURSDAY				
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
FRIDAY				
BOLLINGTON	08:30 PM	Dog & Partridge, Palmerston Street, Bollington	Arthur Wakefield	01625 573596
MILNTHORPE	08:30 PM	Milnthorpe Social Club, (A6 next to the Cross Keys)	Frank Lewis	01524 734 440
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 & Stork 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
SATURDAY				
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

SEPTEMBER DATES				
SUNDAY	05-Sep-99	12-Sep-99	19-Sep-99	26-Sep-99
ALBION		Hoghton Weavers		
ARDEN ARMS		Jon Harvison		
ARNSIDE	Closed - see Milnthorpe			
BOTHY	Closed	Ben & Joe Broughton	Singers Night	Damien Barber
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Chris Sherburn & Denny Bartley	Singers Night	Singers Night
MONDAY	06-Sep-99	13-Sep-99	20-Sep-99	27-Sep-99
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Pete Coe	Singers Night
PROSPECT	Bram Taylor	Singers Night	Singers Night	Singers Night
SWINTON	Dal Thomas		Guest tba	
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	07-Sep-99	14-Sep-99	21-Sep-99	28-Sep-99
CHORLEY	See Diary Chat			
FURNESS	Singers Night	Singers Night	Pete Coe	Singers Night
HOWCROFT INN		A6 Breakdown Band		Lynn & Barrie Hardman
JACQUI'S FOLK CLUB	Singers Night	Singers Night	Singers Night	Singers Night
LIVERPOOL	Singers Night	Singers Night	Singers Night	Singers Night
MAGHULL	Singers Night	Jay Turner & Kath Mundy	Singers Night	Singers Night
RING 'O' BELLS	Singers Night	Singers Night	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	01-Sep-99	08-Sep-99	15-Sep-99	22-Sep-99
8:45 at LANE ENDS	Closed		Maxie & Mitch	Singers Night
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night
*BIDDULPH				The Poozies at Biddulph Town Hall
BLACKBURN	Singers Night	Singers Night	Singers Night	Singers Night
BREWERY ARTS				
BURNLEY	Singers & Musicians	Singers & Musicians	Singers & Musicians	Singers & Musicians
CASTLE	Singers Night	Singers Night	Guest tba	Anthony John Clarke

SEPTEMBER DATES					
WEDNESDAY	01-Sep-99	08-Sep-99	15-Sep-99	22-Sep-99	29-Sep-99
CHESTER	Singers Night	Singers Night	Singers Night	Artisan	Singers Night
DENBIGH	Magic		Singers Night		
FOUR FOOLS	Singers Night	Singers Night	Singers Night	Sara Grey	Singers Night
RED BULL	English Tunes				
THURSDAY	02-Sep-99	09-Sep-99	16-Sep-99	23-Sep-99	30-Sep-99
BIDDULPH					
BLACK HORSE	Closed until further notice		Les Barker with His Worship & The Pig		
FLEETWOOD	Jez Lowe & The Bad Pennies	Singers Night	Singers Night	Singers Night	Singers Night
PARKGATE					Harvey Andrews
RAILWAY	Singers Night	Roy Wilcock & Bridget Guest	Debbie McClatchey	Jeremy Taylor	Singers Night
RUTHN ACOUSTIC	Singers Night	Singers Night	Singers Night	Helen Watson	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		
FRIDAY	03-Sep-99	10-Sep-99	17-Sep-99	24-Sep-99	
BOLLINGTON	Brian Peters	Singers Night	Singers Night	Steve Jinski	
BREWERY ARTS		Vin Garbutt			
MILNTHORPE	Singarour		Singarour		
NORTHWICH	Gina Lefaux & Tom Napper	Singers Night at Davenport Players	Singers Night	MacAlias	
PORKIES	Ken Nicol	Singers Night	Singers Night	Singers Night	
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night	
RHYL	Singers Night	Singers Night	Singers Night	Paul Cherington & Pamela Ward	
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night	
WESTHOUGHTON	Closed	Closed	Closed	Tamarack (Canada)	
SATURDAY	04-Sep-99	11-Sep-99	18-Sep-99	25-Sep-99	
OSWALDTWISTLE	Singers Night				

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OCTOBER DATES

SUNDAY	03-Oct-99	10-Oct-99	17-Oct-99	24-Oct-99
ACCRINGTON TOWN HALL				
ALBION		Juke		
ARDEN ARMS		Eddie Klimek & Bruce Hogg		
ARNSIDE	Closed - see Milnthorpe			
BOTHY	Singers Night	John Kirkpatrick	Doanl Maguire	Roger Wilson
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Cockersdale	Singers Night	Singers Night
MONDAY	04-Oct-99	11-Oct-99	18-Oct-99	25-Oct-99
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Singers Night	Singers Night
PROSPECT	No Turn Unstoned	Singers Night	Singers Night	Singers Night
SWINTON	Pete Ryder		Guest tba	
TRITON	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY	05-Oct-99	12-Oct-99	19-Oct-99	26-Oct-99
8:45 at LANE ENDS				Tom McConville, Pauline Cato & Simon Haworth
CHORLEY	See Diary Chat			
FURNESS	Gordon Tyrall	Singers Night	Singers Night	Singers Night
HOWCROFT INN		John Prentice		Jon Harvison
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	Isla St Clair	Singers Night
RING 'O' BELLS	Singers Night	Singers Night	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	06-Oct-99	13-Oct-99	20-Oct-99	27-Oct-99
8:45 at LANE ENDS	Cofa	Singers Night	Steve Knightley	
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	Guest tba

OCTOBER DATES

WEDNESDAY	06-Oct-99	13-Oct-99	20-Oct-99	27-Oct-99
CHESTER	Tom Paxton (tbc)	Singers Night	Singers Night	Singers Night
DENBIGH	Singers Night			
FOUR FOOLS	Singers Night	Singers Night	Singers Night	Dick Miles
RED BULL	English Tunes			
THURSDAY	07-Oct-99	14-Oct-99	21-Oct-99	28-Oct-99
BIDDULPH	Bert Jansch	Helen Watson	Steve Knightley	
FLEETWOOD	Singers Night	Singers Night	30th Birthday Party with Bernard Wrigley	Singers Night
PARKGATE				Dave Mallett
RAILWAY	Brian Peters	Singers Night	Anthony John Clarke	Artisan
RUTHIN ACOUSTIC	Singers Night	Singers Night	Michael Veitch	Cheryl Beer
THE SHIP INN	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM	Guest tba		Singers Night	
FRIDAY	08-Oct-99	15-Oct-99	22-Oct-99	29-Oct-99
BOLLINGTON	Singers Night	Singers Night	Singers Night	Mike Freeman & Tanya Opland
*BOTHY		Ceilidh with Three Reed Band at St John's Hall Southport		
MILNTHORPE	Singarour	Singarour		
NORTHWICH	Pete Morton	Chris Newman & Maire Ni Chathasaigh	Singers Night at Davenport Players	Bram Taylor
PORKIES	Risky Business	Singers Night	Singers Night	Singers Night
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Singers Night	Singers Night	Guest TBA	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Clive Gregson	Tom Russell (USA)	Steve Knightley	Dave Mallett
SATURDAY	09-Oct-99	16-Oct-99	23-Oct-99	30-Oct-99
*BIDDULPH			Robin Williamson & Clive Palmer	Tom Paxton
*FOUR FOOLS (LOWTON)	Northern Folk For M.S. Concert (see Ad)			
OSWALDTWISTLE	Singers Night			

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NOVEMBER DATES

	31-Oct-99	07-Nov-99	14-Nov-99	21-Nov-99	28-Nov-99
SUNDAY					
ALBION	Burgundy Road		Bill Caddick	Jones & Co	
ARDEN ARMS					
ARNSIDE	Closed - see Milnthorpe				
*BIDDULPH					Dougie Maclean
BOTHY	Singers Night	Red Duster	Singers Night	Singers Night	Tom Lewis
WALTON (SUNDAY)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WOODEN HORSE	Singers Night	Singers Night	Graham & Eileen Pratt	Singers Night	Singers Night
MONDAY					
	01-Nov-99	08-Nov-99	15-Nov-99	22-Nov-99	29-Nov-99
BRIDGE	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
CONWY	Singers Night	Singers Night	Robin Laing	Singers Night	Singers Night
PROSPECT	Ceolta	Singers Night	Singers Night	Singers Night	Singers Night
SWINTON	Guest tba		Jon Harvison		
TRITON	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
TUESDAY					
	02-Nov-99	09-Nov-99	16-Nov-99	23-Nov-99	30-Nov-99
8:45 at LANE ENDS	Singers Night	Ann Lister	Waz	Sid Kipper	Gareth Turner & Simon Care
CHORLEY	See Diary Chat				
FURNESS	Charity Karafolkie plus Stanza	Singers Night	Singers Night	Singers Night	Singers Night
HOWCROFT INN		Peter Price		Clive Leyland & Dennis Dodds	
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	Dave Mallett	Singers Night	Robin Laing	Singers Night	Singers Night
RING 'O' BELLS	Singers Night	Bram Taylor	Singers Night	Singers Night	Singers Night
URMSTON ACOUSTICS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (WMC)	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
WEDNESDAY					
	03-Nov-99	10-Nov-99	17-Nov-99	24-Nov-99	01-Dec-99
ALISON ARMS	Singers Night	Singers Night	Singers Night	Singers Night	Singers Night
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	Singers Night	Guest tba	Singers Night

NOVEMBER DATES

	10-Nov-99	17-Nov-99	24-Nov-99	01-Dec-99
WEDNESDAY				
	10-Nov-99	17-Nov-99	24-Nov-99	01-Dec-99
CHESTER	Derek Brimstone	Singers Night	Singers Night	Singers Night
DENBIGH		Singers Night		Singers Night
FOUR FOOLS	Jake Walton & Billy Surgeoner	Singers Night	Singers Night	Tom Lewis
RED BULL	English Tunes			
THURSDAY				
	11-Nov-99	18-Nov-99	25-Nov-99	02-Dec-99
BIDDULPH	Chris While & Julie Mathews	The John Wright Band	Burach at Biddulph Town Hall	The Wrigley Sisters & Mac Alias
BREWERY ARTS				
FLEETWOOD	Singers Night	Geoff Higginbottom	Singers Night	Singers Night
PARKGATE	Mundy & Turner		Allan Taylor	
RAILWAY	Allan Taylor	Singers Night	John Wright Band	Singers Night
RUTHN ACOUSTIC	Singers Night	Red Ten	Singers Night	Singers Night
THE SHIP INN	Singers Night	Singers Night	Singers Night	Singers Night
WIGAN (7 STARS)	Singers Night	Singers Night	Singers Night	Singers Night
WREXHAM	Bram Taylor	Singers Night		Jeremy Taylor
FRIDAY				
	12-Nov-99	19-Nov-99	26-Nov-99	03-Dec-99
BOLLINGTON	Ken Pearlman	John Wright Band	Singers Night	Singers Night
MILNTHORPE	Singarour		Singarour	Singarour
NORTHWICH	Singers Night	Waz	Roger Wilson	Singers Night at Davenham Players
PORKIES	Vin Garbutt	Singers Night	Singers Night	Singers Night
PRESTON	Singers Night	Singers Night	Singers Night	Singers Night
RHYL	Waz	Singers Night	Singers Night	Singers Night
WALTON (FRIDAY)	Singers Night	Singers Night	Singers Night	Singers Night
WESTHOUGHTON	Chris While & Julie Mathews	Mad Pudding (Canada)	The Bushburys	Vin Garbutt
SATURDAY				
	13-Nov-99	20-Nov-99	27-Nov-99	04-Dec-99
OSWALDTWISTLE	Singers Night			Singers Night

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ADVANCE DATES FROM DECEMBER

8:45 AT THE LANE ENDS

Dec 7 - Eddie Walker Dec 14 - Rebecca Green & Friends Dec 21 - John Scarlett Band Dec 28 - Ken Nicol
ALBION

Dec 19 - Xmas Night with New Era Dec 26 - Closed
Jan 2 - Closed

BIDDULPH

Dec 2 - The Wrigley Sisters & MacAlias (The Biddulph Arms) Dec 4 - The Oysterband (Congleton Town Hall) Dec 16 - The Sad Pig (The Biddulph Arms)

BOLLINGTON

Jan 12 - Mundy & Turner

BOTHY

Dec 10 - Ceilidh with The Morris Travellers
Dec 12 - Hughie Jones Dec 19 - The Office Party
Dec 26 - Closed Jan 2 - Closed Jan 9 - Alison Younger's Desert Isle Jan 16 - Chris Foster
Jan 23 - Singers Night Jan 30 - Kellie While

CHESTER

Dec 8 - Chris While & Julie Mathews

CONWY

Dec 27 - Rum Bum & Concertina Feb 21 - John Wright Band Mike Hand (date tba) Phil Hare (date tba)

FLEETWOOD

Dec 9 - Jon Harvison

FOUR FOOLS

Dec 1 - Tom Lewis Dec 8 Martin Young (Long)
Jan 5 - Jane & Amanda Threlfall Feb 9 - Keith Kendrick

HOWCROFT INN

Dec 14 - Staff Folk Jan 11 - Pete Ryder
Jan 25 - Joe Stead Feb 8 - Travelling Charles Fyson
Feb 22 - Daz Barker & Anna Bearne Mar 28 Cherington & Ward May 9 - Geoff Higginbottom

MAGHULL

Dec 14 - His Worship & The Pig (A Christmas Tail)

NORTHWICH

Dec 10 - Les Barker

PORKIES

Dec 5 - TBA Dec 17 - Gentleman Soldier

PROSPECT

Dec 6 - Martin Young

RAILWAY

Dec 9 - Singers Night Dec 11 - Saturday Special with Huy & Tony Williams Dec 16 - Singers Xmas Party
Dec 23 - Blarneystone

RHYL

Dec 3 - Maggie Boyle

RING 'O' BELLS

Feb 2 - Travelling Charles Fyson

RUTHIN ACOUSTIC

Dec 2 - Singers Night Dec 9 - Singers Night
Dec 16 - Singers Night

WESTHOUGHTON

Jan 14 - The John Wright Band Jan 28 - Closed
Feb 4 - Allan Taylor Mar 3 - Kieran Halpin & Maartin Alcock Mar 17 - McCalmans Sep 28 - Eric Bogle

WOODEN HORSE

Dec 12 - Guest tbc Dec 19 - Xmas Party Dec 26 - Closed

CLUB RESIDENTS

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

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, Alison Younger

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 - Frank Wilson, Wolfman Jack

FLEETWOOD - Spitting on a Roast

FOUR FOOLS - Angie Bladen, Derek Gifford, Janet Hale, Mark Dowding.

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

MILNTHORPE - Frank & Sheila Lewis, Steve Black, Dave Summers, Roy Wilcock & Bridget Guest, John Harper & Rosi, Paul & Jan Ramsey, Bob Hellon, John & Marie Corteen, John Hodgson, Gill Turner, Liz Mood & Verna Kilburn.

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

OSWALDTWISTLE - Dylan Owen, Slopstones

PARKGATE - Eddie Morris, Brass Tacks

PORKIES - Sad Pig Band, Dave Walmsley

PRESTON - Jane Threlfall & 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

battlefield band



THE TOUR • Sept/Oct 1999

September			
Wed 8	WIDNES	Queen's Hall	0151 424 2339
Thurs 9	MOSSLEY	George Lawton Hall	01457 872494
Fri 10	OSWALDTWISTLE	Civic Theatre	01254 380293
Sat 11	DERBY	Assembly Rooms	01332 255800
Sun 12	TUNBRIDGE WELLS	Trinity Arts Centre	01892 678678
Tues 14	NORWICH	Maddermarket Theatre	01603 620917
Wed 15	LONDON	Cecil Sharp House	0171 485 2206
Thurs 16	SOUTHAMPTON	The Gantry	01703 229319
Fri 17	EBBW VALE	Beaufort Theatre	01495 302112
Sat 18	TEWKESBURY	Roses Theatre	01684 295074
Sun 19	BRACKNELL	South Hill Park	01344 484123
Wed 22	BIDDULPH	Town Hall	01782 514896
Thurs 23	TOTNES	Dartington Hall	01803 863073
Fri 24	TRURO	Hall For Cornwall	01872 262466
Sat 25	EXETER	Exeter Phoenix	01392 667060
Sun 26	MILTON KEYNES	The Stables	01908 583928
Mon 27	NETTLEBED	Village Club	01628 636620
Tues 28	WHITEHAVEN	Rosehill Theatre	01946 692422
October			
Thurs 7	STIRLING	MacRobert Arts Centre	01786 461081
Fri 8	GALASHIELS	Volunteer Hall	01896 754208
Sat 9	CASTLE DOUGLAS	Lochside Theatre	01556 504506
Wed 13	INVERNESS	Eden Court Theatre	01463 234234
Fri 15	EDINBURGH	Queen's Hall	0131 668 2019

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FOLK MIX IN HYNDBURN

Accrington Town Hall & Oswaldtwistle Civic Theatre

Friday 10 September
BATTLEFIELD BAND
Oswaldtwistle Civic Theatre - 7.30pm
Tickets: £8.50/£7.50 concessions

Sunday 19 September
DAVEY ARTHUR & Co.
Accrington Town Hall - 7.30pm
Tickets: £7/£6 concessions

Sunday 2 October
THE POOZIES
Accrington Town Hall - 7.30pm
Tickets: £7.50/£6.50 concessions

Sunday 17 October
STEELEYE SPAN
Accrington Town Hall - 7.30pm
Tickets: £10/£9 concessions

Sunday 24 October
THE CONCERT PARTY
(featuring Kate Rusby, Ian Carr, Karen Tweed and Roger Wilson)
Accrington Town Hall - 8.00pm
Tickets: £7/£6 concessions

Sunday 14 November
CELTIC FIDDLE FESTIVAL
Accrington Town Hall - 7.30pm
Tickets: £7.50/£6.50 concessions

Credit/Debit cards sales (01254) 380 293.

Tickets available from:
DAccrington Information Centre,
Town Hall,
Blackburn Road,
Accrington.

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or e-mail:- heleneh@hyndburnbc.gov.uk

Dusty Miller', the audience reaction further inspired, 'Cumberland Waltz/Sheffield Waltz'. The other two members of the Chipolatas, Sam and Jasper, joined Tristan to become Eliza's backing group, on an hilarious send up of, 'What A Day For A Daydream'. This highly visual set was neatly wrapped up with, 'Old Country Farmer', that Eliza learned from her mother, Norma Waterson. The Chipolatas then performed in their own right, a hugely enjoyable musical playlet, based on the Lamb Inn, in Grasmere, Cumbria.

Sadly, this was to be one of the final appearances of, The Poozies, before they disband. Karen Tweed, Kate Rusby, Patsy Seddon and Mary McMaster, have added much to the fabric of the folk circuit and will be much missed. Mary led the opening traditional tune, 'The Ploughman', on the harp, before the more familiar strains of, 'The Rocky Road To Dublin/Tactó Thomas', got the audience animated. Kate led on, 'Neptune', Jim Malcolm wrote this about the mythical figure who tidies up the sea with his fork. Mary then went through her paces on the harp, with Phil Cunningham's, 'Hopty's Reel'. 'This Is No My Plaid', tells of a girl who misses her lover, but is not allowed to mention his name. 'Freya Dances', is a tribute to the dancer and saxophone player, Jo Freya: Both harps, accordion and guitar were liberated for a three tune set, 'The Mill House/Rabbit Stew/Freddie's Tune', two come from Glasgow's, John Martin, while the middle one is French/Canadian, from Quebec. Like the rest of the audience, I was anticipating, Mick Ryan's cleverly written, 'The Widow', a rare song that allows women to think they have domination!!!.....sorry, I've just been told, they do.

Eliza returned to cap a truly wonderful night, by joining the girls on a real party song, 'Cajun Girl'. While all this had been happening, the Oldham Tinkers and Bernard Wrigley, were playing the festivals 10th Anniversary concert, just a few hundred yards away in the, Royal British Legion Club.

Sunday dawned, and it was as if we hadn't been away, as Roy Wilcock and Bridget Guest, along with the, Old Rope String Band, played a Father's Day Concert, in the afternoon. Topping the bill was, Black Umfolosi, from Zimbabwe, who arrived late due to traffic problems, but quickly had the audience in raptures, with their fine songs and rhythms.

The final concert was headlined by, The Bushbury's. This Birmingham based band never fail to hit the spot, and were no less potent for the loss of Brian, who's been replaced by former band member, Paul Hudson.

It all seems so effortless, from the opening, 'All For The Love Of You', through to, 'C'mon and Hear the Good News', in the hillbilly style that made them famous. They played Donovan's 60's hit, 'Colours', which preceded, 'End of the Day', off their Peace and Justice CD. Their encore, proved a great audience pleaser, written by bass player, Busby Bywater, 'Rebecca's Heart'.

The Old Rope String Band, kept everyone laughing, with their totally off the wall antics, before The Boat Band, played the festival out, with their mixture of, cajun, zydeco, creole and blues music. This four piece band did a final set in excess of two hours, which was as fresh at the end as it was at the beginning. Their recording, 'Back Deck Blues', is a double CD on the Harbourn town label, HARCD 036, and represents a great listen.

So once more, Dave Thompson and his committee have demonstrated what can be achieved by total dedication. It really is one of those festivals you should make a point of visiting, you certainly won't be disappointed.

David Jones

FOUR FOOLS FESTIVAL – 25/26/27 June 1999

Well Ken and Angie you have done it again, a glorious festival, at least that is what I think. Friday evening the 25th the festival opened with the usual concert. Hosted by my friend Derek Gifford, he started with a few floor singers who were very good. I had a go at singing, but Derek put me on the spot, he spoke about by tape making. He told all and sundry, which of course I took some playful stick over the weekend. We saw Tom McConville and Pauline Cato, who by the way are lovely when watched close to. His worship and the Pig were a very good laugh, you know those lads have really come a long way; I was sorry to hear that John Prentice wasn't very well, he is a good friend of mine, also he is a very good artist. Ray Fisher was on top form, so too was Richard Grainger. I nipped out to my favourite, the singaround, it was poorly attended but for all that the singing was very good. Paul Robinson was the host.

Saturday was a late start for me as I travelled too and from from Warrington with Betty and Alan. Enjoyed "Wall of Sound" with Artisan, Hen Party, Cockersdale and Pete Watkinson. Went and saw the tail end of "Birds Eye View" all the lady singers. Very good. Had a little outside break, then back into the "club room" for "Shanties and Sea Songs", to listen to all the big voices. I managed a sing too. Out of there into the large hall to see "Fahey, Murphy and Maguire" a smart group, smart meaning their talent with instruments and singing. Out again into the small hall (YES you have got it; it's the bottle cork syndrome) for the folk club to see Graham and Eileen Pratt; she sang a song I was particularly taken with, "Who will play the silver whistle" wonderful, "good on yer Eileen". Saw Jim Mageean and Tom and Pauline yet again, they never repeat themselves. Again out to finish the night in the singaround.

Sunday was an early start with "Sunday Songs", Wally and Lorna Davies, Mal Waite and my pals Quartz. Pete and Judith with Mal Waite sang "How Beautiful upon the Mountains". Yes again for me, so many memories of my dad, mam, uncles and aunts all singing that song in the 20s and 30s. Thank you dear friends. My middle son Brian, his wife and our Stephanie came for the day; after Sunday Songs we went into the concert in the large hall, they stayed put owing to my daughter-in-law Diane being in a wheelchair. I of course kept bobbing in and out. I did see Damien Barber and Harvey Davidson, now there was a surprise, if you didn't see them, next time you see the name Harvey Davidson go and have a "look see". Had a quick look at the Ballad Session, but as you all know ballads are not my cup of tea; ONE yes but more well its over my head. So back to the large hall and "Picking Sooty Blackberries". Over 2 hours of wonderful singing, lovely gradley songs all from Cockersdale, all written by Keith Marsden. "Seventh Heaven". My family were very impressed. We had a little sustenance, ready again for the next concert. My family watched Tom and Pauline, Graham and Eileen; I went to the singaround. Paul was again the host, saw lots of my friends, had a sing. Said goodnight to my family who were full of what they had seen. Even my granddaughter Stephanie. I went back inside to the small hall to see Pete Coe, very very good. To end the night was Giff, Pete Watkinson and another chap whose name escapes me. We all joined in the shanty songs; we waved our arms about and as Giff said, gave it some "welly". So give a guess as to who enjoyed herself at the Four Fools 1999 Festival. I DID.

Joan Gallimore

(The name that escaped you Joan was Keith Kendrick. Keith was visiting the Festival on the Sunday and kindly stood in for John Prentice who was suffering with flu. Thanks Keith and also many thanks to Mike Nicholson who stood in for John on Saturday.Ed)



LETTERS

Hi Ken/Readers

Having just read Folk North West, I note readers are expressing a growing interest in folk related web sites. Readers may be interested in my site, although dedicated to WOMAD at present I am sure readers will find something of interest as there are many photographs, lots of information and links to related sites. I will gladly include a link to other reader's sites in return for them linking to mine. I intend to add more about local folk events as soon as I get the time to build up my stock of photographs. My site is <http://www.graves5.freemove.co.uk> Any feedback from readers will be greatly received.

Regards

Alan

Dear Ken

Having read Jenni Hyde's [WWW.online](http://www.online) article in the summer edition of "Folk North West" I am writing to let you know of my site at <http://pages.unisonfree.net/folkimages/> As part of a course at college I had to produce my own web site and chose folk music in the North west as my subject. The site includes various folk music items and links as well as a number of my own photos taken at various events over the years. Great magazine! Roger Liprot

Dear Ken

BOTHY FOLK SONG CLUB NEWS

Following extensive refurbishments to the Blundell Arms, the Bothy is now safely back at base from its temporary home at the Shelbourne Hotel. The remodelling of the pub into a "Mr Q's" community local (in the eyes of Allied Domecq Inns) could have been worse and the building is still recognisable as the old home place. Thankfully the makeover stopped at the club's doors and its suite of rooms is unchanged although the future of cask ale in a pub that now sets its sights on the 'Bud-from-the-bottle' market is uncertain. Sponsored Walks may in future be replaced by Pool matches as a moneymaking scam for the coffers!

Best wishes

Clive Pownceby

Dear Ken

Its with regret that I write to inform you that Arnside Folk Club will cease to exist as from the end of July – at least, in its present format. I feel that the drive and enthusiasm of the club has diminished somewhat of late and after 14 years I am happy to relinquish the overall running of a club. (The noisy beat of the downstairs' Juke Box during quiet songs hasn't helped either!) The club will close after Pat and Ken Wilson's guest night on 31 July.

Arnside Folk Club was formed to provide a local venue for grass-roots singing (and music) and to encourage new singers to both start and continue performing in a friendly informal setting. The club has been very successful in that respect over the years, with some wonderful nights and very high-quality singing and songs. Hopefully, this local "tradition" will not die, as Frank Lewis is hoping to start another singaround session in Milnthorpe which

is great. (See Frank's letter in this issue)

I'd just like to personally thank everyone, good friends all, who have supported and performed at the club over the 14 years, especially John and Angela Cowell and Frank and Sheila Lewis. Please support the new Milnthorpe venture, as I will.

Please note that the guest night with MATT ARMOUR on Sunday 5th September will still go ahead, probably at a different venue. This will potentially be a great night, as Matt will be introduced and supported by his long-standing chums from Milton Keynes, DAVE SUMMERS and BOB HELLON, both Arnside club residents. Cheers!

Steve Black

Dear Ken

A CLUB CHANGE NORTH OF THE COUNTY

Arnside Folk Club, founded by Steve Black and John Harper, has been running for fourteen years. Having been associated with the club for some time I count myself greatly privileged to have formed so many friendships and enjoyed the good company of the very able singers who have consistently supported this fine singers club.

Following a move from Arnside to Milnthorpe, the average level of support for our singarounds was such that we were lucky to get more than a couple of songs each. Not bad for a club out in the sticks.

All was well until some rebuilding of the pub and the installation of projection TV invaded the quiet of our upstairs room with the dreaded beat of the music [?] from below. What had been the pure enjoyment of listening to the soft rendition of a song now turned to frustration and irritation.

As club night attendances declined, the dedicated few soldiered on under the steady stewardship of Steve Black until we came to the reluctant conclusion that enough was enough and so, the reluctant demise of the club was set for the end of July immediately following two concerts. That's the bad news.

The good news is that we start afresh on 6th August with the new **Milnthorpe Folk Club** located in the **Milnthorpe Social Club** [by the traffic lights on the A6 next to the Cross Keys]. The new club will meet on the **1st and 3rd Friday of every month** and a further change will be that the club will be hosted by a rotation of eleven residents, fine singers all.

On behalf of the countless people who have enjoyed the benefit of the former well-run club I wish to pay tribute to Steve Black. His unstinting praise and encouragement has inspired the confidence of many who would otherwise never have developed into the good singers they have become.

To those colleagues actively supporting the new **Milnthorpe Folk Club** and thereby keeping folksong alive in this backwoods area, I offer my grateful thanks. They are: Sheila Lewis, Steve Black, Paul and Jan Ramsey, Bob Hellon, Dave Summers, Roy Wilcock and Bridget Guest, John and Marie Corteen, John Harper and Rosi, John Hodgson, Liz Mood and Verna Kilburn, and Gill Turner.

By the time this is published the club will be up and running. As always, we welcome the input of visiting singers and musicians and would advise those who just like to come and listen that we value their contribution.

Frank Lewis (Tel 01524 73444)

Dear Ken

When Nick Caffery recently brought out his CD "Long Looked for Come at Last" he included the traditional ballad "Sweet Williams Ghost", words from Ramsey's Teatime Miscellany (1740). Being perverse of nature and seeking to find even the tiniest of flaws in the comprehensive knowledge of this august gentleman, I having a copy of the Miscellany decided to check the words, but once again had to concede the lad's too good for me to fault.

On an adjacent page lay a poem called "The Shepherd Adonis". Despite its classical overtones, on reading it I immediately realised this is the ancestor of the Copper Family's "A Shepherd of the Downs". (This song can be found in Bob Copper's book "A Song for every Season"), a remarkable discovery and the "oral" process caught in print!

Since Mr Caffery's planned trip to interview Mr Copper fell through recently I decided to "take the bull by the horns" (a fine country expression!) and write to Bob Copper to see if they were aware of this and satisfyingly they were not and were delighted to learn of the song's parentage. I enclose a copy of that gentleman's letter.

Yours truly

Scowie

Dear Keith (Scowie)

Thank you so much for your letter and enclosures. We are delighted to receive a copy of "The Shepherd Adonis", the poem upon which the song "A Shepherd of the Downs" is so obviously based. It is really fascinating to trace an even earlier part of the song's ancestry. As I have written, it used to be sung by my great, great Grandfather, George Copper who was born in Rottingdean, Sussex, in 1784 and now I sing it with my "kids" and grand-children. And to save you counting that is seven consecutive generations.

The intriguing part of the story is how – in the 19th century – did this poem with classical overtones travel from Scotland all the way down to the very southern shores of England becoming slightly elaborated and vulgarised (to the extent of losing its classical inferences) on the way? This was clearly done by someone with literary ability and I note the phonetic similarity in the titles, "Adonis" corresponding approximately with "o'(the) downs", especially when spoken in dialect. This is altogether a most interesting discovery and thank you for taking the trouble to sent it to us.

Now to your book "A Countryman 's Chronicle". Congratulations on writing such a delightful collection of country poems, so perceptive and at the same time atmospheric. They are, I am sure, written with love and great knowledge of the subjects approached. I like a poet, when he is writing about the plough, to know the difference between a mould-board and a coulter. You have a strong sense of rhythm and one feels that some of them particularly should be given a tune (that is, if they do not already have one). I enjoyed reading your book very much. I enclose a copy of my last book with our compliments.

Bob and the Copper family

Ed: I have spoken to Scowie about this and he is 'fair chuffed' about it. Exceedingly nice to see someone get such well deserved praise and recognition from such an illustrious source.



A YOUTHFUL PERSPECTIVE

It is hard to be a young musician these days, particularly if your chosen field of expertise is folk music, and in particular, traditional folk music. I recently read an article in Folk Roots (or Froots as it now prefers to be known) about the Radio Two Young Folk award and in particular the winner this year, Tim Van Eyken. It complained about the fact that the other finalists weren't steeped in the tradition, and it praised him for being born into a family which was heavily involved in the world of folk music. Now I wouldn't say anything against Tim. It's not his fault. Indeed, it is his good fortune. But that's exactly it. It's good fortune that he was born into such a family. What about us not so lucky ones?

I was born into a family who attended concerts of Irish music with, some might say, alarming regularity. But with hindsight, it's not really what either Froots or myself would call the 'real' folk world. I imagine that there were very few other non ex-pat Irish among the audiences, unless it was a fundraiser for a local Catholic school. My parents didn't start going to folk clubs until I was seventeen, and I knew no-one else who was even remotely interested in folk music. Or at least, they never told me. How then, was I to become steeped in the tradition?

Hard work, interest and enthusiasm means I know far more now than I did then, but I will never be steeped in the tradition like Tim Van Eyken. In truth it doesn't make me any worse or better than anyone else, just different. One of the problems inherent in the performance of folk music is that it is often based in pubs, where it can be off-putting and difficult for parents to take their offspring. Maybe we need more places where budding young performers can listen and be listened to. And I think it's about time we realised there are enough pressures and distractions for those young people who are interested in folk music without creating more based on the very childhood which has, presumably, engaged that interest in the first place.

At the last Federation committee meeting, I was asked to profile some of the young people involved in folk music, starting with some of those involved in the Youthquake. To be honest, I forgot about it in the last issue, but here now are two of my most frequent co-conspirators in the Youthquake workshops:

Roisin Boadle is eleven and plays recorder, tin whistle, clarinet and bodhran. She's been to Fylde Folk Festival, Swinton festival and performed last year at Maghull's Day of Music with Jessica McIlveen. She likes Eliza Carthy, Tamarack, the Dubliners, the Corrs and the Albion Band, amongst others, and jazz musicians like Acker Bilk. She is also learning Irish dancing in Preston.

Jessica McIlveen is also eleven and plays violin, flute, piano and recorder. She has been to Fylde Folk Festival, Chester and Lowton Festivals. She likes Bram Taylor, Les Barker, Jez Lowe, Show of Hands, His Worship and the Pig and Marie Little. In addition to folk music, Jessica plays in orchestras and a wind band.

Jenni Hyde



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 07867 831353
Fax: 01254 708430

Not an awful lot to report this month, but here goes.....

Chorley Folk Club will recommence on Tuesday September 21st and every first and third Tuesday thereafter. However, you should ring Frank Wilson on 0797 938 470 before travelling. The previous format will again be used with floor singers especially welcome as well as guests.

Please note that **8:45 at The Lane Ends** changes its weekly night from Wednesday to Tuesday from October 26.

Arnside Folk Club will cease to exist as from the end of July 1999. However it is not all bad news, as Frank Lewis has started up a new club called **Milnthorpe Folk Club**. This club will meet for Singarounds on the first and third Fridays of every month, at the Milnthorpe Social Club, on Beetham Road. Contact Frank on 01524 734440 for further details.

Chris McIlveen



ARTICLES



WEAVING ON ...and on...and on....

You may think that a folk group isn't a small business, but it is to four enterprising northern lads who hail from the Bolton area of Lancashire.

Once upon a time, four starry eyed youths from the 70s Norman Prince, Tony Berry, David Littler and John Oliver decided to form a folk group and named themselves The Houghton Weavers, the Houghton being a contraction of the remote area called Westhoughton from whence they came. Each one had a day time job, ranging from a social worker dedicated to looking after the disabled to a court clerk etc, but each one secure in their respective jobs.

Working all day and entertaining at nights was at first sheer enjoyment to them and the people who were willing to come to the pub 'tap room' to indulge in the music and laughter given by the lads. Permission to hold a residency at the local cricket club lounge was given and although this meant performing on a six feet stage and an entrance fee of 40p, little did they know that their stage would grow bigger, their audiences would expand and their fame known around the country. But as fame grew, so

did the problems. It became less fun holding down a day job and travelling to and from a booking in North Wales and other destinations. This meant crawling into bed upon returning in the early hours to snatch a couple of hours sleep before forcing body and soul to begin another day for their employer.



At the same time that the group were entertaining their devoted following at the cricket club, the BBC in 1977 decided to hold a regional shop window of local talent broadcast from Manchester. David Littler's mother sitting in the audience began to compare the acts she had seen on screen with the act of The Houghton Weavers and a letter of challenge arrived on the producer's desk.

The group were invited onto the show and such was their performance that they were offered a six week series to be broadcast and entitled SIT THI DEAWN, a title in Lancashire dialect meaning SIT YOURSELF DOWN, a title which many a BBC announcer failed to master.

At last things were moving for these enterprising lads and the wrench of giving up their secure jobs to turn professional entertainers was less a fear than before. The last one to do so was the tall lead singer Tony Berry whose dedication to the infirm must have cost him sleepless nights when the decision had to be made. He didn't and hasn't turned his back on his less fortunate friends, as pilgrimages to Lourdes with them will confirm.

The pity of all this is that like Pete Best left the Beatles to be replaced by Ringo Starr before success was heaped upon them, John Oliver left The Houghton Weavers before their TV success materialised because a further five series followed.

At last the group began to be known, especially around the North West of England then the group's name started to circulate along the corridors of Broadcasting House and were booked to do 5 shows to be broadcast to the nation on BBC 2s 'Folk on Two'. At last the whole nation began to know who The Houghton Weavers were. Two songbooks followed and both under the BBC label.

The record studios began to look like their second home as LP after LP follows, yet in those days they couldn't envisage their score to date of 24 LPs each snapped up by adoring fans. Their family type humour and music was booked at various venues and was welcomed at such events as charity gatherings, national companies, sports clubs and theatres and now entertain to full capacity audiences at Bolton Albert Hall. An achievement indeed from the hazy days of the confines of a local cricket club performing on a stage which gave little room for arm movement.

Humorous frontman Norman Prince boasts of the fact that in the beginning he had the pleasure to book then unknown, Barbara Dickson to perform her folk songs for a fee of £38 plus petrol money.

Norman sadly has now left the group and has been 'scooped' for the job of presenting on Radio Lancashire, a job he has been sharing for some time and appears to enjoy.

Norman keeps a smile on his face when he jokingly faces the audience and says, "If you liked us we are The Houghton Weavers. If you didn't, we are The Spanners (Spinners). They are another good turn".

Now that the doors of Europe are open wide perhaps the continent may hear the sound of the Weavers. Although their northern accents may at first cause a raised eyebrow, no one would doubt their talent and their willingness to gamble all for their art.

Ernest Ford

BLACKBOARDS AND BARN DANCES

As we approach the end of the century we are increasingly distanced from the 'golden age' of folk song and dance collecting. True, some of our best traditional performers were born at the beginning of the century. Bob Copper was born in 1915, Will Atkinson in 1908, and Fred Jordan in 1929. However Hamish Hamilton, Peter Kennedy, and Bob Copper recorded the last vestiges of our traditional culture for the BBC Sound Archive in the 50's and 60's. Most of those who contributed to such programmes as 'I Roved Out' and passed on their heritage are now no longer with us.

Yet recently the government and the educators have decided to include folk music, song and dance as part of the National Curriculum programme to pass on an awareness of our traditional culture to the next generation. I think this is great, and it is also a case of a good idea coming too late. Children are no longer able to discover traditional performers in their own society and the process becomes once removed as an experience. Teaching folk music means we must not undergo the indignities of the 'Mermaid' pounded out on the school piano in reception class nor suffer, as I did, the scrubbed enforced 'celebration' of the emasculated and sanitised school Maypole. We must make the experience interesting and relevant enough to awaken an interest in a cultural tradition.

The English Folk Dance and Song Society has always taken a major role in education and is responsible for the publication of most of the resources for teaching almost any aspect of music dance and song. The release last year of the 'Century of Song' C.D. by the society carried recordings of traditional singers spanning the last hundred years. Whilst the Society is responsible for training a number of dancers callers and 'educators', the role of carrying this into our schools often falls to regional bodies around the country. The Wren Trust in the south west, Folkworks in the north east, Ryburn 3Step in west Yorkshire, the South Riding Folk Network in south Yorkshire and Youthquake in Lancashire are all community based organisations who go into schools to present living folk music.

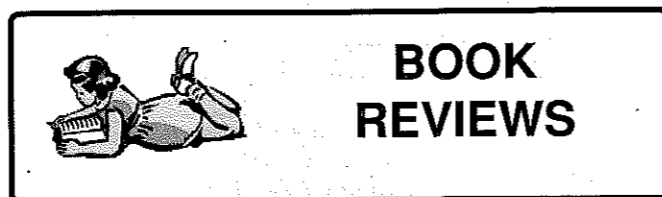
Luckily, a large number of those involved in these organisations are people who grew up during the first revival, and saw and heard many traditional singers and musicians. This is where they learned a love of the music and where they learned their craft. It is fortunate that performers like Pete Coe and Chris Coe, Alastair Anderson and many others are willing and able to do the work they do in schools. The day before Pete Coe's appearance at the Four Fools Festival this year saw him and Chris Coe along with members of Ryburn 3Step hosting a day of dance and song for primary schools throughout Calderdale

at Caler High School.

Where else can children see and more importantly hear what a concertina is, and how can anyone "explain" what an English hammer dulcimer sounds like. With instruments like this on hand Ryburn3Step played to dances for over 200 children during the morning and afternoon. As Pete said 'It was like playing a ceilidh in the middle of the Battle of the Somme'. But one school created its own dance, another two have been taught longsword dancing and will form school teams and a number of pupils were involved in a project on writing songs. Both Pete Coe and Chris Coe are working on a series of concerts and workshops for Yorkshire Youth and Music for the millennium.

Surely this is the way to teach children. Not by a classroom situation of lessons taught for the governments national curriculum, but by introducing them to the music and then letting them discover for themselves what the tradition is all about. And it may end up being something different from our idea of what the music is. But at least, it will be an experience and something that comes from them. Surely that will be the most valid contribution that we can make - and it WILL be folk music!

David Herron



LANCASHIRE LINGO LINES

There has been a lack of Lancashire dialect anthology collections in recent years. In the late 60s and 70s one accepted that quite a few were around, were useful and were used - especially by singers who found a wealth of material that was aching to have tunes put to them. Hence songs like "Our Sarah's Getting a Chap" and "Bowton's Yard". It was with great interest that I saw the publication of "Lancashire Lingo Lines" from the well-established stable of Landy Publishing.

I'm pleased to report that I wasn't disappointed. Bob Dobson has gathered together a canny collection of old and new dialect verse that will please most of the people most of the time.

First of all, the book **looks** good. It's a square layout, resulting in two vertical columns of writing per page. Sympathetic illustrations adorn every page and the cover is laminated in a deep mustard colour with an attractive design.

Secondly, the material has been chosen in an obvious labour of love by Bob Dobson. I said it was a canny choice and that's what will bring readers old and new to it. There's Ammon Wrigley, Sam Fitton, Allen Clarke, Sam Laycock (amongst others) from the first generation of authors, Clifford Heyworth, Joan Pomfret and Cliff Gerrard from the second generation which came from the twentieth century and newer ones like Jackie Hindle South and my old made Dave Dutton who has two very moving short poems in the book.

Altogether there are nearly fifty authors in the book, each having one, two, three or four witties published. Eighty-one selections in all make this publication very good value for money.

My only problem with dialect poetry is the degree to which some

authors bend the spelling to approximate how they think the word should be pronounced. Some only tinker slightly, leaving most of the pronunciation up to the reader. This is fine as long as the reader is a Lancastrian or has first hand knowledge of how the words should sound when read by a spear-carrying native. For people who aren't sure, they would benefit from changes in spelling to describe the pronunciation. The trouble is, some people may find this difficult to read and abandon the poem before they've worked out the meaning. In the end it's down to individual taste. I personally prefer as little tinkering as possible eg the word "sup" is best left as it is than altering its spelling to "sope". But other folk would disagree - vive la difference. Full marks to Bob Dobson for keeping the spellings as each author intended.

So there it is - a future classic for £5 - less than the cost of three pints. Gerrup, gerrout and' gerrit!

Bernard Wrigley

(Landy Publishing, Acorns 3 Staining Rise, Staining Blackpool FY3 OBU)



Club Spotlight - The Railway Folk Club, Lymm
Also 'Gweebarra', Maggie Boyle, Pure Records PRCD05

I wasn't really sure what to expect. Well, you wouldn't be, would you? Knowing that the two artists you were about to see perform on stage hadn't even managed a real rehearsal before the event. And added to that, one of them was so in awe of the other that he was a bag of nerves. Well, about as much of a bag of nerves as you could believe Tony Gibbons to be. But I had a gut feeling that this night at the Railway was going to be something special.

The Railway is run by Don and Heather, always with an eye and an ear for customer satisfaction. It is run on the lines of a business, but don't let that put you off. It is still a very friendly club, and aims to please. It is candlelit, and has an equally warm atmosphere. As well as regular guest nights, there are singers nights and Saturday evening 'specials' in addition to the normal Thursday night, and they even run part of Lymm Festival. The prices of the evenings vary depending on the artist, with discounts available. The aim is always to break even, so that the club can continue its existence. On the evening in question, the guests were Maggie Boyle and Tony Gibbons, and the audience were treated a stunning world premiere.

Don and Heather opened the evening with Don's song about the Conquistadors at 8.40pm, and after another song they handed over to Bernard who gave us three songs before the main act of the evening returned from a quick run through!

Maggie and Tony took the stage at about 9.15pm, giving us a wide variety of music, and if they hadn't kept mentioning that they had never performed together before, I would guess that most of the audience would never have known. They sang some of the tracks from Maggie's latest CD 'Gweebarra', such as the title track 'Gweebarra Shore', 'Dearhairin O Mo Chroi' (Little brother of my heart) and 'Blackbird Singing on a Hedgerow Morning', others like 'My own Dear Galway Bay' and older tracks

of Maggie's, such as 'The Maid with the Bonny Brown Hair'.

During the interval I ascertained that the beer is good - apparently the best in the area, or at least that's what I'm told, not drinking the stuff myself. There were raffle tickets on sale, with a couple of copies of 'Gweebarra' available as prizes. The CD, it must be said, is excellent. The arrangements are subtle and never overpowering, with accompaniment from Frank Kilkelly, Steve Anstee, Mike Hockenhull and Andy Seward. As well as traditional material there are more modern tracks, such as Lester Simpson's 'Ao Tea Roa'. And then there's the final track. It has been used for a car advert, and when you realise that it is not and does not pretend to be in a similar vein to the rest of the album, and accept it on its own terms, then it's quite accomplished as well. Not entirely my cup of tea, but I don't switch it off before the end, which it would be perfectly possible to do. I also have a feeling it might grow on me. As long as she had a good time recording it, which she says she did, then why not push the borders a bit?

Back to the Railway. Bernard was back on stage at 10.20, singing Mary Chapin Carpenter's 'Not Too Much To Ask' and the Beatles' 'Blackbird'. After drawing the raffle, Tony and Maggie came back to give another set to the appreciative crowd (it made a pleasant change to visit a club which was packed to the rafters not just because it was small), including the ghost story 'Lady Margaret' and 'The Green Among the Gold'. The evening finished at around 11.30pm, and a thoroughly good night had been had by all.

Jenni Hyde

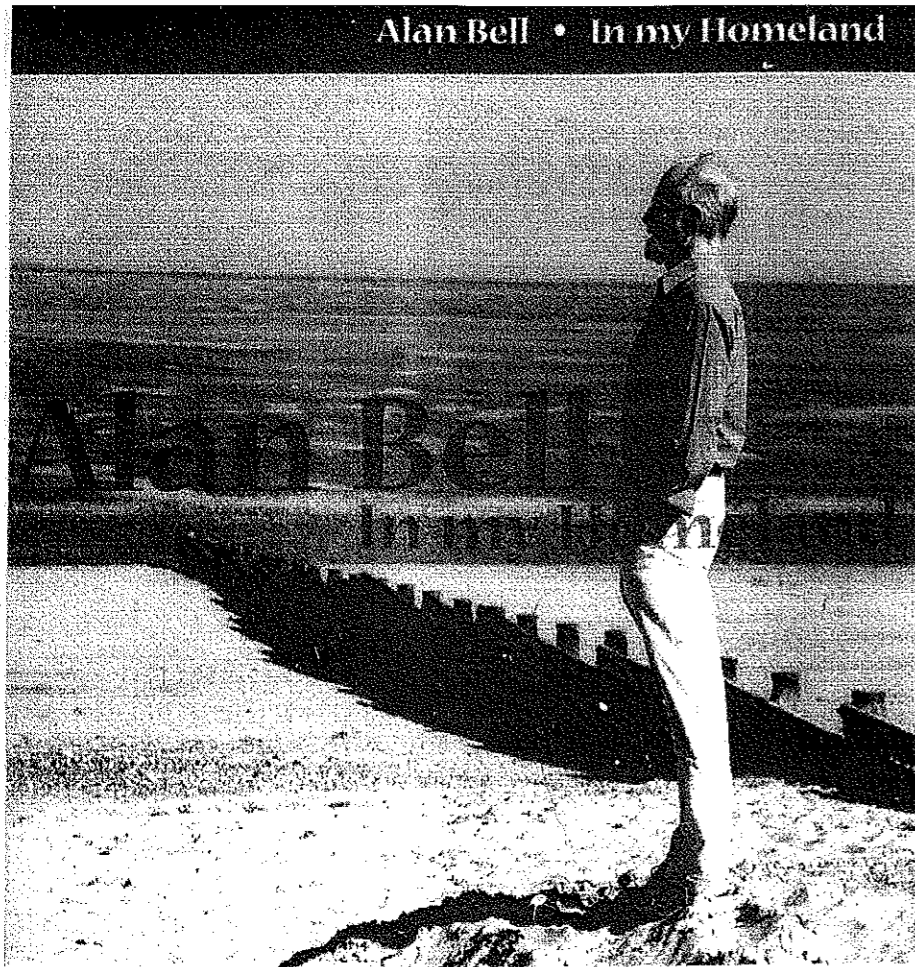


ALAN BELL - "In My Homeland" [DRGNCD 991].

There are songwriters, and those who write songs, a strange analogy you might think, then let me explain. In my experience, those who write songs, do it in the main for commercial gain, while the songwriter cares deeply about his art, and selects his subject with care. Alan Bell, I'm glad to say falls into the latter category. Ever since those early offerings, 'Bread and Fishes', 'Windmills' and 'The Minstrel', Alan has drawn largely on his own experiences more and more, to convey his outlook on life. His secret, is that in some way or another everyone can relate to his songs.

"In My Homeland", is another milestone along the way, and with the backing of his band, Stuart Robinson on guitar, keyboards and melodeon, Eddie Green on bass, and his son, Andrew on guitar and mandolin, this new recording will not disappoint. The opening track, 'The Golden Rule', tells how a group of friends, mountaineers in this case, meet up for the weekend, annually, although they travel in from all over the world, despite their diverse backgrounds, they are united by song. Good, prominent solo guitar, rises through the bass and fiddle backing, with Alan's voice given an edge with a haunting echo. 'Wagon Driving Man', with mandolin and sympathetic fiddle is Alan writing at his best, wordy, with a real story to tell.

I'm almost as big a fan of the old trawler, The Jacinta, as Alan himself. This song echoes the pride felt by the people of Fleetwood, now she's come home to rest, with more than



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e.mail: four.fools@virgin.net

1,000,000 nautical miles beneath her bows. This song gave Alan's guests on the CD, Rebecca Green, Scolds Bridle and Th'Antiques Roadshow, their first chance to sing, as her crew. 'There Was A Day', could have been recorded in any London pub, following the outbreak of peace, at the end of the Second World War. With Stuart on piano, joined by a fiddle, it could easily turn into a right knees-up, as the cares of the blitz were cast aside. All those dark days have been neatly encapsulated. Is it really five years since we celebrated V.E. Day?

Time is an ever present thief, eroding our very being away, day by day. The ultimate 'Christian Man', has been bestriding the world in many guises, spreading the gospel, but not necessarily in religious form. 'An Old Song Of Mine', Alan was in on the folk revival all those years ago, it has continued to evolve, thanks to those who have put pen to paper to chronicle our life and times. As the day dawns and daylight breaks through, the sun comes up and nothing seems insurmountable, that for me is the story of, 'The Morning Sun'.

For many people as they advance in years, the past is more important than their future, mainly because they lose the inclination and energy to see too far ahead. But the past is vivid and despite how it really was, always brings back pleasant memories. 'You Can Have Tomorrow', is one such tale. 'The Song Of Time'. Sadly today fewer couples are staying together to see their silver, ruby, golden or diamond wedding anniversaries. I have nothing but admiration for those who have been together a lifetime, and shared a special love. The backing is such, that when I closed my eyes, I could have been at a Jewish wedding celebration.

Alan has always had a certain empathy with the deep sea fishermen, and the way their industry has been decimated. When you hear, 'The Big Seas Roll', you realise Government really does have a lot to answer for.

Anthems have played a significant part in history. Throughout the ages, men have stood up to be counted. Perhaps the most famous anthem is, 'The Red Flag', sung by many in defiance of what they perceive to be a wrong done to them. The title track, 'In My Homeland', is powerful in its own way. We are lucky to live in a country that is a free democracy. To travel is a privilege, to come home again, a joy. But how many people throughout the world can truly say that? There's fine instrumentation on this track, with Rebecca Green singing a good, strong, counter harmony.

For me, this is the essential Alan Bell, a songsmith just doing what he does best. Music really does transcend all barriers, something I'm sure Alan will continue to do for many years into the future.

David Jones

ANNE BRIGGS "A Collection" TOPIC TSCD504

This is the second repackaging of Anne's class Topic back catalogue in recent years - Fellside having done a similar and excellent job in 1993 and this CD from her original label is basically the same track listing with 2 extras from a Decca live set that came out in 1963 so we now have 'She Moves Through the Fair' and 'Let No Man Steal Your Thyme' added to what is a comprehensive collection of Briggs' still spellbinding material that so influenced June Tabor amongst many others. I too was one of those captivated by Anne's fragile, pure style of singing when I first heard her on "The Hazards of Love" EP in the same way that Shirley Collins hit the spot. Interest in this haunted and haunting young woman who left such an impact on the Revival then gave it all up in the early 70s has grown in recent years

with a Mojo magazine feature and Richard Thompson's recent statement that "Beeswing" is based on the life and times of Anne and her rambling ilk. She WAS a wild child with a fondness for her glass.

Now living in seclusion off the west coast of Scotland, Anne had an unsatisfactory stab at a comeback in 1991 as a result of peer group pressure and indeed was booked at the Bothy - a gig cancelled at the last minute by her agent amidst reports of hesitant performances. What was all the fuss about then in 1963 when Briggs first came to our attention as part of the team that made 'The Iron Muse' LP? She'd been attracted to what we call folksong by the TUCs Centre 42 roadshow which hit Nottingham the previous year and prior to this by recordings of Isla Cameron, Mary O'Hara and the BBC's output. Taken under the wings of MacColl and Lloyd - the latter in particular sent her shedloads of material, Annie embraced fully the freewheeling folk lifestyle of those heady early/mid sixties days, taking up with such as Bert Jansch and later Johnny Moynihan then of Sweeney Men.

Never prolific, Anne's recordings were spasmodic and until the later stages of her career she never tried to be commercial in any way but this truly is an admirable release and to single out any particular standouts would be futile. Most of the tracts are unaccompanied and although there are 2 later CDs made after she'd left Topic now available, this is all you need to know about what made Anne Briggs so special. There are no vocal histrionics, and the sound quality is quite thin but her voice shimmers with an understated passion. It's seamlessly graceful with a spare beauty and the impression is of songs where everything happens in slow motion. The packaging is especially commendable - it seems that Topic has finally wised up again to the treasures it has in its archives and sleeve notes by Colin Harper are outstanding with evocative photos from the superb Brian Shuel, surely THE folk lensman?

I can't recommend this CD too highly - it will turn your hear around, as hearing Anne's voice did mine a long time back. Its compelling - the very essence of pensive yearning. "Annie wanders on the land, she loves the freedom of the air. She finds a friend in every place she goes, there's always a face she knows. I wish that I was there." (Sandy Denny 'The Pond and the Stream') I too, wish that I'd been there.

Clive Pownceby

TREVOR CARTER - 'The PR Man's Dozen' (Available on CD or tape)

No-one is safe from this man - especially if they are bullying, self-centred, hard-hearted or just plain unfeeling to fellow humanity whatever colour or creed. Thus WE folkies are all safe aren't we? ... well actually - no; see track 8 'Concertina, Some Annoying Music and a Pair of Clogs'! Yes, clogs, and Sue Carter is wearing them in a sort of 'Folkies Revenge'!

If you like Rosselson style (the similarities are very evident) hard hitting wit with a dash of cynicism in well constructed songs on topical social and political issues then this is your man. I liked Trevor's previous recording, which included 'The PR Man From Hell' since recorded by the ubiquitous Pete Coe, and I like the eleven songs in this one for much the same reasons detailed above.

With titles like 'Fat Cats', 'It's The Lawyers' and 'Bullhead Billy' you need little more to obtain a good insight into his targets and his sentiments with regard to our quick-fix, materialistic society and the people who have helped to create this mad world. Local

(to him) comment is evident in 'Silverdale Void' concerning the last deep mine in the north Staffs coalfield and deserved shame is dispensed to the Isle of Wight housing association which sent a bill to the family of a deceased tenant asking for rent arrears in 'When You Go' (you can imagine our Jan's reaction to that one!)

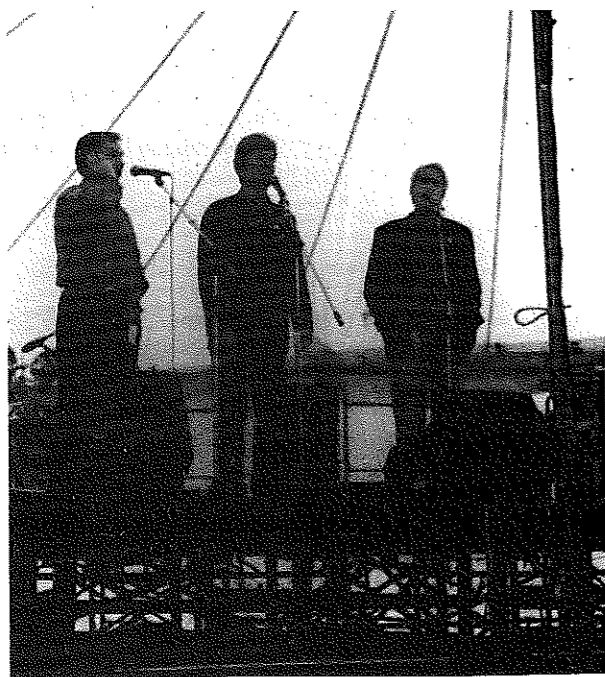
Aided and abetted by Chris Cartlidge on fiddle and Trevor's own more than competent accompaniments on guitar, keyboard and English concertina (but not all at once!) this is a more rounded album than the last one (like I said, no-one is missed out!). What surprises me though is that as far as I know he's had few bookings in the North West folk clubs which is a pity. Come on club organisers, let's see him doing live performances in our area. You can reach him on 01782 398657 to book him or obtain his super recordings. Ring now!

Giff

(Printed with kind permission from 'Lancashire Wakes')

COOPE BOYES AND SIMPSON - 'Where you belong - a song cycle for Belper' (No Masters NMCD15)

Coope Boyes and Simpson have turned their attention to Belper in Derbyshire, close to the homes of Barry Coope and Lester Simpson. At first sight Belper may appear a town like many others, but it holds a remarkable history. The fast-flowing River Derwent provided the power for the industrial revolution, and the towering East Mill still stands as a monument to the spinning industry. Coope Boyes and Simpson have produced a tribute to the community clustered around the mill - the mill owner and workers, the nailmakers and their families - with songs about their prosperity and poverty, their solidarity and their dissent. The sound of the Derwent falling over the weir introduces the song cycle and from the first glorious harmonies of 'The River Flows', you know that it is going to be a true celebration of their lives.



As Coope Boyes and Simpson interchange parts, the texture of their singing varies, but it always bears their indelible print. To the pulse of textile machinery and a nail maker's hammer, Lester tells of Belper's growth in 'The Valley'. Alone, Barry sings with great sensitivity of home, 'Where You Belong', before Jim takes the lead in 'The Ballad of Samuel Slater'. Jedediah Strutt, the mill founder, grasps new technology and surprises Lester with an email in 'Ghost Mail', but the trio return to a more traditional

style to look back at 'The Belper Militia'.

Besides their enterprise, the inhabitants of Belper have been notable for their independence. Jim has expanded the fragments of two local songs into the 'Levelution', an anthem to dissent set to the tune of 'Over the Hills and Far Away'. Launching into this red-blooded song with relish, CPS prove as powerful and irresistible as the Derwent in full spate. Some songs invite you to join in - this song demands it!

The lives of nailmakers make up 'The Nailer's Song'. The brisk pace slows to a respectful languor for the verse in memory of Saint Monday, a holiday the nailers liked to observe weekly and which is sung with true devotion. Two songs depict modern holidays, when the funfair arrived and all-too-quickly departed. Lester puts his own memories of Belper Fair into 'Fairground Attraction', whilst 'Pulling Down Song' is the work of John Tams, a local lad who once travelled around the East Midlands fairs. In fact, the first performance of the song cycle took place in Belper under his approving gaze. The final song is Lester's 'Homecoming', a fond memory of home. In a reprise of 'The River Flows', the refrain is carried on by children against the sound of the Derwent and the cycle is complete.

Coope Boyes and Simpson link the past times of Belper to the present just as seamlessly as they link traditional tunes to contemporary writing. Some themes are timeless, the spirit of individuals in the face of adversity and their strength when united against a common foe. The enthusiasm of Coope Boyes and Simpson's singing lends an air of optimism to their work - you feel that any obstacles can be overcome. When the song cycle ends, you are confident that the common people will persevere and ultimately prevail. I hope you know what I mean.

Henry Peacock

VIN GARBUTT - "Word Of Mouth" [HR CD013].

Vin Garbutt has now joined that small, but exclusive band of troubadours, who have been 'on the road' for 30 years. He has become legendary for his powerful songs and performances, and for being one of the nicest and most honest guys you could wish to meet. This CD, "Word Of Mouth", coincides with a fifty date plus tour of celebration, and brings old and new songs, some of them Vin's compositions, others have been collected along the way, but none have previously been recorded.

It's not only Los Angeles, that translated means, City of Angels, 'Bangkok' also has the same translation. The Angels in this case are Thai and Lao peasant girls, who earn a living any way they can. A sad indictment, in these enlightened days. 'Forty Thieves', was written by Dave Evaradson, from Grimsby. More food for thought, as 'the ghost train', the lorries belonging to the trawler owners come in at dead of night to the quayside, they take away the best of the catch. The fishermen have to try to make a living selling what is left. Unscrupulous, but sadly true.

War, is still very much a fact of life in myriad countries around the world, as man's inhumanity to man continues. The Falkland's War of 1982 is still vivid in the memory. This song is about that conflict. The use of the mandolin gives 'Dark Side Of The Moon', an edge. I've always thought how hard it must be to write a song for a close friend who has died. John Robertson, was Vin's friend, but was taken in a tragic accident. 'John You Have Gone', but are waiting just beyond.

Vin also plays a mean whistle, as he demonstrates on, 'Wilfy Mannion's Jig/The Wild Irishman/Jamie's Christening'. Their titles explain perfectly. Another war hot spot was, 'Sarajevo', Stan

Graham gave Vin this song during the Bosnian War. Shelly Henigan adds much with her harmonies. It's a sad truth that children today are only forward looking, many reject what has gone before. But tradition should be handed down. Vin has written this calypso, very 60's, very Cy Grant, remember him?

'Waits and Weeps', for me, is one of Vin's most powerful pieces of writing. Wives of oil rig workers are always in fear of that dreaded 'knock on the door'. So imagine the collective outpouring of grief following the Piper Alpha disaster in the North Sea, on July 6th 1988. 168 lives were lost. The stark a cappella treatment gives the song its poignancy. The next song explains how the saying, 'Beyond The Pale', came about. The area around Dublin was known as, 'The English Pale', when the English first colonised Ireland, the rest of Ireland was, 'Beyond The Pale'. One Irishman left the simple life behind, in a bid to find status, but still yearned for his old home. The grass is always greener.....isn't it? Tom Ferris, a farm labourer, fell in love with Agnes, daughter of a wealthy landowner. The father disapproves of the union, so the lad goes away to join the navy of Elizabeth I. Yet another traditional tale of lost love I hear you cry. Well this song does have a happy ending, and was written by Vin in the tradition. One thing Vin has stayed true to in, 'The Beggar's Bridge', is that it has eight verses and a chorus!!

'Time and Tide', written by, Beth Lyall and John Crookes, charts the story of, The Richmond, the last of the great ships to be built on the River Tyne. The loss of jobs had a devastating effect on the community. Peace songs about Northern Ireland, have been profligate down the years. There have been so many false dawns, to a peace that seems as far away now, as ever. 'The Troubles Of Erin', looks at some of the incidents that have brought worldwide condemnation, since the troubles started in 1969. If only for the children's sake, peace must come.

Vin Garbutt, is a real entertainer, he can have you shedding tears of joy, and in the next minute, tears of despair. With that trademark straggly hair, and Fylde guitar walking into the room, you know you are in for an emotional rollercoaster ride. That feeling is reflected in this fine recording. I can pay Vin no bigger compliment than that.

David Jones

BRIAN KRENGEL - "Sloe Gin" (Cassette only)

For those of you who may not have heard of Brian he is the organiser of both the Robin Hood's Bay folk weekend, held annually in June, and the local folk club. Although he now lives in Yorkshire and was born in Croydon he spent his formative years in Lancashire and, quite rightly, his loyalties lie with our county which are reflected in some of the songs.

Brian will be known to those of you who inhabit singarounds at festivals and song and ale weekends because his songs are often requested. It is for this reason he has produced this tape the first side of which contains songs written entirely by Brian 'in the hope that others may wish to sing them' as the sleeve notes indicate. Some songs are pastoral in nature, others full of social comment and a very amusing one called 'A Tackler's Tale'. They vary in the quality of their appeal but as well as the latter song I particularly like 'Merchant Bankers' and the title track 'Sloe Gin'.

The second half of the tape contains Brian's settings to lyrics by other authors probably the best known of these being Rudyard Kipling ('The Sergeant's Wedding') and Gerard Manley Hopkins ('Inversnaid'). Brian has managed to set tunes that bring out the lyrics quite well although I'm not quite sure that his 'false' accent works on the Kipling song. He's more at home when he uses his

own vernacular on the Lanky songs.

Oliver Knight at Panda Sound has captured Brian's pleasant voice perfectly which is just as well because all the tracks are unaccompanied! However a glance at the cover and the fact that on both sides of the tape songs are not in the order listed with one song, 'Hapton Valley', missing(!) it is obvious that this is not meant to be a commercial production venture. It IS, however, a useful reference collection of songs from one of the old hands in the folk scene who I know would be delighted if other singers took them up.

Giff.

CHRIS MANNERS - 'Glad Of What I Got' (99YRCD02)

Well - here it is, this is what I've been waiting for. For those of you who have never heard Chris Manners, 'Glad of What I've Got.' is a treasure chest of songs full of rich lyrical images put to strong tunes and backed up by crisp guitar accompaniment. For those of you that know what he does then rest assured this CD delivers everything you want.

This is his second album and is a fine balance between his stage favourites from his club set and more reflective pieces. There are favourites like 'Only Living Child of Buddy Holly' and 'Last Man Leaving.' - a dedication to the last of the lighthouse keepers. (As a song this is based on the premise that the Shipping Forecast is one of the most evocative pieces of writing in the English language.) Also included, is a song you have got to hear. 'The Vampire Came to Whitby' is a hilarious piece of gothic Music Hall, which tells of the return of Bram Stoker's Dracula to Whitby for a holiday- during Festival week!

Chris has sung on the circuit for over twenty years beginning with traditional songs and then graduating to his own material. He says 'I'm trying to write songs which grow out of traditional themes but which deal with today's context and problems - the themes, work love and the life you're living, are the right ones'. This reworking is shown to great effect in what for me is the most immediate and arresting track on the album. 'Thirteenth Night' is a modern reworking of the traditional song the 'Lovers Ghost' and lingers like mist over the marshes. Excellent stuff!

Chris is at Sidmouth, Towersey and Otley festivals this year but if you don't catch him there, this C.D. is a great place to start. Available from 51 Cowpasture Rd Ilkley LS29 8SY Tel 01943 601807

David Herron

PETE MORTON - Trespass (HARCD 037)

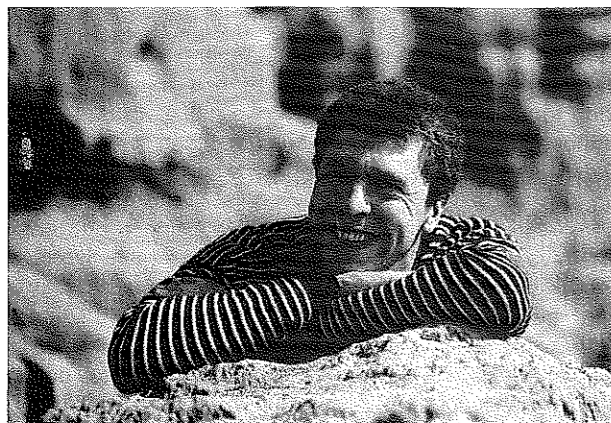
What's this, a traditional album by Pete Morton, that "Folk Roots" best newcomer at 21 and prolific songwriter in the Billy Bragg genre of gutsy, shooting from the hip cynicism? "Don't be silly", I said!

I take it all back having listened to every second of this 60 min 10 sec CD, a thing I rarely do I must admit as I am prone to hover with one finger on the "next track" forward button, and even the "last track" forward button in some cases!

This is surprisingly good and Pete's refreshing approach to, in some instances, "well-flogged" traditional songs pays off handsomely because he actually sings the lyrics like he means it. The aggression and feeling he has always brought to his

own songs has magically been transported and quite transforms some of these dry as dust ballads as sung by many other singers.

The opening track is 'The Cuckoo'. I've heard this one from artistes as diverse as Peter, Paul and Mary and The Young Tradition but the effective chord shapes by Pete to his own original melody turn it into a new song. The Gay goshawk is another that Pete has put his own melody to and is the longest track on the album at 7.52. Even so, stick with it because Pete's interpretation is excellent and the light and shade he imparts really grips the listener; though I suspect that this would be even better in live performance. 'Sylvia', by contract, is the shortest track being only 2'02" long. Pete chooses the unaccompanied route for this one in true trad style, though the reverb is not! There are also echoes (literally) of 'The Female Highwayman' here.



'The Banks of the Nile' follows and this is the late, great Evan MacColl's version (is it really 10 years since we lost Ewan?). Pete is on top form draining every ounce of feeling out of the classic lyrics and I feel that Ewan would have approved of the young pretender to his throne.

Hands up anyone who hasn't heard of, or sung, 'A Farmer's Boy'. This is the next song and a more popular traditional song it is hard to imagine. The unmistakable melody and chorus is there but the way Pete handles it puts it into a different bracket and makes it one of my favourite songs on the album. The fast and frantic 'The Mower and The Dairymaid' follows with Pete rattling out the lyrics like a machine gun with definite shades of 'The Threshing Machine' in its double entendres (eg "I'll cut your grass that ne'er were trampled down"). He obviously does the job well as the line, "When you pass this way again just ask for Betsy Brown" proves. To borrow Pete's summation, "a bit like Carry on Around the Garden".

Another popular trad song follows, this time 'The Lincolnshire Poacher' having new life breathed into it both vocally and instrumentally, though only for 2'29" but Pete makes up for this with 'Little Musgrave' (6'52"). This is yet another version of that old Fairport Convention favourite and the bane of 1960's audiences when usually tone deaf floor singers would announce their intention to sing the 30-verse saga 'Mattie Groves'. Thankfully Pete holds our attention throughout.

'John Barleycorn' is one of Pete's favourites and it shows with an aggressive performance of the poor John Barleycorn who is literally hung, drawn and quartered by the harvesters but rises again in another form, one of the finest of English traditional ballads. It is a shame when boyhood heroes are "unmasked" and the subject of the next song, 'Dick Turpin', is no exception. Allegedly he was no more than a common cutthroat who was eventually caught and hanged. Pete sounds like he is enjoying

himself on this one with a flavour of Irish mouth music in the chorus. It is jolly and upbeat but the only pity is that Black Bess doesn't get a mention! 'The Banks of the Sweet Dundee' is another well-known song. It is the age old story of the maiden loving the ploughboy only to be fancied by the Squire. This class thing must have really pee-d the peasants off - nothing changes much does it? Pete has put his own melody to the song though the version owes much to the singing of Robin and Barry Dransfield. 'The Rose in June' is new to me and turned out to be my favourite track. Learned from the singing of Louis Killen it tells the all too familiar story of the tragic lives of the fisher folk, a "for those in peril on the sea" ballad. The Rose in question is the fishing vessel lost in the storm and the use of another song, 'Hallelujah give them the glory to revive us again' adds an unusual and memorable twist. Finally this remarkable album ends with 'The Night Visiting Song'. I will leave you with Pete's irreverent description of this one, as I can't better it, "A song about visiting your girlfriend late at night and then leaving early in the morning on a horse - as you do"!

Pete Morton is a performer par excellence whatever the music form and the CD proves it but more intriguing is the question if whether this is a one-off, a sort of backward glance at his musical roots, or whether we can expect more of the same from this fast maturing singer. Whisper it quietly in trad circles but could it be that we have at last found an adequate replacement for the late lamented Peter Bellamy, albeit one without the intensity and the hang-ups that poor Peter suffered. Whatever, the CD is a milestone in Pete Morton's career to date and is a collector's item purely for the undoubted slot it will occupy in folk history.

Ian Chesterman

THE OLDHAM TINKERS - 'A Fine Old English Gentleman - The Best Of The Topic Years' (Pier Records PIERCD501)

If record companies got awards for services to the nation, Pier Records would stand at the front of the line. How the Lancastrian folk treasures that make up the early Topic recordings by The Oldham Tinkers could have remained unavailable for so long is a mystery. Especially when you discover that these were some of Topics biggest selling records when they were out on vinyl in the early 1970's.



Thankfully, the Tinkers best recordings from that period have been gathered together on 'A Fine Old English Gentleman'. As a big Tinkers fan, Rochdale born, Andy Kershaw of the BBC

was overjoyed to be asked to help compile this record. Furthermore, I can exclusively reveal that his young offspring are getting a regular dose of the Tinkers in an effort to make sure that they don't end up talking with a London accent!

Assuming that you join them, you will find John Howarth singing at his finest on tracks such as 'A Mon Like Thee' with that trade mark accompaniment of guitar and mandolin. You can hear not only their better known light-hearted material such as John Willie's Ferret (and, yes, it still wriggles down her knicker leg and.....politely.....passes water in Mrs Brierley's brandy) but also their serious side like 'Peterloo' which is the story of the massacre in Manchester.

As this range of styles suggests, the release of 'A Fine Old English Gentleman' is more than a trip down Nostalgia Lane. It really is a piece of local heritage which is rich in both humour and local folk culture and its return to the record shelves ought to be accompanied by a triumphant fanfare. Worn out vinyl recordings can, at least and at last, be partially replaced with this selection.

If the absence of this material from the record stores means that you're unfamiliar with the Tinkers, not only shame on you but also immediately get a copy to remind yourself of your true Lancastrian heritage. Its cheap, too! So, even the good folk of Yorkshire might dip into their pockets!

Steve Henderson

RED 10 - 'Trial and Error' (RED0262)

Hot off the press, dropping through my door, was a new CD that I had looked forward to receiving for many weeks, a debut album by an Oswestry duo who, as well as being extremely talented, are also two of the nicest people on the folk scene.



Chris and Annie Rogers-Hughes go under the easily remembered and unusual name of RED 10. Their stage appearance is also striking with Annie, an attractive longhaired brunette and Chris, presenting a studious, almost professorial, air that bellies his powerful vocals sung to a neat acoustic guitar backing of their 100% self-penned material.

The album opens with 'Promises' aptly named as they certainly fulfil expectations over the next 10 tracks. This is followed by 'There's a Time and a Place' and the first use of Annie's close harmony counterpoint singing. 'Jack's Life', the first of several simple but effective guitar finger style tracks allowing full rein to both Chris's commanding vocals and his thoughtful lyrics, is about an old bachelor who, at 68, has regrets that love has passed him by but has not entirely given up hope of female company (I hope his dreams come true).

'At Times Like These' again emphasises the empathy that Chris and Annie's vocals share, blending perfectly on this short and bitter song.

One of my favourite tracks, 'Whiskey, Ale and Betty' soon follows with Chris telling the story of a young man arriving in a strange village and seeking solace in the bottle and the ample arms of the buxom barmaid who pours it for him. There are definitely echoes of a traditional ballad in this one where the theme is familiar though, if it is based on real life, the participants names have been well disguised! 'Treading Water' features close vocal harmony throughout and is one of the few minor key songs on the album whilst 'Mary Come Home' is a story of Irish courtship when Mary leaves home only to be left in turn by her false 'Orange Man' lover. 'Reticence' is another strongly worded and sun track from Chris followed by the sombre 'Sorrowed Man' but my favourite song on the album, 'Song for Sally' quickly eclipses these. It is not only strong lyrically but has that quality hard to define until it actually happens. The song benefits enormously from Chris and Annie taking the roles of the two star-crossed lovers in the piece with Annie, as 'Sally', listening to her man's pleas to save the affair but replying in the negative with some cleverly laid-over and haunting vocals.

Finally 'Another Way to be Wrong' brings the album to a close and this is another favourite of mine. A good ending song full of feeling and one that, given the right treatment, could go far beyond the narrow confines of the "folk scene" that gave it birth. It has a great chorus and hoot line and, as the guitar fades out, I was left with the impression that Red 10 too will go far one day in the not too distant future.

Ian Chesterman

COLUM SANDS - "All My Winding Journeys" (Spring Records SCD 1035)

Prompted by the fact that Colum Sands has appeared in the North West in recent months, it is only fair that the folk music community in this part of the world should be introduced to "All My Winding Journeys".

Mention the words "folk music" in Northern Ireland and someone will immediately mention Colum Sands and his brother Tommy. Between the two of them they've been responsible for some of the most heart-warming tunes to grace the airwaves in recent years. The songs reflect seriously on the situation in Northern Ireland but not exclusively.

"All My Winding Journeys" is a jewel. For Colum Sands to appear so comfortable in the contemporary and traditional genres and to consistently produce songs of such high quality is indeed of great credit to this modest Irishman with the most distinctive voice in the country. Its wonderful. In 'The Night is Young' the company is friendly and the house has a smile on the door. Mandolin, guitar, harmonium and whistle relax together here to produce a quite wonderful opener to a quite wonderful album. Is this a contemporary song with a traditional treatment or a traditional air given a contemporary feel? It's both and that's what gives the work of Colum Sands its unique appeal to his fans all around the world.

A short rollick and frolic with the 'Boys of Tandragee' takes you nicely to the third track, 'Buskers' which is quite breathtaking. Here Colum honours the efforts of those street musicians who have entertained in all weathers or in the face of adversity as was the case of Vedran Smailovic, the cellist from Sarajevo who, following the death of many of his fellow musicians in a shell

attack, took his cello to the streets believing that music could bring hope to a scene of destruction. Smailovic himself guests on cello here. 'Buskers' is followed by 'Directions', a lighthearted look at the problems the traveller in Ireland can face if they should stop to ask directions from a local. Men with bags of coal on bicycles with smoke coming out of their noses. I grew up seeing men like that. But do you see that road you're coming from that's forking to the right? Whatever you do don't take that road or you'll drive about all night.

There are many delights to mention here in this lovely collection. The simple grace and charm of O'Carolan's 'Eleanor Plunkett' preceded by 'Ceasefire', Colum's uncompromising attack on the arms trade. 'Good Friday Never Changes' seems the most beautiful troubadour song for many a day. A really wonderful song.

So, what makes Colum Sands so special and this album so special? Well, to me this is what you buy an album for (and I got the last copy in Premier Records in Belfast). The songs are excellent and they matter. This guy is singing about what he knows. The winding journeys belong to him and those he has known and loved. He is the singer songwriter and he's inseparable from the songs. Add Liam O'Flynn on pipes and Kieran Goss on guitar and the recipe for a feast of music is complete. And he's at Fylde this year too.

Anthony John Clarke

MARTIN STIMPSON - "A Different Drum" (GG 03 CD)

Recorded at Cockrobin Studios Lancashire, "A Different Drum" is Martin Stimson's first venture into the world of CD recording. Here is a collection of fifteen songs reflecting life present and past in the Lancashire/Yorkshire border area.

Martin is of course well known around the clubs for the excellent title track. Surprisingly I found myself waiting until track 13 to hear it but I was pleasantly kept waiting by a variety of interesting songs, most of which Martin has written himself over the years. Those who have enjoyed Martin's performances will not be disappointed with this record. There is a delightful northern flavour throughout and Martin's decision to commence the album with 'Lancashire Lads' and 'Joe and Carrier's Lad' was indeed appropriate. The production is never over the top and Martin is well supported by musicians Phil Mayer, Phil Brown, Ken Nicol and Chris Harvey.

What I liked about these songs most was that I felt that the singer had every right to be singing them. Martin has a passion for his own part of the country and his interpretation of life there is a tribute to it. Many of the songs celebrate the rural life sensitively. My personal favourites apart from the superb 'Different Drum' are 'Hand-me-downs', 'Tommy Higgins' and 'Shawcross Cart'.

'Hand-me-downs' recalls the tradition of son following father into Morris dancing. I heard Martin performing this song live recently, a beautiful song which I have no doubt will live on for many years to come. 'Tommy Higgins' is a charming excursion into the world of 'what might have beens' for a young working man; perhaps a touch autobiographical. I enjoyed Martin's 'Shawcross Cart' very much. How lovely these days to have tribute paid to those real people who maintained tradition during their lives. In this case, Jim Shawcross described by Martin as a talented accordion player and a good man. Wonderful stuff!!

Martin was very clear when I last spoke to him about how he wanted these songs to be recorded. I know he's pleased with

the results here and rightly so. If you have not heard the title track then you're in for a real treat. Its one of those great numbers that will always be requested and Martin will forever be associated with it.

Don't be alarmed by the austerity of the man on the front cover standing outside Ladysmith Barracks. It does not take long to find the smile under the hat. Not every song may be your particular cup of tea but there are enough gems to make this collection of "Stimson" songs a worthwhile purchase. Martin Stimson's songs will certainly be around for a very long time. His songs are honest and the narrative is interesting. These are song for folk of all ages; a man who knows what he's singing about actually singing about it. Check it out. It's smart as a carrot.

Available from 'Greengrass Promotions' 72 Manchester Road, Mossley, Ashton-under-Lyne, OL5 9AY.
Tel/Fax 01457 8349790

Anthony John Clarke

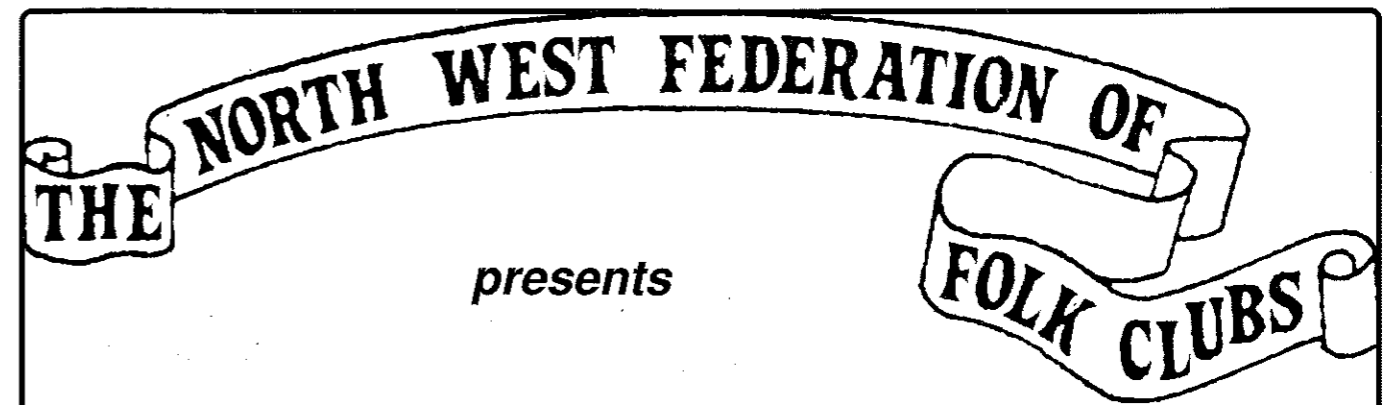
"CELTIC EXPERIENCE - VOLUME 3" (Linn Records AKD 108)

Well I did have some reservations about this recording, just by the title and the obligatory Scottish castle on the cover. Reading the list of titles didn't fill me with excitement either - did I really want to hear yet more versions of 'The Londonderry Air', 'My Love Is Like a Red Red Rose', 'Believe Me If All Those Endearing Young Charms', et al? The musicians listed are an impressive collection - William Jackson who I remember all those years ago in one of my favourite bands of all - Ossian - John Martyn, also of Ossian and Easy Club, plus Andrew White (Guitar), Ronan Browne and Declan Masterson (Uilleann Pipes), Tony McManus (guitar) and a variety of other musicians including the Scottish Chamber Orchestra Strings. Sadly, although the playing, arrangements and production are first class it does nothing for me - in fact the whole CD left me cold. Normally I would play a recording a few times to give it a good listen and prepare whatever praise or constructive criticism can be gleaned from it, but to be honest I didn't want to listen more than once. Its just a 'nice' record which will probably satisfy those looking for something in the market that its obviously designed for. Sometimes you can take too much out of a melody, eg I would prefer to listen to Kenneth McKellar singing 'Red Red Rose' or Mick Moloney's version of 'Avondale' or John McCormack's rendering of 'Believe Me If All Those Endearing Young Charms' simply because the lyrics actually add to the melody. You know the feeling - walk through a shopping centre and listen to an orchestrated version of 'The Long And Winding Road', then listen to the original with Sir Paul McCartney singing those wonderful lyrics - no comparison.

I'm not faulting the playing or any aspect on that side - I just think there could have been more 'guts' in the music, but then again that's not the market its aimed at. Having said all that I mustn't fail to mention Andrew White's two compositions - 'Celtic Gypsy' and 'From Bamburgh's High Walls' which are both quite pleasant. All in all though, not for me.

Tony Gibbons

Ed: If you have recently acquired a CD that you think deserves a mention why not contact David Jones and arrange to review it? He is always on the lookout for people to review the CD's we are sent. If you used to review them but haven't done so for a while, remind us that you are out there and willing. Finally if you do review something let us have a copy on disk to save typing.



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BOOK EARLY TO AVOID DISAPPOINTMENT



NEWSREEL

A new club has just started up in Chorley. **Chorley Acoustic Music Club** meets upstairs at the Eagle, Bolton Street, Chorley on the 1st and 3rd Tuesdays of the month. Singers, musicians, storytellers and poets are all welcome. All kinds of music (Jazz, Blues and Folk) are encouraged. Go along and join them. For more information contact Steve Clifford (01257 268 116) or John Joyce (01257 241 536).

Northwest Concertina Players have **The Hoofield Squeezers** on 11th September. Normal club meetings take place on 9th October, 13th November and 11th December. For more information please ring Bob Dawson (0151 726 8818) or Sean Murphy (0151 526 4725).

Kristina Olsen and Peter Grayling are appearing at the Worden Arts Centre, Leyland on September 5th in another Mr Kite Benefit Concert. Kristina is well known in America for her solo performances as a singer songwriter with a strong folk and blues flavour. In 1997 she teamed up with Peter Grayling, a cello playing Australian botanist. Tickets cost £6 and are available directly from the venue or by calling 01772 455 908.

Flook! (trad with a youthful and modern twist) are at The Swan, Leek, Staffs on Thursday 23rd September, York Arts centre on Monday 27th September and The Platform, Morecambe on Thursday 7th October 1999. Details Tel/Fax: 01727 833 863.

Topic Records 60th Anniversary Concert takes place on Friday 24th September 1999 at 7.30pm at Barbican Hall in London (0171 638 5403) hosted by Norma Waterson and Martin Carthy + Special Guests.

The 2nd Folk & Steam Festival will take place at Royden Park, Frankby, Wirral on Saturday 25 and Sunday 26 September 1999. There will be a session on the Friday in The Farmers Arms pub. There will be free camping (tents and caravans). It is an open air event and the music will take place from about midday to 6.00pm on both days. Any contribution on the day will go to Claire House (a local children's hospice on the Wirral). Brass Tacks, Eddie Morris (Parkgate Folk Club) and members of the now defunct Cajun Band Sack The Fiddler will be appearing along with other artistes. For details contact Eddie on 0151 677 1840.

Northern Sky - A Musical Tribute to Nick Drake will take place starting at 8.30pm on Thursday 25th November at the Marsden Theatre (located in the Worden Arts Centre Complex), Leyland. The profits raised will go to North West Mind. (Any queries can be dealt with by ringing 01772 496 914 or nearer the time by contacting the Arts Centre). In the first half several solo acts/duos will perform a couple of songs by Nick Drake. In the second half three or four acts will perform 3-4 songs each, but with the accompaniment of a string section. Performers include, Michael Chapman, Christian Laverick, Dave Gardner and Bill Pritchard. There are also several semi-pro local musicians taking part in the first half. There's still room for a couple of high quality solo/duos for the first half. If anybody is keen to take part, then they should submit a demo tape (doesn't need to be high quality production) of themselves performing the Drake songs they would wish to cover to Northern Sky, 155b Towngate, Leyland,

Preston, PR5 1LH.

The Alison Arms Folk Club in Coppull is arranging some special events on Friday evenings at its usual venue in the upstairs room at The Alison Arms (on the A49 at Coppull). On Friday 1st October 1999 Monologue Joe will introduce The Hands and Feet Roadshow 1999 Reunion Concert. At the end of the same month on Friday 29th October hosts No Turn Unstoned will present an evening with Pete Ryder. Friday 26th November once again sees No Turn Unstoned in charge of an evening with Camellia. All these events will commence at 8pm and ticket prices are £3.00. For further details please contact Steve Chatterley on 01925 767 801.

Frodsham Folk Club which takes place at The Queen's Head Stables has an impressive guest line up for the new season. They kick off with Richard Grainger (*Ed: serves him right, sorry Richard*) on Friday 3rd September. Richard has recently released an excellent CD called Town in Time which is a collection of songs and tunes of Middlesbrough 'The English Klondike' and has the most comprehensive and informative information on the origin and history related to each track. On 15th October Isla St Clair is the guest. Tom McConville appears without Pauline Cato (*Ed: how many of you have correctly identified the source of the soundtrack that accompanies the new series called 'Badger' which has recently been on television?*) on Friday 12th November. Peter Price is the guest on Friday 3rd December.

Finally do not forget to go to **Fylde Folk Festival** over the 3rd, 4th and 5th of September. No run up to the new millenium will be complete without Strawhead's revue of the twentieth century. Look out for Tarras supported by an even younger band called Slippy. For last minute details Tel 01253 872 317, Fax 01253 878 382



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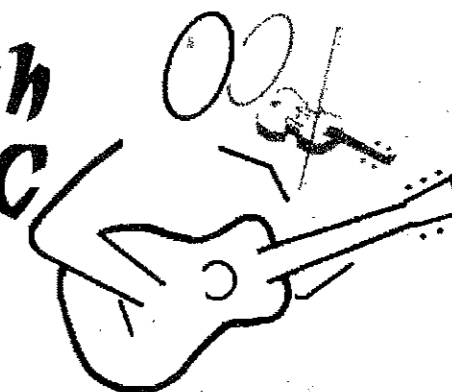
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